
Ann-Helena Schlüter

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, until age 17.

Ann-Helena's early musical development also was influenced by distinguished teachers in Germany and overseas. 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 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 the latest Bach's "The Art of Fugue".



QUARTZ is a fresh and exciting new ensemble to emerge on the Australian chamber music scene. It unites four dynamic Melbourne musicians - Rachael Beesley and Caroline Hopson, violins, Anna Webb, viola and Zoe Wallace, cello; these well established, highly acclaimed and vibrant musicians combine traditional string quartet repertoire with chamber versions of orchestral works to give their programs an innovative edge and a unique appeal. Performing with all Australia's Orchestra, renowned European ensembles and international music festivals, these musicians are among Australia's most sought after and talented players.

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Australian Bach Society Inc.

In association with

Trinity College Chapel, The University of Melbourne

presents



Bach Inspirations

Ann-Helena Schlüter (piano)

QUARTZ String Quartet

Rachael Beesley, Caroline Hopson (violins), Anna Webb (viola), Zoe Wallace (cello)

Saturday 29 March 2014, 7:00—8:30 pm

Trinity College Chapel, Royal Parade Parkville VIC 3002

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

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

Bach Inspirations

Ann-Helena Schlüter and Quartz String Quartet

J.S. Bach (1685 – 1750)

- The Art of Fugue BWV 1080: Contrapunctus I - IV

Joseph Haydn (1732 – 1809)

- String Quartet in F minor, op.20 no. 5: IV Finale, Fuga a 2 Sogetti

J.S. Bach (1685 – 1750)

- The Art of Fugue: 4 Canons

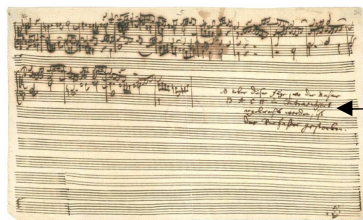
Graeme Koene (b. 1956)

- ‘To his Servant Bach God Grants a Final Glimpse: The Morning Star’
Based on the Morgenstern chorale tune for String Quartet

Interval

J. S. Bach (1685 – 1750)

- The Art of Fugue: Contrapuncti IX, XIII and Finale Contrapunctus XIV



At the point where the composer introduces the name BACH in the counter subject to this fugue, the composer died.

- Vor deinen Thron tret' ich hiermit BWV 668

Elena Kats-Chernin (b.1957)

- From Anna Magdalena Notebook for String Quartet
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Program Notes

The Art of Fugue BWV 1080, is an incomplete work of unspecified instrumentation by J.S. Bach. Written in the last decade of his life, The Art of Fugue culminates Bach's experimentation with monothematic instrumental works. It consists of 14 fugues and 4 canons, each using some variation of a single principal subject, and generally ordered to increase in complexity.

Today we regard this work as a pinnacle of Bach's cycle of fugues accomplished while nearing the end of his life. The hundred-minutes-cycle in d-minor in 14 Contrapuncti (fugues) and four Canons is not outperformed until today. JS Bach revised his first version of the work, extended it in a chromatic way to be able to blend in his own name B-A-C-H in the unfinished final part as a signature., leading to speculations that the work was left unfinished not because Bach died, but as a deliberate choice by Bach to encourage independent efforts at a completion.

The first printed edition of 1751 also includes an unrelated work as a kind of "encore", the chorale prelude Vor deinen Thron tret Ich hiermit (Herewith I come before Thy Throne), BWV 668a, which Bach is said to have dictated on his deathbed. (Ann-Helena Schlüter)

Joseph Haydn: In this set of quartets, op.20, Haydn defined the nature of the string quartet — the special interplay of instruments that Goethe called "four rational people conversing.". Number 5, F minor: This is the most emotionally intense of the opus 20 quartets. In the opening phrase, the violin sets the tone with a haunting melody. The finale is a fugue with two subjects. The main subject is a standard fugal motif, used frequently in the Baroque.. The texture thins and the tension descends, until a second burst of Fortissimo, with first violin and cello playing the fugal subject in canon, leading to the dramatic finale. (Wikipedia)

Elena Kats-Chernin studied music in Moscow, Sydney and Hanover (Germany). Her music featured at the opening ceremonies of the 2000 Olympic Games and the 2003 Rugby World Cup. *"When I was asked to write a piece for a string quartet somehow the thought of going to Anna Magdalena Bach's Notebook seemed appealing to me. I had previously worked with two-part inventions of J. S. Bach and the never-ending pool of inspiration was in this Notebook no less apparent. The way I worked with the material was to give the original piece a chance to sound recognizable, at the same time giving it an impetus to change direction."*

Graeme Koehne is an Australian composer best known for his orchestral and ballet scores, which are characterized by direct communicative style and embrace of triadic tonality. In 1986 he was appointed Lecturer in Composition at the Elder Conservatorium of Music, University of Adelaide. As of 2005, Koehne is Head of Composition at the Elder Conservatorium of Music. He also chairs the Music Board of the Australia Council and is a Board Member of the Council. (Rachael Beesley)
