

W H O ' S W H O

recital debut in Germany at the Berlin Philharmonie, performing Bach's *French Suite No. 5 in G*, Philip Lasser's *Variations on a Bach Chorale*, and Beethoven's *Sonata No. 32 in C minor*, Op. 111. The concert was recorded live, for release by Telarc in August 2008.

Also in 2008 Ms. Dinnerstein will make her debut at the National Philharmonic Hall in Vilnius. In New York City she will give recitals on the People's Symphony series at Town Hall and on Lincoln Center's Great Performers series. With duo partner Zuill Bailey she performed Beethoven's five sonatas for piano and cello at a sold-out concert at the Metropolitan Museum of Art in October 2007; they will repeat the program in April at the National Gallery of Art in Washington, DC. Ms. Dinnerstein will also

tour with the Dresden Philharmonic under Rafael Frühbeck de Burgos, and with the Czech Philharmonic under Leoš Svárovský, and will perform with the Jerusalem Symphony Orchestra in Jerusalem. Highlights in the fall of 2008 include performances with the Stuttgart Radio Symphony Orchestra and the New Jersey Symphony Orchestra. In the spring of 2009 Ms. Dinnerstein will make her recital debut at the Kennedy Center for the Performing Arts in Washington, DC.

Ms. Dinnerstein graduated from The Juilliard School, where she was a student of Peter Serkin. Her other teachers include Solomon Mikowsky and Maria Curcio. She is represented worldwide by Tanja Dorn at IMG Artists. For more information, please visit www.simonedinnerstein.com.

P R O G R A M N O T E S

CARL MARIA VON WEBER

Born November 18, 1786 in Eutin
(Northern Germany)
Died June 5, 1826 in London
Overture to Der Freischütz

Carl Maria von Weber was one of the pivotal composers in the development of German Opera. Born into a theater family, he worked throughout his life to elevate German-language opera to the lofty status reserved for the Italian tradition. His three most noted operas – *Der Freischütz*, *Euryanthe* and *Oberon* – date from the final decade of his life, which he spent as a Kappelmeister in Dresden. Though the full works have faded from the repertory, Weber's overtures remain perennial favorites. It is clear where, for example, young Mendelssohn found inspiration for the overture to *A Midsummer Night's Dream*, written the same year as Weber's death.

Weber's *Freischütz* Overture sets the stage for a tale based on a German legend involving a marksman and magic bullets. The music begins with a slow introduction of halting two-measure phrases, followed by an exquisite C Major melody in the horns, the signature sound to evoke hunting and the forest. A cello melody and ominous offbeats in the timpani lead the transition into the *Molto vivace* body of the overture in a stormy C minor. Near the end, Weber milks the drama of a drawn-out half cadence (i.e. culminating on the dominant chord, in this case G, instead of the tonic C) before unleashing a final surprise.

LUDWIG VAN BEETHOVEN

Born December 16, 1770 in Bonn
Died March 26, 1827 in Vienna
Piano Concerto No. 5 in E-flat,
Op. 73 "Emperor"

Beethoven's first four piano concertos capped the Classical tradition perfected by Mozart, and his 27 entries in the genre would have established quite a legacy on their own. But Beethoven, innovator that he was, had one more concerto in him, arguably the first truly Romantic concerto in the repertoire. It is the only one Beethoven did not perform himself, being by this point too hobbled by his deteriorated hearing. It is also the most symphonic of Beethoven's concertos, displaying a kinship to the Fifth and Sixth symphonies completed the preceding year. This work is one of a handful that Beethoven dedicated to the Archduke Rudolph, youngest brother of the Emperor Franz. More than just a patron, Rudolph was a piano student of Beethoven's from the age of 16, and the two maintained a warm friendship until the composer's death.

The "Emperor" Concerto seems to be at its climax before it has even begun: the orchestra plays a firm tonic chord, and then yields to the piano for a virtuosic cadenza. Only after two more chords from the orchestra, interspersed with another minute of fully notated cadential writing, does the concerto finally reach its opening tutti. The massive first movement maintains this heroic posture throughout, earning the piece its nickname (which