Margit-Anna Süss has a busy international career as a soloist, chamber musician and teacher. “Right from the start, this fine harpist handled her instrument expertly with elegance, clear melodic lines and a polished sense of dynamics.” (Frankfurter Allgemeine) “ Margit-Anna Süss played with complete mastery.” (Süddeutsche Zeitung)

Particularly formative for her were two years spent studying in Paris with the legendary French harpist Pierre Jamet (1893-1991), who when young had worked with Maurice Ravel, and with Claude Debussy, whom he had personally assisted in creating some of his compositions.

At the age of twenty she presented herself for audition in Hamburg and was promptly appointed principal harp with the NRD Symphony Orchestra. While still studying, she was invited to undertake a tour of south-east Asia with Horst Stein and the Bamberg Symphony Orchestra. This resulted in several years of appearances as a guest player with that orchestra, soon followed by engagements with other distinguished ensembles: after a successful audition she began a spell of more than ten years as a regular substitute harpist with the Berlin Philharmonic under Herbert von Karajan and subsequently under Claudio Abbado and Sir Simon Rattle. For over two decades she also played at the Salzburg Easter Festival.

Her recordings have long received critical acclaim: for example, a recording for DGG of French Impressionist composers with the Ensemble Wien-Berlin and the actress Catherine Deneuve was awarded the Grand Prix du Disque, and only recently her remarkable solo album of Schubert’s piano Impromptus attracted much attention by perfectly illustrating the so-called “Zwischendämpfungstechnik” (intermediate string-stopping) by means of which the performer aims to achieve exceptional clarity and even to reproduce these originally entirely pianistic works convincingly on the harp. She has demonstrated this technique in her international master-classes at the Sibelius Academy, Helsinki, the St Petersburg conservatoire, the Royal Northern College of Music, Manchester, and the University of Tokyo. Since the winter semester 2015 Margit-Anna Süss has been teaching at the Kunstuniversität, Graz, where her guest professorship was converted into a full professorship in 2017.

A new recording of Debussy’s *Danses sacrée et profane* for harp and strings, in which she was closely involved, is about to be released by G. Henle Verlag in autumn 2022. An innovation is that her arrangement of the harp part returns to the original score for the first time.

**Further information:** www.margit-anna-suess.de