

**FOR IMMEDIATE RELEASE**  
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**CAL PERFORMANCES PRESENTS**  
**RISING STAR DANIEL MÜLLER-SCHOTT**  
**SUNDAY, FEBRUARY 13 AT 3:00 P.M. IN HERTZ HALL**

"Without a doubt the most fascinating of today's young cellists."  
– *Fono-Forum*

**BERKELEY, January 13, 2005** – German cellist **Daniel Müller-Schott** brings his flawless technique and eloquent musicianship to Cal Performances on **February 13 at 3:00 p.m.** in **Hertz Hall**. A frequent soloist at Carnegie Hall, London's Wigmore Hall, Amsterdam's Concertgebouw, and Munich's Kerkulesaal, Mr. Müller-Schott is accompanied by his frequent collaborator pianist **Robert Kulek**. The program includes **Beethoven's** Sonata No. 5 in D major considered "among the richest and most sensitive inspirations" by biographer Anton Schindler; **Franz Schubert's** Sonata in A minor, D. 821, *Arpeggione*, originally written for a new instrument of the same name, a hybrid of a guitar, cello and viola da gamba; and **Robert Schumann's** lyrical *Five Pieces in Folkstyle*, Op. 102, and *Adagio and Allegro*, Op. 70 written during his most fruitful years. "Müller-Schott is a natural Schumann player...blending colour and register almost imperceptibly, each miniature song, tremulous with fast vibrato and supple melodic contour" (*London Times*).

**DANIEL MÜLLER-SCHOTT**

Twenty-seven year old **Daniel Müller-Schott** was born in Munich and raised by parents who encouraged his musical life. He began his studies with Munich cellist Walter Nothas and at the age of 15 became the first German musician to win Moscow's legendary International Tchaikovsky Competition for Young Musicians. Unlike perhaps other young musicians, he took this remarkable accomplishment in stride, returning to his lessons with Heinrich Schiff and Steven Isserlis. "When you play the cello, and you are male," explains the movie-star handsome Mr. Müller-Schott, "everything develops rather more sedately than if you are a teenage girl who plays the violin" (*Die Zeit*, Germany).

In just a few years, Daniel Müller-Schott has succeeded in establishing himself as a virtuoso cellist. With his sure sense of style and great musical maturity, he endeavors to open up

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new paths for his audiences, re-introducing them to works thought to be familiar. He is constantly searching for both new and rare old works with which he can extend his repertoire; he also creates his own adaptations.

As a soloist, Daniel Müller-Schott has worked with such renowned conductors as Vladimir Ashkenazy, Christoph Eschenbach, Alan Gilbert, Michael Gielen, Hartmut Haenchen, Vernon Handley, Sakari Oramo, Michael Tilson Thomas, and Osmo Vänskä. He has performed with internationally respected orchestras including the Chicago Symphony Orchestra, the New World Symphony Miami, the Israel Symphony Orchestra, the Australian Chamber Orchestra, the London Philharmonia Orchestra, the BBC Scottish Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Nederlands Philharmonisch Orkest, the Kyoto Symphony Orchestra, the Warsaw National Philharmonia, the Berlin Radio Symphony Orchestra, and the Hamburg NDR Symphony Orchestra.

As a chamber music partner Daniel Müller-Schott has performed with Christian Tetzlaff, Vadim Repin, Lars Vogt, Steven Isserlis, Julia Fischer, Arabella Steinbacher, Jean-Yves Thibaudet as well as Sir André Previn and Anne-Sophie Mutter.

Mr. Müller-Schott has also made numerous guest appearances at international music festivals include Schleswig-Holstein, Rheingau and Mecklenburg-Vorpommern, the Festival Lucerne, the Ravinia Festival Chicago and the City of London Festival. Furthermore, Müller-Schott plays in concerts in many European and North American concert halls, including the Berliner Philharmonie, the Kölner Philharmonie, the Concert Hall of the Vienna Musikverein, Concertgebouw Amsterdam, London's Wigmore Hall, Birmingham's Symphony Hall, the Sydney Opera House, the Herbst Theater in San Francisco, and New York's Carnegie Hall.

In 2004/05 season, Mr. Müller-Schott will appear as a guest soloist in Europe as well as in North America and Asia including with the Orchestre National de France under Kurt Masur, the Orchestre Philharmonique de Monte Carlo under Marek Janowski, the Philadelphia Orchestra under Christoph Eschenbach, the New York Philharmonic under Charles Dutoit, the Gewandhaus Orchestra Leipzig under Riccardo Chailly, and the Tchaikovsky Orchestra Moscow under Vladimir Fedosseyev. In addition, Müller-Schott will be performing as part of a trio with

Anne-Sophie Mutter and Sir André Previn both of whom have been long-time supporters, (Mr. Müller-Schott holds a scholarship from the Anne-Sophie Mutter Foundation). Recitals and solo evenings will take him to London's Wigmore Hall, the Concertgebouw Amsterdam and Munich's Herkulessaal.

Since his childhood, Daniel Müller-Schott has felt a great love for the music of Johann Sebastian Bach. When he recorded his first CD in 2001, he chose the holy grail of the cello repertoire, Bach's six solo suites (Glissando Records) which went on to garner international praise as a "ravishing interpretation of sparkling vitality" (*Le Monde de la Musique*, Paris). His interpretation of these masterpieces delighted concert-goers in the Louvre, the Sibelius Academy Helsinki, the Louisiana Museum Copenhagen, and the Kennedy Center in Washington, D.C.

His second recording, for EMI Classics, is dedicated to the chamber music of Debussy, Poulenc, Franck, and Ravel; he is accompanied on the piano by Robert Kulek. The CD was nominated by the BBC Music Magazine as "Editor's Choice August 2002" and for the "Edison Award 2003." "The realization of this French project by the two musicians is truly amazing... The result is pure poetry" (Frankfurter Allgemeine Zeitung, June 2002).

On his third CD, Daniel Müller-Schott, together with the Australian Chamber Orchestra, presents his own arrangements of Haydn's cello concertos and Beethoven's violin romances (ORFEO). This recording was awarded the highest possible ratings by *Gramophone*, *Fono-Forum* and *Luister* magazines.

The year 2004 was a watershed for recording with the release of three new CDs: Khachaturian Concerto for Cello and Orchestra (Glissando); Cello Concertos Nos. 1 & 2 by Joachim Raff, recorded with Robert Kulek on the piano and the Bamberger Symphoniker conducted by Hans Stadlmair (Tudor Records); and Works for Cello and Piano by Robert Schumann (Orfeo International), again featuring Robert Kulek on the piano. Cello concerts by Edward Elgar and William Walton and Mozart's piano trio with Anne-Sophie Mutter and Sir André Previn are scheduled for release soon.

Mr. Müller-Schott lives near Munich and plays a Matteo Goffriller cello, made in Venice in 1700, and a modern violoncello, made by Etienne Vatelot in Paris in 1985, loaned to him by

the Anne-Sophie Mutter Foundation. In his spare time he is an enthusiastic jogger and badminton player. He is interested in art, feeling a strong affinity with 19th century French painters, and literature, in particular biographies depicting the times, lives and works of the great composers and artists. "I am convinced that knowledge of the circumstances under which composers create their works not only provides insights into the nature of a piece of music," he explains," but also conveys deeper impulses from the point of view of its interpretation."

### **ROBERT KULEK**

Born in Latvia and now living in the United States, **Robert Kulek** received his musical training at the Mannes College of Music in New York, New England Conservatory in Boston and Guildhall School of Music and Drama in London. Mr. Kulek also holds a degree in piano performance from Yale University where he studied with professors Claude Frank and Boris Berman. Praised by the *New York Times* for his technical strength and musical sensitivity, he has performed throughout Europe, the United States and Asia including Berlin Philharmonie, Concertgebouw Amsterdam, Wigmore Hall in London, Cite de la Musique in Paris, Herbst Theater in San Francisco, and Carnegie Recital Hall. Mr. Kulek has also performed on numerous occasions at major music festivals around the world including Luzern in Switzerland, Ravinia in United States, Vancouver International Festival, St. Magnus Festival in Scotland and Rheingau, Mecklenburg Vorpommern, and Ansbach in Germany. Future performances include tours of Germany, Ireland, Holland and Canada. Robert Kulek has recorded three CDs with Daniel Müller Schott.

### **TICKET INFORMATION**

Tickets for **Daniel Müller-Schott** on **Sunday, February 13** at **3:00 p.m.** in Hertz Hall are **\$46.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu); and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu).

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Cal Performances' presentation of Daniel Müller-Schott is made possible, in part, by the Goethe-Institut San Francisco, Ulrich Everding, Director.

The *San Francisco Chronicle* is a season sponsor of Cal Performances; *San Francisco* magazine and Classical 102.1 KDFC are season media sponsors of the 2004/05 performing arts season.

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**CALENDAR EDITORS, PLEASE NOTE:**

**CAL PERFORMANCES PRESENTS**

**Sunday, February 13 at 3:00 p.m.**

**Hertz Hall, UC Berkeley Campus**  
Bancroft Way at College Avenue, Berkeley

*Recital*

**Daniel Müller-Schott**, cello

**Robert Kulek**, piano

**Program:**

Beethoven/Sonata No. 5 in D major, Op. 102, No. 2

Schumann/*Five pieces in Folkstyle*, Op. 102; *Adagio and Allegro*, Op. 70

Schubert/Sonata in A minor, D. 821, *Arpeggione*

**Tickets:** \$46.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu); and at the door.

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