



LUCERNE FESTIVAL

LIFE IS
LIVE

LIFE IS LIVE
14 – 23 August 2020

Program

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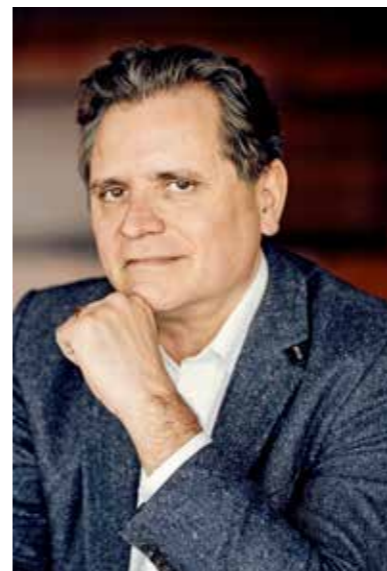
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Dear Music Lovers,



Michael Haefliger
Executive and Artistic Director
LUCERNE FESTIVAL

Finally, music makes a comeback! “Life Is Live” is the name of the set of programs that LUCERNE FESTIVAL is offering in the summer of 2020 over a ten-day period in August. After the mandatory coronavirus closure, we return to the public sphere with this short festival. Life is meant to be lived – in real space and not in a virtual reality. It takes place “live”: in encounters between people, in being together and interacting.

This includes the interplay between those onstage and in the audience. Anyone who makes music expresses something, wants to say something, so they need a counterpart. Through their playing, the musicians pass something along. Vice versa, for them the process also involves receiving a resonance: the audience’s reaction, which they absorb during the performance through the atmosphere they sense vibrating in the hall, and afterwards, of course, through the applause. Nothing – whether CDs or DVDs or online streaming – can replace this interplay of give and take.

“Life Is Live” will present nine concerts in the KKL Lucerne, as well as a sound installation involving the bells of Lucerne, the popular “Music in the Streets” Festival, and a panel discussion. Naturally, all health regulations will be observed so that you can enjoy your concert visit worry-free. To ensure that the regulations regarding distance are maintained, all events will be held with a limited number of seats. Each program will also be performed without an intermission. You can find detailed information about our safety guidelines on p. 27.

The period of coronavirus lockdown has been a time of isolation. It has impacted cultural life and especially musicians more harshly than many other sectors. Through our short festival “Life Is Live,” we hope to bring an end to this isolation and hope to celebrate music as a joyful community experience: live and together.

We look forward to seeing you!

With warm regards,

Life Is Live | 14 – 23 August 2020

Fri 14.08.	18.00 KS	LUCERNE FESTIVAL ORCHESTRA 1	LUCERNE FESTIVAL ORCHESTRA Herbert Blomstedt Martha Argerich Beethoven	p. 11
Sat 15.08.	18.30 KS	LUCERNE FESTIVAL ORCHESTRA 2	LUCERNE FESTIVAL ORCHESTRA Herbert Blomstedt Martha Argerich Beethoven	p. 12
Sun 16.08.	14.30 KS	NZZ Podium (in German)	Patricia Kopatchinskaja Karin Mölling Walter Kielholz Martin Meyer et al. “The Coronavirus Era”	p. 13
	18.30 KS	LUCERNE FESTIVAL ORCHESTRA 3	Soloists from the LUCERNE FESTIVAL ORCHESTRA Mozart, Beethoven	p. 14
Mon 17.08.	20.30 JK	“The Bells of Lucerne”	“Luzerner Glocken – con sordino” A sound installation in public space by Peter Conradin Zumthor	p. 15
Tue 18.08.	19.30 KS	Recital Mauro Peter	Mauro Peter Helmut Deutsch Schumann	p. 16
	20.30 JK	“The Bells of Lucerne”	“Luzerner Glocken – con sordino” A sound installation in public space by Peter Conradin Zumthor	p. 15
Wed 19.08.	17.30 E	“In the Streets” – Opening Concert	Fatoumata Dembélé JMO Mirakolo TBA	p. 17
	19.00 JP/K	“In the Streets”	Fatoumata Dembélé JMO Mirakolo TBA	p. 17
	20.30 JK	“The Bells of Lucerne”	“Luzerner Glocken – con sordino” A sound installation in public space by Peter Conradin Zumthor	p. 15
Thu 20.08.	18.00 JP/K	“In the Streets”	Fatoumata Dembélé JMO Mirakolo TBA	p. 17
	19.30 KS	Recital Valentine Michaud	Valentine Michaud Akvilė Šileikaitė Prokofiev, Glazunov, Juillerat, Poulenc, Denisov	p. 18

Fri 21.08.	18.00 JP/K	“In the Streets”	Fatoumata Dembélé JMO Mirakolo TBA	p. 17
	19.30 KS	Concert Cecilia Bartoli	Les Musiciens du Prince – Monaco Gianluca Capuano Cecilia Bartoli Händel and contemporaries	p. 19
Sat 22.08.	18.00 JP/K	“In the Streets”	Fatoumata Dembélé JMO Mirakolo TBA	p. 17
	18.30 KS	Recital Igor Levit 1	Igor Levit Beethoven	p. 20
Sun 23.08.	11.00 KS	LUCERNE FESTIVAL ALUMNI	Ensemble of the LUCERNE FESTIVAL ALUMNI Baldur Brönnimann Valentine Michaud Meierhans, Vassena, Bianchi	p. 21
	14.00 E	“In the Streets”	Fatoumata Dembélé JMO Mirakolo TBA	p. 17
	16.00 E	“In the Streets” – Closing Concert	Fatoumata Dembélé JMO Mirakolo TBA	p. 17
	17.00 KS	Recital Igor Levit 2	Igor Levit Beethoven	p. 22

Venues:

KKL Luzern: E Europaplatz | KS Concert Hall

Additional venues: JK Jesuitenkirche | JP Jesuitenplatz | K Kornmarkt

LUCERNE FESTIVAL says

THANK
YOU

to all of our sponsors, supporting foundations, patrons, friends, and the many ticket donors for their solidarity, loyalty to the Festival, and support in these extraordinary times! We are looking forward to being there for you live on stage again soon!

**THANK
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Your encouragement and unconditional support help us to be able to look ahead and make it possible to celebrate music in a shared concert experience – in keeping with our motto “Life Is Live”!

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Since being founded in 1966, the LUCERNE FESTIVAL Friends have been dedicated to supporting one of the most renowned classical music festivals in the world. Through their moral and financial support, the Friends have become an indispensable partner. With donations that amount to about 8% of the total budget, they make a significant contribution to the financial security and sustainability of the Festival. Their central concern goes beyond promoting the Festival of today, for example through supporting the LUCERNE FESTIVAL ORCHESTRA. The Friends also wish to create a sustainable basis for the artistic activity of tomorrow by promoting such important projects as the LUCERNE FESTIVAL ACADEMY.

The Circle of Friends of LUCERNE FESTIVAL offers an opportunity to deepen the concert experience through talks with artists and visits to rehearsals, thus enabling members to become part of an international network of music enthusiasts.

The Young Friends of LUCERNE FESTIVAL, which organizes shared visits to concerts at reduced rates and offers a varied program of related events, is specifically aimed at young adults up to the age of 39.

LUCERNE FESTIVAL thanks all of its Friends for their solidarity and generous support – now more than ever!

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C O N C E R T S
A N D
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“With age you become increasingly free”

Herbert Blomstedt

Friday, 14 August
LUCERNE FESTIVAL ORCHESTRA 1

18.00

KKL Luzern, Concert Hall

CHF 290/190/70

Event no. 20631

LUCERNE FESTIVAL ORCHESTRA

Herbert Blomstedt conductor

Martha Argerich piano

Welcome by **Markus Hongler**,
Chairman of the Board of Trustees
of LUCERNE FESTIVAL

Welcoming Address by Swiss
Federal Councillor **Alain Berset**

Ludwig van Beethoven


Piano Concerto No. 1 in C major,

Op. 15

ca. 34'

Symphony No. 2 in D major, Op. 36

ca. 35'

 This concert will be streamed
live on ARTE Concert. A production
of accentus music in coproduction
with arte and SRF/SRG.



Thanks to this special Summer Festival, Herbert Blomstedt, the grand old man among conductors, is at long last able to make his debut with the LUCERNE FESTIVAL ORCHESTRA! You could hardly tell that the Swedish maestro, who has chosen Lucerne as home, is celebrating his 93rd birthday in July, for he gives an impression of such vitality, awareness, and curiosity. What is the secret behind his youthful freshness? “I’m in love with music,” says Blomstedt, who views his profession as a kind of joie de vivre. “I never ask myself: Do I really have to rehearse today? Working with outstanding musicians is something that always stimulates me. As soon as I hear the sound made by an orchestra, I feel transformed. Suddenly, it is no longer my body or my age that exists but only the joy of music.” The two programs Blomstedt has designed for the opening of “Life Is Live” offer just what is needed for musical experiences that promise to be deeply satisfying. With Ludwig van Beethoven, Blomstedt focuses on a composer who ranks among his personal list of favorites. And the reduced LUCERNE FESTIVAL ORCHESTRA allows him to apply historically informed performance practice to the Beethoven era.

Saturday, 15 August
LUCERNE FESTIVAL ORCHESTRA 2

18.30
KKL Luzern, Concert Hall

CHF 290/190/70
Event no. 20632

“The more often you play a work, the more you discover”

Martha Argerich




LUCERNE FESTIVAL ORCHESTRA
Herbert Blomstedt conductor
Martha Argerich piano

Ludwig van Beethoven

Piano Concerto No. 1
in C major, Op. 15
ca. 34'

Symphony No. 3
in E-flat major, Op. 55
Sinfonia eroica
ca. 48'

 This concert will be streamed
live on ARTE Concert. A production
of accentus music in coproduction
with arte and SRF/SRG.

Roundtable discussion
(in German) with
Patricia Kopatchinskaja
violinist

Karin Mölling virologist,
Zurich and Berlin
Walter Kielholz
Chairman Swiss Re

Dr. Martin Meyer Introduction
and moderation

“Die Welt seit Corona”
 (“The Coronavirus Era”)



“A composition,” observes Martha Argerich, “never gets depleted; it is only performers who mechanically jingle their notes that become exhausted at some point.” There is hardly any danger of that happening with this master pianist from Argentina. Not even when she has engaged with the work in question longer than any other throughout her unique career: Beethoven’s First Piano Concerto. In 1949, when she was only seven years old, she made her debut with this work, playing with the Orquesta Sinfónica de Radio El Mundo. Naturally, Argerich has discovered new facets of Beethoven’s C major Concerto over the decades. And she will surely do so when she performs this signature piece with Herbert Blomstedt and the LUCERNE FESTIVAL ORCHESTRA. “Beethoven’s music contains a message, but we have to work to find it,” explains the maestro, describing willpower as an essential factor in the composer’s musical language. He will reveal just what this sounds like with the *Sinfonia eroica*, which involves the destiny of an imaginary hero. Or did Beethoven have his own fate in mind with this work?

Unfortunately, a pandemic never passes as quickly as it bursts on the scene. Following the dramatic days of shock and lockdown that have paralyzed us over the past few months, we are beginning to understand that in future there will be a life with rather than a life after coronavirus. A ubiquitous, potentially fatal virus like Covid-19 tests the very civilization of our world and brings changes to every society, sometimes beyond recognition. Strengths and weaknesses, commonalities and conflicts are more evident than ever before. How have we fared in this crisis? What have we experienced, and what have we gained from it? Are we or will we be compelled to change something? And how can we go on? This NZZ Podium panel discussion (in German) with prominent guests led by Martin Meyer, who himself has just published a story on the subject titled *Corona*, asks the right questions and seeks additional answers.

Sunday, 16 August
LUCERNE FESTIVAL ORCHESTRA 3
18.30
KKL Luzern, Concert Hall
CHF 90/60/30
Event no. 20634

“Music should also be enjoyable!”

Wolfgang Amadé Mozart




Soloists from the LUCERNE FESTIVAL ORCHESTRA

Wolfgang Amadé Mozart

Divertimento in D major
for oboe, two horns, two violins,
viola, and double bass, K. 251
Nannerl Septet
ca. 28'

Ludwig van Beethoven

Septet in E-flat major, Op. 20
for violin, viola, clarinet, horn,
bassoon, cello, and double bass
ca. 40'

 This concert will be streamed
live on ARTE Concert. A production
of accentus music in coproduction
with arte and SRF/SRG.

How did Ludwig van Beethoven become a great symphonist? The Septet that he composed in 1799, on the threshold of a new century, marks a milestone on his path there. This large-scale chamber work, with its mixed instrumentation of winds and strings, essentially comprises an orchestra in miniature. Yet at the same time, Beethoven founded a new genre of ensemble music, one which many composers – from Franz Schubert through Johannes Brahms to Jean Françaix – were to follow with nonets, octets, sextets, or quintets. Beethoven's bright and entertaining Septet combines musical logic with catchy melodies, offering a spirited musical conversation. And it is precisely with this kind of exchange that the soloists of the LUCERNE FESTIVAL ORCHESTRA, who have dedicated themselves to making music in a spirit of friendship, are masters of their craft. They will also show this with the *Nannerl Septet*, which Wolfgang Amadé Mozart wrote in 1776, presumably for the name day of his sister Maria Anna: artfully playful music that radiates a festive mood as pleasurable as champagne.

“The church bells no longer strike; they resound”

Peter Conradin Zumthor

Peter Conradin Zumthor

Luzerner Glocken – con sordino
for 17 Lucerne church bells
A sound installation in public space
ca. 75'

Meeting Point and Starting Time:

Jesuitenkirche | 20.30
with a short introduction by
Peter Conradin Zumthor



They are Lucerne's largest instruments and shape the city's sound: the many magnificent church bells. And so the Swiss drummer and composer Peter Conradin Zumthor has chosen them as the main protagonists of a special sound installation that he has developed especially for "Live Is Life." The 75-minute performance invites you to take an evening walk through the city from the Jesuitenkirche, Peterskapelle, and Matthäuskirche to the Hofkirche St. Leodegar. Zumthor will transform the sounds of the 17 bells of these four churches by covering their clappers with various materials. "For me, one of the most beautiful things about church bells is the way they resonate at the end. What vibrates and fades away in the air after they strike contains a mysterious magic. We try to approximate the impossible: no striking, just the final resonance. The familiar sound of a bell takes on a different character, unfolds a new beauty, as if wafted from afar." And it is connected with the sounds of the city, where life has returned after weeks of coronavirus-caused closure.

Tuesday, 18 August
Recital Mauro Peter
19.30
KKL Luzern, Concert Hall
CHF 90/60/30
Event no. 20636

“In a song recital you are totally your own person”

Mauro Peter



Mauro Peter tenor
Helmut Deutsch piano

Robert Schumann
Liederkreis, Op. 39
after Joseph von Eichendorff
ca. 27'
Dichterliebe, Op. 48
Song cycle after Heinrich Heine's
Buch der Lieder
ca. 28'

The Music Groups:
Fatoumata Dembélé
JMO
Mirakolo
TBA



It's a home game for Mauro Peter. The young Swiss tenor, born in 1987, is not only a native of Lucerne: as a member of the Lucerne Boys' Choir, he also gained his first practical musical experiences here. But he was soon drawn to the wider world. And to the great international stages. Mauro Peter has become a regular guest at the Salzburg Festival, where he has appeared in such Mozart roles such as Ferrando in *Così fan tutte* and Tamino in *The Magic Flute*. He had an opportunity to work with the great Nikolaus Harnoncourt and has been a guest artist at La Scala in Milan, the Royal Opera House in London, and the Theater an der Wien. It is especially at Zurich Opera, to whose ensemble he has belonged since 2013, where he has emerged as an audience favorite. Mauro Peter's special passion, however, is singing lieder. For his Lucerne Festival debut, he will sing the two best-known song cycles that Robert Schumann composed, the Eichendorff *Lieder* and *Dichterliebe*. Accompanying him will be the celebrated lieder pianist Helmut Deutsch, Peter's former mentor at the Munich Academy of Music, who has since then become his longtime keyboard partner.

For more than 15 years, “In the Streets” has been an integral part of Lucerne's Summer Festival. Which is why it would be impossible to go without this popular world music festival during this special year. Four international groups based in Switzerland will be expanding our musical horizons over a period of five days. The singer Fatoumata Dembélé inspires with songs from her West African homeland. The quartet Mirakolo from Biel moves with clock-like precision from funky jazz to wild Balkan grooves. And the trio JMO tells stories from Africa and Europe, using bass clarinet, kora, and exotic percussion instruments. Every evening, from Wednesday to Saturday, the artists will perform open-air concerts in Lucerne's Old Town, followed by a late-night performance at the Sentitreff. The opening and closing events of “In the Streets” will take place on Wednesday and Sunday, respectively, on the Europaplatz, directly in front of the KKL Lucerne.

Wednesday, 19 – Sunday, 23 August
In the Streets
Europaplatz, Kornmarkt,
and Jesuitenplatz
Free admission

All Dates:
Opening Concert with all groups
19 August | 17.30 | Europaplatz
Kornmarkt & Jesuitenplatz
19 August | 19.00–22.00
20 – 22 August | always 18.00–22.00
Europaplatz
23 August | 14.00–16.00
Closing Concert with all groups
23 August | 16.00 | Europaplatz

Thursday, 20 August
Recital Valentine Michaud

19.30
KKL Luzern, Concert Hall

CHF 50
Event no. 20639

“The saxophone is very rich. You can do everything with it”

Valentine Michaud



Valentine Michaud saxophone
Akvilė Šileikaitė piano

Sergei Prokofiev
Sonata in D major, Op. 94
arranged for soprano saxophone by
Valentine Michaud
ca. 25'

Alexander Glazunov
Chant du Ménestrel, Op. 71
arranged for alto saxophone by
Valentine Michaud
ca. 5'

Kevin Juillerat
L'Etang du Patriarche
for piano and alto saxophone
ca. 8'

Francis Poulenc
Sonata for Oboe and Piano, Op. 185
arranged for soprano saxophone
by Valentine Michaud
ca. 15'

Edison Denisov
Sonata for Alto Saxophone and
Piano
ca. 11'

Only Sol Gabetta has previously achieved this remarkable double success: in 2017, the French saxophonist Valentine Michaud was awarded the Prix Credit Suisse Jeunes Solistes. Now she has also won the prestigious Credit Suisse Young Artist Award. And like Gabetta, Michaud is also looking forward to a bright future. The exceptional 26-year-old musician not only impresses with her stupendous virtuosity and enormous wealth of colors but is also curious and eager to experiment. She has commissioned numerous composers to write new works for her instrument and tries out unusual concert formats that aim to build bridges with other art forms; she even designs clothes and costumes for stage productions. Michaud will also demonstrate her versatility in Lucerne: in addition to original works by Edison Denisov and Kevin Juillerat, her own adaptations are on the program, including of Sergei Prokofiev's Second Flute Sonata, which was such a success that the composer himself was induced to write an alternative version for violin.

“Nothing works without passion”

Cecilia Bartoli

Friday, 21 August
Concert Cecilia Bartoli

19.30
KKL Luzern, Concert Hall

CHF 290/190/70
Event no. 20640

Les Musiciens du Prince – Monaco
Gianluca Capuano conductor
Cecilia Bartoli mezzo-soprano

**“What Passion Cannot
Music Raise”**
works by **George Frideric Handel**
and contemporaries
ca. 75'



Cecilia Bartoli takes her first name from Saint Cecilia, who is venerated as the patron saint of music. And the title of her program, “What Passion Cannot Music Raise,” which she has designed for Lucerne’s “Life Is Live” Festival, also refers to Santa Cecilia, since it comes from an aria contained in Handel’s *Ode for St. Cecilia’s Day*. In an interview with Bavarian Radio, Cecilia Bartoli described the passions that music can awaken in her as her “secret” and the recipe for success: “The most important ingredient is passion. What really gives us joy? Listening to music is certainly one of the sacred moments in life, and it is a time to do so together with others, not alone in front of the computer. Listening to music means sharing feelings, crying and laughing together. For me it is a kind of religion. Our soul needs the ecstatic moments that art gives us. We should cherish and nurture them.” As on this evening, when Cecilia Bartoli, together with the ensemble Les Musiciens du Prince – Monaco, which she founded, and the conductor Gianluca Capuano, performs uplifting and inspiring works by Handel & Co.

Saturday, 22 August
Recital Igor Levit 1
18.30
KKL Luzern, Concert Hall
CHF 120/80/50
Event no. 20641

“There would be no Beethoven without us. We are this music”

Igor Levit



Igor Levit piano

Ludwig van Beethoven

Piano Sonata
in D minor, Op. 31, no. 2
The Tempest
ca. 24'

Piano Sonata
in B-flat major, Op. 22
ca. 26'

Piano Sonata
in C major Op. 2, no. 3
ca. 26'

Piano Sonata
in C minor, Op. 13
Grande Sonate Pathétique
ca. 18'

“This Beethoven jumps up at us, grabs us by the ears, and thoroughly shakes us up,” Christian Wildhagen wrote in the *Neue Zürcher Zeitung* about Igor Levit’s complete cycle of the composer’s 32 piano sonatas at LUCERNE FESTIVAL, adding that the pianist would be the great new hope for the 2020 Beethoven Year. In the fifth of eight concerts comprising the cycle, Levit presents two of the best-known Beethoven sonatas. He will open the recital with the revolutionary *Tempest Sonata*, which builds all three movements up from an arpeggio. The heroic *Pathétique*, which Levit describes as “hard, black, definitive,” will conclude the program. In between, he will play Beethoven’s early work of genius, the C major Sonata Op. 2, no. 3. Its abundance, the composer himself remarked, would have been “enough to compose 20 pieces.” And the Op. 22 B-flat major Sonata similarly is in a class all its own, both technically and creatively. This is a work that plays idiosyncratically with the allure of speed and wild accents.

“They sit on the edge of their chairs”

Riccardo Chailly on the LUCERNE FESTIVAL ALUMNI

Sunday, 23 August
LUCERNE FESTIVAL ALUMNI
11.00
KKL Luzern, Concert Hall
CHF 50
Event no. 20642

Ensemble of the LUCERNE FESTIVAL ALUMNI
Baldur Brönnimann conductor
Valentine Michaud saxophone

Barblina Meierhans
new work
world premiere
ca. 10'

Nadir Vassena
materia oscura
for saxophone and ensemble
ca. 19'

Oscar Bianchi
Contingency
for ensemble
ca. 20'



The past few months have shown that our lives cannot be planned completely but are determined by things unforeseen and random. What is possible can also come to pass. In this connection, sociologists and philosophers like to speak of contingency. Oscar Bianchi has elevated such unpredictability – or, to put it in more positive terms, openness – to a productive principle: Sudden disturbances, unexpected twists, and sounds that cannot be precisely controlled characterize his large ensemble piece *Contingency*. Bianchi is one of three representatives of a new generation of Swiss composers whom you can encounter in this matinee concert – introduced by LUCERNE FESTIVAL ALUMNI from Switzerland and nearby countries. In her score written especially for this concert, Barblina Meierhans takes up the Festival theme “Life Is Live” and the experience of social distance: with spatial music in which a solo wind player interacts with the rest of the ensemble. And for Nadir Vassena’s *materia oscura*, saxophonist Valentine Michaud, winner of the 2020 Credit Suisse Young Artist Award, joins the ensemble.

With the friendly support of Pro Helvetia, Arts Council of Switzerland
Swiss Re – Partner LUCERNE FESTIVAL ALUMNI

Sunday, 23 August
Recital Igor Levit 2

17.00
KKL Luzern, Concert Hall

CHF 120/80/50
Event no. 20643

“The work is sacred, but humanity is free”

Igor Levit



Igor Levit piano

Ludwig van Beethoven

Piano Sonata in D major, Op. 28

Pastorale

ca. 25'

Piano Sonata

in G major, Op. 31, no. 1

ca. 25'

Piano Sonata

in E-flat major, Op. 27, no. 1

Sonata quasi una fantasia

ca. 15'

Piano Sonata

in C-sharp minor, Op. 27, no. 2

Sonata quasi una fantasia

ca. 14'

USEFUL
INFORMATION

Igor Levit concludes the sixth part of his excursion through the cosmos of Beethoven's 32 piano sonatas with the famous *Moonlight Sonata*. Its nickname, incidentally, did not come from the composer but occurred to the poet Ludwig Rellstab while rowing across Lake Lucerne at night, when the waves gently rippling over the lake reminded him of Beethoven's music. The first movement in particular, which probably gave Rellstab this idea, is one of Beethoven's best-known pieces. Levit believes that its familiarity fades away the more closely one studies it: "The goal is this: I always try to get back to the beginning," he explains. "I don't go onstage to live up to the expectations of the big hit that comes to mind when you say 'Moonlight Sonata.'" Even in such familiar music, there is still something new to discover. The rest of the program in any case contains less frequently heard surprises, such as the Sonata in G major, Op. 31, no. 1, which Levit considers "crazy" with its "incredibly humor-filled second movement, funny in the best sense of the word and imitation operetta. It's almost a caricature."



Venues

- KKL | KKL Luzern, Europaplatz 1, Luzern
- E | Europaplatz
- HK | Hofkirche (Church of St. Leodegar), St.-Leodegar-Strasse 6, Luzern
- JP | Jesuitenplatz
- JK | Jesuitenkirche (Jesuit Church), Bahnhofstrasse 11a, Luzern
- K | Kornmarkt
- MK | Matthäuskirche (Church of St. Matthew), Hertensteinstrasse 30, Luzern
- P | Peterskapelle (Peter's Chapel), Kapellplatz 1a, Luzern

Ticketing Information

DATES FOR TICKET SALES

Life Is Live | 14 – 23 August 2020

Online ticket sales	begin on 13 July 2020, 12.00 noon (Swiss time) lucernefestival.ch
Mail and fax sales	begin on 13 July 2020, 12.00 noon (Swiss time) ticketbox@lucernefestival.ch Hirschmattstrasse 13 P.O. Box CH-6002 Luzern
Telephone sales	begin on 14 July 2020 +41 (0)41 226 44 80 Mon – Fri from 10.00 am to 12.00 pm

Information on Wheelchairs

The main concert hall of the KKL Luzern has six wheelchair spaces with a good view of the stage, which are available on special terms. The Festival cannot ensure that accompanying persons will receive a seat in the same price range or in the general vicinity. You can access the KKL Luzern through ground-level doors directly into the foyer, from which elevators give you access to all levels of the building. Wheelchair-accessible restrooms are located near the cloakrooms on the downstairs level. Should you require help, please do not hesitate to contact us. Our local staff is always available to help with questions and problems.

Read the Program Booklet before the Concert

You may purchase your program booklet online in PDF form starting about seven days before the event in question. Each concert's detail page on our website has a direct link where you can purchase and download the PDF.

Audio and Video Recording

For all LUCERNE FESTIVAL events, customers are strictly prohibited from making visual or audio recordings, including even for private use. Failure to comply will result in expulsion from the event venue. LUCERNE FESTIVAL makes audio and/or video recordings of certain performances. With the purchase of a concert ticket, the customer understands that LUCERNE FESTIVAL also uses recordings in which it is possible that he or she may appear.

General Terms & Conditions

The General Terms & Conditions may be found at lucernefestival.ch.

Information

LUCERNE FESTIVAL
Ticketing & Visitor Service | P.O. Box |
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BEETHOVEN FAREWELL

with Patricia Kopatchinskaja and Igor Levit

20 – 22 November 2020

Works by **Leoš Janáček**, **Charles Ives**, **György Kurtág**
... and of course **Ludwig van Beethoven**

Info: lucernefestival.ch

Our Safety Guidelines and Plan: Key Considerations for Your Visit

Ticketing & Ticket Office

Tickets may be purchased in advance online via the LUCERNE FESTIVAL website, by writing to ticketbox@lucernefestival.ch, or by telephoning +41 (0)41 226 44 80. When you purchase a ticket, we record your personal data (last name, first name, telephone number, e-mail, and place of residence) for the contact tracing that is required by the authorities. The data will be kept for 14 days for purposes of contact tracing and will then be deleted. When purchasing tickets, you expressly confirm that you understand selling or giving away purchased tickets is not permitted. Ticket purchasers must be present on site and, if necessary, be able to provide the contact details of the users of all other tickets that they have purchased. On admission, appropriate checks can be carried out by the KKL Luzern. Visitors attend concerts at their own risk.

Admission

During admission to the concert, a minimum distance of 1.5 meters (c. 6 feet) must be maintained in the outer area, and large gatherings of people must be avoided. Ticket inspection will be carried out at the entrance to the KKL Luzern and repeated at the Concert Hall entry. Disinfectant dispensers are available at each entrance. Admission begins 45 minutes before the start of the concert; there will be no late admission. Please use the entrances that have been specified and take your seats in a timely fashion.

Cloakroom

There is a cloakroom requirement. Baggage items will be accepted free of charge until further notice.

Face Masks

It is mandatory for the protection of all concert guests to wear a face mask from the time of entry into the building, in the foyers, and until you have taken your final seat, as well as when you leave the seat until you exit the building. Masks will be distributed free of charge on site if required. All employees in the building will also wear masks.

Intermissions & Concert Bar

The concerts will take place without intermissions. A concert bar in the indoor area is currently not being operated. You are cordially invited to enjoy the culinary offerings of the KKL Luzern's restaurants before and after the concert.

Important Note

This overview does not comprise the complete KKL safety guidelines and plan.

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