



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

The Path of Democracy at the Beethovenfest Bonn 2009

60 years of the Federal Republic of Germany. The foundations of parliamentary democracy were laid in Bonn in 1948 and 1949. The Beethovenfest Bonn has for years been using politically significant locations in the city, such as the Altes Wasserwerk and the Palais Schaumburg as concert venues.

To mark the 60th anniversary of the inaugural session of the Bundestag on 7 September 1949, the Beethovenfest Bonn is presenting the six decades of the Federal Republic of Germany in musical form. What characterized the music of the 1960s? Or were the politics of the 1980s reflected in the compositions of that decade? On 6 September, a different one of these decades will become musically alive in each of six politically significant venues. Visitors can choose their own route through the democratic process, and compile an individual diamond-jubilee programme from a total of fourteen one-hour concerts.

Personalities from the world of politics will describe the political events that characterized the individual decades: **Hildegard Hamm-Brücher** for the 1950s, **Volker Busse** for the 1960s, **Count Otto Lambsdorff** for the 1970s, **Rudolf Seiters** for the 1980s, **Ursula Lehr** for the 1990s, and **Andrea Fischer** for the current decade. These personalities will report on their personal experiences of these decades at the respective venues.

It was in the **Museum Alexander Koenig** that the "Parliamentary Council" met in 1948 to work out the Basic Law of the future Federal Republic. Here, where the politicians put down the roots of our constitution, the **1950s** will be reflected in music at 11 am and 3 pm. Benny Goodman, Duke Ellington, Charlie Parker, Miles Davis and Dave Brubeck put their mark on the Swing, Bebop and Modern Jazz styles of this period. Bassist John Goldsby with his quintet will take the audience back to this decade, in which Karlheinz Stockhausen liberated his electronic works from the influence of the Cologne School of Electronic Music. In his 1956 work "Gesang der Jünglinge" ("Song of the Three Holy Children") Stockhausen attempted to combine sung tones with electronically generated sounds. The result was the first electro-acoustic work to organize space as a musical parameter. The concerts in the Museum Koenig will reveal surprising cross-references between the jazz of the 1950s and Stockhausen's highly stylized works.

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In the **1960s** the art-music scene was dominated by the “enfants terribles” Helmut Lachenmann, John Cage and Karlheinz Stockhausen. Pianist Stefan Litwin will bring their music alive in the **Palais Schaumburg**. György Ligeti composed purely mechanical music for the first time in 1962: he replaced human musicians by 100 metronomes, for which he wrote his rarely performed “Poème symphonique”. In the building in which Konrad Adenauer held his cabinet meetings and which remains to this day the second official residence of the Chancellor, 100 metronomes will start ticking with the help of soloists from the musikFabrik at 1 pm, 5 pm and 9 pm on 6 September – a unique auditory experience.

In 1969 The Beatles recorded their album “Abbey Road” in the eponymous studio in London. It was the last album which the group produced together before they went their separate ways. It is dominated by complex songs, and what was originally planned as the final track was titled “The End”. The Atrium Ensemble will be presenting the songs from “Abbey Road” a cappella at 1 pm and 9 pm in the **Altes Wasserwerk**, the one-time debating chamber of the Bundestag. Here, where in 1989 the news of the fall of the Berlin Wall reached the deputies in their cramped provisional accommodation, the Beethovenfest Bonn 2009 will be bringing the **decade from 1969 to 1979** acoustically alive.

In the **1980s** a Tango-Nuevo wave swept across to Germany from Argentina. The compositions of Astor Piazzolla became known worldwide. From 1982 to 1984 Wolfgang Rihm wrote his three “Fremde Szenen” for piano trio, which the composer at the premiere of all three pieces in 1984 sub-titled “Attempts at a Piano Trio, Part One”. The piano trio was described by Rihm as “that over-furnished ensemble which no longer exists but is still standing around. As in abandoned rooms, forbidden things can happen here. We become witnesses to embarrassing scenes.” The Beethoven Trio Bonn are performing the “Fremde Szenen” and works by Piazzolla on 6 September at 3 pm, 5 pm and 7 pm in the “**Schürmann-Bau**”. This building, started in 1989, was due to become the new office building of the Bundestag deputies, but it was damaged when the Rhine burst its banks and could not at first be used. It was then overtaken by political events and is now used by Deutsche Welle.

The DJs and composers of the **1990s** were subject to no musical limits. In his “Bauernszene” Dieter Schnebel uses plates, glasses, bottles and cutlery, which are all laid on a table. Loud voices also have a part. The piece is one of the “Museumsstücken I” (“Museum Pieces I”), a cycle of sound pictures. The composer himself describes the “Bauernszene” as “a kind of musical Breughel”. Thierry de Mey also incorporated the table theme in his “Musique de Tables” for three pairs of hands and three tables, which are used for table percussion. In Richard Barrett’s “Interference” the double-bass clarinetist also has to operate a “pedal bass drum”. “Make almost nothing from almost nothing” is the motto of the DJs of the Institut für Feinmotorik. Their interest in acoustic phenomena resembles that of the musikFabrik, who will be performing works by Schnebel, de Mey and Barrett on 6 September at 11 am and 3 pm. Members of the musikFabrik and the DJs will meet at the desks of the **debating chamber of the Bundesrat**, the second house of the German parliament, and will be integrating these into their performances.

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The Path of Democracy at the Beethovenfest Bonn 2009 ends in the **Haus der Geschichte**, the museum of post-war German history: the **decade from 1999 to the present-day** will be depicted in the main hall of the museum. The actress, voice artist, singer and cellist Salome Kammer will be bursting all boundaries in her programmes. Her repertoire comprises avantgarde song and virtuoso voice experiments, classical melodrama, Lieder recitals, opera, Dada poetry, jazz singing and Broadway songs. Between the exhibits in the Haus der Geschichte, which capture the history of the Federal Republic, Salome Kammer presents her totally personal portrait of the modern age. In "Chansons bizarres" the composer and pianist Peter Ludwig joins her in an overview of recent musical history. For the Path of Democracy at the Beethovenfest Bonn, Peter Ludwig has written the words and music of a "Kanzlerwahl – VS-str.geh", which Salome Kammer will be performing for the first/second time on 6 September at 1 pm and 7 pm in the Haus der Geschichte.

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