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### **Please Scroll Down! Q & A with Inna Faliks**

We have a wonderful Q & A with pianist Inna Faliks. We hope you'll take a minute to read and enjoy this window into the artist's soul. We also hope you'll take a minute to peruse our upcoming concerts (all are listed at the bottom) and purchase tickets to join us.

## **Troika à la Russe** ***Rachmaninoff, Prokofiev, Scriabin*** ***with Inna Faliks***



**Saturday, March 23, 6 PM**  
**Mahaiwe Performing Arts Center**  
**Great Barrington, MA**

Ukrainian-born pianist Inna Faliks ("adventurous and passionate"- The New Yorker) and Yehuda Hanani present a program rich in Russian lore, Slavic emotionalism, Soviet-era sarcasm, and dazzling virtuosity: the cello/piano sonatas by Rachmaninoff, Prokofiev, and Scriabin's Sonata No. 5, which pianist Sviatoslav Richter considered the most difficult piece in the entire piano repertory. Rachmaninoff's sonata is passionate and emotionally torrential, a survivor from the 19th century. Prokofiev, on the other hand, dubbed "bad boy of Russian music" by the establishment for his earlier avant-garde style, has written here a work that is mellow and reflective. Faliks will evoke Scriabin the mystic who believed he was the musical Messiah. It is music of ecstasy and visions. Faliks, who has appeared with Keith Lockhart, Leonard Slatkin and many of the world's greatest orchestras, has been praised as a "high priestess of the piano, pianist of the highest order, as dramatic and subtle as a great stage actor."

You are invited to a reception following the performance graciously provided by [Hawthorne Valley Farm Store](#), Ghent, NY. Please click the button below to purchase tickets.

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## Q & A with Inna Faliks!

**Q.** You are often called an "adventurous" artist. What does it take to be adventurous in an age when everything has been tried and heard?

**A.** I think being adventurous has to be in the personality of the performer. If one is trying hard to be adventurous, the result can come out forced, inorganic. I just am who I am, I think. I know I am passionate about music, about people, about art and sharing the art and having a large well of emotions and experiences to draw from. I think that communicating the essence of the music to the audience makes the music relevant, and to me, communication is the most important part of a performance. I love writing, poetry, literature, theater, visual arts, so drawing from other art forms as well as combining them in music presentation is quite organic

to me. I'm very open to different interpretations, to trying many things, in music and in other arts, etc.--as long as doing so remains honest and truthful to the essence of the piece in question. Also, as far as being adventurous--I love travel, trying interesting foods, exploring off-the-beaten track places. I suppose all of that plays into it.

**Q.** I see that you co-starred with Downton Abbey's Lesley Nicol in Admission-One Shilling, a play for pianist and actor about the life of Dame Myra Hess, the great British pianist. Do you have a particular admiration for Dame Myra, and what role did Ms. Nicol (who was so memorable as Mrs. Padmore) play? Obviously, you took the role of Myra Hess!

**A.** Myra Hess was a tremendous artist, and, more importantly, a truly brave, decent person. Yes, I have great admiration for her as a pianist, and what she had done during WWII is nothing short of amazing (running a concert series at the London National Gallery throughout the Blitz!).

**Q.** What can you tell us, in a nutshell, about the Scriabin solo piece you'll be playing?

**A.** The Sonata No. 5 is full of fire, according to my 7 year old son. I tend to agree. The poem at the beginning of the piece quotes the Poem of Ecstasy: "I summon you to life, oh hidden aspirations...buried within the depth of the creative mind, sketchy outlines of life, to you I bring daring." This is a very apt summation of the piece. It is sensuous, crazed, colorful, full of contrast, yearning that appears unfulfilled until the end, a rush of primal energy. Really wild piece, in short.

**Q.** How do you view the myth of the Russian piano virtuoso--Richter, Horowitz, Gilels, Rubenstein, Davidovich, Ashkenasy, etc.--and the stream of Russian pianists who used to arrive here from what seemed like a distant planet during the Cold War? What set them apart? Was it the training? Tradition? Discipline? Do they have counterparts today? Do you

feel that you are within the tradition of that virtuoso school where the beauty of sound is so much at the forefront?

**A:** Yes, I absolutely relate to every single pianist you have listed here, and to their individual sound (every great pianist has their own sound)--but I think that we make our own traditions today. I do not really believe in schools of piano playing any longer. I have had teachers who can be described as belonging to that tradition, like Boris Petrushansky, for example, whose sound I deeply relate to, but have also had very different teachers such as Leon Fleisher, Gilbert Kalish, Emilio del Rosario, who was my teacher when I was growing up in Chicago. I have been performing, for a year now, a monologue-recital about my growing up as a prodigy in Odessa, then immigrating as a Jewish refugee to Chicago with my family, and then training to be a concert artist with Emilio del Rosario. I also released a disc of the same name called "Polonaise-Fantasia, the Story of a Pianist." Here is a five minute preview [video of the show](#). The stuff I describe in it--my upbringing, my story, my family, books I read, and my love story (I married my childhood best friend from Odessa who found me many years later, and we have two children together)--makes my playing what it is. Of course, all these great figures are my loves and I will always be inspired by their recordings (especially Richter, Gilels, Horowitz, Rachmaninoff, Lipati, etc). I make sure all my UCLA students hear them - and others - from different traditions. But there are no idols - only humans.



### The American Brass Quintet! April 13 at 6pm at The Mahaiwe

**The American Brass Quintet** is peerless among brass ensembles, sculpting new repertoire and setting the artistic standards for the modern classical brass ensemble. The New York Times has written that "among North American brass ensembles none is more venerable than the American Brass Quintet." Prepare to be "blown" away!

The American Brass Quintet: Kevin Cobb and Louis Hanzlik, trumpet; Eric Reed, horn; Michael Powell, trombone; John Rojak, bass trombone.

Click the button to buy tickets through the Mahaiwe Performing Arts Center

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## The 27th Season Continues...

### *Beautiful Music and Engaging Conversations*

More performances to come! Please put these on your calendar, if you haven't yet. All performances from March 23 - June 8 are at The Mahaiwe Performing Arts Center.

Saturday, March 23, 6 PM, Mahaiwe Performing Arts Center

RUSSIAN TROIKA--PROKOFIEV, RACHMANINOFF AND STRAVINSKY

Saturday, April 13, 6 PM, Mahaiwe Performing Arts Center

THE AMERICAN BRASS QUINTET

Sunday, April 28, 3 PM, Casana T House, Hillsdale, NY (Conversations Series)

TAMAR MUSKAL, COMPOSER, SONG WRITER, FASHIONISTA

Saturday, May 18, 6 PM, Mahaiwe Performing Arts Center

THE ESCHER QUARTET--BARBER, MOZART, SCHUBERT QUINTET

Saturday, June 8, 6 PM, Mahaiwe Performing Arts Center

GALA: LIKE FATHER-IN-LAW, LIKE SON-IN-LAW--  
ANTONIN DVORAK AND JOSEF SUK

[Click here to purchase tickets for one or all!](#)



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