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Your partner for the most exceptional musical experiences

QUOTES

"...Fleisher turned in an **absolutely spellbinding performance** that built steadily, with a kind of distilled, august power, to a breathtaking climax...**his musicianship — as the Bach proved — is nothing short of Olympian.**"

—*The Washington Post*

"Mr. Fleisher managed to communicate something essential about each composer without trying to mimic a period sound: the orchestra shaded, his own playing clear as water."

—*The New York Times*

"The attention to detail and Fleisher's steadfast devotion to even the smallest matters of dynamics, phrasing, and tempos were wonders to behold...**Both the sustained loveliness of the strings and Fleisher's ability to make the piano follow suit provoked an awed silence throughout the hall. It was as if the music were saying, 'Now, this is important. Pay attention.'**"

—*San Francisco Classical Voice*

"his pianistic understanding of the music shines through with every swing of his hands."

—*The Cornell Daily Sun*

"Mr. Fleisher's skills have not diminished over the years. In the Prokofiev, he glided effortlessly through the work's cascading scales in the first, third, and fourth movements. In the more contemplative Andante, his substantial lyrical gifts were in greater evidence...**As the piece faded into a close, the audience greeted it with a brief, reverential interval of silence before bursting into thunderous applause. It was a magical moment. Mr. Fleisher was a tough act to follow.**"

—*The Washington Times*

"...**poetically inflected performance**...the lower dynamic registers in particular spoke with uncommon eloquence."

"...**he conjured the music's improbable wedding of intellectual discipline and visceral freedom, restraint and expressive urgency**...Fleisher offered lucid playing that grew in rhythmic suppleness and built with a quiet majesty. **Fleisher plays fewer notes than most pianists but they mean more.**"

"...A highlight was Leon Fleisher's glowing rendition of the slow movement from the [Mozart] Piano Concerto No. 12, which **brimmed with a kind of quiet autumnal wisdom.**"

—*The Boston Globe*

Leon Fleisher

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Leon Fleisher

“Fleisher’s matchless playing enhanced his revered status...His playing was precision itself, and so musically intelligent that melody never was compromised. He could caress notes, yet burst out dynamically as needed. Broken and rolling chords served Fleisher well. The accuracy of chord leaps was unbelievable.”

—*Kalamazoo Gazette*

“...the combination of sensuous tone, clarity of line, rhythmic life and sheer musicality is heart-warming...Fleisher’s attention to detail, his voicing and accenting of different layers, his innate phrasing and dramatic pacing, the cumulative feeling of inevitability, and above all the indefinable sense of humanity transport you on a very special journey. It’s wonderful to hear this superlative musician once again playing core repertoire, and he’s been given beautifully immediate and atmospheric engineering”

—*BBC Music Magazine*

“From nearly the first sounds, one’s attentions were simply seized and held captive until the end of the concert. In trying to describe this incredible feeling, it quickly becomes impossible to construct an appropriate vocabulary... This was music making in its pure, concentrated form. From beginning to end, the intensity of the music never wavered from a penetrating, bright heat. A willing suspension of disbelief came about the audience as we witnessed such honesty of musicality. There was absolutely no attempt to force a single sound on any ear as a consistent and natural sense of rhetorical motion enticed the listener to enter the world created on stage. This goes beyond the thoughtful planning and intellectual fussing incorporated into much music making these days. One forgot entirely about structure and style; they were integrated into the experience instead of existing as separate features. Particularly in the final movement, a compelling and dramatic story telling led the audience instead of the usual blasting of sound as loud and fast as possible... If the broadest definition of technique as the transference of ideas from one mind to another could be applied to this performance, *true virtuosity would come close to describing the experience.* The most astounding thing regarding their feat of magic was a simple fact: They did nothing more than follow the indications Brahms wrote in the score.”

—*Theater Jones*

“...exhilarating...[Fleisher] brings to the podium the same striving for musical honesty and communicative depth that has always characterized his keyboard work (one- or two-handed)...If he lacks some refinements of baton technique, Fleisher easily compensates with a keen sense of musical structure and balance, an appreciation of what is behind and beneath the notes on a page. He knows how to make music sound crucial, inevitable and so very right...”

"Best on Baltimore Stages in 2013/Music in the Great Hall: Fleisher Duo. Any opportunity to hear eminent pianist and Baltimore icon Leon Fleisher is a big deal. His recital for the Great Hall series,

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shared with his wife, Katherine Jacobson Fleisher, was **especially memorable for his playing of Leon Kirchner's 'L.H.'** Together, the Fleishers offered **exquisite Schubert and surging Ravel.**"

"...a **beautifully sculpted interpretation**...The expressive connection was there from the get-go, and that made quite a difference."

—*Baltimore Sun*

"...a collaboration of the renowned Juilliard Quartet and pianist Leon Fleisher, in Brahms' Quintet in F minor...Their performance was characterized by **impeccable artistry and muscular energy.**"

—*D Magazine*

"Memorable performances occur on campus frequently, but few performers come with such a repertoire as Leon Fleisher...The master's hands flowed over the keys, guiding his melodies through the piano with both precision and grace. Fleisher is best-known for his performances of Beethoven and Brahms, and the classical standards were **played in an opulent tapestry of melodic elegance and rhythmic dynamism that captivated the audience.**"

—*The Badger Herald*

"Fleisher relished each dissonance, each diminished chord, delaying its resolution in just the right proportion to its context within the larger harmonic plan of the movement. He focused on silences within the musical conversation, gauging them to patient perfection, so that the resumption of sound was not only inevitable, but impeccably timed. In his conducting of Beethoven's more extreme constructions, Fleisher extended the reign of tension and the grip of silence to a proportional degree, rendering their release all the more glorious in its time."

—*The Republican*

"...Fleisher evoked a decisive, communicative concerto to the delight of the crowd and the praise of orchestra players."

—*JournalStar.com*

"**Fleisher particularly impressed** while playing keys usually reserved for the right hand. He bounced across the upper registers, **giving members of the orchestra a musical challenge few could.**"

—*Sioux City Journal*

"Fleisher's phrasing a **wonder of emotional investment**, the pianist relaxed in posture but firmly in control...a **revealing performance** that considered this masterpiece afresh."

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“He remains an expert in left-hand works, and this was an authoritative account of the Prokofiev as one could hope to hear. The opening and closing movements were **fierily dispatched with aplomb**, but it was in the middle two that he was most effective, **bringing finesse and refinement; the Andante was particularly eloquent.**”

—*ClassicalSource.com*

“...the king of this specialized repertoire. His performance Friday night was both powerful and elegant.”

—*KDHX*

“I was mesmerized by the rich, even monumental tone, he produced from the piano, even with no more effort than expended by any other pianist. Second, I felt the **absolute rightness and inevitability of every note**. This could be sensed in the gentle lyricism of Scriabin’s two short works, but it was **simply stunning** in the Bach.”

—*Lehigh Music*

Boxed Set Review:

“**Blazing musical intelligence is ever-present...The performance feels like an elegy etched in stone, so intense in its own way that you could weep.**”

—*Philly.com*

“All The Things You Are” CD Review:

“Mr. Fleisher shows off his versatility... **What a tour de force! Again, starting off with Bach, again chills listening to this great artists' musicality!** (sic.) **To have this new recording by Leon Fleisher is a treasure, plain and simple**, and I'll treasure this along with my other Fleisher recordings. I can't wait for Bridge to bring out some more of this remarkable pianist!”

—*Patch.com*

“**The Fleisher disk is the one I’ve listened to the most, nearly to the point of obsession. At the age of eighty-six, the pianist remains a musician of magisterial powers...one of his finest hours on record.**”

—*The New Yorker*

Leon Fleisher