

Thursday, February 10, 2011 - 8:00 p.m.
Mixon Hall

MIXON HALL MASTERS SERIES
LEON FLEISHER, piano
KATHERINE JACOBSON FLEISHER, piano

Sponsored by

Baker Hostetler

Program

JOHANN SEBASTIAN BACH (1685 – 1750)
“Sheep May Safely Graze” from Cantata No. 208 (1713), arr. Egon Petri

JOHANNES BRAHMS (1833 – 1897)
Liebeslieder Walzer, Op. 52a (1852)

JOHANN SEBASTIAN BACH (1685 – 1750)
Chaconne for the Left Hand from the Violin Partita No. 2 in D Minor,
BWV 1004 (1717-1723), arr. Brahms (1877)

~ I N T E R M I S S I O N ~

JENŐ TAKÁCS (1902 – 2005)
Toccata and Fugue for the Left Hand, Op. 56

FRANZ SCHUBERT (1797 – 1828)
Fantasy for Piano Four-Hands, D. 940 (1848)
Allegro molto moderato
Largo
Scherzo. Allegro vivace
Finale. Allegro molto moderato

ANTONÍN DVOŘÁK (1841 – 1904)
Slavonic Dances for Piano Four-Hands
in A-flat Major, Op. 46, No. 3
in E Minor, Op. 72, No. 2
in G Minor, Op. 46, No. 8

About the Artists



Pianist and conductor **Leon Fleisher** was a student of the great Artur Schnabel, who studied with keyboard giant and pedagogue Theodor Leschetizky, a pupil of Carl Czerny, who in turn studied with Ludwig van Beethoven. Debuting with the New York Philharmonic in 1944, Fleisher quickly established himself as one of the world's premier classical pianists, concertizing with every major orchestra and making numerous touchstone recordings. At the height of his career, he was

suddenly struck silent at age 36 with a neurological affliction known as focal dystonia, rendering two fingers on his right hand immobile.

In the nearly 40 years since Leon Fleisher's keyboard career was so suddenly curtailed, he has followed two parallel careers – as conductor and teacher – while learning the extraordinary but limited repertoire for piano left-hand. He began conducting in 1967, but never gave up the idea of playing with both hands again.

Experimental treatments using a regimen of rolfing and 'botulinum toxin' (botox) injections finally restored the mobility in Fleisher's hand, and for several years he has played with both hands, winning enormous acclaim for his 2004 'two-hand' recording aptly titled *Two Hands*. Fleisher's story is the subject of the 2006 Oscar- and Emmy-nominated documentary film of the same name, written and directed by Nathaniel Kahn (*My Architect*).

Fleisher received the 2007 Kennedy Center Honors at the 30th annual celebration of the arts where Caroline Kennedy recognized him as “a piano prodigy from the Golden Gate who rose to the heights, embraced adversity and became a musician for all seasons.” In 2005, Fleisher was honored by the French government and was named Commander in the French Order of Arts and Letters, the highest rank of its kind. The first American to win the prestigious Queen Elizabeth of Belgium competition (1952), Fleisher now holds numerous honors including the Johns Hopkins University President's Medal and honorary doctorates from the San Francisco Conservatory of Music, Boston Conservatory, CIM, Juilliard School of Music and Peabody Institute.

A year of celebratory performances in 2008 commemorating Leon Fleisher's 80th birthday coincided with the resurgence of his early recordings on Sony Masterworks – regarded as some of the greatest in classical music – among them the complete Beethoven Piano Concertos, which were inducted into the Grammy Hall of Fame the same year. This season, Fleisher continues to enthral capacity audiences with performances in New York, Baltimore, Boston, Chicago, Detroit, San Francisco and internationally in London, Brussels, Lucerne, Singapore, Tokyo, Vancouver and Toronto, re-affirming his place among the legendary pianists and musicians of our time. In conjunction with his return to Europe's most prestigious musical capitals, two films on Fleisher

by award-winning music and arts filmmaker Mark Kidel *Lessons of A Master* and *Maestro* were premiered at the Curzon Mayfair in London and on ARTE (Franco-German TV-Channel) and the theatre of La SCAM in France.

On March 31, 2009, Sony Masterworks released Fleisher's first two-hand piano concerto recording in over 40 years, a trio of Mozart concertos recorded with the Stuttgart Chamber Orchestra. The release comprises Mozart Piano Concerto No. 23 in A Major, K. 488; Concerto no. 12 in A Major, K. 414; and Concerto No. 7 in F Major for two pianos, K. 242, for which he is joined by his wife Katherine Jacobson-Fleisher. Together, they have opened their private life by regularly playing duos together for audiences around the world.

Leon Fleisher's memoir *My Nine Lives: A Memoir of Many Careers in Music*, co-authored with acclaimed writer/music critic Anne Midgette, was released November 30, 2010, on Doubleday.

A native of Minnesota and a CIM alumna, **Katherine Jacobson Fleisher's** performing career as soloist, duo-pianist and chamber musician, has received international critical acclaim. Her Carnegie Hall debut in 2004 with piano duo partner Leon Fleisher was praised in the New York Times for its "*abundant musicality and refined technique*".

Orchestras with which she has performed as soloist include the Philadelphia Orchestra, Chicago Symphony Orchestra at Ravinia, Baltimore Symphony Orchestra, Orchestre National d'île de France, Stuttgart Chamber Orchestra and the Gulbenkian Orchestra of Portugal. In 2010, she toured Ireland with the Irish Chamber Orchestra. Together with Leon Fleisher, she recently recorded the Concerto for Two Pianos, K.242, by Wolfgang Amadeus Mozart with the Stuttgart Chamber Orchestra (Sony Records).

Concert engagements have taken her to Europe, Norway, Japan, Korea, Singapore, Mexico and Canada, as well as the United States. In 2011, she will return to Japan for a solo recital and orchestral engagement.

Her major musical influence was Leon Fleisher, with whom she worked at the Peabody Conservatory of Music. She received her Master of Music degree at the Cleveland Institute of Music studying under Vitya Vronsky of Vronsky and Babin. Currently, she serves as the piano ensemble director at the Peabody Institute of the Johns Hopkins University.

Ms. Jacobson Fleisher is an active supporter of animal rights, and regularly gives benefit concerts for animal rescue organizations.

* * *

Leon Fleisher and the Fleisher Duo are managed by: Frank Salomon Associates/
121 West 27th Street / New York, NY 10001 – 6262
www.franksalomon.com

Mr. Fleisher records for: Sony Classical, CBS Masterworks, Vanguard, Desto, Odyssey,
Deutsche Grammophon

Brahms: Liebeslieder, Op. 52
From Georg Friedrich Daumer's "Polydora"

- | | |
|--|--|
| <p>1. Rede, Mädchen, allzu liebes,
das mir in die Brust, die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!
Willst du nicht dein Herz erweichen,
willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, daß ich komme?
Rasten ohne traute Wonne,
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen.</p> | <p>1. Speak, maiden, whom I love all too much,
who hurled into my once aloof heart,
with only one glance,
these wild, ardent feelings!
Will you not soften your heart?
Do you wish to be chaste
and remain without sweet bliss,
or do you want me to come to you?
To remain without sweet bliss -
I would never make such a bitter penance.
So come, dark-eyes,
come when the stars greet you.</p> |
| <p>2. Am Gesteine rauscht die Flut,
heftig angetrieben;
wer da nicht zu seufzen weiß,
lernt es unterm Lieben.</p> | <p>2. Against the stones the stream rushes,
powerfully driven:
those who do not know to sigh there,
will learn it when they fall in love.</p> |
| <p>3. O die Frauen, o die Frauen,
wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!</p> | <p>3. O women, O women,
how they melt one with bliss!
I would have become a monk long ago
if it were not for women!</p> |
| <p>4. Wie des Abends schöne Röte
möcht ich arme Dirne glühn,
Einem, Einem zu gefallen,
sonder Ende Wonne sprühn.</p> | <p>4. Like the evening's lovely red,
would I, a poor maiden, like to glow,
to please one, one boy -
and to then radiate bliss forever.</p> |
| <p>5. Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!
Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?
Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr das Liebste weit?</p> | <p>5. The green hops vine,
it winds along the ground.
The young, fair maiden -
so mournful are her thoughts!
You - listen, green vine!
Why do you not raise yourself heavenwards?
You - listen, fair maiden!
Why is your heart so heavy?
How can the vine raise itself
when no support lends it strength?
How can the maiden be merry
when her sweetheart is far away?</p> |

Brahms: Liebeslieder, Op. 52 continued

6. Ein kleiner, hübscher Vogel
 nahm den Flug
 zum Garten hin,
 da gab es Obst genug.
 Wenn ich ein hübscher,
 kleiner Vogel wär,
 ich säumte nicht,
 ich täte so wie der.
 Leimruten-Arglist
 lauert an dem Ort;
 der arme Vogel
 konnte nicht mehr fort.
 Wenn ich ein hübscher,
 kleiner Vogel wär,
 ich säumte doch,
 ich täte nicht wie der.
 Der Vogel kam
 in eine schöne Hand,
 da tat es ihm,
 dem Glücklichen, nicht and.
 Wenn ich ein hübscher,
 kleiner Vogel wär,
 ich säumte nicht,
 ich täte doch wie der.

7. Wohl schön bewandt
 war es vor ehe
 mit meinem Leben,
 mit meiner Liebe;
 durch eine Wand,
 ja, durch zehn Wände
 erkannte mich
 des Freundes Sehe.
 Doch jetzo, wehe,
 wenn ich dem Kalten
 auch noch so dicht
 vorm Auge stehe,
 es merkt's sein Auge,
 sein Herze nicht.

6. A small, pretty bird
 took flight
 into the garden -
 there was fruit enough there.
 If I were a pretty,
 small bird,
 I would not tarry -
 I would do just as he did.
 Malicious lime-twigs
 lurked in that place;
 the poor bird
 could not escape.
 If I were a pretty,
 small bird,
 I would have hesitated,
 I would not have done that.
 The bird came
 into a pretty girl's hand,
 and she did not harm him,
 the lucky thing.
 If I were a pretty,
 small bird,
 I would not linger -
 I would do just as he did.

7. Quite fair and contented
 was I previously
 with my life
 and with my sweetheart;
 through a wall,
 yes, through ten walls,
 did my friend's gaze
 recognize me.
 But now, oh woe,
 if I am with that cold boy,
 no matter how close
 I stand before his eyes,
 neither his eyes
 nor his heart notices.

Brahms: Liebeslieder, Op. 52 continued

8. Wenn so lind dein Auge mir
und so lieblich schauet,
jede letzte Trübe flieht
welche mich umgrauet.
Dieser Liebe schöne Glut,
laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
dich ein andrer lieben.

8. When your eyes look at me
so gently and lovingly,
you chase away every last anxiety
that troubles my life.
The lovely glow of this love -
do not let it disappear!
No one else will ever love you
as faithfully as I.

9. Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.
Das Mädchen,
es ist wohl gut gehegt,
zehn eiserne Riegel
sind vor die Türe gelegt.
Zehn eiserne Riegel
das ist ein Spaß;
die spreng ich
als wären sie nur von Glas.

9. On the banks of the Danube,
there stands a house,
and looking out of it
is a pink-cheeked maiden.
The maiden
is very well-protected:
ten iron bolts
have been placed on the door.
But ten iron bolts
are but a joke;
I will snap them
as if they were only glass.

10. O wie sanft die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

10. O how gently the stream
winds through the meadow!
O how lovely it is when Love
finds Love!

11. Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten.
Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so heißt, ich wäre
irr aus Liebe.

11. No, there's just no getting along
with people;
they always make such poisonous
interpretations of everything.
If I'm merry, they say I cherish
loose urges;
if I'm quiet, they say
I am crazed with love.

12. Schlosser auf, und mache
Schlösser,
Schlösser ohne Zahl;
denn die bösen Mäuler will ich
schließen allzumal.

12. Locksmith - get up and make your
locks,
locks without number;
for I want to lock up
all the evil mouths.

Brahms: Liebeslieder, Op. 52 continued

13. Vögelein durchrauscht die Luft,
sucht nach einem Aste;
und das Herz, ein Herz, ein Herz be-
gehrt's,
wo es selig raste.

14. Sieh, wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

15. Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

16. Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hören noch sehn,
nur denken an meine Wonnen,
nur stöhnen in meinen Wehn.

17. Nicht wandle, mein Licht, dort
außen
im Flurbereich!
Die Füße würden dir, die zarten,
zu naß, zu weich.
All überströmt sind dort die Wege,
die Stege dir;
so überreichlich tränkte dorten
das Auge mir.

18. Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In gleicher Art erbebet
die Seele mir, erschüttert
von Liebe, Lust und Leide,
gedenkt sie dein.

13. The little bird rushes through the
air,
searching for a branch;
and my heart desires a heart, a heart
on which it can blessedly rest.

14. See how clear the waves are
when the moon gazes down!
You who are my love,
you love me back!

15. The nightingale, it sings so beauti-
fully,
when the stars are twinkling.
Love me, my beloved heart,
kiss me in the dark!

16. Love is a dark shaft,
a very dangerous well;
and I, poor man, fell in.
I can neither hear nor see,
I can only think about my bliss,
I can only moan in my woe.

17. Do not wander, my light, out there
in the field!
Your feet, your tender feet, would get
too wet, too soft.
All flooded are the paths there,
and the bridges,
so amply there
did my eyes weep.

18. The bushes are trembling;
they were brushed by a
little bird in flight.
In the same way,
my soul trembles,
overcome by love, pleasure and sor-
row,
as it thinks of you.

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