

77TH SEASON OF

CONCERTS

NATIONAL GALLERY OF ART | MARCH 10, 2019





Photo by Jeffrey Langford

PROGRAM

Peter Vinograde, piano

March 10, 2019 | 3:30

West Building, West Garden Court

Johann Sebastian Bach (1685–1750)

Seven Keyboard Toccatas

Toccatà in F-Sharp Minor, BWV 910

Introduction; Adagio; Fugue 1; Transition; Fugue 2

Toccatà in G Major, BWV 916

Presto e staccato; Adagio; Allegro e presto

Toccatà in D Minor, BWV 913

Introduction; Chorale; Fugue 1; Adagio transition; Fugue 2

Toccatà in E Minor, BWV 914

Introduction; Fugato; Adagio; Fugue

Intermission

Toccatà in C Minor, BWV 911

Introduction; Chorale; Fugue 1; Transition; Fugue 2

Toccatà in G Minor, BWV 915

Introduction; Allegro; Transition; Fugue

Toccatà in D Major, BWV 912

Fanfare; Allegro; Adagio; Fugue 1; Con discrezione; Fugue 2

THE MUSICIAN

An outstanding interpreter of J.S. Bach and contemporary composers, pianist Peter Vinograd regularly tours the United States, Canada, and Asia. In recent seasons, he has presented a world premiere in New York City of Michael Matthews's *De Reflejo a Fulgor* for piano and digital sound; recorded Arnold Rosner's Piano Concerto no. 2 in London; and appeared at prominent venues in Nanjing, Santa Fe, San Francisco, Singapore, Rome, Taipei, and Xiamen. This season, in addition to today's *Seven Keyboard Toccatas* by Bach at the National Gallery of Art, where he first appeared in 1987, he gave two recitals and a master class at the new Usina Art Center in Buenos Aires.

As a chamber musician, Vinograd has appeared at the Bard, Bargemusic, Caramoor, and Wolftrap festivals. As a collaborative artist, he toured throughout Asia with violinist Midori, including her Singapore debut. He has also performed with her at the Cape Cod and Mostly Mozart festivals.

Vinograd's numerous distinctions began with first prize in the 1971 J.S. Bach International Competition, followed by a New York debut at Carnegie Hall and a Lincoln Center recital at Alice Tully Hall. He has been featured on NPR's *Performance Today* and CBC-TV's *The Journal*. His CD releases are on the Albany, CBC, Decca, and Phoenix labels. His primary teacher was Zenon Fishbein.

In conjunction with his class, Bach for Pianists, at the Manhattan School of Music, Vinograd annually presents Bach recitals and lectures at conservatories and universities. Last season's program featured Bach's *Partitas* in Taiwan and at the Juilliard, and this season features Bach's *Italian Concerto* (BWV 971) and his *Toccatas* at conservatories in California and Canada. Vinograd also teaches at Lehman College (CUNY).

PROGRAM NOTES

Bach's *Seven Keyboard Toccatas* are freely constructed works, all quite different, alternating virtuosic display, slow expressive interludes, and contrapuntal dance forms. The D-Major, D-Minor, E-Minor, G-Minor, and G-Major Toccatas were written during Bach's early Weimar period (1708–1717); the F-Sharp Minor and C-Minor Toccatas somewhat later.

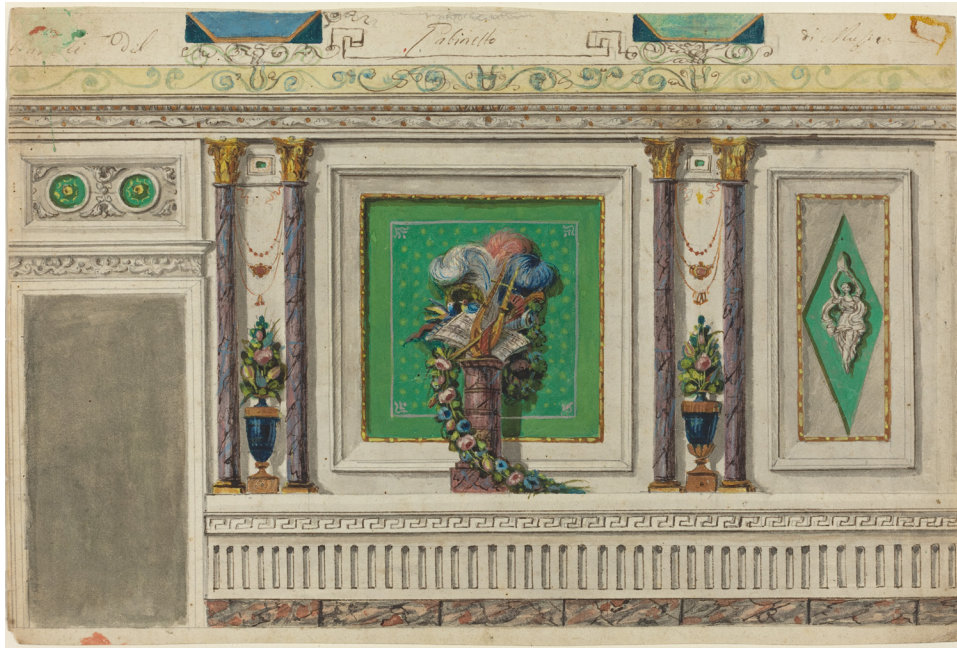
The F-Sharp Minor Toccata is the most dramatic and disturbing, consisting of a sweeping opening, a beautiful chorale with falling half-steps, a thorny fugue, an inexplicable endless sequence, and the final tragic fugue—the subject of which is an extension of the half-step motif of the earlier chorale. The G-Major Toccata (originally titled Toccata and Concerto) begins in an exuberant Italian concerto style, followed by an expressive adagio and gigue-like fugue.

The D-Minor Toccata, the longest of the seven, has an organ-like opening, a chorale, and two fugues, one in 4/4 time and the second in 3/4 time, based on the tail of the first fugue subject. Between the two fugues is a haunting, slow improvisation with falling thirds. The E-Minor Toccata has a short, slow introduction, a contrapuntal, fugato section with four voices, and a longer improvisatory section with sudden tremolos interrupting long, expressive lines, and it ends with a dramatic three-voice fugue (reminiscent of the famous fugue in the D-Minor Organ Toccata), which works out materials from the earlier, improvisatory sections.

The C-Minor Toccata opens with dramatic improvisation, followed by a fugal chorale and two fugues, the second one a variation and interpolation of the first, frequently using an “obstinate” motive (repetition with slight changes) before ending with a final improvisation. The G-Minor Toccata, the most compact and probably the earliest of Bach's seven toccatas, begins and ends with the same descending and ascending romp. In between are a short chorale, a brisk, concerto-style dance, an even shorter return of the chorale, and an extended gigue-fugue, clearly illustrating a variety of contrapuntal devices.

The D-Major Toccata begins with a trumpeting, exuberant motif. A dance follows—an improvisation (with tremolos)—then, an unusual fugue in which the counter-subject comes before the subject. An extended improvisation, with many outbursts, leads to the final virtuosic gigue-fugue (again), this time with an added coda of great difficulty due to its unpredictable figurations.

Program notes by Peter Vinograd



Italian 18th Century, *Design for a Wall of a Music Room* [recto], National Gallery of Art, Washington, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Upcoming Events of the Seventy-Seventh Season of The William Nelson Cromwell and F. Lammot Belin Concerts

Unless otherwise noted, concerts are held in the West Building, West Garden Court.

Parthenia with Ryland Angel, countertenor

Celebrating Drawing in Tintoretto's Venice and Venetian Prints in the Time of Tintoretto

Tomb Sonnets

Featuring works by Martin Kennedy, Luca Marenzio, Philippe Verdelot, Jacques Arcadelt, Cipriano de Rore, Girolamo Frescobaldi, and Andrea and Giovanni Gabrieli

March 17, 3:30

Eya

Sound Sketches

Location will be posted the day of the concert.

Medieval music for women's voices

March 22, 3:30

Natalie Klein, cello

Dina Vainshtein, piano

Klein's debut United States tour, with works by Nadia Boulanger, Frank Bridge, Rebecca Clarke, and Elisabeth Lutyens

March 24, 3:30

Fauré Quartett

Works by Fauré, Mahler, and Frank Bridge

March 31, 3:30

General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed.

Please be sure that all portable electronic devices are turned off.

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

The department of music produced these program notes. Copyright © 2019 Board of Trustees, National Gallery of Art, Washington

[NGA.GOV/MUSIC](https://nga.gov/music)