



Reviews - Daniel Müller-Schott

"... Before the interval, Daniel Muller-Schott played Schumann's Cello Concerto in A minor, Opus 129 with a wonderfully youthful bloom to the sound and superb instrumental mastery.

In his mature orchestral works, Schumann seems to trade the psychological extremes and singular imagination of his youth for respectability of form, and Muller-Schott's approach reaffirmed its cogency with a poised sense of line and immaculate tonal projection...."

- Peter McCallum, *Sydney Morning Herald*, 10 Sep 2015

Müller-Schott/Piemontesi at Schloss Johannisberg

"Daniel Müller-Schott and his piano partner Francesco Piemontesi located Beethoven's early cello sonata in G minor op. 5 Nr. 2 ... as a composition which, although still fully obliged to the classical ideal of beauty, was nonetheless astonishingly open, distancing itself from rationalistic objectivity, but without any romanticization, clear and distinct in tone, finely coordinated and communicating ... This also sounded passionate in the following sets (Editor's note: Brahms's Cello Sonata No. 2), sonorous in the cello part, clear and dry in the dense piano part..."

- Guido Holze, *Frankfurter Allgemeine Zeitung*, 13 Aug 2015

"Dmitri Shostakovich, ... Sonata in D minor op. 40 ... a highlight of the Johannisberg concert ... Whereby both found an excellent balance between allusion and interpretation, with restless melancholy in the first, and erratically gliding and jizzily plucked tones in the second set. The long set appeared to be stretched to bursting, the finale was trenchant and ultimately hyperactive. A fantastic interpretation!"

- Axel Zibulski, *Wiesbadener Kurier*, 10 Aug 2015

"... All of the qualities such as the impressively structured, contoured tone, the stylistic self-confidence, the sense of symphonic interaction, the careful phrasing, as well as the unpretentious performance, are in the meantime the trademarks of instrumental virtuosity, in short, Müller-Schott is a diverse and mature master of his discipline, rightly celebrated internationally... His ability to handle over-dimensioned cantilenas and further perspective such as in the Largo by Shostakovich or in the Adagio by Brahms is captivating. Sheer delight."

- Harald Eggebrecht, *Süddeutsche Zeitung*, 06 Aug 2015

As a prominent interpreter of world renown, the solo cellist Daniel Müller-Schott set special accents. He intoned Haydn's concerto for Violoncello Nr. 1 in C major Hob. VIIb:1 with perfect tone, with masterful intonation as well as a high degree of cultivation, and yet with clear accentuation.

- Harald Budweg, *Frankfurter Allgemeine Zeitung*, 14 Jul 2015

Matinee by the Gürzenich Orchestra in the Cologne Philharmonic Hall with the soulful cellist, Daniel Müller-Schott

"... Müller-Schott, who also loves the esoteric repertoire (Prokofiev "Symphonic concert") ... , sings this piece soulfully on his noble cello, with self-confident intonation at the most precarious heights and speeds..."

- Olaf Weiden, *Kölnische Rundschau*, 08 Jun 2015



"...In Franz Schubert's String Quintet in C major (D. 956), completed in late September or early October, just two months before his death in 1828, the two cellists Benjamin Nyffenegger und Daniel Müller-Schott gave a wonderfully heavenly rendering of the Adagio of the second set. Müller-Schott's gently driving pizzicati or the totally pure, clear and linear conclusion delivered great moments here of transcendental magnificence..."

- Axel Zibulski, *Frankfurter Neue Presse*, 05 Jun 2015

„He seemed to play in a meditative state, delivering an ardent and passionate reading."

- *Diapason*

"...Daniel Müller-Schott played with absolute assurance and haunting tone..."

- Alfred Hickling, *The Guardian*, 5 May 2013

„Then Daniel Müller-Schott's cello sailed ahead, golden in tone, noble and big, as befits the solo instrument with the concerto's starring role."

- Geoff Brown, *The London Times*, 17 Dec 2012

"Daniel Müller-Schott was the ultra-refined cellist."

- Tim Ashley, *The Guardian*, 12 Nov 2012