

30 years International Piano Foundation Theo and Petra Lieven



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Johannes Brahms Both Piano Concertos

Piano Concerto No. 1 D minor, op. 15
Piano Concerto No. 2 B-flat major, op. 83

Alexei Volodin
Daniel Raiskin
Slovak Philharmonic

June 18, 2023 - 7.30 p.m. - Musikverein - Golden Hall

30 years Lieven Piano Foundation

The International Piano Foundation Theo and Petra Lieven of Hamburg was founded in 1993 with the aim to pass the art of piano playing down from generation to generation. Our teachers (Karl-Urich Schnabel, Rosalyn Tureck, Alicia de Larrocha, Dmitri Bashkirov, Leon Fleisher, Charles Rosen, Murray Perahia, and many others) supported us in this. Today, we are proud that our early scholars are now our teachers. Who could teach Schnabel's pedal technique better than those who learned it from Schnabel themselves?

Today the foundation is located in the center of Vienna. Under the direction of its artistic director Alon Goldstein, the foundation invites eight highly distinguished young pianists to spend eight weeks in the city of Vienna each summer, to receive free lessons as well as performing opportunities throughout the city.

Alumni include well-known pianists such as Piotr Anderszewski (scholarship holder 1994), Yulianna Avdeeva (2008-2012, 1st prize Chopin Competition 2010), Ingrid Fliter (2000-2001), Kiril Gerstein (2002-2004), Stanislaw Ioudenitch (1995 -1996, 1st prize Van Cliburn Competition 2001), Alexei Volodin (2001-2003, 1st prize Géza Anda Competition 2003).

The current teachers include Ferenc Rados, Eliso Virsaladze, Andreas Staier, Tatiana Zelikman, Alfred Brendel, and Arie Vardi among others, and alumni such as Alexei Volodin, Ingrid Fliter, Davide Cabassi and Alon Goldstein.

The foundation celebrates its 30th anniversary in 2023. On this occasion, several concerts and master classes are held at the Wiener Musikverein. Two concerts in the Brahms Hall on June 10th with Jean-Marc Luisada, on June 11th with François Dumont; two master classes in the Steirner Hall on June 10th with François Dumont, on June 11th with Jean-Marc Luisada and, as the crowning event, both Brahms piano concertos with Alexei Volodin as soloist and the Slovak Philharmonic Orchestra conducted by Daniel Raiskin on June 18th in the Golden Hall of the Musikverein.

Alexei Volodin

Born in 1977 in Leningrad, Alexei Volodin studied at Moscow's Gnessin Academy and later with Eliso Virsaladze at the Moscow Conservatoire. In 2001, he continued his studies at the Lieven Piano Foundation and gained international recognition following his victory at the International Géza Anda Competition in Zürich in 2003.

Acclaimed for his highly sensitive touch and technical brilliance, Alexei Volodin possesses an extraordinarily diverse repertoire from Beethoven and Brahms through Tchaikovsky, Rachmaninoff and Prokofiev to Scriabin, Shchedrin and Medtner.

Volodin regularly appears in recital and has performed in venues including Wiener Konzerthaus, Barcelona's Palau de la Música, Mariinsky Theatre, Paris' Philharmonie, Alte Oper Frankfurt, Tonhalle Zürich and Madrid's Auditorio Nacional de Música. This season he appears in the International Piano Series at the Southbank Centre, Wigmore Hall and the Meesterpianisten Series at the Concertgebouw Amsterdam, as well as recitals in Bratislava, Ostrava, Den Haag, Oxford and Winnipeg. Alexei Volodin was a scholar of the Lieven Piano Foundation from 2001-2003 where he himself now gives masterclasses.

Daniel Raiskin

Daniel Raiskin soon became recognised as one of the most versatile conductors of the younger generation. He cultivates a broad repertoire, often looking beyond the mainstream in his strikingly conceived programmes. A son of a prominent musicologist, Daniel Raiskin grew up in St Petersburg. He attended music school from the age of six and went on to study at the celebrated conservatoire in his native city where he focussed on the viola and conducting. Inspired to take up the baton by an encounter with the distinguished teacher Lev Savich, he chose to make a gradual transition into a conducting career. At the age of twenty, Daniel Raiskin left the Soviet Union to continue his studies in Amsterdam and Freiburg, and was soon in demand as one of Europe's leading viola players, both as a soloist and chamber musician. He also took classes with such maestri as Mariss Jansons, Neeme Järvi, Milan Horvat, Woldemar Nelson und Jorma Panula.

From the 2020/2021 season Daniel Raiskin is the Principal Conductor of the Slovak Philharmonic Orchestra in Bratislava. He is Music Director of the Winnipeg Symphony Orchestra since August 2018 and Principal Guest Conductor of the Belgrade Philharmonic Orchestra from season 2017/18.

Slovak Philharmonic

The Slovak Philharmonic or Slovak State Philharmonic (Slovenská filharmónia) is a Slovak symphony orchestra based in Bratislava. Founded in 1949, the orchestra has resided since the 1950s in the Baroque era Reduta Bratislava concert hall constructed in 1773. The current chief conductor of the orchestra is Daniel Raiskin, since the start of the 2020-2021 season.

Brahms Piano Concerto No. 1, D minor

The creation of this gigantic work, longer even than Beethoven's "Emperor" Concerto, occupied Brahms for at least five years. After beginning a two-piano sonata in 1854, he soon realized that the musical material required orchestral treatment. Following the wise decision to combine piano and orchestra, Brahms recast the opening as the first movement of a piano concerto; the other movements of the sonata were discarded (although one of them reappeared later in the composer's German Requiem). A jaunty new finale was completed in late 1856, followed by the radiant slow movement, but the composer continued to make adjustments up to and even beyond the first performances of the Concerto in January 1859.

The *Maestoso* first movement opens with a mighty noise: as clarinets, bassoons, timpani, violas, and basses sustain an ominous pedal note, violins and cellos declaim the melody with stabbing accents and menacing trills. Before long, the other winds are added to the violent assault, but then an *espressivo* variant lends an air of melancholy, with the theme eventually rising to an exalted register in the first violins. Another outburst, with horns reinforcing the theme, subsides again to make way for the solo piano, which enters with what must be one of the most understated thematic statements in the entire concerto literature. There is a hushed, hesitant, almost stuttering quality, all the more surprising when we know that this very same solo will soon gather up its courage and challenge the orchestra with its own ferocious statement of those menacing trills. As thematic materials are traded back and forth during the 20-plus minutes of this movement, we can only marvel at how well-suited each element seems, both to the orchestra and to the keyboard.

After the earthly struggles that mark the first movement, the *Adagio* is a world away. "I am painting a gentle portrait of you," wrote Brahms of this music to Clara Schumann, whose husband Robert had died in 1856. There is a devotional aspect to the music that most likely reflects the composer's appreciation of the "ancient" masters. Clara herself noted the movement's "spiritual" quality.

The final rondo is begun by the piano alone, and many commentators have compared the outline of this movement to the finale of Beethoven's Third Piano Concerto. The truth, as so often with Brahms, is that any models and forms fade quickly in the bright light of the composer's personality, so distinctive and so charismatic. Combining the rhythmic vigor that would become a regular feature of his concerto finales with the "learned" style of the Baroque masters and an ample supply of virtuoso passagework, the music reminds us that Brahms would create his masterful set of Handel Variations in 1861. — Dennis Bade —

Brahms Piano Concerto No. 2, B \flat major

The B-flat Concerto (1881) dates from the start of Brahms' ripest maturity, the period when his fame had reached a peak throughout Europe and his physical image as we know it best was fixed: bearded and corpulent. It was also the time when one of his more tiresome quirks began to mark his correspondence: his cutesy references to his scores, the larger they got, as "miniatures." Thus, Brahms described the sketches for Op. 83 to his friend and cultural mentor, the Viennese surgeon Dr. Theodor Billroth, as "some little piano pieces." He went further with his friend and confidante Elisabeth von Herzogenberg: "It is a tiny, tiny little concerto [Konzert(er)] with a tiny, tiny little scherzo [Scherzerl]." This for what may well have been the largest piano concerto written to that time in terms of its complexity (of which the listener is never made aware), thematic variety, and sheer length.

The Concerto in B-flat, in four movements rather than the usual three, opens with a marvelous, mood-setting horn call that seems to gather all the other instruments, with the piano responding to its graceful melody with its own, equally graceful arpeggios before embarking on a thorny cadenza that announces the virtuoso nature of the movement in no uncertain terms. But it is a virtuosity neither omnipresent nor strained. Whenever one thinks the drama is on the verge of getting out of hand, the composer reintroduces a placating element, the opening horn theme, played either by that instrument or by different sections of the orchestra.

Although Brahms labeled the second movement a scherzo (or "tiny, tiny little scherzo") – hardly a form commonly found in a concerto – it is in fact the most dramatic and tempestuous of the four movements, at the outset a crashing, battering workout for the piano, followed and contrasted by a yearning, mellow theme for the violins and a noble trio section, prior to the repetition of the opening histrionics.

The exquisitely songful, nocturnal slow movement is based entirely on the solo cello's eight-measure phrase, which is subsequently passed to the violins and then expanded by the piano – a melody to which Brahms would later return for one of his most haunting songs, "Immer leiser wird mein Schlummer" (Ever gentler grows my slumber).

The impression of the rondo finale is, as previously suggested, one of gracious relaxation; but it is hardly of a single piece or mood, to wit the increasing brilliance – building to a pair of aggressive climaxes – of the solo, before returning to the skipping opening theme, and the crunching final orchestral crescendo, by which time the mood has changed from the gracious to the thunderous, in which vein the concerto ends. — Herbert Glass —

Teilnehmer der Lieven-Klavierstiftung seit der Gründung 1993

Participants of the Lieven Piano Foundation since its foundation in 1993

Manche unserer Lehrer sind viel zu früh von uns gegangen (†). Ihr Wissen wird von ihren Schülern weitergegeben. Gemäß des Traditionsgedankens der Stiftung geben viele Alumni heute selbst Stiftungs-Meisterkurse (Namen fettgedruckt). Jahreszahlen in Klammern bezeichnen das Jahr der Teilnahme.

Some of our teachers passed away much too early (†). Their knowledge is passed on by their students. In keeping with the tradition of the foundation, many alumni now give foundation master classes themselves (names in bold). Years in brackets indicate the year of participation.

Lehrer – Teacher:

†Paul Badura-Skoda (2019); **Gabriele Baldocci** (2019); †Dimitri Bashkurov (1994–2004, 2012–2014, 2020); Boris Berman (2003); Ronald Brautigam (2022); Alfred Brendel (2021); **Davide Cabassi** (2019–2023); †Alicia de Larrocha (1999–2001); †Dietrich Fischer-Dieskau (1994); **François Dumont** (2023); †Leon Fleisher (1994–1997, 1999–2001, 2004); **Ingrid Fliter** (2023); †Claude Frank (2001, 2003–2004, 2008); Peter Frankl (2003, 2010); Caroline Gautier (2001); **Alon Goldstein** (2019–2023); **Stanislav Ioudenitch** (2012–2014); Graham Johnson (2001); András Kemenes (2021); Stephen Kovacevich (1994, 1996, 2019); **Konstantin Lifschitz** (2020–2021); Jean-Marc Luisada (2019–2020, 2023); †Moura Lympany (1996); **Jura Margulis** (2019–2021); **Claudio Martínez-Mehner** (2020); Robert McDonald (2023); Bill Naboré (1993–2014); Murray Perahia (1995–1996); John Perry (2006, 2010, 2013); †Menahem Pressler (2004–2005; 2019); Ferenc Rados (2020); Paul Roberts (2021–2022); †Charles Rosen (1995–2001); †Karl-Ulrich Schnabel (1993–2000); Andreas Staier (1999, 2001–2006, 2020–2022); †Fou Ts'ong (1994–2002, 2004, 2008–2009, 2014); †Rosalyn Tureck (1994, 1996–2000); Arie Vardi (2022); Eliso Virsaladze (2023); **Alexei Volodin** (2020, 2022–2023); Galina Vracheva (1995, 2012); †Rita Wagner (2020); †Alexis Weissenberg (1996–1997, 2000); Tatiana Zelikman (2021–2023); Lilya Zilberstein (2020–2022).

Alumni:

Antonio Alessandri (Italy, 2022); Ricardo Ali Álvarez (Mexico, 2011–2012), Alessandra Maria Ammara (Italy, 1999–2000); Guiseppe Andaloro (Italy, 2004–2005); Piotr Anderszewski (Poland, 1994–1995); Nicolas Angelich (USA, 1996–1997); Leonora Armellini (Italy, 2010–2013); Yulianna Avdeeva (Russia, 2008–2012);

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Nour Ayadi (Morocco, 2019–2021); **Gabriele Baldocci** (Italy, 2001–2003); Ádám Balogh (Hungary, 2020–2021), Didel Bish (Netherlands, 2019–2021); Jonathan Biss (USA, 2001–2002); Luiza Roxana Borac (Romania 1999–2001); Roman Borisov (Russia, 2022); Ivo Boytchev (Bulgaria 2000–2002); Sodi Braide (Nigeria 2000–2001); Luca Buratto (Italy, 2010–2013), **Davide Cabassi** (Italy, 1995–1998); Daniela Cammarano (Italy 2010–2014); Raúl Canosa (Spain, 2019–2020); Michaelangelo Carbonara (Italy, 2002–2003); Iliaria Cavalleri (Italy, 2022); Dominic Chamot (Germany, 2020); Sonia Chan (Canada, 2006–2007); Katherine Chi (Canada, 1997–1999) Naida Cole (Canada, 1996–1997); Héléne Couvert (France, 2000–2001); Alessandro Deljavan (Italy, 2007–2013); Leonhard Dering (Germany, 2021–2022); Shani Diluka (Monaco, 2004–2005); Alexander Drozdov (Russia, 2010–2011); **Francois Dumont** (France, 2011–2013); Maria Eydman (Germany, 2022); Martina Filjak (Croatia, 2008–2009); **Ingrid Fliter** (Argentina, 2000–2001); Lorena di Florio (Argentina, 1998–1999); Vittorio Forte (Italy, 2007–2008); Davide Franceschetti (Italy, 2005–2006); Kotaro Fukuma (Japan, 2006–2007); Alexander Gadjevič (Russia, 2020); Yevgeni Galanov (Russia, 2020); Kiril Gerstein (Russia, 2002–2004); Anton Gerstenberg (Germany, 2020); Jonathan Gilad (France, 1999–2000); **Alon Goldstein** (Israel, 2000–2002); Markus Groh (Germany, 1999–2000); Emil Gryesten (Denmark, 2011–2013); Antonio Chen Guang (China, 2021), Michele Gurdal (Belgium 2005–2006); Francois-Frederic Guy (France, 1994–1995); Erin Hales (USA, 2011–2013); Stephen Ham (Canada 2001–2002); Nabeel Hayek (Israel, 2021–2022); Martin Helmchen (Germany, 2007–2008); **Stanislav Ioudenitch** (Uzbekistan, 1995–1996), Miguel Ituarte (Spain, 1993–1994); Dina Ivanova (Russia, 2021); Zheyu (Crystal) Jiang (China, 2020–2022); Jan Gottlieb Jiracek (Germany 1997–1998); Mirabelle Kajenjeri (France, 2021); Volha Karmyzava (Belarus, 2020), Amir Katz (Israel, 1996–1997); Benjamin Kim (USA, 2005–2006); Frédéric Vaysse Knitter (France, 2001–2002); Victoria Kogan (Russia, 2004–2005); Denis Kozhukhin (Russia, 2007–2009); Mikhail Krasnenker (Russia, 2020); Valery Kuleshov (Russia, 1993–1994); Ingmar Lazar (France, 2011–2013); Claire-Marie Le Guay (France, 2001–2002); Yong-Kye Lee (Korea, 1996–1997); Christian Leotta (Italy, 1997–1998); **Konstantin Lifschitz** (Ukraine 1997–1998); Jenny Lin (Taiwan 2002–2003); Alexander Lubyantsev (Russia, 2012–2013); Rune Leicht Lund (Denmark, 2021); Marcos Madrigal (Cuba, 2010–2011); Alexander Madzar (Serbia, 1997–1998); **Jura Margulis** (Russia, 1994–1995); Polina Markaryan (Russia, 2021); **Claudio Martínez-Mehner** (Spain, 1994–1995); Alexandra Matvievskaia (Russia, 2023); Alexander Markowitsch Melnikov (Russia, 1998–1999); Helen Meng (UK, 2023); Vladimir Mitchouk (Russia, 1993–1994); Eduardo Monteiro (Brazil, 1996–1997); Sergio Monteiro (Brazil, 2004–2005); Raffaele Moretti (Italy, 2004–2005); Hae Sun Paik (Korea, 1995–1996); Jinhung Park (Korea, 2022); Jong-Gyung Park (Korea, 1999–2000); Cédric Pescia (Switzerland, 2003–2006); Diego Petralia (Italy, 2022); Olivier Peyrebrune (France, 2001–2002); Roberto Plano (Italy, 2005–2007); Enrico Pompili (Italy, 2010–2013); Giulio Potenza (Italy, 2019); Roberto Prosseda (Italy, 1998–1999); Federico Pulina (Italy, 2020–2021); Osmon Ramankulov (Kyrgyzstan, 2022); Robin Reza (Japan/Australia, 2021); Arash Rokni (Iran, 2020); Conni Sigh (China, 1998–1999); José Navarro Silberstein (Bolivia, 2019–2021); Edna Stern (Belgium, 2001–2002); Yevgeny Sudbin (Russia, 2002–2004); Mei-Ting Sun (Korea, 2003–2005); Alessandro Taverna (Italy, 2012–2013); Per Tengstrand (Sweden, 1999–2000); Michael Thalmann (Switzerland, 1993); Sergio Tiempo (Argentina, 1994–1995); Julian Miles Trevelyan (UK, 2019–2021); Axel Trolese (Italy, 2021); Maurizio Vallina (Cuba, 2001–2002); Marina Vasilyeva (Russia, 2020); Dorote Vdovinskyte (Lithuania, 2022); Lev Vinocour (Russia, 1995–1996); **Alexei Volodin** (Russia, 2001–2003); Severin von Eckardstein (Germany, 2002–2003); Vanessa Wagner (France, 1994–1995); Akira Wakabayashi (Japan, 2000–2001); Amad Wieland (Germany, 1993–1994); Daniel Wnukowski (Canada, 2006–2007); Ya-Ou Xie (China, 2005–2006); Marina Yakhlakova (Russia, 2020), Hong-Chun Youn (Korea, 2006–2007); Chen Yunjie (China, 2002–2003); Vsesvolod Zavidov (Russia, 2021–2022); Antony Zerpa Falcon (UK, 1998–1999); Kiril Zvegintsov (Ukraine, 2021).

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**30 years International Piano Foundation 1993-2023
Guestbook**

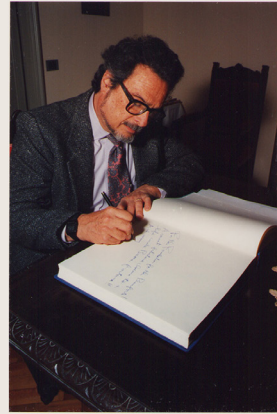


Mit besonderer Freude werde ich immer an die anregenden und erhellenden Meisterklassen am wunderbar schönen Conservatoire denken, mit denen ich die bedeutende kulturfördernde Stiftung „Fondazione Internazionale per il Pianoforte“ eröffnen durfte, an die gepflanzten und keimenden Talente der vier Studenten, an die schönen, lebendigen und auch die Bescheidenheit, die sie mit allen großen Künstlern teilen.

Dankbar und beglückt
Karl-Ulrich Schnabel
29.10.93

Inauguration Concert on 29.10.1993

Right: Karl-Ulrich Schnabel, left: Theo Lieven (Founder)



For the Foundation for the Pianoforte!
A most felicitous course to a life circle. Buona fortuna!!
And many thanks!!!

Leon Fleisher
1/28/1994.

Masterclass with Leon Fleisher, 28.01.1994



Two most pleasant
and a good experience -
with many thanks -
Petra Lieven
18.9.94

Masterclass

Piano Accompaniment 18.09.1994

**From right to left: Dietrich Fischer-Dieskau
William Grant Naboré (Artistic Director)
Petra and Theo Lieven (Founders)**

The magic of beauty is
So inspiring. This is a wonderful place,
live, love, pianos and Merce de
votre exigence hospitalité.
Hoste piano
espresso!
Martha Argerich
2000



Martha Argerich, 26.08.2000



Nie vergesse ich schöne Jahre
in Casa-Cadencora!
Freue ich Sie wieder zu sehen!
Ich hoffe, das wird öfter
sein!
Beste Wünsche für ganze
Familie!

Freundliest -
Dimitri Bashkirov
14.10.2012

With many thanks and
an immense gratitude to
Theo and Petra Lieven with
Bill Naboré for giving me
this great opportunity which
changed my life.

Thank You!
Petrak

**14.10.2012
Dimitri Bashkirov and his student
Stanislav Loudenitch, 1st prize winner
Van Cliburn Competition 2001**

To Petra + Theo with thanks for
your



What a pleasure and privilege
to be here to listen and to learn
the way great music is made and felt
Bravo and congrats later
Menahem Pressler

Wonderful! *l'occasione è unica!!!*
Ilya & Maria

**21.12.2019
Masterclass in the
Vienna Musikverein
Menahem Pressler
(left) and
Stephen Kovacevich**



Avec tous
nos remerciements
Jean-Marc Luisada
herzlich -

Paul Badura-Skoda

02.06.2019 Masterclass in the Vienna Musikverein
Paul Badura-Skoda (right) and Jean-Marc Luisada

Dear Theo and Petra!
Many thanks for these RICH and INTERESTING four days!!!
We spent our time around music
with the students.
It was marvellous.

Rita Wagner



Es kann eigentlich klüger, aber... wir sind mehr an
dieser Musik interessiert. Es ist gut zu wissen, dass es Leute
gibt, die in dieser Sache beifällig sein möchten, keine

Ferenc Rados

30.08.2020 Vienna Summer School
Ferenc Rados and Rita Wagner

to Petra & Theo
You changed my life, and the life of so many
young musicians. It is a privilege to be a part
of the Liern International Piano Foundation.
With gratitude and love

Alon Goldstein

02.02.2020 Masterclass
in the Vienna Musikverein

Jan 31 -
Feb 2
2020

Artistic Director
Alon Goldstein (left) and
Davide Cabassi



Dear Theo, thanks again for
being this wonderful,
unique (!!!) thing for musicians
and for the Music - We all



appreciate it - Students AND
the 'teachers'. The result and
effect of your altruism will
be long lasting, historic. I am
proud to be a part of it !!!
Yours, Alexei!

19.07.2020 Vienna Summer School

Alexei Volodin

... first concert and first masterclass after C...
It could be ONLY back to my musical family - I'm so thankful
for past, present and future -
Petra Theo and Mamma Petra, forever in my heart.

Solo grazie

Davide Cabassi



Auf dem schönsten Erinnerungsbild in Wien,
August 2021,
mit allen besten Wünschen.

Alfred Brendel

15.08.2021 Vienna Summer School

Alfred Brendel



It was so great pleasure
for me to be here and
to be with you !!
Thank you very much !!
Tatiana

06.08.2021 Vienna Summer School

Tatiana Zelikman