SIMONE DINNERSTEIN

FEBRUARY 27
LOEB PLAYHOUSE
**Simone Dinnerstein**, piano  
Thursday, February 27, 2014 / 7:30 PM / Loeb Playhouse

*With respect to the musicians and your fellow patrons, we request your participation in the tradition of withholding applause between movements of a selection. To the same end, we also ask that you silence and discontinue use of all electronic devices.*

**J.S. Bach**  
(1685-1750)

15 Two-Part Inventions, BMV 772-786 (1723)
- No. 1 in C Major
- No. 2 in C minor
- No. 3 in D Major
- No. 4 in D Minor
- No. 5 in Eb Major
- No. 6 in E Major
- No. 7 in E minor
- No. 8 in F Major
- No. 9 in F minor
- No. 10 in G Major
- No. 11 in G Minor
- No. 12 in A Major
- No. 13 in A minor
- No. 14 in Bb Major
- No. 15 in B minor

**George Crumb**  
(b. 1929)

*Eine Kleine Mitternachtmusik*  
(A Little Midnight Music) (2001)
Ruminations on ‘Round Midnight by Thelonius Monk for Amplified Piano  
- Nocturnal Theme  
- Charade  
- Premonition  
- Cobweb and Peaseblossom (Scherzo)  
- Incantation  
- Golliwog Revisited  
- Blues in the Night  
- Cadenza with Trolling Bells  
- Midnight Transformation

**Intermission**

**Nico Muhly**  
(b. 1981)

You Can’t Get There From Here (2012)

**Ludwig van Beethoven**  
(1770-1827)

Sonata No. 32 in C minor, Op. 111 (1821/22)  
*Maestoso - Allegro con brio ed appassionato  
Arietta: Adagio molto semplice e cantabile*
This is a program that explores time and counterpoint.

Bach’s 15 Two Part Inventions are pieces that he wrote in 1723 as a guide for keyboard players. It shows how to play counterpoint, beginning with two voices, one in each hand. The first note played is middle C and from that note on, Bach introduces us to techniques such as one voice imitating the other, or inverting what the other voice just played (essentially playing it upside down), or harmonizing in parallel motion. He shows what types of musical ideas best suit different treatments, how a melody can be broken into fragments and built up again. And in his preface he wrote that one of the most important lessons was for the keyboard player to learn how to play in a cantabile style, which means to make the machine of the keyboard sound like a human voice. How does the keyboard player do this? Amongst many ways, by feeling a physical distance between the notes, the way one feels when one reaches for a note to sing. By feeling the rhythm as being flexible, never fully rooted on the downbeat, but dancing agogically, giving a rhythmic shape as well as a melodic one, the player can achieve a cantabile sound.

In Eine Kleine Mitternachtsmusik, George Crumb takes keyboard counterpoint to another level and creates a small ensemble in the piano, requiring the pianist to manipulate multiple lines, each with a different keyboard technique. His use of the extended piano opens our ears to sounds that we may not have realized lay dormant in the instrument. There is a repeated rhythmic motive that is played by a mallet striking the crossbars. There are glissandi (like a harp) across the strings, and melodies plucked by the finger tip and the finger nail. There is even a part for the pianist to shout, while playing on the keys, creating harmonics within the piano and playing glissandi on the strings. Additionally, Crumb frequently writes sequences of motivic ideas, much in the same way that Bach did in his Inventions.

Nico Muhly based You Can’t Get There From Here on fragments from the Fitzwilliam Virginal Book, which is a collection of music by early English composers written two generations before Bach. Muhly’s music is very much about motives that are repeated and evolve, changing harmonic shape and rhythmic emphasis. Sometimes the music breaks away from meter entirely, allowing the performer free
rein to play with the fragments. Counterpoint is explored in a section Muhly labels a “three part exercise” midway through the work.

Beethoven’s last piano sonata returns to Bach in its contrapuntal writing and the chorale-like arietta of the second movement. But the irregularity that is implicit in Bach’s music is in plain view in Beethoven’s. It is music that is moving beyond the constraints of tonality and rhythm. The tempo shifts constantly, eluding easy mathematical certainty, and the pulse of the variations mysteriously expands and contracts. It seems as though the music loses its center, trying to hang on to its Bachian formality but not able to confine itself to the rules of meter and counterpoint.

The sonata ends with strangely beautiful layers of sound created by a continuous trill surrounded by a melody and ostinato. Tonight I hear this as a counterpoint to the entire program – the multiple lines shown to us by Bach, the eerie trilling and layering reminiscent of Crumb, the repetitive ostinato within a three voice texture reminiscent of Muhly. It spins off into the distance and then manages to find a way home, back to C.
American pianist Simone Dinnerstein is a searching and inventive artist who is motivated by a desire to find the musical core of every work she approaches. The Independent praises the “majestic originality of her vision” and NPR reports, “She compels the listener to follow her in a journey of discovery filled with unscheduled detours . . . She’s actively listening to every note she plays, and the result is a wonderfully expressive interpretation.” The New York-based pianist gained an international following because of the remarkable success of her recording of Bach’s Goldberg Variations, which she raised the funds to record. Released in 2007 on Telarc, it ranked No. 1 on the U.S. Billboard Classical Chart in its first week of sales and was named to many “Best of 2007” lists including those of The New York Times, The Los Angeles Times and The New Yorker.

The three solo albums Ms. Dinnerstein has released since then -- The Berlin Concert (Telarc), Bach: A Strange Beauty (Sony), and Something Almost Being Said (Sony) have also topped the classical charts, with Bach: A Strange Beauty making the Billboard Top 200, which compiles the entire music industry’s sales of albums in all genres. Ms. Dinnerstein was the bestselling instrumentalist of 2011 on the U.S. Billboard Classical Chart and was included in NPR’s 2011 100 Favorite Songs from all genres.

In spring 2013, Simone Dinnerstein and singer-songwriter Tift Merritt released an album together called Night, a unique collaboration uniting classical, folk, and rock worlds, exploring common terrain and uncovering new musical landscapes. Night features original songs written for the duo by Brad Mehldau and Patty Griffin, as well as classical selections and Merritt’s own work. The Washington Post wrote of their performance together:”Merritt blew on a pair of harmonicas to add a taste of hickory to Dinnerstein’s take on Schubert’s Nacht und Träume. During a medley of reworked old-timey folk songs, Dinnerstein got off her stool and under the hood of her pristine Steinway Grand and hammered its strings like a dulcimer to accompany Merritt’s strumming of a beat-up acoustic guitar.”
Upcoming and recent highlights include Ms. Dinnerstein’s debuts in Sydney and Melbourne, Australia; her debuts in Leipzig at the Gewandhaus and in Toulouse as part of the Piano aux Jacobins festival; the world premiere of Nico Muhly’s You Can’t Get There From Here at Symphony Hall in Boston; her third return engagement at the Berlin Philharmonie; and world premiere performances of Philip Lasser’s The Circle and The Child with the Atlanta Symphony Orchestra.

Ms. Dinnerstein’s performance schedule has taken her around the world since her triumphant New York recital debut at Carnegie Hall’s Weill Recital Hall in 2005 to venues including the Kennedy Center for the Performing Arts, Vienna Konzerthaus, Berlin Philharmonie, Metropolitan Museum of Art, and London’s Wigmore Hall; festivals that include the Lincoln Center Mostly Mozart Festival, the Aspen, Verbier, and Ravinia festivals, and the Stuttgart Bach Festival; and performances with the Frankfurt Radio Symphony Orchestra, Vienna Symphony Orchestra, Dresden Philharmonic, Staatskapelle Berlin, Royal Scottish National Orchestra, Czech Philharmonic, New York Philharmonic, Minnesota Orchestra, Atlanta Symphony, Baltimore Symphony, Orchestra of St. Luke’s, Kristjan Järvi’s Absolute Ensemble, Montreal Symphony Orchestra, Calgary Philharmonic Orchestra, Danish National Symphony Orchestra, and the Tokyo Symphony.

Ms. Dinnerstein is interested in exploring ways to subtly change the traditional concert experience, and has created a new program with thereminist Pamelia Kurstin and actor Alvin Epstein that combines classical music and avant-garde cabaret, and weaves together poetry, music, improvisation, and narration. The program debuted at New York’s popular West Village club, Le Poisson Rouge, in 2012. Committed to bringing music by living composers to today’s audiences, Ms. Dinnerstein frequently performs pieces written for her by Philip Lasser and Daniel Felsenfeld. In addition to performing the new work written for her by Nico Muhly and the premiere of Lasser’s piano concerto this season, she will be premiering a piano quintet by Grammy-nominated composer Jefferson Friedman in 2014.
Ms. Dinnerstein has played concerts throughout the United States for the Piatigorsky Foundation, an organization dedicated to bringing classical music to non-traditional venues. Notably, she gave the first classical music performance in the Louisiana state prison system when she played at the Avoyelles Correctional Center. She also performed at the Maryland Correctional Institution for Women, in a concert organized by the Baltimore Symphony Orchestra to coincide with her BSO debut.

Dedicated to her community, in 2009 Ms. Dinnerstein founded Neighborhood Classics, a concert series open to the public hosted by New York City public schools. The series features musicians Ms. Dinnerstein has met throughout her career, and raises funds for the schools. The musicians performing donate their time and talent to the program. Neighborhood Classics began at PS 321, the Brooklyn public elementary school that her son attended and where her husband teaches fourth grade. Artists who have performed on the series include Richard Stoltzman, Maya Beiser, Pablo Ziegler, Paul O’Dette and many more. In addition, Ms. Dinnerstein has staged two all-school “happenings” at PS 321— a Bach Invasion and a Renaissance Revolution—which immersed the school in music, with dozens of musicians performing in all of the school’s classrooms throughout the day.

Ms. Dinnerstein is a graduate of The Juilliard School where she was a student of Peter Serkin. She was a winner of the Astral Artist National Auditions, and has received the National Museum of Women in the Arts Award and the Classical Recording Foundation Award. She also studied with Solomon Mikowsky at the Manhattan School of Music and in London with Maria Curcio.

Simone Dinnerstein (pronounced See-MOHN-uh DIN-ner-steen) lives in Brooklyn, New York with her husband and son. She is managed by Tanja Dorn at IMG Artists and is a Sony Classical artist.
Restrooms are located at the north and south ends of the lower lobby of Elliott Hall. Additional restrooms are located at the north and south ends of each balcony. Loeb Playhouse restrooms are located off of the lobby down one flight of stairs. Additional restrooms are located on the main floor of Stewart Center.

Accessibility questions should be directed to any usher or house staff member. Seats, ramps, restrooms, drinking fountains, and reserved parking spaces are provided for patrons in need at all venues. Accessibility brochures are available at the box office.

Sound enhancement headsets and earplugs are available at no charge from the house staff.

Large print programs are available upon request. See an usher for a copy.

Cameras and recording equipment are prohibited unless by special permission of Convocations and the artist. Flash photography is prohibited at all times.

First aid and lost and found can be accessed by contacting any usher or house staff member.

Smoking, food, and beverages are prohibited in the theatres. Smoking is prohibited in campus buildings. Food and beverages are permitted in the Elliott Hall lower lobby and the Stewart Center lobby.

Children While we encourage early introduction to the arts, we also wish to provide the best environment for all of our patrons. Our child policy is as follows:

- We request that children under 6 years of age not be brought to performances, except those labeled “Family” in our brochure or web site.
- Infants on laps are only permitted at family shows. All patrons, including infants on laps, must have a ticket due to fire marshal requirements.

Expecting a call or page? Leave your pager, name, and seat location with the house staff and they will discreetly retrieve you from the event. The number to leave with your service for emergencies is 765-494-3918.

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Hours for Loeb Playhouse Box Office
Monday-Friday: 10 am-6 pm

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