



+++ Daniel Müller-Schott nominated for the OPUS 2019 category "Soloist of the Year" +++

RICHARD STRAUSS

Daniel Müller-Schott made in collaboration with the **Melbourne Symphony Orchestra** and **Sir Andrew Davis** a live recording of **Don Quixote** by Richard STRAUSS in the Hamer Hall Arts Centre in Melbourne. On this recording, Strauss' late tone poem is complemented with his cello sonata and two songs, op. 10 and op. 32, recorded with the pianist **Herbert Schuch** in the chamber music hall of the Deutschlandfunk Radio station in Cologne. The CD was released on the Munich label ORFEO.

"Don Quixote" marks Richard Strauss' path from Romanticism to the era of Modernism in music

During his long and extremely productive creative life, Richard Strauss composed only three works for violoncello: the early sonata for violoncello and piano op. 6, the romance that was created shortly afterwards for violoncello with accompaniment by the orchestra, op. 75 – part of an earlier CD recording with the NDR Elbphilharmonie orchestra and Christoph Eschenbach – and the late tone poem "Don Quixote", op. 35. "But they mark his development within just a few years from Romanticism to the era of Modernism in music," according to Daniel Müller-Schott.



RICHARD STRAUSS
DON QUIXOTE
Sonata for Cello and Piano
Songs op. 10 and op. 32

Daniel Müller-Schott, Violoncello
Herbert Schuch, Klavier
Melbourne Symphony Orchestra
Sir Andrew Davis

[Orfeo C968191](#)
Veröffentlichung: 12. Juli 2019

With "Don Quixote" Richard Strauss created a new musical form

The center of the recording is the tone poem **Don Quixote**, based on the novel "Don Quixote de la Mancha" by the Spanish author Miguel de Cervantes. "Here he parodies the variation form as a musical medium by putting the principal theme not as usual at the start, but at the end." For people listening at the end of the 19th century, this was a revolutionary step in the direction of Modernism.

"The Knight of the Sorrowful Countenance" finds his musical counterpart in the solo cello, a character sketch full of energy, thirst for action and optimism; but he is also introverted and in contemplation about his adventures in musical dialogue with his companion, Sancho Panza, embodied by the solo viola. "Follow your intuition and love is the message of the tone poem," says Daniel Müller-Schott.

Daniel Müller-Schott became acquainted with the cello sonata, composed in the classical sonata movement, when he was a teenager. "This exuberance, the forwards-thrusting fire in den outer movements and the profound melancholy in the slow set – that moved me enormously from the very start," he tells us. After it was created, the cello sonata by Richard Strauss advanced to become his most-played work.

Daniel Müller-Schott also made transcriptions for this CD: "Zuneigung" op. 10/1 and "Ich trage meine Minne" op. 31/1. **Zuneigung** from summer 1885, taken from a song collection by Hermann Gilm, represented the generation of the Romantic conceptual and emotional world. **Ich trage meine Minne** comes from a collection of poems by representatives of literary art nouveau on the theme of upheaval and belief in the future. These two songs are an example for the epoch-making further development of the composer, Richard Strauss "from a traditionally trained talent to a 'musician of the future'".

Daniel Müller-Schott and Herbert Schuch at the Richard Strauss Festival

Daniel Müller-Schott was able to win a congenial partner for the chamber music recordings in the form of Herbert Schuch. Their musical collaboration began at the Richard Strauss Festival in Garmisch-Partenkirchen with the performance of the cello sonata. Since then the two artists have been collaborating on a regular basis.

In America and Australia with Strauss

Daniel Müller-Schott's debut with Strauss' Don Quixote took place in 2004 in the USA along with the Philadelphia Orchestra under Christoph Eschenbach. Since then this masterpiece has been a regular feature of his concert schedule. "It is a special challenge to bring together the ambivalence of a soloist part, variations for orchestra and symphonic tone poem and to clearly define the respective role," says Daniel Müller-Schott. "Experiencing and discovering this diversity of musical dialogues was a great pleasure. I am very grateful for the current LIVE recording with Sir Andrew Davis and the Melbourne Symphony Orchestra!"

With the new CD recording, **Richard STRAUSS**, Daniel Müller-Schott has extended his already wide-ranging discography by a further composer in the panoply after Prokofiev, Britten, Shostakovich, Dvořák and Tchaikovsky.

In this latest recording, Daniel Müller-Schott plays his famous "Ex-Shapiro" Matteo Goffriller cello from 1727 with an FX Tourte bow, Paris circa 1820.

We will be glad to send you a review copy.

EPK on Richard STRAUSS: [HERE](#) Information & photos: www.thecellist.com | [youtube](#) | [facebook](#) | [instagram](#)

SAVE the Date

Fr | 04. November 2019 | 8.05pm | Munich, BR Studio 2
BR Klassik-Studio Concert

Daniel Müller-Schott will introduce his new Cello Solo CD
Hindemith, Henze, Prokofjev, Crumb, Daniel Müller-Schott and Kodaly
Release: 8. 11.2019 | Label: ORFEO

Dr. Meret Forster, moderation

Please contact our [office](#) to order press cards

We look forward to lively interest on the part of the media.

Yours sincerely,

Anke Kienitz-Kirk
Culture Management