

Piano Concert by Henriette Gärtner

Saturday, July 5th, 2014

Cambridge, Massachusetts, USA
 Pickman Concert Hall at the Longy School of Music

“Art and Science”

Carl NIELSEN (1865-1931)

Six humorous bagatelles op.11 (Humoresken-Bagatellen)

Nr.1: Good morning! - Allegretto

Nr.2: The spinning top - Presto

Nr.3: A little slow waltz – Valse lento

Nr.4: Jumping Jack – Poco Allegretto

Nr.5: Doll’s march – Allegro moderato

Nr.6: The musical clock – Allegretto scherzando

Robert SCHUMANN (1810-1856)

Carnaval op.9

Scènes mignonnes sur quarts notes

Préambule, Pierrot, Arlequin, Valse noble, Eusebius, Florestan, Coquette, Réplique, Papillons, A.S.C.H.- S.C.H.A. (Lettres dansantes), Chiarina, Chopin, Estrella, Reconnaissance, Pantalon et Colombine, Valse allemande, Paganini, Aveu, Promenade, Pause, Marche des „Davidsbündler“ contre les Philistins

Henriette Gärtner, piano

Henriette Gärtner, who grew up in Germany’s Black Forest, started learning to play the piano already at age three, and already at five gave her first larger concert in the capital city of Stuttgart. As an eight-year-old, in 1983 she won international attention and recognition when she performed as a piano prodigy together with the “Festival Strings Lucerne” under Rudolf Baumgartner at the International Musical Festival Weeks in Lucerne and in the same year also played with the Stuttgart Chamber Orchestra under Karl Münchinger. This was followed by numerous master courses and artistic encounters with important pianist colleagues, honors and first prizes at a variety of piano competitions, by extensive concert engagements in many European music centers, tours and concerts in the USA, South America and South Africa, as well as CD and DVD recordings, radio productions and television appearances.

From 2001 until 2005, the already successful pianist rounded out her artistic training with a further program of study at the Accademia Pianistica Incontri col Maestro in Imola, Italy under the direction of Leonid Margarius, a student of Regina Horowitz (sister of the legendary pianist Vladimir Horowitz).

A life without music, says Henriette Gärtner introspectively, would be “unthinkable” for her, as Friedrich Nietzsche correctly claimed, “an error.” Before her public she regularly arouses the greatest enthusiasm due to the unconditionality of her playing, which flows from her deeply felt artistic perspective.

Always charming, free and verbally accomplished, she also enters into a musical dialogue, gives impulses and shows her public a few signposts and cornerstones of the pieces.

“Not only masterful, but brilliant,” according to the “Pope of Critics,” Prof. Dr. Joachim Kaiser (probably the most influential German-speaking music, literature and theater critic in the second half of the twentieth century) about Henriette Gärtner’s most recent CD, LUNA, in characterizing her rendition of the so-called Moonlight Sonata as a “dramatic fantasy” that “made a deep impression” on him. He thanks the pianist for a “not only masterful, but brilliant direct interpretation.”

There are few artists who beyond their art also make a name for themselves in the natural sciences. Henriette Gärtner also belongs to this select circle; as in 2011 she presented her dissertation at the University of Konstanz. The pianist, who also enjoyed training in classical ballet, earned the degree of Dr. rer. nat. in the area of motion biophysiology /biomechanics with a dissertation on the topic “On the Interconnection of Sound, Force and Kinematics in Piano Playing – Demonstrated using Works from the Piano Literature”.

“The body is my first instrument, the piano my second”, she explains.

Further information under: www.henriette-gaertner.com

