



2020

Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
Under the honorary patronage of the Slovenian Academy of Sciences and Arts



8.8.2020 – 22.8.2020



GUERRA AMOROSA

(Italija / Italy)

Raffaele Tiseo: viola d'amore / *viola d'amore*

Gianni La Marca: bariton / *baryton*

Marco Ottone: viola da gamba / *viol*

Sobota / Saturday, 8.8.2020

Brežice, Grad Brežice

Brežice, Brežice Castle

19:30 Klepet z umetniki
Chat with artists

20:30 Baritonovi trii za princa
Baryton Trios for the Prince

**Čarobni zvok in odmev
starodavnih strun.**

**Smo na večernem koncertu na dvoru
Nikolaja I, princa Esterházyja.**

Glasba ima moč, da vas lahko prenese, kamor koli želite. Z glasbenim »časovnim strojem« bomo nocoj obiskali drugo polovico 18. stoletja neposredno na dvoru princa Nikolaja Esterházyja v Železnem. Mi, iz Guerra Amorosa, vam bomo prikazali, kako bariton, viola d'amore in basovska viola razvijajo pogovor, ki nikoli ne pride povsem do konca, in vas približali razkošni veličini skladatelja Haydna in njegovih sodobnikov. Koncertni program bomo izvajali na kopijah originalnih inštrumentov, kakršni so bili v rabi v tistem času in so ustrezali »eksotičnemu« okusu, ki so ga iskali v galantnem obdobju. Zaprite oči in si predstavljajte, da ste eden od plemičev, ki sedi poleg princa in uživa v kraljevskem vzdušju koncertne dvorane v Kraljevski palači.

**The magical sound and resonance
of ancient strings.**

**Enjoy an evening concert at the court of
Nikolaus I, Prince Esterházy.**

The power of music is such that it can transport you wherever you wish. The Musical "time-machine" tonight will be heading in the second half of the 18th century directly at the court of Prince Nicolaus Esterházy in Eisenstadt. We, of Guerra Amorosa, will show you how the baryton, the viola d'amore and the bass viol can interact through seemingly endless musical dialogues among themselves and we will thus bring you into the magnificent skills as composers of Haydn and its contemporaries. We will perform on copies of original instruments that were in use at the time and that conformed to the "exotic" taste that was sought after in the Galant period. Close your eyes and imagine yourself being one of the nobles sitting next to the Prince and enjoying the regal atmosphere of the concert hall within the Royal Palace.





ROSARUM FLORES

(Avstrija / Austria)

Andrea Oberparleiter: sopran / *soprano*

Reinhild Waldek: harfa, kljunasta flavta / *harp, recorder*

Ilse Strauß: kljunasta flavta / *recorder*

Wolfgang Praxmarer: lutnja, baročna kitara / *lute, baroque guitar*

Četrtek / Thursday, 13.8.2020

Brežice, Grad Brežice

Brežice, Brežice Castle

19:30 Klepet z umetniki
Chat with artists

20:30 Arkadijski prizori
Arcadian scenes

**Čaroben večer, poln očarljive
glasbe in bujnih fresk.
Za ušesa in oči.**

Vabimo vas, da se nam pridružite na sprehodu po Viteški dvorani Gradu Brežice. Baročne freske so nas navdušile, da smo poiskali glasbene obeske prav za njih, kar je bil za nas poseben užitek. Pojdite z nami in prisluhnite pesmi slavca! Ne spreglejte, da se lahko Venera, ki krade mir vašemu umu, usmili tudi ptičice, ki sanja o majhnem gozdu, medtem ko ždi v svoji kletki. Opazujmo čas tišine ob majhnem vrelcu in občudujmo raznovrstnost ljubezni: od povsem nagnonske do besne in polne obupa. Človeški glas je popoln instrument, s katerim lahko odpremo svoje srce in se dotaknemo katerekoli duše; lutnja, harfa in flavta pa so rodovitno polje nepozabnega večera.

**A magical evening full of enchanting
music and exuberant frescos.
For ears and eyes.**

We invite you to join us for a small walk through the Knight's Hall of Brežice Castle. The baroque paintings inspired us, to find musical pendants, for us a very delightful access. Come with us to listen to the nightingale's song, be aware of Venus, who robs the peace of your mind and have pity on the little bird, dreaming of a small forest while sitting in his cave. Let us observe a period of silence next to a small natural spring and let us admire the diversity of love: from intense urge to rage and despair. The human voice seems to be the perfect instrument to open our hearts and touch the souls. Lute, harp, and recorders provide the fertile soil for an unforgettable evening.





BEETHOBOEN TRIO

(Italija / Italy)

Nicolò Dotti: oboa / oboe

Michele Antonello: oboa / oboe

Paolo Faldi: angleški rog / *English horn*

Ponedeljek / Monday, 17.8.2020

Slovenska Bistrica, Bistriški grad

Slovenska Bistrica Castle

19:30 Klepet z umetniki
Chat with artists

20:30 Ludwig van Beethoven: 250 let
Ludwig van Beethoven: 250 years

**Tipična večerna »Accademia«
z dvojnimi jezički kot
zvezdami večera!**

Polnozvočen program cesarske Hafrmonie z Beethoboem Triom. Tipična večerna Accademia z dvojnimi jezički kot zvezdami večera! Program predstavlja čudovita tria, ki ju je Ludwig van Beethoven napisal za dve oboi in angleški rog, ob tem pa deli znanih oboistov in skladateljev, ki sta si bila blizu z Beethovnom. Trio za dve oboi in angleški rog Johanna Wentta je Ludwig zagotovo poslušal, saj mu je dal idejo za njegov op.87. Joseph Triebensee, oboist in skladatelj, je bil drugi oboist pri premieri Čarobne piščali, ko jo je dirigiral Mozart. Trio Beethoboem izvaja svoj program za instrumentih, kakršni so bili v rabi v poznem 18. in začetku 19. stoletja.

**A typical evening "Accademia"
with the double reeds like
guest stars!**

Canonic "Harmonie" programme played by Beethoboem Trio. A typical evening "Accademia" with the double reeds like guest stars! This program presents two wonderful trio originally written by Ludwig van Beethoven for two oboes and English horn, together with works by famous oboists and composers closed to the Beethoven's friendship. One trio for two oboes and English horn by Johann Wentt was surely has heard by Ludwig, gave him the ideas for Trio op.87. Joseph Triebensee, oboist and composer, played as second oboe in the orchestra of the premiere of the Zauberflöte, under the conducting of Mozart himself. The Beethoboem Trio plays on period instruments of the late XVIII, beginning of XIX century.

OBČINA
SLOVENSKA BISTRICA





NOVA SCHOLA LABACENSIS

(Slovenija / Slovenia)

Tadeja Pance: sopran, tamburin / *soprano, tambourine*

Urška Kastelic: sopran, zvončki / *soprano, bells*

Ana Novak: sopran, činelce / *soprano, cimbals*

Blažka Gaberc: kljunaste flavte / *recorders*

Tomaž Šinigoj: viola d'amore, violina / *viola d'amore, violin*

Miha Šinigoj: viola da gamba / *viol*

Marko Angelski: teorba / *theorbo*

Vasja Štukelj: pavke, okvirni boben, tamburin / *timpani, frame drum, tambourine*

Boris Šinigoj: umetniški vodja, arhilutnja in baročna kitara /
artistic director, archlute, baroque guitar

Sreda / Wednesday, 19.8.2020

Brežice, Grad Brežice

Brežice, Brežice Castle

19:30 Klepet z umetniki
Chat with artists

20:30 Aure volanti: Poletne sapice
Aure volanti: Wandering breezes

Delitiae musicae: Radosti glasbe

Arcadijske poletne sapice vselej razvedrijo dušo

Delitiae musicae: Musical Delights

Arcadian wandering breezes always amuse the soul





PROJEKT LAZARUS

(Hrvaška / Croatia)

Daniela Perosa: sopran / *soprano*

Robert Palić: bas / *bass*

Franjo Bilić: portativ, umetniško vodstvo / *portative, artistic direction*

Sobota / Saturday, 22.8.2020

Soteska, Hudičev turn

Soteska, Devil's tower

19:30 Klepet z umetniki
Chat with artists

20:30 Sacrae Cantiones: 400 let
Sacrae Cantiones: 400 years

Lux musicae Croaticae

(Ne)ugodne zgodovinske okoliščine so v veliki meri določale razvoj večine evropskih, še posebej pa hrvaških skladateljev prve polovice 17. stoletja. Izobraževali in usposabljali so se v takratnih evropskih kulturnih središčih, kjer so bili v neposrednem stiku s sodobnimi dosežki in znanjem, ki so ga vtkali v svojo umetnost komponiranja. Končni izdelek so mojstrovine, ki so danes žal v veliki meri izgubljene; toda tiste ohranjene so preživele stoletja. Svojo novo renesanso doživljajo danes na številnih festivalih, tudi na festivalu Seviqč Brežice. Nocojšnji koncertni program v Hudičevem turnu predstavlja Sloveniji prvo sodobno izvedbo hrvaške kulturne dediščine. Ivan Lukačić, Tomaso Cecchini in Vinko Jelić so najpomembnejši predstavniki hrvaškega glasbenega baroka prve polovice 17. stoletja in so nesporen dokaz pripadnosti zahodnoevropskemu civilizacijskemu in kulturnemu krogu.

Lux musicae Croaticae

Historical (un)favourable circumstances largely determined the development of most European, and especially Croatian composers of the first half of the 17th century. Educated and trained in the European cultural centres of the time, they were in direct contact with modern achievements and knowledge that they wove into their art of composing. The final product are masterpieces that have been unfortunately largely lost, but those that have been preserved survived for centuries, experiencing their new renaissance today at numerous festivals, especially in Seviqč Brežice. For the first time in modern history in Slovenia, Projekt Lazarus will present most of its programs at the Seviqč Brežice Festival in Devil's tower. Ivan Lukačić, Tomaso Cecchini and Vinko Jelić are the most important representatives of the Croatian musical baroque of the first half of the 17th century and represent an indisputable proof of the affiliation to the Western European civilization and cultural circle.

OBČINA
DOLENJSKE TOPLICE





Brežice, Grad Brežice / Brežice Castle, 16.8.2019

Pisna zgodovina gradu Brežice seže v sredino 13. stoletja, ko se v pisnih virih prvič pojavi castrum Rain, nedvomno pa je bil zgrajen že prej. Prvotna grajska stavba je bila najverjetneje lesena utrdba, ki je služila v upravne in obrambne namene salzburške nadškofije, ki je imela v posesti ozemlje v trikotu med Savo in Sotlo že od 11. stoletja dalje. V prvotni grajski utrdbi je prebivala oborožena posadka, tu sta bila sedež sodišča in kovnica denarja. Že proti koncu 12. stoletja Brežice postanejo upravno in gospodarsko središče salzburške posesti v Posavju, ki so ga upravljali ministeriali gospodje Brežiški. Leta 1479 Ogri pod vodstvom Matije Korvina, bolj znanega pod imenom Kralj Matjaž, zasedejo del današnjega Posavja z mestno naselbino in gradom. Po 12-ih letih vladavine Ogrov to območje z mirovno pogodbo pridobijo Habsburžani in mesto Brežice postanejo deželno knežje mesto. V začetku 16. stoletja, ko je tedanje slovensko ozemlje leta 1515 zajel krvavi vseslovenski kmečki punt, sta delno pogorela tako grad kot mesto. Pri Brežicah se je tedaj zbralo okoli 9000 upornih kmetov, ki so viteza Marka z njegovimi vojaki zajeli v gradu in ga pokončali skupaj z vso gosposko. Popravilo gradu se je vlekló v vseh letih, ko so Turki zelo pogosto vpadali na to ozemlje vse do leta 1528, ko je ponovno pogorel. Tedaj so Habsburžani pričeli graditi obrambni pas proti Turkom, t. i. Vojno krajino, kjer naj bi močno utrjena trdnjava služila kot zaledna postojanka. Nemški cesar Ferdinand je 22. januarja 1529 odobril zidavo nove renesančne utrdbe skupaj z utrditvijo in razširitvijo mestnega obzidja. Grajsko utrdbo so zidali italijanski stavbeniki, Julij Dispatio iz Merana pri Roverettu (južna Tirolska), v letih 1554/55 sta omenjena kot stavbenika znana renesančna arhitekta, brata Andrej in Domenico del Allio. Arhivski viri govorijo, da je med letoma 1530 in 1550 nastala obodna utrdba s štirimi vogalnimi stolpi in veznimi zidovi, med 1567 in 1579 vzhodni in zahodni grajski trakt ter med 1586 in 1590 oz. 1601 severni grajski trakt in v nadstropja segajoči arkadni hodniki s toskanskimi stebri zahodnega trakta. Nad glavnim renesančnim portalom je grb Franca Galla von Gallensteina z enorogom in letnico 1601, ki označuje konec davno prej začete gradnje. Prvotno je bil grad zavarovan z vodnim jarkom, čez katerega je vodil dvizni most do grajskih vrat. Leta 1573 je bil močno utrjen, tako ga hrvaško-slovenski kmečki uporniki pod vodstvom Ilije Gregoriča niso zavzeli. V 17. stoletju je grad prišel iz posesti Gallov v roke Frankopanov. Po smrti grofice Julijane Frankopan so ga dediči leta 1694 prodali grofu Ignacu Mariji Attems, ki je nekdanjo utrdbo spremenil v bivalni dvorec. Preurejanje in umetnostna prenova v duhu baroka sta bila v gradu Brežice uresničena v največjem obsegu v letih 1694—1732. Najprej so prezidali vzhodni trakt in uredili v dve nadstropji segajočo Viteško dvorano, ki jo je leta 1702—3 poslikal F. K. Remb, in z nasuto teraso povezali zahodni z vzhodnim traktom. Okoli 1720 so preuredili z reprezentančnim dvoramnim stopniščem dostop v nadstropja zahodnega trakta ter naročili poslikavo stopnišča in kapele, ki sta ju poslikala J. C. Waginger in F. I. Flurer. Po zemljiški odvezi leta 1848 so v grad namestili različne urade, nekateri prostori so bili namenjeni stanovalcem. Za ranjence s soške fronte so v prvi svetovni vojni v Viteški dvorani namestili vojaško bolnišnico. Grajsko poslopje je močno prizadel potres leta 1917, ko so bile uničene nekatere okrasne štukature in kitajski salon. Po drugi svetovni vojni od leta 1949 v gradu domuje Posavski muzej Brežice, ki je skozi desetletja razširil svoje zbirke na celotno drugo nadstropje, s 24 razstavnimi prostori.

The castle built on a small slope on the left bank of the Sava River, which separates the region of Styria from Carniola, is believed to date back to the 12th century. It was built by the Archdiocese of Salzburg to serve its administrative and defence purposes. The town of Brežice, which was established in its vicinity, was granted city rights in 1353. The two-storey castle is the mightiest building in Brežice, built in the middle of the 16th century in the site of the castle which was burnt down in 1515, at the time of the great peasant revolt. In peaceful times, the aristocratic Attems family turned the castle into a residence. Count Ignac Maria Attems was fond of the Baroque art and commissioned a number of famous Styrian artists to paint his castles. His idea was to rebuild the eastern wing and make a hall, today known as the Knight's Hall (Viteška dvorana). Fresco paintings are found in a double staircase, the chapel and the Knight's Hall, which was renovated in 2011 and is a unique example of secular baroque fresco painting in the Slovenian territory. It is also the place where visitors can listen to concerts and attend various other events, while admiring the scenes from the Roman and Greek mythologies. In the past, the castle underwent a number of changes. Designed as a park with a fountain in the middle, the castle courtyard looked very spacious. The castle's surroundings were landscaped, protective moats were filled up and turned into a garden area, and an icehouse was built by the south-western tower. On the eastern side of the castle, the park was planted with various tree species. Since 1949, the castle, a monument of immovable cultural heritage, has been the home of Posavje Museum Brežice, which presents the heritage of the Posavje region from the earliest days until today. The Posavje Museum Brežice derives from the seeds of a museum founded in Krško under the auspices of the Museum Society for the political districts of Brežice and Krško on 30th September 1939. In Posavje, where mornings seem to be much closer to the sun than elsewhere, the sunrays first shine on the Renaissance portal of the southernmost castle in Styria. Standing in the castle's courtyard, visitors enter the museum through the Baroque portal to reach the first and second floors with 30 exhibitions rooms. The museum's archaeological exhibition 'One Thousand Years of Posavje Hills and Plains' gives information about the period from prehistoric times to the Roman Era. The ethnological exhibition illustrates the history of the people of Posavje – how they lived and worked, what they believed in and how they expressed themselves through art in the 19th and 20th centuries. The collection titled 'Peasant Revolts and Heritage of the Posavje Protestants' features the first words ever in the Slovenian language "Le vkup, le vkup, le vkup, uboga gmajna" — i.e. Unite, unite, you wretched folk. Other exhibits include the facsimile of Dalmatin's Bible – a translation of the Bible from German into Slovenian, published in 1584. The mighty castle is expecting further renovation and restoration of the ground floor and the castle cellar. Much like in the past, it will continue to host various events in the castle courtyard and numerous programmes that build bridges between museum workers, trustees of our rich Posavje heritage and visitors, indispensable co-creators of the present and the future. The name Posavje Museum Brežice consists of the names of two important places, namely the town of Brežice, which is the museum's home, and Posavje, the region the museum represents and has a close connection to.



Slovenska Bistrica, Bistriški grad / Slovenska Bistrica Castle, 20.8.2019

Grad, prvotno dvor, se je leta 1227 pojavil kot sedež županije Pohorje, nato urada Bistrica in deželnega sodišča. Leta 1313 je bil prvič omenjen kot Burg – grad, ki pa je 1384 pogorel. Njegov naslednik je doživel več obleganj (madžarsko obleganje, Baumkirchnerjevo zasedbo, turške plenitve). Med mnogimi upravljalci so bili tudi grofje Celjski. Leta 1587 je prešel iz deželnoknežje v privatno last. Prvi zasebni lastnik gradu je postala družina Vetter (kasneje pridobijo plemiški naziv von der Lilie). Med leti 1590 in 1623 ter 1651 je družina pristopila k izgradnji in obnovi gradu, po kateri je dosegel približno sedanjo obliko in velikost. Grajsko jedro je tako dobilo rahlo trapezasto zasnovo z notranjim dvoriščem in s štirimi stolpi, od tega s tremi oglatimi in enim okroglim stolpom na vogalih ter z dvoetažnim toskanskim stebriščnim hodnikom vzdolž južnega poslopja. Drugi lastniki gradu so bili še pred letom 1681 grofje Wildenstein. Ti plemiči so si ob gradu na novo uredili tudi park (200 m dolg »znameniti« gabrov drevored) po sočasni modi geometrijsko urejenih parkovnih kompozicij francoskega vzora, kjer se volji načrtovalca podreja narava, tekoča voda in kiparski okras. Zadnji in najpomembnejši lastniki gradu so bili grofje Attems. Ignac Marija Attems je leta 1717 kupil bistriški grad od Janeza Jožefa Wildensteina in ga do leta 1721 ponovno preuredil. Na strehi sta bili zgrajeni trikotni urni čeli, preurejena sta bila oba portala. Med modernizacijo gradu so dvižni most zamenjali s trdnim zidanim na dveh lokih, polje portala (blenda) pa je zapolnila mogočna školjka. Hkrati s pilasterskim okrasjem vse zunanjščine so nastali kamniti okenski okviri. Zahodnemu krilu je bilo prizidano reprezentančno stopnišče, v vzhodnem krilu pa je z združitvijo dveh nadstropij nastala viteška dvorana. Preurejena ali na novo je bila locirana tudi grajska kapela. Na južni strani je bilo zgrajeno še upravno poslopje. Leta 1721 so bila dela sklenjena s poslikavo kapele, stopnišča in viteške dvorane. Po koncu druge svetovne vojne je bil grad nacionaliziran, grajska oprema pa odtujena. Prostore je najprej uporabljala vojska za takratne potrebe. Po selitvi vojske iz gradu je ta postal stanovanjski objekt in »žalostno« propadal vse do leta 1985, ko se je pričelo z njegovo obnovo in celostno revitalizacijo. Obnova je potekala neprekinjeno od leta 1985 in poteka še danes.

Slovenska Bistrica Castle is the central building of the town and an example of typical lowland Slovenian castles. The first written reference of the castle dates to 1313. Originally the property of the provincial prince, it became private property towards the end of the 16th century. It was bought by the Counts of Attems in 1717, who managed it until 1945. It was nationalized after World War II. Renovation of the castle commenced in 1985 and took more than 20 years to complete. Today the castle is completely restored and since 1999 it is listed as a cultural monument of national significance. The Knights Hall dates to the end of the 17th century, when the northern and the southern wings of the castle were first connected. The famous frescoes were painted during the years of 1717 and 1721 by F. I. Flurer, who was Attems' principal painter. They are an excellent example of illusionism and are extremely well preserved. Today the hall hosts various events. The castle chapel is covered with frescoes by F. I. Flurer, which were most probably completed in 1721 and are the most recent and the most detailed of all of the frescoes made for Attems. The chapel and all its paintings are dedicated to Mary. The ceiling frescoes have been restored, while the wall frescoes are still awaiting restoration. The fresco painted staircase was built during Attems' restoration of the castle between 1717 and 1722. The frescoes are part of the baroque style glorification of Attems, the patron of arts. The Wedding Hall is located on the 1st floor of the tower at the south-eastern part of the castle, which was built in the middle of the 16th century as a defensive structure with crenels still preserved to this day. The gothic arched ceiling is painted with beautiful flowers, fruits, vine and birds. The Castle Gallery is located in the most prominent part of the castle, on the 1st floor of its southern wing. It contains five rooms with a total area of just under 300 m². Each year, the gallery hosts around seven exhibitions by various authors from Slovenia and abroad. The Castle Gallery also hosts various other, theme-based exhibitions. The Souvenir Shop is attractive not only because of the souvenirs, but also because of its interior design. It contains replicas of furniture which used to be typical for shops in the north-eastern part of Slovenia. The shop sells mainly home-made products from the local area, while also offering other interesting items. All of the products have been certified by the Chamber of Craft and Small Business of Slovenia.



Najbolj zanimivi biseri slovenske pokrajine so največkrat tisti, ki so zaviti v tančico skrivnostnosti. V Soteski, majhni vasi, stisnjeni med gozdnati planoti, tako že dobrih tristo let stoji in buri duhove Hudičev turn, prostor zabave in pregrešnega užitka. Kraj, ki so ga zaznamovali knezi Auerspergi, so imeli v Soteski mogočni dvorec, nedaleč stran pa paviljon, deteljličasto zasnovan baročni stolp, ki ga obdaja kamnito obzidje s tremi kamnitimi portali, kot prostor za beg iz realnosti v mistiko. Hudičev turn je razdeljen na dve nadstropji, ki ju povezujejo kamnite polžaste stopnice. Celoten objekt je znotraj bogato poslikan z iluzionistično kompozicijo, v pritličju zasnovano na motivu vodnjakov in portalov, na oboku pa antični mitološki prizor Zevsova ugrabitev Ganimeda. V nadstropju pa so prizori iluzionistično naslikane stebriščne arhitekture in ženske figure s personifikacijo vere, upanja in ljubezni. Avtor poslikav je delavniški krog nizozemskega mojstra Almanacha. Tako je izjemno akustičen prostor danes kulturni hram za koncerte in likovne razstave, ki vas odpeljejo v veselje srednjeveške ali moderne glasbe ter likovne ustvarjalnosti.

The most interesting jewels of Slovenia's landscape are very often those that are shrouded in a veil of mystery. One such place is the Devil's Tower in Soteska, a little village between two forested plateaux. The tower has stood here for over three hundred years, a place of entertainment and sinful pleasure. A place whose history is linked to the princes of Auersperg who had a great manor house in Soteska and, not far away, a garden pavilion: a Baroque tower with a trefoil ground plan, surrounded by a stone wall pierced by three stone portals, a place in which to escape from reality and into mysticism. The Devil's Tower is divided into two storeys connected by a spiral stone staircase. The entire interior of the building is richly decorated with trompe l'oeil compositions. On the ground floor the motif is of fountains and portals, while the vaulting shows a mythological scene of Zeus abducting Ganymede. Upstairs are trompe l'oeil scenes of porticoes and female figures personifying faith, hope and love. The paintings were executed by the workshop of the Dutch master artist Almanach. The building, which has excellent acoustics, is today used as a venue for concerts and art exhibitions, leading visitors into the universe of medieval or modern music and art.

Seviqč Brežice 2020 Selekcija najboljših projektov stare glasbe za najlepše prostore najlepše dežele
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Besedila / Texts: Marco Ottone, Ilse Strauß, Paolo Faldi, Boris Šinigoj, Robert Palić, Posavski muzej Brežice, Zavod za kulturo Slovenska Bistrica, Občina Dolenjske Toplice

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