SIMONE DINNERSTEIN & A FAR CRY RELEASE CIRCLES ON PHILIP GLASS’ ORANGE MOUNTAIN MUSIC MAY 11

Album pairs the world premiere recording of Glass’ Piano Concerto No. 3 with Bach’s Keyboard Concerto in G Minor.

The Grammy-nominated string orchestra A Far Cry and pianist Simone Dinnerstein have teamed up on a new recording of keyboard concertos by Philip Glass and J.S. Bach. The album, entitled Circles, will be released on Glass’ Orange Mountain Music label on May 11.

The album features the world premiere recording of Glass’s Piano Concerto No. 3, a new concerto for piano and strings co-commissioned by A Far Cry and composed by Glass specifically for Dinnerstein, whom the New York Times calls “an utterly distinctive voice in the forest of Bach interpretation.” It is paired with Bach’s Keyboard Concerto in G minor.

Dinnerstein and A Far Cry toured the new Glass concerto in the fall of 2017, and recorded the album in the stellar acoustics of Mechanics Hall in Worcester, MA. Of their world premiere performance at the New England Conservatory’s Jordan Hall, the Boston Globe wrote, “[Dinnerstein and A Far Cry] caught and held the music’s patient grandeur, giving each phrase, each chord judicious gravity.” The Wall Street Journal called it “an inspired pairing,” adding “Mr. Glass could not have hoped for a more graceful, fluid reading.”

The idea first germinated in 2014, when Dinnerstein and Glass met for breakfast in his garden and found that they shared a strong interest in the music of Bach and its impact on the world today. Glass, having come to know her work over the years, offered to write a piece for her, and Dinnerstein proposed that it be a concerto for piano and strings, to be paired with one of Bach’s own. She explains, “There are almost no concertos written for piano and strings since Bach’s time. The pairing of the Bach concerto with Philip's own composition creates myriad strands of connectivity, enabling the listener to create bridges between the old and the new.”

Glass finished Piano Concerto No.3 in 2017 as a response to hearing Dinnerstein play at the Glenn Gould Prize concert in Ottawa the previous year. He explains in the album's liner notes, “I can say that Bach’s music was not consciously in my mind as I composed this new concerto, but in a way it’s unavoidable. My basic musical formation was influenced by the study of Bach for years during my studies with Nadia Boulanger. Inasmuch, while this piece itself is not directly influenced by Bach, his music is by definition a part of mine.”

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To fund the work, Dinnerstein reached out to a number of orchestras from across the U.S. and Canada, eventually enlisting a total of 12, from various parts of the country, to co-commission the work. It was clear from the beginning that the premiere and recording should fall to Boston’s A Far Cry, with whom Dinnerstein had formed a musical connection after filling in for pianist Leon Fleisher at a concert in 2016.

Jason Fisher (viola) of A Far Cry says, “A Far Cry has always been a proponent of new music, and it has been a dream of ours since day one to commission a major work from an iconic American composer such as Philip Glass. We’re delighted to be partnering on this project with Simone Dinnerstein, a collaborator beloved by our group and one of America’s finest pianists.”

“I couldn’t imagine a more perfect partner to bring this record to life,” Dinnerstein says. “Just as this commission is the result of a collective effort between many orchestras, A Far Cry is a collective unto themselves, with every musician serving as an active listener and contributor.”

Circles is produced, engineered, mix and edited by Adam Abeshouse.

Dinnerstein tours Glass’ Concerto No. 3 with the New Century Chamber Orchestra in California this May. A Far Cry and Dinnerstein will perform on May 25 at The Royal Conservatory in Toronto.
UPCOMING TOUR DATES

May 2018

A FAR CRY & SIMONE DINNERSTEIN
May 25 The Royal Conservatory; Toronto [info]

SIMONE DINNERSTEIN & NEW CENTURY CHAMBER ORCHESTRA
May 16 Mondavi Center for the Performing Arts; Davis, CA [info]
May 17 First Congregational Church; Berkeley, CA [info]
May 18 Oshman Family Jewish Community Center; Palo Alto, CA [info]
May 19 Herbst Theatre; San Francisco, CA [info]
May 20 Osher Marin Jewish Community Center; San Rafael, CA [info]

2018-19 Season

A FAR CRY & SIMONE DINNERSTEIN
Sept 11, 2018 Performance Santa Fe; Santa Fe, NM
Sept 14, 2018 Soka University; Aliso Viejo, CA
Feb 7, 2019 Cornell University; Ithaca, NY
Feb 10, 2019 Music Worcester; Worcester, MA

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“Throughout, both Dinnerstein and the Criers seized on opportunities for expression.” — BOSTON GLOBE

“It was an inspired pairing, given that both works demand both solo and ensemble playing from each of the performers, an approach that perfectly suits the spirit of this self-governing, conductorless ensemble. It made for an appealing symmetry: The program's second half, which ended with the new Glass concerto, began with Bach's Keyboard Concerto in G minor, which Ms. Dinnerstein and the ensemble played with the same elegance and precision they demonstrated throughout the program.” — WALL STREET JOURNAL

“I've become something of a Glass enthusiast of late, having been struck dumb with admiration (as was most of the audience) at the New York première of his Piano Concerto No. 3, which, in a committed performance by the pianist Simone Dinnerstein and the string orchestra A Far Cry, opened the Miller Theatre season, on September 28th. The concerto's final movement, a tribute to the composer's fellow octogenarian minimalist Arvo Pärt, opened out with such spacious calm as to be a meditation on final things.” — RUSSELL PLATT/THE NEW YORKER

“Glass's final movement gifted the listener with the same comforting feeling that Pärt's music often does, though the reason for this always seems mysterious. All felt right in the world. At one point, all the Crier had their eyes closed, swaying, openly enjoying playing, finding comfort in the reiterating theme, and letting it carry them away. Dinnerstein's touch transformed; at other times, the Criers couldn't take their eyes off her as she played. Her sensitive touch, clarity, and never-ending depth of colors left the audience transfixed and heart-shattered. The third movement's aria repeated almost endlessly. And yet, not a single person in Jordan Hall wanted it to end. When the concerto finally concluded, it took a very long time for anyone to dare to put down their bows, and even then, it felt ¾ like too early a disturbance to clap. Nevertheless, a simultaneously standing ovation developed after what felt like an eternity.” — BOSTON MUSICAL INTELLIGENCER

“The cadenzas are beautiful, expressive music inside a concerto that itself is beautiful and dramatically expressive, the shape pointing toward heightened moments of realization and resolution. In the performance, the feeling was romantic in the way of revealing personal truths, and Dinnerstein sounded deeply touched by the music flowing through her hands. This was a marvelous performance of a marvelous new work.” — NEW YORK CLASSICAL REVIEW
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 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*, *Los Angeles Times*, and the *New Yorker*.

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 and London’s Wigmore Hall; and festivals that include the Lincoln Center Mostly Mozart Festival, the Aspen, Verbier, and Ravinia festivals.

Dedicated to her community, in 2009 Dinnerstein founded Neighborhood Classics, a concert series open to the public hosted by New York public schools which raises funds for the schools.

This season, Dinnerstein released her new album, *Mozart in Havana*, recorded with the Havana Lyceum Orchestra. The Orchestra joined her on tour in June, making their U.S. debut. Also, in the fall of 2017, Dinnerstein premiered and begin touring her collaboration with choreographer Pam Tanowitz, *New Work for Goldberg Variations*. Arriving on the 10th anniversary of Dinnerstein’s acclaimed recording, the work is a setting for piano and a sextet of female dancers.

The Grammy-nominated string orchestra A Far Cry has developed a distinct approach to music-making, with playing and programming that encourage risk-taking and exploration for both player and audience. Known for its high energy, A Far Cry “brims with personality or, better, personalities, many and varied” (*New York Times*). Since its founding in 2007, A Far Cry has fostered those personalities. The self-conducted orchestra is a democracy in which decisions are made collectively and leadership rotates among the players (“Criers”). This structure has led to consistently thoughtful, innovative, and unpredictable programming — and impactful collaborations with celebrated performers and composers. *Boston Musical Intelligencer* sums up the group: “In its first decade, this conductor-free ensemble has earned and sustained a reputation for top-drawer playing, engrossing programming, and outstanding guest artists.”
PHILIP GLASS
Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and the Juilliard School. By 1974, Glass had created a large collection of music for The Philip Glass Ensemble. The period culminated in the landmark opera, Einstein on the Beach – for which he collaborated with Robert Wilson. Since Einstein, Glass’s repertoire has grown to include music for opera, dance, theater, orchestra, and film. His scores have received Academy Award nominations (*Kundun, The Hours, Notes on a Scandal*) and a Golden Globe (*The Truman Show*). Recent works include an opera on Walt Disney, *The Perfect American*, Glass’s memoir, *Words Without Music*, by Liveright Books, Piano Concerto No. 3 and String Quartet No. 8.

Glass celebrated his 80th birthday on January 31st, 2017 with the world premiere of Symphony No. 11. He holds the 2017–18 Richard and Barbara Debs Composer’s Chair at Carnegie Hall. Symphony No. 12, based on David Bowie and Brian Eno’s *Lodger*, and a completion of the *Berlin Trilogy*, will receive its world premiere at the LA Philharmonic in January 2019.

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