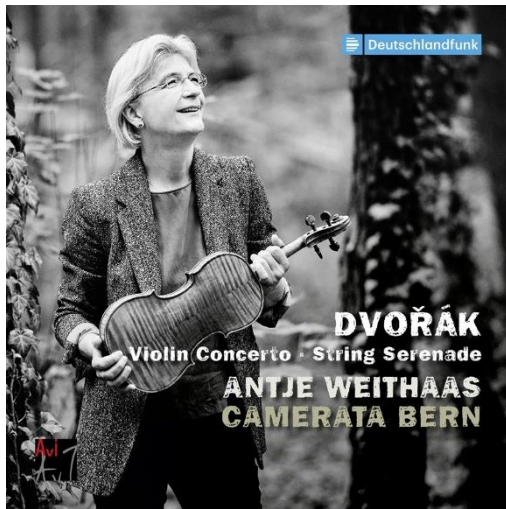




SCHIMMER PR
Public relations for music

*"Triumph of Naturalness"**

German violinist Antje Weithaas has been honored with the 2024 German Record Critics' Annual Award and will receive the OPUS KLASSIK award for Instrumentalist of the Year 2025. Her new Dvořák album, featuring his Violin Concerto Op. 53 and Serenade Op. 22, will also be released on August 15. The accomplished musician will perform with the Camerata Bern as both soloist and conductor.



ANTONÍN DVOŘÁK (1841 – 1904)

VIOLIN CONCERTO A MINOR, OP. 53 (1879-1882)

- [1] I ALLEGRO MA NON TROPPO 10:58
- [2] II ADAGIO MA NON TROPPO 10:11
- [3] III FINALE: ALLEGRO GIOCO, MA NON TROPPO

SERENADE FOR STRINGS E MAJOR, OP. 22 (1875)

- [4] I MODERATO 04:34
- [5] II TEMPO DI VALSE 07:07
- [6] III SCHERZO. VIVACE 06:12
- [7] IV LARGHETTO 04:49
- [8] V FINALE: ALLEGRO VIVACE

ANTJE WEITHAAS VIOLINE | CAMERATA BERN
CAvi 4867795 // RE: 15. AUGUST 2025

A unique virtuoso career that began almost four decades ago is being honoured by a number of prestigious awards: Antje Weithaas has just received the 2024 German Record Critics' Annual Prize (for her recording of the complete Beethoven sonatas with Dénes Várjon). And this fall, she will be awarded the honor of Instrumentalist of the Year 2025 at the OPUS KLASSIK prize-giving ceremony in Berlin. She is "probably the best-known insider tip in classical music," according to an arte Metropolis documentary made about the Lower Lusatian native a few years ago. A clear change in status is now in order. Not only a look at her impressive discography of thirty albums, many of which have received top critical acclaim, but also her broad repertoire, which includes the most important solo concertos from the classical to modern age, making Antje Weithaas **one of, if not the, European authority on the art of violin**. And she does so without any extroversion, predictability, or overt display, which might be more appealing to an audience, but simply doesn't suit her nature. Her passion for and mastery of chamber music reveals one of her greatest strengths: listening to and sensing the musical counterpart, withdrawing the self – something from which her students at the Hanns Eisler Academy of Music in Berlin also benefit greatly, allowing them to explore their own individual paths.

It's all the more gratifying that Antje Weithaas is now in the spotlight of the classical music market in 2025, with two top awards at once. She's already releasing **another exciting album** on the CAvi Music label in mid-August: an album which is believed to be the first recording of Dvořák's Violin Concerto and String Serenade, **where the soloist also acts as conductor**. Weithaas recently demonstrated that this concept, borrowed from the Baroque period in music history, can lead to extraordinary interpretive results with Pēteris Vasks' Violin Concerto No. 2 "In Evening Light," in which she shone together with the Camerata Bern – and was awarded **the OPUS KLASSIK**. *orchestergraben.com* was also impressed with the innovative assemblage: *"In the first part, Antje Weithaas embeds herself very much in the orchestra, she really melts with the high strings... With calm and experience, the violinist knows how to position herself skillfully and tactically in the spirit of the music."*

With her new, now 31st studio production, Weithaas adds another heavyweight record to her own discography, following recordings of the epochal solo concertos by Beethoven, Brahms, Schumann, Bruch, Berg, Khatchaturian, and Vasks; namely, **Antonín Dvořák's Violin Concerto in A minor, Op. 53**. *"In his music,"* says Weithaas, *"we have the dance-like figures, a generous portion of poetry and melancholy, and all of this works together to create a far-reaching emotional depth."* Despite the underlying musical and folkloristic tone, the technical challenge for the soloist here is particularly testing – it is no coincidence that the violinist of the century and dedicatee Joseph Joachim played a significant role in the concerto's creative process, which lasted a good three years (1879–1883). Antje Weithaas states that the solo part is *"difficult to play and somewhat uncomfortable,"* but at the same time knows: *"Of course, it shouldn't sound difficult to the audience!"* But rather self-evident, almost natural – a predicate that is regularly attested to the German violinist and her style (*"Triumph of naturalness,"* was the headline on Deutschlandfunk, for example).

The **Serenade for Strings in E major, Op. 22**, is *"one of the most beautiful pieces of music ever committed to paper by a composer,"* enthuses Weithaas. *"This outstanding composition for strings radiates a glowing warmth that persists through all keys and modulations. And this music is not only beautiful, it also reveals the entire spectrum of human emotions."* Here, Weithaas is, so to speak, *"prima(ria) inter pares"* within the Camerata Bern, with whom a very unique musical symbiosis has developed over the years. In the case of the Dvořák Serenade, a tailor-made version was also created for the Camerata, which consists of only 17 members – including additional work for the second cello or the violas, for example. This results in a wonderfully lucid, yet fragile sound that bathes the serenade in a completely new light without sacrificing any authenticity: *"We can say that we have fulfilled everything the score demands."*

Antje Weithaas is an excellent virtuoso who is now – finally before a wider public – reaping the rewards of her many years of work on and with art... and is already pursuing new projects. Among other things, she will embark on an extensive **South American tour** as a soloist with the **Concertgebouw Chamber Orchestra**, performing in four major cities and giving four concerts in São Paulo alone. What drives her as an artist? *"To make people happy, to elevate them to a sphere they can no longer explain."*

Zum Album:



 Bettina Schimmer

Lindenstraße 14
50674 Köln

+49 (0)221 - 168 796 23
bettina.schimmer@schimmer-pr.de
www.schimmer-pr.de