

A portrait of a woman with long, wavy blonde hair, wearing a dark blue blazer over a white collared shirt. She is looking directly at the camera with a slight smile. The background is a soft, out-of-focus purple and pink gradient.

**TAMTA
MAGRADZE**

The Art of Transformation
Franz Liszt

THE ART OF TRANSFORMATION

TAMTA MAGRADZE · PIANO

TOTAL TIME 68'31

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| | FRANZ LISZT | |
| 01 | Sarabande und Chaconne über Themen aus Almira, S. 181 | [12'34] |
| | FRANZ LISZT | |
| 02 | Variationen über Weinen, Klagen, Sorgen, Zagen, S. 180 | [16'59] |
| | FRANZ SCHUBERT / FRANZ LISZT | |
| 03 | Litanei auf das Fest Aller Seelen, S. 562 No. 1 | [03'40] |
| | FRANZ SCHUBERT / FRANZ LISZT | |
| 04 | Mädchens Klage, S. 563 No. 2 | [04'50] |
| | FRANZ SCHUBERT / FRANZ LISZT | |
| 05 | Die Forelle, S. 563 No. 6 (First Version) | [03'41] |
| | FRANZ SCHUBERT / FRANZ LISZT | |
| 06 | Soirée de Vienne No. 6, S. 427 (First Version) | [06'42] |
| | FRANZ LISZT | |
| 07 | Großes Konzertsolo, S. 176 | [20'05] |

ABOUT THE ALBUM

THE ART OF TRANSFORMATION

This album began with a simple question: how can music change while remaining itself?

At the centre of this question is Franz Liszt. I have always been fascinated by his approach to the music of other composers. His transcriptions are far more than arrangements - he preserves the spirit of the original work while allowing it to live again through the piano in a completely new form.

Throughout this recording, music moves from one world into another: a Baroque theme unfolds into something dramatic and virtuosic, a song turns into a piano piece, and a short musical idea becomes a whole story.

The album opens with Liszt's **Sarabande and Chaconne** on themes from Handel's Almira. I chose this work for its grand, ceremonial character. Handel's music remains clearly recognisable, but Liszt gives it greater scale and intensity through richer colours, stronger contrasts and a more orchestral use of the piano.

In **Weinen, Klagen, Sorgen, Zagen**, transformation becomes more personal. Written as a set of variations on a theme from Bach's Cantata BWV 12 - and closely related to the Crucifixus from the Mass in B minor - the work passes through pain and tension before finding release in the concluding chorale.

The Schubert song transcriptions - **Litanei, Mädchens Klage** and **Die Forelle** - reveal a more intimate side of Liszt. Here, the piano has to become many things at once: the singer, the accompaniment and the storyteller. Even without words, the poetry remains alive through phrasing and atmosphere.

In **Soirée de Vienne No. 6**, Liszt takes Schubert's waltzes and expands them into a sophisticated concert piece, combining Viennese charm with pianistic brilliance.

Liszt's own **Großes Konzertsolo** presents transformation from another perspective. Composed in the early 1850s and later reworked as the Concerto pathétique for two pianos, it stands at the heart of this idea. It is one of Liszt's most demanding works, both technically and musically. The entire work grows from a few fundamental motifs that are continuously transformed through lyrical, dramatic and virtuosic passages.

What connects all these works is the idea that transformation does not erase the original - it gives it another life.

PERSONAL CONNECTION

Liszt's music has accompanied me for many years, and I have always felt drawn to his transcriptions. I admire the way he respects the original source while allowing himself the freedom to create something new.

For me, transformation is not only a musical process, but also a personal one. A piece changes through time, through the instrument and through the artist performing it. The score remains the same, but every performer brings something unique to it.

- Tamta Magradze





Photo: Alexandra Muench

ABOUT THE ARTIST

TAMTA MAGRADZE

Tamta Magradze is a Georgian pianist whose concert career has taken her to more than 40 cities across Europe and the United States. She has appeared at festivals including the Lucerne Festival, the Leoš Janáček International Music Festival and the Delft Chamber Music Festival, and has performed in concert halls such as the Grand Hall of the Gewandhaus in Leipzig, the Béla Bartók National Concert Hall at Müpa Budapest, the Grand Hall of the Liszt Academy in Budapest, TivoliVredenburg in Utrecht and Musikhuset Aarhus.

As a soloist, she has performed with the Hungarian National Philharmonic, Würzburg Philharmonic, Jena Philharmonic, Thüringen Philharmonie, Győr Philharmonic, Georgian Symphony Orchestra and Georgian Sinfonietta.

Magradze has received prizes at more than ten international piano competitions. In 2024, she won First Prize and the Antonio Bacchelli Special Prize at the Livorno International Piano Competition and received the Jury Discretionary Prize at the New Orleans International Piano Competition. Her other distinctions include the Audience Award at Liszt Utrecht and a Special Prize at the Franz Liszt International Piano Competition in Budapest, where she was a finalist.

Born in Tbilisi, she began playing the piano at the age of five. She studied at the Paliashvili Central Music School and the Tbilisi State Conservatoire before continuing her studies with Prof. Gerlinde Otto at the University of Music FRANZ LISZT Weimar, where she completed both her Master's degree and Konzertexamen. Her studies and artistic development have been supported by scholarships from the DAAD, the Carl Bechstein Stiftung, Fondation Clavarte and the Theodor-Rogler-Stiftung.

The Art of Transformation, devoted entirely to the music of Franz Liszt, is her debut album.

RECORDING CREDITS

PRODUCTION

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MIXING AND MASTERING

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PIANO

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Alexandra Muench

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Tamta Magradze

LABEL

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