

Julian Steckel, Cello

Profile

Written music is potential energy that a performer must unleash. Audiences can tell if a musician really feels that energy, or if their expression is second-hand. When Julian plays, he is sharing something fragile and alive. “As an interpreter, I’ve started trusting my inner life more and letting the audience in,” he says. “It’s a kind of vulnerability that makes you stronger.” His first child was born at the end of 2018. Since then, his conviction has grown, his sense for metaphor expanded.

He knows that making music for an audience occasionally involves tipping the scales too far one way or another. But he is aware of his responsibility toward what is often called the “intentions of the composer.” He dives deep into scores, investigating the organic connections that give a work its unity. “If you know one room in an apartment, but not that the apartment has seven other rooms, you won’t even understand the room you’re in,” he says. When Julian plays, the music is in safe hands. You listen for his discoveries; what the music, through him, is trying to tell you.

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Every life is a series of experiences, encounters, memories, places. Sometimes it’s possible to understand the contours of a musician’s ability through a list of these moments. Julian’s solo career was launched after he won the prestigious ARD Musikwettbewerb in 2010. Since then, he has soloed with the Gewandhausorchester Leipzig, the Symphonieorchester des Bayerischen Rundfunks, the Royal Philharmonic Orchestra, the Orchestre de Paris, the Rotterdam Philharmonic Orchestra and the St. Petersburg Philharmonic. He’s worked with the conductors Christoph Eschenbach, Sir Roger Norrington, Valery Gergiev, Jakub Hrůša, Mario Venzago, Fabien Gabel, John Storgårds, Lahav Shani, Antony Hermus, Christian Zacharias and Michael Sanderling. His chamber music partners include Janine Jansen, Christian Tetzlaff, Karen Gomyo, Antje Weithaas, Renaud Capuçon, Veronika Eberle, Vilde Frang, Antoine Tamestit, Lars Vogt, Elisabeth Leonskaja, Paul Rivinius, Denis Kozhukhin, the Modigliani, Armida and Ébène quartets.

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For Julian, these experiences and encounters are the result of organic growth, not external pressure. It’s a development that tends to happen when a musician of his ability goes through life with an open mind.

His playing is effortless, unhindered by technical boundaries. He derives energy from appearing not to try. It’s a quality that many look for and few find. He sees his talent and his musical upbringing as a gift. His mentors are responsible for the rest.

“My very first teacher considered lightness and simplicity to be at the core of cello playing,” Julian says. “Listen to yourself, plan what you’re doing, get it right the first time. I owe everything to these insights.” He studied with Ulrich Voss, Gustav Rivinius, Boris Pergamenschikow, Heinrich Schiff and Antje Weithaas. Now he is a teacher too, at the Hochschule für Musik und Theater in Munich.

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In the current season Julian will appear amongst others with the Rundfunk-Sinfonieorchester Berlin, the Yomiuri Nippon Symphony, London Philharmonic Orchestra and Bamberger Symphoniker. In October 2020 he will play the world premiere of Gerald Barry’s cello concerto at the Cello Biennale Amsterdam, together with the Netherlands Philharmonic Orchestra under Hannu Lintu, and will premiere Karola Obermüller’s cello concerto in February 2021 with the Philharmonic Orchestra Heidelberg under Elias Grandy.

Along with this, chamber music remains for him a source of inspiration and a hotbed for communication: concerts with long time partners as Antje Weithaas, Tobias Feldmann, Lise Berthaud und William Youn are planned, amongst other venues in the Concertgebouw

Amsterdam, in the Liszt Akademie Budapest and at the Schubertiade in Hohenems.
Furthermore, in spring 2021 he will be on tour with Sharon Kam and Enrico Pace.

Julian's relationship with music spans analytical intelligence and extreme commitment.
His interpretations are grounded and accessible. He's played his way to freedom.

2020/2021

Hartmut Welscher

Tobias Ruderer

Translation from German: Jeffrey Arlo Brown