

Pianist Janina Fialkowska embarks on UK tour with Royal Philharmonic Orchestra ahead of Wigmore Hall recital

Tuesday 24 March | The Hexagon, Reading | **Mozart Concerto No. 24 with RPO**
Wednesday 25 March | Fairfield Halls, Croydon | **Mozart Concerto No. 24 with RPO**
Friday 27 March | Cadogan Hall, London | **Mozart Concerto No. 24 with RPO**
Sunday 29 March | Cliffs Pavilion, Southend-on-Sea | **Mozart Concerto No. 24 with RPO**
Monday 13 July | Wigmore Hall, London | **Recital**



RPO tour programme:

MENDELSSOHN - Hebrides Overture
 MOZART - Piano Concerto No. 24 K.491
 DVORÁK - Symphony No. 8

*“Fialkowska is by any standards a truly outstanding pianist ... none has taken my breath away quite like Fialkowska.
 If you have the chance to hear her, cancel all other appointments.”*
 Barry Millington, Evening Standard

Polish-Canadian pianist **Janina Fialkowska** returns to the UK to embark on a tour with the **Royal Philharmonic Orchestra** conducted by **Michal Nesterowicz** in 4 performances of **Mozart’s Piano Concerto in C minor No. 24 K.491** from 24 - 29 March 2015, ahead of a Wigmore Hall recital on 13 July 2015. This follows the recent release of Fialkowska’s latest critically acclaimed Chopin CD - the complete set of **55 Mazurkas** on **ATMA Classique** released in October 2014. Fialkowska is firmly established as one of the world’s foremost interpreters of Chopin. Her one time mentor **Arthur Rubinstein** described Fialkowska as “a born Chopin interpreter”.

Fialkowska has released 2 CDs of Mozart’s ‘chamber’ piano concertos on the **ATMA Classique** label with **The Chamber Players of Canada** to wide critical acclaim. The recordings feature Mozart’s Piano Concertos Nos. 10 & 11 (ACD2 2531) and Nos. 13 & 14 (ACD2 2532), the second of which was nominated for a prestigious **JUNO** award last year. Fialkowska’s career has been heavily influenced by Mozart’s music. For her debut with the **Chicago Symphony Orchestra** **Sir Georg Solti** specifically requested that she play Mozart’s Piano Concerto in C minor No. 24.

Fialkowska explains:

“I have always approached the music of Chopin from the Classical side. For me the composer closest to Chopin has always been Mozart, which is perhaps why I feel such an affinity for both composers. It is well known that Mozart was Chopin’s idol.



Janina Fialkowska

Janina Fialkowska is a pianist of rare refinement with a distinguished career spanning over 30 years. Her career was launched in 1974 by the legendary Polish pianist **Arthur Rubinstein** after her prize-winning performance at his inaugural Master Piano Competition in Israel in 1974. Rubinstein proclaimed her to be “a born Chopin interpreter”.

Fialkowska went on to perform with some of the world’s leading orchestras such as the Cleveland Orchestra, the LA Philharmonic, Chicago Symphony, Pittsburgh Symphony, The Minnesota Orchestra, the Royal Concertgebouw, Israel Philharmonic, Osaka Philharmonic, Hallé, LPO, RPO, Philharmonia and the BBC Orchestras. She has collaborated with distinguished conductors such as Charles Dutoit, Lorin Maazel, Bernard Haitink, Zubin Mehta, Sir Roger Norrington, Sir Andrew Davis and Sir Georg Solti, Klaus Tennstedt and Hans Graf. She has also championed new works such as the piano concerto by Sir Andrzej Panufnik and premiered the 3rd piano concerto of Liszt with the Chicago Symphony when a missing part of the manuscript was rediscovered following the fall of the Berlin Wall. Last year she gave the world premiere of the Chopin-inspired piano concerto *Prelude Variations* written for her by John Burge.

Originally trained by Yvonne Lefebure and Sasha Gorodnitzki, Fialkowska descends from a distinguished musical lineage of great pianists, which go back to Alfred Cortot and Anton Rubinstein. The lyricism of her playing is never forfeited in favour of showy, brash virtuosity and her measured approach, sensitivity and ability to create intimacy provide rare insights into the performance of Chopin and Liszt, which has won her world-wide recognition with her numerous recordings. In recognition of her services to the musical scene in Canada, Fialkowska was awarded the Officer of the Order of Canada in 2002.

In 2002, she was diagnosed with a cancerous tumour in her left shoulder muscle, which left her unable to move her left limb and brought her performances to a sudden hiatus. Fialkowska was determined not to give up. Undaunted, she first set about learning the concertos and works originally written for the left hand only and transcribed them for her right hand.

Following experimental treatment, surgeons completed a rare muscle transfer procedure, which eventually allowed the pianist to regain control of the movement in her left arm. In 2010 she completed her first full season with 60 engagements in North America and Europe. Her comeback concerts at Cadogan Hall in May that year were a revelation. More than a return to form, her playing and subtle artistry has taken on a greater depth.

As the **Guardian** commented, “It was not until I heard her play live...that I realised quite how extraordinary she is” and **BBC Music Magazine**, “There is a new and unmistakable joie de vivre, an almost improvisatory abandon and, frequently, a sense of sheer unbuttoned fun.” Since then, Janina Fialkowska has continued to astound audiences and critics across the globe who have welcomed her return to the stage. Fialkowska was recently awarded Canada’s most prestigious **Governor General’s Performing Arts Award 2012** for lifetime achievement in classical music.

‘If you buy one Chopin selection this year, make it Fialkowska’s.’

Chopin Recital CD - Review by Hugh Canning, The Sunday Times

Recent press quotes:

“Rubinstein, her longtime mentor, would have been the first to admire her unflinching musical honesty, her refreshing alternative to self-conscious sophistication.”

- Bryce Morrison, Gramophone, 2015

“How does she do it? By some mysterious alchemical process, Fialkowska only has to perform a note of Chopin and instantly it’s inimitable, indelible. The magic lies in her subtle, supple rhythm; an infinitesimal *rubato* that makes perfect sense of any dance without losing its lilt.”

- **BBC Music Magazine, 2013**

“Her playing now has a spirit-of-the-moment freshness and spontaneity that many musicians strive for but few attain.”

- **Andrew Clark, Financial Times, 2013**

“On stage you’ll see no unnecessary flourish or theatricals, just those rippling fingers immersing the listener in her musical intensity.”

- **Emma Pomfret, The Times, 2013**

“Fialkowska shows her total recovery in one of the finest Chopin recital given in 2010 ... Chopin-playing of supreme quality.”

- **Michael Kennedy, The Daily Telegraph, 2012**

“The playing of these lesser-heard works is magical...”

- **Richard Morrison, The Times, 2011**

“In this recording you are made aware of Janina Fialkowska’s cardinal quality, a moving directness and candour that exclude all archness and affectation.”

- **Bryce Morrison, Gramophone Magazine, 2011**

“Her ordeal seems to have released a new lease of life in her music-making ... Fialkowska reveals herself as a great Chopinian poet who can make the piano sing and dance ... If you buy one Chopin selection this year, make it Fialkowska’s.”

- **Hugh Canning, Sunday Times, 2010**

“Her technical brilliance is matched by the vivid originality of her interpretations. This medley of waltzes, nocturnes, preludes, and scherzos has a wonderful freshness.”

- **Michael Church, Independent, 2010**

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