



TN 6o

Momoko Kurita

Nationalität: Japanese



Kurzvita:

Born on 11 February 1993, she finished doctor's degree in Toho gakuen college of music in Japan, directed by Izumi Komoriya, Kazune Shimizu.

She graduated at the top of the list from Kunitachi Kollege of Music in Japan, with Akiko Kusano, received Takeoka Award, and finished master's agree with Koichi Yasui and Kayo Miki.

She studied also at Universität für Musik und darstellende Kunst Wien with Martin Hughes in 2016-2017.

In 2016, she won first prize at the Gianluca Campociaro International Music Competition in Italy.

Also she won first prize at the KOBE International Music Competition and received the Hyogo prefectual governor award, third prize at the Osaka International Music Competition.

And she won second Prize at the 2023 Pacific Star International Piano Competition.



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Programm und Konzept der ersten Runde

Titel: Fantasy beyond formality

Werke:

J. Haydn, Fantasie, 5min.

Robert Schumann, Fantasie 1 mov., 12min.

Karol Szymanowski, Fantasie Op.14, 13min.

Konzept:

This Programm shows how the form of "fantasy" was developed more freely and fantastically with the times.

J. Haydn developed small themes into fantasies through a variety of ideas, as can be seen from the subtitle "Capriccio".

Influenced by Beethoven, who further developed the fantasy form with his fantasy sonatas, R. Schumann further expanded the fantasy form by combining literary meaning, narrative, and the expression of images.

Schumann, who was a writer, just as he communicated his feelings through writing, created works with respects for Beethoven and love for his lover Clara.

Born in Poland after Chopin's death, Szymanowski was also a writer.

Fantasie Op.14 based on the myth of Cain and Abel. Just like schumann, he created fantasie through express stories and feelings.

Unfolds more freely like an opera, vividly narrating the emotions of the characters and a variety of scenes, story sets.



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Programm und Konzept der finalen Runde

Titel: Telling Greek Myths

Werke:

R. Schumann, Fantasie stücke Op.12 "Aufschwung" "Warum?" "In der Nacht", 10min.

Debussy, Elégie, 2min.

Debussy, 6 Epigraphes antiques, 18min.

K. Szymanowski, Metopy Op.29, 15min.

Konzept:

On this programm, German and French composers whose works are based on Greek mythology juxtaposed.

Schumann's "In der Nacht" is based on the myth of Hero and Leander.

Debussy based 6 Épigrahes antiques on the biography of Bilitis, a fictional woman who lived in ancient Greece, written by Pierre Louÿs.

Szymanowski's Metope Op. 29 is based on Odysseus.

Even though they are based on the same Greek mythology, the musical styles of Schumann and Debussy are very different.

This is similar to the difference in the way the stories are told in literature.

One expresses emotions and story development, the other shows impressions and images.

And Szymanowski created a new work as if to mix the two together. In the way he creates music, he is close to Schumann, and sound is influenced by French modernity.

Another major difference between Schumann and Debussy, Szymanowski is that both experienced the First World War.

Debussy used Greek mythology as a subject after the war as if to show his roots.

Szymanowski sought salvation in the world of mythology. As indicated by the elegy of Debussy, there is a sense of sadness and resignation.