



Thursday November 6, 2025, 1:00pm

Variations a la Carte

Peter Vinograde, piano

Aria variata alla maniera italiana, BWV 989

Johann Sebastian Bach
1685-1750

Variations in F minor, Hob. XVII: 6

Franz Josef Haydn
1732-1809

Variations on "Turkish March", op. 76

Ludwig van Beethoven
1770-1827

Variations on a Kentucky Folk Song

George Walker
1822-2018

Variations on a Theme by Paganini, op. 35, book II

Johannes Brahms
1833-1897

Please switch off your cell phones and refrain from taking flash pictures.

Music in Midtown is a series of lunchtime concerts spotlighting the highly regarded musical performance program at the CUNY Graduate Center. Presented in the warm, intimate, acoustically rich Elebash Recital Hall, these performances feature the music program's renowned faculty, alumni, outstanding performers selected from students in the D.M.A. program and noted guest artists. Norman Carey is Director and John Musto is Assistant Director.

Notes on the Program

Bach: *Aria variata alla maniera italiana*, BWV 989 (before 1710)

This is an early ten-variation work, mostly in two voices, with a small range, possibly written for clavichord, organ, or pedal harpsichord. A beautiful, simple chorale theme returns in a slightly more chromatic version in Variation 10. Variation 4 features syncopation, variation 7 is a sprightly gigue, and variation 9 is a free canon.

Haydn: *Variations in F minor*, Hob. XVII: 6 (1793)

This is a set of 3 double variations in F minor and F major, with an emotionally expressive theme. The work was originally the first movement of a sonata, with a more cheerful, shorter coda in F major. The turbulent, tragic coda is probably in memory of Haydn's close friend, Maria Anna von Genzinger, who died suddenly.

Beethoven: *Variations on "Turkish March"*, Op. 76 (1809)

The theme was used for the Turkish March in his *The Ruins of Athens* two years later. Starting with music-box style (Var. 1), ending with a raucous coda, the set is a succinct example of Beethoven's transitional style, between his middle and final period.

Walker: *Variations on a Kentucky Folk Song* (1953)

These variations were also the second movement of his Piano Sonata #1. The six variations feature counterpoint, quartal harmony, and unusual hand crossing arrangements. The song *O Bury Me Beneath the Willow* is beautifully woven throughout.

Brahms: *Variations on a Theme by Paganini*, op. 35, book 2 (1866).

Each book has 14 variations and a coda. The second book is thornier, including many tricky rhythms (4 against 9, 8 against 9), and a beautiful variation in F major. The coda is formed with 5 more continuous variations, ending with a powerful 2 against 3 rhythmic display.

About the Artist

An outstanding interpreter of J.S. Bach and contemporary composers, pianist **Peter Vinograde** regularly tours the U.S., Canada, and Asia. Recent seasons featured performances in Nanjing, Rome, Santa Fe, San Francisco, Singapore, Taipei, and Xiamen. More recently, he recorded Arnold Rosner's Piano Concerto #2 with the London Philharmonic, and gave two recitals at the new Usina Art Center in Buenos Aires. A recent National Gallery recital featured all seven Bach Toccatas.

As a chamber musician, Peter Vinograde 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.

His numerous distinctions began with first prize in the 1971 J.S. Bach International Competition, followed by a 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*. His CDs include releases on the Albany, CBC, Decca and Phoenix labels. His primary teacher was Zenon Fishbein.

In conjunction with his Bach for Pianists class at the Manhattan School of Music, Dr. Vinograde annually presents Bach recital/lectures at conservatories and universities, most recently at California State University-Northridge, The Juilliard School, Oberlin College, and Northwestern University.

"Instantly impressed as a pianist with a big technique, a lively mind, and a passionate commitment to the music." *The New York Times* (N.Y. Debut)