



**INNA FALIKS**

**‘POLONAISE-FANTASIE:  
THE STORY OF A  
PIANIST’**

**GUEST ARTIST SERIES  
KATZIN CONCERT HALL  
OCTOBER 29, 2017 • 2:30 PM**

**MUSIC**

**ASU** Herberger Institute for  
**Design and the Arts**  
Arizona State University

# Program

<b>Basso Ostinato</b>	Rodion Shchedrin (Born 1932-)
<b>Prelude and Fugue in G sharp Minor, WTC Book 1, BWV 863</b>	J. S. Bach (1685-1750)
<b>Ballade in Black and White</b>	Jan Freidlin (Born 1944-)
<i>composed for Inna Faliks and premiered in Weill Hall in 2011</i>	
<b>Fantasy in D Minor K. 385</b>	W. A. Mozart (1756-1791)
<b>The Maiden's Wish</b>	Chopin/Liszt (1810-1849/1811- 1886)
<b>— La Campanella</b>	Paganini-Liszt (1782-1840)
<b>Polonaise-Fantaisie Op. 61</b>	Frédéric Chopin (1810-1849)
<b>Bagatelles Op. 126</b>	L. V. Beethoven (1770-1827)
Bagatelle No. 1	
Bagatelles No. 2 and No. 3	
Bagatelle No. 4	
Bagatelle No. 5	
Bagatelle No. 6	

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Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

# About Inna Faliks

“Adventurous and passionate” (The New Yorker) Ukrainian-born pianist Inna Faliks has established herself as one of the most exciting, committed, communicative and poetic artists of her generation. Faliks is Head of Piano and Professor of Piano at UCLA. Renowned for her versatility, Faliks is equally at home in the great concerti, standard solo repertoire, chamber music, interdisciplinary projects and work with contemporary composers. After her acclaimed debut with the Chicago Symphony Orchestra, she has performed on many of the world’s great stages, with numerous orchestras, in solo appearances, and with conductors such as Leonard Slatkin and Keith Lockhart. Critics praise her “signature blend of lithe grace and raw power” (Lucid Culture), “courage to take risks, expressive intensity and technical perfection” (General Anzeiger, Bonn), “poetry and panoramic vision” (Washington Post), and “riveting passion, playfulness” (Baltimore Sun). Her lauded discography includes a recent all-Beethoven release, “Sound of Verse – music of Boris Pasternak, Ravel, and Rachmaninoff” – both on MSR Classics, and a Disklavier recital recording for Yamaha. Upcoming recordings include “Polonaise-Fantaisie, story of a pianist” theater-piano piece, and her Music/Words new commissions CD.

Faliks’s distinguished career has taken her to numerous recitals and concerti in prestigious venues in the US, Europe and Asia. Winner of many competitions, including the ProMusicis International Award, she has been featured on radio and international television broadcasts, and has performed in Carnegie Hall’s Weill Concert Hall, Metropolitan Museum of Art, Paris’ Salle Cortot, Chicago’s Orchestra Hall, Moscow’s Tchaikovsky Hall, LA’s Zipper Hall, in Festival Internacional de Mexico, Portland Piano International, Music in the Mountains, Verbier Festival, Le Poisson Rouge in NYC, Fazioli Series in Italy, Tel Aviv Museum in Israel. She is consistently engaged as concerto soloist with orchestras throughout the US. Recent highlights include a tour of China in all of its major halls, including Beijing CPA, Shanghai Oriental Arts Theater and Tianjin Grand Theater, many concerti including Rachmaninoff 2 with Greensboro Symphony Festival, Prokofiev 1 and 3 at Peninsula Festival, Clara Schumann Concerto at Wintergren Festival, and numerous return engagements – at Minnesota Sinfonia, Newport Festival, Bargemusic, Broad Stage Santa Monica, and more.

Faliks is in demand as an Artist teacher, and is frequently invited to guest residencies at leading conservatories, festivals and universities internationally. Her own teachers included Leon Fleisher, Boris Petrushansky, Gilbert Kalish, Ann Schein and Emilio del Rosario.

## Artist's Statement

Six years ago, when I was pregnant with my son Nathaniel, I started writing down vivid memories of my childhood in Odessa, the former Soviet Union, and of immigration to the US. Gradually, these started to take the shape of a book about a life in music. At that time, I was living in NYC, performing, and curating my series, Music/Words, where poets read between musical performances. Poetry inspired me for as long as I can remember, and influenced my first CD (Sound of Verse, MSR Classics.) I hadn't written in years. It was profoundly satisfying to be writing once again.

A few years later, after I had moved to Los Angeles to head the piano department at UCLA, the chapters of the book found their way into the hands of one Cynthia Comsky, an incredible producer and magnificent lady. She insisted that I use them to create a recital-monologue. Many memories described in the book had musical pieces inexorably connected to them. I chose pieces that had been with me since childhood, as well as those that found their way into my repertoire, along my path, to connect and illuminate the narrative. The format, play-read-play-read, echoes the format of my long-running Music/Words programs, where the poems and the music create an arch that is, hopefully, emotionally resonant. Cameron Watson, a brilliant director, directed me and wonderful actress Rebecca Mozo, in a performance of the work at the Ebell of Los Angeles, in 2015, just a few months after my daughter Frida was born. I know that I am the artist that I am partially because of growing up in the Odessa of the past – seven people in a three-room apartment, surrounded by books, music, ideas and friends (one of whom is Misha. You will meet him in the story. He is my husband and the father of my two children).

Recording this story, and this music, is the most personal project I have ever done. I dedicated the recording to my family: my parents, Irene and Simon Faliks, who were brave enough to leave when they did. My husband and best friend, then and now, Misha Shpigelmacher. My two children, Nathaniel and Frida Shpigelmacher, as well as to anyone who has ever left a place in search of a better life. I am thrilled to be bringing this story to you.

**EVENT INFORMATION 480.965.TUNE (480.965.8863)**  
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