



As a professional musician, Alena Cherny is somewhat exceptional. She is a pianist who does not allow her career to be determined by the rules of the music industry. Her successful concertizing is not based on any routine formulas, she is rather guided by artistic considerations, total independence, and following her inner voice.

Her unique development in part has its origins in her extraordinary educational biography even this course has been relatively standard for the career of an international pianist. Born in 1967 in the small Ukrainian town of Romny, Alena Cherny studied at the Tchaikovsky Conservatory in Kiev with professor Natalia Vitte, then she studied performance at the State Conservatory in Freiburg im Breisgau, Germany with professor James Avery. After that she earned a diploma for chamber music and *Lied* accompaniment at the State Academy of Music at Trossingen under professor Michael Uhde. These studies were accomplished with the highest distinction. In Kiev Cherny also received valuable support from the famous piano pedagogue and pianist Boris Archimovitch. She also participated in master

classes with Andras Schiff and in international piano competitions – she was a finalist in the Concours Clara Haskil at Vevey in 1991. All of this prepared her for extended concert tours in the US, England, Israel, Germany, Italy, Japan and Austria establishing her name in the leading cultural centers of the western world.

The more unique part of Cherny's musical development came from her early years though not through any musical family tradition. She discovered the music in her little hometown through childhood curiosity and by her own initiative. Very influential in her wish to become a pianist were her visits to the house of Nicolai Bashchanov, the Russian biographer and music publicist who was personally acquainted with the most important musicians of the Soviet Union. Bashanov had retreated to the country side and had brought with him a record collection and more importantly his Petrof upright piano. To children in the neighborhood hungry for knowledge, he passed on to them the literature of music, and for Alena, this was her first encounter with her own talent. She had the ability to

respond to this talent and to take full responsibility for it. Her mother, a teacher, and her father, a lorry driver, recognized Alena's gift and supported her first steps to her calling.

Although Alena Cherny today does not deny that her first dream profession was to become an actress, she found the door to a wider world through music. An immense treasure of masterworks provide her with constant sources for further musical development. When Cherny performs, she shares with her audiences her musical discoveries. She narrates ideas and passions evoked by this repertoire. Whether performing together with musicians such as Gidon Kremer, Gerard Caussé, Maria Kliegel, Thomas Demenga, Christoph Homberger, Peter Sadlo, or when she performs the works of her favorite composer, J.S. Bach, the classics, romantics, and contemporaries, in concerts or on sound studios, in all cases she relates the ideas and passions that come out of the works of her repertoire. And in all cases she leads the listener through the written music to the composer. This is the unconditional obligation of a musician, an artist.



Alena Cherny

Discography:

1997 Nino Rota *Kremerata Musica* with Gidon Kremer and
Gérard Caussé
BS-CD-870, Grammofon AB BIS, S-1864 Djursholm

1999 J.S. Bach, *Inventionen & Sinfonien*
Valve-Hearts, Köln, V-H 1999

1999 Alexander S. Puschkin
Stationen eines Dichterlebens
A literary-musical biography
dt. Puschkin-Gesellschaft e.V. and Insel Verlag, Frankfurt
ISBN 3-929 769-61-1

2003 Dmitrij Schostakowitsch, *24 Präludien op. 34*
Paul Hindemith, *Ludus Tonalis*
Valve-Hearts, Köln, V-H 3002

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