



TN 58

Clara Prager



Nationalität: Rumanian

Kurzvita:

Clara Prager wurde 1996 in Bukarest geboren und studierte an der Universität Mozarteum Salzburg bei Pietro De Maria sowie an der Universität der Künste Berlin bei Christian Petersen. Während ihres Studiums in Salzburg präsentierte sie mehr als 150 Soloabende und Kammermusikkonzerte in Musikstätten in Österreich und Europa, darunter das Athäneum Bukarest und der Wiener Saal Mozarteum.

Als rumänische Pianistin erhielt sie bereits im Alter von fünf Jahren ihren ersten Klavierunterricht an der "George Enescu Musikschule" in Bukarest und schloss 2015 ihr Abitur ab. Als Mitglied der George-Enescu-Stiftung in Bukarest gewann sie renommierte Auszeichnungen wie den J.S. Bach Preis und den Grand Prix Friends of Music Competition Bukarest im Jahr 2010.

Während ihrer Studienzeit in Salzburg und Berlin wurde Clara Prager von namhaften Persönlichkeiten wie Jacques Rouvier inspiriert und besuchte Meisterkurse bei Andrei Gavrilov, Naum Grubert und Alexander Bonduryansky. Im Jahr 2018 nahm sie am SoNoRo Kammermusik Festival teil, bei dem sie ein Stipendium erhielt, um Kammermusik zu spielen und von Lehrern wie Diana Ketler und Razvan Popovici zu lernen. Zudem trat sie in einer Reihe von Konzerten in den Niederlanden bei den Holland Music Sessions auf und war live im Radio in Amsterdam zu hören.

Clara war außerdem Teilnehmerin der Académie der Ecole Normale Alfred Cortot bei Prof. David Lively und der Bacewicz International Summer Academy in der Klasse von Michel Béroff. Diese Teilnahme wurde durch die Unterstützung des Rumänischen Instituts Warschau ermöglicht.

Claras Herzensangelegenheit ist es, die Begeisterung für klassische Musik bei Kindern zu wecken. Sie unterrichtet Klavier seit 2021 an der Deutsch-Französischen Musikschule in Berlin und leitet dort eine Klasse mit 25 Schülern.



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Programm und Konzept der ersten Runde

Titel: Beyond Tradition - Sonata Form Exploration in the early 20th Century Europe

Werke:

M. Ravel - Sonatine

D. Lipatti - Sonata in d minor - 2nd Movement

S. Prokofiev - Sonata op. 1 in f minor

cca 23 minutes

Konzept:

A Journey Through Eastern and Western Harmonies with Lipatti - Sonata in d minor, 2nd Movement, Ravel's Sonatine and Prokofiev's Sonata No. 1

This short collection of piano pieces offers a compelling exploration of the sonata form from three pianists and composers from different corners of Europe during one of the most dramatic periods in history.

Maurice Ravel's Sonatine opens our exploration with a delicate fusion of tradition and modernity. Crafted between 1903 and 1905, Ravel's meticulous approach to harmony and structure breathes new life into the classical sonata. The three movements—Modéré, Mouvement de Menuet, and Animé—reveal Ravel's mastery in blending traditional form with a harmonically rich language, creating a piece that resonates with both elegance and innovation.

Romanian pianist Dinu Lipatti's 2nd Movement of the Piano Sonata in D minor provides a window into the expressive depth of mid-20th-century composition. Lipatti's work stands out for its poignant lyricism and emotive nuance. While the pianist takes less liberty when it comes to form, the movement serves as a testament to his ability to infuse the traditional structure with a deeply personal and evocative touch. The fine harmonies and unexpected changes mark a subtle departure from the conventional norms.

Breaking away from the traditional multi-movement structure, Prokofiev's sonata is a testament to the radical transformations occurring in the early 20th century. While we undoubtedly hear romantic echoes and almost Scriabin-like harmonies, Prokofiev's innovative spirit and the characteristic sharp and occasionally dramatic mood that characterizes his music are already present through his exploration of dissonances and rhythmic complexities in this early work composed between 1906 and 1909.

Common Ground: A Unifying Spirit

Though diverse in origin and style, these compositions share a common ground in their departure from the traditional sonata norms. As we navigate from East to Western Europe, the works of Ravel, Lipatti, and Prokofiev become waypoints in the evolution of the sonata form. Through innovative harmonies, emotive nuances, and structural daring, these pieces collectively represent the dynamic spirit of a tumultuous era—one that witnessed the convergence of tradition and groundbreaking innovation in the pursuit of musical expression.



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Programm und Konzept der finalen Runde

Titel: Fantasy Alchemy across Time - Bach-Liszt and Schumann

Werke:

Bach-Liszt Fantasia und Fuge in g-moll

R. Schumann - Fantasia Op. 17

cca 45 minutes.

Konzept:

The Bach-Liszt Fantasia and Fugue in G minor and Schumann's Fantasia Op. 17 in C major are contrasting yet complementary pieces, illustrating the evolution of musical styles and the interplay between Baroque, Classical, and Romantic influences. Both works share a profound exploration of the fantasy form and employ the Orgelpunkt, creating a cohesive musical experience. Composed in close proximity, they reflect a collective contemplation on the musical traditions of past centuries.

The Bach-Liszt Fantasia serves as a bridge between eras, showcasing Liszt's reverence for Bach's Baroque brilliance. Liszt's transformative touch, adapting the organ composition, created a work that stands on its own while preserving the essence of Bach's mastery.

In contrast, Schumann's Fantasia, from the mid-19th century, pays homage to the past with a subtle quote of Beethoven's 'An die ferne Geliebte' in the coda of the first movement. This cross-temporal dialogue within the fantasy form illustrates the composers' shared pursuit of innovation while honoring musical heritage. Schumann's exploration of contrasting moods resonates with Liszt's approach to the Bach original, linking the compositions through Romantic individualism and introspection.

Both works utilize the Orgelpunkt on G, serving as a unifying element that contributes to their overall architecture. Liszt's interpretation incorporates the powerful resonance of the G pedal, adding depth and continuity. Similarly, in Schumann's Fantasia Op. 17, the Orgelpunkt at the outset establishes a foundational tone, creating a sense of gravity and anticipation.

Conclusion:

In programming this recital, I embark on a musical journey that bridges the Baroque and Romantic styles. The shared elements of the fantasia form, the Orgelpunkt beginning, and the interplay between Baroque and Romantic influences create a cohesive and immersive experience for performer and listener. This juxtaposition invites us to appreciate the continuity and transformation of musical language, reminding us that, in the hands of visionary composers, the threads of tradition can be rewoven into a rich tapestry of musical innovation and emotional resonance.