

The Eastman **Case Studies**

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The International Beethoven Project



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The International Beethoven Project

George Lepauw founded the International Beethoven Project in 2009, in connection with premiere performances of a “lost” piano trio by Ludwig van Beethoven. Riding the success of the rediscovered work, he established an annual Beethoven Festival in Chicago, which offered not only outstanding classical music performances but also dance, poetry, film, and visual art in a casual atmosphere. Positive reviews from the first two festivals paved the way for an ambitious undertaking for the 2013 Beethoven Festival. Despite the artistic success, overall income fell short as many donor pledges failed to materialize. A public outcry in defense of the unpaid musicians sullied the reputation of the festival. The case culminates in the wake of the negative press.



This case study was prepared by Alyssa Barna (University of Minnesota). *The Eastman Case Studies* are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making. Some names and identifying details may have been changed to protect the privacy of individuals.

George Lepauw: Musician and Philosopher

George Lepauw began his musical life at an early age through his upbringing in a talented family in France. A separate penchant for organizing and entrepreneurship started in college, as the leader of the French Cultural Association at Georgetown University. Though a relatively small-scale experience, George saw how the association grew beyond just a student club to an organization connected with the larger cultural ecosystem of Washington D.C. Following his experience in the nation's capital, he returned to his musical roots, enrolling as a master's degree student in piano at Northwestern University near Chicago. Procuring his musical skill in graduate school, George also took time to forge relationships within the Chicago musical community. He continued his calling as an entrepreneur and cultural baron, launching the *Journal of a Musician*, a periodical inspired by the famous music criticism journal *Neue Zeitschrift für Musik*, co-founded by composer Robert Schumann.¹

The self-published *Journal of a Musician* began to address an issue about which George had become concerned, even from this early stage in his musical

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career. Namely, in the classical music concerts he attended, audiences appeared highly disengaged with performances. He wondered if a lack of knowledge regarding cultural and historical context contributed to this disconnect between classical musicians and their audiences.

As George gained more experience as a classical musician and started thinking more deeply about

the future of the arts, he also became acquainted with the dynamics of fundraising and the financial pressures of nonprofit organizations. He realized that classical music organizations in the United States—both large and small—continue to rely on large gifts and donations from a select few wealthy donors. With federal funding to the arts in a notoriously unpredictable state, arts and cultural organizations are forced to reach out to affluent prospects to supplement revenue from ticket sales.

In George's mind, this grant- and donor-based model was a form of gatekeeping. Unsurprisingly, the tastes of the donors tend to dictate the relatively conservative programming and repertoire that persists in musical communities even today. The high stakes of grantmaking likewise discourages classical musicians from collaborating outside of the confines of the genre or otherwise extending the boundaries of their art, with rare exceptions. Meanwhile, the model also signals to groups outside of the Western classical art music sphere that they are not welcome, again beholden to patrons as the arbiters of taste.

A Lost Beethoven Trio

In 2007, George Lepauw was presented with the opportunity to study and premiere a “lost” work—a piano trio written by Beethoven, which was offered to the young pianist through a chance encounter with Dominique Prévot, the leader of the organization Association Beethoven France, who led him to the Beethoven scholars in charge of the authentication of the piece. The work was Beethoven's *Piano Trio in E-Flat Major* (Hess 47), his arrangement of his *String Trio in E-Flat Major*, op. 3. It had never been performed in public before.

The “Beethoven Project Trio” premiered the new chamber work, and rave reviews followed their performances in 2009 and 2010 in Chicago and elsewhere. George played piano in the group and was flanked by violinist Sang Mee Lee and cellist Wendy Warner. The Chicago Stradivari Society loaned coveted

¹<https://thejoam.com/>

Stradivari and Guarneri instruments for the premiere performances. Subsequently, the trio recorded the work (as well as others by Beethoven) with assistance from the French and German consulates in Chicago and with the support of individual donors and of Cedille Records, the independent label that released the recording.

George considered the implications of his ad hoc project. If the Beethoven Project Trio was to build on its success and remain relevant—and more importantly, if he wanted to leverage the success of the trio for broader projects down the road—organizing and fundraising on a larger level would be necessary. The concern for the future of the trio and of George's ideas for concert productions and festivals was the basis for formally founding the International Beethoven Project (IBP) in 2009. As a nonprofit organization, the IBP would be able to continue performing and recording, while expanding its network and opportunities. The organization already raised approximately \$50,000 in its first year to aid in the concert productions, a short documentary film about the new Beethoven trio, and a recording. Among the group's donors were even direct descendants of some of Beethoven's own patrons.

Incorporation and First Festival

One year after its founding, the International Beethoven Project was already at a crossroads. Having fulfilled its initial goals, members of the trio moved on to other projects, and George was left contemplating the future of a fully-formed organization riding a big wave generated from the lost Beethoven work. He wryly noted that one “cannot have a new premiere by Beethoven every year.” How could the IBP draw audiences without the sensation of the 2009 premiere? George returned to his instincts as a musician, which involved sparking the curiosity of audiences and promoting musical history and culture. It was these motivations that prompted the idea of a music festival honoring not a single work but works infused with the spirit of Beethoven. Such a festival could also be the performed manifestation of his beliefs

in modern culture and the fine arts, as expressed in the *Journal of a Musician*. George envisioned a festival setting in which attendees could have an immersive experience—one where the focus of the audience was not only on performances of classical music but also on visual art, ideally creating a casual and welcoming setting to all through extensive education, provocative venues, and plenty of food and beverage. The inaugural International Beethoven Project's *Beethoven Festival: Man and Muse* took place in September 2011.

Beethoven's name stood at the forefront of the festival both in name and in repertoire because of his towering and complicated role in classical music. He is viewed simultaneously as a traditionalist and a modernist, but moreover, is universally recognized and respected by musicians and audiences. The composer's reputation, however, is in no need of promotion or rehabilitation. As an avid performer of Beethoven's works with commanding knowledge of music history, George programmed music by the 19th-century giant as well as repertoire that embodied the cultural values held by the IBP. He further commissioned new artists for the festival, in both the musical and visual arts. The diverse inaugural program spanned five days and included musical performances that ranged from Bach to contemporary jazz and improvisation. Dance, film, poetry, and lectures rounded out the scope of the fine arts on display. To advance educational initiatives and cultural connections within the city of Chicago, the festival took place away from the traditional concert hall, at the Chicago Urban Art Society's headquarters in a former Radio Flyer factory, a venue in the ethnically diverse neighborhood of Pilsen.

The diverse inaugural program spanned five days and included musical performances that ranged from Bach to contemporary jazz and improvisation, plus other artistic offerings.

The press for the 2011 Beethoven Festival was positive and encouraging. The week's events were broadcast live by classical music radio station WFMT in Chicago, and reviews in the city's two leading newspapers, the *Chicago Tribune* and *Chicago Sun-Times* as well as Chicago's *Time Out Magazine*, praised George's bold idea for the festival as well as the performances themselves. Audiences enjoyed the varied events not only because of the quality of programming and high standards of the musicians, but also on account of the relaxed, comfortable, and diverse atmosphere that the festival provided (**Appendix 1**). The budget for the 2011 festival was approximately \$70,000, and George set his sights high for future fundraising based on the outpouring of support that followed the first festival. In 2012, the young entrepreneur was named "Chicagoan of the Year" for classical music by the *Chicago Tribune*, wherein journalists noted his musical and artistic contributions to the cultural fabric of the city.²

2012 Festival: Lessons Learned

Reactions to the festival were so positive that George began receiving requests for participation—of both the performance and administrative sort—for forthcoming productions. Feeling that he needed all hands on deck to accomplish his vision, George optimistically accepted the assistance, even if not all people were equally qualified for work with the organization. He assumed they would learn in time from experience. Few of the organizational staff of the inaugural festival were paid, most volunteering their time. As it relates to his vision for advancing the festival, George noted: "You can't think in ambitious terms if you are solely focused on paying administrators and volunteers who were, for the most part, musicians who bought into this project themselves." At the root of all this was an artist's idealistic vision of what the classical music world could look like and a deep desire to show that it was possible to realize it. George's financial approach was to encourage his team to dream big, and then to put a cost to it. From there he would try to work out, with his board, financial administrators and

fundraisers, how to make that vision a reality. Where it seemed impossible to make certain things happen, he would either scale down or entirely strike programs from the festival lineup.

The word was out about the IBP Beethoven Festival, however, leaving the enterprising pianist with some crucial decisions on subsequent artistic offerings. While in some ways trying to compete on the same level as other international music festivals, George could not accept assistance in 2012 from all who sought involvement nor could he schedule all of the artists he might like: "In proportion to our success were also the disappointed people that weren't invited." He and his small staff were grateful for the wide interest in the festival, but those angling to be included—both as organizers as well as artists and musicians—were not all in step with George's specific goals and aspirations for the festival's future. In George's mind, making choices that don't please everyone was an important part of his role in leading the IBP.

The 2012 festival took place on the other side of Chicago, at The People's Church north of the city's downtown, with a specific theme of "Revolution." Similar to the inaugural Beethoven Festival in Pilsen, The People's Church represented another unconventional venue that promoted cultural expansion. The organization and festival were committed to two facets of this expansion: bringing traditional classical audiences to new

neighborhoods to experience the repertoire in a new setting, while also drawing in new listeners to the festival. In discussions about outreach to those who lived in the neighborhood, George noticed some

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² <https://www.chicagotribune.com/entertainment/music/ct-ae-1230-coty-classical-20121227-column.html>

reticence in the local residents' involvement. Some neighbors were worried that the Beethoven Festival—with its emphasis on Western classical music, fine arts performances, and food trucks—heralded an “advance battalion” of gentrification within their community. These local sentiments made the festival staff especially mindful of the work they were doing within the neighborhood. They redoubled efforts to stay nested within the ongoing discourse of the community rather than to imply that the festival's classical music traditions had all of the answers.

Any reservations about the location of the festival were allayed by the swell of financial support that the IBP received for its 2012 iteration. Riding the momentum of the inaugural year, George and his team raised nearly

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\$300,000 to produce the 2012 festival, a more than fourfold increase in funding. The support came from a variety of sources; however, the greatest increase in funding came from private donors who individually pledged large sums to the second annual festival.

Following the immense success of the 2012 festival, even more than in 2011, the press lauded George's artistic endeavor

and his rise to fame for the Beethoven project more generally, not just for the annual September event. The festival featured standout classical performers from the likes of violinist James Ehnes, cellist Amit Peled, pianist Andrew Armstrong, and an appearance by classical music executive Zarin Mehta who received that year's Beethoven Spirit Award given by the IBP. The festival also programmed contemporary artists and composers, such as the works of Dutch composer Jacob TV followed by jazz performances and an electronica dance party. It also featured a fully-staged

production of Beethoven's only ballet, the *Creatures of Prometheus* (op. 43), in its Chicago premiere with stars from the Joffrey Ballet (**Appendix 2**). *Chicago Tribune* classical music critic John Von Rhein commented positively in the days immediately following the 2012 festival, with the headline “Richly stocked Beethoven Fest is city's best-kept cultural secret, so far.”³ At the close of 2012, von Rhein acclaimed the Beethoven Festival success in a headline “George Lepauw makes Beethoven belong to Chicago,” noting that the pianist and entrepreneur helped create a banner year for classical music in Chicago (**Appendix 3**).⁴

Promises of the 2013 Festival

With two successful festivals under his belt, George and his team aimed for new heights, setting a fundraising goal of \$350,000 for the third annual festival in 2013. While this figure was the loftiest yet and closer to the \$500,000 ideal he envisioned for future festivals, it was still conservative for a fully-produced festival of this scale. George asserted that the “costs of culture” are much higher than the public perceives.

A major donor of the 2013 festival was businessman and philanthropist Charles B. Danyew, who had only modestly financially supported the festival in 2012 but notably contributed to the Beethoven Project Trio. Through his eponymous foundation, Danyew pledged a hefty matching grant of \$100,000 to the festival in 2013. Not only did the Danyew Foundation provide crucial financial support for the IBP, but Danyew's wife also eagerly participated in the organization of the 2013 events, and Charles was named honorary chairman of the board. Charles was so committed to the vision of the festival that he privately told George that if the funds for the 2013 festival ever came up short, he would be there to help. With this valuable guarantor on board, George and the team planned the most ambitious festival in its short history, and developed programming around the theme “Love.”

³<https://www.chicagotribune.com/entertainment/ct-xpm-2012-09-11-ct-ent-0912-classical-beethoven-festival-20120912-story.html>

⁴<https://www.chicagotribune.com/entertainment/ct-xpm-2012-12-27-ct-ae-1230-coty-classical-20121227-story.html>

The Beethoven Festival was again re-situated for 2013, now at the Merit School of Music in Chicago. Unlike previous festivals, the Merit School is embedded in Chicago's West Loop neighborhood, which at the time was slowly becoming trendy, transitioning from a barren industrial area to a thriving bar, restaurant, and condo-filled area, which has now reached its fashionable peak. Hoping to awaken public interest in its school and neighborhood and to set itself apart among classical music proponents, Merit administration approached George several times about hosting the forward-thinking festival. The decision to host further hinged on the promise of bigger audiences, ones accustomed to the prestige of classical culture. George and his team ultimately selected the Merit School because of its facilities and accessibility, as well as its ability and promises to promote the events with the school's wide network of students, patrons, and donors. Encouraged by potential new audiences, pledges of financial support, and logistical support, George and his team scheduled the festival for September 7–15, 2013, and the Merit School was on track to have a large footprint over the week's events. The 64-page program included full-page advertisements for the school, and the vast majority of musical and artistic events were scheduled to take place at Merit.

The promise of the Merit partnership did not materialize as festival planners had expected. In the run-up to the 2013 event, the school was not holding up its end of the bargain: by all accounts, advertising and announcements were practically nonexistent. Reportedly, Merit only established contact with its network of students, audiences, donors, and board members just days before the festival began. The seeming neglect of responsibility by the school was especially alarming since school leaders were the ones who contacted George and the festival team in good faith to host the festival in the first place. Being their first experience with Merit, George and his colleagues were blindsided by the school's administrative letdown and could not have predicted its low level of

participation. George and his team placed the failure of the school to fulfill its end of the bargain in part on what they perceived as internal disagreements within the school's administration on how to promote the festival, as well as on some communication issues within their structure.

As the September 2013 festival drew near, George was already growing concerned about whether the events would break even in ticket sales and whether the fundraising goal of \$350,000 would also be met. But with Danyew's commitment to aid in a shortfall situation, the festival went forth with its plans for numerous performances from all artistic media. The opening night ball, following an opening performance of Bach's *St. John Passion* conducted by Matthias Pintscher at the Chicago Temple, was themed as a masquerade, in which donors, musicians, and audiences commingled and set the tone for the rest of the "Love"-themed festival. Though the festival was in full swing, the fundraising goal would not be met, and it also became clear that the events were pushing the top of the budget, nearly \$400,000 in expenditures.

Working with donors proved to be a complicated process that needed to be handled carefully. George knew that donor pledges could not be treated like contracts, wherein they would be obligated to fulfill monetary promises. Without contracts, it was therefore not possible for the IBP to pursue any legal action against donors whose pledges were not converted into contributions, before, during, or after the production of the 2013 festival. The shortfall could not be pinned on a few individuals. Multiple donors who made significant pledges to the 2013 Festival failed to deliver in part or completely, and the IBP team calculated that they had raised only about \$315,000, or \$85,000 short of their needs. Debts would have to persist following the event.

The optics made matters worse now that the Beethoven Festival was in the spotlight more than most arts organizations. *Crain's Chicago Business* reported in

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late 2014 that only 20% of the IBP's income came from ticket sales—a conspicuously low percentage for most nonprofit arts organizations, due in part to the festival's favorable pricing levels for audiences. This was an effort to democratize access to classical music, one of the selling points to foundations and donors.⁵ The lower-priced admissions in turn placed greater emphasis on donations and grant funding. When several pledges did not come through, it sent shock waves through the festival's income statement. George reflected: “The reality is that I did not have a big enough donor network, or enough of a safety net, and I shouldn't have trusted everyone.” Notably absent in the narrative of such financial shortfall was Charles Danyew: while his \$100,000 pledge arrived to cover, in part, the costs of the 2013 festival (along with its corresponding match by other donors), the handshake agreement between George and Danyew was not honored in the end. When it became clear that the festival was short on cash, George approached Danyew about his commitment to help with the remaining debts through another donation or a loan. Danyew declined to help, and of course there was no contractual agreement for possible recourse.

Despite the financial losses of the 2013 festival, the press again responded positively to the week's events at the Merit School. The *Chicago Classical Review* was not atypical: “The best way to experience the dauntingly ambitious and wildly packed Beethoven Festival is to do a full immersion if possible and try to hit as many events in a single day and night. The introductions by pianist/artistic director George Lepauw and other performers set the scene, and there is a relaxed salon-like informality about the proceedings

that invites longer listening sessions.”⁶ Critics were specifically interested in the presentation of famous international names from the classical world, such as pianist Christopher O'Riley, appearing as regularly as featured artists from Chicago. Musical contributions by Chicagoans ranged from classical chamber works to artistic and gallery showcases, as well as jazz and popular music. George's overall goals were intact after three festivals: his spirited revival of classical music for new audiences, scaled upward each year, had made a vast impression in the Chicago arts landscape, even if expenses far exceeded projections in 2013.

Festival Fallout

By falling short of the \$400,000 needed to finance the 2013 festival, the International Beethoven Project team was unable to compensate many festival participants in full, including musicians, artists, staff, and other contracted individuals. About 30% were paid in full by the festival's end. George never paid himself for the event (nor for previous festivals), and any trickle of income that came in after the 2013 festival was used to pay the many participants who were still owed money. Charles Danyew and his foundation continued to remain silent on the issue and refused to help as promised; George eventually surmised that neither Danyew nor his foundation would be a viable source of funding in the future. George wondered how their relationship seemingly soured overnight and attributed the last minute changes to unspoken interpersonal issues. The festival's remaining debts were quiet in the public sphere for several months while George scrambled to fundraise for the completed event. It was a dubious proposition for donors, to be

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⁵<https://www.chicagobusiness.com/article/20141213/ISSUE03/312139996/the-head-of-international-beethoven-project-hopes-to-revive-music-fest-in-chicago>

⁶<https://chicagoclassicalreview.com/2013/09/how-to-stuff-a-wild-beethoven-festival/>

sure, though some generously contributed extra to help lower the debt. Meantime, begging for their patience, George reassured musicians and artists that they would indeed be paid as soon as he was able.

A 2014 Beethoven Festival needed to be planned and scheduled. George reasoned that if he took a hiatus with the festival, donors would almost certainly stay on the sidelines. Having an event secured would at least present an opportunity for fundraising, and potentially a chance to pay off debts. Knowing that some of the fundraising for next year's festival would effectively have to cover unpaid expenses from 2013, George set the 2014 festival budget conservatively at \$150,000. The idea behind this figure was that the festival would return to smaller, more intimate events and a budget of \$70,000, echoing the 2011 festival. The extra \$80,000 in fundraising would indeed be directed to clearing all remaining debts from 2013 and potentially enough for a cash reserve to prevent unforeseeable problems.

Because George was planning the 2014 festival in part as a means to repay debts, communication with musicians from 2013 and those set to perform in 2014 was kept to a minimum. Musicians who were owed remuneration were told a new festival would not occur before they were paid in full. Meanwhile, George used his discretion in hiring musicians for 2014 festival, which was announced in June of that year. Upon that announcement, musicians associated with the festival began going public expressing frustration on social media about those who had still not been paid in full. This image of unpaid musicians of sparked outrage in the Chicago classical music community, and the story spread in artistic circles throughout the country.

Suddenly, George and the festival more generally came under fierce scrutiny. Individual musicians began to speak out, sharing both their anger but also deeper reflections on this familiar plight for many self-employed musicians. How could musical artists place trust in entities that may not fulfill the terms of their contracts? The news soon hit a widely read classical

music blog, *Slipped Disc*. The blog's author Norman Lebrecht reached out to George for comment, the latter defending his choice to proceed with the 2014 festival. But George also took the opportunity to apologize for the unforeseen circumstances and to thank those who had supported the festival and the vision of the IBP.⁷

Musician contracts for the Beethoven Festival were not negotiated through the local union (the Chicago Federation of Musicians) but this group waded into the waters of the controversy nonetheless. Relying on the public grievances and without contacting George, Gary Matts—president of the CFM from 2005 to 2016—wrote two letters (**Appendix 4**). In the first, he addressed George and denounced the 2014 festival, calling attention to the debts owed to local musicians. The second letter contained a scathing critique of the festival and the IBP; it was addressed to the musicians involved in past festivals, the scheduled 2014 festival, as well as the greater Chicago musical community. In this message, Matts admitted that there was no official action that the union could pursue because the Beethoven Festival was not a “union job.” However, he encouraged local ensembles and musicians contracted for the 2014 festival—just three months away—to decline invitations to perform or withdraw if they had already accepted work and called for the outright cancellation of the festival.

As a result of this letter and other negative press, a number of musicians sent emails to George withdrawing their participation in the upcoming festival. George met with Matts in person to discuss the ongoing situation. He explained that the open letters were doing more harm than good, effectively neutralizing

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⁷<https://slippedisc.com/2014/06/chicago-cant-pay-for-its-beethoven/>

the Beethoven Festival and curtailing possible gigs in the future. George asked the president to revise and reissue his statement based on this discussion, but Matts refused. WFMT radio in Chicago seemed to pile on the censure of the IBP, airing damning statements about George's enterprise in their effort to "support the community." George pleaded for airtime to state his case in support of the arts, but the station turned him away. The IBP had been a loyal client of WFMT since 2009, paying hefty fees for advertising; WFMT had also broadcast festival concerts.

Throughout the summer of 2014, amid attempts to raise funds for both current festival and past debts, George was essentially "blacklisted" in the Chicago musical community. No doubt his relationships with donors were strained as well, not only with influential icons such as Charles Danyew but also with donors who gave smaller amounts. Due to the overwhelming negative press and media response beginning in June, as well as the sudden withdrawal of many musicians, ensembles, and participating venues, George eventually canceled the 2014 festival in August, shortly before it was to begin.

Response from the International Beethoven Project and Festival

In the wake of bad press and musician blacklisting, George still struggled with the question of how the debts from 2013 would be paid. The festival could have continued on a smaller scale, but with players rescinding their commitments to perform, participation

appeared to be minimal, and the clouds surrounding the festival might have affected attendance. After being touted as a beacon on the Chicago music scene, George found himself in a place of distrust with his musicians at home. Not all were turned against him though; there were still many supporters who sympathized with the festival's struggles in 2013.

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Questions swirled in George's head. How could he regain the trust of the musical community of Chicago and beyond? What would the future of the IBP look like, and how can the organization learn from its one-time financial shortfall? What changes could be made to the organizational and fundraising strategies to ensure the festival's solvency? George weighed options for how events produced by the International Beethoven Project might proceed. He wondered whether an "UnFestival" in private spaces and homes would be a possibility to restore his enterprise. On the fundraising front, he considered crowdfunding websites as an opportunity for development. Despite the financial setback of his 2013 festival, George was eager to revive the festival and preserve the overarching goals of bringing classical music to new audiences through accessible, culturally sensitive, and artistically diverse programming.

APPENDIX 1

Beethoven Festival: 2011 Program Excerpts

Beethoven Festival 2011



Carly Ivan Garcia, 2011

Welcome to Beethoven Festival 2011!

Celebrating Beethoven as Man and Muse

How incredibly thrilled and moved I am by all the incredible people that have come together to create this inaugural Festival of the International Beethoven Project, with our tremendous partners of High Concept Laboratories and the Chicago Urban Art Society! After years of dreaming of doing a festival, somewhere in the world, and a few months and weeks of intense preparation, here we are all, in our magic Festival Hall, in Chicago, Illinois...

Chicago has been great to me. It is where I founded the International Beethoven Project, through which we presented the historic Beethoven World Premiere Concert of a rediscovered piano trio by the composer, March 1, 2009 at the Murphy Auditorium, with the Beethoven Project Trio (myself at the piano, violinist Sang Mee Lee and cellist Wendy Warner) performing. If it had not been for the success we received then, and the incredible excitement people showed for "new" Beethoven at that time, I would never have been able to conceive and build a festival like this. So this time, instead of "new" Beethoven, we present Beethoven "anew," in a radical setting meant to start a conversation about Beethoven and what he means to us now, and how he can inspire us today.

And clearly, he still holds sway: a Festival Hall filled with brand new portraits of Beethoven, the sounds of 20 new works of music directly inspired by Beethoven's Ode to Joy, not to mention new films, dance, and more. And of course, so much great music by Beethoven and composers who either inspired him or who followed in his footsteps.

My musical concept for the Festival was to present Beethoven without presenting only Beethoven! Music by composers that came before as well as after him give context and perspective on how Beethoven's music was and remains unique to this day, even amidst examples of some of the best works by other great composers. There is a good mix of early Beethoven (his Piano Quartet WoO 36 in C Major, composed when he was only twelve or thirteen before Mozart had even composed his beloved Piano Quartets a year later), as well as some examples from all major periods of his life, including the revolutionary "Eroica" Symphony and his Grosse Fuge, arranged for piano duet and written a year before his death in 1827. All of these help to bring a more complete understanding of Beethoven's musical output.

Growing up in Paris, France, I became aware very early on by the way the arts came together to create the beautiful city that is Paris today. There is art everywhere, and not just in museums. It permeates every street and every building, every café and flower shop. And it isn't just architecture, but also movement and sound, ballet and music, painting and sculpture, literature and poetry. It is this rare combination of the whole that makes Paris... Paris. It inspires!

It is from this personal experience that I have grown to believe that a better world can exist if and when people feel inspired together. Culture, and artistic expression in its widest sense, are the very foundation of inspiration, and thus of a better world. And this is what draws me the most to Beethoven, because he also understood the vital importance of what he set himself out to accomplish through music: to provide a source of lasting inspiration that would help carry humanity to a more peaceful state. Beethoven's music was intended to serve the loftiest ideals, and his greatest works are true wonders of this world.

Here we are now, combining arts to create a whole experience. My hope is that you can soak it all in and spend time with us as if you were in our own home. And this home was created by artists of all backgrounds for you! This is our world of dreams, expressed. And this experience is intense, but short! If you are as inspired as we are by this whole experience, do call up your friends and have them come later tonight, or tomorrow...

Without my dedicated and extremely talented Beethoven Festival 2011 Executive Team, this could never have become a reality. And to all the wonderful artists and musicians who have come together around this project, a huge thank you.

And lastly, thank you for being here today and being part of this journey! It would not be possible without your support and presence.

George Lepauw

Artistic Director of Beethoven Festival 2011
President of International Beethoven Project

WEDNESDAY SEPTEMBER 14

OPENING CONCERT | 4PM

- BEETHOVEN** **Piano Duet Sonata Opus 6**
- MOZART** **Piano Duet Sonata in D Major K381**
Winston Choi & George Lepauw – Piano
- HAYDN** **Divertimenti**
No. 1 in D Major Hoboken IV: 6
No. 2 in G Major Hoboken IV: 7
No. 3 in C Major Hoboken IV: 8
Spektral String Quartet (Aurelien Pederzoli – Violin / Austin Wulliman – Violin / Russell Rolan – Cello)
- BEETHOVEN** **Violin Sonata Opus 12 No. 1 in D Major**
David Lisker – Violin & George Lepauw – Piano
- BACH** **Organ Trio Sonata No. 4 in E Minor for Violin, Viola and Basso Continuo**
- HANDEL** **Concerto Grosso in F Major, HWV 320**
Bach & Beethoven Ensemble (Brandi Berry, director)
- BACH** **Chaconne**
Mayuko Kamio – Violin
- BEETHOVEN** **String Trio in E Flat Major Opus 3**
Beethoven Project Players (Sang mee Lee – Violin / Dave Moss – Viola / Paula Kosower – Cello)

OPENING RECEPTION | 7PM

EVENING CONCERT | 8PM

- TELEMANN** **Don Quixote Suite**
Bach & Beethoven Ensemble (Brandi Berry, director)
- BEETHOVEN** **Piano Quartet in C Major WoO 36 No.3 with Beethoven Project Players**
George Lepauw – Piano / Sang Mee Lee – Violin / Anthony Devroye – Viola / Paula Kosower – Cello
- MOZART** **Piano Quartet in G Minor K. 478 with George Lepauw and Avalon Quartet**
George Lepauw – Piano / Blaise Magnière – Violin / Anthony Devroye – Viola / Cheng-Hou Lee – Cello
- BRAHMS** **Piano Quartet in C Minor, Opus 60 with Jonathan Yates and Avalon Quartet**
Jonathan Yates – Piano / Blaise Magnière – Violin / Anthony Devroye – Viola / Cheng-Hou Lee – Cello

DESSERT & NIGHTCAP | 10PM

LATE-NIGHT CONCERT | 11PM

- VIVALDI** **Sonata No. 12 "Folia" RV 63**
Bach & Beethoven Ensemble (Brandi Berry)
- MOZART** **Violin Sonatas and Selected Letters**
Sonata K. 305 in A Major
Sonata K. 454 in Bb Major
Sonata K. 379 G Major
Sonata K. 526 A Major
Sonata K. 320 G Major

Aurélien Pederzoli – Violin / George Lepauw – Piano

THURSDAY SEPTEMBER 15

AFTERNOON CONCERT | 4PM

- BEETHOVEN** “Kreutzer” Sonata No. 9 in A Major Opus 47
Mayuko Kamio – Violin / George Lepauw – Piano
- LECLAIR** Violin Sonata for Two Violins
Mayuko Kamio – Violin / Aurélien Pederzoli – Violin
- BRAHMS** Sonata Opus 120 No. 2 in A Major
David Moss – Viola / George Lepauw – Piano
- SCHUMANN** Sonata No. 1 in A minor Opus 105
Winston Choi – Piano / MingHuan Xu – Violin
- MOZART** Sonata K. 296 in C Major
Aurélien Pederzoli – Violin / George Lepauw – Piano
- BEETHOVEN** String Quintet Opus 4 in E Flat Major
Beethoven Project Players
Sang Mee Lee – Violin / Mathias Tacke – Violin / David Moss & Alex Smith, Violas / Paula Kosower – Cello

RECEPTION | 7PM

EVENING CONCERT | 8PM

- BEETHOVEN** Sonata Opus 24 “Spring” in F Major with Elements Contemporary Ballet
Sonata Opus 30 Number 1 in A Major
- BRAHMS** Sonata Number 1 in G Major Opus 78
Mayuko Kamio – Violin / George Lepauw – Piano
- BEETHOVEN** String Quintet Arrangement of the Kreutzer Sonata, Opus 47 in A Major
Beethoven Project Players
Mathias Tacke & Austin Wulliman, Violins / David Moss – Viola - Peter Thomas & Paula Kosower, Cellos

DESSERT & NIGHTCAP | 10PM

LATE-NIGHT CONCERT | 11PM

- J.S. BACH** Art of the Fugue
Winston Choi – Piano
- JOHNSON** Nocturnal Improvisations inspired by Beethoven
Aaron Krister Johnson

FRIDAY SEPTEMBER 16

AFTERNOON CONCERT | 4PM

Beethoven Today, curated by Mischa Zupko

PART 1 (THE POPULIST TONE)

ANAPHORA

Aurélien Pederzoli – Violin / Cory Tiffin – Clarinet / Will McDaniels – Piano

"Histoire du Soldat Suite" (1918) by I. Stravinsky

COLLEGE OF DUPAGE CHAMBER SINGERS

Lee Kesselman, director

"Love Song for a Common Destiny" (2008) by L. Kesselman

FULCRUM POINT NEW MUSIC PROJECT

Jeremy Ruthrauff, alto saxophone (w/ electronics)

"Billie" (2003) by Jacob TV

PART 2 (SONIC FRONTIERS)

FULCRUM POINT NEW MUSIC PROJECT

Stephen Burns, trumpet (w/electronics)

"Metallics" (1995) by Y. Marescz

DAL NIENTE

Amanda DeBoer Bartlett, soprano; Shanna Gutiérrez, flute; Chris Wild, cello

"temA" (1968) by H. Lachenmann

QUINTET ATTACCA

Jennifer Clippert, Flute / Erica Anderson – Oboe / Barbara Drapcho – Clarinet /

Collin Anderson – Bassoon / Jeremiah Frederick – Horn

"Ten Pieces for Woodwind Quintet" by G. Ligeti

PART 3 (THE POWER OF RHYTHM)

AXIOM BRASS

Dorival Puccini, Jr. – Trumpet / Colin Oldberg – Trumpet / Matthew Oliphant – Horn

Brett Johnson – Trombone / Kevin Harrison – Tuba

"Mini Overture (1982) by W. Lutoslawski (1913 - 1994)

DUO DIORAMA

Minghuan Xu – Violin / Winston Choi – Piano

"Shades of Grey" (2006) by M. Zupko

DAL NIENTE

J. Austin Wulliman – Violin / Ammie Brod – Viola / Jesse Langen – Guitar

"About" (1979) by F. Donatoni

AXIOM BRASS

"Morning Music (1986) by David Sampson (b.1951)

Brass Quintet

RECEPTION | 6:45 PM

EVENING CONCERT 7:30PM**BEETHOVEN FESTIVAL ORCHESTRA – GRAND ACADEMY CONCERT**

Part I: conducted by Robert McConnell

MOZART Magic Flute Overture
 BEETHOVEN Consecration of the House Opus 124
 BEETHOVEN Piano Concerto No. 5, Opus 73 "Emperor" in E Flat Major (George Lepauw – Piano)

Part II: conducted by Daniel Boico

PENDERECKI Sinfonietta for Strings
 BEETHOVEN Violin Romances Opus 40 in G Major and Opus 50 in F Major (Sang Mee Lee – Violin)

Part III: conducted by Daniel Boico

BEETHOVEN Symphony No. 3 Opus 55 in E Flat Major "Eroica"

DESSERT & NIGHTCAP | 11:30PM

LATE-NIGHT CONCERT | 12AMGoldberg Project

Lara Downes - Piano

13 Ways of Looking at the Goldberg Variations:

Bach: Aria, from Goldberg Variations BWV 988
 Derek Bermel: Kontrapunktus
 William Bolcom: Yet Another Goldberg Variation
 Ryan Brown: Ornament
 C. Curtis-Smith: Rube Goldberg Variation
 David Del Tredici: My Goldberg (Gymnopedie #1)
 Lukas Foss: Goldmore Variation
 Ralf Gothóni: Variation on Variation with Variation
 Fred Hersch: Melancholy Minuet
 Jennifer Higdon: The Gilmore Variation
 Fred Lerdahl: Chasing Goldberg
 Bright Sheng: Variation Fugato
 Stanley Walden: Fantasy Variation
 Mischa Zupko: Ghost Variation

J.S. BACH Goldberg Variations, Complete, Arranged for String Trio by Dmitry Sitkovetsky
 Beethoven Project Players – Aurelien Pederzoli – Violin / David Moss – Viola / Christopher Ferrer / Cello

SATURDAY SEPTEMBER 17

MATINEE | 10:30AM

BEETHOVEN	Sonata for Piano and Viola, arranged from the Sonata for Piano and Horn, Opus 17
SCHUBERT	Sonata for Piano and Viola, "Arpeggione"
SCHOSTAKOVICH	Sonata for Piano and Viola
	Anthony Devroye – Viola / George Lepauw – Piano

YOUNG PERFORMERS CONCERT & MASTERCLASS | 1PM

All Beethoven Program

Masterclass panel: George Lepauw, Daniel Boico, Sang Mee Lee, Max Wilcox, Aurélien Pederzoli

BEETHOVEN PANEL DISCUSSION: The Quest for Beethoven: Modern Perceptions | 6:00PM

Discussion Moderated by Stephen Alltop

with scholars

Alessandra Comini
Benedetta Saglietti
James F. Green

EVENING CONCERT | 8PM

BEETHOVEN BOULEZ	Preludes Through all the Keys Incises Winston Choi – Piano
BEETHOVEN	Sonata Opus 31 No. 2 in D Minor "Tempest" Marta Aznavoorian – Piano
BEETHOVEN	Sonata Opus 53 in C Major "Waldstein" George Lepauw – Piano
BEETHOVEN	Sonata Opus 101 in A Major Winston Choi – Piano

With Brett Klersfeld – Poet

FILM PREMIERES & ART PARTY | 11PM

Mike Cahill
Mostafa Heravi
Alka Sadat
Etc.

LATE-NIGHT SHOW | 12AM

Reed Mathis of Tea Leaf Green & his Band
BEETHOVEN'S EROICA & PASTORAL
Arranged for rock band

SUNDAY SEPTEMBER 18

MATINEE | 12PM

MOZART Trio for Piano, Viola and Clarinet K 498 in E Flat Major "Kegelstatt"

Beethoven Project Players
Larry Combs – Clarinet / David Moss – Viola / George Lepauw – Piano

BRAHMS Sonata Opus 120 No. 2 in E Flat Major

Larry Combs – Clarinet / George Lepauw – Piano

BEETHOVEN Sonata for Piano and Violin No. 8 Opus 30 No. 3 in G Major

Sang Mee Lee – Violin / George Lepauw – Piano

LUNCH RECEPTION | 2PM

READING | 3PM

Selection of Beethoven's Letters read by Chicago actors

CLOSING CONCERT | 4PM

Bagatelle Project, curated by Mischa Zupko:

Winston Choi / Marta Aznavoorian / George Lepauw – Piano

20 new works for piano inspired by the Ode to Joy by 'mostly' Chicago composers

BEETHOVEN Bagatelles Opus 126

Winston Choi – Piano

BEETHOVEN Grosse Fuge Opus 133 in B Flat Major

George Lepauw & Winston Choi

CLOSING RECEPTION | 6PM-7PM

VIP CLOSING NIGHT CELEBRATION AND BEETHOVEN SPIRIT AWARD | 7PM

Champagne Reception and Heavy Hors-d'Oeuvres

Presentation of Beethoven Spirit Award to Dr. Otto von Habsburg, posthumously, received by Prince Piotr Galitzine of Russia.

Auction

Final Concert

Surprises

BEETHOVEN TODAY

exhibit curated by CATINCA TABACARU

CURATORIAL STATEMENT

How do I bring a man who died 200 years ago into the present? A man who lives on in multiple dimensions; a visionary, a genius who has perplexed and inspired great works long after the creation of his famous funeral mask. How do I breathe life into a subject already explored time and again over so many decades? These are the questions I asked myself when I first embarked on my journey for the Beethoven Festival 2011.

This event is about breaking down the barriers between music, art and film; between performer and audience; between the past and the present. It is about introducing Beethoven, the man and the artist, to a contemporary audience who knows little about the rebellious and courageous life of this incredible master composer.

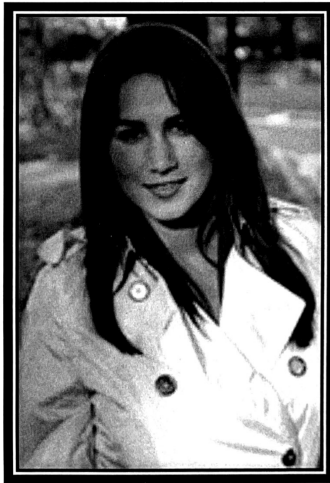
I wanted to reincarnate Ludwig for a modern audience, for a new generation that would carry on his work and his spirit. Portraiture... recreating and multiplying Ludwig's visage until he can watch us from every corner of the space.

To build a man from fragments, from limited expressions; from symbols, lines and color; that was my challenge.

I started slowly, patiently, letting the project guide me as much as I pushed it forward. Ludwig greatness and intensity came through immediately (Gail Stoicheff). His playfulness and mischief appeared next (Carly Ivan Garcia). The two portraits exposed the duality of Ludwig's character - the master and the bad boy. I went back to the same artists and asked them to challenge their perceptions of who they believed Ludwig to be, and thus paint distorted mirrors of their first portraits. Beethoven's youth and thorniness emerged (Gail Stoicheff); his fierceness was then unwrapped (Carly Ivan Garcia): a mirror of Ludwig's own rebellion against society's perceptions of him. But there was something missing. Beethoven was famous for his passion, his reckless love affairs, and his soulful femininity (Rachel Monosov). And the tragic end, the death, the sickness, the sadness; all with incredible strength and honor (Mike Cuffe).

Once these elements were in place, his life and character before my eyes, it was time to bring dear Ludwig into the present. I found him on the streets on illegally pasted wheat paper (Hugh Leeman), in the dark corners of Stanley Kubrik's violent films (Brian Leo), as a young music student who worships the Beatles (Amy Hill), and through the eyes of a dozen children (Edward J. Hines). Beethoven lived and breathed in these amazing pieces and I wondered how HE would see OUR modern society, our design elements (Maya Kalabic), our fetishism (Rhon), our everyday surroundings (David J. Eichenberg), and finally, our similarities with his own time - our ability to be classic, mature and beautiful (Anne Worbes), and the interminable attempts of our artists to understand, create and write the world (Amir Parsa). What would he be most impressed by? Maybe the invention of the moving image, in this case so brilliantly presented in its antithesis (Mostafa Heravi). I looked back at all this and Beethoven smiled with warmth and friendship as he entered my life forever (Danielle Lurie). Lastly, satisfied and thankful, I exhaled and let the spirit fly free (Amina Ahmed).

This is where my statement was meant to end. But then, something happened. Another portrait emerged from over 100 years of slumber in one box or another to show its face for the first time here (Thomas Sully).



BIO

Born in Bucharest, Romania in 1981, Catinca Tabacaru moved to Toronto, Canada in 1990, then to the United States in 1999. She earned her B.A. in Italian and Political Science from the University of California, Berkeley, and her J.D. and LL.M. from Duke University School of Law.

Catinca is the founder of TincaArt, Inc., a curatorial and art consultancy company she started in 2002. She curates around interesting concepts and social movements. Her most recent projects have included a mixed media exhibit focusing on civil liberties in the United States and a short-film festival focusing on women's rights in Muslim-majority countries. She allows for great breadth to the pool of artists she works with and has a keen ability to work fluidly with most styles and mediums - just as easily negotiating her way through an antique art fair in Milan, as through a hip art battle in Brooklyn.

APPENDIX 2

Beethoven Festival: 2012 Program Excerpts

A poster for the Beethoven Festival Revolution 2012 in Chicago. The background is a vibrant red with a sunburst pattern radiating from the top right. In the center, there is a black silhouette of a person with curly hair, looking upwards. To the left, a blue silhouette of a hand holds a baton, pointing towards the center. To the right, another blue silhouette of a hand is visible. The text is in white and blue. At the top, 'BEETHOVEN FESTIVAL' is written in large, bold, white letters. Below it, 'REVOLUTION' is in smaller white letters, followed by '2012' in large, bold, blue letters. To the right, 'CHICAGO' and 'SEPT. 8-16' are written in white. At the bottom left, the venue information is listed: 'HOME VENUE: THE NATIONAL PASTIME THEATER', '941 W. LAWRENCE AVENUE (AT SHERIDAN)', '312-772-5821', and 'INTERNATIONALBEETHOVENPROJECT.COM'. Below this, it says 'FESTIVAL PASSES FROM \$30 STUDENTS AND LATE NIGHTS \$15'. At the bottom right, there is a stylized 'B' logo and the hashtag '#NOTJUSTBEETHOVEN'.

BEETHOVEN FESTIVAL

REVOLUTION
2012

CHICAGO
SEPT. 8-16

HOME VENUE: THE NATIONAL PASTIME THEATER
941 W. LAWRENCE AVENUE (AT SHERIDAN)
312-772-5821
INTERNATIONALBEETHOVENPROJECT.COM
FESTIVAL PASSES FROM \$30 STUDENTS AND LATE NIGHTS \$15

B
#NOTJUSTBEETHOVEN

Beethoven Festival: REVOLUTION 2012

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An overview of Beethoven and Revolution by Damien Mahiet

“The Heroic Style: Beethoven and the link between the Eroica Symphony and the Creatures of Prometheus Ballet by William Kinderman

Art Gallery and Artist Statements

The Beethoven Spirit Award

An Evening at the French Embassy Vienna, 1798

Detailed Programs

Biographies of Primary Participants

Acknowledgments

IBP Staff

Support the International Beethoven Project

PERFORMANCE VENUE: NATIONAL PASTIME THEATER

941 W. Lawrence Avenue, Chicago, IL

Our **Speaker Series** takes place Monday through Friday at the Chicago Cultural Center's Fifth Floor Washington Room, 78 E. Washington Street, Chicago

Our **Masterclass Series**, open to the public, will take place at the following venues:

Grand Piano Haus 3640 W. Dempster Street in Skokie

The **PianoForte Recital Hall** at the Fine Arts Building, 8th Floor, 410 S. Michigan Avenue in Chicago

The **Music Institute of Chicago's** Nichols Hall, 1490 Chicago Avenue in Evanston



Introduction to Beethoven Festival: REVOLUTION 2012

It is with tremendous pride, excitement and a bit of disbelief that I welcome you all to our Second Annual Beethoven Festival, this year entitled REVOLUTION 2012! Although it is true that this revolution started brewing seriously last year with our inaugural Beethoven Festival, it is only now that we are able to say outloud that this revolution has decisively begun.

Fun is a big part of this revolution, but it is with a serious intent that we address this year's theme, reaching into philosophy and history to define what revolution means to us today. The history of revolution is multi-varied and not necessarily reflective of pure politics as may appear on the surface. In fact, one of the first instances in the use of the word itself was in relation to the revolution of the Earth around the Sun, as formulated for the first time in Copernicus' magnum opus, his 1543 "*De revolutionibus orbium coelestium*," which fittingly started a revolution in astronomy and science. The circular idea of revolution is itself quite elegant: we are seemingly pre-destined to come right back to where we started... But even so, coming full circle may not be in vain, but in gain: the process itself of moving ahead, even if that means we move in circles, gives meaning to our lives.

And so one year ago, a first crazy project was put together as Beethoven Festival 2011: Man and Muse. After what was an incredible experience covering 5 days and 25 events, we decided we wanted more and so here we are, offering you **60 events in 9 days**, in 6 different venues throughout Chicagoland! Not only that, but this year's festival is more international than ever, with participants coming from nearly a dozen countries, some for the very first time in the United States. Overall, hundreds of people have come together to make this year's fest possible. And though it does last for 9 whole days - and nights - it is an ephemeral moment in time, never to be repeated quite the same way again.

We believe in magic and we hope you will feel it here with us as music, art and an unparalleled atmosphere take hold of our main performance venue. This is a place to meet curious people from everywhere, to hear passionate music being played by some of the world's absolute greatest, and to take in the unique art that was created just for this event...

We also believe in the power of culture to change the world for the better, and that is one of the reasons for our choice of venue and neighborhood: we feel strongly that for a great city to be better and stronger, the social fabric needs to be strengthened, and culture is one of the most powerful means we have to do that. We need to explore cultures we are unfamiliar with just as much as we need to understand where we come from. Music and art can help bring that to our lives and open doors to other worlds.

Not only are we putting a great show for you, but we are actively engaged in opening up dialogues of curiosity and learning. This year, we are inaugurating a week-long speaker series that is being held at the Chicago Cultural Center during lunchtime, so that you can bring your lunch and hear great conversations with some true luminaries of culture, and actively engage in conversations with them yourself. We are also growing our masterclass program for talented music students, so that the passion and experience that our performers bring with them can be shared with eager minds. Both of these programs are offered for free to the public.

As for the musical programming, we have put tremendous amounts of thought into creating a varied and yet thematically consistent schedule of works of all sizes and through all ages of history up to this very September 2012. Whether the music you hear is related to political revolution, compositional, conceptual or technical revolution, the theme is there throughout in one form or another. And to top it off, many of our performers are themselves figures of change, in the way they approach music, concertizing and the "classics".

Finally, our revolution is not meant to tear down these great traditions of music and art, but rather to reinvigorate them with renewed passion as both creators and audiences. We make it easy for you to cross the line and see the creative process up close, and we make it easy for performers and artists to get to know you as well. It is a two-way street that used to be common some generations ago and that, for many reasons, went away... but here comes the revolution.

If you believe in it, do your part and spread the word.

George Lepauw
Artistic Director
Beethoven Festival: Revolution 2012

Beethoven Festival: REVOLUTION 2012 FULL SCHEDULE

Friday - September 7

Pre-Opening

5:00pm - 7:00pm

MASTERCLASS

with violinist James Ehnes

NICHOLS HALL, Music Institute of Chicago

Saturday - September 8

Opening Day

11:00am - 1:00pm

MASTERCLASS with special guest pianist Gabriele Baldocchi

Grand Piano Haus

7:00pm

Beethoven Festival Grand Opening Concert

Beethoven Spirit Award Ceremony

James Ehnes, Violin

Daniel Boico, Conductor

Beethoven Festival Orchestra

David Winkler "Forza Vita" Festival Overture (World Premiere)

Beethoven Violin Concerto in D Major Opus 61

Beethoven Spirit Award Ceremony

Beethoven Overture to Coriolan Opus 62

Beethoven Second Symphony in D Major Opus 36

GREAT HALL - National Pastime Theater

9:00pm

"An Evening at the French Embassy; Vienna, 1798"

With 2012 Beethoven Spirit Awardee ZARIN MEHTA

Along with special guests

Consul General of France, Graham Paul

James Ehnes and Daniel Boico

*Music by members of the Prometheus Ensemble, New Classic Singers and surprises
Menu inspired by Brillat-Savarin (1755-1826) and prepared by Chef Vincent Colombet*

Sunday - September 9

1:30pm

Prometheus Ensemble and Special Guests

Shmuel Ashkenasi and Itamar Zorman, violins; Dave Moss, viola

Gabriel Cabezas, cello; James Giles, piano

Beethoven String Trio in C Minor Opus 9 Nr. 3

Shostakovich Piano Quintet in G Minor Opus 57

3:00pm

Wayward Sisters

Beth Wenstrom, baroque violin; Anne Timberlake, recorders

Anna Steinhoff, baroque cello; John Lenti, theorbo and guitar

Patronized: Music, Patrons, and Power in the Tudor Period

5:00pm

James Ehnes, violin

Andrew Armstrong, piano

Beethoven Violin Sonata Nr. 8 in G Major Opus 30 Nr. 3

Beethoven Violin Sonata Nr. 5 in F Major Opus 24 "Spring"

Beethoven Violin Sonata Nr. 9 in A Major Opus 47 "Kreutzer"

8:00pm

Gabriele Baldocchi, piano

Beethoven-Liszt Symphony Nr. 1 in C Major Opus 21

Beethoven-Liszt Symphony Nr. 3 in E Flat Major Opus 55 "Eroica"

10:00pm

Anthony Molinaro, piano

Here, There and Everywhere: Arrangements and Improvisations on Music of the Beatles

Monday - September 10

12:15pm - 1:30pm

SPEAKER SERIES

with moderator Elysabeth Alfano of Fear No ART and the Dinner Party

**Featuring Raw Food revolutionary Karyn Calabrese
and Damien Mahiet, scholar of the French Revolution
Chicago Cultural Center**

3:00pm

Fine Arts Quartet

**Ralph Evans and Efim Boico, violins
Nicolo Eugelmi, viola; Robert Cohen, cello
*Schubert String Quartet Nr. 14 in D Minor, D 810 ("Death and the Maiden")***

4:30pm

New Millennium Orchestra

Chamber Music from Beethoven's Contemporaries

Cherubini - Albrechtsburger - Hummel - Haydn

6:00pm

Nu Directions Chamber Brass

Performing compositions by Thomas Madeja

Prometheus Ensemble

Emma Gerstein, flute; Andy Nogal, oboe; Andrea DiOrio, Clarinet

Karl Rzasa, bassoon; Jeremiah Frederick, horn

Beethoven Wind Quintet Opus 71 (Arrangement from the Wind Sextet Opus 71)

8:00pm

Fine Arts Quartet

**Ralph Evans and Efim Boico, violins
Nicolo Eugelmi, viola; Robert Cohen, cello**

Haydn String Quartet in F Major Opus 77 Nr. 2

Shostakovich String Quartet No.1 Opus 49

Beethoven String Quartet in F Major Opus 18 Nr. 1

11:00pm

Dan Tepfer piano

*Bach/Tepfer Goldberg Variations / Variations
(Original Bach variations followed by Tepfer's own variations)*

Tuesday - September 11

12:15pm - 1:30pm

SPEAKER SERIES

with moderator Elysabeth Alfano of Fear No ART and the Dinner Party
Featuring "Creatures of Prometheus" Choreographer Ted Seymour
and Nick Bowling, Director of Timeline Theatre's "33 Variations"
Chicago Cultural Center

3:00pm - 5:00pm

MASTERCLASS

with pianist Anthony Molinaro and violinist Rachel Kolly d'Alba
PIANOFORTE RECITAL HALL, Fine Arts Building

3:00pm

Rachel Barton Pine, violin

Mohammed Fairouz Violin Sonata (Chicago Premiere)

Prometheus Ensemble

Mohammed Fairouz, conductor; Javier Bernardo, Baritone

(With Emma Gerstein, Naomi Bensdorf-Frisch, Cory Tiffin, Karl Rzasa, James Garlick, Tarn Travers, Dave Moss, Lynn Kabat)
Mohammed Fairouz "Furia" (Chicago Premiere)

4:30pm

Nicholas Roth, piano

Beethoven Piano Sonatas Nr. 8 in C Minor Opus 13 "Pathetique"
Beethoven Piano Sonata Nr. 12 A Flat Major Opus 26 "Funeral March"

6:00pm

Lincoln Trio

Marta Aznavoorian, piano; Desiree Ruhstrat, violin; David Cunliffe, cello & Rose Armbrust Griffin, viola
Misha Zupko - "Occupy" Piano Quartet
Lera Auerbach Piano Trio

Prometheus Ensemble

Shulamit Ran - Soliloquy (with Misha Zupko, Desiree Ruhstrat, David Cunliffe)
Schoenberg "Ode to Napoleon Buonaparte" Opus 41
(With Tarn Travers; Jaime Gorgojo; Dave Moss; Lynn Kabat; Nolan Pearson; Javier Bernardo)

8:00pm

Rachel Barton Pine, violin

J.S. Bach - Partita No. 2 in D Minor
Fairouz - Sonata for Solo Violin
Locatelli - Caprice from Sonata Op. 6 No. 12 in D
Rudolf Haken - Faust (dedicated to Rachel Barton Pine) – world premiere
Nathan Scalzone - Mourning Doves Depart (dedicated to Rachel Barton Pine) – world premiere
Paganini - Nel Cor Più Non Mi Sento

11:00pm

Ensemble Dal Niente

Winners of the 2012 Kranichsteiner Musikpreis Darmstadt
Andrew Nogal, oboe/english horn; Alejandro Acierto, clarinet
Ryan Muncy, saxophone; Jesse Langen, guitar; Mabel Kwan, piano; Gregory Beyer, percussion
J. Austin Wulliman, violin; Ammie Brod, viola; Chris Wild, cello; Michael Lewanski, conductor
Amanda DeBoer Bartlett, soprano; Winston Choi, piano
Evan Johnson: die bewegung der augen (2012) North American Premiere
Salvatore Sciarrino: Vanitas, still life in one act (1981)

Wednesday - September 12

12:15pm - 1:30pm

SPEAKER SERIES

with moderator Elysabeth Alfano of Fear No ART and the Dinner Party
Featuring Classical Music Revolutionaries James Rhodes and HJ Lim
Chicago Cultural Center

5:00pm - 7:00pm

MASTERCLASS with pianist HJ Lim

Grand Piano Haus

3:00pm

Stéphane Tétréault, cello

(First U.S. Appearance)

J.S. Bach Suite for Solo Violoncello in G Major

Soheil Nasser

Beethoven Eleven Bagatelles, Op. 119

Rachel Kolly d'Alba, violin

(First Chicago Appearance)

Winston Choi, piano

Lekeu Violin Sonata in G Major

4:30pm

Cage & Nancarrow Centenary Homages

Winston Choi, piano

Kuang-Hao Huang, piano; Julia Bentley, voice

Conlon Nancarrow - Two Canons for Ursula

John Cage - Aria, Five Songs for Contralto on ee cummings

John Cage - Excerpts from Four Dances (1943) for voice, piano and percussion

6:00pm

George Lepauw, piano; Cory Tiffin, clarinet; Christopher Ferrer, cello

Aurelien Pederzoli, violin

Beethoven Trio for Piano, Clarinet and Cello Opus 11 in B Flat Major

Beethoven Sonata for Violin Nr. 3, Opus 12 Nr. 3 in E Flat Major

8:00pm

Rachel Kolly d'Alba, violin

Ysaye Six Solo Violin Sonatas

10:30pm

Stéphane Tétréault, cello; George Lepauw, piano

Dmitri Shostakovich Sonata for Cello and Piano in D minor, Opus 40

Sergei Prokofiev - Adagio for cello & piano (from the Ballet "Cinderella"), Opus 97 bis

Thursday - September 13

12:15pm - 1:30pm

SPEAKER SERIES

with moderator Elysabeth Alfano of Fear No ART and the Dinner Party
Featuring Social and Cultural Activist Josephine Lee and
Beethoven Festival Artistic Director George Lepauw
Chicago Cultural Center

5:00pm - 7:00pm

MASTERCLASS

with clarinetist Julian Bliss
PIANOFORTE RECITAL HALL, Fine Arts Building

3:00pm

Inna Faliks, piano

Beethoven Fantasy in G Minor Opus 77
Beethoven Variations and Fugue for Piano in E Flat Major, Op. 35 "Eroica Variations"
Beethoven Sonata for Piano Nr. 32 in C Minor, Op. 111

4:30pm

Soheil Nasser, piano

Michael Hersch The Vanishing Pavilions (2005) selections (Chicago Premiere)
Beethoven Sonata for Piano Nr. 28 in A Major, Op. 101
Beethoven Polonaise in C Major, Op. 89
Brahms Variations and Fugue on a Theme by Handel, Op. 24

6:00pm

HJ Lim, piano

(First Chicago Appearance)

with Spektral Quartet

Mozart Concerto Nr. 12 A Major K414

Rachel Kolly d'Alba, violin

Gabriele Baldocci, piano

Busoni Violin Sonata No. 2 in E Minor, Op. 36a

8:00pm

James Rhodes, piano

(First U.S. Appearance)

Beethoven Sonata for Piano Nr. 27 in E Minor, Op. 90
Schubert for Piano No. 13 in A Major, D664
Beethoven for Piano No. 21 in C Major, Op. 53 "Waldstein"

11:00pm

Prometheus Ensemble

J.S. Bach Preliant

Friday - September 14

12:15pm - 1:30pm

SPEAKER SERIES

with moderator Elysabeth Alfano of Fear No ART and the Dinner Party
Featuring Beethoven Festival Art and Music Curators
Catinca Tabacaru and Mischa Zupko
Chicago Cultural Center

3:00pm

Julian Bliss, clarinet (First Chicago Appearance)

Bradley Moore, Piano

Schumann Fantasiestuck Opus 73

Callipygian Players

Martin Davids, Director, baroque violin; Craig Trompeter, cello; David Schrader, harpsichord
A Revolutionary's Music: Sonatas from the collection of Thomas Jefferson
Vivaldi, Corelli, Geminiani, Tessarini, Thumoth

4:30pm

Amit Peled, cello; Anthony Molinaro, piano

Beethoven for Piano and Cello No. 5 in D Major, Op. 102 No. 2
Beethoven Seven Variations on "Bei Mannern, welche Liebe fuhlen" for Cello and Piano, WoO 46
Brahms Sonata for Piano and Cello No. 2 in F Major, Op. 99

6:00pm

Julian Bliss, clarinet; Bradley Moore, piano

Milhaud Sonatine for Clarinet and Piano, Op. 100
Penderecki Three Miniatures for Clarinet and Piano
Brahms Sonata for Piano and Clarinet No. 1 in F Minor, Op. 120 No. 1
Baermann Adagio, Op. 23
Debussy Premiere Rhapsodie for Clarinet and Piano
Prokofiev Sonata for Clarinet and Piano in D Major, Op. 94

8:00pm

Spektral Quartet, Anaphora Ensemble

HJ Lim, George Lepauw, Anthony Molinaro, Rachel Kolly d'Alba

Spektral Quartet
Beethoven String Quartet in C Major Opus 59 Nr. 3
Hans Thomalla Albumblatt (2010)
Rachel Kolly d'Alba and George Lepauw
Beethoven Sonata for Piano and Violin Nr. 4 in A Minor, Opus 23
HJ Lim, George Lepauw, and Anthony Molinaro with Anaphora Ensemble conducted from the keyboard by HJ Lim
Mozart Concerto in F for Three Pianos and Orchestra, Nr. 7 K242

11:00pm

Fulcrum Point New Music Project

Jacob TV - The Body of Your Dreams
Jacob TV - The Garden of Love
Karlheinz Stockhausen - Aries
Jacob TV - Pimpin'
Jacob TV - I Was Like Wow!
Jacob TV - Grab it!

12:30am

Rockatelle Project Curated by Joe Darnaby and Mischa Zupko

Saturday - September 15

12:00pm

Discovering the Russian Bard Movement

A Poetic, Visual and Sound Experience

Curated by Anya Yermakova

Evgeni Poliak; Vladimir Kuperman; Yury Beyderman

An exploration of the world of Russian Author Songs. Born in the post-Stalin years of "Thaw", this narrative tradition seeks to this day, in the Russian diaspora as well as in Russia itself, to color a world of perpetual grey with defense of lost virtues. Holding nature as the focus for human reference, at times expressing political satire, at others highlighting the simple beauty of sincerity, this beatnik-like tradition mirrors Prometheus' own search for spiritual freedom and universal truths.

1:00pm

Prometheus Unbound

Reading Percy Shelley

Various guest readers led by poet Regina Baiocchi

3:00pm

George Lepauw, piano; David Taylor, violin; Katinka Kleijn, cello

Beethoven Sonata for Piano and Violin Nr. 1 in D Major, Opus 12 Nr. 1

Beethoven Sonata for Piano and Cello Nr. 1 in F Major Opus 5 Nr. 1

Beethoven Sonata for Piano and Violin Nr. 7 in C Minor, Opus 30 Nr. 2

4:30pm

Avalon Quartet

Beethoven String Quartet in B Flat Major, Op. 18 Nr. 6

Beethoven String Quartet in B Flat Major, Op. 130 (With Grosse Fuge)

6:00pm

Mikolaj Gorecki Project

with Prometheus Ensemble, Conducted by Daniel Black

Mathias Tacke, violon; New Classics Singers and Kaia Quartet

Composer Mikolaj Gorecki, son of Henryk Gorecki, will curate his best works for the very first time in Chicago,

with introduction by the talented and multidimensional composer

"Six Bagatelles" for Violin, Cello and Piano

"Overture" for String Quartet

"Gościu, siadź pod mum liściem" for a capella chorus

"Concerto-Notturmo" for Violin and String Orchestra

8:00pm

#NotJustBeethoven

HJ Lim

Ernest Dawkins Band

Jimmy Burns Band

Beethoven Hammerklavier Sonata

Ernest Dawkins Band

Jimmy Burns Band - Delta Blues

Closing Jam

11pm

"Living Cinema"

Bob Ostertag and Pierre Hebert

"Living Cinema" is a live show that combines sounds and image made on site and addressing current social-political issues.

Midnight to 4:00am

"Dance Revolution"

Curated by Dominic Johnson with MC Zulu, DJ Search11te
Tom LaPorte, Gordon Kimmel, Old Town School of Folk Music
Joey Stone and members of Prometheus Ensemble

An interactive performance/lecture/dance party exploring the social dance continuum from 1066 to 2012. Featuring guest artists from the CSO, Old Town School of Folk Music, Prometheus Ensemble and the Chicago underground electronic music world. Hear Beethoven, dance a contradanse, and revel in bass-driven electronic glitch, techno, and dubstep with live visuals and instrumentation.

Sunday - September 16

12pm

Student Showcase

*Performances by the most talented student participants in
Beethoven Festival: REVOLUTION 2012 Masterclass series*

1:30pm

Bagatelle Project - Deconstructing Beethoven's Eroica Symphony

18 World Premieres

Curated by Mischa Zupko

With Pianists George Lepauw, James Giles, Mischa Zupko
Daniel Schlosberg, Anthony Molinaro and Matthew Hagle

*18 eminent composers from around the world will present their brand new
three minute bagatelles for solo piano exploring the themes of Beethoven's EROICA Symphony*

3:00pm

"The Creatures of Prometheus"

A pre-show Conversation about Beethoven's Ballet,
With pre-eminent scholar Dr. William Kinderman

4:30pm

GRAND FINALE CLOSING ACADEMY CONCERT

Matthias Pintscher, conductor; Josephine Lee, conductor; George Lepauw, piano
Ted Seymour, choreographer; Joffrey Ballet's Abigail Simon and Ogulcan Borova
Ballet Chicago; Chicago Children's Choir

Beethoven Festival Orchestra

*Beethoven "The Creatures of Prometheus" Opus 43 - Fully Staged Ballet
CHICAGO PREMIERE*

Beethoven Symphony Nr. 3 in E Flat Major, Opus 55 "Eroica"

Beethoven Fantasy in C Minor for Piano, Chorus, and Orchestra, Opus 80

GREAT HALL, National Pastime Theater

8:00pm

Closing Party and Celebration Curated by Sense Chicago

THE END

APPENDIX 3

Sample of Positive Press for the Beethoven Festival

George Lepauw makes Beethoven belong to Chicago



Chicago pianist George Lepauw. (Chris Walker/Chicago Tribune)

By **John von Rhein**

DECEMBER 27, 2012

George Lepauw lives his life according to a precept he picked up as a very young child studying piano with Aida Barenboim, mother of former CSO music director Daniel Barenboim, in his native Paris.

"I would be playing, and she would surprise me by lifting my arms up," he recalls. "And if they went right up, she knew I wasn't putting enough weight in them. That really shaped my whole conception of musical sound, but also my conception of life — because to do anything right and well, you have to be convinced of what you're doing, and you have to do it all the way."

Absolute conviction, thinking big and a determination to turn his idealistic vision into something new, daring and important for the cultural life of Chicago are the forces that drive Lepauw. They help to explain why 2012 was a banner year for the 32-year-old Chicago-based pianist and arts administrator, and why the second annual edition of his brainchild, the Beethoven Festival, helped to raise Chicago's profile as an international center of the arts.

With Lepauw heading an administrative team consisting of dozens of people equally committed to making the event a success, "Revolution 2012," as this year's megablast of Beethoven was called, brought participants from nearly a dozen nations to take part in 60 events scattered over six venues throughout the city. For nine days in September, Chicago became Beethoven Central. It's the kind of colossal challenge Lepauw relishes.

While the artistic director praises the hard work of everybody on his team, the fact remains that it was his idealism and determination that created the annual Beethoven Festival and is moving it forward.

Even operating on a modest budget (about \$300,000) that limited his ability to publicize the festival, this year's event succeeded in attracting an audience more than twice the size of the first Beethoven fest in 2011. And fully 40 percent of those listeners were new attendees, some coming from as far away as Europe, according to Lepauw.

Many artists agreed to reduce or donate their fees so they might take part in the festival. Such are Lepauw's powers of persuasion that performers the Chicago public would not have gotten a chance to hear otherwise — including composer-conductor Matthias Pintscher, composer Mikolaj Gorecki, pianist HJ Lim, violinists James Ehnes and Rachel Kolly d'Alba and clarinetist Julian Bliss — graced this year's roster.

"Beethoven's music can be a creative platform for explorations of our humanity that go way beyond that music and beyond Beethoven," says Lepauw, who also serves as president and artistic director of the International Beethoven Project, a Chicago-based, not-for-profit organization. "Beethoven respected tradition but he also had this desire to break new ground, sometimes in a consciously shocking way. These elements were what the festival was all about this year."

Lepauw's mission to bring old Ludwig into the 21st century did not stop there this year.

In April, he became the first pianist to play on a specially-built Yamaha Disklavier concert grand piano equipped with technology that allowed his performance of the Beethoven Fourth Piano Concerto with the Northbrook Symphony to be broadcast live around the world. Other Yamaha-equipped pianos, including instruments at the company's headquarters in Japan that were tuned in to the concert, were duplicating Lepauw's key strokes in real time, complete with video streaming and audio pickup of the orchestra.

There was more. Last fall the pianist took center stage at Chicago's TimeLine Theater, where he played excerpts from Beethoven's "Diabelli" Variations in nightly performances of Moises Kaufman's play "33 Variations." Although the six-week gig overlapped with his duties at the Beethoven festival, he says he wouldn't have passed up the opportunity to present the master's music to an entirely different audience.

"I learned so much working with the cast and crew," Lepauw says. "The experience was very inspiring to me as a musician and gave me a renewed faith in the performing arts in general."

Without hesitation the pianist declares that "the 21st century will be Chicago's century" and that its cultural richness and diversity is a significant reason why. "I really believe in the power of culture to positively affect the fabric of the city going forward."

The man who believes in doing things all the way has chosen the right city in which to realize his lofty ambitions. And he knows it.

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This article is related to: [Classical Music](#), [Theater](#)

APPENDIX 4

Letters from the Chicago Federation of Musicians



Gary Matts
President

June 28, 2014

George Lepauw, President and Artistic Director
International Beethoven Project
P.O. Box 14149
Chicago, Illinois 60614

Dear Mr. Lepauw,

On behalf of the Chicago Federation of Musicians ("CFM"), I am writing regarding the failure of the International Beethoven Festival (the "Festival") to pay the wages it owes to the musicians who participated in last year's orchestral performances.

Because the Festival did not file a musical services contract with the CFM, the CFM is unable to take any action on behalf of the affected musicians. I have, however, followed this story with great concern; and given your recent announcement that you are proceeding with a 2014 Festival despite failing to honor your commitments to the musicians who performed in 2013, I am compelled to go on the record and state, in no uncertain terms, the CFM's opposition to the Festival's actions.

The Festival's treatment of its musicians has been atrocious. You engaged some of the best musicians from Chicago and beyond; you promised to pay them; they performed, by all accounts admirably; and then you failed to pay them. Citing financial difficulties, you promised at various points over the past ten months that payment would be forthcoming. According to what you said in the *Chicago Reader*, only "a quarter" of the sixty-plus musicians in last year's orchestra have been paid in full. The other three quarters have received only partial payment and, ten months after the performances, are still waiting for the rest. It is unclear why certain favored musicians received payment before others.

In an email just a few months ago, you assured the musicians that you would "not proceed" with a 2014 Festival "unless finances allow and our debt to you is paid." But you have now announced plans to present the Festival in August 2014, and engaged a new roster of musicians – many of whom are not the same musicians who played in 2013, and to whom you still owe wages. Your assurance of payment has proven false; and now it appears that you intend to exploit another group of musicians with the 2014 Festival.

Recently, in comments on the blog *Slipped Disc*, you vigorously defended your decision to proceed with a 2014 Festival without paying last year's musicians. Worse, you tried to paint yourself as the victim of musicians who "complained on social media." In an

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email to the unpaid musicians last November, you complained that you “had to give up on gigs in order to” deal with this issue.

Mr. Lepauw, you are not the victim here. Given your background, you should know through personal experience the struggles that free-lance musicians face when trying to earn a living, and how each and every gig counts when bills come due each month. You should also be keenly aware of the harm that results when employers say “if you want to get paid, keep your mouth shut and don’t complain” or “you should do this for the love of the music.” Yet that is precisely the tactic you have chosen. Your words claim you are a “musician’s advocate,” yet your actions make public an alarming lack of regard and respect for your musician colleagues.

Be advised that the CFM will be urging all musicians to decline employment with the 2014 Festival, or, if they have already accepted employment, to withdraw. The CFM will also be calling for the public to boycott the Festival until last year’s musicians are paid.

Sincerely,

A handwritten signature in black ink, appearing to read "Gary Matts". The signature is fluid and cursive, with a large, stylized initial "G".

Gary Matts, President
Chicago Federation of Musicians



Gary Matts
President

June 28, 2014

To the Chicago Community of Musicians:

I am writing regarding the International Beethoven Festival, which has failed to pay wages to the musicians who participated in the Festival in August 2013.

It is the CFM's understanding that despite numerous promises by the Festival's founder and president, George Lepauw, most of the musicians have received only partial payment and, ten months later, are still waiting to be paid in full. Recently, however, Mr. Lepauw announced that the Festival will be presenting new performances in August 2014, with a new roster of musicians.

This was not a union job. Unfortunately, that means the CFM is unable to take any legal action on behalf of the unpaid musicians. However, given Mr. Lepauw's announcement that he is presenting a 2014 Festival – despite having failed to honor his commitment to the musicians who performed in 2013 – the CFM is urging all musicians to decline any offers of employment with the Festival, and will also be calling on the public to boycott the 2014 Festival until all musicians owed wages by Mr. Lepauw are paid.

Mr. Lepauw's treatment of his musicians has been particularly atrocious. Time and time again over the last ten months, he promised the musicians that they would be paid, only to break those promises and offer more empty assurances. (For unknown reasons, a few favored musicians were promptly paid in full, while the majority were not.) In one email in February 2014, in fact, Mr. Lepauw specifically assured the musicians that he would not proceed with a 2014 Festival until all the 2013 musicians were paid. Obviously, that statement was false.

Even worse, Mr. Lepauw has tried to paint himself as the victim. In an email to the unpaid musicians last November, he lamented – without a trace of irony – that he had “had to give up gigs” to deal with this issue. Recently, in comments on the blog *Slipped Disc*, he attacked the musicians who had the audacity to “complain on social media” about not having been paid for ten months. Repeatedly, Mr. Lepauw has argued that his failure to pay his musicians is justified by the great work he is doing in continuing the Festival and implementing his vision.

This situation illustrates painfully well the risks that musicians face, day in and day out, when accepting non-union work. A musician must take it on blind faith that payment will be made, on time and for the promised amount. (Or, as one of the unpaid Festival musicians recently noted in a blog post, it is considered “bad form” to even ask how much the gig pays.) If the musician doesn't receive payment, his or her recourse is

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limited: the only legal option is small claims court, where the filing fees alone can be prohibitive and it can be difficult to collect the wages owed even with a favorable judgment.

It is also easy to fall prey to self-aggrandizing presenters like Mr. Lepauw, who believe that fulfilling their grand artistic vision is more important than paying the musicians who implement that vision. Make no mistake: what Mr. Lepauw is doing constitutes exploitation. He is placing a higher priority on continuing his pet project than on honoring his word to his musicians. His actions demonstrate an utter lack of respect for musicians everywhere. He is using them, plain and simple. And he intends to use another group of musicians for the 2014 Festival.

Having spent 30 years as a freelance musician, I, along with the members of the CFM, fully understand how difficult it is to earn a living as a musician. Every job is important, and musicians have to find a way to pay the bills each month. But travesties like the Beethoven Festival can be avoided when musicians act together and insist that contractors work with the CFM under the protection of a union contract. (Mr. Lepauw never even contacted the CFM to inquire about presenting the Festival as a union job; if he had, he would have found that the process is collaborative and the wage scales are reasonable, particularly for the Uptown location of last year's performances.)

If a contractor or presenter stiffes musicians on a union job, the musicians are not on their own; the union fights that battle on their behalf in court, at no cost to them. There is no mystery about how much a job pays – and because musicians are much stronger collectively than individually, the job will usually pay more and the working conditions will be better. In unity there is strength, and with strength comes respect.

Presenters like Mr. Lepauw often argue that they are trying to create a “new” and “different” model of music-making. But there is nothing “new” about promising musicians they will be paid and then breaking that promise, or warning musicians to keep their mouths shut and stop complaining, or lecturing them that they should do it for the love of the music. That is, in fact, a very old model, and one that unionized musicians have fought hard to dismantle.

The CFM therefore urges every musician who is offered work with the 2014 Beethoven Festival to turn it down. If you have already been engaged, you should withdraw. If you know someone who has accepted the work, convince them to withdraw. This will send a powerful message to Mr. Lepauw. Stand with us in urging the public to boycott the Festival. The message needs to be sent that musicians are highly skilled professionals whose work has value, who are worthy of dignity and respect, and who will not be exploited. That message is strongest if we all stand together.

In solidarity,



Gary Mott



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