

## International Telekom Beethoven Competition Bonn Concert tour Hinrich Alpers with Klassische Philharmonie Bonn

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### **Hinrich Alpers stars as a soloist with Heribert Beissel**

**Beethovenhalle.** The dominator was back. Hinrich Alpers, who walked off with all the prizes at the recent Beethoven Competition except that of audience favorite, returned to the Beethovenhalle with the piece that brought him victory in the final – Beethoven’s second piano concerto, which is actually his first if we ignore a very early work from his days in Bonn.

As in his competition performance Hinrich Alpers again drew the audience in with his fabulously mature playing, capturing even the smallest detail. He has an infallible sense of how to build tension, runs roll forth like mighty waves, accents are cleverly set, and themes unfold in a wonderfully organic way.

A consummate moment in the first movement was the cadenza, which Alpers positively savored and transformed into a sweeping fantasia. This performance, as intelligent as it was technically impressive, lifted the Klassische Philharmonie conducted by Heribert Beissel, with which Alpers is currently touring, to a similar level, so lithe and agile was the playing. In the Adagio, Alpers more than once reached the threshold of audibility, playing the enigmatic closing dialog with full pedal and achieving a magical sfumato effect.

He took the audience into the interval with Schumann’s “Blumenstück.” The Beethoven piano concerto was framed by Haydn’s symphony no 88 and Mozart’s “Paris” symphony. The Klassische Philharmonie tackled both works with supple, contrasting playing, which was especially striking in the effervescent rondo finales. As an encore, Heribert Beissel offered a Haydn serenade (actually thought to be by Romanus Hofstetter). And as a serenade is something “for musicians only,” the conductor just waved to the audience, walked off the stage, and left his ensemble to perform the piece without him.