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Goldberg Variations

Peter Vinograde

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 **CHAPMAN** | COLLEGE OF
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Guest Lecture/Recital –
Goldberg Variations,
Peter Vinograde, piano
November 25, 2013



COLLEGE OF PERFORMING ARTS
CONSERVATORY OF
music

fall 2013

FALL 2013

calendar highlights

september

September 26-28, October 3-5

Present Laughter

by Noël Coward

Directed by Andrew Barnicle

September 27

Guest Artists in Recital -

Los Angeles Percussion Quartet

october

October 18-20

Opera Chapman:

"Gems of the Bel Canto Era"

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

October 24-26, November 7-9

Spring Awakening

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Jim Taulli

november

November 5

Guest Artists in Recital -

Ray/Kallay Duo

Featuring Aron Kallay and Vicki Ray

November 9

Chapman University Wind Symphony:

"Dreams, Dances, and Visions"

Christopher Nicholas, Music Director and Conductor

November 15

The Chapman Orchestra:

"Gods & Monsters"

Daniel Alfred Wachs, Music Director and Conductor

John Elias Kaynor, cello

November 16

Chapman University Women's

Choir and University Choir

in Concert

Angel Vázquez-Ramos, Conductor

Stephen Coker, Conductor

November 20-23

Fall Dance Concert

Directed by Liz Maxwell

November 24 and 25

Chapman University Singers:

Britten's War Requiem

James Conlon, Conductor

december

December 6 and 7

50th Annual Holiday Wassail

Banquet and Concert

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents a

Guest Lecture and Recital: Goldberg Variations

Peter Vinograd, piano

November 25, 2013 ■ 7:30 P.M.

Salmon Recital Hall



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Program

J.S. Bach’s “GOLDBERG” VARIATIONS

a lecture/performance covering some of the remarkable pianistic, motivic, harmonic, and rhythmic elements of this innovative, entertaining, and spectacular work.

Pianist **Peter Vinograd**e has developed a reputation as an outstanding interpreter of J.S. Bach and contemporary composers, regularly touring the U.S., Canada, and Asia. This fall features the world premiere in New York City of Michael Matthews' *De Reflejo a Fulgar* for piano and tape (2007), and Peter Mennin's rarely performed, powerful Piano Sonata (1963). Other engagements this season include Santa Fe, San Francisco, Singapore, Xiamen, and all-Bach recital at Washington, D.C.'s National Gallery (English Suites 4-6).

Recently, he performed Mozart’s Concerto K. 271 with the Winnipeg Symphony Chamber Players, and Utah composer Hal Campbell’s Piano Concerto with the BYU Orchestra, a work dedicated to him. The 2011-2012 season included his solo recital debut in Beijing, chamber concerts in Taiwan, and the Beethoven 2nd Concerto in Albuquerque and Santa Fe.

As a chamber musician, Peter 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, also performing with her at the Cape Cod and Mostly Mozart Festivals.

Other recent highlights include Gershwin's Rhapsody in Blue at an outdoor concert in Zion National Park, and Mark Zuckerman's On the Edges at Symphony Space, part of the ACA festival. In conjunction with his Bach for Pianists class at the Manhattan School of Music, Dr. Vinograd presents the Goldberg Variations in lecture/recital form at conservatories and universities, including Juilliard, Oberlin, and the Mannes International Keyboard Festival. World premiere performances have included Nicolas Flagello's Concerto #3 (1962) with Nicholas Palmer and the Owensboro (KY) Symphony. Dr. Vinograd's numerous distinctions began with first prize in the 1971 J.S. Bach International Competition, followed by his New York debut at Carnegie Recital Hall and an N.E.A.-sponsored Lincoln Center recital at Alice Tully Hall. He has been featured on NPR's Performance Today and CBC-TV's the Journal. CDs include releases on Albany, CBC, Linfair (Decca) and Phoenix. Peter Vinograd teaches at the Manhattan School of Music, where he was a student of Zenon Fishbein, and at Lehman College (CUNY).

Program Notes:

Some Unifying Elements:

Mordent (many variations): Aria, 1, 2, 6, 9, 12, 14!, 19, 20, etc.

“Sanctus”: 6, 15, 16, 19, 29, 30

Cross Rhythms: 11, 13, 25, 27

Harmonic: Neapolitan 6th developed starting with 7, then 9, 11, 14, 23, 26, 27

Sarabande Rhythm: Aria, 13, 14, 26

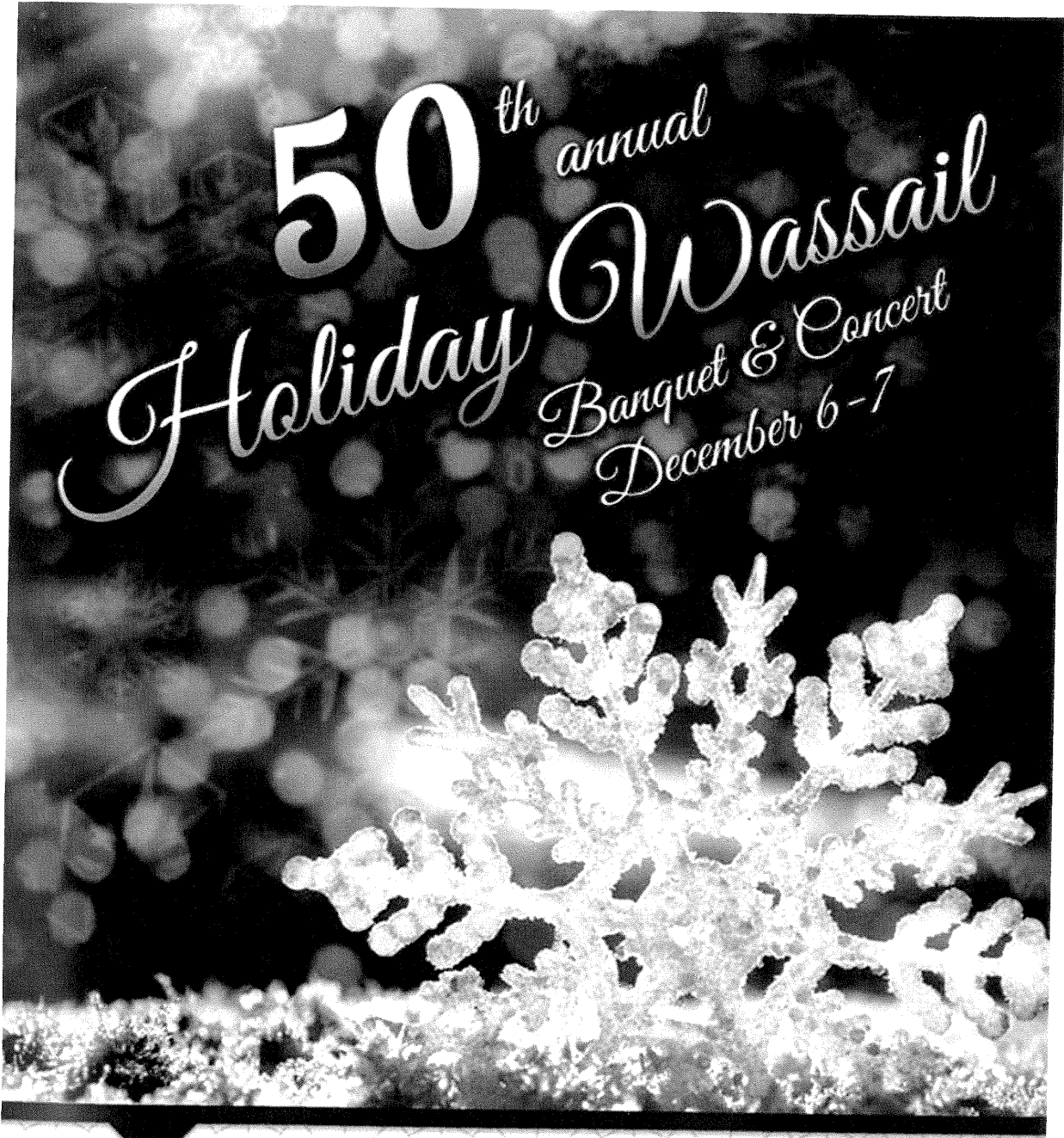
Tempo Connections: 1&12, 2-5, 9-10, 16-17, 22-23, 28-29

Variations 1-10	Form	Point(s) of Interest
Aria	Sarabande	touch, pedalling
Var. 1	2-part Invention	articulation, cross rhythm, relation to var. 12
Var. 2	Trio Sonata (imitative)	walking bass
Var. 3	Canon at Unison	LH attention, cross rhythm
Var. 4	4-voice Dance	idea for repeats, relation to Var. 22
Var. 5	Virtuoso Variation	harpsichord sound, string jumps, fingering
Var. 6	Canon at 2 nd	“sanctus” motive, idea for repeats
Var. 7	Gigue	irregular entrance, first Neapolitan 6 th (implied)
Var. 8	Virtuoso Variation	relation to Vars. 14&20, fingering, cross rhythm, pedalling
Var. 9	Canon at 3 rd	relation to Var. 10, diminution, Neapolitan 6 th
Var. 10	Fughetta	vocal articulation

Program Notes

Variations 11-20	Form	Point(s) of Interest
Var. 11	Virtuoso Variation	cross rhythm, Neapolitan 6 th
Var. 12	Canon at 4 th (inverted)	sarabande rhythm, relation to var. 1
Var. 13	Arioso	sarabande rhythm, cross rhythm, vamp
Var. 14	Virtuoso Variation	first double variation, mordent madness, Neapolitan 6 th
Var. 15	Canon at 5 th (inverted)	G minor variation #1, “sanctus” motive, “cross” notation
Var. 16	French Overture	rhythmic options, “sanctus” motive, connection to var. 17
Var. 17	Virtuoso Variation	fingering, motivic extension of var. 16
Var. 18	Canon at 6 th	most obvious canon
Var. 19	Minuet	“sanctus” motive, connection to var. 20
Var. 20	Virtuoso Variation	double variation, relation to vars. 8&14, inverted motivic extension of var. 19

Variations 21-30	Form	Point(s) of Interest
Var. 21	Canon at 7 th	G minor variation #2
Var. 22	March	alla breve, motivic relation to var. 4, motivic connection to var. 23
Var. 23	Virtuoso Variation	double variation, Neapolitan 6 th
Var. 24	Canon at Octave	canon direction changes 3 times
Var. 25	Adagio	G minor var. #3, rhythmic ambiguity, LH solos
Var. 26	Virtuoso Variation	idea for repeats, fingering, sarabande rhythm, Neapolitan 6 th
Var. 27	Canon at 9 th	cross rhythm, only 2-voice canon
Var. 28	Trills and Bells	Beethoven op. 109, double variation, idea for repeats, chromatic scales
Var. 29	Virtuoso Variation	“sanctus” motive three times, double variation, idea for repeats, chromatic scales
Var. 30	Quodlibet	“sanctus” motive at end, idea for repeats



50th annual
Holiday Wassail
Banquet & Concert
December 6-7

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The Late Great

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The Chapman Orchestra
Choirs from Chapman University and UCI
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Craig Colclough, bass

PROGRAM

TURNAGE: *Frieze* (U.S. West Coast premiere)
BEETHOVEN: Piano Concerto No. 1 (first movement)
BEETHOVEN: Symphony No. 9 in D minor, Op. 125

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Dale A. Merrill, Dean

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2:00-3:00 PM in Salmon Recital Hall,
Bertea Hall, Room 100

Interview/Presentation with Solomon Volkov and Joseph Horowitz

Journalist and Musicologist, Solomon Volkov, and Pacific Symphony's Artistic Director, Joseph Horowitz will focus on questions "What is Shostakovich's music about?" & "Shostakovich's view that an artist is a moral spokesperson." Open to public.

Monday February 3, 2014

4:15-5:30 PM, Partridge Dance Center

Master Class for Chapman Dance Students

Colleen Neary, Artistic Director of the Los Angeles Ballet, and dancers from Los Angeles Ballet will present a lecture/demonstration on the Balanchine technique. Colleen Neary will also speak about her years working with Balanchine as a dancer. Open to public.

Monday February 3, 2014

7:30-9:30 PM Crean Hall,
Oliphant Hall, Room 103

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Solomon Volkov & Alexander Toradze focus on specific pieces including Shostakovich First Piano Concerto for Strings and Trumpet, Shostakovich Viola Sonata, & Symphony #10. Open to public.

Tuesday February 4, 2014

7:00 PM, Chapman Auditorium, Memorial Hall

Film & Concert

Chancellor Daniele Struppa introduces a performance of Shostakovich *Sonata for Viola and Piano*: Bob Becker, viola and Alexander Toradze, piano. Other programming highlights include excerpts from the film *Dmitri Shostakovich: Sonata for Viola* and others. Dialogue after performance with Daniele Struppa, Alexander Toradze, Bob Becker, and Solomon Volkov. Reception to follow performance, at the Exhibition, *Everyday Stalinism*, in Argyros Forum 2nd floor exhibition cases. Open to public.

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