

# heidelberger frühling

21 March – 24 April 2020

»On the Move«

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Press kit

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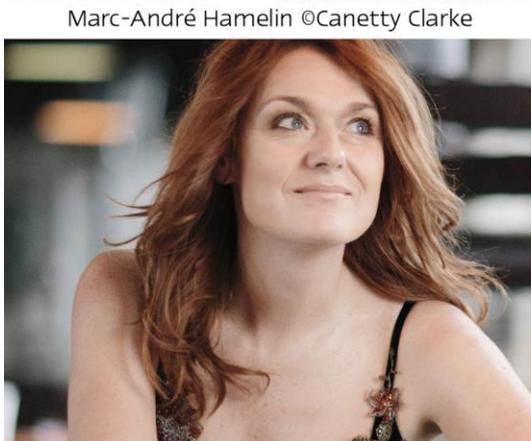
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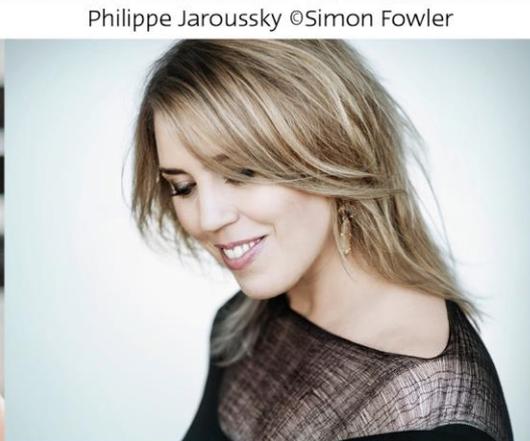
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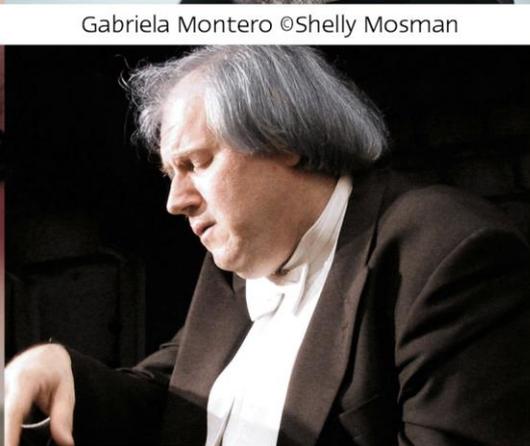
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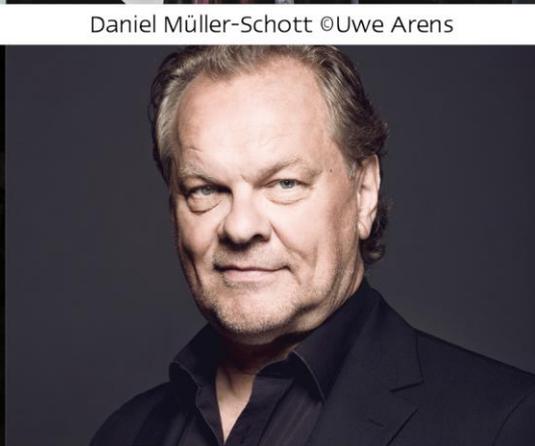
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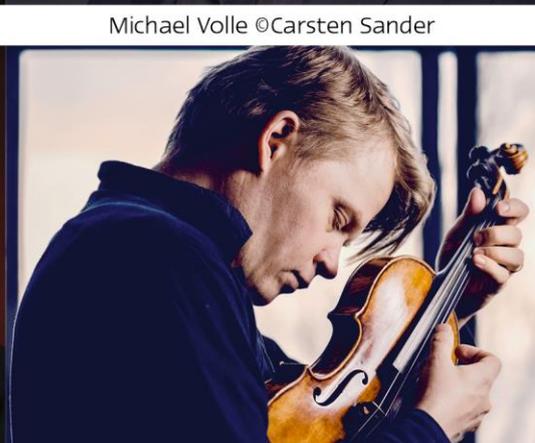
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## The 2020 'Heidelberger Frühling': 'On the move'

### An overview

The 2020 'Heidelberger Frühling' International Music Festival will take place from **21 March to 24 April 2020**. A total of 164 events – including a world premiere and a German premiere – are part of the program in 20 venues. The 'Heidelberger Frühling' thus offers the highest density of events since it was founded in 1997.

**Guests** include world renowned artists, ensembles and chamber orchestras such as the Amsterdam Sinfonietta, Leif Ove Andsnes, Iveta Apkalna, the Aurora Orchestra, the Danish String Quartet, Ingrid Fliter, Sol Gabetta, Boris Giltburg, Marc-André Hamelin, Philippe Jaroussky, Lucas & Arthur Jussen, the Kammerakademie Potsdam, the Korean Chamber Orchestra, Magdalena Kožená, Gabriela Montero, Daniel Müller-Schott, the Pera Ensemble, Anna Prohaska, Grigory Sokolov or Michael Volle. The festival's long-standing artistic partners are particularly present:

**Igor Levit**, director of the Chamber Music Academy and important person for the chamber music festival 'Standpunkte', will perform in six concerts – including a solo recital with the 'Well-Tempered Piano of the 20th Century', Dmitri Shostakovich's 24 Preludes and Fugues.

The artistic director of the Lied Academy, **Thomas Hampson**, performs Schubert's 'Winterreise' in Heidelberg for the first time.

And the festival's Orchestra in Residence – the **Mahler Chamber Orchestra** – will perform six concerts in various formations over a period of six days.

Nine festival concerts will be recorded by the media partners of 'Heidelberger Frühling' Deutschlandfunk Kultur (3) and SWR2 (6).

This 24th edition of the festival is based on the **central idea 'On the Move'**. The festival is moving out of its home venue – the Kongresshaus Stadthalle Heidelberg – which is closed for renovation work for several years. The 'Heidelberger Frühling' moves into the city and connects venues in Heidelberg's Old Town to form a **festival campus**. The **Festival Centre** is a transparent orangery building erected especially for 'Frühling' on the centrally located Universitätsplatz.

The **opening weekend** of the 2020 'Heidelberger Frühling' offers three simultaneous opening concerts on 21 March 2020. The opening speech will be held by former German Federal President Joachim Gauck. In addition, the **music freighter** of the Beethoven Jubiläums Gesellschaft gGmbH will drop anchor in Heidelberg, on its way from Bonn to Vienna on the occasion of Ludwig van Beethoven's 250th birthday.

The **Orchestra in Residence** of the 'Heidelberger Frühling', the Mahler Chamber Orchestra, is continuing its residency together with its artistic partner, Finnish violinist Pekka Kuusisto, curating a week of various concert formats throughout the city.

The chamber music festival '**Standpunkte**', whose co-head of artistic planning is Igor Levit, will take place with ten events in the first festival week from 26 to 29 March 2020. The opening speech will be given by Lukas Bärfuss, winner of the German Georg Büchner Prize 2019, and the opening concert of the 'Standpunkte' will be given by Igor Levit, the Kammerakademie Potsdam and its chief conductor Antonello Manacorda with works by Ludwig van Beethoven. Igor Levit and his pianist colleagues Marc-André Hamelin and Markus Becker will meet the Fellows and scholarship holders of the Chamber Music Academy during the other concerts the 'Standpunkte'.

The **Chamber Music Academy** (artistic director Igor Levit) is setting new priorities in 2020 and is increasingly focusing on the classical academy concept of a holistic education. From 24 to 26 March, it will consist of the new formats of lectures, improvisation workshops and the already known lunch concerts. Teachers include pianist

Markus Becker, musicologist Mark Berry and the director of the Niedersächsische Musiktage and cultural journalist Anselm Cybinski.

The weekend '**Neuland.Lied**' with 17 concerts from 16th to 19th April 2020 will feature singers such as Bejun Mehta, Anna Prohaska, Michael Volle, Anna Lucia Richter and Thomas Hampson, whose programs deal primarily with Lied cycles. The opening speech of this Lied festival will be given by the author Thea Dorn.

In the **Lied Academy**, modular education program under the artistic direction of Thomas Hampson, the teachers Brigitte Fassbaender and Malcolm Martineau will work with scholarship holders and fellows in front of an audience during three public days. The Heidelberg working phase will conclude with a full-length Lied Academy concert.

The **Heidelberg String Quartet Festival** will be held for the 16th time from 23 to 26 January 2020 and is regarded as a pioneer festival of its kind. Six international quartets and an audience from all over the world will dedicate themselves to this genre in a total of 17 concerts, workshops and the Long Night of the String Quartet. In Beethoven's anniversary year, the program is entitled 'Contemporaries' and juxtaposes Beethoven's string quartets with works by composers of his and our time. Guests include the Callisto Quartet, the Cuarteto Quiroga, the Navarra String Quartet, the Quartetto di Cremona, the Signum Quartet and the Vision String Quartet. The workshop leaders are Prof. Oliver Wille (Kuss Quartet) and Prof. Dr. Dörte Schmidt (Udk Berlin). The Irene Steels-Wilsing Foundation's biennial competition will also be held in 2020.

The **music award of the 2020 'Heidelberger Frühling'**, donated by the festival's founding partner HeidelbergCement, goes to Thomas Hampson. The award, endowed with 10,000 euros, honours the decades of commitment of the US American star baritone to the Lied. The award ceremony will take place as part of the celebrations for Thomas Hampson's 65th birthday in autumn 2020 in Berlin.

**Tickets** are available by telephone on +49 6221-5840044, in the webshop at [www.heidelberger-fruehling.de](http://www.heidelberger-fruehling.de) or at all known advance booking offices in Germany.

## Central Idea “On the Move“: Festival Campus & Festival Centre

*The 2020 Heidelberger Frühling follows the central idea “On the Move” and creates a Festival Campus as well as a specially built Festival Centre as a new home in the middle of the Old Town of Heidelberg.*

From 2020, the Heidelberger Frühling will be “on the move” and will move into the city. The previous main venue, the Kongresshaus Stadthalle Heidelberg, will be closed for renovation work for several years. The festival will move into the Old Town and connect the venues to a Festival Campus around the university square. As the largest concert venue for orchestral concerts, piano recitals, chamber music and Lied recitals, the University's Neue Aula will accommodate up to 720 people. The University's Alte Aula will be home to the Lied Academy and Chamber Music Academy as well as chamber music and Lied programs. The Peterskirche, the Jesuitenkirche and the Heiliggeistkirche will house vocal concerts and chamber music. The central focus of the Festival Campus will be the newly created Festival Centre in the middle of Universitätsplatz. The glazed orangery building, erected especially for the five festival weeks, will become the central meeting place for the audience and artists. It is a restaurant bar, free venue, central ticket office, open all day for anyone interested. The central idea “On the Move” is a dramaturgical motif throughout the concert program:

→ **Read more on p. 19:** “On the Move. A festival in motion” –  
Editorial by festival director Thorsten Schmidt  
→ and [www.heidelberger-fruehling.de](http://www.heidelberger-fruehling.de)

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## Opening weekend

*The 2020 Heidelberger Frühling will open with three simultaneous concerts. In addition, the music freighter of the Beethoven Jubiläums Gesellschaft gGmbH will drop anchor on the opening weekend in Heidelberg.*

### Opening concerts

The festival will open on 21 March 2020 with three evening concerts on the Festival Campus, which will take place at the same time:

The Neue Aula of the University will host the British Aurora Orchestra, conducted by Nicholas Collon, with works by Birtwistle, Mozart and Beethoven. The chamber orchestra from London is one of the few ensembles that performs its concerts completely by heart, i.e. without any musical text, and in a standing position. The soloist is the Argentinian pianist Ingrid Fliter, who received the Gilmore Artist Award. The opening speech of the festival will be delivered by former German Federal President Joachim Gauck. It will be broadcast live via video in the two other opening concerts. The concert will be recorded by Deutschlandfunk Kultur. At the Peterskirche, the six-member Ingenium vocal ensemble from Slovenia will perform a program of old vocal polyphony folk songs from their homeland and works by Slovenian composers. SWR2 will produce a recording of the concert. The English Busch Trio brings piano trios by Schubert, their namesake Adolf Busch and Brahms to the festival opening.

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→ *see printed program p. 30*

*Sat 21 March 2020, 07:30 pm, Neue Aula of Heidelberg University  
Opening Concert I: Ingrid Fliter, Aurora Orchestra, Nicholas Collon*

*Sat 21 March 2020, 07:30 pm, Peterskirche  
Opening Concert II: Ingenium Ensemble*

*Sat 21 March 2020, 07:30 pm, Alte Aula of Heidelberg University  
Opening Concert III: Busch Trio*

*Opening speech: Former German Federal President Joachim Gauck*

## **Music freighter**

On the opening weekend, the music freighter of Beethoven Jubiläums Gesellschaft gGmbH will dock on the banks of the Neckar in Heidelberg. On the occasion of the 250th birthday of Ludwig van Beethoven in 2020, the 105 metre long Rhine freighter is on its way from Bonn to Vienna and has invited musical representatives of the program partners Beethoven Orchester Bonn, Deutscher Musikrat with Bundesauswahl Konzerte Junger Künstler, Jeunesses Musicales Deutschland with the youth initiative mu:v! and PODIUM Esslingen with the Fellowship Program #bbeethoven. For the Heidelberger Frühling, the musicians will make an extended shore leave and play one afternoon in the Old Town with free admission. In return, the Heidelberger Frühling will go on board with a few weekend concerts: the Classic Scouts, the young classical guides of the festival, will create their own concert afternoon, the opening party of the festival, the first 2020 "Frühling for Families" and the joint project of PODIUM Esslingen and Heidelberger Frühling "Auf schwankem Grund" will take place here as well.

The homage "Auf schwankem Grund" to Beethoven and Hölderlin will be continued in May 2020 as part of the partnership with the SWR Schwetzingen Festspiele Festival in the Jagdsaal of the Schloss Schwetzingen.

→ *see printed program p. 32*

*Sat 21 March 2020, 01:30 pm, Jesuitenkirche, Romanischer Keller, Palais Engelhorn,  
Friedrich-Ebert-Haus, Salon of Kurpfälzisches Museum  
Shore leave*

*Sat 21 March 2020, 03:30 pm, music freighter  
Gewohnt anders: A concert with the Classic Scouts*

*Sat 21 March 2020, 11:00 pm, music freighter  
Opening party: KUBUS – Robert Lippok & Kaan Bulak*

*Sun 22 March 2020, 11:00 am, music freighter  
Frühling fo Families: Duo RatzFatz*

## Orchestra in Residence: Mahler Chamber Orchestra

*The Mahler Chamber Orchestra (MCO) is the Orchestra in Residence of the Heidelberger Frühling already in its third year and, together with its artistic partner Pekka Kuusisto, is curating a whole week of its own formats and programs for 2020.*

In its third year as Orchestra in Residence of the Heidelberger Frühling, the Mahler Chamber Orchestra and its artistic partner, the Finnish violinist Pekka Kuusisto, curated a week with six concerts of various formats – inspired by the central idea “On the Move”. For the conception, the MCO and Pekka Kuusisto visited Heidelberg in autumn 2018 and early 2019 for a detailed tour of the venues. The Jesuitenkirche, the Hebelhalle, the Frauenbad and the Neue Aula of Heidelberg University were among the selected ones.

The orchestra will perform throughout the city, from the smallest ensemble size to symphony orchestra. Pekka Kuusisto will perform solo parts and also appear as artistic director. The MCO will join forces with the British vocal ensemble VOCES8 for three concerts. The main composers on the program are Felix Mendelssohn Bartholdy and the American Nico Muhly (\*1981). His violin concerto “Shrink” (2019), commissioned by the MCO and dedicated to Pekka Kuusisto, will have its German premiere Heidelberger Frühling. The programs are mixed with works by composers such as Sofia Gubaidulina, Missy Mazzoli and Clara Schumann.

The MCO residency begins with an unusual opening, a pub crawl. Musicians of the MCO mingle with the Heidelberg student scene and give short concerts in selected pubs and bars. The musical city tour through the Old Town is also very rare. It is a cooperation with Heidelberg Marketing, during which the audience not only gets to know important squares and buildings in Heidelberg, but also experiences members of the MCO and of VOCES8 in concert at selected surprise locations. The Final Concert in the Neue Aula of the University is the highlight of the residency, with the “Italian” by Mendelssohn and the German premiere of Nico Muhly's “Shrink”. The evening will be recorded by SWR2.

→ *see printed program p. 10*

→ *see interview with Pekka Kuusisto in press kit p. 24*

*Fri 03 April 20, 09:00 pm, Heidelberg pubs and bars  
Pub Crawl (p. 74)*

*Sat 04 April 20, 07:30 pm, Jesuitenkirche  
A Passage in Time (p. 76)*

*Sun 05 April 20, 01:30 pm  
Festival Centre (meeting point)  
Musical city tour (p. 78)*

*Sun 05 April 20, 07:30 pm, HebelHalle  
Spiritual Paths (p. 79)*

*Tue 07 April 20, 09:00 pm, Frauenbad  
Frauenbad Lounge (p. 82)*

*Wed 08 April 20, 07:30 pm, Neue Aula of Heidelberg University  
The Final Concert (p. 83)*

## Neuland.Lied The Lied festival of Heidelberger Frühling

*Singers such as Bejun Mehta, Anna Prohaska, Michael Volle, Anna Lucia Richter and Thomas Hampson will be guests at the weekend of "Neuland.Lied" with 17 concerts from 16 to 19 April 2020.*

The Lied festival "Neuland.Lied" is dedicated to the phenomenon of the Lied cycle in individually developed programs under the central idea "On the Move". Lied cycles are the musical form par excellence of being on the road. The opening speech "Ich musst' auch heute wandern" will be given by the writer Thea Dorn (in German).

Part of the program will be Schubert's "Winterreise", performed by Thomas Hampson for the first time in Heidelberg, "Die schöne Müllerin", which the tenor Ilker Arcayürek sings in front of an audience for the first time, Mahler's "Lieder eines fahrenden Gesellen" and "Kindertotenlieder" with baritone Michael Volle, who shone as Hans Sachs at Bayreuth Festival in 2019. Beethoven's "An die ferne Geliebte" with countertenor Bejun Mehta or Moritz Eggert's "Neue Dichter Lieben" with tenor Simon Bode are part of the program, too. Also in the spotlight are English Lied cycles by Ralph Vaughan Williams such as "Songs of Travel" with baritone Ludwig Mittelhammer and "On Wenlock Edge" with tenor Daniel Norman and animated silhouette art. The sopranos Anna Lucia Richter and Anna Prohaska will also be on "Neuland.Lied" with their own program compilations on the theme of "On the Move". A prize-winners concert will be performed by Nikola Hillebrand, winner of the 2019 International Song Competition DAS LIED, and the winners of the Stuttgart International Song Competition or the Oxford Lieder Young Artist Platform.

At "Neuland.Lied", two Lied.LABs, conceived by young up-and-coming artists, will be performed. Students of the Staatliche Hochschule für Musik und Darstellende Kunst Mannheim (Mannheim State Academy of Music and Performing Arts) have developed a Lied theatre in which art songs from all over the world shed light on the great theme of being on the move. The production "DIA\_LOG", created in the "LAB" of Heidelberger Frühling, combines a slide show with the performance of selected Lieder.

→ *see printed program p. 89*

### **"Neuland.Lied" 16 to 19 April 2020** **Selection of dates**

*Thu 16 April 2020, 11:00 am, Alte Aula of Heidelberg University (p. 97)*  
*Opening matinée with an opening speech by Thea Dorn*  
*Simon Bode, Kathrin Rabus, Leonid Gorhokov & Elsbeth Moser*

*Thu 16 April 2020, 04:00 pm, Alte Aula of Heidelberg University (p. 97)*  
*Many Loves, One Voice*  
*Bejun Mehta & Jonathan Ware*

*Thu 16 April 2020, 07:30 pm, Neue Aula of Heidelberg University (p. 98)*  
*Voyage and Circle of Life*  
*Michael Volle & Hansjörg Albrecht*

*Fri 17 April 2020, 04:00 pm, Alte Aula of Heidelberg University (p. 99)*  
*Horizons*  
*Anna Lucia Richter & Gerold Huber*

*Fri 17 April 2020, 07:30 pm, Neue Aula of Heidelberg University (p. 100)*  
*The Garden of Eve*  
*Anna Prohaska & Julius Drake*

*Fri 17 April & Sat 18 April 2020, 07:30 pm, HebelHalle (p. 100)*  
*Lied.LAB Lied Theatre: With every step the world changes*

*Students of the Staatliche Hochschule für Musik und Darstellende Kunst Mannheim,  
Andreas Baesler, Isabelle Kranabetter*

*Fri 17 April 2020, 10:00 pm, Eugen-Biser-Saal (p. 101)*

*Lied.LAB. DIA\_LOG*

*Theresa Pils, Daniel Gerzenberg, Marie König, Malte Hemmerich*

*Sat 18 April 2020, 11:00 am, Alte Aula of Heidelberg University (p. 101)*

*Prizewinners concert Heidelberg, Stuttgart, Oxford*

*Nikola Hillebrand, Ema Nikolovska, Mikhail Timoshenko u.a.*

*Sat 18 April 2020, 10:00 am, Alte Aula of Heidelberg University (p. 103)*

*"On Wenlock Edge" with silhouette art*

*Daniel Norman, Sholto Kynoch, Brodsky Quartet*

*Sun 19 April 2020, 11:00 am, Alte Aula of Heidelberg University (p. 104)*

*Die schöne Müllerin*

*Ilker Arcayürek & Ammiel Bushakevitz*

*Sun 19 April 2020, 07:30 pm, Neue Aula of Heidelberg University (p. 106)*

*Winterreise*

*Thomas Hampson & Wolfram Rieger*

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## Standpunkte

### The chamber music festival of Heidelberger Frühling

*The chamber music festival "Standpunkte", with Igor Levit as important artist, will take place with 10 events in the first festival week from 26 to 29 March 2020.*

The 2020 "Standpunkte" will be carried by three extraordinary pianists: Igor Levit, Marc-André Hamelin and Markus Becker. On stage they will meet the Fellows and scholarship holders of the Chamber Music Academy. Igor Levit has made dialogue the principle on which his activities are based. The numerous concert programs are built around encounters: the old and the new, the formality of classical music and the freedoms of jazz, East and West, tradition and innovation, composition and improvisation, words and music.

The opening of "Standpunkte" shows the greatest possible form of chamber music dialogue: Igor Levit and the Kammerakademie Potsdam conducted by Antonello Manacorda will give a pure Beethoven evening with the Piano Concertos No. 3 and No. 5 and the "Coriolan" Overture. Before to the concert, the 2019 Georg Büchner Prize winner Lukas Bärfuss will give the opening speech and meet Igor Levit for a discussion at the Festival Centre (in German).

"Levit's Late Night" already has cult status, this time in congenial cooperation with pianist Markus Becker, who is known for his jazz improvisation skills.

The Canadian pianist Marc-André Hamelin, who already inspired the Heidelberg audience in 2018, can be heard in a solo piano matinee, in a trio with the Chamber Music Academy Fellows and scholarship holders as well as with Igor Levit in a total of three concerts in the Alte Aula of Heidelberg University.

The "Standpunkte" series will be extended by the Palestinian oud virtuosos Le Trio Joubran, who will mirror their program "The Long March" with poems by the Palestinian poet Mahmud Darwish. This special concert will be accompanied by a lecture on Darwish's work at the "Standpunkte" weekend at the Festival Centre – read by the actor Michael Rotschopf, and the speaker is Stefan Weidner, Darwish's translator and important Islamic scholar.

Pianist Markus Becker, who is also a lecturer at the Chamber Music Academy, concludes the chamber music festival "Standpunkte" with Igor Levit.

→ *s. printed program p. 49*

## *"Standpunkte" 26 to 29 March 2020*

*Thu 26 March 2020, 06:00 pm, Festival Centre (p. 57)*  
*Opening speech "Standpunkte" by Lukas Bärfuss in conversation with Igor Levit*

*Thu 26 March 2020, 07:30 pm, Neue Aula of Heidelberg University (p. 57)*  
*Opening concert "Standpunkte"*  
*Igor Levit, Kammerakademie Potsdam, Antonello Manacorda*

*Fri 27 March 2020, 11:00 am, Alte Aula of Heidelberg University (p. 58)*  
*High-altitude Flights*  
*Marc-André Hamelin*

*Fri 27 March 2020, 04 :00 pm, Peterskirche (p. 58)*  
*Labyrinth*  
*Cosima Soulez Larivière, Maria Wehrmeyer, Dominik Susteck*

*Fri 27 März 2020, 07:30 pm, Alte Aula of Heidelberg University (p. 59)*  
*Night-time Hikes*  
*Maria Wehrmeyer, Julia Hagen, Marc-André Hamelin*

*Fri 27 März 2020, 07:30 pm, Neue Aula of Heidelberg University (p. 59)*  
*The Long March*  
*Le Trio Joubran*

*Sat 28 March 2020, 11:00 am, Alte Aula of Heidelberg University (p. 60)*  
*Reflections*  
*Cosima Soulez Larivière, Igor Levit, Marc-André Hamelin*

*Sat 28 March 2020, 02:30 pm, Festival Centre (p. 59)*  
*Lecture Mahmud Darwish*  
*Michael Rotschopf, Stefan Weidner*

*Sat 28 March 2020, 10:00 pm, HebelHalle (p. 61)*  
*Levit's Late Night feat. Becker*  
*Igor Levit, Markus Becker*

*Sun 29 March 2020, 11:00 am, Neue Aula of Heidelberg University (p. 62)*  
*Final concert "Standpunkte": Weather Report*  
*Igor Levit, Markus Becker*

## Lied Academy

*The year-round modular support program of the Heidelberg Lied Academy under the artistic direction of Thomas Hampson invites you to three public days in the festival and a concluding Lied Academy concert at the Alte Aula of Heidelberg University – 03 to 08 April 2020.*

The Lied Academy was founded in 2011 and its graduates include Nadine Sierra, Benjamin Appl and Elsa Dreisig. The Academy, which has now been extended to a long-term modular support program, is a guest in Berlin every January as part of the Schubert Week at Pierre Boulez Saal. Beyond the scholarship, selected scholarship holders will again be invited to the Lied Academy as Fellows in order to receive further support.

Lecturers at the 2020 Lied Academy include the Academy's Director Thomas Hampson, mezzo soprano Brigitte Fassbaender and the Lied pianist Malcolm Martineau. Open Classes, the public master classes, will take place over three days with the scholarship holders of the current year in Heidelberg. The Fellows of the Lied Academy will create their own three-part short concert series at lunchtime, the Fellow Concerts – a novelty of the Lied Academy. The format of the Lied Talks is also new: Brigitte Fassbaender, Festival Director Thorsten Schmidt and Malcolm Martineau, together with Thomas Hampson, will discuss about the diversity of the Lieder's themes in half-hour talks (in German). On the closed days, individual lessons and individual advice will be offered. In addition, actor Michael Rotschopf will support the scholarship holders in their exploration of the lyrics of art songs.

The public phase of the Lied Academy in Heidelberg, in which, in addition to singing, the emphasis is on piano accompaniment and the further training of Lied duos, will be concluded with a full-length concert of all scholarship holders.

The events of the Lied Academy will be broadcast via live stream at [www.heidelberger-fruehling.de](http://www.heidelberger-fruehling.de)

→ *see printed program p. 68*

### ***Lied Academy 03 to 08 April 2020***

*Fri 03 April 2020, 10:00 am – 6:00 Uhr, Alte Aula of Heidelberg University*

*10:00 am: Open Class – Thomas Hampson*

*01:00 pm: Fellow Concert I*

*02:30 pm: Lied Talk – Brigitte Fassbaender: "Colors of the voice"*

*03:30 pm: Open Class – Brigitte Fassbaender*

*Sat 04 April 2020, 10:00 am – 06:00 pm, Alte Aula of Heidelberg University*

*10:00 am: Open Class – Brigitte Fassbaender*

*01.00 pm: Fellow Concert II*

*02.30 pm: Lied Talk – Thorsten Schmidt: "The academy as an institution"*

*03:30 pm: Open Class – Thomas Hampson*

*Sun 05 April 2020, 10:00 am – 06:00 pm, Alte Aula of Heidelberg University*

*10:00 am: Open Class – Malcolm Martineau*

*01:00 pm: Fellow Concert III (see. p. 21)*

*02:30 pm: Lied Talk – Malcolm Martineau: "The Lied duo as a union"*

*03:30 pm: Open Class – Thomas Hampson*

*Wed 08 April 2020, 07:30 pm, Alte Aula of Heidelberg University*

*Lied Academy Concert*

## Chamber Music Academy

*The Chamber Music Academy under the artistic direction of Igor Levit sets new priorities in 2020 with newly introduced formats such as lectures and improvisation workshops – 24 to 26 March 2020.*

The artistic director Igor Levit puts the 2020 Chamber Music Academy under the central question "How free am I as an artist in the interpretation of the musical text?" and sets new focal points in the program. In addition to the joint integration and performance of chamber music works, it is intended to place the academy itself even more strongly at the service of young artists and to live the classical academic concept of a holistic education.

The group of young musicians consists of scholarship holders selected by Igor Levit, who are participating for the first time, and familiar faces from previous years, the Fellows. At Igor Levit's invitation, the Fellows and scholarship holders will first travel to Berlin for a closed work phase.

During three public days of this year's Chamber Music Academy in Heidelberg, the young musicians and the audience will have the opportunity for the first time to broaden their musical horizons in various lectures. Igor Levit has invited personal companions and specialists in their field as lecturers – the musicologist Mark Berry and the director of the Niedersächsische Musiktage festival and cultural journalist Anselm Cybinski. The spoken word is supplemented by musical examples performed by lecturers, scholarship holders and Fellows of the Chamber Music Academy.

In two improvisation workshops, pianist Markus Becker introduces the Fellows and scholarship holders to playing without musical text.

The already familiar format of the lunch concerts will be innovated: this year, for the first time, the programs will be developed jointly by Igor Levit and the Fellows of the Chamber Music Academy. Within the framework of the one-hour concerts, not only the Fellows and scholarship holders, but also their teachers Igor Levit and Markus Becker will be performing.

Following the Chamber Music Academy, the young musicians can be experienced in the concerts of the chamber music festival "Standpunkte".

→ *see printed programm p. 38*

### ***Chamber Music Academy 24 to 26 March 2020***

*Tue 24 March 2020, 10:00 am – ca. 04:30 pm, Alte Aula of Heidelberg University*

*10:00 pm: Lecture – Mark Berry*

*12.30 pm: Lunch Concert I*

*03.30 pm: Lecture – Anselm Cybinski*

*Wed 25 March 2020, 10:00 am – ca. 04:30 pm, Alte Aula of Heidelberg University*

*10:00 am: Workshop – Markus Becker*

*12.30 pm: Lunch Concert II*

*03:00 pm: Lecture – Anselm Cybinski*

*Thu 26 March 2020, 10:00 am – ca. 04:30 pm, Alte Aula of Heidelberg University*

*10:00 am: Lecture – Mark Berry*

*12:30 pm: Lunch Concert III*

*03:00 pm: Workshop – Markus Becker*

## New series and formats

*Frauenbad Lounges as successor of the Late Night Lounges, salons in the hotel Der Europäische Hof Heidelberg, a discussion format with Eleonore Büning and guests as well as the ESCAPE.Klubnacht – Powered by MLP in the halle02.*

In 2020, new series and formats will be introduced at the Heidelberger Frühling: The Frauenbad Lounges will succeed the previous Late Night Lounges and on three evenings will bring young artists into the casual atmosphere of the Frauenbad in the location Altes Hallenbad. The Munich HIDALGO Festival will be hosting a Song & Slam concert, and musicians from the Mahler Chamber Orchestra will also be making a stop at this special venue as part of the MCO Residency. The Frauenbad will also host a world premiere: Together with the Show of Hands Festival Teheran and the Goethe-Institut, a project has been created for the Beethoven Year, for which the Iranian composer Mahdis Golzar Kashani (scholarship holder of the Festival Academy of the 2017 Heidelberger Frühling) has written a new piece. After the Heidelberg premiere, which will be recorded by Deutschlandfunk Kultur, the project will travel on to Tehran and Oxford.

The "Frühlings"-Salons will take place for the first time at the artists' hotel Der Europäische Hof Heidelberg: In two editions the director of the Frankfurt Book Fair, Juergen Boos, is in conversation with festival artists: with pianist Marc-André Hamelin, whose native country Canada will be the guest country of the 2020 Frankfurt Book Fair, and baritone Thomas Hampson.

The renowned music journalist and author Eleonore Büning, director of the Heidelberger Frühling's academy of music journalism, is in the Festival Centre for three preparatory conversations ABOUT | BEETHOVEN, ABOUT | SCHUBERT and ABOUT | SCHOSTAKOWITSCH with selected guests.

Together with halle02, Heidelberger Frühling is developing the new format of the club night. 2020 ESCAPE Club Night – Powered by MLP celebrates its premiere on the final day of the festival in halle02: The main live act is the Austrian duo HVOB (Her Voice over Boys), who are invited to the major festivals of the electronic music scene. The further program of the night will be announced shortly at [www.klubnacht-fruehling.de](http://www.klubnacht-fruehling.de).

→ *see all dates in the printed program*

## Young Frühling

*The Heidelberger Frühling creates offers for every age – from “Frühling for Families” to the young “Off-spring” series to the Classic Scouts.*

Heidelberger Frühling has formats for every age. On three Sundays, the festival invites children from the age of six to participate in the “Frühling for Families”: the popular concerts for the whole family take place on the music freighter on the Marstallufer, at the Alte Pädagogische Hochschule in Heidelberg Neuenheim and the HeidelBERG community centre at Emmertsgrund.

For pupils and students there is the “Off-spring” series, which experiments with unusual concert formats. The ESCAPE.Klubnacht – Powered by MLP, and co-designed by Heidelberger Frühling and halle02, will be part of the series. The main live act is the Austrian electro duo HVOB (Her Voice Over Boys).

Thanks to the Classic Scouts, young people of the same age can find their way into classical music: the Classic Scouts give concert introductions, they accompany classical newcomers to selected concerts and create their own musical concert afternoon on the music freighter with “Gewohnt anders” during the festival opening weekend.

→ *see all dates of the “Young Frühling” at [www.heidelberger-fruehling.de](http://www.heidelberger-fruehling.de) or in the printed program.*

*Pupils and students up to the age of 30 can purchase tickets at the evening box office at a unit price of 8 euros, subject to availability. (Exceptions are the “Off-spring” events and the club night in the halle02.)*

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## 2020 Heidelberg String Quartet Festival

*The Heidelberg String Quartet Festival is regarded as a pioneer festival of its kind. It will take place for the 16th time from 23 to 26 January 2020.*

In 2020, six international string quartets from the USA, Spain, Italy, Great Britain and Germany will perform in 17 events within four days at the Alte Pädagogische Hochschule Heidelberg: Callisto Quartet, Cuarteto Quiroga, Navarra String Quartet, Quartetto di Cremona, Signum Quartett and the Vision String Quartet. The all-day concerts, workshops and the Long Night of the String Quartet follow a main program topic “Contemporaries”: The focus will be on Beethoven's string quartets, which will be reflected in works by his largely unknown contemporaries such as Anton Reicha, Gaetano Brunetti, Joao Pedro de Almeida and Andreas Jakob Romberg. On the other hand, composers of our time are juxtaposed to Beethoven: Thomas Adès, Fabio Vacchi, Caroline Shaw, Joseph Phibbs and Konstantia Gourzi. The workshop leaders are Oliver Wille, violinist of the Kuss Quartet, director of the Sommerliche Musiktage Hitzacker and professor of chamber music at the Hochschule für Musik Hannover, and Dörte Schmidt, professor of musicology at the Universität der Künste Berlin.

The 2020 Heidelberg String Quartet Festival will be complemented by the biennial competition of the Irene Steels-Wilsing Foundation, which is publicly held during the String Quartet Festival and is aimed at young European string quartets. Eight quartets will be invited and the first prizewinner will be invited to participate in the 2021 String Quartet Festival.

→ *All dates and information are available at [www.streichquartettfest.de](http://www.streichquartettfest.de) and in the printed program of the Heidelberg String Quartet Festival.*

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## Music award of 2020 Heidelberger Frühling

*The award, including an endowment of €10,000, honours personalities committed to teaching classical music*

**Thomas Hampson** will be awarded the **2020 Heidelberger Frühling Music Award**. The award, which includes an endowment of €10,000 and will be presented at the eponymous music festival, honours the American baritone star's decades of commitment to the 'Kunstlied' (art song). The International Music Festival Heidelberger Frühling bestows the award each year to individuals who have made substantial and lasting contributions within the classical music education sector. The award is donated by HeidelbergCement, the founding partner of the Festival and its main sponsor since 1997. Previous winners include composer and clarinettist Jörg Widmann, music journalist Eleanore Büning, pianist and cultural manager Markus Hinterhäuser, baritone Christian Gerhaher, pianist Gabriela Montero and Artist Director of Wigmore Hall John Gilhooly. The award ceremony, part of Thomas Hampson's 65th birthday celebrations, will be held in Berlin in autumn 2020.

The **rationale for the award** is as follows:

*Thomas Hampson is an international ambassador of the Kunstlied: he is an outstanding performer, passionate teacher, musicological researcher and committed pioneer of digital learning. Through his extensive promotional and teaching activities, he has been instrumental both in making the Kunstlied the subject of an intercultural dialogue worldwide and in making this genre socially relevant. Since 2003, he and his Hampson Foundation have been committed to advocating the 'Lied' (song) and establishing it as a contemporary genre. They do not merely address a select circle of experts, but rather the broader spectrum: from new talent to teachers, the various music institutions and an international audience. Thomas Hampson is invaluable in ensuring that the Lied remains an integral part of our culture in the future. For this reason, he will be awarded the Heidelberger Frühling music prize.*

**Dr Bernd Scheifele**, Chairman of the Board, **HeidelbergCement**:

*Thomas Hampson has built a lasting legacy throughout his unprecedented career. Of course, the first thing to come to mind is the Heidelberger Frühling's Lied Academy, which owes its success largely to his efforts as artistic director. As a founding partner of the festival, HeidelbergCement would like to congratulate this exceptional artist and passionate teacher who continues to build bridges with his art.*

**Thomas Hampson**, awardee:

*I feel, of course, personally very honoured to receive the music prize, but above all I am very pleased, because it is a commitment to the genre of Lied. What the Heidelberger Frühling and the Heidelberg International Song Centre make possible here is of existential importance in order to keep this heritage alive and support its future. Our world needs more of those shelters in which people can dedicate themselves to the fundamental questions of human being.*

→ see printed program p. 22

## Facts and figures

Heidelberger Frühling is **financed** by a balanced mixture of support from private individuals and companies, grants from the city of Heidelberg and the state of Baden-Württemberg, third-party funds and income from ticket sales.

Among the sponsors are first and foremost the Freundeskreis Heidelberger Frühling association, the main and founding partner HeidelbergCement, as well as further main partners the financial and investment consultant MLP, the biotechnology company Octapharma and SAP SE.

The Klaus Tschira Foundation, as sponsor of the residency 2019 – 2021, will support the residence of the Mahler Chamber Orchestra.

Long-standing private patrons are Dr. Renate Keysser-Götze and Dr. Dietrich Götze in conjunction with the Athenaeum Foundation, Dr. Jobst Wellensiek, Dr. Manfred Lamy, Dr. Manfred Fuchs, Dr. Hans-Peter Wild, the Bruder family, Drs. Karin and Peter Koepff, Traudl Engelhorn-Vechiatto, Dr. Andreas Dienerowitz and Christa Tonnecker.

The group of gold sponsors, which for many years include sovanta AG and BASF SE as well as the Leonie Wild Foundation and the Viktor and Sigrid Dulger Foundation, is joined by S-Immobilien Sparkasse Heidelberg for the first time.

In 2020, Der Europäische Hof Heidelberg is again the hotel of the artists of the Heidelberger Frühling.

SAS Institute supports the youth project "Classic Scouts" already in its twelfth year.

The Festival Academy, which was established thanks to the long-standing support of Dr. Manfred Lautenschläger and his foundation of the same name, is made possible by the foundation Heidelberger Frühling.

Thanks to the support of the EPPLE Holding, the 2020 Heidelberger Frühling continues the cycle of events dedicated to "Architecture and Music".

The concerts with Marc-André Hamelin at the "Standpunkte" chamber music festival are part of the cultural program of Canada's guest country appearance at the 2020 Frankfurt Book Fair, supported by the Canada Council for the Arts\* and the Government of Canada.

Heidelberg University and the Heidelberger Frühling have been working together closely for many years, and starting with the 2020 season this will be of particular significance for the festival due to the closure of the Stadthalle. The Festival Campus and the Festival Centre will be located on the Universitätsplatz, thanks to the close and generous cooperation with Heidelberg University.

The Heidelberg String Quartet Festival owes its realization to many years of collaboration with the Pädagogische Hochschule Heidelberg (Heidelberg University of Education).

The **media partners** Rhein-Neckar-Zeitung, SWR2 and Deutschlandfunk Kultur will continue to provide accompanying coverage in the coming year.

*\*The Canada Council for the Arts is Canada's public arts funder, with a mandate to foster and promote the study and enjoyment of, and the production of works in, the arts. The Council champions and invests in artistic excellence through a broad range of grants, services, prizes and payments to professional Canadian artists and arts organizations. Its work ensures that excellent, vibrant and diverse art and literature engages Canadians, enriches their communities and reaches markets around the world. The Council also raises public awareness and appreciation of the arts through its communications, research and arts promotion activities. It is responsible for the Canadian Commission for UNESCO, which promotes the values and programs of UNESCO in Canada to contribute to a more peaceful, equitable and sustainable future. The Canada Council Art Bank operates art rental programs and helps further public engagement with contemporary arts.*

**Foundation** 1997

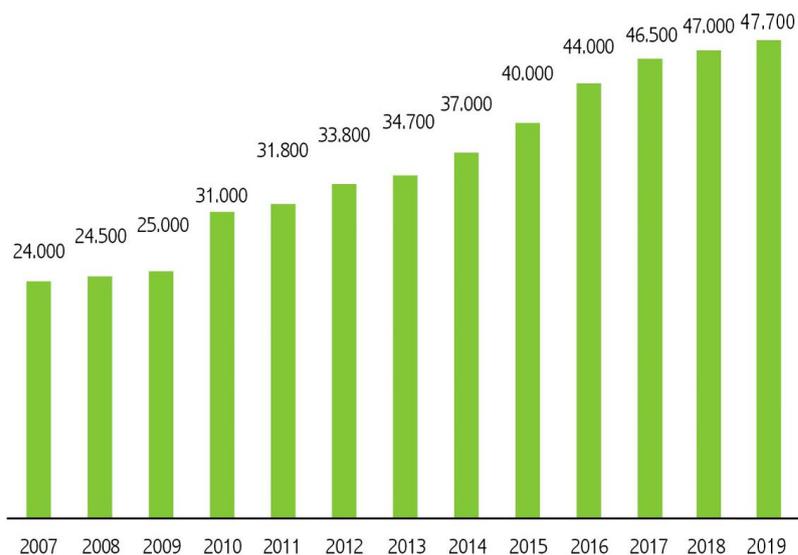
**Number of events in 2020** 167  
(incl. String Quartet Festival)

**thereof:**

Concerts	105
Dance performances	2
Master classes, lectures and workshops	12
Discussions, lectures, readings, Symposium, artist talks	22
String Quartet Festival	17
Kammermusik Plus	9

**Number of artists 2020** 623

**Number of visitors 2007-2019**



**Budget 2020** ca. 3,98 Mio. €

**Share of privat financing** ca. 67,5 %  
(Own revenues, fundraising, sponsoring)

**Share of public financing** ca. 32,5 %  
(City of Heidelberg, State of Baden-Württemberg)

## On the Move. A festival in motion

*An editorial by Thorsten Schmidt*

Being alive means being on the move. We live in a mobile world, a world that challenges many of the things we used to think were here forever. We ourselves are challenged to move with the times. Our festival, the Heidelberger Frühling, is no exception. In its 24th year, we have chosen the motto "On the Move" to epitomise this progress into a new, open-ended future.

For Heidelberger Frühling as a festival, "On the Move" has a very real meaning in the year 2020. The doors of our main concert venue, the Stadthalle, will remain closed for the next couple of years to ensure that this venerable hall, so loved by many, will be equal to the demands the future holds. This means leaving home and moving right into the centre of town.

Our new home from home is in the heart of Heidelberg's Old Town, so temporarily at least we'll be giving the city a new place to meet. It is what we're calling the Festival Centre, an interim structure on University Square. It links our two new main concert venues, the New and the Old Great Halls of the University, with the other central concert locations in the Old Town: the Jesuit Church, the Church of St. Peter and the Church of the Holy Spirit. What we have now is a veritable Festival Campus. We have taken our bearings from the history of University Square to give it an additional, and a different, dimension. We had little choice in the matter of whether to move house or not. But being on the move gives us the unique opportunity to add a new facet to the urban history of the city. All this has been made possible by the University of Heidelberg, which has generously opened its arms to embrace the festival – as have so many other partners and supporters, chief among them the City of Heidelberg with all the assistance they have given us in switching venues. Our sincerest thanks to all concerned!

The Festival Centre is a place for everyone, not only our concert audiences but also the inhabitants of the city and the region, Heidelberg's guests from all over the world, passers-by on their way to work or lectures. The new Centre is open for all. It is a standing invitation to come in, find out, enjoy and communicate. A home for a season or two – ours and yours.

What luggage are we taking with us? The spirit of our festival has inspired the event since 1997 and it will continue to guide us. The year 2020 will bring with it new places of encounter leaving their mark on the face of the city, accommodating our audiences and providing a temporary home for everyone interested in what we're doing. Music makes us alive to the past, aware of the present, sensitive to the future. It promotes aesthetic, societal and political exchange, it provides new impulses and gives us something to identify with.

In short, Heidelberger Frühling is not just on the move, it's really going places. The opportunity is unique: one of the best things about travelling is that you're never alone. I look forward to spending the next few weeks in your company, at and outside the many concerts and events, in stimulating exchanges and intriguing encounters, all in the spirit of the festival.

Yours very sincerely,



Thorsten Schmidt  
Festival Director, Heidelberger Frühling

**Being, Going, Growing, Changing.  
A musician's perpetuum mobile**

*An essay by Igor Levit*

I am on the move. I have no choice. Of course, it's part of my job to travel and play concerts all over the world. But another reason I travel is because I need to. In all its different stages, being on the move changes me: departure from home, arrival elsewhere, return journey, arrival back home. Being on the move means setting off, escaping, liberation, it is loneliness and oneness with your own self, coming and going at the same time. Vanishing point and destination is always the concert on the podium, the reward for all the effort.

My first reaction when I was asked to write an essay on the motto of the 2020 Festival was "of course". Then doubts assailed me. What could I tell my readers that they didn't know already? But perhaps these remarks will give them a look behind the scenes and an impression of the unknown side of an artist's life, the two-thirds of it spent "on the move". And they are a reflection on how the parameters of concert life have changed me and go on changing me, as an artist and indeed as a person.

When I start thinking about being on the move, I cannot help but think about what it means to be at home. Everyone needs a place where they can give their innermost thoughts the scope they require, a place we call "home". But what is it that makes our home a home? Is it just the place where we live, full of the furniture and personal possessions we have amassed over the years? These physical things have no significance for me. They could be part of some anonymous hotel-room anywhere in the world. Only when friends, family and the people I associate with fill this space does it become my home.

It would sound very fine if I could say: "Heidelberger Frühling is also my home." But things are rather different. This in no way belittles the importance the festival has for me. The Frühling is a highly significant place that I would never want to be without. I love being here, my relationship with the festival could not be closer. This is hardly surprising, possibly a little banal. There are a number of locations that have a similar standing in my musical life, the Salzburg Festival, for example, or the Wigmore Hall in London. Salzburg, London, Heidelberg – all places with rich traditions, places where institutions have been established that make these cities culturally vibrant. And the programs I devise for these places take shape in close and amicable consultation with others. But what concerns me here more than anything is you, the audience. I can't say that my playing is more intense in Heidelberg than elsewhere, or more profound, or simply better. What I can say is that I play differently because there are only very few places where I know my audience so well, where I experience so much resonance. Hardly anywhere else is the dialogue so pronounced.

I love having people in the audience that I know, people I can talk to later and feel close to during the concert itself. Playing concerts and everything that goes with it is what I long for more than anything else. For me, it is hardly an exaggeration to say that music-making is a drug.

It would be wrong to believe that it's a habit you can kick. Most people believe that life on the platform is so staggering because it's a sop to the artist's narcissistic leanings. But it's not as banal as that. The stage is much more than a place where the artist can smear superficially soothing balsam all over the aching heart that he wears on his sleeve. The stage is an essential place. It bestows significance not only on me, but also on the works themselves and the audience.

The stage is where I come into my own. Stage time is my time. On the platform I am at one with myself, in an absolute sense. I don't draw my horns in, I don't cut things down to size. On the platform I let it all happen. That's what the stage is for. When I play at home, I can stop, get up and go. On stage I may be alone, but I'm fully in agreement with that solitude. My emotional state as a human individual recedes into the background. This may sound odd because playing feeds on emotion. True. But on the platform those emotions enter into a dialogue with the work, with the past, with the present, with the composer, with the audience. I have a subject and I have something to say. My channel for communicating is the way I play. On the platform I know where I am. The platform is the right place. So for me being on the move is an ambivalent thing. In my travel mode, I'm a functioning entity. Functioning sounds mechanical, not human, but that is the reassuring thing about it. On the road I'm a professional. Travelling round the world is more than physical displacement. Travel routines are like a choreography that I perform as a professional musician. Travel routes give me a framework, they structure my day and give me respite from my private life. And when I go on stage to play, I've reached my destination. It is an arrival that can only happen because I left another place before.

Then I enter into a dialogue, I'm in a community and interact with others before I become private again. I'm on the move, I have no choice: being, going, growing, changing.

## Gute Reise! How Lieder show us the way

*An essay by Thomas Hampson*

Let's take a look behind the scenes for a moment. Shortly before Dietrich Fischer-Dieskau went on stage for a Lieder recital, he would lay his hand amicably on his pianist's shoulder and say Gute Reise! ("bon voyage"). This moment, this ritual is something I have always kept in mind. The great singer's worldly wisdom, his limitless experience and the devotion to the lied that are contained in those two little words have lost none of their fascination for me.

Life as a journey is rather a hackneyed metaphor. We usually resort to it when we look back and attempt to imbue what we have experienced with some deeper significance. Very often it is an attempt to justify certain stages of our lives as a quest for meaning. Here "journey" frequently means escape from reality, the desire to come to terms with some trauma. I dislike this negative association and for that reason prefer the German word Wanderschaft, (literally a "hike"), as a figurative expression not only for life, but also for the lied. Why? Wanderschaft is not just an unfocused quest for meaning undertaken for the sake of objective comprehension. "Wandering" is a leisurely foray through unknown territory, always with an element of potential surprise. Wanderschaft for me represents a basic willingness to be affected by the wonders of this world. The freedom is essentially unbounded. Wandering through uncharted territory means giving ourselves over to chance. It is untrammelled progress, free association. A wanderer can always encounter the unexpected and experience the verity and the beauty of such a moment. It is the most wonderful "shock" I can imagine. It is moments like these that bring home to us the miracle of our existence because they tell us something timeless and existential about our human lives. Lieder can be moments of this kind. They are moments that transcend the individual sphere because they tell us about what it means to be human and thus achieve universality. Lieder have messages that transcend epochs, cultures and borders. This indeed is the essence of the art song. It is something individual that becomes collective.

I know many people who approach the lied from the outside. But I find it much more intriguing, both as an interpreter and as a listener, to experience Lieder from the inside. That means that I must be prepared to immerse myself in this musical event and let myself be moved. Only when I have experienced the history of the lied can I be truly affected by these songs.

What am I trying to say?

I was 17 when I discovered my profound love of the German lied. The first of these songs that I came across on recordings were by Franz Schubert. They threatened to overwhelm me almost entirely and opened the door to a new world of the imagination I had never known before. Soon I was just as enchanted by Robert Schumann, Hugo Wolf and Gustav Mahler, and the lied has cast its spell over me ever since. The sentiments I experienced in these works, the virtues and moral values they convey were a mainstay and a support for me in my attempts to understand life in general. The American intellectual Joseph Campbell, an expert on mythology, once said that life had no meaning in itself and that we ourselves give life its meaning. In other words there is no such thing as the meaning of life, only meaning in life. The search for the meaning of life is a futile quest for a phantom. Instead, we should listen to life itself.

This is why I so stoutly believe that Lieder can still our hunger for meaning because they make life into an experience in sound and at the same time preserve intact the inexplicable mysteries of life. I am not an inveterate searcher for meaning with hopes of stumbling across some formula that will explain the world. I am happy to

accept what is mysterious about human life. I can understand more or ask more precise questions if I give myself over to the lied from the inside rather than taking it apart sound for sound and word for word. Lieder are unexplainable, and yet they express so much. Lieder tell us of the magic of life without detracting from that magic. For me, performing these songs and helping them to weave their spell is an outstanding privilege.

I wish that everyone could have access to these miracles. For that is education in Humboldt's sense of the term Bildung. And this kind of Bildung is a human right. My own personal ambitions are of no relevance, neither as an artist nor as a person. My job is to open up this poetry turned music, these thoughts, these subjects and impulses for others to share. If you like, I am the grease in the hinges of the entrance to this imaginary world. I am profoundly convinced that Lieder – like music and art in general – have a positive effect on our societies, where reason, seclusion, peace and tolerance are often rare and “having”, “doing” and “achieving” figure so prominently in our vocabularies. Not that there is anything wrong with these concepts, we just give them too much emphasis. Fear and anger grow out of situations we have no control over, that we cannot understand or that make us suspicious. The lied has profound wisdoms in store for us, because the questions that torment, challenge, fascinate and intrigue us have been the same throughout all time. This realisation is a major source of reassurance because it impresses on us as individuals how much we have in common with others. These songs have the potential to “turn away wrath”. They help us to acknowledge other opinions and accept other views. We need more song recitals because we need more places that cultivate community, places where we can experience these songs as they are performed and devote ourselves, in the company of others, to an exploration of the nature of humanity. I believe that this service to society is an essential function of art.

In my teaching work for the Lied Academy, the most important thing is to impress on the young singers I work with that these songs are absolutely true. They have to believe in what they sing. Veracity is the ultimate priority, making thoughts audible and listening to them. Anyone who has been in the audience of the Lied Academy will know how intent I am on confronting these young singers with the importance of breathing. Of course, no one can sing a song without breathing, that is a truism. But it's not the point. Breathing is the first step in making the thoughts enshrined in a song audible. Even as you take your first breath, you have to have internalised the thought you are about to express. Then the words take on a sound of their own. And the sounds take on their own meaning. This conjunction between two different “languages” releases forces that can change us all as we listen. Songs strike sparks between heart and mind, reason and feeling. Heart and mind are no longer separate from one another, they enter into a dialogue.

I have not devoted myself to the lied because I want to preserve or protect a specific genre. I don't teach because I want to give something back. I do what I do because I am certain that anyone who has been affected by a song is also challenged by it intellectually. Precisely because they are confronted with the fundamentals of our being and the conviction that one's life can be changed. We performers do not serve art, we serve humanity. The arts are just the resources we use to do that. We forget far too often that a human individual can always change for the better. Humans are active beings, their prospects are limitless. We have not been cast into this world with no hope of changing anything. We can all take a hand in living our own lives and shaping our relationships. Lieder have the power to help us do that. That is what makes the phrase Gute Reise! so suggestive for all its simplicity. It is almost like an appeal. Lieder can be a compass to guide us.

## Interview with Pekka Kuusisto

*Heidelberger Frühling talks to Pekka Kuusisto, artistic partner of the Orchestra in Residence, the Mahler Chamber Orchestra.*

*Pekka, you are now co-designing the Heidelberg MCO programs and you have been artistic director of the adventurous Meidän Festivaali for the last twenty years.*

*What inspires you when making concert programs?*

— I discovered that it was inspiring for me to build entire festival programs around one theme. Finding works to present under such a structure proved very easy and exciting. The general spirit of pilgrimage or a kind of voluntary exile, that we have at this year's Heidelberger Frühling, is fertile terroir for all kinds of performances.

*Wandering through Heidelberg – what's your impression of the city's spirit?*

— got a sense of a rhythmic, beautiful old section, especially when we climbed to the roof of the church. It felt a bit like looking at an orchestral score written by a very skilled composer, a Bach or a Mendelssohn for instance, who knows the rules of musical gravity and traffic planning so well that it's instinctual. Sometimes you feel quite superficial walking in old towns, kind of like playing musical works from hundreds of years ago, but gradually, if you have time to appreciate the architecture, smell the flowers, taste the foods and smell whatever is smelling, you start to feel at home.

*Two composers will come across us several times during your and the MCO's Heidelberg residency: Felix Mendelssohn and Nico Muhly. What do they mean to you?*

— Well, they are both extraordinary talents. I think the act of writing music was in many ways very easy for Felix Mendelssohn – that the fundamental rules of counterpoint, structure and orchestration et cetera were embedded in his spinal cord, so he was able to focus completely on developing the message of the work rather than how to realise it. I think it is very similar with Nico – he seems able to divide his attention towards several different tasks without slowing down the creation, because so many elements of the writing process are automatic for him. I've never spoken to Nico about Mendelssohn, but I've understood that he admires that kind of effortlessly elegant craftsmanship a great deal. Nico also enjoys writing music with religious layers, so that's another bond between them.

*Opening up classical concerts to new audiences – do you believe in that concept?*

— I do! Having said that, I want to add that I don't believe in the death of (what we call) classical music. I think our program for Heidelberger Frühling is both easily accessible and satisfying to the connoisseurs. It resonates in churches, in pubs and everywhere in-between. We bring well-known historical composers, forgotten historical composers, and living composers whose work we believe in.

## Media contact

Current information on Heidelberger Frühling can be found at [www.heidelberger-fruehling.de](http://www.heidelberger-fruehling.de)

On request we will gladly send you a download link with artist pictures and reserve press tickets for you.

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