Richard Wagner at the Festival Hall Baden-Baden? A truly unique success story. For historical reasons, the Festival Hall feels bound by duty, given that Wagner himself once planned his Festival Theater in Baden-Baden. As we all know, Bayreuth eventually won the bid, but there are no hard feelings in Baden-Baden, which presents a top-quality program year-round while also offering Wagner performances with a special touch – inviting Valery Gergiev and his Mariinsky Ensemble, for example, for a Russian Ring des Nibelungen (the first ever!). Another milestone – though just one of many – was Parsifal under the baton of Kent Nagano. Gergiev and Nagano are both highly individual Wagner conductors. The same is true of Sir Simon Rattle, who performed a celebrated Tristan at the Festival Hall.

Next season, Sir Simon with his Berliner Philharmoniker will be presenting an eagerly-awaited new production of Parsifal. This will be joined by a concert version production of Der fliegende Holländer (The Flying Dutchman) under Valery Gergiev with Sir Bryn Terfel in the title role. Singers and musicians in Baden-Baden must meet the very highest standards of quality, and this continues to be the foundation for Wagner performances at the Festival Hall – no compromises are made, and experimental stagings are the exception rather than the rule. We accept no compromises, either, when it comes to taking care of our guests, as can be seen in the large contingent of regularly returning visitors from all over the world. Many opt to have their journey organized directly by the Festival Hall, complete with tickets, hotel accommodation, and supporting program. Here we live well, dining like a kings at the Festival Hall’s AIDA restaurant and enjoying as we celebrate: the artists, life itself, and naturally our own love of music.

A remarkable tradition, but without resting on our laurels.
When “German art” was still synonymous with erotic depths.

Wagner and France? A delicate subject. Much of what passes today for typical Parisian decadence owes its existence to the influence of that most Germanic of all masters: Wagner, the composer of the Venusberg mount of Venus. And of the “Baldachine von Smaragd” (emerald canopies) that we will be hearing in the Wesendonck Lieder as sung by Anja Harteros, with her sumptuous soprano voice so wonderfully suited to these erotic temptations. With Spanish sunshine and the cool ocean breeze, Debussy was seeking to reject this influence; with the aim of breaking free of Wagner, he invented a new style. But this old quarrel is now a thing of the past – a clash of musical titans whose legacy we all share today.
Wagner: PARSIFAL
Staged Opera

SATURDAY, MARCH 24, 2018, 4 PM, PREMIERE
GOOD FRIDAY, MARCH 30, 2018, 4 PM
EASTER MONDAY, APRIL 2, 2018, 4 PM

Parsifal’s message of hope? Even winter journeys come to an end.

Life comes with its wounds that we must learn to live with – this is what makes Wagner’s Parsifal such a deeply human work. No opera before it had ever been so far removed from entertainment. Instead, the composer suffuses his expressive language with pain: when Kundry cries out like a wounded animal; in Parsifal’s outpouring of regret at the wasted years of his life; in the hate harbored by Klingsor, the outcast. With bells and trombones, Wagner holds masses for them, penetrating to the wintry depths of their souls before celebrating Good Friday, when the first flowers burst into bloom. In this opera the Berliner Philharmoniker have ample opportunity to draw upon their special strength: the unique individuality of each musician which colors every sound. This is what truly makes the difference – especially in this complete merging of orchestra, singers, and drama that is unique in opera and that Wagner achieves to a level of perfection unparalleled in any other work.

In German with German and English surtitles.

Berlin Philharmoniker
Sir Simon Rattle Music director
Dieter Dorn Director
Magdalena Gut Set designer, costume designer
Stephen Gould Parsifal
Ruxandra Donose Kundry
Franz-Josef Selig Gurnemanz
Gerald Finley Amfortas
Evgeny Nikitin Klingsor
Philharmonia Chor Wien (Chorus Master: Walter Zeh)

Richard Wagner
Parsifal – sacred festival drama in three acts, libretto by Richard Wagner
Caviar, champagne, a poor lover, and a rich husband – simply put: nothing but the bare essentials.

In the Jugendstil, art and luxury went hand in hand. These were the times when painter Gustav Klimt was still applying layers of gold leaf to his portraits of wealthy industrialist’s wives. If there were a musical Klimt, Alban Berg and Maurice Ravel would share the honors: both created sounds that sparkle like diamonds – for deluxe voices instead of deluxe wives. Which brings us to Elīna Garanča, whose expressive mezzo voice seems tailor-made for delicate explorations of human feeling: we need only recall the sensitive souls of the Viennese and Parisian ladies who were stricken with migraines the moment a sack of rice fell over (“Asie! Asie!” Ravel’s Shéhérazade sighs).

Elīna Garanča & Sir Simon Rattle
Berliner Philharmoniker
SUNDAY, MARCH 25, 2018, 6 PM

10 | € 39 · 63 · 103 · 144 · 169 · 195 · 215 · 260
Reduced prices: € 34 · 59 · 99 · 139 · 159 · 183 · 205 · 260
Performance ends at approx. 8 pm · Hall plan A

Music on a massive scale:
Strauss’ Alpensinfonie.

Though French composer Maurice Ravel had absolutely no affinity for the music of his contemporary Richard Strauss, he obtained a copy of each of his scores, well aware that there was much to be learned from his art of instrumentation. Strauss was a magician of orchestral coloration – and of all his works, the most refined combinations are to be found in the Alpensinfonie. The piece is a living textbook on how to use an orchestra and continues to serve as a guide for composers today. For us and many orchestra lovers, hearing this score brought to life by the Berliner Philharmoniker is a dream come true at last.

Franz Schubert
An die Musik
“Wo bin ich … O könnt’ ich’s rechtlich!” Rezitativ und Arie des Simon aus Lazarus
An Schwager Kronos
Memnon
Erkönig
Prometheus
Richard Strauss
Eine Alpensinfonie – Symphonic poem, op. 64

EASTER FESTIVAL

EASTER FESTIVAL

Daniel Harding Conductor
Gerald Finley Baritone
Berliner Philharmoniker
MONDAY, MARCH 26, 2018, 6 PM

11 | € 29 · 55 · 84 · 113 · 139 · 160 · 210 · 260
Reduced prices: € 24 · 49 · 79 · 110 · 129 · 150 · 160 · 200
Performance ends at approx. 8 pm · Hall plan A
Krystian Zimerman & Sir Simon Rattle
Berliner Philharmoniker

TUESDAY, MARCH 27, 2018, 6 PM
Sponsors: Richard and Bettina Kriegbaum

Sir Simon Rattle Conductor
Krystian Zimerman Piano

Leonard Bernstein
Symphony No. 2 for Piano and Orchestra, “The Age of Anxiety”
Ludwig van Beethoven
Symphony No. 7 in A major, op. 92

Krystian Zimerman & Sir Simon Rattle
Berliner Philharmoniker

FOREVER YOUNG: LENNY’S FINEST SYMPHONY.

When Krystian Zimerman and Sir Simon Rattle perform Leonard Bernstein’s Second Symphony, they are paying homage to a friend – and Beethoven’s masterpiece, a sort of Mahler symphony with jazz piano. The work has an inner storyline: it is about young people who set out to find themselves, but not before losing themselves first in bars. Leonard Bernstein was a composer who embodied youth. His music is at once sexy and despairing. In keeping with this spirit, Sir Simon Rattle will be presenting the work in two concerts: today with Beethoven’s Seventh, his dance symphony, and on April 1 with the “Eroica” which, with its youthful boldness, bursts in forcefully upon the scene.

Performances end at approx. 7:50 PM · Hall plan A

EASTER FESTIVAL

Berlin Barocksolisten
Daishin Kashimoto Violin and direction
Noah Bendix-Balgley, Daniel Stabrawa Violin
Antonio Vivaldi
Concerto for violin and orchestra in G major RV 575
Concerto in A major for violin and 3 violins
“per eco In lontano,” strings and B. c. RV 552

Berlin Philharmonic Winds
“Offenbachiade” – Offenbach in the Underworld
(arr. as suite for wind nonet by A. Tarkmann)

Sir Simon Rattle
Conductor
Members of the Berliner Philharmoniker
Bundesjugendorchester

Béla Bartók
The Wooden Prince, op. 13 – pantomime in one act to a fairy tale by Béla Balázs

EASTER FESTIVAL

MUSIKFEST

The Wooden Prince

THURSDAY, MARCH 29, 2018, 6 PM
Sponsors: Beatrice and Götz W. Werner

On young princes and stately kings

Let’s join together and celebrate once again! With the different ensembles of the Berliner Philharmoniker and National Youth Orchestra of Germany. Each year the program is designed to offer something for every music lover. The concert will begin in a lighter vein with Vivaldi and Offenbach, before moving on to the highlight of the program, Bartók’s Wooden Prince: an impressionistic early work full of folk-like melodies and suffused with the composer’s admiration of Strauss and Wagner.

Performances end at approx. 8 PM · Hall plan A

EASTER FESTIVAL
Iván Fischer
Conductor
Vilde Frang
Violin
Mari Eriksmoen
Soprano
Ingeborg Gillebo
Mezzo-soprano
Women of the Philharmonia Chorus Vienna
Berliner Philharmoniker

Béla Bartók
Hungarian Peasant Songs for Orchestra
Violin Concerto No. 1

Felix Mendelssohn Bartholdy
Violin Concerto No. 1

What do our violinist and Roma children have in common? The right mentor.

Norwegian violinist Vilde Frang was once presented to Anne-Sophie Mutter, who spontaneously became her mentor. Since the artist’s debut with the Berliner Philharmoniker last year, she has now entered the upper echelons of her profession herself – and will be joining today with conductor Iván Fischer. In quest of the perfect sound, Fischer frequently repositions his musicians in the orchestra, and doesn’t shy away from making a statement: last year he conducted music from A Midsummer Night’s Dream, by the Jewish composer Mendelssohn, on Heroes’ Square in Budapest with dancing Roma children – a clear message, and not only in the Hungarian capital.

Sir Simon Rattle
Conductor
Krystian Zimerman
Piano
Berliner Philharmoniker

Leonard Bernstein
Symphony No. 2 for Piano and Orchestra
“The Age of Anxiety”

Ludwig van Beethoven
Symphony No. 3 in E major
“Eroica”, op. 55

When Krystian Zimerman and Sir Simon Rattle perform Leonard Bernstein’s Second Symphony, they are paying homage to a friend – and to Bernstein’s masterpiece, a sort of Mahler symphony with jazz piano. The work has an inner storyline: it is about young people who set out to find themselves, but not before losing themselves first in bars. Leonard Bernstein was a composer who embodied youth. His music is at once sexy and despairing. In keeping with this spirit, Sir Simon Rattle will be presenting the work in two concerts: on March 27 with Beethoven’s Seventh, his dance symphony, and today with the “Eroica” which, with its youthful boldness, bursts in forcefully upon the scene.
Valery Gergiev Conductor
Sir Bryn Terfel Der Holländer
Günther Groszböck Daland
Eric Cutler Erik
Okka von der Damerau Mary
Benjamin Bruns Der Steuermann
Philharmonischer Chor München
Münchner Philharmoniker
Richard Wagner
Der fliegende Holländer – Romantic opera in three acts to a libretto by the composer.

In German with German and English surtitles.

Surging waves of passion: Valery Gergiev brings the Dutchman to life.

Der fliegende Holländer (The Flying Dutchman) is still the ideal introduction to Wagner’s music. Countless generations have gotten goosebumps upon seeing the phantom ship, rooted for Senta, and felt admiration for the way Wagner successfully transforms the North Sea into music. Today we realize how deeply this music stirs the unconscious: how the surging ocean waves are heard in the whirring of a weaver’s shuttle. We have entrusted the work to Valery Gergiev, who also embraces a passionate and ecstatic approach: the conductor relies completely on his instincts, and under his baton the music’s overarching phrases and tensions are brought to life spontaneously in the present moment.

FRIDAY, MAY 18, 2018, 6 PM
Sponsors: Horst and Marlis Weitzmann

WHITSUN FESTIVAL
Anna Vinnitskaya
Piano
Schumann Quartett

In the spirit of the past as it never existed.

The music of Dmitri Shostakovich oscillates between plaintive expression and grotesque-rie. But occasionally the composer cons the rog of Bach at times as well, differently-composing in a style that in all since his Baroque and Russian romantic, dreaming him-self back into a past that sounds too beautiful to be true. This refers to his Piano Quintet – presented here by the Schumann Quartett and Russian pianist Anna Vinnitskaya who, having long since outgrown her time as a child prodigy and with many awards to her name, has already made a spoiled Shostakovich recording and will be appearing here at the Festival Hall for the first time.

Dmitri Shostakovich
String Quartett No. 7 in F-sharp minor, op. 108

Piano Quintet in G minor, op. 57

Claude Debussy
A selection of piano Preludes

Anna Vinnitskaya & Schumann Quartett
Matinee
SATURDAY, MAY 19, 2018, 11 AM

Diana Damrau
Soprano
Nicolas Testé Bass-baritone
IvanRepšič Conductor
Münchner Rundfunkorchester

Arias, duets, and instrumental works from Giuseppe Verdi’s operas: La Traviata, Otello, Simone Boccanegra, Un ballo in maschera, Falstaff, I Masnadieri, and more.

Giuseppe Verdi succeeded in marrying the Italian aria to Germanic pathos: it’s thus little surprise that it was German soprano Diana Damrau who, not long ago, sang the most memorable Violetta in years at Milan’s La Scala. Now the renowned artist is returning to the Festival Hall Baden-Baden, where she will join with bass-baritone Nicolas Teste in presenting a Verdi evening – with the master’s most beloved arias and duets.

Bella Italia!

VERDISSIMO

SATURDAY, MAY 19, 2018, 6 PM

Sponsor: Jörg Thome

Whitsun Festival

Diana Damrau & Nicolas Testé

SATURDAY, MAY 19, 2018, 11 AM

Whitsun Festival
High art like gossamer thread: in France, finesse is already served up at breakfast. A harp in a Brahms symphony? Heaven forbid! The flute and harp are, after all, “très, très” French – precisely the reason Claude Debussy began his famous Faun Prelude with this combination, which would go on to feature prominently in many of his other works. Well, in our opinion “très, très” works just perfectly in Baden-Baden, so this evening we’ll be offering not only Brahms’s wholesome black bread, but also a fluffy croissant or two – served up by the French winner of the ARD Competition. Her multi-award-winning compatriot on the harp is the solo harpist of the Berliner Philharmoniker.
Janine Jansen & London Symphony Orchestra
Sibelius: Masterworks

WHITMONDAY, MAY 21, 2018, 7 PM

Janine Jansen Violin
Michael Tilson Thomas Conductor
London Symphony Orchestra

Jean Sibelius
Violin Concerto in D minor, op. 47
Symphony No. 6 in D minor, op. 105
Symphony No. 7 in C major, op. 105

As magnificent as a sunset – and over just as quickly.

The time has come at last: Sibelius’s music has arrived at the Festival Hall! While it’s true that his Violin Concerto is well known here, the real miracles of Sibelius’ music are to be found in his late works, like the compression of time in the most grand and powerful passages. The Seventh recalls a Bruckner symphony, even if the work is only 20 minutes long. Quite recently, the Berliner Philharmoniker recorded the complete symphonies of Sibelius, a testimonial to the esteem in which the Finnish composer is held today. On our program we will be hearing two of his masterworks with the London Symphony Orchestra under the guidance of American conductor Michael Tilson Thomas.

Igor Levit Piano
Florian Donderer Concert master and Director
Die Deutsche Kammerphilharmonie Bremen

Franz Schubert
Overture in the Italian Style in D major
Symphony No. 6 in B-flat major

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Sounding the musical depths.

It’s a popular argument in the arts sections of German newspapers: who is currently the best pianist of the younger generation, Igor Levit or Daniil Trifonov? We will graciously refrain from offering an opinion, choosing to present both artists on this season’s program – with Igor Levit featuring this evening in a performance of Mendelssohn’s piano concertos. Levit is known for plumbing the depths of the music and for his devotion to the German repertoire, from Bach to Viennese Classicism and the Romantic period. He will be accompanied by the Deutsche Kammerphilharmonie Bremen, an orchestra that has won acclaim for its Beethoven symphonies and is recognized as one of Germany’s leading chamber orchestras.

Janine Jansen & London Symphony Orchestra
Sibelius: Masterworks

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YOUR FESTIVAL HALL
Baden-Baden and the Festival Hall are always worth a trip. We’ll be happy to take care of the entire travel arrangements for you or your organization! From ticket purchase to hotel booking, cloakroom service and drinks during intermission, and even creating an evening program for you. You choose the event and indicate your hotel preference, and we’ll take care of the rest. Ask about our Festival Hall travel packages! The members of the Festival Hall team are close to the action and will be happy to accommodate your wishes. Whether you’d like to know about ticket purchase, cultural tours, or our travel packages, please contact us and we’ll be happy to answer your questions! Tel: +49-7221-3013-446 or e-mail: tourism@festivalhall.de.

Whether you’re traveling alone or as a group: we’ll take care of you.

PHOTO: MYRZIK UND JARISCH

Composed for you
Festival Hall travel arrangements
Emil Nolde, Gerhard Richter, and Neo Rauch – we could expect all these luminaries of painting at an exhibition in Paris, or perhaps Berlin or New York. So it may come as a bit of a surprise that the works of each of these artists are going to be on display here in Baden-Baden.

The city on the Oos, well-known for its villa neighborhoods, cafés, baths, and parks, has long been seen as a fitting cultural alternative to Europe’s great metropolises.

The nearby airport makes this possible. Just one or two hours from Hamburg, Berlin, or London, and you’ll find here what you’ll hardly find there anymore: peace and quiet, short distances, nature, and a lifestyle entirely geared toward rest, relaxation, and enjoyment. The nearby vineyards are world-famous. Alsace beckons for a quick visit, Strasbourg is around the corner, and Switzerland is also not far away.

The Festival Hall’s unique opportunities and flair have also convinced the Berliner Philharmoniker and St. Petersburg’s Mariinsky Ensemble to establish their residencies here during the Easter and Summer festivals. Richard Wagner will be the focus of a part of this year’s festivals. Together with the Wesendonck Lieder, Parsifal, and a concert version performance of Der fliegende Holländer (The Flying Dutchman), several concerts will be presented featuring international stars of classical music. During the Easter Festival, daily chamber concerts with members of the Berliner Philharmoniker will take place throughout the whole city.

By the way, this brochure offers only a small glimpse of our whole program, which spans the entire year. We’d be happy to send you our detailed yearly program and our cultural tour brochure. Tel: +49-7221-3013-446

Ideal for a short holiday.
You’re traveling to Baden-Baden for a Festival Hall event? Book one of our Festival Hall packages to go along with your tickets! For each Festival Hall event, choose from the following options:

**SILVER PACKAGE**
- 1 night with breakfast in selected hotel, intermediate package with 1 glass of sparkling wine, program booklet, cloakroom service, admission to Museum Frieder Burda, visitor’s tax

**GOLD PACKAGE**
- 1 night with breakfast in selected hotel, three-course meal at the AIDA restaurant, reserved seats for introductory lecture (German language), drink at intermediate, program booklet, cloakroom service, admission to Museum Frieder Burda, visitor’s tax

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**Exclusive Easter Festival travel packages**
(March 24–April 3, 2018)

**SILVER PACKAGE**
- 2 nights with breakfast in selected hotel, intermediate package, program booklet, cloakroom service, admission to Museum Frieder Burda, visitor’s tax

**GOLD PACKAGE**
- 2 nights with breakfast, four-course gala meal at the AIDA restaurant, reserved seats for introductory lecture, drink at intermediate, program booklet, cloakroom service, admission to Museum Frieder Burda, visitor’s tax

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When Richard Wagner conceived his Gesamtkunstwerk (“total work of art”), he left out food. But the fact is, cooking and music have gone well together for ages; not only wine is perfect while chatting about the night’s concert. Enjoy your meal! At the Festival Hall Baden-Baden, every menu item and set meal is prepared on location by our in-house cooks. When you wish to be regaled by our catering team’s culinary delights, you’ll have several options to choose from, savoring their cuisine in our AIDA restaurant or in selected seats in the lobby. You can enjoy world-class dining before or after every event, and during the intermissions. A seat reservation is recommended:
Tel: +49-7221-3013-101

Enjoy in style.
Supporting program During the Easter Festival with the Berliner Philharmoniker, the whole city is transformed into a stage. Every day there are moderated encounters with artists, and the musicians play chamber music in many of the city’s magnificent spaces. Details of the supporting program will be published in the flyer printed during the Easter Festival.

Introductory lectures We hear what we know – for all operas and symphony concerts, the Festival Hall offers an introductory lecture in lobby level 3, 80 minutes before the event. It will be repeated 50 minutes before the event.

Cultural tours Our cultural tours combine Festival Hall events with hotel stays and travel programs, and are often surprisingly affordable. And if you’d like to come to the Festival Hall Baden-Baden with your choir, organization or friends, we’ll be happy to prepare for you a tailor-made offer – including hotel stays if you wish, and a supporting program for your Festival Hall performance. Give us a call, or write to us! Tel: +49-7221-3013-446 or e-mail: tourism@festival-hall.de

Opening times The lobby and lobby bars open 90 minutes before the event begins. Food and drinks are also offered during the intermissions and after the event.

Payment You can pay for your tickets by credit card (VISA, American Express, Master Card), bank transfer, or direct debit – always specifying your complete address and order number. For online orders, payment only by credit card. Bank details: Festspielhaus Baden-Baden, Sparkasse Baden-Baden Gaggenau, BIC/SWIFT Code: SOLADES1BAD IBAN: DE37 6625 0030 0000 0645 84

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Cultural tours Our cultural tours combine Festival Hall events with hotel stays and travel programs, and are often surprisingly affordable. And if you’d like to come to the Festival Hall Baden-Baden with your choir, organization or friends, we’ll be happy to prepare for you a tailor-made offer – including hotel stays if you wish, and a supporting program for your Festival Hall performance. Give us a call, or write to us! Tel: +49-7221-3013-446 or e-mail: tourism@festival-hall.de

Opening times The lobby and lobby bars open 90 minutes before the event begins. Food and drinks are also offered during the intermissions and after the event.

Payment You can pay for your tickets by credit card (VISA, American Express, Master Card), bank transfer, or direct debit – always specifying your complete address and order number. For online orders, payment only by credit card. Bank details: Festspielhaus Baden-Baden, Sparkasse Baden-Baden Gaggenau, BIC/SWIFT Code: SOLADES1BAD IBAN: DE37 6625 0030 0000 0645 84
Terms and Conditions Festival Hall Baden-Baden

Information about your booking

**General Terms and Conditions of Travel of Festspielhaus und Festspiele GmbH**

For all bookings of travel events with Festspielhaus und Festspiele GmbH, the conditions below shall apply, unless otherwise stated.

1. **Reservation**
   - Reservations can be made in writing, in person, by phone, or via the internet. The customer shall be sent a travel confirmation and the brochure, insofar as these exist, together with the confirmation of travel. There is no obligation to provide documentation in electronic form.

2. **Deposit**
   - A deposit of 20% of the invoice amount is due for payment on the day on which the contract has been concluded. The deposit shall be credited towards the balance. Considering the necessary processing times, the Organizer may request a higher deposit. If the deposit is not paid within 24 hours, the contract shall be considered expired. If the deposit is not paid within 24 hours, the customer may lose the contract. If the deposit is not paid within 24 hours, the deposit shall be forfeited.

3. **Cancellation**
   - The customer has the right to withdraw from the contract up to 4 weeks before the departure date. If the customer withdraws from the contract, a minimum of 15% of the price of the trip must be paid, in addition to the costs of any extra expenses related to the cancellation. If the last day of the period falls on a Sunday, on a national or internationally recognised, general public holiday at the place of declaration, the period shall be extended accordingly. The cancellation must be made by providing a substitute performance of equivalent value, provided it is feasible. The customer is free from liability if the withdrawal was not deliberately caused counter to good faith and the redress is therefore possible or reasonable for the customer. The customer is therefore liable to the same extent as the customer of the Organizer.

4. **Changes in the travel documents**
   - Changes in travel documents shall not be permitted in the written or oral contract, unless otherwise stated. The customer shall be informed of any changes in travel documents in writing and in good time. The Organizer shall be liable for any changes to the travel documents if it cannot provide a substitute performance of equivalent value. If it is not possible or reasonable for the customer for redress for a change to the travel documents, the customer may withdraw from the contract up to 4 weeks before the departure date if it fails to achieve the minimum number of participants has not been achieved and the trip will therefore be cancelled. In such cases only insofar as the customer is a merchant.

5. **Transport**
   - The Organizer shall be responsible for the transport during the travel. The Organizer shall not be liable for changes to the program or the cast if such changes were not caused by the Organizer. If the Organizer is responsible for the transport, provided it is feasible account will be taken of this up to 30 days before departure. The Organizer will send the customer the travel documents (vouchers, tickets, etc.) around 2 weeks before the departure date. The customer shall check all the documents received for correctness regarding those details which are within the sphere of the customer concerned and of the customer. The customer shall be solely responsible for any additional costs or fees. If the Organizer does not send the travel documents out, they will be kept at the box office of the Organizer or the Organizer’s agent. If the Organizer or its agent is unable to provide the travel documents in the intended form, whether for reasons of force majeure, the Organizer is entitled to substitute a performance of equivalent value. In this case, the customer may withdraw from the contract. The Organizer shall be liable for any changes in the travel program which are within the sphere of the customer concerned and of the customer. In such cases only insofar as the customer is a merchant.

6. **Contractual language**
   - The contractual language is German.

7. **Payment**
   - Payment of the price shall take place in the manner and in the forwarding conditions and in the forwarding terms of Sections 6 and 8 of a BGB. The financial guarantee certificate shall be sent to the customer once the travel documents have been sent. There is no obligation to hand over a financial guarantee certificate if the trip lasts longer than 24 hours, does not include an overnight stay and expires, the customer’s wishes to change his or her booking can only be exercised if the customer comply with the aforementioned conditions and simultaneously accords. The Organizer or the Organizer’s agent shall be jointly and severally liable for the price of the trip. If and insofar as the travel confirmation and the brochure – insofar as they exist – and the minimum number of participants has not been achieved and the trip will therefore be cancelled, the customer shall be entitled to a reduction in the price. A reduction in the price of the trip is not limited by the price of travel. All of the maximum sums for liability apply per trip event. However, the maximum uses of travel, for foreign currency regulations.

8. **Information about your booking**
   - Information about your booking exists within one month after the contractual termination of the trip has been announced to the Organizer and the customer. The Organizer shall be liable for any changes in the travel program which are within the sphere of the customer concerned and of the customer. In such cases only insofar as the customer is a merchant.

9. **Limitation of liability**
   - The customer’s contractual liability for damages that are not physical, such as caused by third parties, is limited to the amount of the damage or the travel guarantee certificate. The Organizer is not liable for the necessary visas being issued by the embassies/consulates responsible for them. It is assumed that the customer is only responsible for the necessary visas if the visa is required by the Organizer or if immediate withdrawal is justified by a particular and worsening case of force majeure. The customer or third party shall then only be obliged to pay the costs of the necessary visa. All of the maximum sums for liability apply per trip event. Any additional compensation is hereby excluded.

10. **Service providers, tour operators and other local agencies**
    - Service providers, tour operators and other local agencies are not liable for changes to the program or the cast if such changes were not caused by the Organizer. The Organizer is not liable for changes to the program or the cast. The Organizer or the Organizer’s agent shall be jointly and severally liable for the price of the trip. If and insofar as the travel confirmation and the brochure – insofar as they exist – and the minimum number of participants has not been achieved and the trip will therefore be cancelled, the customer shall be entitled to a reduction in the price. A reduction in the price of the trip is not limited by the price of travel.
We look forward to seeing you!

Contact

Telephone
To order tickets +49-7221-3013-101
Mon to Fri 9 am to 6 pm
Sat/Sun and holidays 10 am to 2 pm

Postal address
Festival Hall gGmbH,
Beim Alten Bahnhof 2, 76530 Baden-Baden, Germany

Fax
+49-7221-3013-211

Internet
www.festivalhall.de info@festivalhall.de

Ticket office
At the Festival Hall Baden-Baden
Mon to Fri 9:30 am to 6 pm
Sat/Sun and holidays 10 am to 2 pm
in addition to two hours before the start of the event

Advance booking possible for members of
the Circle of the Festival Hall association
For further information, please call +49-7221-3013-278.