



BEETHOVENFEST BONN

Bonn, 28 August 2009

In the Light

Beethovenfest Bonn 2009 from 4 September to 3 October 2009 under the patronage of Chancellor Dr. Angela Merkel

Beethoven "is a purely Romantic composer", thus the conclusion of E.T.A. Hoffman in his work about "Beethoven's Instrumental Music". The Beethovenfest Bonn 2009 illuminates Beethoven as the first Romantic artist.

From a music-historical perspective Beethoven is considered the consummation of the First Viennese School. Romanticism in German-language literature covers a period from 1790 to 1830, while music history sees the entire musical output of the 19th century as Romantic. At first the literary Romantics proclaimed Beethoven as the outstanding artist of the day. The author and music critic E.T.A. Hoffmann wrote about Beethoven's Fifth in the Leipziger Allgemeine Musikalische Zeitung of 1810: "Beethoven carries the Romanticism of music deep in his soul and he expresses it with much genius and deliberation in his works."

Around the same time **Beethoven** the man was declared the prototype of the **Romantic artist**; in her letters Bettina von Brentano called him a shy, childlike genius who, in his art, "acts as a priest with divine magic". Beethoven's works had a significant influence on both the compositions and the reception of Romantic music. The two most important musical trends in the German-language sphere both invoked Beethoven as their exemplar, in other words both the group around Felix Mendelssohn, Robert Schumann and Johannes Brahms, described as conservative, and the New German School around Franz Liszt, considered progressive. Beethoven's Ninth Symphony also influenced Anton Bruckner in his symphonies and Richard Wagner in his musical dramas.

However, it was not just other composers, but also the audience's receptive behaviour that was shaped by Beethoven's oeuvre. His music wakens emotions, a fact E.T.A. Hoffmann considered the core idea of the Romantic musical aesthetic: "Music unlocks an unknown realm for people: a world... in which all emotions describable by words are left behind so we can devote ourselves to that which cannot be spoken." Music was meant to be the expression of an "infinite longing that is the nature of

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Romanticism". This demand caused a changed attitude to music in audiences and composers alike. The deliberate intensity also had its impact on the **ideal of the practising artist**: the travelling virtuoso, worshipped and glorified, whose performances even bordered on the smug. A celebrity cult developed that was made possible, not to say demanded, by the music industry and its marketing; it has since escalated to a point where it now knows no bounds.

Against this background the Beethovenfest Bonn 2009, with the motto "In the Light", focuses on unusual and fascinating artistic positions. How certain artist generations deal with the subject is shown by Ingo Metzmacher together with the Deutsches Symphonie-Orchester Berlin (4 September), Paavo Järvi and Die Deutsche Kammerphilharmonie Bremen (9–12 September), Andris Nelsons with the City of Birmingham Symphony Orchestra (14 September), Valery Gergiev with the London Symphony Orchestra (15 September), Manfred Honeck with the Pittsburgh Symphony Orchestra (16 September), Gustavo Dudamel and Göteborgs Symfoniker (23 September) and Kent Nagano with the Mahler Chamber Orchestra (3 October).

"In the Light" is not merely a programmatic theme; it also allows audiences to see and hear well-known compositions and familiar artists from a new, different perspective. This will be showcased in **two cycles**: first, the **Beethoven Symphony cycle** with Paavo Järvi and the Deutsche Kammerphilharmonie Bremen, and second, **all of Beethoven's 32 piano sonatas** that will be played on the fortepiano.

The cyclical performance of all of Ludwig van Beethoven's 32 piano sonatas at the Beethovenfest Bonn 2009 is part of the look at the artist ideal which the Romantic movement gave rise to. The leading exponents of the fortepiano will be performing: Andreas Staier, Christine Schornsheim, Mari Kodama, Ronald Brautigam, Alexander Melnikov and Andrea Lucchesini. While Beethoven's piano sonatas, thanks to their innovative power, are considered important stimuli of Romantic piano music, the look back at the historical performance practice is typical of Romanticism.

The Deutsche Kammerphilharmonie Bremen, under the baton of their principal conductor Paavo Järvi, has been the "orchestra-in-residence" at the Beethovenfest Bonn since 2004. This year, on four consecutive evenings, they will perform all of Beethoven's nine symphonies as well as his triple concerto with the soloists Christian and Tanja Tetzlaff and Lars Vogt, along with his piano concerto no. 1 with pianist Elisabeth Leonskaja (9–12 September). In addition the last CD of the entire Beethoven symphonies will appear on SACD from Sony/BMG: a CD with Symphony no. 9. The concerts of Beethovenfest Bonn will be available in a wide variety of media: live on the internet, public screened, live-screenings in cinemas in Europe, podcasts by Deutsche Welle, radio broadcasts by Deutsche Welle, Westdeutscher Rundfunk und Deutschlandradio Kultur and a DVD production by DW-TV in co-operation with Unitel Classica Live.

The Deutsche Kammerphilharmonie Bremen is an example of an **innovative orchestral model**. The orchestra is unique in Germany regarding its structure: it is organized as a company in which the musicians are the sole shareholders. They thus take responsibility not just for the artistic aspect, but also for the business side. The

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most significant chamber orchestras with a similar organizational structure will also come to Bonn this year: in addition to the Deutsche Kammerphilharmonie there will be the Chamber Orchestra of Europe and the Mahler Chamber Orchestra. The Beethovenfest Bonn will cast light on this form as an orchestral type and confront the **programmatic approaches**.

Kent Nagano and the Mahler Chamber Orchestra will conclude the Beethovenfest Bonn 2009 on 3 October with an exclusively compiled programme comprising Beethoven's "Great Fugue" for string quartet in B-flat major op. 133 in its orchestral version, Richard Strauss's "Metamorphosen" and Brahms's Symphony no. 1. Brahms only composed his first symphony in 1876 at the age of 43; he felt Beethoven's symphonies were overwhelming exemplars and it was only quite far into his musical career that he considered he could match them. When his first symphony had its premiere, 20 years after Brahms had made his first attempts with this genre, the musical world celebrated it as "Beethoven's Tenth".

The Chamber Orchestra of Europe consists of 50 musicians from 15 countries. In a special concert on 24 April they performed Beethoven's Piano Concertos nos. 1, 2 and 3 conducted by soloist Pierre-Laurent Aimard; the Concertos no. 4 and no. 5 follow during the festival (29 Sept).

The **travelling virtuoso**, the restless prototypical artist of the Romantic movement, is now embodied by such different, capricious and legendary personalities such as Sol Gabetta, Viktoria Mullova, Pierre-Laurent Aimard, Rudolf Buchbinder, Maurizio Pollini, David Garrett and François-Frédéric Guy, all of who will be performing at the Beethovenfest Bonn 2009.

Sol Gabetta will perform, together with the City of Birmingham Symphony Orchestra and under the leadership of Andris Nelsons, Elgar's late-Romantic virtuoso Concerto for Cello and Orchestra in E minor op. 85. Nelsons contrasts this work with Beethoven's Symphony no. 5 (14 September). Viktoria Mullova will be the soloist in Beethoven's only Violin Concerto, which reached far into the 19th century with its virtuoso solo section. The orchestral part is played by the Pittsburgh Symphony Orchestra under the baton of Manfred Honeck, who will also conduct Carl Maria von Weber's "Freischütz" overture at the beginning of the concert and end with a Romantic masterpiece: Dvořák's Symphony no. 8, in which the composer developed the style of the symphonic form further and broke away from earlier works by choosing a more rhapsodic course (16 September).

Dvořák and Beethoven are also on the programme of the anniversary tour of the Sinfonia Varsovia to mark the **75th birthday of Krzysztof Penderecki** last year. Krzysztof Penderecki himself will conduct the concert with Dvořák's epic "Legends" and his own Symphony no. 2, which he entitled "Christmas Symphony". Rudolf Buchbinder will be the soloist in Beethoven's third Piano Concerto (21 Sept). Piano Concerto no. 2 will be performed by Alexei Volodin with the London Symphony Orchestra conducted by Valery Gergiev. On the programme for the second half of the concert is Bruckner's fragmentary Symphony no. 9, which the composer dedicated to "dem lieben Gott" ("beloved God", 15 September).

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Arnold Schönberg thought “those who wrote a Ninth stood too close to the hereafter”. Mahler’s Symphony no. 9 will be performed by Daniel Barenboim and the Staatskapelle Dresden, 100 years after its creation, at a special concert of the Beethovenfest Bonn (26 April). This symphony is considered the consummation of Romanticism and the bridge to modernity. Mahler’s symphony no. 8 was named “Symphony of a Thousand” by the host at the world premiere in 1910 because the composer demanded a huge apparatus with two mixed choirs, a boys’ choir, eight soloists as well as a large orchestra with specially positioned brass instruments and organ for the performance. Mahler thus contributed his part to the phenomenon of massiveness that crystallized at the end of the 19th century. The Beethoven Orchester Bonn will perform the “Symphony of a Thousand” under the leadership of its new principal conductor Stefan Blunier with the Philharmonischer Chor der Stadt Bonn, the chorus of the Theater Bonn, the Limburger Domsingknaben [Limburg Cathedral boys’ choir] and outstanding soloists: Arpiné Rajdjian, Claudia Barainsky, Lioba Braun, Marina Prudenskaya, Scott MacAllister, Alexander Marco-Buhrmester and Ralf Lukas (25 September).

Richard Wagner’s “Tannhäuser” is the first **operatic co-operation** between Stefan Blunier and the Beethovenfest. Artist personalities also play a crucial role in the “battle of the singers at the Wartburg”: the outsider Tannhäuser is in conflict with social conventions, he comes from a hedonistic life with the goddess of love and is banished from the Wartburg to undertake a journey of pilgrimage. At the Beethovenfest visitors will be able to hear a hybrid of the opera’s early Dresden and later Paris versions, with a particular emphasis on the latter. Klaus Weise will stage Wagner’s opera in which Ingeborg Greiner will sing Elisabeth, Daniela Denschlag Venus and Scott MacAllister Tannhäuser. The ensemble of the Theater Bonn will fill the other roles, Stefan Blunier will conduct the Beethoven Orchester Bonn (premiere 18 September).

In 1206, during the singers’ contest on the Wartburg, the worst singing performance was to be punished by death and the singers courted the host’s favour. Although the singers of the Romantic period did not have to sing for life or death, life and death were the subjects they sang about. Romanticism saw the development of the form of the **art song**, often known in English as the Lied, which increasingly established itself as an equal expression to the operatic aria in concert life. The German Lied song was particularly shaped by Franz Schubert, Robert Schumann, Johannes Brahms and Hugo Wolf. The accompanying piano emancipated itself from the singer and formed an independent counterpoint to the sung melody, instead of being a mere accompanying instrument.

Johannes Brahms mainly refers to the folk song, his texts reveal a preference for dark, sounds full of resignation. In his song compositions we can read the attitude towards life typical of a Romantic artist. For that reason the Beethovenfest is devoting a “**Brahms-iade**” to this German Romantic, in which four renowned singers will perform songs by Brahms: there will be a reunion with Marlis Petersen, Stella Doufexis, Werner Güra and Konrad Jarnot (20 September).

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Goethe's lyric poetry describes dramatic as well as emotional themes, which is why his poems were so often set to music in the Romantic period. Ildikó Raimondi will perform lieder by Franz Schubert and Hugo Wolf with verses by Goethe. Beethoven also confronted Goethe's emotional worlds, as did his contemporary Wenzel Johann Tomaschek. The 41 Goethe poems set to music by this Czech composer have almost fallen into oblivion, but soprano Ildikó Raimondi released them in 2003. At the Beethovenfest she will sing some of these lieder, accompanied by the pianist Charles Spencer (26 September).

Mahler is highly Romantic in the music for five poems by Friedrich Rückert. "Ich bin der Welt abhanden gekommen" ("I have become lost to the world") consummates the Romantic apotheosis of the artist. At the Beethovenfest Anna Larsson will sing the Rückert lieder, accompanied by Göteborgs Symfoniker under the baton of principal conductor Gustavo Dudamel. The Swedes will also play Beethoven's Symphony no. 1 and Carl Nielsen's Symphony no. 4 ("The Inextinguishable") (23 September).

It was not just the solo voice as an expression of emotions that was appreciated in the 19th century, **choral music** was also rediscovered in many different ways and a large number of choirs with very many singers were formed. In addition many composers discovered symphonic choral anew, both by adapting Baroque works and through their own compositions. Johannes Brahms re-arranged his "Ein Deutsches Requiem" ("A German Requiem") in a version for piano (four hands), choir and soloists. This version, adapted by Philip Moll, will be performed by pianists Philip Moll and Philip Mayers and the Rundfunkchor Berlin conducted by Simon Halsey (26 September). Brahms's affinity to Handel can clearly be felt in "Ein Deutsches Requiem". Felix Mendelssohn also confronted Baroque choral works, his occupation with Bach is unmistakable in his great oratorios "St Paul" and "Elijah". In the latter, Mendelssohn shows himself to be forward-looking through his composition of choral recitatives; he thus created a link between the Baroque oratorios and later sacred choral works. For Mendelssohn's bicentenary Christoph Spering will conduct the Neues Orchester and the Chorus Musicus Köln, while the soloists in "Elijah" will be Marlis Petersen, Franziska Gottwald, Rainer Trost and Thomas E. Bauer (2 October).

In England George Frideric Handel's "Messiah" was even more popular than "Elijah". The Beethovenfest will commemorate the 250th anniversary of Handel's death by performing both of his great oratorios. The Balthasar-Neumann-Ensemble and Balthasar-Neumann-Chor will perform the "Messiah" conducted by Thomas Hengelbrock. Handel's oratorio "Israel in Egypt" only became popular in the 19th century at performances given by Mendelssohn. Its London premiere in 1739 was not a success. Sir John Eliot Gardiner will conduct the Monteverdi Choir and the English Baroque Soloists in a historically informed interpretation (13 September).

Alban Berg's Concerto for Violin and Orchestra is described as an instrumental requiem. Berg himself said about the music he composed in the year of his death that it was "dedicated to the memory of an angel". He was referring to the late daughter of Alma Mahler, Manon Gropius. Christian Tetzlaff will perform the Violin Concerto at the opening concert of the Beethovenfest Bonn 2009 together with the Deutsches Symphonie-Orchester Berlin conducted by Ingo Metzmacher.

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Commissioned by the Beethovenfest, Moritz Eggert composed “Number Nine VIII: Zeitarbeit” for soloist and orchestra. On the occasion of the 60th anniversary of the founding of the Federal Republic of Germany, in this work Eggert gives a musical characterization of the six decades from 1949 to 2009 (4 September).

Eggert thus points to the “**Path of Democracy**” which the Beethovenfest and its audiences will take this year. For the 60th anniversary of the inaugural session of the German Bundestag on 7 September 1949 the Beethovenfest will illuminate the six decades of the Federal Republic through music. The six decades of musical history will be presented at six politically significant venues in Bonn, one at each venue: the Museum Koenig, the Palais Schaumburg, the “Schürmannbau” of Deutsche Welle, the Altes Wasserwerk, the debating chamber of the Bundesrat and the Haus der Geschichte (6 September). In the decade from 1999 to 2009, which will be presented in the Haus der Geschichte, visitors will be able to hear the world premiere of Peter Ludwig’s “Kanzlerwahl – VS-str.geh” which was commissioned by the Beethovenfest Bonn 2009 especially for “The Path of Democracy”.

There will be three further **world premieres** at the Beethovenfest Bonn 2009. The German composer Frank Zabel was commissioned by the Beethovenfest to compose two works for the Raschèr Saxophone Orchestra: “Echoes of Light” and an arrangement of Beethoven’s overture to “Die Weihe des Hauses” for twelve saxophones and timpani. The two new works will be performed between pieces by Romantic composers that have been arranged for the young saxophone ensemble: Edvard Grieg’s Holberg suite, Sir Edward Elgar’s Serenade in E minor and Johannes Brahms’s “Variations on a Theme by Joseph Haydn” (17 September).

The Deutsche Welle commissioned a young Vietnamese composer, Tran Manh Hung, to create a further new work for the **orchestra campus 2009**. With the invitation of a Vietnamese university choir the Beethovenfest is being politically up-to-date. 2010 marks the 35th anniversary of relations between (West) Germany and Vietnam and the Beethovenfest is honouring this occasion by inviting the orchestra of the National Academy of Music Hanoi. The academy, founded in 1956, is the most important musical training institution in Vietnam. It does not just promote the country’s musical heritage, it also deliberately opens up to Western cultures. The high artistic level means the Vietnam National Academy of Music is considered one of the best places for new talent to emerge from in the entire Asian sphere. The new composition by Tran Manh Hung, Lê Chi Viên for violin and orchestra, the Poem Symphony will be performed by the campus orchestra under the baton of French conductor Claire Levacher with the soloist Bùi Công Duy at the campus concert in the Beethovenhalle (27 September).

The orchestra campus organized by Deutsche Welle and the Beethovenfest has been in existence since 2001 and this is the ninth time Peter Gülke will have run the campus workshop. Together with the orchestra of the Vietnam National Academy of Music Hanoi he will rehearse Beethoven’s overture to Salvatore Viganò’s ballet “The Creatures of Prometheus” op. 43 as well as works of the Romantic era: Robert Schumann’s Symphony no. 4 and Max Bruch’s Violin Concerto no. 1 with the Vietnamese violinist Bùi Công Duy (30 September).

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The four international quartets who will shape the **string-quartet project** at the Beethovenfest Bonn 2009 are already established on the global music market. The Kuss Quartett, the Pavel Haas Quartett, the Australian String Quartet and the Pacifica Quartet will trace the path of the string-quartet genre from Beethoven to today. What new formats have developed since Beethoven, what is possible today, and the artistic boundary-crossing potential string quartets have, will be shown by the four quartets in one weekend. They will reveal new perspectives, be it by mixing ensembles in such a way to allow quintets and even octets, or through the choice of new concert forms, such as a lecture recital or a teatime concert. Works by Haydn, Mozart, Beethoven, Brahms, Mendelssohn, Dvořák, Shostakovich, Ligeti, George Crumb, Helmut Lachenmann, Nigel Westlake, Alexander Goehr and Pavel Haas can all be heard at the string-quartet project that has been exclusively conceived for the Beethovenfest (18–20 September).

A string quartet on an unusual path can be encountered in the project **Classic Meets Hip Hop**. The Minguet Quartett will meet the hip-hop band einshoch6. The group from Munich consists of classical musicians, rappers and pop musicians. In their performance the young hip hop artists will move confidently between the genres, they will incorporate classical quotations and their texts address subjects of general interest. A further special feature of these two concerts is that they, as a pilot project, will be organized completely by a school-student management team from Bonn; the students will do everything from the concert planning to the marketing and public relations and the implementation of the event in the Dransdorf tram depot (18 and 19 September).

Teo Gheorghiu is around the same age as the students organizing einshoch6's concert. Still only 17 years old, the pianist will appear in his **debut performance at the Beethovenfest Bonn** playing works by Johann Sebastian Bach, Beethoven, Busoni and Liszt. The Beethovenfest is also providing a platform for young new musicians through the annual prizewinner concerts. 19-year-old harpist Rino Kageyama was the best participant at the "Lily Laskine" harp competition in Paris, while flautist Seiya Ueno, who is only one year older, won the Concours "Jean-Pierre Rampal" in Paris (13 September). The two young musicians will have their debut performance at the Beethovenfest Bonn as will the winner of the first prize at the 13th International Double Bass Convention in Brno, Stanislav Anishchanka, together with his piano accompanist Dunja Robotti (3 October).

Winning the Tchaikovsky competition meant the beginning of an international star career for cellist Johannes Moser. His piano accompanist at the Beethovenfest Bonn 2009, Paul Rivinius, won the ARD competition in Munich in 1998 with the Clemente Trio. The duo will make their debut at the Beethovenfest with works for cello and piano by Beethoven, Brahms and Zemlinsky (25 September). In Beethoven's "Gassenhauer Trio" the cello and piano are accompanied by a clarinet. The Kheops Ensemble will introduce itself for the first time at the Beethovenfest Bonn with clarinet trios by Beethoven and Brahms (27 September).

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The Alliage Quintett, consisting of four saxophonists and a pianist crosses the stylistic boundaries from Vivaldi to Beethoven to Mendelssohn with ease. Their trans-genre interpretations earned the five musicians the Echo Klassik in the category "classical music without boundaries" in 2005 (24 September).

The current Echo prizewinner for the category "classical music without boundaries" is David Garrett, who, with his piano accompanist Julien Quentin and his band, will perform pieces by Beethoven as well as pop arrangements (26 September). With an equally virtuoso approach and classical repertoire the young violinist Yossif Ivanov will have his debut at the Beethovenfest Bonn together with the pianist Dimitris Saroglou (2 October).

The programmes of Joachim Kühn (24 September), the twelve cellists of the Berliner Philharmoniker (5 September) and Salut Salon (21 September) also go beyond the boundaries of various genres. The Ensemble Sarband will cross boundaries to other worldviews in its programme "Sefarad" (1 October).

The multi-percussion star Martin Grubinger will come to the Beethovenfest in 2009 with friends and companions. The six drummers will entice very different rhythms from their percussion instruments, ranging from bongos to xylophones; they will fascinate audiences with works by Iannis Xenakis, Rod Lincoln, Astor Piazzolla, Matthias Schmitt, Andrew Thomas, Keiko Abe and Martin Grubinger himself (18 September).

Alfred Brendel will return to the Beethovenfest Bonn in a **musical-literary** guise. For years he has been writing humorous poems, using irony to describe the music business and the audiences. Brendel will read from his volume of poetry "Spiegelbild und schwarzer Spuk", while his son Adrian Brendel will interpret works for solo cello by Bach, Britten, Kurtág and Kagel (1 October). Hans-Christian Andersen's melancholy fairytale "The Little Mermaid" will be read by actress **Corinna Harfouch** at the Beethovenfest Bonn 2009. The longing of the little mermaid for the world of humans will be expressed by Hideyo Harada in the lyrical piano pieces by Grieg (13 September).

The realm of fairytale and dream are ideal worlds for the Romantically transfigured artist. The clowns Arthur and August, who are already known from the musical treasure-hunts of previous years, will take the young visitors to the Beethovenfest into the equally unreal world of **masked theatre**. They will take children aged between six and ten on an exciting journey through musical history (13 Sept). Exclusively for the Beethovenfest the **Taschen-Oper-Companie** has developed an "Ohrwurm" ("catchy tune") Project for the same age group. In a locked museum room the girls Lea and Lili meet old musical instruments, ear trumpets and Beethoven's ghost, who suddenly comes to life (3 October).

There are **48,500 tickets on sale at the Beethovenfest Bonn 2009 for 75 events at 29 venues** in Bonn and the surrounding area. New venues for 2009 are the Museum Koenig and the debating chamber of the Bundesrat, places where political history was made in Bonn, which the Beethovenfest will commemorate in "The Path of Democracy". 2009 will be the first year the Beethovenfest will stage concerts in the

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Deutsche Welle building, in St Hildegard's church in Bonn-Mehlem, in the Pantheon-Theater and in Meys Fabrik in Hennef. For all the venues exclusive programmes tailored to the performance location have been designed. More than two-thirds of the concerts are exclusive projects for the Beethovenfest Bonn. The patronage in the 60th anniversary year of the Federal Republic of Germany has been assumed by the Chancellor Dr. Angela Merkel.

The Beethovenfest is made possible through grants by the city of Bonn and the Rhein-Sieg district as well as through project-related assistance by the state of North-Rhine Westphalia, the Ministry of Foreign Affairs and the Federal Government's Commissioner for Culture and the Media. The **main sponsors** Deutsche Post World Net, Sparkasse KölnBonn and Deutsche Welle have been supporting the Beethovenfest for years and this years there is an increased number of sponsors and foundations. In addition the Beethovenfest has income from ticket sales and the sale of media rights. Furthermore Beethovenfest Bonn has a **media partnership** with Bonn's local newspaper, the General-Anzeiger, and a **media and culture partnership** with Westdeutscher Rundfunk, the regional broadcaster based in Cologne, which will once again broadcast a large number of the concerts. The media partner Deutschlandfunk/DeutschlandRadio Kultur will also broadcast several Beethovenfest concerts. Deutsche Welle will broadcast the concerts worldwide via radio and podcast.

The programme overview and the detailed programme for the Beethovenfest Bonn 2009 is available at info@beethovenfest.de or it can be requested by calling 0228-20 10 345.

Tickets are available in advance at Bonnticket

- by telephone under 0180 – 500 18 12 (from German landlines € 0.14 / min) (Mon-Fri 9am–7pm, Sat 10am–3pm), from outside of Germany: +49 (0) 180 – 500 18 12 (charges depend on the foreign network operators)
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- by post to the Beethovenfest Bonn or to: BONNTICKET, Adenauerallee 131, D-53113 Bonn

Photographs of the artists and venues of the Beethovenfest Bonn 2009 can be downloaded online at <http://en.beethovenfest.de/downloads/>.

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