

## Atlanta Symphony Orchestra

*A founding member of the Robert W. Woodruff Arts Center*

**ROBERT SPANO**, Music Director

**DONALD RUNNICLES**, Principal Guest Conductor

## DELTA CLASSICAL SERIES CONCERTS

Thursday and Saturday, April 1 and 3, 2010, at 8 p.m.

KRISTJAN JÄRVI, Conductor  
SIMONE DINNERSTEIN, Piano

IGOR STRAVINSKY (1882-1971)

**Suite from *Pulcinella*** (1922, rev. 1947)

- I. *Sinfonia (Ouverture): Allegro moderato*
- II. *Serenata: Larghetto*
- III. (a) *Scherzino*, (b) *Allegro*, (c) *Andantino*
- IV. *Tarantella*
- V. *Toccata: Allegro*
- VI. *Gavotta; Allegro moderato (Variazione Ia: Allegretto, Variazione IIa: Allegro più tosto moderato)*
- VII. *Vivo*
- VIII. (a) *Minuetto: Molto moderato*, (b) *Finale: Allegro assai*

JOHANN SEBASTIAN BACH (1685-1750)

**Concerto No. 1 in D minor for Clavier and String Orchestra,**

BWV 1052 (ca. 1738)

- I. *Allegro*
- II. *Adagio*
- III. *Allegro*

SIMONE DINNERSTEIN, Piano

INTERMISSION

IGOR STRAVINSKY (1882-1971)

**Suite from *The Firebird*** (1945 Version)

- I. *Introduction: Prelude and Dance of the Firebird; Variations (Firebird)*
- II. *Pantomime I*
- III. *Pas de deux (Firebird and Ivan Tsarevitch)*
- IV. *Pantomime II*
- V. *Scherzo (Dance of the Priestesses)*
- VI. *Pantomime III*
- VII. *Rondo: Khorovod*
- VIII. *Infernal Dance*
- IX. *Lullaby (Firebird)*
- X. *Final Hymn*

“INSIDE THE MUSIC” preview of the concert, Thursday at 7 p.m.,  
presented by Ken Meltzer, ASO Insider and Program Annotator.

The use of cameras or recording devices during the concert is strictly prohibited.

# Atlanta Symphony Orchestra

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Major funding for the Atlanta Symphony Orchestra is provided by the Fulton County Board of Commissioners under the guidance of the Fulton County Arts Council.

Solo pianos used by the ASO are gifts of the Atlanta Steinway Society and in memory of David Goldwasser. The Hamburg Steinway piano is a gift received by the ASO in honor of Rosi Fiedotin.

The Yamaha custom six-quarter tuba is a gift received by the ASO in honor of Principal Tuba player Michael Moore from The Antinori Foundation.

This performance is being recorded for broadcast at a later time.

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# NOTES ON THE PROGRAM

By Ken Meltzer

## **Suite from *Pulcinella* (1922, rev. 1947)**

**IGOR STRAVINSKY** was born in Lomonosov, Russia, on June 17, 1882, and died in New York on April 6, 1971. The first performance of the ballet, *Pulcinella*, took place at the Opéra in Paris, France, on May 15, 1920, with Ernest Ansermet conducting. The Suite from *Pulcinella* is scored for piccolo, two flutes, two oboes, two bassoons, two horns, trumpet, trombone and strings. Approximate performance time is twenty-four minutes.

*First ASO Classical Subscription Performances: November 22, 24 and 25, Louis Lane, Conductor.*

*Most Recent ASO Classical Subscription Performances: January 22, 23 and 24, 1998, Yoel Levi, Conductor.*

*ASO Recording: (Telarc CD-80266), Yoel Levi, Conductor.*

## **Stravinsky and Diaghilev**

In the second decade of the 20<sup>th</sup> century, the young Russian composer, Igor Stravinsky, rose to international prominence with a trilogy of ballets he composed for Sergei Diaghilev's Ballets Russes — *The Firebird* (1910) (see, below), *Pétrouchka* (1911) and *The Rite of Spring* (1913). Each succeeding ballet was marked by increased rhythmic complexity and dissonance. In fact, the frequently barbaric music of *The Rite of Spring* so shocked some of those in attendance at the May 29, 1913 premiere, fistfights broke out in the Paris Champs-Élysées Theater. Stravinsky's first collaboration with Diaghilev after World War I created a stir once again, but for a quite different reason.

In the spring of 1919, Diaghilev suggested to Stravinsky that he consider writing music for a ballet concerning the amorous escapades of the fictional harlequin, Pulcinella. The music would be based upon works by the 18<sup>th</sup>-century Italian composer, Giovanni Pergolesi (1710-1736), whose music Stravinsky "liked and admired immensely." According to Stravinsky, Diaghilev, in his visits to Italy, "had gone through a number of this master's unfinished manuscripts that he discovered in various Italian conservatories, copies of which he had made for him. He later completed the collection with what he found in the libraries of London."

## **Stravinsky, Massine and Picasso**

Diaghilev assembled an extraordinary creative team for *Pulcinella*. In addition to Stravinsky, Diaghilev employed the great dancer, Leonide Massine, to choreograph the ballet and dance the title role. Pablo Picasso designed the scenery and costumes.

As one might imagine, each of these geniuses had strong opinions about the production. Stravinsky recalled: "I therefore had to go to Paris from time to time in order to settle every detail. Our conferences were very often far from peaceable; frequent disagreements arose, and our meetings occasionally ended in stormy scenes."

Before Stravinsky began to compose the *Pulcinella* score, he had to resolve a question of artistic approach. As Stravinsky phrased it:

Should my line of action with regard to Pergolesi be dominated by my love or by my respect for his music? Is it love or respect that urges us to possess a woman? Is it not by love alone that we succeed in penetrating to the very essence of a being? But, then, does love diminish respect? Respect alone remains barren, and can never serve as a productive or creative factor. In order to create there must be a dynamic force, and what force is more potent than love? To me it seems that to ask the question is to answer it.

The premiere of *Pulcinella* took place at the Opéra on May 15, 1920. Ernest Ansermet conducted the performance, which, according to Stravinsky, “ended in a real success. *Pulcinella* is one of those productions — and they are rare — where everything harmonizes, where all the elements — subject, music, dancing, and artistic setting — form a coherent and homogeneous whole.” Stravinsky praised the choreography as “one of Massine’s finest creations” and his interpretation of the title role “above all praise.” As for Picasso, “he worked miracles, and I find it difficult to decide what was most enchanting — the coloring, the design, or the amazing inventiveness of this remarkable man.”

Stravinsky was not surprised that he was the target of criticism by purists who objected to his reworking of Pergolesi’s music: “I had expected a hostile reception from those who have constituted themselves the custodians of scholastic tradition, and was not astonished by their reprobation.” On the other hand, “(a)ll the more precious was the attitude of those who were able to discern in my score something better than a more or less adroit eighteenth-century *pastiche*.”

A few years after the premiere of *Pulcinella*, Stravinsky created a *Pulcinella* concert suite, featuring music from the ballet. The premiere of the Suite from *Pulcinella* took place on December 22, 1922, with Pierre Monteux (who also led the first performances of *Pétrouchka* and *The Rite of Spring*) conducting the Boston Symphony.

Stravinsky’s *Pulcinella* — both in its complete ballet and concert suite form — continues to engage audiences with its lyric charm, infectious energy and piquant orchestral sonorities. Subsequent discoveries that much of the music attributed to Pergolesi was actually written by other composers have, of course, done nothing to diminish Stravinsky’s achievement.

### **The *Pulcinella* Suite**

Stravinsky’s *Pulcinella* Suite comprises eight brief movements:

I. *Sinfonia (Ouverture): Allegro moderato*

II. *Serenata: Larghetto*

III. (a) *Scherzino*, (b) *Allegro*, (c) *Andantino*

IV. *Tarantella*

V. *Toccata: Allegro*

VI. *Gavotta; Allegro moderato (Variazione Ia: Allegretto, Variazione IIa: Allegro più tosto moderato)*

VII. *Vivo*

VIII. (a) *Minuetto: Molto moderato*, (b) *Finale: Allegro assai*

## Concerto No. 1 in D minor for Clavier and String Orchestra, BWV 1052 (ca. 1738)

**JOHANN SEBASTIAN BACH** was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig, Germany, on July 28, 1750. In addition to the solo piano, the Concerto in D minor is scored for string orchestra. Approximate performance time is twenty-four minutes.

*First ASO Classical Subscription Performance: April 18, 1968, Theodore Lettvin, Piano, Robert Shaw, Conductor.*

*Most Recent ASO Classical Subscription Performances: February 8, 9 and 10, 2007, Peter Serkin, Piano, Roberto Abbado, Conductor.*

**T**he D-Minor Harpsichord Concerto is the first in a series of six that Johann Sebastian Bach compiled, circa 1738. Each of the six Harpsichord Concertos, BWV 1052-57, is a transcription of an earlier work for “melody” instrument and orchestra.

The Concerto in D minor, BWV 1052, is derived from an earlier (and lost) Bach violin concerto, probably dating from the composer’s years in Cöthen (1717-1723). In Bach’s time, it was not unusual for a composer to adapt music for use in several works. In the mid-1720s, Bach used music from the violin concerto for two Leipzig Cantatas, Nos. 146 and 188. Additionally, the composer’s son, C.P.E. Bach, transcribed the work into a harpsichord concerto, BWV 1052a. J.S. Bach’s own transcription for harpsichord and orchestra, BWV 1052, is the last, and by far the most famous adaptation of the music.

Scholarship indicates that Bach composed the six Harpsichord Concertos for performance by the Leipzig *Collegium Musicum*. Originally founded by Georg Philipp Telemann in 1702, the *Collegium Musicum* was a group of Leipzig students and citizens who performed concerts within the city on a regular basis.

Bach assumed control of the *Collegium Musicum* in 1729. It appears that he relinquished supervision of the group from 1737-39, during which time his pupil, C. G. Gerlach, directed the concerts. Bach’s involvement with the *Collegium Musicum* resumed in October of 1739, continuing until the early 1740s.

During the winter months, the *Bachische Collegium Musicum* concerts took place on Friday evenings at Gottfried Zimmermann’s coffeehouse on the Catherinenstrasse. In the summer, the concerts were held on Wednesday afternoons in the coffee-garden by the Grimmische Tor. Two weekly concerts were held during the spring and autumn months.

### Bach at the Keyboard

It is quite possible that Bach himself appeared as soloist in the *Collegium Musicum* performances of his Harpsichord Concertos. If so, it must have been a thrilling experience for the Leipzig audiences. Bach was one of the finest keyboard artists of his time, although he avoided any sort of overt virtuoso display. As his first biographer, Johann Nicolaus Forkel, described:

Bach is said to have played with so easy and so small a motion of the fingers that it was hardly perceptible. Only the first joints of the fingers were in motion;

the hands retained, even in the most difficult passages, its rounded form; the fingers rose very little from the keys, hardly more than in a trill, and when one was employed the others remained quietly in position. Still less did the other parts of his body take any share in his playing, as happens with many whose hand is not light enough. He rendered all of his fingers, of both hands, equally strong and serviceable, so that he was able to execute not only chords and all running passages, but also single and double trills with equal ease and delicacy.

Bach's Concerto in D minor, BWV 1052, originally composed for the harpsichord, is also frequently performed on the modern piano, as in these concerts.

### **Musical Analysis**

I. *Allegro* — The Concerto opens with a *tutti* statement of the angular *ritornello*, leading to the first of several brilliant flights by the soloist. Typical of Baroque style, the *ritornello* is a recurring presence throughout the movement. In addition, the use of fragments of the *ritornello* in some of the intervening episodes lends a heightened sense of thematic unity to the *Allegro*.

II. *Adagio* — An arching figure, presented by the ensemble, serves as introduction to the entrance of the pianist. The soloist predominates throughout this hushed *Adagio*, until a repeat of the introduction brings the movement to a close.

III. *Allegro* — As in the opening movement, the finale begins with a *tutti* presentation of a vibrant *ritornello*. Likewise, the *ritornello* appears both as a recurring episode and the basis for intervening material. The virtuoso solo writing segues to a brief *Adagio* respite, leading to a final presentation of the *ritornello*, which serves as the Concerto's emphatic conclusion.

### **Suite from *The Firebird* (1945 Version)**

**IGOR STRAVINSKY** was born in Lomonosov, Russia, on June 17, 1882, and died in New York on April 6, 1971. The first performance of *The Firebird* took place at the Paris Opéra on June 25, 1910, with Gabriel Pierné conducting. The 1945 Suite from *The Firebird* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, xylophone, cymbals, suspended cymbals, snare drum, triangle, bass drum, tambourine, harp, piano and strings. Approximate performance time is thirty-one minutes.

*These are the First Classical Subscription Performances of the 1945 Firebird Suite.*

*ASO Recording (1919 Suite): (Telarc CD-80039), Robert Shaw, Conductor.*

### **“A deep friendship”**

In the winter of 1909, as part of his St. Petersburg concert series, conductor Alexander Siloti presented two works by the young and then unknown Russian composer Igor Stravinsky — *Fantastic Scherzo* and *Fireworks*. Among those in attendance at the concert was the impresario Sergei Diaghilev, who was in the process of formulating the inaugural season of his Ballets Russes — a company that would create dance history through a revolutionary synthesis of music, choreography and visual spectacle.

Diaghilev's presence at the concert was fortuitous. As Stravinsky recalled, it led to an historic artistic collaboration that:

lasted for twenty years, right up to his death, and developed into a deep friendship based upon a reciprocal affection that was proof against the difference of views or tastes which could not but arise from time to time in such a long period. Having heard the two compositions just mentioned, (Diaghilev) commissioned me, among certain other Russian composers, to orchestrate two pieces by Chopin for the ballet, *Les Sylphides*, to be given in Paris in the spring of 1909. They were the *Nocturne* with which the dancing begins and the *Valse Brillante* with which the ballet closes. I could not go abroad that year, so that it was not until twelve months afterwards that I first heard my music in Paris.

The next Stravinsky-Diaghilev collaboration was of a far more ambitious nature. For the spring 1910 season, Diaghilev commissioned Anatoli Liadov to compose *The Firebird*, a full-length ballet based upon Russian folk tales. However, by the summer of 1909, it became clear to Diaghilev that Liadov would not finish the score in time for production. Diaghilev contacted Stravinsky and offered him the commission.

Stravinsky had misgivings about undertaking the assignment. First, it would require him to put aside work on his opera *Le Rossignol*, already once interrupted by the death of his teacher Nikolai Rimsky-Korsakov. Stravinsky also feared he might not have sufficient time to complete such an extensive project. Fortunately, Stravinsky did not allow these considerations to deter him:

Although alarmed by the fact that this was a commission for a fixed date, and afraid lest I should fail to complete the work in time — I was still unaware of my own capabilities — I accepted the order. It was highly flattering to be chosen among the musicians of my generation, and to be allowed to collaborate in so important an enterprise side by side with personages who were generally recognized as masters in their own spheres.

### **“He is a man on the eve of celebrity”**

Stravinsky began the composition of *The Firebird* in November 1909 and completed the score on May 18, 1910. The composer participated in all the rehearsals at the Paris Opéra and after each session, he, Diaghilev and the great dancer Vaslav Nijinsky “ended the day with a fine dinner, washed down with good claret.” Tamara Karsavina, who danced the title role in the premiere of *The Firebird*, recalled that during one rehearsal when Stravinsky approached the orchestra pit, Diaghilev turned to her and said, “Mark him well. He is a man on the eve of celebrity.”

The fulfillment of Diaghilev's prophecy took place on June 25, 1910, with *The Firebird's* triumphant premiere. In addition to Karsavina, the dancers included the ballet's choreographer, Michel Fokine, as the hero Prince Ivan, and Fokina as the Thirteenth Princess. Stravinsky happily acknowledged:

The performance was warmly applauded by the Paris public. I am, of course, far from attributing this success solely to the score; it was equally due to the spectacle on stage in the painter Golovin's magnificent setting, the brilliant interpretation by Diaghilev's artists, and the talent of the choreographer ... Returning for a moment to the music, it gives me much pleasure to pay grateful tribute to the mastery with which the eminent Gabriel Pierné conducted my work.

Among the appreciative audience members at the premiere was Claude Debussy, who came on stage after the performance to offer Stravinsky his compliments.

*The Firebird's* winning synthesis of lyric and dramatic elements, couched in dazzling orchestration, captured the imagination of the Paris audiences and catapulted Stravinsky to national and international prominence. *The Firebird* was the first in a trilogy of masterpieces Stravinsky crafted for Diaghilev's Ballets Russes — the other two being *Pétrouchka* (1911) and *The Rite of Spring* (1913). Those latter ballets marked a profound departure from the late-Romantic atmosphere of *The Firebird*, a work that remained Stravinsky's most popular during his lifetime.

Although Stravinsky was somewhat frustrated by the favor bestowed upon a work he once called “that great audience lollipop,” the composer willingly accommodated his public. Stravinsky fashioned three orchestral Suites from *The Firebird*, the first (1911) employing the huge orchestral forces of the original score.

Stravinsky also wanted to make the score more accessible to “the many orchestral societies which, though wishing to include that work on their programs, were frequently deterred by difficulties of a purely material nature.” And so in 1919, Stravinsky created another Suite in which he “considerably decreased the orchestra without upsetting the equilibrium of the instrumental groups, so as to reduce the number needed for its performance to about sixty musicians.” The 1919 Suite is the most frequently performed.

Stravinsky completed the Third (and final) Suite in 1945. The 1945 Suite, performed at these concerts, features the same orchestration as the 1919 version, but with additional music from the ballet.

## The Firebird

I. *Introduction: Prelude and Dance of the Firebird; Variations (Firebird)* — The Suite opens with a mysterious *Introduction*. While wandering in the forest at night, the Prince Ivan encounters a magic Firebird, whose appearance is portrayed by quicksilver orchestral figures and gossamer instrumentation.

II. *Pantomime I* — The Prince is entranced by the Firebird's beauty and captures her.

III. *Pas de deux (Firebird and Ivan Tsarevitch)* — The Prince takes pity on the Firebird and sets her free. In gratitude, the Firebird gives the Prince one of her feathers and promises to aid him in his hour of need.

IV. *Pantomime II* — The Prince comes to the courtyard of an enchanted castle, where he spies thirteen beautiful Princesses, captives of the evil magician Katschei.

V. *Scherzo (Dance of the Priestesses)* — Two sprightly episodes frame a more reflective section, highlighting the winds.

VI. *Pantomime III* — The Prince comes out of hiding and meets the Princesses.

VII. *Rondo: Khorovod* — The Princesses' *Round* begins with the flutes softly intoning a theme that will return in the majestic Finale. The oboe introduces the principal melody of the *Round*, which maintains the utmost delicacy throughout.

The Princesses warn Prince Ivan not to enter the castle, for Katscheï has the power to turn intruders to stone. The Prince boldly ignores their warnings and enters the castle.

VIII. *Infernal Dance* — The Prince comes face to face with Katscheï's horrible servants, and ultimately, the magician himself. Katscheï tries to turn the Prince into stone, but the hero brandishes the Firebird's magic feather. The Firebird appears and forces Katscheï and his followers into a frenetic dance.

A violent orchestral chord quickly shatters the repose of the previous section. The bassoons and horns intone a menacing, syncopated figure. The entire dance maintains a frightening level of energy and intensity that subsides only after a closing orchestral explosion.

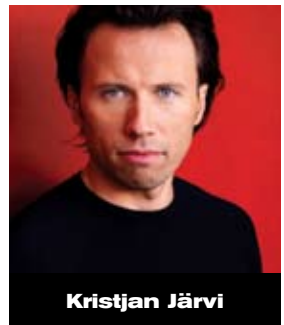
IX. *Lullaby (Firebird)* — When Katscheï and his followers are exhausted, the Firebird lulls them to sleep. The solo bassoon, accompanied by the harp and strings, plays a haunting melody. An ascending harp glissando leads to a more impassioned section, followed by a return of the bassoon melody.

X. *Final Hymn* — Katscheï and his retinue are destroyed. All of the prisoners are set free, including the Thirteenth Princess, whom the Prince weds. Over string tremolos, a solo horn plays a variation of the theme that was first presented by the flutes in the Princesses' *Round*. Other members of the orchestra incorporate the melody, as the *Final Hymn* builds to a stunning climax.

## KRISTJAN JÄRVI, Conductor

**E**stonian-born, American-raised conductor Kristjan Järvi is a unique musical personality pushing classical borders with fresh ideas, charisma and technical prowess. Hailed by the *New York Times* as “a kinetic force on the podium, like Leonard Bernstein reborn,” Järvi's name has become synonymous with artistic and cultural diversity, embodied in his roles as artistic advisor to the Basel Chamber Orchestra and founder and music director of New York's Absolute Ensemble. His imaginative programming and authentic commitment to all genres is reflected in his collaborations with composers such as Arvo Pärt, Tan Dun, John Adams, Esa-Pekka Salonen, H.K. Gruber, Renee Fleming, Joe Zawinul and Benny Andersson.

Kristjan Järvi has commissioned over 100 new works. Premieres in the 2009-10 season include works by Indian composer Nitin Sawhney with the London Symphony Orchestra, Daniel Schnyder with the Lausanne Chamber Orchestra and James MacMillan with the London Symphony Orchestra. Järvi will also record Arvo Pärt's newly commissioned *Stabat Mater* with the Berlin Radio Symphony Orchestra.



Kristjan Järvi is the founding conductor and music director of the Baltic Youth Philharmonic. In 2010, they will return to Usedom and Bremen, perform at St. Petersburg's White Nights Festival and tour Bernstein's *Mass* throughout Europe.

Additionally, Järvi is founder and music director of the Absolute Academy (resident annually at Musikfest Bremen) and co-founder of the Muusikaselts Estonian Orphanage Program. Highly sought after as a guest conductor, he appears regularly and exclusively in London with the London Symphony Orchestra, with which he tours Europe and Asia in the 2009-10 season. His list of recording accolades includes a Swedish Grammy for Best Opera Performance and the German Record Critics Prize for Best Album.

Worldwide representation by Tanja Dorn at IMG Artists. Please visit [kristjanjarvi.com](http://kristjanjarvi.com).

## **SIMONE DINNERSTEIN, Piano**

**A**merican pianist Simone Dinnerstein has been quickly gaining international attention since making her triumphant New York recital debut at Carnegie Hall's Weill Recital Hall in 2005, performing Bach's *Goldberg Variations*. Recent and upcoming performances include Ms. Dinnerstein's recital debuts at The Kennedy Center for the Performing Arts and the Vienna Konzerthaus, the Lincoln Center Mostly Mozart Festival, the Aspen and Ravinia festivals and the Stuttgart Bach Festival; as well as debuts with the Dresden Philharmonic, Czech Philharmonic, New Jersey Symphony Orchestra, the Orchestra of St. Luke's, Kristjan Järvi's Absolute Ensemble, the Tokyo Symphony, Frankfurt Radio Symphony Orchestra, Baltimore Symphony and the Minnesota Orchestra.



Last year, she performed on the People's Symphony series at New York's Town Hall and on Lincoln Center's Great Performers series in New York, and this year she performed her third sold out recital at The Metropolitan Museum of Art. In July 2009, she made her debut with the New York Philharmonic, playing Liszt's Piano Concerto No. 2.

In August 2007, Ms. Dinnerstein released her debut solo CD of the *Goldberg Variations*, which topped Billboard's Classical Chart in its first week of sales. The disc appeared on Best of 2007 lists including those of The New York Times, The Los Angeles Times and The New Yorker.

Ms. Dinnerstein founded P.S. 321 Neighborhood Concerts, an evening concert series at the Brooklyn public elementary school that her son attends and where her husband teaches fifth grade. The series raises funds for the school's Parent Teacher Association and the performers donate their time and talent to the program.

Ms. Dinnerstein is a graduate of The Juilliard School and for two summers she was a fellow at the Tanglewood Music Center. She lives in Brooklyn, N.Y.

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