

Touch the heart - affect the soul

In 1771 Johann Georg Sulzer complains in his chapter „tone painting“ that „the imitation of thunder, wind etc. using only notes and rhythms violates the true spirit of music, which is to express the sentiments of feeling..“

It is obvious that „tone painting“ has much to do with tone colors. This brings up a basic question: How can we produce different colors on a bowed instrument? According to current literature on string playing colors are produced by changing the register (close to the bridge / close to the fingerboard). Comparing this information with violin methods of the end of 18th / beginning of 19th century the informations are quite different and almost exclusively the exact opposite. What are the possibilities according to the treatises of earlier times and how did they produce a colorful sound?

Nowadays we are in a rather luxury position: We can compare many treatises in the internet at a single glance. In addition to that we can have a look and listen to the „state-of-the-art“ in youtube. There we can find out how and if these historical informations found their way into the sound production of our times. Online we can „travel“ through the world of music and in this respect we are in a straight line with Charles Burney - the difference is that our digital travels are much faster and with a more comfortable seating! So, let us be „fast and curious“ and find out about the bow management from around 1800!



*After his studies with Reinhard Goebel in Amsterdam, **Anton Steck** embarked on a career as concertmaster and soloist of three most prestigious ensembles: the legendary „Musica antiqua Köln“, followed by „Les Musiciens du Louvre“ in Paris and finally „Concerto Köln“. In 1996, he founded the „Schuppanzigh-Quartett Köln“ and in 1997, he made his conducting début.*

*Anton Steck performs worldwide and his recordings have been met with critical acclaim. Among his recent CDs are the romantic concertos by Bernhard Molique which Steck re-discovered (L'arpa festante / Chr. Spering), Beethoven's violin concerto in the first version after the manuscript (L'arpa festante / M. Halls), string quartets and quintets by Ferdinand Ries (Schuppanzigh-Quartett) and newly re-discovered works by the Italian baroque composer Francesco Cattaneo. His recording of Beethoven's string quartet Op.59 No.3 (Schuppanzigh-Quartett) - played on Beethoven's own instruments! - was re-released in the new „Complete Beethoven Edition BTHVN2020“ by Deutsche Grammophon Gesellschaft (DGG). Along with his continued devotion to baroque music, classical and 19th century performance practice is an important part of Anton Steck's artistry. In 2018, he presented a lecture on „Portamento“ at the conference „Transforming C19 HIP“, University of Oxford. Together with Norwegian fortepianist Christina Kobb, he develops a new interpretative approach to music of the first Viennese school. His newly founded orchestra „L'Orchestre Héroïque“ mainly focuses on performing music by **Beethoven** and his contemporaries, reviving concert experiences of the early 19th century. In 2000, Steck was appointed as a professor at the Trossingen University of Music, where he teaches baroque violin and ensemble direction.*