BEETHOVEN FESTIVAL
BONN
20 AUG – 10 SEP 2021

‘RISE AGAIN, YES, RISE AGAIN’
BEETHOVENFEST
BONN
20 AUG – 10 SEP 2021
‘RISE AGAIN,
YES, RISE AGAIN’

www.beethovenfest.de
Tickets +49 (0)228 – 50 20 13 13
Informations +49 (0)228 – 20 10 30
‘Rise again, yes, rise again …

... wilt thou, my dust, after a brief rest!’

Thus the opening lines of Friedrich Gottlob Klopstock’s ‘The Resurrection’, the poem that Gustav Mahler set to music in his Second Symphony. It was the first time that he had woven the human voice into a symphony tapestry, just as Beethoven had done in his Ninth. We have chosen these hope-filled lines as the motto of our 2021 Beethovenfest.

Beethoven’s Ninth will resound at the beginning, Mahler’s ‘Resurrection’ Symphony at the close. Beethoven’s final pronouncement at one end, Mahler’s continuation and glorification at the other. In its genesis, the Ninth is closely connected with the ‘Missa solemnis’. For this reason the ‘Missa’ will already be presented in Cologne Cathedral in May – not without a surprising interlude. Cologne will also host an international youth orchestra venturing to play ‘Gruppen’, a monumental, spatially conceived work by Karlheinz Stockhausen.

The orchestral works to be heard at the 2021 Beethovenfest are marked by a penchant for the universal and the spiritual. Among them will be Schubert and Bruckner ‘favourites’ played by the Vienna Philharmonic, and Gabriel Fauré’s Requiem and Stravinsky’s ‘Symphony of Psalms’, performed by the Orchestre des Champs-Elysées.

Major birthdays can also be celebrated ex post facto. All nine Beethoven symphonies will resound from five European orchestras, three of them with ‘period sound’ and two in modern garb. These familiar works will thus be heard in contrasting readings, conveying a sense of Beethoven as a citizen of the world. As a delicate echo the nine symphonies will also be given in Franz Liszt’s piano transcriptions, which only supreme virtuosos are capable of mastering.

Show musical developments, risk musical overwritings: these are the aesthetic strategies of the Beethovenfest. Proceeding from Beethoven’s late sonatas, the pianist Marino Formenti will take us on a journey through modernism and the present day; two of Beethoven’s string quartets will be translated into contemporary body language and imagery; and finally Prometheus will inspire a new work from Romeo Castellucci, an artist steeped in mythology.

Distinguished soloists, brilliant chamber ensembles and seasoned conductors characterise the 2021 Beethovenfest. We also look toward the future with a well-designed outreach programme.

‘From the heart – may it go to the heart!’ That is how we wish to welcome our audience – with Ludwig van Beethoven’s own words.
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The bedrock of the Bonn Beethovenfest is the music of Ludwig van Beethoven, his chamber works no less than his symphonies and concertos, whether in their original form or in arrangements, whether on modern or on historical instruments. A special highlight of the 2021 Festival is the cycle of all Beethoven symphonies, played by five outstanding European ensembles. And hardly any later work in music history is conceivable without Beethoven. Thus his music also functions as an element of inspiration in other programmes and works, most noticeably this year in Gustav Mahler’s Second Symphony. Below is an overview of Beethoven masterpieces to be heard at the Festival in August and September 2021 (other works can be found in the piano music and chamber music cycles, p. 10 – 15).

- **311**  
  **Fri 28 May**  
  **8 pm**  
  **Ludwig van Beethoven**: ‘Missa solemnis’

- **1**  
  **Fri 20 Aug**  
  **8 pm**  
  **Ludwig van Beethoven**: Symphony no. 9

- **3**  
  **Sat 21 Aug**  
  **4 pm**  
  **Ludwig van Beethoven**: Symphonies no. 8 and 7

- **4**  
  **Sat 21 Aug**  
  **8 pm**  
  **Ludwig van Beethoven**: Symphonies no. 6 and 4

- **7**  
  **Sun 22 Aug**  
  **4 pm**  
  **Ludwig van Beethoven**: Symphonies no. 2 and 5

- **9**  
  **Sun 22 Aug**  
  **8 pm**  
  **Ludwig van Beethoven**: Symphonies no. 1 and 3

- **10**  
  **Wed 25 Aug**  
  **8 pm**  
  **Ludwig van Beethoven**: String Quartet no. 6

- **12**  
  **Fri 27 Aug**  
  **8 pm**  
  **Ludwig van Beethoven**: Piano Concerto no. 4

- **33**  
  **Sat 4 Sep**  
  **8 pm**  
  **Ludwig van Beethoven**: String Quartet no. 14, version for string orchestra

- **50**  
  **Thu 9 Sep**  
  **8 pm**  
  **Ludwig van Beethoven**: Violin Romances no. 1 and 2
  **Ludwig van Beethoven**: Symphony no. 6
International Soloists

The Festival programme is brimming with artists whose names stand surety for quality. It goes without saying that the Beethoven Jubilee has attracted many sterling musicians to Bonn. Besides Beethoven’s music, they will perform other historical masterworks or seldom-heard rarities. We can look forward to the Collegium Vocale Gent and the Orchestre des Champs-Elysées, to the Wiener Philharmoniker and the Mahler Chamber Orchestra, the spellbinding artistry of violinists Daniel Hope and Carolin Widmann, charismatic conductors such as Philippe Herreweghe and Herbert Blomstedt, and many other great performers.

● 23 Wed 1 Sep 8 pm
Dorothee Mields soprano | Krešimir Stražanac baritone
Collegium Vocale Gent | Orchestre des Champs-Elysées
Philippe Herreweghe conductor
Works by Gabriel Fauré, Anton Bruckner and Igor Stravinsky

● 27 Fri 3 Sep 8 pm
Cameron Carpenter organ | Beethoven Orchester Bonn
Dirk Kaftan conductor
Works by Cameron Carpenter, Franz Liszt and Alexander Scriabin

● 33 Sat 4 Sep 8 pm
Zurich Chamber Orchestra | Daniel Hope violin, direction
Works by Ludwig van Beethoven, Leonard Bernstein and George Gershwin

● 37 Sun 5 Sep 6 pm
Vienna Philharmonic | Herbert Blomstedt conductor
Works by Franz Schubert and Anton Bruckner

● 50 Thu 9 Sep 8 pm
Carolin Widmann violin | Lorelei Dowling contrabass
Basel Chamber Orchestra | Sylvain Cambreling conductor
Works by Ludwig van Beethoven and Georg Friedrich Haas

● 54 Fri 10 Sep 6 pm
Léa Trommenschlager soprano | Marianne Crebrassa mezzo-soprano
Prague Philharmonic Choir
Mahler Chamber Orchestra | Maxime Pascal conductor
Gustav Mahler: Symphony no. 2 (‘Resurrection Symphony’)
Beethoven Symphonies for Piano

Franz Liszt: this cosmopolitan pianist, conductor, arranger and, finally, editor took an active interest in Beethoven’s music, not just isolated pieces but virtually his entire oeuvre. His ‘partitions de piano’ of the nine symphonies might be called orchestral music for parlour performance – albeit with no concessions to playability. Only extraordinary virtuosos with a firm grasp of style are capable of negotiating these transcriptions. In August and September 2021 the Beethovenfest has invited just such rare masters of the keyboard to a summit meeting. They will divide all nine symphonies among themselves, much as in the symphony cycle. Each of them is a supreme artist and Liszt connoisseur.

● 5 Sat 21 Aug 8 pm
Konstantin Scherbakov piano
Ludwig van Beethoven: Symphonies no. 1 and 3

● 16 Sat 28 Aug 8 pm
Konstantin Scherbakov piano
Ludwig van Beethoven: Symphonies no. 8 and 7

● 22 Tue 31 Aug 8 pm
Hinrich Alpers piano
Boris Bloch piano
Ludwig van Beethoven: Symphonies no. 2 and 5

● 30 Fri 3 Sep 8 pm
Hinrich Alpers piano
Boris Bloch piano
Ludwig van Beethoven: Symphonies no. 6 and 4

● 42 Tue 7 Sep 8 pm
Cyprien Katsaris piano
Etsuko Hirose piano
Ludwig van Beethoven: ‘Choral Fantasy’ and Symphony no. 9

The cycle is sponsored by the Sparkassen-Kulturstiftung Rheinland.
Marino Formenti –
Artist in Residence

Marino Formenti, a Milanese pianist living in Vienna, has a penchant for unusual recitals. His programmes invariably open up new vistas or trace connections one would hardly have suspected. This is also the case with his project in the Beethovenhalle, in which the unfinished state of the construction site is juxtaposed with sketches and drafts from the pen of well-known composers. For his other three Bonn recitals he received a carte blanche that inspired him to design programmes associated with Beethoven’s final three piano sonatas, revealing just how brightly these extraordinary works illuminated music until well into the 20th century. Formenti unquestionably commands the sophisticated technique necessary to give his ‘headstrong’ programmes their proper impact – a residency that invites us to a tour of past glories, the modernist age and the present day.

● 21 Sun 29 Aug 8 pm
‘UNFINISHED’
Unfinished works, fragments and sketches for piano by Beethoven, J. S. Bach, C. P. E. Bach, Mozart, Schubert, Schumann, Brahms, Webern, Schoenberg, Boulez, Barraqué and Rihm

● 24 Wed 1 Sep 8 pm
Ludwig van Beethoven: Piano Sonata no. 30 in E major, op. 109
Arnold Schoenberg: Five Piano Pieces, op. 23
Luigi Nono: ‘...sofferte onde serene…’

● 28 Fri 3 Sep 8 pm
Ludwig van Beethoven: Piano Sonata no. 31 in A-flat major, op. 110
Anton Webern: Variations, op. 27
Helmut Lachenmann: ‘Serynade’

● 38 Sun 5 Sep 6 pm
Ludwig van Beethoven: Piano Sonata no. 32 in C minor, op. 111
Charles Ives: ‘Three-Page Sonata’
Jean Barraqué: Sonate pour piano

The cycle is sponsored by the Federal Government Commissioner for Culture and the Media.
Auryn Quartett & Friends in the Rhein-Sieg-Kreis

‘Do What You Wish’: thus the motto inscribed on the back of a magical amulet in Michael Ende’s novel ‘The Neverending Story’. It promises that the bearer’s every wish will be fulfilled. The auryn – for that is what the amulet is called – lent its name to the Auryn Quartett, which has maintained a successful career for many years. Here four string players ‘do what they wish’ – and have won many awards and distinctions in the process. Taking up this motto, the Beethovenfest has asked the quartet to devise three recitals with wind-playing friends and tour the Rhein-Sieg-Kreis with large-scale chamber music for winds and strings. The result is a pooling of gems from the chamber repertoire, beginning with rarely heard pieces by Beethoven.

● 43  Tue 7 Sep  8 pm
Wolfgang Amadeus Mozart: Divertimento in D major, KV 334
Carl Nielsen: ‘Serenata in vano’, FS 68
Ludwig van Beethoven: Septet in E-flat major, op. 20

● 47  Wed 8 Sep  8 pm
Ludwig van Beethoven: Sextet in E-flat major, op. 81b
Sergei Prokofjev: Quintet in G minor, op. 39
Johannes Brahms: Serenade no. 1 in D major, op. 11

● 52  Thu 9 Sep  8 pm
Ludwig van Beethoven: Serenade in D major, op. 25
Max Reger: Serenade no. 2 in G major, op. 141a
Franz Schubert: Oktet in F major, D 803

The cycle is sponsored by the Kreissparkasse Köln.
Vastness, silence, fall – Prometheus

For the jubilee year the Beethovenfest and the Bonn Art Gallery (Kunstmuseum) have joined forces in a joint project: a performance in Viktoriabad (Victoria Baths). In its present state this abandoned indoor public bathing establishment seems at once familiar and strange: the waterless pools reveal an obvious vacuity, a space-within-a-space.

Inspired by this long-deserted location, the successful sound designer Susan Philipsz and the internationally acclaimed stage director Romeo Castellucci will develop two independent works.

But how will they deal with the emptiness, the ‘void’, the solitude of this site? Susan Philipsz contrasts the silence of the formerly bustling establishment with the sounds of her own voice, which will haunt visitors like echoes from the past. Where her installation relies on memories, Romeo Castellucci uses the building as the symbol of a vacuum, of oblivion and speechlessness. His performance casts a critical contemporary light on the Prometheus legend. Again and again snippets from Beethoven’s ‘The Creatures of Prometheus’ flicker through the interior like vanished footsteps…

Wed 28 Apr 7 pm
OPENING
Susan Philipsz sound installation
‘The Calling’

Duration 29 April – 4 July
Further informations is available at www.kunstmuseum-bonn.de

Sat 4 Sep 5 pm
PREMIERE
Romeo Castellucci stage director, set designer, costumes
Scott Gibbons music
Gloria Dorliguzzo choreography
Claudia Castellucci text
‘Pavane for Prometheus’ (world première)

Further performance dates and informations see page 53

A co-operation from Beethovenfest Bonn and Kunstmuseum Bonn
Sponsored by the Kunststiftung NRW
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn
To not only listen, but to create by yourself! In our education projects you learn many things about music on stage or you can even organize it yourself. Through workshops, concert introductions, management projects and selected concert experiences for students we build bridges between young people and classical music. The majority of the approximately 30 events can be booked directly by the teachers and through the schools. The main program also includes a large selection of events for families, adolescents and young adults. Have fun discovering and experiencing!

- **13** Fri 27 Aug  8 pm
  KOLLEKTIV L
  Marie Spaemann  cello, singer-songwriter
  Christian Bakanic  accordion
  ‘Metamorphosis’

- **17** Sat 28 Aug  8 pm
  KOLLEKTIV L
  New Piano Trio
  ‘I love Pop’

- **29** Fri 3 Sep  8 pm
  PUPIL-MANAGER CONCERT
  MIKIs Takeover! Ensemble
  ‘Takeover!’

- **35** Sun 5 Sep  4 pm
  FAMILY EVENT
  Theater Marabu
  ‘Have you heard?’

Sponsored by Knauber
Opening Ceremony

We also celebrate outside the concert halls: The Beethovenfest opens its season in 2021 with a major three-day open-air festival in Bonn’s city centre. The opening concert of the Beethovenfest with Le Concert des Nations and Jordi Savall can be heard and seen via livestream on the market square. On the programme: Beethoven’s Ninth! The next two days will be filled with live music played by numerous young musicians from Bonn and the surrounding area. Be there when Bonn’s city centre is bathed in music and already mark the colourful opening weekend of the Beethovenfest Bonn 2021 in your calendar now!

**Fri 20 Aug**
8 pm
Marktplatz
Live broadcast of the opening concert from the WCCB

**Sat 21 Aug**
from 12 am
Bonner Innenstadt
‘Clear the stage for Beethoven’
Pupils make music on stages in Bonn’s city centre.

**Sun 22 Aug**
from 4 pm
Marktplatz
Stage program with live music, interviews, films and contributions around the Beethovenfest

Free entrance to all events.

The Opening Ceremony is sponsored by Deutsche Post DHL Group.
It’s important to listen and pay attention—because it’s not just the loudest voices who need to be heard.

SARAH KELLY
DW News

#WHEREICOMEFROM
Ludwig van Beethoven’s Ninth stands at the pinnacle of his tumultuous and usually politically motivated ‘odd-numbered’ symphonies with their exhilarating finales. He composed it to fulfil a commission from the London Philharmonic Society, and it is telling that he greatly admired England’s system of government, the constitutional monarchy. A fervid champion of the values of the French Revolution, he later ennobled – or perhaps ‘sublimated’ – his zeal into a more generalised humanistic utopia: ‘All men shall be brothers!’ Recently Beethoven’s symphonies have received surprising new readings from historically informed performers. The prizewinning conductor Jordi Savall belongs to this ‘school’; he takes Beethoven’s metronome marks at face value, relying on sharp changes of tempo and dynamic contrasts. The name of his orchestra is a byword for its pan-European philosophy: Le Concert des Nations.

The ‘Missa solemnis’ in Cologne Cathedral

‘From the heart – may it go to the heart!’ Thus the dedication that Beethoven wrote on the autograph score of his ‘Missa solemnis’. Now, in the jubilee year, this monumental work will resound at the place where his Bonn employer, Prince-Elector Maximilian Franz, maintained his official residence. Kent Nagano, known for his delight in musical discoveries, will perform the ‘Missa’ in Cologne Cathedral with the period ensemble Concerto Köln and choice vocal soloists. Beethoven himself regarded his heaven-storming Mass setting as his finest creation – and the architecture of Cologne Cathedral provides a perfect backdrop.

**SPECIAL CONCERT**

*Genia Kühmeier* soprano | *Rachel Frenkel* alto
*Sebastian Kohlhepp* tenor | *Andreas Wolf* bass
*Vokalensemble Kölner Dom*
*Eberhard Metternich* preparation

**CONCERTO**

*Kent Nagano* conductor

**Ludwig van Beethoven:** Mass for four soloists, choir, orchestra and organ in D major, op. 123 (‘Missa solemnis’, 1819–23)
**Karlheinz Stockhausen:** ‘Gesang der Jünglinge’ (‘Song of the Youths’). Elektronic music (1955/56)

Free entrance, counting card required. More information on ticket issuance will follow later.

With the friendly support of the Rau Foundation
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn

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**The Ninth**

Ludwig van Beethoven’s Ninth stands at the pinnacle of his tumultuous and usually politically motivated ‘odd-numbered’ symphonies with their exhilarating finales. He composed it to fulfil a commission from the London Philharmonic Society, and it is telling that he greatly admired England’s system of government, the constitutional monarchy. A fervid champion of the values of the French Revolution, he later ennobled – or perhaps ‘sublimated’ – his zeal into a more generalised humanistic utopia: ‘All men shall be brothers!’ Recently Beethoven’s symphonies have received surprising new readings from historically informed performers. The prizewinning conductor Jordi Savall belongs to this ‘school’; he takes Beethoven’s metronome marks at face value, relying on sharp changes of tempo and dynamic contrasts. The name of his orchestra is a byword for its pan-European philosophy: Le Concert des Nations.

**OPENING CONCERT / BEETHOVEN SYMPHONIES CYCLE**

*Sara Gouzy* soprano | *Laila Salome Fischer* mezzo-soprano
*Benedikt Kristjánsson* tenor | *Manuel Walser* baritone
*VOX BONA Kammerchor der Kreuzkirche Bonn*
*Eberhard Metternich* preparation

**CONCERT**

*Kent Nagano* conductor

**Ludwig van Beethoven:** Symphony no. 9 in D minor, op. 125 (1822–24)

Free entrance, counting card required. More information on ticket issuance will follow later.

With the friendly support of the Rau Foundation
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn

**Tickets for schoolchildren and college students available for € 8 at the evening box office**

Live broadcast by WDR 3 and to the market place in Bonn | Deutsche Welle Festival Concert
Sponsored by Deutsche Bank AG
The première of Beethoven’s Eighth was by no means the triumph Beethoven had expected. It failed, he revealingly claimed, ‘because it is far better’ than the instantaneously successful Seventh. And yet, in its brevity and concision, it unites the qualities that inform his symphonies as a whole: a classical model charged with original and unexpected things. In contrast, the Seventh immediately drew storms of applause when it was premièred at a charity concert for Coalition troops in 1813. The euphoria it unleashes, to quote Bettina von Arnim, sounds ‘like a grand appeal to the liberation of the nations’. Here Beethoven works with sensual rhythmic devices – and remains political. The French baroque ensemble Les Talens Lyriques, founded in 1991 by its conductor Christophe Rousset, cultivates a style of performance that expresses this elation with crystalline clarity.

Franz Liszt was a fascinating figure: virtuoso pianist and cosmopolitan, composer and modernist, do-gooder and heart-breaker... Although born two generations earlier, Beethoven remained the formative figure in Liszt's musical thought. With his colourful transcriptions of all nine Beethoven symphonies Liszt raised the culture of memory to superhuman heights (‘The name of Beethoven is sacred in art’). But he was also actively involved in quite specific projects, such as financing Bonn's Beethoven Monument, and he celebrated its inauguration with his own ‘Beethoven Cantata’ in 1845, marking the composer’s 75th birthday. To celebrate the composer’s first centenary 25 years later, he wrote a second ‘Beethoven Cantata’ for a memorial concert in Budapest. It is this ‘more mature’ version that will be heard in the opening matinée of the 2021 Beethovenfest.

**OPENING MATINEE**

Nike Wagner opening adress
Tanguy de Williencourt piano | Julia Bauer soprano
Eva Vogel mezzo-soprano | Nikolay Borchev baritone
Landesjugendchor Thüringen | Nikolaus Müller preparation
Beethoven Orchester Bonn | Frank Beermann conductor


**BEETHOVEN SYMPHONIES CYCLE**

Les Talens Lyriques
Christophe Rousset conductor

Ludwig van Beethoven: Symphony no. 8 in F major, op. 93 (1812/13)
Ludwig van Beethoven: Symphony no. 7 in A major, op. 92 (1811/12)

€ 115 | 100 | 82 | 60 | 43
Tickets for schoolchildren and college students available for € 8 at the evening box office

3 pm Concert Introduction

Recording by WDR and Deutschlandfunk
Deutsche Welle Festival Concert
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn
Two 'even-numbered' symphonies

Our cycle of all nine Beethoven’s symphonies reveals a strange alternation between tension and relaxation, popularity and neglect. The allegedly weighty and substantial ‘odd-numbered’ symphonies (the Third, Fifth, Seventh and Ninth) are still preferred to their ingenious and musically ‘even-numbered’ counterparts. As if to prove that the opposite is the case, the Hungarian National Philharmonic Orchestra will give a hearing to two ‘even-numbered’ ones in this concert. The most frequently played is the ‘Pastorale’, Beethoven’s enchanting act of communion with Nature. To quote the composer himself, it is ‘more expression of feeling than tone-painting’. And the Fourth brims over with musical ideas, its loose succession of thoughts lending it the character of a fantasy. Indeed, its very departure from rigorous forms foreshadows the Romantic Era.

The First & The Third

When Liszt was born in the Hungarian town of Raiding on 22 October 1811, Beethoven, living in Vienna barely 56 miles away, had just started work on his Seventh Symphony. It is known that Liszt, then a rising star only 12 years old, received a ‘kiss of consecration’ from the deeply moved composer. By the time Beethoven died four years later, the brilliant prodigy had long set out for new climes; Paris and half of Europe lay at his feet. Perhaps it was this brief but lasting encounter that made Liszt such an ardent admirer of Beethoven, a performer of his piano music and the creator of piano transcriptions of countless songs, the Septet and all nine of the symphonies.

BEETHOVEN SYMPHONIES CYCLE
Hungarian National Philharmonic Orchestra
Stefan Soltész conductor

**Ludwig van Beethoven:** Symphony no. 6 in F major, op. 68
(‘Pastorale’, 1807/08)
**Ludwig van Beethoven:** Symphony no. 4 in B-flat major, op. 60
(1806)

€ 115 | 100 | 82 | 60 | 43

Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

Recording by WDR and Deutschlandfunk
Deutsche Welle Festival Concert
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn

BEETHOVEN / LISZT CYCLE
Konstantin Scherbakov piano

**Ludwig van Beethoven:** Symphony no. 1 in C major, op. 21
(1799/1800), version for piano by Franz Liszt, S. 464/1
**Ludwig van Beethoven:** Symphony no. 3 in E-flat major, op. 55
(‘Eroica’, 1802–04), version for piano by Franz Liszt, S. 464/3

€ 32 | 25

Tickets for schoolchildren and college students available for € 8 at the evening box office

Sponsored by the Sparkassen-Kulturstiftung Rheinland
In the long history of the ARD Music Competition the best bassoons have rarely been sought; no first prize was awarded this year. But the second winner has it all: Mathis Kaspar Stier has already made an impressive start to his career. He has been a student at the Munich Conservatoire since the age of 14 and later moved to the Conservatoire National in Paris and the Karajan Academy of the Berliner Philharmoniker, won international prizes and has been solo bassoonist of the WDR Sinfonieorchester Köln since autumn 2016. At the same time he enthusiastically performs as a chamber musician and as a guest soloist with various orchestras. The ‘Süddeutsche Zeitung’ attested him a ‘wonderfully smooth, soft tone’ and ‘sonorous, light-footed playing’.

**PRIZEWINNER CONCERT**

**Mathis Kaspar Stier** bassoon  
(Prizewinner of the ARD-Musikwettbewerb 2019)

**Rie Akamatsu** piano

**Johann Sebastian Bach**: Gamba Sonata in G major, BWV 1027 (ca. 1742), version for bassoon and piano  
**Ludwig van Beethoven**: Horn Sonata in F major, op. 17 (1800), version for bassoon and piano  
**Robert Schumann**: Fantasy Pieces, op. 73 (1849), version for bassoon and piano  
**Camille Saint-Saëns**: Bassoon Sonata in G major, op. 168 (1921)  
**Paul Hindemith**: Clarinet Sonata in B-flat major (1939), version for bassoon and piano  
**Alain Bernaude**: ‘Hallucinations’ for bassoon and piano (1978)  
**Daniel Schnyder**: Bassoon Sonata (1995)

€ 24

A joint event with the Bonner Schumannfest

The Second Symphony was written during the period of Beethoven’s mental breakdown documented in the ‘Heiligenstadt Testament’. Yet its exuberant ‘positive message’ suggests that he had until recently held out hope of recovery. While working on the Second he wrote to his Bonn friend Franz Gerhard Wegeler, ‘I will take Fate by the throat; it shall not wholly overcome me’. A similar story is associated with the Fifth: ‘Thus Fate knocks at the door!’ is the description he allegedly gave to its opening rhythmic motif. Since then it has borne the grim nickname of the ‘Fate’ Symphony. Yet the evolution of the Fifth from C minor to C major – ‘through darkness towards the light’ – speaks an entirely different language: the language of triumph.

**BEETHOVEN SYMPHONIES CYCLE**

**B’Rock Orchestra**

**Alessandro De Marchi** conductor

**Ludwig van Beethoven**: Symphony no. 2 in D major, op. 36 (1800–02)  
**Ludwig van Beethoven**: Symphony no. 5 in C minor, op. 67 (1804–08)

€ 115 | 100 | 82 | 60 | 43

Tickets for schoolchildren and college students available for € 8 at the evening box office

**3 pm** Concert Introduction

Recording by WDR and Deutschlandfunk

Deutsche Welle Festival Concert  
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn
‘Gods and Dogs’

Two Beethoven string quartets form the musical starting-points for these works by Jiří Kylián and Russell Maliphant. In ‘Gods and Dogs’, his enigmatic chamber ballet for four couples, Kylián explores the boundaries between normalcy and madness, questioning the norms by which both are defined. A study of chasms, fears and emotions, effectively charged with electronic ‘interventions’ by Dirk Haubrich. Russell Maliphant’s ‘Opus 131’ remains entirely abstract, creating an impressive energetic fusion of dance, light and music. His uniquely flowing kinetic language plays with gravity, balance and speed. On this basis the 19 dancers develop fleeting new body images of enormous sculptural expressivity, all within the flow of music provided by the Lyon Opéra Quatuor.

8 (before 35) Sun 22 Aug 7.30 pm Oper Bonn

Ballet de l’Opéra de Lyon | Lyon Opéra Quatuor

Jiří Kylián choreography | Kees Tjebbes light
Dag Johan Haugerud, Cecilie Semec video
Ludwig van Beethoven / Dirk Haubrich: String Quartet no. 1 in F major, op. 18/1 (1799)
‘Gods and Dogs’ (2008)

Russell Maliphant choreography | Lee Curran light
Ludwig van Beethoven: String Quartet no. 14 in C-sharp minor, op. 131 (1825/26)
‘Opus 131’ (2019, german première)

€ 51 | 40 | 29

Tickets for schoolchildren and college students available for € 8 at the evening box office

A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn

Freedom, idiosyncrasies – revolution

Surprisingly for its time (ca. 1800), Beethoven’s First opens with a dissonance, a sustained dominant 7th chord. It was an affront to contemporary ears. None the less, when he conducted its première in Vienna it was a success, its ‘freedom and idiosyncrasies’ drawing special praise from the critics. Soon it was followed by another revolution, this time a genuine one: the ‘Eroica’. Here Beethoven expressed his enthusiasm for the French Revolution and the hopes he placed in Napoleon. It is no surprise, then, that the ORF Vienna Radio Symphony Orchestra under Michael Boder has chosen to programme the impetuous First alongside the Third, whose sheer length and wealth of innovation have continued to thrill audiences to the present day.

9 (New) Sun 22 Aug 8 pm World Conference Center Bonn

BEETHOVEN SYMPHONIES CYCLE
ORF Vienna Radio Symphony Orchestra
Michael Boder conductor

Ludwig van Beethoven: Symphony no. 1 in C major, op. 21 (1799/1800)
Ludwig van Beethoven: Symphony no. 3 in E-flat major, op. 55 (‘Eroica’, 1802–04)

€ 115 | 100 | 82 | 60 | 43

Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

Recording by WDR
Deutsche Welle Festival Concert
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn
Of course the four young gentlemen of the Goldmund Quartett also travel the world with more easy-going programmes, but in Bonn these young prizewinners of the Jürgen Ponto-Stiftung want to probe their limits. Here they will negotiate three pinnacles of the repertoire, shedding light on a striking period of music history and three key composers of the genre. First Haydn, each of whose six op. 20 quartets – the so-called ‘Sun Quartets’ – traverses its own world of expression and its own formal language. Then Beethoven’s Opus 18 No. 6 with its final movement entitled ‘La Malinconia’: a brooding Adagio that ends with a sigh. Of similar melancholy, finally, is Schubert’s string quartet ‘Death and the Maiden’ – testimony to a doubting, seriously ill composer who nevertheless succeeded in creating a masterpiece here.

● 10 (before ● 38) Wed 25 Aug  8 pm
Burg Namedy

PRIZEWINNER CONCERT

**Goldmund Quartett**

Florian Schötz  violin  |  Pinchas Adt  violin
Christoph Vandory  viola  |  Raphael Paratore  cello
(Prizewinner of the music prize of the Jürgen Ponto-Stiftung 2020)

**Joseph Haydn:** String Quartet no. 35 in F minor, op. 20/5 Hob. III:35 (1772)
**Ludwig van Beethoven:** String Quartet no. 6 in B-flat major, op. 18/6 (1800)
**Franz Schubert:** String Quartet no. 14 in D minor, op. post. D 810 (‘Death and the Maiden’, 1824)

€ 32

In co-operation with Konzerte Burg Namedy
Sponsored by LTS Lohmann Therapie-Systeme AG

Radiant voices

For almost 30 years amarcord has been proving that five male voices make an up-to-date ensemble. More than 1,500 acclaimed concerts in more than 50 countries as well as important prizes from critics are an impressive confirmation. After their appearance at the Beethovenfest 2019 together with the Ensemble Modern, amarcord now returns with an a cappella programme. The singers have dedicated themselves to the theme ‘Through darkness to the light’ – this gives them the opportunity to show how confidently they know how to move in all eras and musical styles. The ensemble effortlessly alternates between Gregorian chants, Renaissance music and works by young composers specially written for amarcord. A very special evening!

● 11 (before ● 34) Thu 26 Aug  8 pm
St. Hildegard Mehlem

**amarcord**

Wolfram Lattke  tenor
Robert Pohlers  tenor
Frank Ozimek  baritone
Daniel Knauf  bass
Holger Krause  bass

‘Through darkness to light’
Gregorian antiphones and a cappella works by Thomas Tallis, Johann Walther, Johann Sebastian Bach, Francis Poulenc and others

€ 32

Recording by Deutschlandfunk
In co-operation with Bürgerstiftung Rheinviertel
World Doctors Orchestra

Three times each year some 100 physicians from all over the world exchange their white coats for tuxedos and evening gowns and lend their support to charitable medical projects in benefit concerts with their World Doctors Orchestra. At the Beethovenfest the doctors, all top-flight musicians, will devote themselves to César Franck’s Symphony in D minor, a work that bears eloquent witness to the experimental verve of one of the 19th century’s most original composers. Instead of the standard four movements, this symphony, composed between 1886 and 1888, has only three, and it boldly alternates keys and tempos as never before. Beethoven’s Fourth Piano Concerto, already anticipating the Romantic Era, will feature Cunmo Yin, the winner of the 2019 International Telekom Beethoven Competition.

PRIZEWINNER CONCERT

Cunmo Yin piano
(1st prizewinner of the International Telekom Beethoven Competition Bonn 2019)

World Doctors Orchestra | Stefan Willich conductor

Peter Tchaikovsky: ‘Romeo and Julia’. Phantasy Overture based on Shakespeare in B minor (1880)
Ludwig van Beethoven: Piano Concerto no. 4 in G major, op. 58 (1803–06)
César Franck: Symphony in D minor, FWV 48 (1886–88)

€ 33 | 26 | 18

Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

In co-operation with the International Telekom Beethoven Competition Bonn

KOLLEKTIV L

Both concerts of KOLLEKTIV L – the ‘young’ series of the Beethovenfest – blur the borders between classical music and jazz/pop. The protagonist of the first concert is the extraordinary Austrian cellist and singer-songwriter Marie Spaemann, whose musical path is marked by a lively and varied concert activity and at the same time by curiosity for the various forms of musical creation. In Bonn she performs together with her duo partner, the Austrian accordionist Christian Bakanic, who combines the spontaneity of jazz with the passion of Tango Nuevo, the discipline of classical music with the multi-layered traditions of European folk music. Together they explore the possibilities of their instruments again and again, thus creating an evening full of surprises.

KOLLEKTIV L

Marie Spaemann cello, singer-songwriter
Christian Bakanic accordion

‘Metamorphosis’
Arrangements and musical transformations for voice, cello and accordion

€ 9 (unit price / no discount)

Sponsored by Knauber
Exchange of prizewinners

An exchange is obvious: the Beethovenfest with its piano competition, the International Telekom Beethoven Competition Bonn, and the Kissinger Sommer with the Kissinger KlavierOlymp. Both festivals invite the winner of the other piano competition to a guest performance. In 2021, Tomoki Sakata will come to Bonn, winner of the 17th Kissinger KlavierOlymp 2019. The 26-year-old pianist from Japan convinced the jury with the best Beethoven interpretation, his structure-conscious playing and consistently sovereign design. In Bonn he dedicates himself not only to Beethoven but also to Maurice Ravel, Franz Liszt and others.

14 (before 40) Fri 27 Aug 8 pm Collegium Leoninum

PRIZEWINNER CONCERT
Tomoki Sakata piano
(1st prizewinner of the Kissinger KlavierOlymps 2019)

Ludwig van Beethoven: Piano Sonata no. 15 in D major, op. 28 ('Pastorale', 1801)
Ludwig van Beethoven: ‘Adelaide’. Song for voice and piano in B-flat major, op. 46 (1795/96), version for piano by Franz Liszt S. 466
Tōru Takemitsu: ‘For Away’ for piano (1973)
Maurice Ravel: ‘Gaspard de la nuit’. Three poems for piano after Aloysius Bertrand (1908)
Gabriel Fauré: Nocturne no. 6 for piano in D-flat major, op. 63 (1894)

€ 24

Recording by Deutschlandfunk
In co-operation with Kissinger KlavierOlymp

Campus Project 2021

For its 20th anniversary, the youth project ‘Campus’ is inviting young musicians* from all over the world to the Rhine. Three orchestral groups play Karlheinz Stockhausen’s monumental spatial composition ‘Gruppen’. György Kurtág described this work as a benchmark composition for the entire music of the 20th century. Kurtág reacted to this with his own spatial composition: ‘...quasi una fantasia...’, an orchestral piece that refers to Beethoven’s Opus 27. Together with Beethoven’s original and a new creation by the Turkish composer Zeynep Gedizlioğlu the Campus Project Orchestra forms an impressive musical experience from the complex scores.

15 (before 3) Sat 28 Aug 4 pm Staatenhaus Köln, Saal 3
19 (before 6) Sat 28 Aug 8.30 pm
20 (before 7) Sun 29 Aug 11 am (without piano sonata)

Deutsche Welle presents: CAMPUS CONCERT
Knut Hanßen piano
Campus Project Orchestra with Bundesjugendorchester
Johannes Kalitzke, Manuel Nawri, Oscar Jockel conductors


€ 41

Recording by Deutsche Welle and Deutschlandfunk
Deutsche Welle Festival Concert
A project of Beethovenfest Bonn, Deutsche Welle, Deutscher Musikrat, Oper Köln and the European Federation of National Youth Orchestras
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn
They meet again, the dissimilar but almost coterminous Seventh and Eighth Symphonies. The bold, revolutionary Seventh was heard at the Vienna première of the Eighth, which, to quote Beethoven’s amanuensis Anton Schindler, might well be nicknamed ‘The Humorous’. Perhaps these two disparate works point to Beethoven’s need to constantly concoct opposites in his mind, as witness the Second and the Third, the Fifth and the Sixth. Yet both these non-identical twins were far overshadowed at their Vienna premières by a third work intent solely on superficial effect: the ‘battle symphony’ ‘Wellington’s Victory’.

BEETHOVEN / LISZT CYCLE
Konstantin Scherbakov piano

Ludwig van Beethoven: Symphony no. 8 in F major, op. 93 (1812/13), version for piano by Franz Liszt S. 464/8
Ludwig van Beethoven: Symphony no. 7 in A major, op. 92 (1811/12), version for piano by Franz Liszt S. 464/7

€ 32 | 25

Sponsored by the Sparkassen-Kulturstiftung Rheinland

KOLLEKTIV L

Pop is everywhere. Pop songs encircle the world, provide identification for entire generations and reflect the spirit of the times. ‘I love pop’ is nothing special. But when the New Piano Trio around composer and violinist Florian Willeitner confesses to pop, something different happens: the innermost core and secrets of pop are deciphered by means of classical piano trio art; or vice versa: classical instruments create music that is open to idioms of folk, pop and jazz. The three young musicians do not exchange their violin, cello and piano for electric guitar and amplifier. The result is music under high tension, paired with poetry and emotion – ideal for the young audience that KOLLEKTIV L wants to address.

KOLLEKTIV L
New Piano Trio
Florian Willeitner violin
Ivan Turkalj cello
Alexander Wienand piano

‘I love Pop’
Complex compositions for piano trio by Florian Willeitner and Alexander Wienand

€ 9 (unit price / no discount)

Sponsored by Knauber
Leipzig – a music metropolis

Leipzig has been a music metropolis for centuries. Not a place of longing like Venice, but a city whose everyday life is permeated by music. Mendelssohn and the Gewandhausorchester belong here, as do Bach and the Thomanerchor. Since 1992 there has been amarcord, a young top ensemble of vocal music, which regularly receives great prizes with its clever programmes, most recently the newly created ‘OPUS KLASSIK’. The Beethovenfest concert celebrates Leipzig as a city in which young European artists such as Schumann, Grieg and Reinecke built their future. After the break, folk songs from Europe will be heard: an entertaining compilation of evergreens and songs in exclusive amarcord arrangements.

● 18 (before ● 42) Sat 28 Aug 8 pm  Straßenbahnhalle Dransdorf

amarcord
Wolfram Lattke  tenor
Robert Pohlers  tenor
Frank Ozimek  baritone
Daniel Knauft  bass
Holger Krause  bass

‘Leipzig & Europe’
A cappella works by Franz Schubert, Robert Schumann, Carl Reinecke, Felix Mendelssohn Bartholdy, Edvard Grieg and Camille Saint-Saëns as well as folk songs

€ 32 | 25

Sponsored by Stadtwerke Bonn

A musical building site

The Beethovenhalle is a gaping wound in the heart of Bonn, an inhospitable building site in the midst of renovations. Yet it serves the 2021 Beethovenfest as the ideal venue for a special project of unfinished and fragmentary piano pieces, audible pendants to its visual incompleteness. Pianist Marino Formenti has always been attracted to the craft of music’s creation, to its quests, experiments and transience. For some time he has collected sketches and unfinished pieces by famous composers. Now he will present several of them amidst the rubble of the Beethovenhalle, with open-ended performances during the day and a self-contained recital in the evening to sum up his work on the fragments. This profession of faith in the ‘building site’ will launch his term as artist-in-residence at the 2021 Beethovenfest, proceeding from late Beethoven on the one side to the indeterminate and open-ended on the other.

● 21 (New) Sun 29 Aug 8 pm  Beethovenhalle

Marino Formenti  piano

‘UNFINISHED’
Unfinished works, fragments and sketches for piano by Ludwig van Beethoven, Johann Sebastian Bach, Carl Philipp Emanuel Bach, Wolfgang Amadeus Mozart, Franz Schubert, Robert Schumann, Johannes Brahms, Anton Webern, Arnold Schoenberg, Pierre Boulez, Jean Barraqué and Wolfgang Rihm

€ 24 (advanced booking from 21 may 2021)

Sponsored by the Federal Government Commissioner for Culture and the Media
**The Second & The Fifth**

Faced with the historical enormity of his project to transcribe all nine Beethoven symphonies for piano, Liszt sought to withdraw completely from grandstanding virtuosity. Rather than creating flashy ‘box-office hits’, he sought fidelity to the originals in his transcriptions, ‘as if translating a sacred text’. His precepts are laid out in a preface to the Leipzig edition: ‘I will be satisfied if I stand on the level of the intelligent engraver, or the conscientious translator, who grasps the spirit of the work and thus contributes to our insight into the great masters and our sense of the beautiful’ (Rome, 1865).

**BEETHOVEN / LISZT CYCLE**

Hinrich Alpers  piano
Boris Bloch  piano

* Ludwig van Beethoven: Symphony no. 2 in D major, op. 36 (1800–02), version for piano by Franz Liszt, S. 464/2
* Ludwig van Beethoven: Symphony no. 5 in C minor, op. 67 (1804–08), version for piano by Franz Liszt, S. 464/5

€ 32 | 25

Tickets for schoolchildren and college students available for € 8 at the evening box office

Sponsored by the Sparkassen-Kulturstiftung Rheinland

**Beneath the banner of faith**

Belgian conductor Philippe Herreweghe, the ‘High Priest of Early Music’, also performs classical, romantic and modern works in authentic form. Together with his ensembles, the Orchestre des Champs-Elysées and the Collegium Vocale Gent, he will give a concert wholly beneath the banner of faith. Death does not have the final word: in Gabriel Fauré’s gentle Requiem op. 48 it is viewed merely as salvation and entry into Paradise (Fauré omits the Dies irae!). Also featured are two Aequale, short, earnest, hymnlike funeral pieces for three trombones by Anton Bruckner, at that time a young monastery organist. And Igor Stravinsky’s Symphony of Psalms is among the greatest sacred works of the 20th century. Three Old Testament psalms form the basis of a piece for chorus and orchestra that abounds in contrasts, omitting violins and violas in favour of expanded wind and percussion sections. Its finale is a tranquil hymn of praise to the Lord.

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And what happened next?

Marino Formenti likes unusual concerts. His recitals unveil perspectives that widen our vision and sharpen our understanding. Backward glances at Beethoven’s final three piano sonatas? Why not! But these glances must also encompass what these extraordinary creations made possible well into the 20th century. The variation movement at the end of op. 109, marked ‘Cantabile, with deepest expression’, ultimately leads into Schoenberg’s character pieces, where a few basic figures are playfully subjected to continuous variation. Then comes Nono’s unique homage to his watery home town, Venice, with its ubiquitous but never monotonous play of waves.

Sensual states of floating

The Pulsar Trio – winner of the Global Music Contest ‘creole’ 2014 – has been playing together intensively for thirteen years. What they have in common is the desire to experiment, the joy of playing and daring. The unusual combination of sitar, piano and drums creates a texture and sound aesthetics that are second to none. ‘The Pulsar Trio reminds you of other progressive jazz trios like the Brits GoGo Penguin or the German Michael Wollny Trio. The band generates sensual states of floating, the intoxication of free fall and the sliding over wide spaces.’ (Till Lorenzen; Deutschlandfunk Kultur)

LATE BEETHOVEN PIANO SONATAS

Marino Formenti  piano

Ludwig van Beethoven: Piano Sonata no. 30 in E major, op. 109 (1820)
Arnold Schoenberg: Five Piano Pieces, op. 23 (1920–23)
Luigi Nono: ‘…sofferte onde serene…’ for piano and tape (1976)

Afterwards conversation with the artist

€ 32

Sponsored by the Federal Government Commissioner for Culture and the Media
With this program cellist Isang Enders presents himself as a musician in search for traces and daring new concepts. He shows the width of his repertoire, his versatility and his talent to merge works from different eras into a whole. Here is Beethoven’s last cello sonata, the final fugue of which is an arc to the forward striving, radiant D major suite by Johann Sebastian Bach. There an electronic sound experience called ‘Fire’ by Vassos Nicolaou, which takes up the Prometheus myth – in creative contrast to the baroque aesthetics of the room. Finally, Mendelssohn Bartholdy’s second piano trio takes account of the motto ‘Rise again’ – after all, it quotes the chorale ‘I hereby stand before your throne’.

**Cello in ‘Fire’**

A modern Prometheus

A fresh start at the fin de siècle: Alexander Scriabin, inspired by his studies of theosophy, gave a new twist to his pan-European career as a pianist-composer. Tonality receded into the background, and theatrical forms favoured the exploration of new worlds of sound. In his diary, Scriabin related the life-affirming creative power of the mythical Prometheus to himself, over and over again: ‘The world lives in my consciousness as my act of creation.’ General music director Dirk Kaftan and his Beethoven Orchester Bonn now present Scriabin’s final orchestral work, ‘Prométhée’, together with guest soloist Cameron Carpenter. This monumental symphonic poem is a synesthetic ‘Gesamtkunstwerk’ which, in its original version, even called for a ‘colour organ’.

**Linus Roth** violin  
**Isang Enders** cello  
**Yekwon Sunwoo** piano  
**SWR Experimentalstudio**  
**Simon Spillner** director of sound

**Cameron Carpenter** organ  
**Beethoven Orchester Bonn | Dirk Kaftan** conductor

**Ludwig van Beethoven**: Cello Sonata no. 5 in D major, op. 102/2 (1815)  
**Johann Sebastian Bach**: Cello Suite no. 6 in D major, BWV 1012 (ca. 1720)  
**Vassos Nicolaou**: ‘Feuer’ (‘Fire’) for cello and live electronic (world première)  
**Felix Mendelssohn Bartholdy**: Piano Trio no. 2 in C minor, op. 66 (1845)

€ 32

Recording by Deutschlandfunk

**Cameron Carpenter**: ‘The Scandal’ for organ and orchestra, op. 3 (2010)  
**Franz Liszt**: ‘Les préludes’. Symphonic poem no. 3, S. 97 (1850–55)  
**Alexander Scriabin**: ‘Prométhée. Le poème de feu’ for organ and orchestra, op. 60 (1910)

€ 65 | 56 | 45 | 36 | 25

Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

Recording by WDR | Deutsche Welle Festival Concert  
In co-operation with Beethoven Orchester Bonn
Does Beethoven’s penultimate sonata pave the way to Webern and Lachenmann? The Sonata, rising from mournful ariosi to a crowning fugue; the Variations, precisely calculated with crystalline tone-rows; the sophisticated reverberant harmonics, subtle echoes and iridescent soundscapes of Lachenmann’s ‘Serynade’ (the ‘y’ comes from the initials of his wife, the pianist Yukiko Sugawara): Can all of this be united in a single recital? Marino Formenti, a Milanese pianist living in Vienna, unquestionably commands the sophisticated technique necessary to give these ‘headstrong’ pieces their proper impact.

**LATE BEETHOVEN PIANO SONATAS**

**Marino Formenti** piano

**Ludwig van Beethoven:** Piano Sonata no. 31 in A-flat major, op. 110 (1821)

**Anton Webern:** Variations for piano, op. 27 (1936)

**Helmut Lachenmann:** ‘Serynade’ for piano (1997/98)

Afterwards conversation with the artist

€ 32

Sponsored by the Federal Government Commissioner for Culture and the Media

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MIKI alias Mihalj Kekenj doesn’t fit into any drawer. The musical border crosser is a classically trained violinist, concertmaster and composer, but since his youth he has also cultivated a passion for the classics of the older and younger soul and pop history up to hip hop. With his string quintet he regularly invites musicians, especially singers to present their compositions in new chamber music arrangements. Excellent conditions for the pupil-managers, who for twelve years now organize one of the concerts – supported by the ‘professionals’ of the Beethovenfest. Together with MIKI, they will search for a singer to bring well-known songs in new interpretations to the stage.

**PUPIL-MANAGER CONCERT**

**N.N.** voice

**MIKIs Takeover! Ensemble**

**Mihalj Kekenj** violin, concept, arrangements

**Shinkyung Kim** violin | **Erin Kirby** viola

**Valentin Priebus** cello | **Max Dommers** double bass

Pop classics, newly composed and arranged for singer and string quintet

€ 32 | € 25

7 pm Concert Introduction

Sponsored by Deutsche Telekom AG and Deutsche Bank Stiftung
In 1840, faced with the especially demanding Leipzig audience, Liszt placed a symphony on his programme that he was particularly fond of playing: the ‘Pastorale’. Wouldn’t the original have been more fitting in a city groomed on Mendelssohn, Schumann and the Gewandhaus? Whatever the case, he did not consider his piano reductions to be stopgaps compensating for the lack of an orchestra. He trusted the modern grand piano to have all the necessary qualities, bar none: ‘Through the immense development of its harmonic power the piano is increasingly seeking to appropriate all orchestral compositions. In the compass of its seven octaves it is able [...] to reproduce all the characteristics, all the combinations, all the forms of the deepest and most profound works of music.’

**BEETHOVEN / LISZT CYCLE**

**Hinrich Alpers** piano  
**Boris Bloch** piano

**Ludwig van Beethoven**: Symphony no. 6 in F major, op. 68  
(‘Pastorale’, 1807/08), version for piano by Franz Liszt S. 464/6

**Ludwig van Beethoven**: Symphony no. 4 in B-flat major, op. 60 (1806), version for piano by Franz Liszt, S. 464/4

€ 32

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**‘Pavane for Prometheus’**

Hardly any subject has inspired more conflicting interpretations and readings over the centuries than the Prometheus myth. Around 1800 this titan was considered above all else a courageous opponent of authority and despotism, a friend of humankind and the creator of civilisation. This is the perspective reflected in Beethoven’s ‘The Creatures of Prometheus’. Since then, however, new questions have been raised about the figure of Prometheus. The very notion of ‘progress’ and technological feasibility has been revealed as ambivalent. For the 2021 Beethovenfest the celebrated stage director Romeo Castellucci, second to none in his ability to transplant subjects from Antiquity into the present, will take up this ancient theme. The abandoned Victoria Baths will be transformed into a ‘Promethean’ space for his performative installation. Here the existential urgency of the mythological material will be renegotiated.

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**BEETHOVEN / LISZT CYCLE**

**Hinrich Alpers** piano  
**Boris Bloch** piano

**Ludwig van Beethoven**: Symphony no. 6 in F major, op. 68  
(‘Pastorale’, 1807/08), version for piano by Franz Liszt S. 464/6

**Ludwig van Beethoven**: Symphony no. 4 in B-flat major, op. 60 (1806), version for piano by Franz Liszt, S. 464/4

€ 32

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**‘Pavane for Prometheus’** (world première)

€ 25

Standing tickets (duration approx. 60 min.) | not barrier-free  
Minimum age 14 years

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**Romeo Castellucci** director, set designer, costumes  | **Scott Gibbons** music  
**Gloria Dorliguzzo** choreography  | **Claudia Castellucci** text

Sponsored by the Kreissparkasse Köln and the Sparkassen-Kulturstiftung Rheinland

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Sponsored by the Kunststiftung NRW  
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn
Beethoven & Broadway

Trained on the violin by his mentor Yehudi Menuhin, Daniel Hope has developed into an impressively wilful figure in the world of music. He invariably seeks contact with his audience, writes books and moderates discussions on the side, and is actively involved in foundations such as ‘Live Music Now’. Always open to music outside the standard repertoire, here he forms a link to Broadway as head of the Zurich Chamber Orchestra. Beethoven’s quartet op. 131 is heard in a version for string orchestra by Dimitri Mitropoulos, whose protégé Leonard Bernstein composed the hugely successful musical ‘West Side Story’. In the suite compiled from this musical, and in the ‘Suite of Songs’ of Gershwin hits (such as ‘I got rhythm’), Daniel Hope takes personal charge of the prominent violin solos.

Deutsche Post DHL Group presents: ENCOUNTERS 2021
Zurich Chamber Orchestra | Daniel Hope violin, direction

Ludwig van Beethoven: String Quartet no. 14 in C-sharp minor, op. 131 (1825/26), version for string orchestra by Dimitri Mitropoulos (1937)

€ 55 | 43 | 32
Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

Sponsored by Deutsche Post DHL Group

A birthday boy from Siegburg

Engelbert Humperdinck, the composer who set one of the romantic era’s most famous fairy-tales, died a century ago. His opera ‘Hansel and Gretel’ proved a huge success from its very first performance in 1893. Soon came another commission for a piece on a literary fairy-tale, ‘Königskinder’, for which this composer from Siegburg wrote incidental music. It was premièred in Munich in 1897 as a melodrama with Sprechgesang, a mixture of song and speech. Ten years later Humperdinck reworked the material into a full-length opera. The title figures remained the same: a Goose-Girl and a King’s Son on their wanderings. In reality, both are of royal blood. There is also a Witch, a Fiddler and a large (deluded) populace. The story takes a tragic turn, with mighty crashes as well as simple tunes. Conductor Michael Hofstetter will present a concert performance of the original melodrama – the more progressive version from today’s perspective.

Engelbert Humperdinck: ‘Königskinder’ (‘King’s Children’). A fairytale in three acts. Melodrama version (1897), concertante performance

€ 43 | 32
Tickets for schoolchildren and college students available for € 8 at the evening box office

Sponsored by the Kreissparkasse Köln

Marie Seidler Goose-Girl | Daniel Johannsen King’s son
Gregor Dalal Fiddler | Anja Silja Witch
Philharmonischer Chor der Stadt Bonn
Paul Krämer preparation
Neue Philharmonie Westfalen
Michael Hofstetter conductor

7 pm Concert Introduction

Sponsored by Deutsche Post DHL Group
‘Have you heard?’

In 2021 the Theater Marabu will again present a play for children, created in 2019 in co-production with the Beethovenfest: ‘Have you heard?’ This play with music deals with fear as well as its causes: ‘Once upon a time the animals lived happy and content alongside each other, and none was afraid of the other. But from the moment the word ‘wolf’ fell like a bolt out of the blue, their moods grew darker and their peace and tranquillity came to an end. Fear spread among them, and it grew every time the story was told, creating a monster that would strike fear even into a wolf. But no animal had ever seen the wolf since he was chased away years ago.’ An illustrative story that tells of the damage that can be caused by an unrealistic urge to exaggeration. The political history of our country offers a few examples.

After Beethoven, what…?

Schubert is said to have asked, ‘Who can do anything after Beethoven?’ In 1950 Alfred Einstein, with an eye to Schubert’s ‘Unfinished’ Symphony of 1822, supplied the answer: ‘In its unswerving trust in pure sound – no more enchanting sound had yet been written than the immortal dialogue between oboe and clarinet above the wavering ground of the strings – the B-minor Symphony proved that something could indeed be done’. Alongside this most famous of all Schubert pieces the Vienna Philharmonic will place the most famous of all Bruckner pieces: his Fourth Symphony. Bruckner himself nicknamed it ‘The Romantic’, a term at least evocative of hunting horns and forest murmurs. Composed in 1874, it was heavily revised several times. In Bonn we will hear the second version of 1878 with a newly added scherzo movement – the form in which this symphony appears in the new scholarly edition.

FAMILY EVENT
Tobias Gubesch clarinet, actor | Leonhard Spies Gitarre, actor
Silas Eifler double bass, actor | Tina Jücker actrice
Claus Overkamp direction | Regina Rösing equipment
Melina Delpho theatre education

‘Hast du schon gehört?’ (Have you heard?)
Play with music
For children from the age of five and adults

€ 10,60 | 8,40 for children

Vienna Philharmonic | Herbert Blomstedt conductor

Franz Schubert: Symphony no. 7 in B minor, D 759
(‘Unfinished Symphony’, 1822)
Anton Bruckner: Symphony no. 4 in E-flat major, WAB 104
(‘Romantic’, 1874/78)

€ 115 | 100 | 82 | 60 | 43

Tickets for schoolchildren and college students available for € 8 at the evening box office

5 pm Concert Introduction

Recording by WDR and Deutschlandfunk
Deutsche Welle Festival Concert
Sponsored by the Federal Government Commissioner for Culture and the Media
Concert programmer Marino Formenti has found some surprising companions for Beethoven’s final sonata. No sooner have the dramatic opening movement and the expansive, ethereal variations of op. 111 faded away than an antithetical American cosmos opens up in the form of Charles Ives. Compact chords raise their heads sensuously above twitchy overlapping ragtime rhythms. Finally, Formenti is doubtless one of the very few pianists to have mastered Jean Barraqué’s monumental sonata. Written somewhat in the shadow of Pierre Boulez, it has become what might be called the ‘Hammerklavier’ Sonata of the 20th century. Boldly fashioned, ruthlessly executed, it is a borderline experience for performer and listener alike!

**LATE BEETHOVEN PIANO SONATAS**

**Marino Formenti** piano

Ludwig van Beethoven: Piano Sonata no. 32 in C minor, op. 111 (1821/22)

Charles Ives: ‘Three-Page Sonata’ for piano (1905)

Jean Barraqué: Sonate pour piano (1950–52)

Afterwards conversation with the artist

€ 32

Recording by Deutschlandfunk
Sponsored by the Federal Government Commissioner for Culture and the Media

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Only one work, he felt, is worthy of standing alongside Beethoven’s Ninth as a ‘supreme monument to the culture of humanity’: Dante’s ‘Divine Comedy’. Before Liszt transcribed the Choral Symphony for solo piano he had already prepared a version for two pianos. But he was long tormented by a problem: Should the words of Schiller’s poem, normally declaimed and exulted by solo singers and chorus, really remain silent? Only after laying his doubts to rest was he able to add the fully transcribed choral finale. Hans von Bülow faced the same problem in his transcription of the so-called ‘Choral Fantasy’. His only advantage was that he could adopt the stately prologue for solo piano without changing a note.

**BEETHOVEN / LISZT CYCLE**

**Cyprien Katsaris** piano

Etsuko Hirose piano

Ludwig van Beethoven: Fantasy for piano, chorus and orchestra in C minor, op. 80 (‘Choral Fantasy’, 1808/09), version for two pianos by Hans von Bülow

Ludwig van Beethoven: Symphony no. 9 in D minor, op. 125 (1822–24), version for piano by Franz Liszt, S. 464/9

€ 32 | 25

Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

Recording by WDR and Deutschlandfunk
Sponsored by the Sparkassen-Kulturstiftung Rheinland
Auryn Quartett & Friends – I

Four wind instrumentalists and a double-bass player have been invited to join the ‘quartet professors’ from Detmold in a special kind of serenade. Mozart’s ingratiating Divertimento (sans cello!) was probably written as a tribute to the son of Salzburg’s Robinig family, who had just passed his examinations. Surprise: the madcap rondo gives the first violinist a chance to flaunt his prowess as an exciting virtuoso. In contrast, Beethoven’s popular Septet calls for a solid horn player. The composer, barely 30 years old, must have enjoyed great esteem in Vienna, otherwise he would never have dared to dedicate this tuneful work of six extended movements to Her Serene Highness, Empress Maria Theresia!

Auryn Quartett & Friends – I

- 43 (before ● 11) Tue 7 Sep  8 pm  Stadttheater Rheinbach

**AURYN QUARTETT & FRIENDS**

**Auryn Quartett**
Matthias Lingenfelder  violin | Jens Oppermann  violin
Stewart Eaton  viola | Andreas Arndt  cello
Julian Bliss  clarinet | Zora Slokar  horn | Swantje Vesper  horn
Richard Galler  bassoon | Ulrich Wolff  double bass

**Wolfgang Amadeus Mozart:** Divertimento for two horns, two violins, viola and double bass in D major, KV 334 (1779)
**Carl Nielsen:** ‘Serenata in vano’ for clarinet, horn, bassoon, cello and double bass, FS 68 (1914)
**Ludwig van Beethoven:** Septet for clarinet, horn, bassoon, violin, viola, cello and double bass in E-flat major, op. 20 (1799)

€ 32 | 25

**Tickets for schoolchildren and college students available for € 8 at the evening box office**

Sponsored by the Kreissparkasse Köln

Trumpet and flugelhorn

For decades Markus Stockhausen, a trained trumpeter, worked closely with his famous father, Karlheinz Stockhausen, while striking out on an artistic path all his own. He is considered a crossover artist between jazz, contemporary music and electronics. In 2004 he founded the trio Lichtblick with pianist Angelo Comisso and percussionist Christian Thomé. The group was enlarged in 2015 with the addition of a cellist, Jörg Brinkmann, to create the quartet QUADRIVIUM. Stockhausen prefers to play the flugelhorn, whose velvet tone suits his ideal of slowly evolving ‘intuitive’ music. His current CD ‘Far Into The Stars’, released on the storied blues and jazz label OKeh, was awarded the ECHO Jazz Prize in 2018.

**JAZZ QUADRIVIUM**

- 46 (before ● 18) Wed 8 Sep  8 pm  Harmonie Endenich

**Markus Stockhausen**  trumpet, flugelhorn
**Jörg Brinkmann**  cello
**Angelo Comisso**  piano
**Christian Thomé**  drums

**Markus Stockhausen:** ‘Phoenix’ and other works

€ 24 (unit price / no discount)

Recording by Deutschlandfunk
A joint production with Harmonie Endenich
Auryn Quartett & Friends – II

This time the quartet is joined by no fewer than eight musically-minded friends. Brahms, in his Detmold years, at least contemplated writing a fledgling symphony before choosing the lighter tone and more spacious design of a serenade. The sounds of al fresco music are equally evident in Beethoven’s rarely heard Sextet, where the four strings are joined by a pair of horns. Prokofiev’s Quintet, from his Paris years, is a rarity of the first order: Lurking behind its six entertaining movements is ‘Trapeze’, a circus ballet. Plainly this Russian composer was not immune to the fresh breezes wafting on the Seine in the 1920s.

AURYN QUARTETT & FRIENDS

Matthias Lingenfelder violin | Jens Oppermann violin
Stewart Eaton viola | Andreas Arndt cello
Clara Andrada de la Calle flute | Juliana Koch oboe
Julian Bliss clarinet | Merve Kazokoğlu clarinet | Zora Slokar horn
Swantje Vesper horn | Richard Galler bassoon | Ulrich Wolff double bass

Ludwig van Beethoven: Sextet for two horns, two violins, viola and cello in E-flat major, op. 81b (1794/95) | Sergei Prokofjev: Quintet for oboe, clarinet, violin, viola and double bass in G minor, op. 39 (1924) | Johannes Brahms: Serenade no. 1 in D major, op. 11 (1857/58), reconstruction of the original version for nonet by Jorge Rotter (1987)

€ 32

Recording by Deutschlandfunk
Sponsored by the Kreissparkasse Köln

‘Expression of feeling’

Sylvain Cambreling, an internationally acclaimed opera and concert conductor, is also completely at home in the contemporary music scene. His credo is ‘Always be prepared for a surprise’. Shortly after its première with the Basel Chamber Orchestra, Cambreling will now treat the Beethovenfest to the first German hearing of a new work by Georg Friedrich Haas: Double Concerto ‘Was mir Beethoven erzählt’ for violin, contraforte and orchestra. Haas is well known for appealing directly to the listeners’ emotions with new sounds and performing techniques. This stance links him across the ages with Beethoven, who wanted his Sixth Symphony to be heard as ‘expression of feeling’. Rounding off the programme are Beethoven’s two Violin Romances played by the exceptional artist Carolin Widmann.

Carolin Widmann violin | Lorelei Dowling contraforte
Basel Chamber Orchestra | Sylvain Cambreling conductor

Ludwig van Beethoven: Violin Romances no. 1 in G major, op. 40 (1800/01) and no. 2 in F major, op. 50 (1798)
Georg Friedrich Haas: ‘Was mir Beethoven erzählt’. Double Concerto for violin, contraforte and orchestra (2019, german première)
Ludwig van Beethoven: Symphony no. 6 in F major, op. 68 (‘Pastorale’, 1807/08)

€ 51 | 40 | 29

Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

Recording by WDR
Deutsche Welle Festival Concert
Sponsored by Comma Soft AG, Sparkasse KölnBonn and the Federal Government Commissioner for Culture and the Media
Piano wooed by strings

Nurtured at Karlsruhe University of Music, the Fauré Quartett has performed with the same members since 1995 – a rarity among chamber ensembles in this format. It is no accident that the ‘Faurés’ took their name from this French composer, whose music enjoyed a veritable boom in France after a decades-long dearth of chamber music. Beethoven’s op. 16, originally scored for wind instruments with piano, sounds completely authentic in the composer’s own arrangement. A special gem is the passionate quartet movement by a very young Mahler. What would we give to have more than just the opening movement of this stroke of genius from the future symphonist!

Fauré Quartett
Erika Geldsetzer violin
Sascha Frömbling viola
Konstantin Heidrich cello
Dirk Mommertz piano

Gustav Mahler: Piano Quartet movement in A minor (1876)
Ludwig van Beethoven: Piano Quintet in E-flat major, op. 16 (1796), version for piano quintet by the composer (1810)
Gabriel Fauré: Piano Quartet no. 1 in C minor, op. 15 (1876–83)

€ 38

Sponsored by Volksbank Köln Bonn eG

Auryn Quartett & Friends – III

It’s a touching thought: A clarinet-playing friend orders a piece that must resemble Beethoven’s famous Septet as closely as possible. The result is one of Schubert’s most personal creations. For a full hour it ushers the listener into a world that avoids the ingratiating tone of a serenade and reaches symphonic heights, while granting space in the slow movement to a miraculous set of variations on a tune reminiscent of a singspiel ditty. Given such abundance, the Auryn Quartett has chosen lighter companion pieces in the form of two serenades, one by Beethoven, and another by Max Reger scored for trio with flute, thereby dispensing with a fundamental bass part.

AURYN QUARTETT & FRIENDS
Auryn Quartett
Matthias Lingenfelder violin | Jens Oppermann violin
Stewart Eaton viola | Andreas Arndt cello
Clara Andrada de la Calle flute
Julian Bliss clarinet
Zora Slokar horn
Richard Galler bassoon

Ludwig van Beethoven: Serenade for flute, violin and viola in D major, op. 25 (1801) | Max Reger: Serenade no. 2 for flute, violin and viola in G major, op. 141a (1915) | Franz Schubert: Octet for clarinet, horn, bassoon and strings in F major, D 803 (1824)

€ 32 | 25

Tickets for schoolchildren and college students available for € 8 at the evening box office

Sponsored by the Kreissparkasse Köln
Since its beginnings in the 1950s the period performance movement has become a permanent fixture of the concert scene. Its repertoire extends well into the 19th century, and period performance practice, or ‘early music’, is taught at virtually every upper-level music school in Europe. But until now there has never been an international competition on period instruments for the years around 1800. Siegburg has remedied this situation: the ‘Beethoven in his time’ Competition is aimed specifically at young chamber ensembles (duos or trios) playing historical instruments. The focus falls on the music of Ludwig van Beethoven, augmented with works by composers from his surroundings in Bonn and Vienna. The initial prize-winners will be chosen in late May 2021, and will again have a chance to display their prowess at the Beethovenfest.

### PRIZEWINNER CONCERT

**N.N.** violin/cello  
**N.N.** fortepiano

**‘Beethoven in his time’**  
Concert of the International Chamber Music Competition for Historical Performance Practice

€ 24

Sponsored by the Kreissparkasse Köln  
In co-operation with the International Competition ‘Beethoven in his time’

This year the honour of presenting the Beethovenfest’s final concert goes to the Mahler Chamber Orchestra. Our festival motto was inspired by the finale of Gustav Mahler’s Second Symphony, where the opening line of the underlying Klopstock ode reads ‘Rise again, yes, rise again’. Despite this religiously certified assurance of the future, the work’s gestation was an exhausting struggle with Beethoven’s Ninth. Mahler spent almost six years labouring on his ‘Resurrection’ Symphony. After receiving a withering critique of the first movement from conductor Hans von Bülow, he hit on the idea for the monumental finale during – of all places – von Bülow’s funeral. It was to be a continuation and apotheosis of Beethoven’s great model. This impulse not only rescued the symphony, it also strengthened Mahler’s resolve to pursue a composer’s career with every means at his disposal.

### FINAL CONCERT

**Léa Trommenschlager** soprano  
**Marianne Crebassa** mezzo-soprano  
**Prague Philharmonic Choir**  
**Lukáš Vasilek** preparation  
**Mahler Chamber Orchestra | Maxime Pascal** conductor

**Gustav Mahler:** Symphony no. 2 in C minor  
(‘Resurrection Symphony’, 1888–94)

€ 115 | 100 | 82 | 60 | 43  
Tickets for schoolchildren and college students available for € 8 at the evening box office

5 pm Concert Introduction  
Recording by WDR | Deutsche Welle Festival Concert
Beitreten!  
Mitmachen!  
Fördern!

MÄZEN
Arndt und Helmut Andreas Hartwig (Bonn)

UNTERNEHMEN
Chic Dentique by Dr. Paulsen (Bad Honnef)
Moch Figuren (Köln)
LTS Lohmann Therapie-Systeme AG (Andernach)
Wohnbau GmbH (Bonn)

GOLD
Heinz Rudolf Jäggi (Bornheim)
Dr. Peter Lüsebrink und Karl-Heinz von Elern (Bonn)

SILBER
Bernd Böcking (Wachtberg)
Dr. Sigrun Eckelmann und Johann Hinterkeuser (Bonn)
Mariott Stollsteiner (Heimenkirch)
Jannis Ch. Vassiliou und Maricel de la Cruz (Bonn)

BRONZE
Jutta und Ludwig Acker (Bonn)
Munkhzul Baramsai und Frank Voßen (Bonn)
Ingeborg Bispinck-Weigand (Nottuln)
Christina Barton van Dorp und Dominik Barton (Bonn)
Klaus Besier (Meckenheim)
Anne-Katharina Bieler-Brockmann (Bonn)
Elisabeth von Blomberg (Bonn)
Ingrid Brunswig (Bad Honnef)
Ingeborg und Erich Dederichs (Bonn)
Geneviève Desplanques (Bonn)
Irene Diederichs (Bonn)
Christel Eichen und Ralf Kröger (Meckenheim)
Margareta Gitizad (Bornheim)
Cornelia und Dr. Holger Haas (Bonn)
Sylvia Haas (Bonn)
Renate und L. Hendricks (Bonn)
Heidelore und Prof. Werner P. Herrmann (Königswinter)
Elke Hinrichs und Thomas Kreiefels (Bonn)
Karin Hinrichsen (Bonn)
Georg Peter Hoffmann und Heide-Marie Ramsauer (Bonn)
Karin Ippendorf (Bonn)
Dr. Reinhard Keller (Bonn)
Manfred Ernst Kindel (Höxter)
Rolf Kleefuß (Bonn)
Sylvia Kolbe (Bonn)
Ute und Dr. Ulrich Kolck (Bonn)
Lilith Küster und Norbert Matthiaß-Küster (Bonn)
Alexandra Gräfin Lambsdorff (Bonn)
Dr. Anastassia Lauterbach und Ralph Schuppenhauer (Bonn)
Renate Leesmeister (Übach-Palenberg)
Traudl und Reinhard Lenz (Bonn)
Kerstin Löwenstein und Heribert MoorKamp (Bad Honnef)
Heinrich Meissner (Kaarst)
Heinrich Meißen (Troisdorf)
Katharina und Dr. Jochen Müller-Stromberg (Bonn)
Dr. Gudula Neidert-Buech und Dr. Rudolf Neidert (Wachtberg)
Dr. Dorothea Redeke und Dr. Günther Schmelzeisen-Redeker (Alfter)
Bettina und Dr. Andreas Rohde (Bonn)
Astrid und Prof. Dr. Tilman Sauerbruch (Bonn)
Marion Claudia Schäfer-Fleißner (Meckenheim)
Markus Schubert (Schkeuditz)
Simone Schuck (Bonn)
Dagmar Skwara (Bonn)
Michael Sporn (Berlin)
Michael Striefich (Bonn)
Dr. Friedrich und Pauline Thelen (Bonn)
Silke und Andreas Tiggemann (Alfter)
Dr. Rudolf Weitz (Jülich)

Unser herzlicher Dank gilt darüber hinaus den zahlreichen persönlichen Mitgliedern und Unternehmen, die nicht genannt werden möchten.
HOW TO GET YOUR TICKET

Our distribution partner is

Tickets for the Beethovenfest 2021 will be available from Monday, November 30, 2020 (10 am) at all known BONNTICKET advance booking offices. A selection of ticket agencies in your area can be found on pages 78–79. In addition, you can also order your tickets by phone via the ticket hotline +49 (0)228 – 50 20 13 13 Monday to Friday from 10 am to 2 pm (on November 30, 2020 the Service Center is available from 10 am to 6 pm). Or you can book your tickets online via www.beethovenfest.de/en and bonnticket.de.

Please send written ticket orders by postal mail to
DERTICKETSERVICE.DE GmbH & Co. KG
Große Neugasse 2
50667 Köln
GERMANY

Please note that written orders are processed later and slower than online bookings and telephone orders.

IMPORTANT NOTE
The Beethovenfest Bonn does not guarantee the availability of tickets. Individual events are in great demand and may no longer be available after only a few hours. For technical reasons it is possible that tickets may be made available again at a later date.

CIRCLE OF FRIENDS
Members of the International Friends of the Beethovenfest Bonn e.V. have the opportunity to order tickets by phone or online before the official advance sale starts. We would be pleased if you could secure this opportunity for the Beethovenfest Bonn 2021 already now through your membership. Applications for membership can be found at: www.beethovenfest.de/en/about-us/sponsors-and-supporters/friends-of-the-beethovenfest/.

WAITING LIST
If a concert is sold out, you have the possibility to register for the desired concert in the online waiting list with your e-mail address via www.beethovenfest.de/en. You will be notified as soon as tickets are available again for the concert. For organizational reasons we do not accept ticket reservations. As soon as tickets are available again, you can buy them through the usual distribution channels.

EVENING BOX OFFICE
Remaining tickets are available at the venue 60 minutes (90 minutes for events with a concert introduction) before the concert begins.

VISITOR REGISTRATION
For your protection and for the fastest possible traceability of possible chains of infection with the novel Covid-19 virus, we ask you to provide your contact details and those of your companions after ticket purchase by 1 Aug 2021 via the website: www.anmeldung.nrw. We also provide current informations on visitor registration on our homepage www.beethovenfest.de/en under the menu item ‘SERVICE’.

FESTIVAL PASS

For the Beethovenfest Bonn 2020, a Festival Pass was offered for the first time at a price of € 89. If you have already purchased the Festival Pass 2020, it is also valid for events of the Beethovenfest 2021 from August 20 – September 10, 2021. The Festival Pass is valid for one person and entitles the pass holder to purchase one reduced-price ticket per event at a discount of 45% off the normal price. A combination with other discounts is not possible.

The Festival Pass can be purchased from 30.11.2020 under the event number 444 like a concert ticket at all known BONNTICKET advance booking offices (see pages 78–79), by telephone and online (see page 70), individually or together with the desired concert tickets. When ordering by phone or buying tickets in an advance booking office, please indicate that you are in possession of the Festival Pass and would like to book tickets with the Festival Pass discount. When ordering online, please choose the FESTIVAL PASS discount instead of the normal price.

The Festival Pass is not transferable and only valid with signature. Please note that the Festival Pass itself is not an admission ticket, but only a proof of discount. When attending a concert, the pass together with the corresponding concert ticket must be presented at the entrance without being asked. If you do not have a Festival Pass, but have purchased a reduced ticket, you can pay the difference to the full price at the box office. For technical reasons, it is not possible to purchase the pass at the box offices.

Individual concerts of the Beethovenfest can be excluded from the Festival Pass, especially external events (Pulsar Trio & QUADRIVIUM in the Harmonie Endenich, Concerts no. 25 and 46), special projects such as the prizewinners’ concert with the World Doctors Orchestra (Concert no. 12) and concerts of our Education series LUDWIG+DU (Pupil-Manager Concert, Family Event at the Theater Marabu and the two Kollektiv L concerts at the Fabrik 45, Concerts no. 13, 17, 29 and 35).
DIRECTIONS TO THE CONCERT
Tickets are valid from four hours before the event until four hours after the event on the extended Rhein-Sieg transport network (extended VRS network) as a ticket for public transport.

REDUCTIONS
Children from the age of three, pupils, students/trainees/participants in the Federal Voluntary Service up to the age of 30, unemployed persons, Bonn ID card holders and severely disabled persons receive a 50% reduction on the ticket price. Wheelchair places and accompanying tickets for severely disabled persons can only be booked by telephone on +49 (0)228 – 50 20 13 13.

Proof of the respective reduction must be presented at the admission control without being asked. Visitors who are in unauthorized possession of a reduced ticket will only be admitted after payment of the difference.

FEES
All ticket prices quoted are inclusive of advance booking fees, system usage and VRS ticket for the public transport. In addition to the stated ticket price, a service fee of € 2 per ticket may be charged as well as other fees for ticket shipping. The general terms and conditions of the respective ticket provider apply.

TICKET RETURN AND ADMISSION
The return and exchange of tickets purchased after May 5, 2020 is excluded. We reserve the right to change programs, cast, dates and venues. Changes do not entitle to the return of tickets. Only in the event of a general cancellation of an event will the purchase price be refunded within a period of two months upon presentation of the ticket. The admission of late visitors is only possible during the concert break.

PRIVACY
We, the Internationale Beethovenfeste Bonn gGmbH, take the protection of your personal data very seriously and adhere strictly to the rules of the data protection laws. Under no circumstances will the data collected be sold or passed on to third parties for other unlawful reasons. You can find our privacy policy under: www.beethovenfest.de/en/terms-of-privacy/

The privacy policy for ticket orders from our cooperation partner bonnticket.de can be found at: https://datenschutz.derticketservice.de/

March week from 13 to 22 March 2020
The March week of the Beethovenfest from March 13 to 22, 2020, had to be cancelled at short notice due to the containment of the corona pandemic. All 9 concerts had to be cancelled without substitution and will not be made up for next year. If you still have tickets for the March week that you would like to return, please send the original tickets with your bank details to:
Internationale Beethovenfeste Bonn gGmbH
‘Tickets March 2020’
Kurt-Schumacher-Straße 3
53113 Bonn
GERMANY

Please note that since September 1, 2020, ticket returns and refunds for the March concerts are handled exclusively by us as the organizer.

Beethovenfest 2020 from 4 to 27 Sep 2020
If you have already purchased tickets for the postponed concerts of the Beethovenfest 2020 (September 4 – 27, 2020) before May 5, 2020, they will remain valid for the alternate date 2021 and do not need to be exchanged. Should you not be able to attend the replacement date or should you be affected by a concert cancellation, you can of course exercise your right to return the tickets.

We as organizers waive the legal voucher regulation and refund the net ticket price (without advance booking fee) via the respective advance booking office upon request. Please note that due to the high workload of the ticket sellers there may be longer waiting periods of several weeks until the refund is made.

Ticket returns for the postponed Beethovenfest 2020 will not be handled by the Internationale Beethovenfeste Bonn gGmbH, but externally by the respective advance booking office where the tickets were purchased.

Further informations can be found on our homepage www.beethovenfest.de/en under the menu item ‘SERVICE’.

For further questions regarding festival postponement and ticket returns, please contact us at verschiebung@beethovenfest.de.
### LIST OF VENUES

#### BONN

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<td>Beethovenhalle and SWB, multi-storey car park 'Beethoven'</td>
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<td><strong>Beethoven-Haus, Chamber Music Hall</strong></td>
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<td>Noeggerathstraße 34, 53111 Bonn</td>
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<td>Frongasse 28–30, 53121 Bonn</td>
<td>Bus 606, 607, 631, 632</td>
<td>Frongasse or Brahmsstraße, parking in the surrounding streets or on the parking space 'Magdalenenplatz' (chargeable)</td>
</tr>
<tr>
<td><strong>Oper Bonn</strong></td>
<td>Am Boeselagerhof 1, 53111 Bonn</td>
<td>Box office: 0228 – 77 36 68</td>
<td>Opernhaus, U/S 62, 66, Bertha-von-Suttner-Platz, underground car park at Bonn Opera (access via Brassertufer)</td>
</tr>
<tr>
<td><strong>Schumannhaus</strong></td>
<td>Sebastianstraße 182, 53115 Bonn</td>
<td>Bus 604, 605, 606, 607, 631</td>
<td>Alfred-Bucherer-Straße, limited parking spaces nearby, not barrier-free</td>
</tr>
<tr>
<td><strong>Straßenbahnhalle Dransdorf</strong></td>
<td>Gerhart-Hauptmann-Straße, 53121 Bonn</td>
<td>U/S 18</td>
<td>Robert-Kirchhoff-Straße, limited parking spaces in the streets around</td>
</tr>
<tr>
<td><strong>Telekom Zentrale</strong></td>
<td>Friedrich-Ebert-Allee 140, 53113 Bonn</td>
<td>U 16, 63, 66</td>
<td>Ollenauerstraße, Olof-Palme-Allee, multi-storey car park at Deutsche Telekom headquarter in the Olof-Palme-Allee</td>
</tr>
<tr>
<td><strong>Theater Marabu ('Brotfabrik’ premises)</strong></td>
<td>Kreuzstraße 16, 53225 Bonn</td>
<td>U/S/Bus</td>
<td>Hauptbahnhof (main station) or Stadthaus, limited parking spaces nearby</td>
</tr>
<tr>
<td><strong>Viktoriabad</strong></td>
<td>Franziskanerstraße 9, 53113 Bonn</td>
<td>U 16, 63, 66</td>
<td>Universität/Markt, underground car park ‘Marktgarage’, (access via Stockenstraße), parking spaces in the inner courtyard 'Viktoriakarree', not barrier-free</td>
</tr>
<tr>
<td><strong>Volksbank-Haus</strong></td>
<td>Heinemannstraße 15, 53175 Bonn</td>
<td>Bus 610, 611, 631</td>
<td>Rheinaue Hauptzugang, in front of the building</td>
</tr>
</tbody>
</table>
LIST OF VENUES

Bad Godesberg

Kleine Beethovenhalle
Muffendorfer Hauptstraße 22, 53177 Bonn
S 16, 63 and Bus 610, 611, 614, 618, 853, 855, 856, 857, N10
Bad Godesberg Stadthalle
public parking at the parking space ‘Rigal'sche Wiese’ (opposite the stop ‘Stadthalle Bad Godesberg’), from there continue by public transport

La Redoute
Kurfürstenallee 1
53177 Bonn-Bad Godesberg
U/S 16, 63
Bad Godesberg Bahnhof
Bus 615, 637, 855
Brunnenallee
parking at the ‘Stadthalle’ (Koblenzer Straße 80), at ‘Kurfürstenbad’ (Kurfürstenallee 7a) and directly in front of the City Hall Bad Godesberg (Kurfürstenallee 2-3).

St. Hildegard Mehlem
Deichmanns Aue 45, 53179 Bonn
Bus 613, 615, 852, 857
Deichmanns Aue
Bahnhof Mehlem
limited parking spaces nearby

RHEIN-SIEG-KREIS

Jungholzhalle Meckenheim
Siebengebirgsring 4, 53340 Meckenheim
Bus 855, 858
Rathaus
free parking in the immediate vicinity

Rhein Sieg Forum
Bachstraße 1, 53721 Siegburg
DB, U/S, Bus
Siegburg Bahnhof
parking centre ‘Rhein-Sieg-Halle’

Stadtmuseum Siegburg
Markt 46, 53721 Siegburg
DB, U/S, Bus
Siegburg Bahnhof
underground car park ‘Marktgarage’, parking space ‘Marktpassage’

Stadtheater Rheinbach
(Aula im Städt. Gymnasium)
Königsberger Straße 29, 53359 Rheinbach
Bus 740, 752, 802, 840
Rheinbach Schulzentrum

Steigenberger Grandhotel Petersberg
53639 Königswinter Petersberg
directly in front of the hotel

OTHERS

Burg Namedy
56626 Andernach
DB
Namedy Bahnhof
directly in front of the castle

Kölner Dom
Domkloster 4, 50667 Köln
DB
Kölner Hbf
underground car park ‘Am Dom’ (Kurt-Hackenberg-Platz 2)

Staatenhaus Köln
Rheinparkweg 1, 50679 Köln
Bus 150
Im Rheinpark
U 1, 9, Bus 250, 260
Bf Deutz/Messe
U 3, 4
Bf Deutz/LANXESS Arena
DB
Kölner Messe/Deutz
<table>
<thead>
<tr>
<th>Location</th>
<th>Address Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BONN</strong></td>
<td></td>
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<tr>
<td>ADAC Center</td>
<td>Godesberger Allee 127 53175 Bonn</td>
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<tr>
<td>Bundeskunsthalle Bonn</td>
<td>Museumsmile Helmut-Kohl-Allee 4 53113 Bonn</td>
</tr>
<tr>
<td>Haus der Springmaus</td>
<td>Frongasse 8–10 53121 Bonn</td>
</tr>
<tr>
<td>Theater Bonn/ Theater- und Konzertkasse</td>
<td>Windeckstraße 1 53111 Bonn</td>
</tr>
<tr>
<td><strong>BAD GODESBERG</strong></td>
<td></td>
</tr>
<tr>
<td>Bücher Bosch</td>
<td>Alte Bahnhofstraße 1–3 53173 Bonn-Bad Godesberg</td>
</tr>
<tr>
<td>Theater Bonn/ Theater- und Konzertkasse</td>
<td>Schauspielhaus Theaterplatz/ Am Michaelshof 9 53177 Bonn</td>
</tr>
<tr>
<td><strong>KÖNIGSWINTER</strong></td>
<td></td>
</tr>
<tr>
<td>KöWi Tickets &amp; Events UG</td>
<td>Hauptstraße 346 53639 Königswinter</td>
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<tr>
<td><strong>SIEGBURG</strong></td>
<td></td>
</tr>
<tr>
<td>Stadtgästehaus Siegburg/Ticketshop</td>
<td>Markt 46 53721 Siegburg</td>
</tr>
<tr>
<td>Tourist Information im ICE Bahnhof</td>
<td>(Tourismus und Kultur-service GmbH) Europaplitz 3 53721 Siegburg</td>
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<tr>
<td><strong>TROISDORF</strong></td>
<td></td>
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<tr>
<td>Das Kartenhaus in der Stadthalle Troisdorf</td>
<td>Kölner Straße 167 53840 Troisdorf</td>
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<tr>
<td>Rhein-Sieg-Ticket</td>
<td>Sieglarer Straße 117 53842 Troisdorf</td>
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<tr>
<td><strong>KÖLN</strong></td>
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<tr>
<td>KölnMusik Ticket</td>
<td>Roncalliplatz 1 50667 Köln</td>
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<tr>
<td>Bühnen Köln</td>
<td>Opern Passagen Schwertnergasse 1 50667 Köln</td>
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<tr>
<td><strong>DÜSSELDORF</strong></td>
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</tr>
<tr>
<td>Düsseldorf Marketing &amp; Tourismus GmbH</td>
<td>Immermannstraße 65b (Hauptbahnhof) 50667 Köln</td>
</tr>
<tr>
<td>Theaterkasse Neumarkt</td>
<td>Neumarkt/U-Bahnpassage 50667 Köln</td>
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<tr>
<td>4Köln</td>
<td>Breite Straße 36 50667 Köln</td>
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<tr>
<td><strong>HENNER</strong></td>
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<tr>
<td>Buchhandlung am Markt</td>
<td>Adenauerplatz 22 53377 Hennef</td>
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<tr>
<td><strong>MECKENHEIM</strong></td>
<td></td>
</tr>
<tr>
<td>Ticket &amp; Konzertshop Martin Ruland</td>
<td>Hauptstraße 75 53340 Meckenheim</td>
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<tr>
<td><strong>EUSKIRCHEN</strong></td>
<td></td>
</tr>
<tr>
<td>Stadtverkehr Euskirchen GmbH</td>
<td>Oststraße 1–5 53879 Euskirchen</td>
</tr>
<tr>
<td><strong>BRÜHL</strong></td>
<td></td>
</tr>
<tr>
<td>brühl-info</td>
<td>Uhlstraße 1 50321 Brühl</td>
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<tr>
<td><strong>BERGISCH GLADBACH</strong></td>
<td></td>
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<tr>
<td>Bürgerhaus Bergischer Löwe GmbH</td>
<td>Konrad-Adenauer-Platz 51465 Bergisch Gladbach</td>
</tr>
<tr>
<td>Reise- und Ticketshop</td>
<td>Hauptstraße 131 51429 Bergisch Gladbach (Herkenrath)</td>
</tr>
<tr>
<td><strong>DUISBURG</strong></td>
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<tr>
<td>Ruhr-Visitorcenter Duisburg</td>
<td>Königstraße 39 47051 Duisburg</td>
</tr>
<tr>
<td>Theatre &amp; Philharmonie Duisburg</td>
<td>Servicebüro im Theater Duisburg Opernplatz / Neckarstraße 1 47051 Duisburg</td>
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<tr>
<td>WAZ-Leser-Laden</td>
<td>Harry-Epstein-Platz 2 47051 Duisburg</td>
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<tr>
<td><strong>MÜLHEIM a.d. RUHR</strong></td>
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<tr>
<td>Hollmann Presse GmbH</td>
<td>Rheinishche Post Mediencenter Schadow Arkaden Schadowstraße 11 40212 Düsseldorf</td>
</tr>
<tr>
<td>Ticket-Zentrale</td>
<td>Markt 17 40822 Mettmann</td>
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<tr>
<td><strong>ESSEN</strong></td>
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</tr>
<tr>
<td>Touristikzentrale Essen</td>
<td>Am Hauptbahnhof 2 45127 Essen</td>
</tr>
<tr>
<td><strong>DORTMUND</strong></td>
<td></td>
</tr>
<tr>
<td>Kartenvorverkauf Krause</td>
<td>Stockumer Straße 245 44225 Dortmund</td>
</tr>
<tr>
<td>Konzerthaus Dortmund</td>
<td>Brückstraße 21 44135 Dortmund</td>
</tr>
<tr>
<td><strong>HAGEN</strong></td>
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</tr>
<tr>
<td>ADAC-Geschäftsstelle</td>
<td>Körnerstraße 62 58095 Hagen</td>
</tr>
<tr>
<td>HAGENinfo</td>
<td>Körnerstraße 27 58095 Hagen</td>
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<tr>
<td><strong>SOLINGEN</strong></td>
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<tr>
<td>B.Boll Verlag des Solinger Tageblattes GmbH &amp; Co. KG</td>
<td>Mummstraße 9 42651 Solingen</td>
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<tr>
<td><strong>MÜLHEIM a.d. RUHR</strong></td>
<td></td>
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<tr>
<td>WAZ-Leser-Laden</td>
<td>Harry-Epstein-Platz 2 45468 Mühlheim a.d.R.</td>
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<tr>
<td>WAZ-Leser-Laden</td>
<td>Eppinghoferstraße 1-3 45468 Mühlheim a.d.R.</td>
</tr>
</tbody>
</table>
Vimeo and YouTube

On our video portals you can find the latest videos of the Beethovenfest Bonn, including interviews with artists and live concert recordings. Become a subscriber! Then you’ll be automatically informed about all new videos.

Facebook

Join us in the social network site Facebook and share with us informations on artists and fans as well as general news concerning the Beethovenfest Bonn.

Twitter

Via Twitter Stream you can get news on everything concerning the Beethovenfest Bonn as well as up-to-the minute announcements during the festival in August and September.

OUR INTERNET SERVICE

www.beethovenfest.de

At selected concerts, the Beethovenfest Bonn reserves a certain number of seats for school and college students (below the age of 30). These cannot be booked in advance. At these concerts, a certain number of seats are reserved for students, tickets for which can be bought for 8 € on production of a valid student identity card. The concerts in question are indicated in this overview with this logo:
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Nike Wagner
Director of the Beethovenfest Bonn

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Partner of projects in the Beethoven anniversary

Ein Projekt im Rahmen von BEETHOVEN 2020
Gefördert durch:
Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen
FREUDE. JOY. JOIE. BONN.
rhein-sieg-kreis
WER SAGT, DASS JUBILÄEN EINE NULL BRAUCHEN?

Beethoven hat musikalisch mit vielen Regeln gebrochen. Wahrscheinlich hätte es ihm gut gefallen, nicht klassisch den 250sten, sondern seinen 251sten Geburtstag zu feiern.

post-bonn.de

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