Dear Music Lovers,

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,

Michael Haefliger
Executive and Artistic Director
LUCERNE FESTIVAL
## 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

**Sat 15.08.** 18.30 | KS LUCERNE FESTIVAL ORCHESTRA 2  
LUCERNE FESTIVAL ORCHESTRA | Herbert Blomstedt | Martha Argerich  
Beethoven

**Sun 16.08.** 14.30 | KS NZZ Podium (in German)  
Patricia Kopatchinskaja | Karin Mölling | Walter Kielholz | Martin Meyer et al.  
“The Coronavirus Era”

**Mon 17.08.** 20.30 | JK “The Bells of Lucerne”  
“Luzerner Glocken – con sordino”  
A sound installation in public space by Peter Conradin Zumthor

**Tue 18.08.** 19.30 | KS Recital Mauro Peter  
Mauro Peter | Helmut Deutsch  
Schumann

**Wed 19.08.** 17.30 | E “In the Streets” – Opening Concert  
Fatoumata Dembélé | JMO | Mirakolo | TBA

**Thu 20.08.** 18.00 | JP/K “In the Streets”  
Fatoumata Dembélé | JMO | Mirakolo | TBA

**Fri 21.08.** 18.00 | JP/K “In the Streets”  
Fatoumata Dembélé | JMO | Mirakolo | TBA

**Sat 22.08.** 18.30 | KS Recital Igor Levit 1  
Igor Levit  
Beethoven

**Sun 23.08.** 11.00 | KS LUCERNE FESTIVAL ALUMNI  
Ensemble of the LUCERNE FESTIVAL ALUMNI | Baldur Brönnimann | Valentine Michaud  
Meechans, Vassena, Bianchi

**Venues:**  
KXL Luzern: E Europaplatz | KS Concert Hall  
Additional venues: JK Jesuitenkirche | JP Jesuitenplatz | K Kornmarkt
THANK YOU

LUCERNE FESTIVAL says

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 YOU!

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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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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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Thanks to this special Summer Festival, Herbert Blomstedt, the grand old man among conductors, is at 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.
The more often you play a work, the more you discover

Martha Argerich

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.

“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?
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.

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, Matthäuskirche, and 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.
“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’

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.

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.
“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. 17’

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

Kevin Juillerat
L’Etang du Paternière
for piano and alto saxophone
ca. 8’

Francis Poulenc
Sonata for Oboe and Piano, Op. 185
arranged for soprano saxophone by Valentine Michaud
ca. 17’

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

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.

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.
"There would be no Beethoven without us. We are this music"
Igor Levit

"They sit on the edge of their chairs"
Riccardo Chailly on the LUCERNE FESTIVAL ALUMNI

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.

"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.

With the friendly support of Pro Helvetia, Arts Council of Switzerland
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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.”
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.

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Life Is Live | 14 – 23 August 2020

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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
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Mon – Fri from 10.00 am to 12.00 pm

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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

Our Safety Guidelines and Plan: Key Considerations for Your Visit

Ticketing & Ticket Office
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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.

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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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