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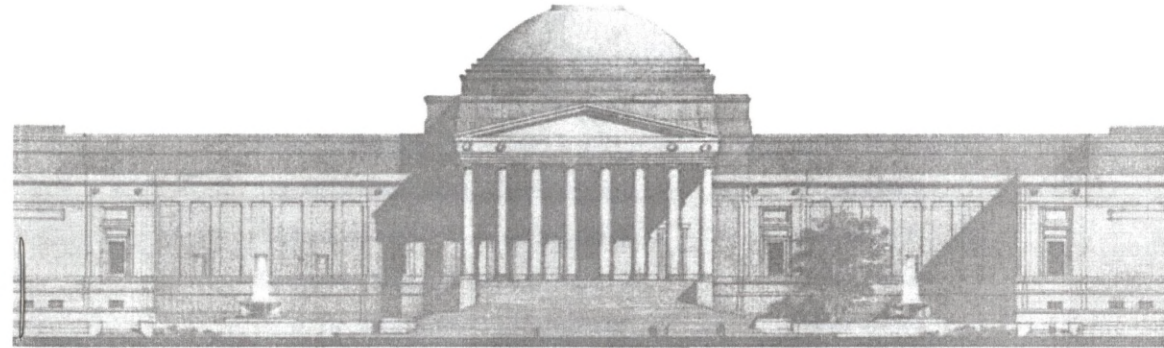
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

[www.nga.gov](http://www.nga.gov)

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The Seventy-second Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art  
2,982nd Concert

**Peter Vinograde, pianist**  
**National Gallery of Art Vocal Ensemble**

March 2, 2014  
Sunday, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

Johann Sebastian Bach (1685–1750)

*English Suite no. 4 in F Major, BWV 809 (1715–1720)*

Prelude

Allemande

Courante

Sarabande

Minuets 1 and 2

Gigue

*English Suite no. 5 in E Minor, BWV 810 (1715–1720)*

Prelude

Allemande

Courante

Sarabande

Passepieds 1 and 2

Gigue

Brief Pause

*English Suite no. 6 in D Minor, BWV 811 (1715–1720)*

Prelude

Allemande

Courante

Sarabande and Double

Gavottes 1 and 2

Gigue

INTERMISSION

*Jesu, meine Freude, BWV 227 (c. 1723)*

Chorale: *Jesu, meine Freude*

Chorus: *Es ist nun Nichts verdammliches*

Chorale: *Unter deinem Schirmen*

Trio: *Denn das Gesetz*

Chorus: *Trotz dem alten Drachen*

Fugue: *Ihr aber seid nicht fleischlich*

Chorale: *Weg mit allen Schätzen*

Trio: *So aber Christus in euch ist*

Chorale prelude: *Gute Nacht, o Wesen*

Chorus: *So nun der Geist*

Chorale: *Weicht, ihr Trauergeister*

## The Musicians

### PETER VINOGRADÉ

An outstanding interpreter of J. S. Bach and contemporary composers, pianist Peter Vinogradé regularly tours Asia, Canada, and the United States. Earlier this season he performed the world premiere of Michael Matthews' *De Reflejo a Fulgar* for piano and tape (2007), and Peter Mennin's rarely performed *Piano Sonata* (1963). Other engagements this season include concerts in San Francisco, Santa Fe, and Singapore as well as a tour of China. Often involved in the presentation of new music, he has played premiere performances of Hal Campbell's *Piano Concerto* (1997), Nicholas Flagello's *Concerto no. 3* (1962), and Mark Zuckerman's *On the Edges* (1996). As a chamber musician, Vinogradé has appeared at the Bard, Bargemusic, Caramoor, and Wolf Trap festivals. With violinist Midori, he has toured throughout Asia and performed at the Cape Cod and Mostly Mozart festivals.

In conjunction with his Bach for Pianists class at the Manhattan School of Music, Vinogradé presents the *Goldberg Variations* in lecture/recital form at conservatories and universities throughout the country. His numerous distinctions began with first prize in the 1971 J. S. Bach International Competition in Washington, DC, followed by his New York debut at Carnegie Recital Hall and a National Endowment for the Arts-sponsored recital at Lincoln Center's Alice Tully Hall. Featured on NPR's *Performance Today* and CBC-TV's *The Journal*, Vinogradé has numerous recordings to his credit on the Albany, CBC, Linfair (Decca) and Phoenix labels. In addition to his classes at the Manhattan School of Music, Vinogradé teaches at Lehman College of the City University of New York.

Peter Vinogradé dedicates this concert to the memory of his teacher, Zenon Fishbein, who died last year. A strong influence on Vinogradé as he studied the Bach suites at the Manhattan School, Fishbein is remembered by all his students for his musical acuity, sense of humor, and constant support.

### NATIONAL GALLERY OF ART VOCAL ENSEMBLE

Now in its tenth season under the leadership of its artistic director, Rosa Lamoreaux, the National Gallery of Art Vocal Ensemble has presented numerous special programs in conjunction with Gallery exhibitions, including seventeenth-century Dutch music in honor of *Jan Lievens: A Dutch Master Rediscovered* (2008) and *Pride of Place: Dutch Cityscapes of the Golden Age* (2009); music by Fauré and other French composers for the gala reopening of the Nineteenth-century French Galleries (2011); and music by Arthur Sullivan and other nineteenth-century British composers in honor of *Pre-Raphaelites: Victorian Art and Design, 1848–1900* (2013). Members of the Vocal Ensemble performing in tonight's concert are sopranos Rosa Lamoreaux and Rebecca Petretta, altos Barbara Hollinshead and Roger Isaacs, tenors Matthew Heil and Matthew Smith, and basses Steven Combs and Brandon Straub.

## Program Notes

Members of the audience who attended the concert earlier this afternoon at the Phillips Collection will have heard the first three of Johann Sebastian Bach's *English Suites*, as interpreted by harpsichordist Anthony Newman. The pairing of that concert and tonight's National Gallery concert is the third such collaboration between Phillips Collection music director Caroline Mousset and the head of the Gallery's music department, Stephen Ackert. The "completion" of the concert with a performance of the Bach motet *Jesu, meine Freude* comes at the instigation of Mousset, who noted that the suites are systematically organized in stepwise descending keys: A major, A minor, G minor, F major, E minor, D minor. When spelled out as a melody, that sequence (a, a, g, f, e, d) forms the first phrase of the chorale *Jesu, meine Freude*. It could have been an unconscious act on Bach's part, but this tune by Johann Crüger (1598–1662), one of the all-time greatest hymn composers, is a melody that Bach sang frequently and used in compositions on a number of occasions.

Bach intended these six keyboard suites to be published as a set, the third of three such sets that he produced, but he is not responsible for the monikers that were subsequently added by publishers—"English Suites," "French Suites," and "Partitas." The basic style for all baroque suites was French, and the standard contents were a set of four dances—allemande, courante, sarabande, and gigue—often preceded by a prelude. Bach's suites appear to have been inspired by six harpsichord suites by French composer Charles Dieupart (1667–1740), which Bach copied for his own library between 1709 and 1714. He began work on his own suites in 1715 and arranged to have the completed sets performed in 1725 by one of his students in Leipzig.

All six of the "English" suites include the prelude and standard four dances as well as a matched pair of popular dance movements, or *galanteries*, between the sarabande and gigue. The first and second suites have bourrées, the third and sixth feature gavottes, the fourth has a pair of minuets, and two passepieds round out the *Fifth Suite*. As Bach's first large-scale experiment in combining imitative counterpoint with well-established idioms, the

"English" suites demonstrate the composer's expressiveness, inventiveness, and virtuosity in the early stages of his quest toward perfection.

Each of the three suites included in tonight's program shows unique compositional methods as well as Bach's mastery of borrowing and transforming other composers' material. The *Fourth Suite* opens with a solo entrance of the treble voice, similar to Vivaldi's *Concerto*, op. 3, no. 3, which Bach also transcribed for solo keyboard instrument. In this suite, Bach foreshadows his *Partita in G Major* and revisits material from his *Fifth Brandenburg Concerto*.

The Prelude of the *Fifth Suite* contains the only *da capo* fugue in all of Bach's output for the keyboard. This suite also features densely contrapuntal sections in the Allemande, followed by a lively Courante and a graceful Sarabande. As a whole, it is a coherent composition with perfect balance of tension and release.

The final suite, in D minor, is the largest and perhaps the most ambitious, including more technically challenging passages for the keyboardist. The cumulative power and narrative drive established by the first two suites is sustained throughout this one and culminates in the middle of the final gigue, when Bach inserts his musical signature—B-flat, A, C, B-natural (H in German)—in fiercely quavering trills.

To Bach's contemporaries, "motet" meant a simple vocal work without independent instrumental parts. During his tenure in Leipzig (1723–1750), he composed six chorale motets. Intended for Sunday services and for amateur singers, the motets of Bach's contemporaries do not present great challenges to the singers. His own motets, however, are quite demanding, and it is unlikely that he used them in church services. Most of them were composed in what was then the "modern" style, including instrumental continuo, obligato instrumental passages, and solo sections for more operatic voices. It is thought that *Jesu, meine Freude* was composed for the funeral of the wife of a high official who died shortly after his arrival in Leipzig (funerals had separate—and usually more generous—budgets for singers), but this is based on purely circumstantial evidence.

*Program notes by Danielle DeSwert Hahn, music program specialist, National Gallery of Art*