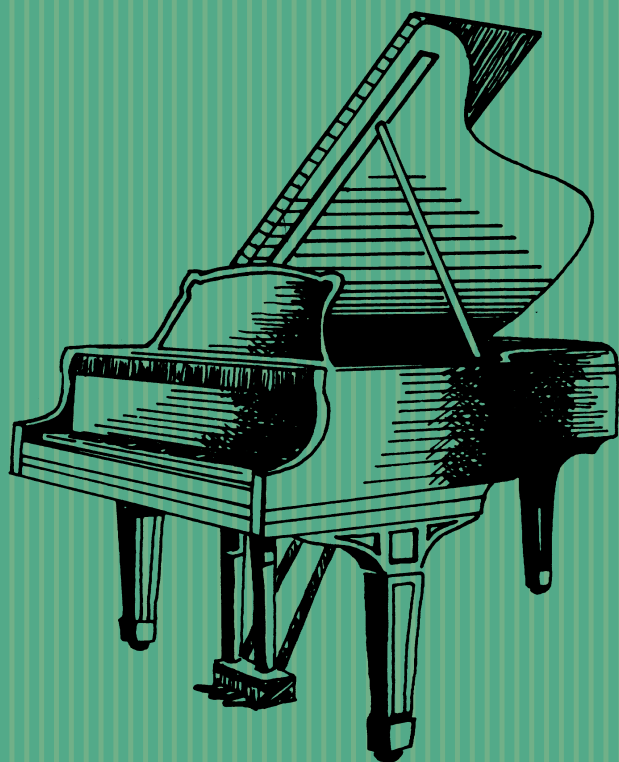


SEVERANCE MUSIC CENTER

SUNDAY, APRIL 24, 2022

CLEVELAND

EVGENY KISSIN



PIANO RECITAL



PHOTO BY SHEILA ROCK

THE
CLEVELAND ORCHESTRA

PRESENTS

Evgeny Kissin, *piano*

IN RECITAL

Jack, Joseph and Morton Mandel Concert Hall
at Severance Music Center
Sunday evening, April 24, 2022, at 7:30 p.m.

JOHANN SEBASTIAN BACH
(1685–1750)

Toccatà and Fugue in D minor, BWV 565
arranged by Carl Tausig

WOLFGANG AMADÈ MOZART
(1756–1791)

Adagio in B minor, K. 540

LUDWIG VAN BEETHOVEN
(1770–1827)

Sonata No. 31 in A-flat major, Opus 110
1. Moderato cantabile molto espressivo
2. Allegro molto
3. Adagio ma non troppo —
Fuga: Allegro ma non troppo

INTERMISSION

FRÉDÉRIC CHOPIN
(1810–1849)

Mazurka in B-flat major, Opus 7, No. 1
Mazurka in G minor, Opus 24, No. 1
Mazurka in C major, Opus 24, No. 2
Mazurka in C minor, Opus 30, No. 1
Mazurka in B minor, Opus 30, No. 2
Mazurka in C major, Opus 33, No. 3
Mazurka in B minor, Opus 33, No. 4

Andante spianato and **Grande**
Polonaise brillante in E-flat major,
Opus 22

This concert is approximately 1 hour and 40 minutes.
2021–22 Season Sponsor: The J.M. Smucker Co.

Evgeny Kissin

Piano

Evgeny Kissin's musicality, the depth and poetic quality of his interpretations, and his extraordinary virtuosity have earned him the veneration and admiration deserved only by one of the most gifted classical pianists of his generation and, arguably, generations past. In demand the world over, he has appeared with many of its great conductors, including Claudio Abbado, Vladimir Ashkenazy, Daniel Barenboim, Christoph von Dohnányi, Carlo Maria Giulini, Lorin Maazel, Riccardo Muti, and Seiji Ozawa, as well as all the great orchestras.

Mr. Kissin was born in Moscow in October 1971 and began to play by ear and improvise on the piano at the age of two. At six years old, he entered the Moscow Gnesin School of Music for gifted children, where he was a student of Anna Pavlovna Kantor, who was his only teacher. He made his concerto debut playing Mozart's Piano Concerto No. 20, K. 466, at age ten and gave his first solo recital in Moscow one year later. He came to international attention in March 1984, when he performed Chopin's Piano Concertos Nos. 1 and 2 in the Great Hall of the Moscow Conservatory with the Moscow State Philharmonic under Dmitri Kitayenko. This concert was recorded live by Melodiya, and a two-LP album was released the following year. The success of the recording led to the release of five more LPs of live performances in Moscow over the following two years.

Mr. Kissin made his first appearances outside Russia in 1985 in Eastern Europe; he toured Japan in 1986; and in December 1988, he performed with Herbert von Karajan and the Berlin Philharmonic in a New Year's concert broadcast internationally. In 1990, Mr. Kissin made his first appearance at the BBC Promenade Concerts in London as well as his North American debut with the New York Philharmonic, conducted by Zubin Mehta. The following week he opened Carnegie Hall's centennial season with a debut recital, recorded live by BMG Classics.

In addition to his first performance in Cleveland in 25 years, Mr. Kissin gives solo recitals throughout Europe, Asia, and North America during the 2021-22 season. He also joins fellow pianist András Schiff for a duo piano program comprising music by Mozart, Schumann, Smetana, and Dvořák.

Evgeny Kissin has received the Crystal Prize of the Osaka Symphony Hall for the Best Performance of the Year (1986). In 1991, he received the Musician of the Year Prize from the Chigiana Academy of Music in Siena, Italy. He was special guest at the 1992 Grammy Awards Ceremony, and three years later became *Musical America's* youngest Instrumentalist of the Year. In 1997, he received the prestigious Triumph Award for his outstanding contribution to Russia's culture. Mr. Kissin has been awarded an Honorary Doctorate of Music by the Manhattan School of Music; the Shostakovich Award; an Honorary Membership of the Royal Academy of Music in London; and most recently an Honorary Doctorate of Letters from the University of Hong Kong.



PHOTO BY FELIX BROEDE

Mr. Kissin's newest release is an album featuring Beethoven Sonatas on the Deutsche Grammophon label. His previous recordings have been honored with the Edison Klassiek in The Netherlands, and the Diapason d'Or and the Grand Prix of La Nouvelle Academie du Disque in France. His recording of works by Scriabin, Medtner, and Stravinsky (RCA Red Seal) received a Grammy in 2006 for Best Instrumental Soloist. In 2002, Mr. Kissin was named Echo Klassik Soloist of the Year. His most recent Grammy for Best Instrumental Soloist Performance (with orchestra) came in 2010 for his recording of Prokofiev's Piano Concertos Nos. 2 and 3 with the Philharmonia Orchestra, conducted by Vladimir Ashkenazy (EMI Classics).

Mr. Kissin's extraordinary talent inspired Christopher Nupen's documentary film, *Evgeny Kissin: The Gift of Music*, which was released in 2000 on video and DVD by RCA Red Seal.



A magical performance, thanks to friends like you

Behind every Cleveland Orchestra concert is a generous community of people who believe in the power of music.

Support from friends like you keeps the music playing and sustains America's finest orchestra right here in Cleveland.

Every dollar makes a difference. Join our family of supporters with your donation for music today.

clevelandorchestra.com/give



Scan me!

Toccata and Fugue in D minor, BWV 565

Composed: ca. 1704



BY

**Johann
Sebastian Bach**

BORN

**March 31, 1685
Eisenach, Saxe-
Eisenach, Germany**

DIED

**July 28, 1750
Leipzig**

ARRANGED FOR
THE PIANO BY

Carl Tausig (1841-71)

Bach is familiar to us all, and his famous *Toccata and Fugue* in D minor is familiar to anyone who has seen Disney's *Fantasia*. Originally written for organ, it was likely composed in 1704, when Bach was still a teenager. But it is worth pausing a moment to remember Carl Tausig, a phenomenal musician who died at age 29 after a sensational career. He was born in Warsaw and became Liszt's pupil at the age of fourteen. He would have heard Liszt playing Bach's organ music, so when the *Toccata and Fugue* in D minor was first published in 1867, Tausig was the first of many pianists to see its potential as a virtuoso piano piece, just as Stokowski was one of many to arrange it for large symphony orchestra, which was captured in Disney's vivid animations.

In some ways the piano transcription enhances the brilliance of the original, although it can barely match the organ's sustaining power through the huge chords of the close.

It is ironic that no one can be certain that Bach actually wrote it. The piece was passed down through a single manuscript copy by eighteenth-century organist Johannes Ringk. The fugue is not like most Bach fugues, but if it is his, it is a fine example of the exuberance and showiness of Bach in his earliest years as a composer.

Adagio in B minor, K. 540

Composed: 1788



BY

**Wolfgang
Amadè Mozart**

BORN

**January 27, 1756
Salzburg**

DIED

**December 5, 1791
Vienna**

Mozart entered this work in his catalogue on March 19, 1788. It was a low period in his life, with no concerts or commissions, and his main preoccupation was the upcoming first performance in Vienna of *Don Giovanni*, which had been successfully staged in Prague the previous October. A new aria for Don Ottavio, “Dalla sua pace,” one of the gems of the opera, was composed at this time. But he was short of money, with no major works in hand nor new operas to write. So he composed little, perhaps saving himself for the explosive arrival of the last three symphonies just a few months later.

Whatever it was that inspired him to write an *Adagio* for piano, we have to be grateful for a small masterpiece that betrays all the marks of Mozart’s mature genius when writing in the minor key. It is in full sonata form, with drama present even in the first measure. Three quiet, solitary notes in the right hand are followed by an intense chord which creates tension every time those three notes are heard, especially in the development. A striking feature of this piece is Mozart’s delight in crossing the hands, both left over right and right over left.

Sonata No. 31 in A-flat major, Opus 110

Composed: 1821



BY

**Ludwig van
Beethoven**

BORN

**December 16, 1770
Bonn, Germany**

DIED

**March 26, 1827
Vienna**

Beethoven's last two piano sonatas, Opuses 110 and 111, were composed in tandem at much the same time as the *Missa solemnis*. The Sonata in A-flat major, Opus 110, completed on Christmas Day, 1821, reveals all the marks of the composer's late style, and shares the late music's tendency to make up its own rules about form and content. The basic four movements are there, with a scherzo in second place, while the slow movement and the finale are folded together. The keyboard writing is often dense and awkward, but yet remarkably expressive. In these late works, Beethoven inhabits a remote interior world where no modern listener can claim to tread with anything but imperfect understanding.

The opening movement is clothed in a simplicity of form and manner that conceals the profundity of Beethoven's thought. It is debatable whether Beethoven ever heard the upper octaves of the piano, which had been added to the keyboard since deafness first struck him down in the first decades of the nineteenth century. Yet he is clearly delighted with the concept of an expanded piano range, and he explores that area constantly.

The scherzo is in two-time, not the customary three-time, and moves swiftly, with a central "Trio" section based on a long, descending passage in the right hand. The third movement opens up a different world, with expressive recitative and a melody of intense pathos over throbbing left-hand chords. This alternates with a fugue on a subject not unlike the opening of the first movement. Straightforward at first, the fugue becomes more and more complex and obsessive. The interruption by the *Adagio* melody seems to take refuge in a quite different world, but the fugue makes its insistent return and works its way back to the home base of A flat and a defiant, triumphant final few bars.

VERDI'S COMPLETE OPERA IN CONCERT

OTELLO

MAY 21, 26 & 29

Franz Welser-Möst, *conductor*

Limmie Pulliam, *tenor (Otello)*

Tamara Wilson, *soprano (Desdemona)*

Christopher Maltman, *baritone (Iago)*

Jennifer Johnson Cano, *mezzo-soprano (Emilia)*

Pene Pati, *tenor (Cassio)*

Cleveland Orchestra Chorus

Cleveland Orchestra Children's Chorus

VERDI *Otello* (complete opera)

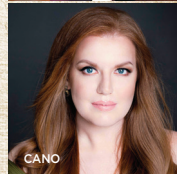
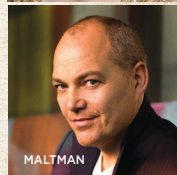
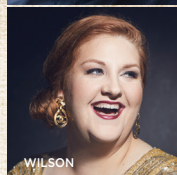
Sung in Italian with English supertitles

Jealousy, betrayal, and murder...

from the opening tempest scene to the spine-tingling finish, Giuseppe Verdi's thrilling operatic adaptation of Shakespeare's tragedy crackles with theatrical electricity. When the insidious Iago cleverly exploits Otello's obsessive jealousy, the Moor's innocent wife Desdemona is blindsided in the explosive dramatic friction. A work of overwhelming power and beauty, this musical portrait of Otello's descent into a tortured heart of darkness is explicit in every chilling detail.

TICKETS

clevelandorchestra.com | 216-231-1111



Selected Mazurkas

Composed: 1833–38



BY

Frédéric Chopin

BORN

March 1, 1810

**Zelazowa Wola,
Poland**

DIED

October 17, 1849

Paris

The mazurka is a dance form originating with the Mazur people from the regions around Warsaw, and it was taken up by high society in Poland and Germany in the seventeenth century. For Chopin it was a reminder of his childhood in Poland and a symbol of the Polish spirit. Being the inventive, resourceful composer that he was, he brought to it all the sophistication and subtlety that Mozart or Beethoven brought to the sonata. He composed about fifty mazurkas, spread throughout his career from 1824 until his death, each one accenting the essential triple rhythm that defines the dance.

The first in this evening's selection is one of the earliest, from 1833, and one of the best known. There is a striking contrast between the boisterous freshness of the main tune, an ascending scale, and the bizarre harmony and "wrong" notes in the middle section. But the wrong notes were already peeking out in the main section, like a warning.

The remaining six mazurkas are set in pairs. The two from Opus 24 (1835) link a sweetly melancholy No. 1 with an unsettling No. 2. The link is a chain of

tonic-and-dominant chords, which reveals the kind of improvisatory doodling that pianists in Chopin's time would use to lead from one item on a program to the next. The second half of the pair is particularly unsettling with the feeling that Chopin is never happy in the home key of C. When it shifts in the middle section to the rich zone of D-flat (more black notes and more comfortable for the fingers), it comes with a sense of relief.

In Opus 30 (1837), the first selection seems to lack bass notes at the beginning of every bar, but when they come, with the second melody, they bring marvelous warmth to the music. The second is close to a quick waltz, with a remarkable rising phrase at the end of the section.

The program's final pairing, from Opus 33 (1838), sets No. 3, regular in shape and charming in character, against No. 4, one of the longest and most complex. A main section in the B-minor mode modulates (with hands crossed) to B-flat major for a short but strong middle section. The B-minor section is then repeated. So far so good, but this time the noisy middle section is repeated too, only to be followed by a new, beautiful page in the key of B major, which suddenly has everyone leaping and dancing. This is not the conclusion, however. A coda brings back the B-minor music and a long fade to nothing.

Andante spianato and Grande Polonaise brillante in E-flat major, Opus 22

Composed: 1833–38



BY
Frédéric Chopin

BORN
March 1, 1810
Zelazowa Wola,
Poland

DIED
October 17, 1849
Paris

This is one of the oddest couplings in all music, for the two pieces that Chopin published here as a single opus were composed at different times and are entirely different in tempo, in mood, in key, and in instrumentation. If each component of the work is satisfying on its own, Chopin seems to be saying, why not together?

At least it has become normal for pianists to dispense with the orchestral accompaniment to the *Polonaise*, as we see tonight, so that the instrumentation, solo piano, is shared. Chopin's taste for orchestral accompaniment declined after he moved from Warsaw to Paris in 1831, the year he wrote the *Grande Polonaise*, and his style then changed from the extrovert bravura of the concertos and the *Polonaise* to the intimate, searching manner that we know from the Preludes, Nocturnes, and other mature works. In 1834, he composed a short piece in the new style entitled *Andante spianato* ("level" or "even" *Andante*) and harnessed it to the *Polonaise*. He performed it in this form at a Paris Conservatory concert the following year.

The *Andante* has a contrasting section within it, for the nocturne-like theme of the opening gives way to a simple folk-like passage free of the pianistic ripples that fill the rest of the piece. At the time the *Grande Polonaise* was composed, the piano had only recently acquired the extra octave at the top of its register thanks to the building of more robust instruments. *Brillante* became the favorite description of these virtuoso pieces, since the pianist's right hand now had a wonderfully expanded field of action: scales and arpeggios had never been so necessary and so important.

Notes by Hugh Macdonald

Hugh Macdonald is Avis H. Blewett Professor Emeritus of Music at Washington University in St. Louis. He has written books on Beethoven, Berlioz, Bizet, and Scriabin.



LATE SEATING

As a courtesy to the audience members and musicians in the hall, late-arriving patrons are asked to wait quietly until the first convenient break in the program, when ushers will help you to your seats. These seating breaks are at the discretion of the House Manager in consultation with the performing artists.

PAGERS, CELL PHONES, AND WRISTWATCH ALARMS

Please silence any alarms or ringers on pagers, cell phones, or wristwatches prior to the start of the concert.

PHOTOGRAPHY, VIDEOGRAPHY, AND RECORDING

Audio recording, photography, and videography are prohibited during performances at Severance. Photographs of the hall and selfies can be taken when the performance is not in progress. As a courtesy to others, please turn off any phone/device that makes noise or emits light.



NEW FREE MOBILE APP

Get instant access to your tickets for Cleveland Orchestra concerts at Blossom Music Center and Severance by using the Ticket Wallet App. More information is at clevelandorchestra.com/ticketwallet

IN THE EVENT OF AN EMERGENCY

Contact an usher or a member of house staff if you require medical assistance. Emergency exits are clearly marked throughout the building. Ushers and house staff will provide instructions in the event of an emergency.

HEARING AIDS AND OTHER HEALTH-ASSISTIVE DEVICES

For the comfort of those around you, please reduce the volume on hearing aids and other devices that may produce a noise that would detract from the program. Infrared Assistive-Listening Devices are available. Please see the House Manager or Head Usher for more details.

AGE RESTRICTIONS

Regardless of age, each person must have a ticket and be able to sit quietly in a seat throughout the performance. Classical season subscription concerts are not recommended for children under the age of 8. However, there are several age-appropriate series designed specifically for children and youth, including Music Explorers (recommended for children 3 to 6 years old) and Family Concerts (for ages 7 and older).

For details and the most up-to-date health and safety information, visit CLEVELANDORCHESTRA.COM/HEALTHINFO

Ohio Arts
COUNCIL



@OHIOARTSCOUNCIL | #ARTSOHIO | OAC.OHIO.GOV

EXPERIENCE ENGAGE TRANSFORM

State and federal dollars through the Ohio Arts Council
supported your arts experience today.

WHERE WILL THE ARTS TAKE YOU NEXT?
VISIT ARTSINOHIO.COM





IF YOU'RE LOOKING TO

move to a different beat.

Ohio City Inc. OHIO CITY STREET FESTIVAL
KATIE DIKE



ClevelandArtsEvents.com

connects you to the region's vibrant arts and culture scene.

With just a few clicks, discover hundreds of events made possible in part with public funding from Cuyahoga Arts & Culture.

