

BUNDESKUNSTHALLE



BEETHOVEN

World.Citizen.Music

17 December 2019 to 26 April 2020

Media Conference: Friday, 13 December 2019, 11.30 a.m.

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General Information

Exhibition	17 December 2019 to 26 April 2020
Managing Director	Patrick Schmeing
Curators	Agnieszka Lulińska Julia Ronge
Press Officer	Sven Bergmann
Catalogue / Press Copy	€35/ 17
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays 24 December closed 25 and 26 December 2019 10 a.m. to 7 p.m. 31 December 10 a.m. to 4 p.m. 1 January 2020 10 a.m. to 7 p.m.
Admission standard / reduced	€14/ €9 (incl. mediaguide)
combined ticket, Bundeskunsthalle and Beethoven-Haus Bonn standard / reduced	€20/ €13
Free admission	for all under 19s and for refugees
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr-Bahn) and RB 48 (Rhein-Wupper-Bahn)
Parking	There is a car and coach park on Emil-Nolde- Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn

Press Information (German / English) www.bundeskunsthalle.de
For press files follow 'press'.

Guided Group Tours information
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To mark the German presidency of the Council of the European Union, the BOZAR, Palais des Beaux-Arts/Paleis voor Schone Kunsten, Brussels, is showing the exhibition *Hotel Beethoven* from 13 October 2020 to 17 January 2021.





Media Information

BEETHOVEN

World.Citizen.Music

17 December 2019 to 26 April 2020

Ludwig van Beethoven (1770 - 1827) is celebrated as one of the most famous and influential composers worldwide. To mark the 250th anniversary of his birth, he is honoured with a major exhibition in his native city of Bonn. The exhibition traces the key phases and events of Beethoven's career and correlates them with his musical oeuvre.

Although the central Beethoven compositions enjoy worldwide fame and, thanks to new media, near-global reach and presence, the public perception of Beethoven as a person remains strangely diffuse and lifeless. This exhibition sets out to counter this and to present Beethoven 'in the round' by placing him in the context and against the backdrop of his period.

World sheds light on the political and social situation around 1800. During this period all areas of life in Europe were subject to fundamental changes that mark the beginning of the modern age.

Citizen references Beethoven's position in a society undergoing dramatic change. Of particular interest in this context is Beethoven's perception as the first 'free' composer.

Music presents Beethoven as a composer and invites visitors to experience some of his key works. These choice examples bear witness to his creative development, his ground-breaking style and to the enormous impact of his compositions.

The exhibition is part of the events marking the anniversary year BTHVN 2020 under the patronage of Frank-Walter Steinmeier, President of the Federal Republic of Germany.

An exhibition of the Bundeskunsthalle in cooperation with the Beethoven-Haus Bonn



Chapters in the Exhibition

Chapter 1

1770 – 1792

Bonn - Profession Musician

In 1770, when Ludwig van Beethoven was born, Bonn was the residence of the Prince-Bishop Elector of Cologne. The last two Prince-Bishops, particularly Maximilian Francis who acceded to the electorate in 1784, reigned in the spirit of enlightened absolutism: Anyone aspiring to an official post was expected to have studied at the progressive university of Bonn. Beethoven, too, was briefly enrolled as a student in 1789. But the university was far from the only Bonn institution that exposed him to the ideals of humanism. Yet, Beethoven's path in life was preordained. Born into a family of musicians, he followed in the footsteps of his father and grandfather. Having first come to public attention at the age of twelve, when his first three piano sonatas were published, he became assistant organist at the court in 1784. The elector, a keen patron of music, recognised his talent and, in 1786 and again in 1792, he sent Ludwig to study in Vienna.

The Bonn years were of great importance in the career of the musician and composer. He was celebrated as a highly talented pianist with an extraordinary gift for improvisation. His approximately fifty juvenilia encompass pieces for piano, chamber music, lieder, concertos, larger works for voice and orchestra and a ballet.

Chapter 2

1793 – 1801

Vienna - New Horizons

In 1794, French troops occupied the Rhineland. The occupation, known as the *Franzosenzeit* (French period), lasted until the fall of Napoleon in 1814. During the Napoleonic Wars, Revolutionary Republican France became an empire and the dominant political power in Europe, which found itself in a permanent state of war.

The dissolution of the electoral court put Beethoven's return to Bonn in question. Originally planned as a temporary study visit, Beethoven's sojourn in Vienna was extended, and the young composer eventually made his home in the Habsburg metropolis.

Vienna was one of the European capitals of music. Alongside his studies, Beethoven won acclaim as a pianist and composer. Celebrated as an exceptionally gifted piano virtuoso, he enjoyed the generous support of the upper echelons of the Viennese aristocracy and saw his reputation as a composer spread rapidly beyond the borders of the Austro-Hungarian Empire. His success was such that music publishers frequently vied with each other for publication rights to his latest works: 'I state my price and they pay,' Beethoven boisterously wrote to his friend, Franz Gerhard Wegeler. But this streak of good fortune was soon to be tempered by the composer's progressive hearing loss.

Orchestras Around 1800 and Today

In a modern symphony orchestra, the instruments are arranged in a certain order. In Beethoven's time, there was no such fixed seating plan. During performances of monumental orchestral pieces with choral sections, the choir stood in front of the orchestra. Opera houses had no orchestra pits; the musicians sat in front of the stage.

Modern symphony orchestras always perform with a conductor who uses his hands or a baton to set the tempo, ensure correct entries and shape the sound of the ensemble. In Beethoven's time, that role fell to the first violinist or the keyboard player. As orchestras



grew, the role of conducting the different sections was often divided among several musicians.

The number of instruments and their spatial hierarchy in a symphony orchestra was formalised in the nineteenth century and gave rise to the standard instrumentation of the modern symphony orchestra. Non-standard instruments can be added as and when needed. In Beethoven's time, the ratio of string instruments to wind instruments was different than it is today: fewer strings were faced with a similar or larger number of wind instruments.

Experiments in Ballet

From the middle of the eighteenth century, Vienna was regarded as an important centre for ballet. Stage dance reformers rebelled against the ossification of courtly ballet with its unwieldy, elaborate costumes and strictly codified movements that were ill-suited to conveying the drama of the events on stage. The recently developed *ballet en action* sought to integrate a body language that was based on natural gestures and the study of human passions with costumes and music to form a symbiotic whole.

Around 1800, dance broke free from the need for a concrete narrative structure. The internationally celebrated dancers Salvatore Viganò and his wife Maria pushed the boundaries of ballet d'action with their virtuoso performances. They injected the movements with a fresh dynamic and foregrounded the interaction between the dance partners. Music, choreography, stage design and costumes were no longer subordinate to a dramatic plot, but its equal and integrated into an abstract artistic whole.

Chapter 3

1802 – 1812

Paths to Success

The first decade of the nineteenth century was all about Napoleon Bonaparte. He embroiled Europe in war, but, at the same time, he laid the foundations for modern political systems. The *Code Napoléon*, the civil legal code, introduced in 1804, codified the equality of all citizens before the law and remains the basis of French jurisdiction.

The years between 1802 and 1812 were probably the most productive in Beethoven's life. Few composers achieved fame and recognition as quickly. Having finally come to terms with his progressive hearing loss – 'Such incidents drove me almost to despair; a little more of that and I would have ended me life – it was only my art that held me back [...] – he went on to create a string of important works in quick succession, among them the Symphonies No. 3-8, the Piano Concertos 3-5, sonatas for violin, cello and piano (among them *Waldstein*, *Appassionata*, *Les Adieux*), string quartets and the opera *Fidelio*.

Financially, too, Beethoven was doing well. Not only was he able to live on the sale of his works, he was also in receipt of an annuity from Archduke Rudolf, Prince Lobkowitz and Prince Kinsky on the sole condition that he remain in Vienna and not seek permanent employment.

In 1806, Beethoven publicly acknowledged his hearing loss: 'Let your deafness be no more a secret – not even in art.'

Chapter 4

1813 – 1818

Fame and its Price

For almost twenty years, Napoleon Bonaparte – general and statesman of rare ambition – kept the world in awe. After his defeat in the Battle of Leipzig, the allied forces invaded France and marched into Paris on 31 March 1814. Napoleon was forced to abdicate. The Congress of Vienna, convened in 1814/15, redrew the geographical and political map of Europe and, coincidentally, transformed the Austrian capital into a hub of feverish social and cultural activity.

Beethoven was one of the musical stars of this profusion of concerts, balls and glittering events attended by the elite of Europe. He produced patriotic homages and occasional compositions, well aware of the fact 'that the world is a king and wants to be flattered.' His sensationally successful battle symphony *Wellington's Victory or The Battle of Vittoria* became a substantial moneymaker for the composer.

But the years after the Congress were among the bitterest in Beethoven's life. After the death of his brother in November 1815, he embarked upon a protracted legal battle for custody of his nephew Karl that was eventually decided in Beethoven's favour 1820.

Los Desastres de la Guerra - The Disasters of War

In 1808, the war between Napoleon's empire and Bourbon Spain gave rise to the modern phenomenon of guerrilla warfare. The term, the diminutive of *guerra* ('war'), was coined to describe the bloody, spontaneous fighting of Spanish partisans against French occupation troops.

In the years between 1810 and 1820, the Spanish painter Francisco de Goya (1746-1828) produced a print cycle that denounced the atrocities committed by all sides of the conflict. The 82 etchings capture the unspeakable savagery and misery of war with harrowing intensity. They present war as a crime against humanity. Scenes of random violence, rape, execution and pillage show that war is not an abstract event but the annihilation of civilian life and civilian values.

Goya's etchings convey the illusion that the artist had been an eyewitness to the horrific events they depict. It is for this reason that *Los Desastres de la Guerra* has been hailed as the 'visual war reporting'.

Music Room by Josef Maria Auchentaller

The growing importance of music in the nineteenth-century canon of bourgeois values affected public and private life. Vienna shone with dazzling concerts and opera performances. Prosperous music lovers allowed themselves the luxury of their own music rooms, which came to be seen as the intellectual and spiritual centre of the home. But less affluent families, too, had a piano in their living room, and Beethoven's piano sonatas or arrangements of more complex works were part of the standard repertoire of amateur pianists.

The musically gifted Scheid family commissioned the Viennese painter Josef Maria Auchentaller (1865-1949) with the decorative programme of the elegant music room in the home they had moved into in 1899. Auchentaller created a cycle of five paintings that interpret the themes of the individual movements of Beethoven's Sixth Symphony (*Pastoral*). In his compositions, Auchentaller was inspired by the programmatic titles the composer had given each movement as an expression of his love of nature. Auchentaller translated these sentiments into painting.

Chapter 5

1819 – 1827

Beethoven – Unbound

Prince Clemens von Metternich, Austrian diplomat und chancellor, pursued a policy of restoration that aimed to reform the old feudal order in Europe. Domestically, Metternich's system found expression in the extension of police powers, censorship and a wide-ranging spy network. Liberals and democrats suffered persecution.

Beethoven enjoyed a period of boundless creativity. In addition to important pieces of chamber music, he composed the Ninth Symphony and the monumental *Missa Solemnis*. But, compared to before, he now worked at a slower pace, taking years to complete his compositions. At the same time, he expanded his sketch work and the ambition, complexity, instrumentation and performance length of his pieces in an unprecedented manner.

Beethoven was an international celebrity and hailed as a genius and the most important living European composer. On the other hand, he was seriously ill and almost completely deaf, which prompted him to withdraw more and more from society. Even reports about his lack of personal hygiene and the rank squalor of his living conditions did not stop visitors from far and wide from calling on him. His death on 26 March 1827 was mourned internationally; the sale of his musical estate in November 1827 aroused great media interest.

Beethoven Frieze by Gustav Klimt

The *Beethoven Frieze* was created for the 14th exhibition of the Vienna Secession in April 1902. The exhibition was conceived as an homage to Ludwig van Beethoven and brought together the disciplines of architecture, painting, sculpture and music. The interplay of interior design, wall painting and sculpture was inspired by the ideal of the *gesamtkunstwerk*, the 'all-embracing work of art'.

The subject of the monumental frieze references Richard Wagner's interpretation of Beethoven's Ninth Symphony. The three painted walls form a coherent narrative – beginning on the left lateral wall – that describes the human yearning for happiness. What made the frieze notable at the time was its novel decorative flattening and isolation of the human figure, the use of line to evoke different moods and the dominant role of ornament. Today, the Beethoven Frieze is celebrated as one of Klimt's (1862 – 1918) key works and one of the crowning achievements of Viennese Art Nouveau.

The exhibition divided public opinion. But with some 60,000 visitors, it was one of the most successful exhibitions of the Vienna Secession.



Photo Sculpture *Beethoven* by Oliver Laric

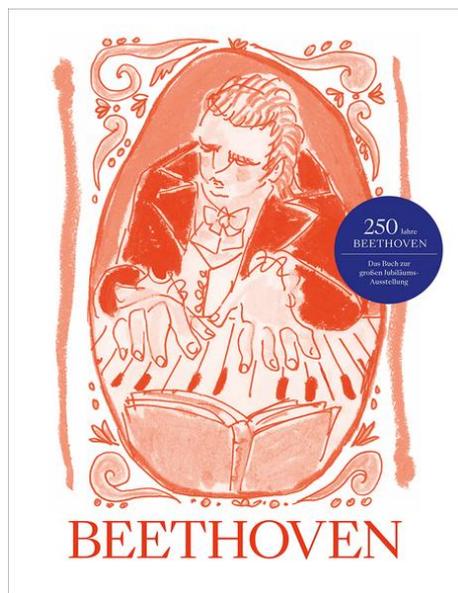
Max Klinger's homage to Beethoven is regarded as a prime example of the late Romantic veneration of the composer. Despite fierce criticism, the monumental sculpture became one of the central attractions of the 14th exhibition of the Vienna Secession in 1902. Made of a wide range of different materials, the sculpture depicts Beethoven as a bare-chested Olympian deity seated on a lavishly decorated throne with Zeus's heraldic animal, the eagle, at his feet. The composer's face was modelled on the life mask by Franz Klein.

Klinger's famous sculpture served as the model for the 3D-printed *Beethoven* by the Austrian artist Oliver Laric (*1981). The original 3D model was constructed manually from hundreds of photographs.

In his work, Laric transfers qualities from the digital domain such as easy reproducibility, endless variability, and rapid dissemination into non-virtual, physical space. He systematically investigates the concept of representation and its various forms – replication, forgery, appropriation and (pirated) copy.

Publication accompanying the exhibition

BEETHOVEN World.Citizen.Music



A fascinating, new view on his living situations, friendships and opinions, combined with his musical works, brings the genius to life. Its features and design makes the book a good gift for bibliophiles.

Published by the Art-and-Exhibition Hall of the Federal Republic of Germany, Bonn, and the Beethoven-Haus Bonn

Authors: Silke Bettermann, Otto Biba, Ingrid Bodsch, Jan Caeyers, Julia Cloot, Barry Cooper, Karl Traugott Goldbach, Alan Gosman, Verena Großkreutz, William A. Kinderman, Ulrich Konrad, Agnieszka Lulińska, William Meredith, Norbert Oellers, Julia Ronge, Ilona Sármany-Parsons, Daniel Schäfer, Norbert Schloßmacher, Barbara Vinken, Steven M. Whiting, John D. Wilson, Adam Zamoyski

in German language

264 pages

with ca. 282 coloured and 8 black-and-white illustrations

Hardcover, 30,5 x 24,0 cm

Museum edition: €35

Bookstore edition: Wienand, Cologne €39,80



Guided Tours and Events

Media guide

free with exhibition ticket

In German, English, DGS (German Sign Language) and Visual Description for blind and visually impaired visitors

For children (tour of the exhibition with a quiz)

Artistic conception and production: Linon

Emoti-Chair

Experience music differently: Constructed in Canada, the chair translates Beethoven's Ninth in physical sensations.

First presentation in Europe!

Public guided tours

Wed., 6.00-7.00 p.m., Fri., 3.00-4.00 p.m.,

Sundays and public holidays 3.00-4.00 p.m.

Guided tours for children

Sundays and public holidays 3.00-4.00 p.m.

(concurrent with the public guided tours)

Free admission

Curator-guided tours

with Agnieszka Lulińska and/or Julia Ronge

Thur., 16 Jan. and 30 Jan., 5.00-6.00 p.m.,

Tue., 4 Feb. and 18 Feb., 6.00-7.00 p.m.

Guided tours in DGS (German Sign Language)

Sat., 18 Jan., 29 Feb., 14 Mar., 22 Mar. and 18 Apr.,

3.00-4.30 p.m.

Free to book for groups

Guided tours for people with hearing impairments in LBG (manually coded language, with induction loop)

Sat., 1 Feb., 29 Feb., 18 Apr., 3.00-4.30 p.m.

Free to book for groups

Tandem guided tours in Plain Language

Seeing Beethoven with a Fresh Eye

Fri., 10 Jan., 31 Jan., 20 Mar., 3 Apr., 5.00-6.30 p.m.

Sun., 29 Dec., 16 Feb., 8 Mar., 19 Apr., 2.00-3.30 p.m.

Free to book for groups



Art and culture for people with dementia

Free to book

Detailed descriptive tour for the sightless and people with visual impairments

Sat., 15 Feb., 14 Mar., 18 Apr., 3.00-4.30 p.m.

Sun., 19 Jan., 11.30-1.00 p.m.

Free to book for groups

Offer for integration courses/language courses for refugees

Getting to know Culture_Language_Art

Tour of the exhibition and practical and creative work

Free to book

Tour of the exhibition for intercultural groups

Meet & Speak

Refugees, migrants and people who have grown up in Germany explore the exhibition together.

Free to book for intercultural groups.

Guided tours in Arabic for Refugees

Welcome!

Free to book

Guided tours & packed lunch

Kunstpause

Wed., 8 Jan., 15 Jan., 5 Feb., 25 Mar., 1 Apr., 12.30-1.00 p.m.

Registration required, further dates for groups

Guided tours for parents with babies (1-12 months)

Baby-Art-Connection

Wed., 15 Jan., 19 Feb., 11 Mar., 22 Apr., 10.15-11.45 a.m.

Guided tours for groups by appointment

60 minutes (1 group) €65, from 26 people per subgroup €55

90 minutes (1 group) €85, from 26 people per subgroup €75

plus admission €10.50/concessions €7 per person

Self-guided groups are required to pay a fee of €35.



EVENTS

Public rehearsal of the Beethoven Orchestra

Beethoven's Influencer – The Bonn Court Orchestra

Tue., 21 Jan., 4.15-5.30 p.m.

Silent movie with Live Music

Der große Einsame – Beethoven, 1927

Premiere – The Metropolis Orchestra Berlin plays the new film music

Sat., 1 Feb., 7 p.m.

In cooperation with the Förderverein Filmkultur Bonn

Lecture concert

Beethoven's Hammerklavier and the Hearing Machine

Fri., 14 Feb., 6-7.15 p.m.

Almost completely deaf, Beethoven had a hearing machine mounted on his fortepiano. Tom Beghin shows how the composer probably heard and felt his three final piano sonatas.

In cooperation with Orpheus Institute

Workshop for adults

Iconic Portraits – Acrylic Painting

Wed., 15 Jan.-4 Mar., 5.30-8.30 p.m.

(8 dates), registration required

Painting with Music

for young people from 16 years old and adults

Fairy Dance

Sat., 29 Feb., 14 Mar., 25 Apr., 3.00-6.00 p.m.

Piano Matinéés in the Exhibition

Beethoven close-up – Music played on replicas of historical fortepianos

Sundays 11.00-11.45 a.m.

Curator: Martin Stadtfeld

All musicians will accompany their matinée programmes with brief explanations.

Dates of the Matinéés:

Please do not *advertise* the dates which are already sold out.

26 January (sold out)

Martin Stadtfeld *fortepiano*

2 February (sold out)

Marcus Ullmann *tenor* and Martin Stadtfeld *fortepiano*

9 February

Klenke-Streichquartett and Camilla Köhnken *fortepiano*

16 February (sold out)

Marc Gruber *Horn* and Zeynep Artun-Kirchner *fortepiano*

1 March

Sebastian Wienand *fortepiano*



8 March (sold out)

Andreas Staier *fortepiano*

15 March

Martin Stadtfeld *fortepiano*

22 March

Klenke-Streichquartett and Harald Schoneweg *viola*

29 March

Julian Steckel *violoncello* and Paul Rivinus *fortepiano*

5 April (sold out)

Marc Bouchkov *violin* and Martin Stadtfeld *fortepiano*

19 April

Andreas Staier *fortepiano*

26 April (sold out)

Olga Pashchenko *fortepiano*

Speedy Guided Tours_DJ_Drinks

Wednesday_Late_Art

BEAThoven_Remixes Wed., 5 Feb.

Maximization Wed., 18 Mar.

6.00-9.00 p.m.

Guided tour and workshop in Plain Language

for hearing, hearing impaired and deaf visitors

Sign Dating with Beethoven

In cooperation with <Platz da!>, Berlin

Fri., 24 Jan., 2.00-5.00 p.m.

Sat., 25 Jan., 11.00 a.m.-2.00 p.m.

Open Academy Session

of the Thomas-Morus Academy

Fri., 24 Jan., 10.30 a.m.-5.30 p.m.

Programme and registration at:

www.tma-bensberg.de

OFFERS FOR CHILDREN, YOUNG PEOPLE AND FAMILIES

Join in the Dance!

For families

Beethoven's Ballet *The Creatures of Prometheus*

Tableau Vivant

Sun., 2 Feb., 11.00-11.20 a.m., 11.45 a.m.-12.05 p.m.,

2.00-2.20 p.m., 2.45-3.05 p.m.,

4.00-4.20 p.m. and 4.45-5.05 p.m.

No registration required



For children from 4 to 8 years old

Building Instruments

Music maker

Sun., 9 Feb., 1 Mar. and 26 Apr., 3.00-5.00 p.m.

Shadow Play Theatre for Families

Visiting the von Breuning family

Sun., 12 Jan., 8 Mar. and 5 Apr.

10.30 a.m.-12.30 p.m.

The hand puppet Kiwi Kuckuck takes us through the exhibition. We listen to stories about young Ludwig, music and friendship and end our visit with creating a shadow play theatre.

Open Workshop for EVERYONE

TRASH_UP

Sat., 28 Dec. and 29 Feb., 2.00-5.00 p.m.

Registration required, free for refugees and people with disabilities

For children and young people from 6 to 10 years

Creating Paper Theatres

Fidelio as chamber opera

Sun., 26 Jan., 16 Feb., 22 Mar., 3.00-5.00 p.m.

ARTCARD_KIDS SPECIAL

Musical Games

for children and young people from 6 to 13 years old

Sound journey

Sat., 1 Feb. and 28 Mar., 4.00-6.00 p.m.,

Sun., 2 Feb. and 29 Mar., 2.00-4.00 p.m.

Become young composers

For young people from 14 years old and young adults

Composing with Music Apps

Sounds of the Future

Two days: Sat., 18 – Sun., 19 Jan., 2.00-7.00 p.m.

Using different music apps, you will reinterpret the melodies, rhythms and sounds of Beethoven.

Our Workshops for children's birthdays (freely bookable)

Tour of the exhibition and creative work

Themes: Shadow play, building instruments or creating paper theatres



EASTER HOLIDAY PROGRAMME

(free for refugees)

For children from 6 to 10 years old

Creative Workshop

My favourite Ludwig

Tue., 7 Apr. – Thu., 9 Apr., 10.15 a.m. - 1.15 p.m.

We choose our favourite Ludwigs in the exhibition and draw them. At the end of the three-day workshop, we invite friends and family to view a little exhibition of our own.

For children from 8 to 12 years old

Creating Paper Theatres

Fidelio as chamber opera

Tue., 14 Apr – Fri., 17 Apr., 10.15 a.m. - 1.15 p.m.

A real opera singer tells us the story of Beethoven's only opera *Fidelio* and sings for us. Afterwards we create our own paper theatre and recreate scenes from *Fidelio*.

OFFERS FOR SCHOOLS AND CHILDREN'S DAY-CARE CENTRES freely bookable

Admission free for under-19s
and for teachers accompanying groups

Guided tours for school groups (primary schools, Sec. I and II)

Freely bookable

Workshop for children's day-care facilities

Shadow play – *Visiting the von Breuning Family*

Workshop for primary schools and children's day-care facilities

Making instruments – *Music-makers*

Workshops for secondary schools

Creating paper theatres – *Fidelio as chamber opera*

Painting and music – *Fairy Dance*

Subject to Alterations!