



BEETHOVENFEST BONN

Bonn, 8 October 2010

## “Some Utopian Dreams Have Come True”

**Beethovenfest Bonn 2010 under the motto “Into the Open. Utopia and Freedom in Music” ends with 86 percent of seats sold and 45 full houses**

There are no seats left in the Beethovenhalle for 9 October, when Sir Neville Marriner and the Academy of St Martin in the Fields are closing the Beethovenfest Bonn 2010 with Beethoven’s Symphony No. 7, preceded by Zoltan Kodály’s “Dances of Galanta” and Dvořák’s Violin Concerto, with the solo part being played by the 21-year-young German violinist Veronika Eberle

Since 10 September, under the motto “**Into the Open. Utopia and Freedom in Music**”, the Beethovenfest Bonn 2010 has staged 67 concerts in the main programme, along with a further 83 events in the accompanying programme, including films, installations, readings, a symposium, concerts and workshops, many with no admission charge. After four and a half weeks the festival can draw up a positive **balance-sheet with 86%** of seats sold, and 45 full houses. The accompanying programme also attracted the public in large numbers, some 70,000 in fact.

“Some utopian dreams have come true during this year’s Beethovenfest,” says Ilona Schmiel, Intendant of the Beethovenfest, not without some pride. **Four first performances, fifteen artist debuts, and a number of unusual concert formats and instrumental line-ups** were also on the programme. In keeping with this year’s motto, the festival encouraged artists to try out new formats at the highest level, to break down traditional boundaries in the concert ritual, and to search for unconventional approaches to working with musical material.

Commissioned by the Beethovenfest, **Peter Ruzicka** implemented this approach in the form of a new Cello Concert. Daniel Müller-Schott gave “... ÜBER DIE GRENZE ...” its first performance, with the Deutsche Kammerphilharmonie Bremen conducted by Peter Ruzicka as this year’s “composer and artist in residence”. The work “...ÜBER DIE GRENZE...” is due to be performed again in Salzburg in December, and the other works commissioned by the Beethovenfest will be included in the programmes of concert halls and festivals. “I am very pleased about this, because in the spirit of Beethoven I feel in duty bound to create a repertoire for the 21st century,” explains Ilona Schmiel. **Jörg Widmann’s** “Sommersonate” for Violin and Piano was completed one day before it was due to be performed by Renaud Capuçon and Frank Braley: “That was standard practice in Beethoven’s day.” The “Sommersonate” went down

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just as well with the audience as did the first performance of **Jan Müller-Wieland's** melodrama "Der Knacks", based on the book of the same name by Roger Willemsen. The composer and author appeared as conductor and reciter respectively, together with the Ensemble Resonanz, at the premiere of the work, which was commissioned by the Beethovenfest Bonn, Ensemble Resonanz and NDR.

The fourth first performance in Beethovenfest was played by the 80 enthusiastic musicians of the **Sinfônica Heliópolis** conducted by **Roberto Tibiriçá** in the context of the tenth Orchestra Campus organized by Deutsche Welle and the Beethovenfest Bonn. Deutsche Welle had commissioned a new work for orchestra from the Brazilian composer **André Mehmari**, who named it after the orchestra's home, the Heliópolis favela in São Paulo: "Cidade do Sol". Both Heliópolis and Cidade do Sol mean "Sun City". The Sinfônica Heliópolis is the orchestra of the Instituto Baccarelli, which, on the model of the Venezuelan "Sistema", offers young people a musical education and a social network. The young Brazilians aged between 16 and 26 began their first tour outside South America with two concerts at the Beethovenfest Bonn, followed by appearances in Berlin, Dresden, Munich, Amsterdam and London. The tour was due to the initiative of the Beethovenfest Bonn, as was the first European tour of the **Teresa Carreño Youth Orchestra of Venezuela**. The 180 young Venezuelans, conducted by the 26-year-old **Christian Vasquéz**, were a real hit with the public at the Beethovenfest. It was because of the long-standing close connections between the Beethovenfest Bonn and the Venezuelan "Sistema" that the Teresa Carreño Youth Orchestra of Venezuela began its first European tour in Bonn, followed by further performances in Vienna, Berlin, Amsterdam, Madrid and London.

The "Sistema", from which the Teresa Carreño Youth Orchestra of Venezuela has emerged, was founded by **Dr José Antonio Abreu**, who agreed to be **patron of this year's Beethovenfest Bonn**, as his Sistema embodies the motto in impressive and exemplary fashion. Thirty-five years ago, Abreu developed a utopian dream which has come true.

Five years ago, **Martin Grubinger's** appearance at the Beethovenfest would also have been utopian. In 2006 he developed, in collaboration with the festival, a work entitled "Percussive Planet", which took the form of a percussion world tour lasting a number of hours, which has since notched up successes in a number of countries. For the 2010 festival, he worked out another unusual concert format for and with the Beethovenfest. In the first part of his concert, Grubinger and five other percussionists spread themselves around the auditorium of the Beethovenhalle, so that in works by Iannis Xenakis a kind of surround-sound was achieved. In the second part, Grubinger and his musicians served up a "Latin Lounge" in the Forum Süd.

The Beethovenfest enjoys the freedom to design exclusive and individual programmes in particular with musicians with whom it has maintained a close relationship for years. These include, alongside Martin Grubinger, Hélène Grimaud (this year's "artist in residence") as well as Lisa Batiashvili, Paavo Järvi, Kent Nagano, Sol Gabetta and Daniel Hope. The performance by **Daniel Hope** was organized by ten student managers in the context of the Young Beethovenfest, who started their work in February. Together with the violinist, the **student managers**

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found their musical partner for the concert in the rock band Bakkushan. Under the title “BaRock”, Hope, his Baroque ensemble and Bakkushan persuaded the audience on the Dransdorf tram depot that Baroque music was the rock music of the age, and that the music of the 17th and 18th centuries has a lot in common with today’s charts. The concert was marketed by the young people using, among other channels, Web 2.0, and allowed fans to experience the concert day in a live report on Facebook, Twitter and Youtube.

Daniel Hope’s shows a further facet of the festival philosophy. The personal and innovative programme design by the artists at the Beethovenfest is matched by the freedom to choose musical partners in accordance with the expectations placed in the individual programme and to form and reform in ever new configurations.

Many of the **ensembles that regularly perform at the Beethovenfest** and have a long-standing relationship with the festival have also been playing together successfully for many years. These include the Academy of St Martin in the Fields and Sir Neville Marriner, the Bamberger Symphoniker and Jonathan Nott, András Schiff and the Capella Andrea Barca, Paavo Järvi and the Deutsche Kammerphilharmonie Bremen, who once again were the “orchestra in residence”, as well as Kent Nagano and the Bayerisches Staatsorchester, Daniele Gatti and the Orchestre National de France, and Enoch zu Guttenberg and his ensembles Chorgemeinschaft Neubeuern and Orchester der KlangVerwaltung.

The **debuts** of the young violinist Sergei Khachatryan and the cellist Jan Vogler at the Beethovenfest Bonn were positively sensational. Also appearing at the festival for the first time and to great acclaim were the pianists Gabriela Montero, Piotr Anderszewski and Kit Armstrong, the violinist Veronika Eberle, the cellist Daniel Müller-Schott, the soprano Mojca Erdmann, the mezzo-soprano Angelika Kirchsclager, Sasha Waltz & Guests, The Knights and Sparks – Die klassische Band. Sir Colin Davis also made his Beethovenfest Bonn debut this year.

“In order to maintain this standard and continue the years of positive development, the artists, the audiences and the Beethovenfest itself deserve an appropriate, first-grade concert hall. In the medium term we can offer an outstanding programme, stars and new discoveries only in a new **Beethoven Festival Hall.**” With these words, Ilona Schmiel appealed to those in charge of the city’s affairs to emphatically pursue the project of a Beethoven Festival Hall. “The 250th anniversary of Beethoven’s birth in 2020 is ‘the day after tomorrow’, the politicians must quickly and rigorously keep to their promises.”

The **Beethovenfest Bonn 2011** will take place from 9 September to 9 October 2011. In the Liszt anniversary year, the Beethovenfest will be looking back at his long tradition: in 1845 Franz Liszt organized a three-day music festival to mark the dedication of the Beethoven monument on Bonn’s Münsterplatz on the occasion of what would have been the composer’s 75th birthday. The first concert highlights and the **special concerts in the spring of next year** will be announced by the Beethovenfest Bonn at the end of November 2010. The complete programme will be made public in March 2011.

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