

Inna Faliks; A Pianist of Power and Feeling

Fazioli Concert Hall Series, Sacile, Italy, March 19, 2014
by Clelia Delponte

SACILE – A fierce performance; energetic, determined, and perfect for expressing the interior agitation of the Basso Ostinato by Rodion Schredrin, considered the successor of Shostakovich. This was the opening piece of the recent concert at the Fazioli Concert Hall. Inna Faliks takes command of the instrument, molding it in her unique, personal style that clearly has its origins in the Russian school and is fully capable of interpreting the Polonaise op. 89 (Composed during the Congress of Vienna, loved by the rulers of the period, and dedicated to Elizabeth of Russia) in a way that totally annihilates any accusation of frivolousness, revealing a new Beethoven.

The solidity of her technique and her sense of dynamics also exalt the tragedy and intensity of the “Appassionata”, so rich with its silences and arpeggios, forti, fortissimi, until she arrives at the final apotheosis. And then a seldom heard piece composed for Faliks by Lev Ijova Zurbin, Sirota: two contrasting melodic ideas accompanying a historic recording, as was done in the post-war years by the avantgarde. In this case, it is a religious Jewish song, sung by the Polish singer Sirota for the Jewish New Year of 1908; a minimalist piece that Faliks imbues with interpretive intensity, making even more heart-rending the evocation of a lost time.

The pianist also moves securely through all of the varied colours of the Davidsbundlertanze, composed by Schumann, at a time when he was battling against the “bad taste and bad faith” of critics who had exalted opinions of Italian opera. Written under the alternating pseudonyms of Florestano and Eusebio, the piece was performed by Faliks with emphasis of harmonic adventure, and rich with dynamics and fantasy.

As an encore, she performed an explosive Campanella by Paganini-Liszt, and followed that with Tchaikovski’s “Barcarola”. Executed with a lulling and even timing, it showed the most delicate and moving tones.



Inna Faliks, Courtesy of the Artist

“A fierce performance; energetic, determined, and perfect ... Inna Faliks takes command of the instrument, molding it in her unique, personal style that clearly has its origins in the Russian school and is fully capable of interpreting the Polonaise op. 89 in a way that totally annihilates any accusation of frivolousness, revealing a new Beethoven.”