
Ann-Helena Schlüter, Classical piano – piano lyric & poetry

Born in Nuremberg (Germany) the Swedish-German pianist Ann-Helena Schlüter grew up in a very musical family. Both her parents, her siblings and relatives are musicians. She received her first piano lessons by her Swedish mother who was teaching piano at the University of Würzburg, followed by her father, Karl-Heinz Schlüter, professor for piano at the Conservatorium of Music in Nuremberg and Osnabrück until age 17.



Ann-Helena's early musical development also was influenced by distinguished teachers in Germany like Arne Torger (Würzburg), Nina Tichmann (Cologne), Anatol Ugorsky (Detmold) and Bernd Glemser (Würzburg). She accomplished several degrees in Cologne and Würzburg in piano solo and music pedagogy followed by a Master of Music at Arizona State University School of Music where she studied piano with Walter Cosand and chamber music/collaborative piano with Eckart Sellheim for 2 years with full scholarship.

Back in Germany she started teaching at the University of Music in Würzburg while working on her Magister Artium in Musicology based on J.S. Bach's 'Goldberg Variations' which she accomplished in a double major in three semesters. Ann-Helena is currently working on her Ph.D. thesis J.S. Bach's 'The Art of Fugue' at Leipzig University under Prof. Helmut Loos.

Ann-Helena Schlüter is a much sought after concert pianist and teacher at master classes in Europe and overseas. She won first prize in many piano competitions like Steinway Piano Competition (Hamburg), Robert Schumann Piano Competition (Zwickau) and International Concerto Competition Master Works Festival (London).

She loves exploring other musical genres and extends her artistic talents into writing lyrics, poems, songs and even painting. Ann-Helena recorded many CDs including 'Piano Lyrik' and 'Himlasangen' (Swedish Piano Songs). Her latest project is recording J.S. Bach's 'The Art of Fugue' to be released in 2014.

Next concert: Saturday 29.3.2014, 7:00 pm 'Bach Inspirations' in a program focussing on Bach's 'The Art of Fugue' in partnership with QUARTZ string ensemble at Trinity College Chapel, Royal Parade, Parkville. Bookings: www.trybooking.com/EFBK or www.bach.org.au/events

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Australian Bach Society

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St. Johns Southgate

presents



Piano Poetry

(Waldstein Sonata, Goldberg Variations and more)

Ann-Helena Schlüter (Würzburg/Leipzig)

Wednesday, 26 March 2014 7:00—8:30 pm

St. Johns Southgate

Tickets: \$35 and \$25 (concession)

Bookings: www.trybooking.com/EFBK or www.bach.org.au/events

Piano Poetry

Ann—Helena Schlüter

Program

J.S. Bach (1685 – 1750)

Prelude and Fugue D major from Well-tempered Clavier Book 1 – BWV 850

Frederic Chopin (1810 – 1849)

Ballade in F major op. 38

Ludwig van Beethoven (1770 – 1827)

Waldstein Sonata in C major op. 53

Allegro con brio – Introduzione. Adagio molto – Attaca - Rondo. Allegro moderato

Interval

J. S. Bach (1685 – 1750)

Goldberg Variations BWV 988—Aria + Variatio 1 - 10



J.S. Bach



F. Chopin



L.van Beethoven

Johann Sebastian Bach composed Book one of the “**Well tempered Clavier**” in 1722. The work demonstrates the capacity to play in each major and minor key using the Well tempered tuning system.

Prelude and Fugue, for keyboard No. 5 in D major (WTC I/5), BWV 850:

This is one of Bach’s brighter preludes, with a busy pattern in the treble never pausing for breath; it's pricked from below by a tick-tock figure in the bass. Toward the end, the bass line joins the treble in a fuller partnership, but this quickly throws the music into a few bars of toccata-like spasms. (James Reel)

F.Chopin: The **Ballade no. 2 in F major op.38** has a lilting theme almost like a Christmas carol and is contrasted with highly agitated passages. The Ballade is dedicated to Robert Schumann, and Chopin played it to Schumann some years before its publication. When Schumann saw the published version he did not recognize the work, for Chopin often performed an extended version of the opening while omitting the agitated passages.

L.van Beethoven: Sonata in C major op. 53 (Waldstein)

This sonata has become known as the Waldstein sonata because of its dedication to the Count von Waldstein, one of Beethoven’s earlier patrons.

The first movement is filled with energy and passion. It is also remarkable for Beethoven’s setting of the second chorale-like theme in the key of E major.

There is no proper slow movement to the sonata, but rather an extended introduction to the finale. This introduction has the character of an introspective improvisation. One can recall here the words of Beethoven’s pupil Carl Czerny who described Beethoven’s improvising at the keyboard “*frequently the listeners were deeply moved and often the listeners would break into loud sobbing...*”

The finale is based on a lovely folk-like melody played quietly at first and then with full force. It is contrasted with episodes reminiscent of Hungarian dance rhythms which rise to a formidable climax.. The sonata resolves with an exultant coda where the theme is heard accompanied by trills, arpeggios and octave glissandi.

(Anthony Halliday)

J.S. Bach: Goldberg Variations BWV 988

Bach’s Thirty Variations in G Major is the zenith of his achievement in the field of keyboard music. This set of variations is the culmination of Bach’s ‘Keyboard Practice’, a comprehensive work composed of the course of more than fifteen years. It is the last of the four parts of the Keyboard Practice, which represents all the important kinds of keyboard music of the time: dance suites, orchestral reductions, church music, and variation forms. The unity and diversity these variations offer still fascinates listeners and performers alike. (Prof. Walter Cosand, Arizona State University School of Music, USA)
