

Ksenia Nosikova - Reviews

"Her (Ksenia Nosikova's) tone in Vallée d'Obermann, the keystone of this collection (Switzerland) is sensuous and singing. Moreover, superb pacing and two marvelously constructed climaxes turn this diffuse and difficult tone-poem into a tour de force. Les Cloches de Genève glows with luminous tonal shading and has real charm and emotional power. Her Polonaise Melancolique is indeed revelatory. Here she achieves extraordinary elasticity of rhythm, tasteful rubato, and above all, spellbinding atmosphere. I don't expect this unusual work so remarkably played any time soon."
American Record Guide, March, 2004

"Pianist Ksenia Nosikova proves as idiomatic and convincing a Lisztian in the first volume of the composer's (Liszt) Années de Pèlerinage as in her previous release to the second, Italian volume and its supplementary Venezia e Napoli triptych...Nosikova's perceptive and vibrant performance makes a better case for the music (Polonaise Melancolique) that Leslie Howard's relatively sober reading on Hyperion. I look forward to this cycle's conclusion."
ClassicsToday, November, 2003

"Ms. Nosikova has recorded Liszt's work extensively in recent years, and her evident absorption in her playing showed a truly personal appreciation of his mysterious, imaginative quality...She communicated the tension between frustration and delicacy in Liszt's To the Cypresses of the Villas d'Este with carefully conducted poise, drawing out the simmering undercurrents of the piece... her interpretation of The Fountains of the Villa d'Este poignantly captured the fluid, aquatic beauty of the Hungarian's composition."
The Saint Andrew's (Scotland) Saint, January, 2003

"...it was in the rhapsodic playing that Nosikova's talents showed to best advantage. Introspective, recitative-like declamations got all the space they deserved, including silences. It was musically very poetic. ...full of light, warmth, and joy."
Madison (WI) Music Review, October, 2002

"The Italian leg of Liszt's Années de Pèlerinage is frequently traversed on disc these days. Happily, Ksenia Nosikova proves to be a worthy contender on every level, as her stylish, intelligent, and technically rock-solid artistry bears out. Nosikova's laser-like projection and lean yet never flinty tone are in keeping with her direct, straightforward readings...Tempos are judged to perfection and even seemingly fragmented works such as Tarantella from Venezia e Napoli ebb and flow in judicious proportion... Nosikova's Dante Sonata is particularly incisive, dramatic, and colorful and shines alongside excellent recent versions..."
ClassicsToday, October, 2002

"...in her Weill Hall recital, the space bloomed with fresh colors and supple pulse, an invigorating and pleasing effusion. ...refined sensibility and exquisite pianism...fascinating to watch and hear..."
New York Concert Review, May, 2001

"Nosikova has a palette of musical expressions in her playing, allowing her to tackle the greatest works for the solo piano with ease. Playing Années de Pèlerinage 2 in their entirety heightens the achievement when someone like Ksenia Nosikova contributes just as much energy as an expression. Her subtle and expressive playing

moves from a slow movement to a descending chromatic forte without changing intensity, without losing its substance...Her artistic choices offer a serious rendering of the soccer with feeling, often deprived of depth when it is played without feeling...This invigorating piece (Dante Sonata) was broadly interpreted by the pianist who proposed a reading of the work without any airs, clumsiness and exaggeration. A real talent of interpreter."

Journal L'Alsace (France), June 18, 2000

"Her performance is brilliant, full of grace and the most astonishing precision. Truly fascinated by the work of the master (Liszt), the completely extroverted artist knew how to bring out and obtain different sound from the instrument, by increasing the sonority, by multiplying the effects and the means...If the playing of Ksenia Nosikova was only "virtuoso"...it would be fairly forgotten. It is nothing of the kind though. The audience understood the extraordinary capacity of the artist to make this a lesson in generosity and sharing of emotions."

Dernieres Nouvelles D'Alsace (France), June 17, 2000

"Ksenia Nosikova . . . displayed authority and brilliant clarity . . . had the verve of youth."

The Sarasota (FL) Herald Tribune, June 12, 1996

"Ksenia Nosikova, a native of Russia . . . gave an outstanding account of Liszt's Concerto #2 . . ."

The Flint (MI) Journal, March 4, 1994

"Ksenia Nosikova again displayed impressive musicianship that demonstrated the iconoclastic musical ability of Alfred Schnittke."

The Boston (MA) Globe, March 11, 1988

". . . an attractive piece by Akshin Alizade called 'Portrait,' which benefited from a very sensitive accompaniment by Ksenia Nosikova"

The Boston (MA) Globe, March 8, 1988