

Simon Eberle is an exceptionally versatile cellist whose playing is distinguished by a warm tone, exceptional artistry, and intense musical expressiveness. Both press and audiences praise his tonal refinement, creative interpretations, and vivid interaction with fellow musicians and listeners.

He gained international recognition with the First Prize and Mahler Prize at the 3rd International Gustav Mahler Competition 2021 in Prague and the Gold Medal at the 5th Manhattan International Music Competition 2020. Eberle currently serves as Associate Principal Cellist of the Dresden Philharmonic. He has also appeared as principal cellist with the Oslo Philharmonic Orchestra, the Munich Radio Orchestra, and the Hamburger Camerata, and held a temporary contract with the orchestra of the Staatstheater am Gärtnerplatz in Munich. He gained invaluable experience as a member of the Karajan Academy of the Berlin Philharmonic, and the Academy of the NDR Elbphilharmonie Orchestra.

His enthusiasm for orchestral playing developed early with the German National Youth Orchestra and the Junge Deutsche Philharmonie, followed by engagements with the Munich Chamber Orchestra, the Frankfurt Radio Symphony, and, on temporary contract, the Munich Philharmonic.

Eberle earned his master's degree with highest distinction from the University of the Arts Berlin, studying with Jens Peter Maintz, after earlier studies with Troels Svane (Lübeck) and Wen-Sinn Yang (Munich). He received further artistic inspiration through masterclasses with David Geringas, Frans Helmerson, Natalia Gutman, Anner Bylsma, and Gary Hoffman (Kronberg Academy), as well as through working with Thomas Grossenbacher, Jian Wang, Peter Bruns, Ludwig Quandt, and Gustav Rivinius.

As a soloist, he has performed with orchestras under conductors such as Reinhard Goebel, Werner Ehrhardt, Dietger Holm, and Peter Eötvös. His chamber music focus lies in the string trio and string quartet repertoire. He studied with the Artemis Quartet in Berlin and worked regularly with Tabea Zimmermann and Heime Müller, gaining additional inspiration from members of the Vogler, Armida, and Amaryllis Quartets, as well as Ferenc Rados, Pamela Frank, Jan Vogler, Klaus Hellwig, and Gábor Takács-Nagy.

He has been a guest at prestigious festivals including the Heidelberger Frühling, Verbier Festival, Zermatt Festival, Festival d'Aix-en-Provence, Hangzhou International Music Festival, St. Petersburg Festival of the White Nights, and the Mecklenburg-Vorpommern and Schleswig-Holstein Festivals, performing alongside Igor Levit, Viviane Hagner, Boris Garlitzky, Kalle Randalu, Ning Feng, Pekka Kuusisto, Veronika Eberle, and David Geringas. Further chamber music partners include Marc Bouchkov, Suyeon Kim, Edicson Ruiz, Gustav Frielinghaus, and Fabian Müller.

Eberle has been invited to the Mahler Academy, the Encuentro de Música de Santander, and Krzyżowa Music, and has performed as a guest with the 12 Cellists of the Berlin Philharmonic, the Goldmund Quartet, the Frielinghaus Ensemble, and Ensemble Berlin. Numerous television, radio, and CD productions in Germany and abroad – for broadcasters including SWR, BR, HR, and NDR – document his artistic work.

Early support came from Yehudi Menuhin Live Music Now and the Jürgen Ponto Foundation. He later held scholarships from Villa Musica Rheinland-Pfalz, the Deutsche Stiftung Musikleben, the Marie Luise Imbusch Foundation (Deutschlandstipendium), and the Oscar and Vera Ritter Foundation. After winning numerous first prizes at the national level of Jugend Musiziert, he was twice awarded the audience prize at the 2018 Moritzburg Festival. Further honors include the Audience Prize of the Konzertverein Ingolstadt and the Förderpreis of the City of Donauwörth.

In addition to the classical repertoire, Eberle is deeply engaged with contemporary music and jazz, collaborating with composers and performers such as Unsuk Chin, Matthias Pintscher, Olga Neuwirth, Helmut Lachenmann, Frederic Rzewski, Markus Stockhausen, Stephan Braun, Klaus Doldinger, Brett Dean, Anders Hillborg, and Jörg Widmann. His expertise in historically informed performance has been enriched through work with Ton Koopman, Reinhard Goebel, Kristin von der Goltz, Raphael Alpermann, Hans-Jürgen Schnoor, and Anner Bylsma.

He performs on a Jean-Baptiste Vuillaume cello (1847), generously on loan from a private collection.