



B E E T H O V E N F E S T B O N N

Bonn, 5 March 2010

Into the Open. Utopia and Freedom in Music

Beethovenfest Bonn 2010 from 10 September to 9 October under the patronage of Dr José Antonio Abreu

“Come! Into the open, friend,” is the opening statement of Friedrich Hölderlin’s poem “Der Gang aufs Land”. Hölderlin invites us to set out, leaving a dull environment behind for a spring landscape, hoping our heart and eyes will open up “to see something better”. This invitation in **Hölderlin’s poem, written in 1800** to set off to a place in the future in which conventions can be overcome and boundaries broken down, is reflected in the epochal changes in aesthetics and in the social upheavals taking place at the same time. The new ways of thinking and social transformation since 1789 made it possible for countless artists to largely free themselves from social and aesthetic constraints. Since then composers have overcome conventions such as composing for a patron and have been searching for new means of expression, both in the compositional form and in the concert ritual. The poet Novalis described the result of this aesthetic revolution for music as “the musician taking the nature of his art from out of himself”.

At the start of the 19th century the **departure towards something new** encompassed the notion of something better, something perfect: a **utopia**. Utopia was initially limited to political designs for the future, to the longing for idyllic conditions. U-topos, literally translated, means non-place, on to which a desired image of the ideal society can be projected. Beethoven was a utopian and always ahead of his time, in his compositional method as well as in his social design: he composed his Ninth Symphony as a musical rendering of a utopia in the hope that humanity would one day be united in joy.

The **two key works of the Beethovenfest Bonn 2010** can be heard on one evening: Beethoven’s Symphony no. 9 as arranged by Gustav Mahler, and Peter Ruzicka’s composition “...INS OFFENE...” for 22 strings. Ruzicka, this year’s “composer and artist in residence” at the Beethovenfest Bonn, draws on Hölderlin’s poem in his work “...INS OFFENE...”, which he composed in 2005. The strings strive out “into the open” in a complex flood of sound before they contemplate the past and fall back into silence. Gustav Mahler, whose sesquicentennial the world of music is celebrating in

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2010, re-orchestrated Beethoven's Ninth to suit his own needs, using far more instruments. Peter Ruzicka will conduct the Staatskapelle Weimar (30 Sept.).

Dr José Antonio Abreu impressively embodies this year's motto "Into the Open. Utopia and Freedom in Music". José Antonio Abreu developed a utopian scenario 35 years ago: he sought to combine the services of a social network with classical music training in order to provide children from the slums with an alternative to life on the streets. His vision has become a reality. Classical music has become a fixed part of Venezuela's social system as a result of the "Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela". Abreu, who has won many accolades for his idea and who was also awarded the alternative Nobel Prize, has accepted the **patronage** of the Beethovenfest Bonn 2010.

The "Sistema" now reaches around 300,000 Venezuelan children and young people in a network of 125 youth orchestras as well as 57 children's and pre-school orchestras in all of Venezuela's federal states. The **Teresa Carreño Youth Orchestra of Venezuela**, whose members are aged between 12 and 21, will perform at the Beethovenfest Bonn 2010 for the first time. During a performance in Caracas, Gustavo Dudamel and José Antonio Abreu chose the conductor to accompany the orchestra on its first tour outside of South America, namely 26-year-old Christian Vásquez. The first stop on this tour is Bonn, where they will play Bernstein's overture to "Candide", Beethoven's Symphony no. 5 and Shostakovich's Symphony no. 9.

A further South American youth orchestra will be performing at the Beethovenfest Bonn for the first time this year. It is also the first time it can be heard outside of South America. The **Sinfônica Heliópolis**, the orchestra of the Instituto Baccarelli from São Paulo, will come to Bonn for the tenth **orchestra campus**, held jointly by Deutsche Welle and the Beethovenfest. This year Deutsche Welle commissioned the Brazilian composer André Mehmari to produce a new orchestral work which will have its world premiere at the campus concert. "Cidade do Sol" for orchestra will be performed by the 80 young Brazilians under Roberto Tibiriçá at the first of their two concerts at the Beethovenfest Bonn 2010 (4 Oct.). Under Peter Gülke the Sinfônica Heliópolis will work amongst other pieces, on Schubert's Symphony no. 7, which can be heard two days later in the campus workshop (6 Oct.).

There will be three further **world premieres of different genres** at the Beethovenfest Bonn 2010. In order to create a 21st-century repertoire the Beethovenfest commissions compositions every year. The festival asked this year's "**composer and artist in residence**", **Peter Ruzicka**, to compose a work for cello and orchestra. "...**ÜBER DIE GRENZE...**" ("...ACROSS THE BORDER...") is the name Ruzicka has given his new work. He himself will conduct the **world premiere with Daniel Müller-Schott** as the soloist. It will be performed by the Deutsche Kammerphilharmonie Bremen. Other works on the programme are Beethoven's String Quartet no. 11 op. 95 in the arrangement by Gustav Mahler, and Anton Eberl's Symphony op. 33. Eberl was Mozart's friend and student, and a contemporary of Beethoven's. His Symphony op. 33 was performed in April 1805 together with Beethoven's Symphony no. 3 and at the time it was given significantly better reviews than Beethoven's work (15 Sept.).

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A total of four concerts will focus on Peter Ruzicka's compositions. In addition to the world premiere of his Cello Concerto and the interpretation of "...INS OFFENE..." the Beethovenfest Bonn will introduce Ruzicka's chamber music works on two evenings. **Dietrich Henschel and Michael Schäfer** will perform "...UND MÖCHTET IHR AN MICH DIE HÄNDE LEGEN...", five fragments by Hölderlin for baritone and piano, Eight Songs based on fragments by Nietzsche, and "LEBEN UND TOD", two songs based on poems by Eduard Mörike. Hölderlin's texts are also the basis of Hermann Reutter's "Drei Monologe des Empedokles". The evening will be concluded by Henschel and Schäfer with Robert Schumann's "Liederkreis", based on words by Joseph von Eichendorff op. 39 (18 Sept.). Until the mid-20th century Schumann's works were received as dreamy and melancholy; from the late 1950s onwards his oeuvre became the basis of compositions by the musical avant-garde, who discovered utopian potential in his music, in the shifted rhythmic-metric structures, in the formal course of the music, the moments of surprise, the fragmentary nature and the witty allusions and quotes. Peter Ruzicka is one of the composers to creatively confront Schumann. For that reason the two chamber music evenings will also feature works by Ruzicka and Schumann. The **Minguet Quartett** will perform Ruzicka's second string quartet "...FRAGMENT..." and his sixth string quartet "ERINNERUNG UND VERGESSEN", a quartet for two violins, viola and cello with soprano. Between Ruzicka's pieces the Minguet Quartett will first perform Schumann's String Quartet in A major op. 41/3 and then together with the soprano **Mojca Erdmann** his Six Songs for one voice and piano op. 107 in the transcription for soprano and string quartet by Aribert Reimann (19 Sept.).

The **Deutsche Kammerphilharmonie Bremen** is once again the "**orchestra in residence**" at the Beethovenfest Bonn and will participate in the concert under Ruzicka, two symphonic evenings at the opening weekend under Paavo Järvi and in two projects for children. For the opening concert **Paavo Järvi** will conduct **Schumann's** "Manfred" overture and his Symphony no. 3, the "Rhenish Symphony", in honour of the composer's **bicentenary**. Beethoven's Fifth Piano Concerto is also on the programme; the soloist will be **Hélène Grimaud**, this year's "**artist in residence**" (10 Sept.). The second concert to be performed by the Kammerphilharmonie under their principal conductor Paavo Järvi also honours Schumann, who spent his final years in Bonn in the Endenich insane asylum, and is buried at the city's Old Cemetery. **Sol Gabetta** is the soloist in Schumann's Concerto for Cello and Orchestra in A minor. After the interval Järvi will conduct Schumann's Symphony no. 2, which quotes Beethoven in its final movement. Before each of Schumann's works an overture by Beethoven will be performed, the first being his Overture no. 3 for the opera "Leonore" op. 72a; before Schumann's symphony the orchestra will perform the overture to Salvatore Viganò's ballet "The Creatures of Prometheus" (11 Sept.). At this concert the Deutsche Kammerphilharmonie Bremen will be awarded the prize of the Deutsche Schallplattenkritik 2010.

As "artist in residence" Hélène Grimaud will perform three times at the Beethovenfest: as the soloist in Beethoven's Piano Concerto no. 5 (10 Sept.) and as Jan Vogler's chamber music partner (17 Sept.). For the third concert the

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Beethovenfest has given H el ene Grimaud "carte blanche". She is working out an exclusive programme together with Gautier Capu on and Martin Grubinger (22 Sept.).

The Beethovenfest is particularly intent on giving those musicians it has worked with for many years the **freedom to design their own programme**; the names in this category include Grimaud and Grubinger. In recent years a growing proportion of all festival concerts has consisted of programmes the artists developed exclusively for and with the Beethovenfest. The musicians try out new concert formats at the highest level, breaking the traditional boundaries of the concert ritual and searching for unconventional approaches to working with musical material. The personal and innovative programme design finds its equivalent in the musicians' freedom to be able to choose their musical partners depending on the requirements of the programme, allowing them to come together in many different configurations.

Martin Grubinger has regularly performed at the Beethovenfest Bonn since 2006. He will implement programmes in which he can realize his musical utopias with his favoured artistic partners. This year he will return to Bonn with an exclusively developed two-part concert format. In the first part of his concert Grubinger and five further percussionists will spread out around the hall of the Beethovenhalle to produce a kind of surround-sound during the performance of works by Iannis Xenakis. After the concert Grubinger, together with the other percussionists, a trumpeter, an electronic bassist, a violinist, a double bassist and a pianist will transform the south foyer of the Beethovenhalle into a "Latin Lounge" (25 Sept.).

The curiosity of trying something new and testing unusual concert formats and formations are what make **Daniel Hope** stand out. He was immediately thrilled by the idea of continuing the student management project of the Young Beethovenfest that was started in 2009 (18 Sept.). The twelve student managers from seven high schools in Bonn will showcase their work together with Daniel Hope at a press conference on 11 May.

The **Minguet Quartett** is one of the ensembles that has been a regular participant at the Beethovenfest and has developed exclusive programmes for the festival. The four string players have tailored their second concert **to this year's festival motto**. Luigi Nono intensively confronted the phenomenon of utopia. The Minguet Quartett will interpret his "Fragmente – Stille. An Diotima" for string quartet, a composition commissioned for the 1980 Beethovenfest, as well as Beethoven's "Galitzin Quartet" no. 15 op. 132, Giuseppe Verdi's "Ave Maria" from "Quattro Pezzi Sacri" and Johannes Ockeghem's "Quatre Chansons" (24 Sept.).

The **King's Singers** have tailored the programme of their Beethovenfest **debut** exclusively for this year's motto. They are presenting a cross-section of the time from Thomas Moore to the modern age with works by William Cornyshe, John Shepherd, Josquin des Pres, Orlando di Lasso and Paul Patterson. Thomas Moore described a society of the future in 1516 in his novel "Utopia": peaceful, democratic, hierarchical, education-oriented, communistic and imperialistic (20 Sept.).

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The cellist **Jan Vogler** is also giving his **debut** at the Beethovenfest Bonn. He will perform in two very different ensembles. On his duo evening with H el ene Grimaud he will interpret works for cello and piano by Schumann, Brahms and Shostakovich. Shostakovich is also on the programme for Jan Vogler's concert with **The Knights**. He will perform the first movement of the Cello Concerto no. 1. The young New York ensemble will only play one movement from a classical-romantic repertoire, thereby questioning an established concert ritual. They will present their programme of the future in the second part of the concert: under the title "Tango, klezmer, waltz and rock" they will perform works by Piazzolla, Golilov and Hendrix (2 Oct.).

Gabriela Montero is also performing at the Beethovenfest Bonn for the first time. She will display her exceptional talent in two concerts. The Venezuelan pianist will improvise on any melody the audience sings to her, managing to spontaneously create something new from something already extant (26 Sept.). During a duo evening with cellist Gautier Capu on, Montero will interpret works by Beethoven, Sergei Prokofiev and Sergei Rachmaninoff (27 Sept.).

Joining cello and piano will be two recorders and one violin in an unusual instrumentation: "**Spark – die klassische Band**" does not just have an unusual formation, it also has a special programmatic idea. In their programme "Downtown Illusions – City Life in Music" the five musicians will sketch a modern city such as New York, London, Amsterdam or Berlin as a sound event made up of classical arrangements, jazz and minimal music with video and stage installations (23 Sept.).

An unusual instrument combination will also perform at the concert of the **delian quartett** with **bandone on player Per Arne Glorvigen**. They will play works by Astor Piazzolla and beforehand pieces of the classical string-quartet repertoire: Franz Schubert's quartet "Death and the Maiden" and Giacomo Puccini's "Crisantemi" (8 Oct.).

After her previous visit in 2006 the violinist **Lisa Batiashvili** is also returning to Bonn this year. For the Beethovenfest Bonn 2010, she has developed a chamber music evening whose programme has to do with herself. Together with her husband, the oboist Fran ois Leleux, as well as the viola player Lawrence Power and the cellist Sebastian Klinger, she will perform Mozart's Quartet for Oboe, Violin, Viola and Cello KV 370, arias from his "Magic Flute" in the arrangement for oboe and violin, and Benjamin Britten's "Phantasy", a quartet in one movement for oboe, violin, viola and cello op. 2. The Beethoven-Ring prizewinner in 2006, she will also perform Beethoven's Trio for two oboes and cor anglais in C major op. 87 in the arrangement for oboe, violin, viola and cello (22 Sept.).

Helmuth Rilling is also a regular participant at the Beethovenfest together with his G achinger Kantorei and the Radio-Sinfonieorchester Stuttgart of the SWR. This year he will explain **Schumann's "Faust Scenes"** in a discussion concert, together with all the musicians (20 Sept.), before conducting the entire work the following evening. Soloists in the "Faust Scenes" will be the soprano Letizia Scherrer as Gretchen, the tenor Christian Elsner as Ariel, the baritone Markus Eiche in the role of Faust and the bass Gerd Grochowski as Mephisto. In addition the collegium iuvenum boys' choir will sing (20 and 21 Sept.).

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In the context of its **Schumann** focus the Beethovenfest will present all of the facets of the composer, which include that of the sensitive artist who addresses unrequited love in his **songs**. Christiane Karg and Lothar Odinius will sing, accompanied by Burkhard Kehrig, Schumann's "Tragödie", a ballad with words based on a work by Heinrich Heine, the "Myrthen", a song cycle for vocals and piano op. 25 and the Twelve Poems from Friedrich Rückert's "Liebesfrühling" op. 37 by Clara and Robert Schumann (12 Sept.). In a "**Schumann-iade**" the singers Marlis Petersen, Anke Vondung, Werner Gura and Konrad Jarnot as well as the pianists Christoph Berner and Camillo Radicke will focus on Schumann's song cycles "Spanisches Liederspiel" op. 74, "Minnespiel" op. 101 and "Spanische Liebeslieder" op. 138 as well as the song "Zigeunerleben" op 29/3 (8 Oct.).

Two **special projects** will enrich the depiction of Schumann's oeuvre in honour of his bicentenary: **Susanne Kessel**, a pianist from Bonn, will perform Schumann's very subjective piano cycle "**Kreiseriana**" and will compare these eight pieces with **eight new compositions** that will reflect the balladesque and romantic character from a 21st century perspective. Michael Denhoff, Sascha Dragicevic, Alvin Lucier, Alex Shapiro, Leon Milo, Moritz Eggert, Ivan Sokolov and Manfred Niehaus have composed new works for "Kreisleriana 2010". **Stefan Litwin** will confront Schumann in a different manner in a **discussion concert**. Under the title "Bleich getragen denk ich dein" he will look for hidden messages in Schumann's Piano Sonata in F sharp minor op. 11, which he will also perform on the piano. Litwin will also play excerpts from Jean Paul's "Flegeljahre". Schumann was a real fan of Jean Paul, in whose "Flegeljahre" he found an air of freedom that shaped the Romantic musical aesthetic (both 14 Sept.).

The **cyclical performance** of his **piano trios** and his **violin sonatas** will round off the **Schumann** focus. They will be compared with works **Beethoven** composed for these genres. It is in this interpretation that it can be seen how free and utopian Beethoven's thinking was in his compositional designs. Beethoven's opus 1 consists of three piano trios, a fact that expresses how much the composer valued this genre. The development of the genre from opus 1 in 1795 to opus 97 in 1816 will be demonstrated at the Beethovenfest on four evenings by the Trio Parnassus (23 Sept.) as well as by trios that consist of three excellent soloists: Patricia Kopachinskaya, Sol Gabetta and Henri Sigfridsson (12 Sept.), Kolja Blacher, Clemens Hagen and Kirill Gerstein (14 Sept.) as well as Isabelle Faust, Jean-Guihen Queyras and Alexander Melnikov (8 Oct.). Beethoven's final piano trio no. 6 op. 97 has the sobriquet "Symphonie in Triobesetzung" ("symphony in trio instrumentation") and was a definitive work for Robert Schumann. Schumann's three piano trios are part of the highlights of Romantic chamber music and will be interpreted at the Beethovenfest by **Kopachinskaya, Gabetta and Sigfridsson, Faust, Queyras and Melnikov** as well as by the **Tecchler Trio** (19 Sept.).

As was the case for the piano trios, the violin sonata genre also increased in complexity over the years. The Beethovenfest Bonn will compare and contrast Beethoven's ten violin sonatas with Schumann's three sonatas for violin and piano, of which the last remained unknown until 1956. **Renaud Capuçon and Frank Braley** will

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play the ten Beethoven violin sonatas on three evenings (17 Sept.–19 Sept.), **Carolin Widmann and Dénes Várjon** will be performing Schumann's violin sonatas. Carolin Widmann's brother **Jörg Widmann** was **commissioned by the Beethovenfest Bonn 2010** to compose a sonata for violin and piano. In it he will confront Beethoven and the standard sonata form for the first time. Capuçon and Braley will perform Jörg Widmann's new work at each of their three violin sonata evenings.

The Beethovenfest Bonn 2010 is dedicating concerts to two further composers celebrating jubilees: **Gustav Mahler's sesquicentenary** and **Frédéric Chopin's bicentenary**. The **Orchestre National de France** is returning to the Beethovenfest this year, after its Beethoven symphony cycle of 2008, with Kurt Masur's successor **Daniele Gatti**. Two expressive Mahler works are on their programme. First the baritone **Matthias Goerne** will sing the "Kindertotenlieder" and after that Gatti will conduct the Symphony no. 5, which starts with a funeral march and ends after the fourth movement, the adagietto, in jubilation and triumph (24 Sept.). Chopin's first piano concerto in E minor op. 11 will be interpreted by the Finnish pianist **Antti Siirala** together with the **Beethoven Orchester Bonn** under Bonn's musical director **Stefan Blunier**. Two compositions by Hector Berlioz will frame Chopin's work, the overture "Les Francs Juges" and the "Grande Symphonie funèbre et triomphale". Berlioz designed the great symphony to be a revolutionary symphony for brass band, to be performed at the procession to commemorate the revolution of 1830. The Beethoven Orchester will be supported in this performance by the Philharmonischer Chor of the city of Bonn and the music corps of the Bundeswehr based in Siegburg (8 Oct.). Berlioz's song cycle "Les nuits d'été", based on words by Théophile Gautier, for mezzo-soprano and orchestra op. 7 will be interpreted by **Angelika Kirchschlager** during her debut performance at the Beethovenfest Bonn with the Academy of St Martin in the Fields under **Sir Neville Marriner**. During this concert visitors will also hear Georges Bizet's Symphony in C major and Felix Mendelssohn's Symphony no. 3, the "Scottish Symphony" (7 Oct.).

The **Academy of St Martin in the Fields under Sir Neville Marriner** will also play at the closing concert of the Beethovenfest Bonn 2010. Beethoven's Symphony no. 7 is on the programme as is Zoltan Kodály's "Galántai Táncok", the "dances from Galánta", and Antonín Dvořák's Violin Concerto with the 21-year-old German violinist **Veronika Eberle**. **Beethoven's symphonies** are the works in which he comes across as a visionary particularly clearly. His First is still very reminiscent of Mozart's and Haydn's symphonies in its classical construction and yet it already contains the seed of Beethoven's later characteristic musical language. Besides his Seventh, Beethoven's symphonies nos. 1, 3, 5, 8 and 9 can also be heard at this year's festival in different interpretations and arrangements. **Kent Nagano** and the **Bayerische Staatsorchester** will interpret Beethoven's First Symphony at the opening weekend, and will compare it after the break with Bruckner's Symphony no. 7 (12 Sept.). **Jonathan Nott** will conduct the **Bamberger Symphoniker** as they perform Beethoven's Symphony no. 3. Taking the motto of this year's Beethovenfest Bonn into account he will first perform two works by **Luciano Berio**, who intensively confronted the concept of utopia: the Concerto for two pianos and orchestra with the soloists

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Katia and Marielle Labèque and Berio's confrontation with Schubert's proposed symphony no. 10, "Rendering per orchestra nach Schuberts Skizzen einer zehnten Symphonie" (3 Oct.). Like Beethoven Schubert had started a tenth symphony, but not completed it. The **Sächsische Staatskapelle Dresden** under **Sir Colin Davis** will perform Beethoven's symphony no. 5; beforehand **Sergei Khachatryan** will be the soloist in Beethoven's Violin Concerto (19 Sept.). At the orchestra campus the **Sinfônica Heliópolis** will perform Beethoven's Eighth. Beethoven's Symphony no. 9 in the arrangement by Gustav Mahler will be performed by **Peter Ruzicka**, the **Staatskapelle Weimar** and the Städtische Musikverein Düsseldorf with the soloist quartet Nadine Lehner, soprano, Anne-Carolyn Schlüter, contralto, Christian Elsner, tenor, and Ralf Lukas, bass (30 Sept.).

Ferdinand Ries developed Beethoven's Symphony no. 3 for string quartet. The Mozart Piano Quartet will perform this quartet arrangement together with Beethoven's Piano Quartet op. 16 (3 Oct.). Ferdinand Ries was Beethoven's piano student in Vienna between 1803 and 1805; Beethoven taught him for free. In return the first thing Ries had to do for his teacher after his arrival in Vienna was to help him with writing out the parts and preparing the world premiere of the **oratorio "Christ on the Mount of Olives"**, which Beethoven was just completing. This oratorio, which is now performed only rarely, was a success with the audience at its world premiere on 5 April 1803 and it remained popular until the end of the 19th century. The libretto by Franz Xaver Huber was rewritten without Beethoven's agreement in the first edition of the oratorio as published by Breitkopf & Härtel. Since 2008 a new edition has been available with the text as originally set to music by Beethoven and with the composition revised by Beethoven himself one year after the world premiere. On the basis of this historical-critical edition **Enoch zu Guttenberg** will perform the oratorio with his ensembles Chorgemeinschaft Neubeuern and Orchester der KlangVerwaltung at the Beethovenfest Bonn 2010. In the second half of the concert they will perform Haydn's "Missa in Angustiis", the "Mass for Troubled Times", with the soloists Chen Reiss, soprano, Franziska Gottwald, contralto, Daniel Johannsen, tenor, and Yorck Felix Speer, bass. The mass has the sobriquet "Nelson Mass", a reference to Admiral Nelson's victory in the Battle of the Nile at the beginning of August 1798, the summer in which Haydn composed the mass.

Ferdinand Ries is not just associated with Beethoven as a student, but also as an interpreter and commissioner of works. In 1804 Ries gave his debut performance in Vienna's music circles as a soloist in Beethoven's Third Piano Concerto. This work will be interpreted by **András Schiff**, who is returning to the Beethovenfest Bonn after performing here with his **Cappella Andrea Barca** in 2008. Other works on the programme are Johannes Brahms's variations for orchestra on a theme by Joseph Haydn and Haydn's Symphony no. 102 (13 Sept.).

Sasha Waltz has her own unique way of dealing with musical material. She will be dancing to "Impromptus" by Franz Schubert with her ensemble Sasha Waltz & Guests. Sasha Waltz will produce a meticulously developed choreography to live music, which will follow the Schubert works (2 and 3 Oct.).

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Roger Willemsen was 15 when he experienced what he called the “Urknacks” (great crisis point) in his life, the death of his father. During his life he was subjected to more, almost imperceptible nameless changes in everyday life, produced by a “Knacks” or crisis, which can take the form of a disease, an accident, a professional defeat or a failed love, a betrayal or neglect. **Jan Müller-Wieland**, in close consultation with Willemsen, composed a libretto about the “**Knacks**” and set it to music for the Ensemble Resonanz and the Beethovenfest Bonn to produce a melodrama. The author himself will perform as the reciter at the **world premiere** of the work, which was **commissioned by the Beethovenfest Bonn and the Ensemble Resonanz**, Jan Müller-Wieland conducts the Ensemble Resonanz. In a cadence Roger Willemsen will freely seek out sections of his books in response to prompts by Müller-Wieland. The world premiere will take place in co-operation with Bonn’s theatre, which already participated in a world premiere of one of Jan Müller-Wieland’s works with the Beethovenfest Bonn in 2005 in the series “bonn chance!”, namely the experimental musical theatre piece “Die Irre” (29 Sept.).

The evening with **Martina Gedeck** and **Sebastian Knauer** is also musical and literary. “Drei Fürsten für den Freiheitskämpfer” is the title of the reading with Beethoven sonatas such as the “Pathétique”, the “Moonshine Sonata” and the “Waldstein Sonata”. In 1809 Vienna was once again occupied by Napoleon’s troops and Beethoven considered moving away. The Austrian nobles, Archduke Rudolph, the emperor’s youngest brother and Beethoven’s piano student, as well as the princes Lobkowitz and Kinsky, invented sponsoring at that time in order to keep Beethoven, a staunch republican, in Vienna. Sebastian Knauer will present Beethoven as the political activist and freedom fighter in a programme he himself will design (19 Sept.).

In Vienna from 1860 onwards the operetta based on the Parisian model celebrated a triumphal march for more than a century. Performing operetta music at the highest level in a small and individual instrumentation today is the goal which the ensemble “**Herbert Lippert und seine Philharmonischen Freunde**”, formed in 2002 from the members of the Wiener Philharmoniker, have set themselves. At the Beethovenfest Bonn the ensemble will perform operetta melodies by Oscar Straus, Robert Stolz, Franz Lehár and Emmerich Kálmán, which Herbert Lippert will present (12 Sept.).

Many operetta melodies are known to a wide audience, **Nat “King” Cole’s** hits are sung along to around the world. The Björn Vüllgraf Orchester and Melvin Edmondson as well as guest star Dolores Revels will sing unforgettable songs such as “Mona Lisa”, “Let there be love” and “Unforgettable” (22 Sept.). **Rodrigo Leão**, composer and keyboarder, became known internationally with the band Madredeus in the 1980s. He will be performing with the Cinema Ensemble at the Beethovenfest Bonn. Together they will create a sound kaleidoscope with elements from fado, pop, classical, jazz, tango and bossa nova (6 Oct.). Jazz is the element of “Mr Jazz Power”, **Charly Antolini**: “Carly Antolini meets The Jazz Ladies” is the title of the programme at the Beethovenfest Bonn (19 Sept.).

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Antolini has been on stage for more than fifty years; with its **prizewinner concerts** the Beethovenfest paves the way to that point for young musicians. The start will be made by the winner of the Rostropovich Competition Paris 2009, the cellist Dai Miyata, with his piano accompanist Takuhiro Murayama (26 Sept.). Already known in Bonn is Hinrich Alpers, the first prizewinner of the International Telekom Beethoven Competition Bonn 2009. The pianist did not just win the piano competition, he also won the special prizes for chamber music and for the interpretation of a contemporary composition, as well as the favourites' prize of the Beethoven-Haus Bonn. He will debut at the Beethovenfest with works by Schumann and Beethoven (27 Sept.). Schumann is also on the programme of the Tecchler Trio, which won the first prize of the ARD Musikwettbewerb 2007 (3 Oct.).

Young listeners at the Beethovenfest Bonn will be taken on a journey into space by the **Taschen Oper Companie TOC**, which will introduce its new-blood audience to Beethoven's love of astronomy in a playful manner (3 Oct.). The **Viennese Mask and Music Theatre** and musicians from the Deutsche Kammerphilharmonie Bremen will provide an insight into the life of a musician for the same age group, namely six to ten-year-olds: "Zu langsam, zu laut, zu glatt – die Solisten und der Beherrscher des Tempos" (12 Sept.).

There are 42,000 tickets for 67 events in 25 venues in Bonn and the surrounding area on sale for the Beethovenfest Bonn 2010. New venues this year are the Kanzlerbungalow and the Kammerspiele Bad Godesberg. The Beethovenfest Bonn is made possible by the support of the city of Bonn and the local authority of the surrounding district, the Rhein-Sieg-Kreis, as well as by the project-specific sponsorship from the state of North-Rhine Westphalia and the German Foreign Ministry. The main sponsors, Deutsche Post DHL, the Sparkasse KölnBonn and Deutsche Welle have been supporting the Beethovenfest for years. There are also a large number of other sponsors and foundations. In addition the Beethovenfest profits from ticket sales and sales to the media. Furthermore the festival maintains media partnerships with the General-Anzeiger Bonn (the local newspaper), the Westdeutscher Rundfunk (the regional broadcaster, based in Cologne), Deutschlandfunk / DeutschlandRadio Kultur (national broadcasters), and Deutsche Welle (Germany's international broadcaster). Concerts can be heard around the world on the radio and through podcasts via the Deutsche Welle.

The programme overview and the in-depth programme for the Beethovenfest Bonn 2010 are available at beethovenfest.de or under the telephone number 0228-20 10 345.

Tickets can be bought from Bonnticket from 17 April under 0180 – 500 18 12 (from German landlines 0.14 euros/min, max. 0.42 euros/min from mobile telephones) (Mon–Fri 9am–7pm, Sat 10am–3pm), from other countries: +49 (0) 180 – 500 18 12 (fees depend on foreign network operators), by fax under +49 (0) 228 – 910 41 914, by email under beethovenfest@bonnticket.de, online at www.bonnticket.de or www.beethovenfest.de as well as by post from the Beethovenfest Bonn or BONNTICKET, Adenauerallee 131, 53113 Bonn

Photographs of the artists and venues of the Beethovenfest Bonn 2010 are available for download online at <http://www.beethovenfest.de/downloads/>.

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