



TN 91

## Tamta Magradze

Nationalität: Georgian



### Kurzvita:

"Tamta Magradze summoned up epic musical adventures with every note she played, throwing grand gestures off with casual virtuosity like a coloratura soprano"

- Seen and heard International

Georgian pianist Tamta Magradze is prize winner of more than ten international and national piano competitions for pianists.

Highlights of her international festival engagements have included Delft Chamber Music Festival (Netherlands), Liszt Festival in Grottammare (Italy), Liszt Festival in Schloss Schilligsfürst (Germany), Lago Maggiore Musica in Arona (Italy), Liszt Festival in Utrecht (Netherlands), European Liszt Night (Utrecht, Bayreuth, Weimar, Budapest), Tengiz Amirejibi International Festival (Georgia), MusicaCantoParola in Modena (Italy), Telavi International Festival (Georgia), Alsfeld Musik Art (Germany), Konzertsommer Musik Erleben (Germany), Bayreuther Klavierfestival (Germany).

Tamta's Competition achievements in past years include the winning of Online Audience Award at the LISZT UTRECHT Competition (The actual Competition was canceled due to Corona Virus), the first prize at the Next Generation International Piano Competition, second prize and Lazar Berman special prize at La Palma D'oro International Piano Competition, second prize and the special prize for the best interpretation of the romantic work at the Great Piano Masters International Piano Competition (Vladimir Horowitz Edition).

She is a Laureate of the Canada International Piano Competition, winner of the first Prize at an international music competition held in Stockholm, Sweden. Grand Prize at the international music competition "Music Without Borders" held in Lithuania. She got the first prize and special Prize for the best performance of a romantic piece from Alexander Korsantia at the Georgian National Competition named after Tengiz Amirejibi. She is a finalist and special prize winner of the prestigious LISZT BUDAPEST Competition.

Tamta regularly performs recitals around Europe, she appears on the stages such as Tivoli Vredenburg in Utrecht/Netherlands, Müpa and Grand Hall of Liszt Academy in Budapest/Hungary, Musikhuset in Aarhus/Denmark, Toni Areal Zurich/Switzerland, Weimarhalle and Festsaal Fürstenhaus in Weimar/Germany, La Redoute in Bonn/Germany, Colombes Conservatoire Hall Colombes/France, Grande Auditorio do Conservatorio de Musica de Coimbra/Portugal, Kamermusiksaal Steingraeber Haus in Bayreuth/Germany and more.

As a soloist, she appeared with orchestras including Hungarian National Philharmonic Orchestra, Jena Philharmonic Orchestra, Georgian Symphonietta, Thüringen Philharmonic Orchestra, Georgian Symphonic Orchestra, Győr Philharmonic Orchestra, and others.

Born in 1995 in Tbilisi, Georgia. She started playing piano at the age of 5, under the guidance of her grandmother - also a musician. Tamta first Studied at the Paliashvili Central Music School for Talented Children. She holds Bachelor's Degree From Tbilisi State Conservatoire where she studied with Emeritus Professor Edisher Rusishvili and a Master's degree with the highest distinction From the University of Franz Liszt in Weimar under the guidance of Professor Gerlinde Otto. She continues her studies in Weimar on a post-graduate degree, to receive a Concert Pianist Diploma. Tamta is the winner of the prestigious DAAD Award and Scholarship in the field of music.

She has worked with musical minds such as Leslie Howard, Elisso Virsaladze, Janina Fialkowska, Alexander Korsantia, Konstantin Scherbakov, Eteri Andjaparidze, Natalia Trull, Rolf-Dieter Arens, Immre Rohmann, Boris Bloch, Jura Margulis, Aquiles Delle Vigne, Ramzi Yassa and more.



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## Programm und Konzept der ersten Runde

**Titel:** Sarabande and Chaconne in Musical Evolution

**Werke:**

Franz Liszt- Sarabande und Chaconne über Themen aus dem Singspiel Almira, S 181. 11:00

Claude Debussy- Sarabande aus pour le piano 6:00

Sofia Gubaidulina - Chaconne 10:00

**Konzept:**

In this program, I aim to spotlight two historical dance forms, the Sarabande and Chaconne, originating from the Baroque period, and their evolution through the centuries explored by composers.

All three pieces that I am going to perform, despite their different stylistic periods,

share a common ground—they're all about exploring the dance forms of Sarabande and Chaconne. Starting with Handel's Baroque brilliance, transitioning to Debussy's Impressionism, and concluding with Gubaidulina's avant-garde, they represent a dynamic progression. It's like a musical journey through time, showing how composers brought these dances to life in different ways.

Each piece explores a profound level of emotional expression, whether it's Liszt's dialogue between the past and the Romantic era, Debussy's dreamlike exploration of color and texture, or Gubaidulina's daring journey into sound and spirituality.

The pieces belong to different stylistic periods—Baroque (Handel), Romantic (Liszt's transcription), Impressionistic (Debussy), and Avant-garde (Gubaidulina).

The tonal palette also changes a lot. Handel/Liszt gives us the Baroque with ornamentation and structure, As you listen to Debussy's Sarabande, its notes swirl and dance, transforming into a kaleidoscope of colors that will leave you mesmerized, and Gubaidulina's Chaconne explores unconventional tonalities and techniques.

In essence, these pieces are unified by their exploration of expressive depth through dance, while their differences stem from varying stylistic periods, tonal palettes, harmonic structures, and technical approaches chosen by each composer.

My goal is to show both the similarities and differences, giving the audience a look into how the Baroque theme can take on new life in the hands of composers from different periods.



## TN 91

## Programm und Konzept der finalen Runde

**Titel:** Art of Transcription in Franz Liszt's music

**Werke:**

Franz Liszt- Symphonies de Beethoven, No. 1 in C major, S 464. 25:00

Adagio molto - Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Adagio - Allegro molto e vivace.

Franz Liszt-Soirées de Vienne - Valse Caprice d'apres Schubert No6 (1st version), S 427. 6:00

Schubert/Liszt - Mädchens Klage 5:00

Franz Liszt-La Valse de l'opera "Faust" Gounod, S 407 10:00

**Konzept:**

For the second round, I have chosen Franz Liszt's transcriptions.

Franz Liszt took original pieces by other composers and adapted them for solo piano. In these transcriptions, Liszt skillfully represents the essence of the original works and transforms them into idiomatic piano writing.

The pieces cover a range of source materials, including symphonies (Beethoven's Symphony No. 1), waltzes (Schubert's Valse Caprice), lieder (Schubert/Liszt Lieder Litanei and Mädchens Klage), and opera (Gounod's "Faust" La Valse de l'opera) each transcription represents Liszt's artistic interpretation of the original work. He goes beyond a simple transfer of music. He added his personal stylistic touches to enrich the musical experience.

Symphonies de Beethoven, No. 1 in C major, S 464: Franz Liszt's transcription of Beethoven's Symphony No. 1 in C major is a testament to Liszt's ambition to bring orchestral grandeur to the piano. By reimagining a full symphony for a single instrument, Liszt shows us the energy and thematic richness of Beethoven's work. Liszt's transcription not only shows the pianist's technical mastery but also serves as a profound tribute to the brilliance of Beethoven's symphonic language.

Soirées de Vienne - Valse Caprice d'après Schubert No. 6 (1st version), S 427: Liszt's transcription of Schubert's waltz, "Valse Caprice," shows his ability to infuse dance forms with virtuosic flair. Liszt takes Schubert's charming waltz and transforms it into a dazzling display of pianistic brilliance. The piece not only pays homage to Schubert's melody but also elevates it to new heights through Liszt's intricate ornamentation and expressive nuances.

Schubert/Liszt Lied Mädchens Klage: Liszt's transcriptions of Schubert's lieder (art songs) exemplify his sensitivity to vocal melodies and his skill in translating vocal lines to the piano. "Mädchens Klage" became an intimate piano piece under Liszt's hands, maintaining the emotional depth of the original song. Liszt represents the essence of Schubert's lieder tradition, bringing forth the poetry and lyricism inherent in this vocal work.

La Valse de l'opéra "Faust" Gounod, S 407: Liszt's transcription of the waltz from Gounod's opera "Faust" transforms operatic grandeur into a captivating piano piece. Spirit of Gounod's opera, allows the pianist to explore the drama and dance inherent in the original work. The transcription is not merely a reduction but a reinterpretation. Liszt's skill in transcribing elaborate operatic arrangements into a single piano performance is highlighted in this piece.

Franz Liszt's "Art of Transcription" is exemplified in the various genres he navigates in his pieces, from symphonies to waltzes and lieder, showcasing his ability to adapt diverse musical forms for the piano. These transcriptions serve both as a tribute to the original composers and as a testament to Liszt's innovative and virtuosic approach to piano writing