



## Chopin Update 2008

2008 Praise for Janina's Chopin playing on three Continents

A new Chopin recording

A Chopin inspired piano concerto by Canadian composer John Burge written for Janina (already accepted by at least 4 orchestras)

Special Birthday Celebrations scheduled around the World

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### ***JAPAN: Chopin concerto in F-minor, Osaka Philharmonic, Cond. Ken Takeseki***

Fialkowska's dynamic style with her sensitive, warm sound and limpid tone was very effective and appealing particularly in the second movement "Larghetto". She led us to a deep and impressive world by playing the theme sweetly and poignantly but without emotional exaggeration or distortion.

*Ongaku no Tomo, May 08*

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### ***GERMANY: Chopin, concerto in E-minor, Badische Staatskapelle, Cond. Tomasz Bugaj***

Pianist Janina Fialkowska profited greatly from the insight that these pieces sound at their best and most appropriate when played as effortlessly and structurally aware as if they were Mozart. However she played her part anything but insensitively. Quite the opposite! She formed the themes incredibly tenderly and sensitively. She played her exquisite nuances extraordinarily subtly and richly. But her playing was free from any subjective sentimentality. She was always aware of the complete structure of the piece. But above all her playing had Mozart-like delicacy and floating Apollonian grace

*Rheinpfalz, July 17<sup>th</sup>, 2008*

In the e-minor-concerto of Frederic Chopin, Canadian pianist Janina Fialkowska harkened back to her Polish roots and treated the lyrical aspects of the work with great nobility without taking anything away from its brilliant-virtuoso moments. Her collaboration with the inspired orchestral accompaniment that she received, can be termed exemplary and impressively illustrated the kind of beautiful dialogues between the piano and the horn written in by the composer. The pianist, richly applauded, gratefully offered as an "encore" a very clear and finely played "Spinning Song" by Felix Mendelssohn Bartholdy

*Badische Neueste Nachrichten, July 16th, 2008*

## **Brilliant Janina Fialkowska**

Completely at peace with herself – that is how Janina Fialkowska appears in front of her audience, how she captures the entire dimension of the instrument and how she plumbs the depths of each individual work with a distinguished and emotional balance far from the artificial levels of piano playing: the profound truths of music reveal themselves.

... It turned out to be a promising transition to Chopin where the lavish range of emotions of the Ballade Op.47 developed organically: from the grotesque, to the dark seriousness, then suddenly melancholy and in the end a whirling leggiero waltz. Magnificent how the c-sharp minor development culminated and with ever-changing falling and rising phrases played itself out with an ending “stretta” that grew with magnificent sound: Chopin came alive! The b-flat-minor Scherzo was even more intense, even more probing. Janina Fialkowska condensed this “Presto-Furor”, this unruliness, this insistent rhythmic precision, as well as the sotto-voce sound esthetics, the leggiero-elan and the dramatic passion with such stringent un-conditional playing, that this was Chopin with breath-taking authenticity. The Mazurka atmosphere and the rhythms were capricious and just right.

*Augsburger Allgemeine, April 29, 08*

## **The art of piano playing at its highest level**

### **Impressive pianist fills her public with enthusiasm in a well sold-out Hall**

When Janina Fialkowska was a guest artist here in May 2006 it was reported afterwards that one had experienced “fireworks of pianistic sounds”. This experience was reconfirmed during her return to the Stadthalle where she exhibited a whole range of artistic qualities: great virtuosity, technical security, unlimited nuance possibilities and an extremely musical feeling for echo effects.

...Chopin is a composer dear to Janina Fialkowska. She dedicated five works to him: first the 3rd Ballade in A-flat Major, Op.47 which she presented as a haunting, impressive and also exciting narrative, played with virtuosity.

In the interpretation of the two Mazurkas out of Opus 41 and one out of Opus 59 the great artist expressed the Slavic soul. She played these compositions fluently and with profundity. The Mazurka in a minor Op.59 was especially appealing; here one felt the artist completely “at home”.

The second Scherzo in b flat minor op. 31 lives from great virtuosity which the pianist was able to amalgamate into one artistic whole with her secure technique, deep musical expression and intimate sensitivity.

The sympathetic artist bid her audience farewell with Chopin's Waltz in c sharp minor.

*Eckernfoerder Nachrichten, April 18, 08*

## **Chopin interpretation full of passion Janina Fialkowska performed in the Stadthalle**

Two years ago world-renowned Canadian pianist Janina Fialkowska performed to great acclaim in Eckernförde with the Norddeutsche Philharmonie under the baton of Bernhard Klee. This time the artist and Rubinstein-protégé played a solo recital for the Eckernförde Concert Series. Janina Fialkowska, made her large public in the Stadthalle very happy, especially with her Chopin.

.... The pianist showed passionate expression and the entire gamut of sound from Pianissimo to Fortissimo in Chopin's A flat major Ballade ... But also both Mazurkas of Opus 41 written in Mallorca at the same time as Schumann's Humoreske displayed their appeal.

Also Chopin's popular 2nd Scherzo which ended the recital in Eckernförde was recreated by Janina Fialkowska in all of its splendor. After heavy applause her encore was Chopin's "mondaine"-soulful c sharp minor Waltz Op. 64.

*Kieler Nachrichten, April 18, 2008*

## **Musical phenomena captured like a fine drawing Canadian Janina Fialkowska shines with Haydn and Ravel, Schumann and Chopin**

Between two concerts of her European Tour, she made a stop-over here in Rostock, where she is already well-known from a guest appearance two years ago with the Norddeutsche Philharmonie.

.And then Chopin, her personal domain: the A-flat-Ballade Opus 47 and three Mazurkas were crystal clear, although not brittle, transparent, but still rich with color: never only the scent of the perfumed salons but always the pure scent of nature. And in conclusion such "phenomenology" became phenomenal in the famous b-flat-minor Scherzo: in the precise drawing of her musical characters, something more touchingly serious and more honest appeared than could be understood in the name "Scherzo".

*Rostock Neueste Nachrichten, April 21, 2008*

## **CANADA: Chopin, concerto in F minor, Thunder Bay Symphony, Cond. Kirk Muspratt,**

### **Fialkowska a calm, grounded master**

Fialkowska has made an impressive career out of interpreting Liszt and Chopin, in addition to Mozart and more modern masters, both in concert and in the studio. As a performer, Fialkowska presented a picture of a calm, grounded master, performing in a straightforward manner without airs using her prodigious talent and specialized knowledge of Chopin to accentuate the music itself.

Indeed, the orchestral score for the Second Concerto is quite subdued, wholly subservient to the needs of the soloist. However, even more impressive than Fialkowska's pianistic abilities is her genius as a character actor, disappearing inside the role while pushing the music to the fore. Maestro Muspratt, attuned to Fialkowska's direction, wisely followed suit. The results were astonishing. The last bar had barely faded when the audience erupted with applause, leaping to their feet. Muspratt recognizing what a magnificent performance had just occurred, demurred to Fialkowska, insisting she receive the full measure of appreciation from the audience.

*The Chronicle-Journal, November 22, 2008*