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2021 *Streaming*

January 14, 2021 • 8:00 PM

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JEFFREY BIEGEL, *piano*

**Klassical Klavier Konversations
Why Play Bach on a Piano?**

J.S. BACH
(1685-1750)

Prelude and Fugue in D Major, WTC I

Toccatà in D Minor, BWV 913

Introduction, Fuga: Presto, Adagio, Fuga: Allegro

French Suite no. 5 in G Major

Allemande, Courante, Sarabande, Gavotte, Bouree,
Loure, Gigue

Jeffrey Biegel will respond to comments posted in the chat section following the performance.

Learn more about Jeffrey Biegel, his career, recordings, performances and more at jeffreymbiegel.com.

www.troychromaticconcerts.org

All programs, dates and times are subject to change.

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Jeffrey Biegel

Since 1999, Jeffrey Biegel has commissioned ten composers to bring new music for piano and orchestra to the repertoire. On February 10, 2019, Kenneth Fuchs's "Piano Concerto: 'Spiritualist'" with the London Symphony Orchestra led by JoAnn Falletta garnered a Grammy win in the Best Classical Compendium category, featuring Mr. Biegel as its soloist.

Considered the most prolific artist of his generation, Moravian College in Bethlehem, PA, conferred the Honorary Degree of Doctor of Humane Letters upon Mr. Biegel, for his achievements in performance, recordings, chamber music, champion of new music, composer, arranger and educator. Among his recent recordings and performances, Mr. Biegel performed the World Premiere of Giovanni Allevi's 'Concerto for Piano and Orchestra' with Orchestra Kentucky and in Milan's Teatro dal Verme, recording with Orchestra Sinfonica Italiana. During 2018, Naxos released Kenneth Fuchs's Grammy-winning recording, "Piano Concerto: Spiritualist" and, he performed the World Premiere of Christopher Theofanidis's "Concerto no. 2 for Piano and Orchestra" with the Harrisburg Symphony Orchestra, Stuart Malina conducting. In 2019, Grammy winning composer, Dick Tunney unveils the new "Peanuts Concerto" for piano and orchestra based on music by Vince Guaraldi for its World Premiere with Orchestra Kentucky and Mr. Biegel. Equally championing pop music icons, Mr. Biegel has brought Jimmy Webb's 'Nocturne for Piano and Orchestra' to the public and, PDQ Bach's 'Concerto for Simply Grand Piano and Orchestra' by Peter Schickele with the Colorado Symphony Orchestra. The first solo digital recordings on Mr. Biegel's Naturally Sharp label were released and, upcoming plans include world premiere performances of Daniel Perttu's "A Planets Odyssey" Jim Stephenson's first piano concerto, and Farhad Poupel's "Legend of Bijan and Manijeh" for piano, orchestra and chorus. In tribute to the late Justice Ruth Bader Ginsburg, Mr. Biegel has created a project for vocalist/narrator, piano and small orchestral ensemble. The work will be composed by Pulitzer Prize composer, Ellen Taaffe Zwilich, and will feature the respected mezzo-soprano, Denyce Graves. Anticipated first performances will be in 2021. Planning into the 2023-24-25 seasons, Mr. Biegel is currently organizing the "Rhapsody in Red, White & Blue" project, composer already involved to be announced shortly, for a planned 50-state and perhaps global project post-pandemic. This will coincide with centennial celebrations for George Gershwin's "Rhapsody in Blue" .

A leading pioneer of concerto projects joining multiple orchestras as a model for commissioning new music in the 21st century, Mr. Biegel created the first largest consortium of orchestras in 1998 for Ellen Taaffe Zwilich's 'Millennium Fantasy' premiered with the Cincinnati Symphony Orchestra in 2000, followed in 2002 with Tony Award winning composer Charles Strouse's 'Concerto America' with the Boston Pops, Lowell Liebermann's 'Concerto no. 3, Opus 95', premiered with the Milwaukee Symphony Orchestra (2006), William Bolcom's 'Prometheus' for piano, orchestra and chorus, with the Pacific Symphony Orchestra and Pacific Chorale (2010), Richard Danielpour's 'Mirrors' with the Pacific Symphony Orchestra (2010), Ellen Taaffe Zwilich's 'Shadows' (2011) with the Louisiana Philharmonic Orchestra, Jake Runestad's 'Dreams of the Fallen' (2013) with the Louisiana Philharmonic Orchestra and Symphony Chorus of New Orleans, Lucas Richman's 'Piano Concerto: In Truth' (2013) with the Knoxville Symphony Orchestra, recorded in 2014 with the Pittsburgh

Symphony Orchestra for the Albany label, and Kenneth Fuchs's "Piano Concerto: 'Spiritalist'" with the Springfield Symphony Orchestra (MA) in 2016. An avid composer, Mr. Biegel's choral music is published by the Hal Leonard Corporation, Carl Fischer, Porfiri & Horvath and The LeDor Group. Leonard Bernstein said of pianist Jeffrey Biegel: "He played fantastic Liszt. He is a splendid musician and a brilliant performer." These comments launched Mr. Biegel's 1986 New York recital debut, as the third recipient of the Juilliard William Petschek Piano Debut Award in Lincoln Center's Alice Tully Hall. He studied at The Juilliard School with Adele Marcus, herself a pupil of Josef Lhevinne and Artur Schnabel, and is currently on faculty at the Conservatory of Music at Brooklyn College, a City University of New York (CUNY).

Jeffrey Biegel



JOHANN SEBASTIAN BACH
(born March 31, 1685 in Eisenach, died July 18, 1750 in Leipzig)

One of the monumental landmarks in the history of music, Bach's Well-tempered Clavier (the WTC short) has come to represent the "Old Testament" of the pianist's repertory (Hans von Bulow) and his "daily bread" (Robert Schumann). The two books of preludes and fugues in alternately major and minor keys – twenty-four in each – were not written in sequence or as a single concerted effort. They occupied Bach across most of his creative life, from his late twenties to about sixty. He completed Book I in 1722 and Book II a generation later in 1742. The significance of the title lies in Bach's intent to prove the practicality of adopting a new system of tuning the clavier (a generic term for keyboard instruments at the time, but referring mostly to the harpsichord), namely by means of artificially dividing the scale into twelve equal semitones.

The Toccatas for Keyboard, BWV 910–916, are seven pieces for clavier. Although the pieces were not originally organized into a collection by Bach himself (as were most of his other keyboard works, such as the Well-Tempered Clavier and the French Suites etc.), the pieces share many similarities. The toccatas represent Bach's earliest keyboard compositions known under a collective title. The earliest sources of the BWV 910, 911 and 916 toccatas appear in the Andreas-Bach Book, an important collection of keyboard and organ manuscripts of various composers compiled by Bach's oldest brother, Johann Christoph Bach between 1707 and 1713. Like Bach's other clavier works, these toccatas are frequently performed on the piano. Because of some of the organ-like textures, the pieces also are sometimes performed on the organ.

The French Suites, BWV 812–817, are a collection of six suites which Bach wrote for the clavier sometime between the years of 1717 and 1720, while he was serving as Kapellmeister and composer in the service of Duke Leopold of Anhalt at Cothen. The suites were later given the name 'French', first recorded by Friedrich William Marpurg. Each contains a sequence of dance movements, all in the same key but varied in rhythm, tempo and mood. The fifth suite in G Major consists of six movements: Allemande, Courante, Sarabande, Gavotte, Bourree, and Gigue.

Paul Sulzmann