



TN 62

Róza Radnóti

Nationalität: Hungarian



Kurzvita:

Róza Radnóti is a young Hungarian pianist who has had the possibility to try her creativity and talent in more art fields. As a musician she is active mostly as a chamber musician. She had the opportunity to perform with musicians such as Kristóf Baráti violinist, Gergely Dubóczky conductor Tamás Érdi or Fülöp Ránki pianists as well as Zoltán Rácz percussionist and conductor. Róza loves to perform as a soloist too. Róza, who finished her MA studies in 2022 at the Franz Liszt Academy of Music Budapest and the Mozarteum University, Salzburg as a student of András Kemenes, Imre Rohmann, János Balázs, Gábor Csalog, and Rita Wagner won several prizes in national and international piano competitions all around Europe. Among others she had the opportunity to perform in Gasteig, München; Wiener Saal, Salzburg; Budapest Music Center, Palace of Arts and Grand Hall of the Franz Liszt Academy of Music, Budapest. As a child of an artist family she is used to carrying out her own projects. Róza, who is also interested in visual arts, would like to combine her talents in the long run. She is searching for ways of expressing artistic content in different art fields.



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Programm und Konzept der ersten Runde

Titel: Miniatures

Werke:

Bartók: Bagatelle No. 4, Ligeti: Musica ricercata No. 5,

Ligeti: Musica ricercata No. 3, Bartók: Bagatelle No. 2,

Bartók: Bagatelle No. 3, Ligeti: Musica ricercata No. 7,

Ligeti: Musica ricercata No. 2, Bartók: Bagatelle No. 12,

Ligeti: Musica ricercata No. 10, Bartók: Bagatelle No. 7,

Ligeti: Musica ricercata No. 9, Bartók: Bagatelle No. 6

Konzept:

In fine art a miniature is a painting or drawing with a very small size but at the same time with as elaborate details as a large scale artwork. We have to observe the piece carefully, maybe with a magnifying glass in order to be able to see the artwork in its entire beauty. Such a piece of art hides a lot of barely visible details, which make them even more precious. In music, this phenomenon is also discoverable. We just have to think of some pieces that are not even a minute long, just like some of the pieces by György Kurtág, or some of the preludes by Chopin, not to mention some of Erik Satie's compositions. A short music piece, written with the same kind of creativity and phantasy might be as interesting and meaningful as a long symphony. Especially if the short pieces are following each other in an order that creates the illusion of a new composition with its musical dramaturgy.

The 14 Bagatelles by Béla Bartók and the Musica ricercata by György Ligeti are good examples of piano cycles consisting of short musical masterpieces. Béla Bartók and György Ligeti are two of the most influential Hungarian composers. Both of them composed in their late twenties a piano cycle. György Ligeti was very much inspired by Bartók. After studying both of the piano cycles, I discovered many similarities between the pieces, which clearly shows that Ligeti's Musica ricercata might be in relation with Bartók's 14 Bagatell in many aspects.

With my program for the first round of the International Schimmel Piano Competition 2024 I would like to highlight the similarities between the two piano cycles as well as to put together an interesting example of a concert program that gives the illusion of a new composition but being created out of already existing short pieces.

**TN 62****Programm und Konzept der finalen Runde**

Titel: On an overgrown path

Werke:

Schubert: Drei Klaviersütcke, D 946: No. 1 in E-flat minor

Janáček: On an Overgrown Path - Series I. Nos. 10, 9, 1, 6

Schubert: Drei Klaviersütcke, D 946: No. 2 in E-flat major

Janáček: On an Overgrown Path - Series I. Nos. 4, 2, 5, 7

Schubert: Drei Klaviersütcke, D 946: No. 3 in C major

Konzept:

Schubert and Janáček are both composers who were very much inspired by nature and spoken language. How Janáček was researching and using in his compositions the melody and rhythm of the Czech language can remind us of how Schubert might have written his amazing songs. Their inspiration by nature can also help us to realize the similarities in their artistic personalities: by spending time in nature we can experience timelessness and the slower pace of time which can inspire us to focus on details that in a rush we would never be able to discover. This type of attention, the transparent musical textures and unexpected turns are both discoverable in Schubert's and Janáček's music.

I am very much interested in creating concert programs in which the pieces that are following each other are blending from one into another with barely recognisable breaks. Besides focusing on the similarities in the personality of the two composers I also wanted to create a new musical dramaturgy by combining Schubert's Drei Klavierstücke with some pieces of Janáček's On an overgrown path piano cycle. My goal is also to blend these pieces into one and other so that the listener can have the chance to forget about the pace of time - a bit as if being in nature - for the duration of the performance.