



Alexey Stadler

Being an artist is not only a privilege and a pleasure, but also a great responsibility.

One can achieve and shape a lot – it's a unique opportunity
Alexey Stadler

One musical highlight follows the next: as a soloist with orchestras such as the San Francisco Symphony, the Deutsches Symphonie-Orchester Berlin, the Liverpool Philharmonic Orchestra, the BBC National Orchestra of Wales and the Orchestra della Svizzera Italiana, Alexey Stadler has received great acclaim.

"It's captivating the way he plays". Tagesspiegel

Stadler has played under conductors such as Vladimir Ashkenazy, Vasily Petrenko, Michael Sanderling, Robert Trevino, Tugan Sokhiev, Valery Gergiev and Marek Janowski. His

chamber music partners include notable artists such as Jörg Widmann, Igor Levit, Alice Sara Ott, Viviane Hagner and the Quatuor Ébène, as well as many other distinguished musicians and ensembles.

He has left a lasting impression at international festivals, such as the Schleswig-Holstein Music Festival, the Heidelberger Frühling, the International Chamber Music Festival Stavanger, the Menuhin Festival Gstaad and the Mecklenburg Vorpommern Festival.

"Alexey Stadler is impressive and impeccable". The Amati Magazine

The cellist, who combines musical depth and cultural vision, is now looking forward to an important season 2024/2025: not only solo concerts with the Deutsche Kammerphilharmonie Bremen, the Staatskapelle Weimar and the Hamburg Symphony Orchestra are planned, but also participation in the renowned Beethoven Festival Warsaw and Finest Classic in Mannheim.

"Stadler's performance gained an ever-increasing sense of inwardness that seemed to go to the very heart of the piece". The Guardian

Born in St. Petersburg, Stadler initially received intensive instrumental training and simultaneously studied music theory, harmony, and orchestration at the Rimsky-Korsakov Music College, where he gained an understanding of the fundamentals of musical language and its essential foundations, as he emphasizes himself. His journey soon took him to international stages, where he received cello

guidance from prominent figures like Frans Helmerson and David Geringas, who paved the way for his further development.

Following their recommendation, Alexey Stadler met Prof. Wolfgang E. Schmidt who accompanied him throughout his artistic studies, from his bachelor's degree to his Konzertexamen. The University of Music FRANZ LISZT and the cultural city of Weimar became Stadler's new center of life. A period of intensive musical work began that was soon rewarded with a jump into an international career. The kick-off was the first prize at the Hamburg TONALi competition in 2012 – the other events followed in quick succession.

Stadler achieved his international breakthrough and has since performed as a soloist with orchestras worldwide. Under the influence of important mentors such as Steven Isserlis and Sir András Schiff, the soloist has shaped his musical profile.

Since 2023, he has been passing on his knowledge to the younger generation: as a professor of cello, Alexey Stadler teaches at the Hochschule für Musik und Theater Hamburg. He attaches particular importance not only to treating his students as equals, but also to maintaining a strong connection with the audience.

"I admire artists who have a strong profile, always go into depth with their musical work, and care about the world. Reproducing with playing without asking questions – that's not enough for me."

Whether with the first cello concerto by Dmitri Shostakovich or the cello sonata by Alfred Schnittke – providing context for both core and lesser-known repertoire is essential to Alexey Stadler. He is beginning to look for a way to give his own concerts such an additional value, to establish a connection with the audience, to intensify it and, above all, to maintain it. At the international chamber music festival Krzyżowa-Music in Poland, where Alexey Stadler works as artistic advisor and curator of the symposia, one can see how closely global events are linked to the artistic work. The historically rich setting of Krzyżowa, known as a site of resistance and a symbol of German-Polish reconciliation, is central to every concert.

The cellist had a memorable experience at a young age: he heard Olivier Messiaen's *Quatuor pour la fin du Temps* in a concert without any background knowledge and therefore without any lasting impression. The piece refused to open up to him. At a later date, Stadler learned the circumstances surrounding the work: composed in 1941 "In honor of the angel of the apocalypse, who raises his hands to heaven and says 'There will be no more time'" in the Görlitz prisoner-of-war camp and premiered in front of 400 prisoners in the freezing cold. Stadler heard the work again, was moved and touched. He realized how much a context can shape one's own concert experience. Moreover, what unexpected emotions can be awakened through this approach.

It was the same piece. But it suddenly had an emotional context for me – I listened differently and cried afterwards.

Fot. Marco Borggreve