

Press Reviews – Claudia Corona

Piano News / Ernst Hoffman

6/09 November/December Magazine, Germany

"Naxos has released a fascinating journey through the Mexican pianist Claudia Corona under the title Música Latinoamericana (Latin American Music) [...] Tasty and with a muddled rhythm sound, [...] Corona charms Two Motions with great vigor... Sublime and mysterious is the start of Carlos Chavez' Sonata Nr. 2. Corona takes the time to enjoy the long introduction before the start of the stormy and alive Allegro. In contrast, Étude Op 31 gives the impression of a daydream, and in Villa-Lobos' amusing small Characteristic Fable O gato e o rato (The cat and mouse), Corona highlights splendidly the outstanding chasings... "

SR2 Kulturradio / Wolfgang Korb

CD-News 31.10.2009, Germany

"Virtuously played and captivating..."

Badische Zeitung / Georg Rudiger

28.11.2009, Germany

Whole, Ondulando, piece from the Brazilian composer Villa-Lobos, sounded like a one-piece cast-iron.

Badische Zeitung / Ilona Hüge

July 10, 2008, Germany

Musical fireworks/ Pianist Claudia Corona shows in Kumedi her mastery and openness to the world. [...]

With fireworks of musical impressions Claudia Corona began with the Suite Spain by Isaac Albeniz and ended equally brilliant with Three Pieces by Argentine composer Alberto Ginastera. In the middle there was a trip around the world from Europe to the United States with a Sonatine by Maurice Ravel, music of the Russian composers Sergei Rachmaninoff and Anatol Liadov, again France with Erik Satie and American music with Preludes for Piano by George Gershwin. With her varied way of playing, she made the pieces concise, interesting and lively. Above all this was heard in the 11 different pieces which the French composer Francis Poulenc created with changing musical moods. With the pianist Claudia Corona this composition became a real alternative exchange of emotions, from joy or pretentious nobility, on calm wisdom, biting sarcasm, subtle irony, wild fantasies and a corresponding strong final. [...]

Badische Zeitung / Roswitha Frey

April 8th, 2008, Germany

With charm, skill and temperament / Claudia Corona in Wyhlen

The land of the Mayans has something more to offer than the great testimonies of high civilizations, their fascinating classical piano music. This is shown in the recital given by the young Mexican pianist Claudia Corona, who presented exclusively composers of her homeland, in the concert series of the Institut für bildnerisches Denken (Institut for visual thought) Grenzach-Wyhlen, Germany.

A mere Mexican recital - here, for the music fans, a new experience engaging and broadening horizons. A pianist born in Mexico City, and based in Freiburg, her interest in music of her compatriots is felt from her very heart, which she transmits to her listeners with her great charm, ability and temperament via the special music language of these works. The audience was also very grateful to Claudia Corona for her feedback, they could find out more about these composers of the nineteenth and twentieth centuries and their way between the Mexican tradition, their personal identities and European influences. Works of Ricardo Castro, the first Mexican pianist with an international career, make us think of Chopin and Liszt. His Barcarola sounded wonderfully lyrical, played softly dreamy, almost impressionistic, and Castro's Suite Op 18, is the perfect food for virtuosi: full of strength, with rolling and brilliant passages of remarkable dexterity, Claudia Corona dominated the dances on the keyboard with her captivating way of playing and a real digital mastery. With beautiful swiftness, soft touch and sweet colors, the pianist played three works by Manuel Maria Ponce, who joined a romantic-nationalist style with impressionistic harmonies. This was also heard in his Balada Mexicana, one of the most famous concert works, which is based on two songs. José Rolón also had a major influence on Mexican music, he received important boosts from Nadia Boulanger and Paul Dukas in Paris to develop his own style. With a great sense of rhythm, almost percussive touch, full of vigor and fervor, the guest pianist played Tres Danzas Indígenas (Three Native Dances.)

A wide range of colors and full of atmosphere was shown in her interpretation of various short works by Mario Ruiz Armengol, "Mr. Harmony", who was inspired by Mexican folk songs and American contemporary music. Thus his Fantasirosa, a Cuban dance, sounded almost jazz-like with elegance and elasticity. Armengol was a family friend of the Corona family, and similarly Claudia Corona has a friendly relationship with the composer Samuel Zyman, current professor at the Julliard School in New York. From him, Corona played the very driving, dynamic and rhythmic piece Two Motions in One Movement.

Badische Zeitung / Hildegard Karig

July 31st, 2007, Germany

Self and universal / piano recital with Claudia Corona in "Kumedi", Riegel.

Riegel meets Mexico in a very special topic [...] taken to the highest level and most rewarding. [...] Her program was devoted to post-Romantic and contemporary piano music from her homeland. [...] Her goal was to convey awareness for this important sector in the development of Mexican classical music. [...] "Separate self from universal": This could also be said as a feature of the pianist after the concert. The sovereign domain of the most difficult piano technique is one thing; to use it convincingly and eloquently for a personal musical expression is a feature perceived in Claudia Corona. For music lovers of piano works this concert meant meeting with piano literature out of the ordinary. For each of the happily, many listeners [...] tonight was an extraordinary experience through the intense presence and authenticity of the pianist.

Saarbrücker Zeitung / Jutta Stamm

July 11th, 2007, Germany

Virtuoso piano sounds / Hülzweiler

[Claudia Corona] [...] conveyed excellently the connection between virtuosity, distinctive tonal language, and the great romantic gesture that characterizes late Sergei Rachmaninoff. With great seriousness and surprising maturity, the young pianist dominated this very demanding work. Sweeping interpretation, brilliant skill [...] She builds the second theme softly, fluidly and with more intimacy, an emotional act that the orchestra supports on long passages. [...] The climax is in the second movement cadenza: short, brilliant and dreamy, clear and transparent in tone. She plays the third movement with great virtuosity, which after an exciting escalate she ends in a waterfall of pianistic fireworks. Corona thanks the applause with the Prelude in c sharp minor, which Rachmaninoff offered at his entrance to the United States, and a meditative Barcarola from the Mexican pianist Ricardo Castro.

EL NORTE / Alejandro Fernández

March 2007, Monterrey, México

Her poise on the piano is convincing / Claudia Corona shines with her interpretation of the Mexican composer Samuel Zyman with Nuevo Leon University Orchestra.

The superb performance of the pianist Claudia Corona in Samuel Zyman's Piano Concerto was the most significant moment of the evening. [...] Zyman's Concerto gave the soloist ample opportunity to shine, because it is a brave piece that requires a lot of physical endurance, technical deployment and aplomb. The piece is remarkable for its harmonic combinations, as well as a dizzying pace and unwavering fast movements. [...] I think that the Mexican composer, graduate and professor at Juilliard in New York, not only has "something", but much to say with his peculiar style, he has the great quality of making the audience feel excitement with his music. In addition, the author manages to show that he has enormous creativity and mastery of orchestral resources. Corona, who has specialized in the repertoire of Mexican musicians, showed the undoubted qualities of a safe technique, capable to demolish all the complexities of a work as challenging as Zyman's. Her enthusiasm for this music and the consistent delivery were well appreciated by the public. The repeated applause forced the artist to offer not one but two encores. First, Dance for Piano by Zyman, and then, in a more traditional tone, Barcarola, by Ricardo Castro. At the end of concert, Claudia was besieged in the lobby of the theater for many fans who required her autograph.

El Porvenir.com / Silvino Jaramillo

Tuesday, March 6, 2007 Cultural, Monterrey, Mexico

[...] It was a well structured program, with works of different aesthetics and the premiere of Zyman's Piano Concerto. [...] Claudia Corona showed that she is a first-level pianist, with an admirable technique that smilingly dominated Zyman's traps in a demanding concerto from beginning to end, full of rhythmical pebbles with which anyone may trip over; not the case for Claudia Corona who showed to have stood on familiar ground, as she left the impression that this concert is "well done", a piece she projects to public with a very special joy. Despite the fatigue that Zyman's concerto performance brings, Claudia still gave two encores, one of them as demanding as the concerto itself. And the audience gave her a well-deserved recognition with a cheerful standing ovation. The orchestra became a faithful companion, thanks to the hand of Raul, who took care of every detail for a complete job. [...]

Radio Educación

June 16, 2006, Mexico

Foro Internacional de Música Nueva Manuel Enriquez, 2006.

These are Samuel Zyman's words at the end the Latin American premiere of his Triple Concerto, "I want to give special recognition to Claudia Corona, because she was not only directly involved from the very beginning in the design and commissioning of the work, but I believe that she was also the main force in securing the scheduling and performance of the piece [.....] I will be permanently grateful to Claudia Corona for that."

Saarbrücker Zeitung

08.10.2005, Germany

40th Anniversary Concert: Saarlouis Kreis-Symphonie Orchester [...]

The star of the evening was undoubtedly the world-class Mexican pianist living in Germany, Claudia Corona. From the first moment of her arrival on stage, this fine young artist, full of radiant energy, captivated her audience. Her playing of the S. Rachmaninoff's Second Concerto showed a fascinating symbiosis between the excellent pianist and an attentive and appropriate accompanying orchestra, sometimes opulent, sometimes subtle. After two encores of most virtuosity offered by the soloist, the enthusiastic applause of the audience up to a standing ovation! [...]

INBA, Boletín Num 573

June 8, 2004, Mexico

With soloists Abraham Alvarado Vargas and Claudia Corona the public cheered the Queretaro State Philharmonic Orchestra at Palacio de Bellas Artes. [...] The interpretation which undoubtedly provoked a standing ovation in the audience was Maurice Ravel's Concerto for Left Hand performed by Claudia Corona. For Claudia, who plays this concert since she was 14 years old, one does not notice it is only one hand playing, because its melody and arpeggio makes the pianist travel all through the piano. "The difficulty of the work requires the interpreter to invariably assess the ability of a single hand, as Ravel did, who was able to recognize the possibilities of movement and dexterity on the instrument, of which many call weak hand, because sometimes, even musically, it is the least used. "

UNOMASUNO

December 12, 2000, Mexico

Claudia Corona and Pascal Rogé with OFUNAM: splendid!

Without a doubt, the most attractive program in the current season of the UNAM Philharmonic Orchestra, was this one [...] held 2 and 3 December, under the conduction of Ronald Zollman, Artistic Director. Attractive not only for the works shown, but for the excellent soloists announced [...] the internationally renowned French pianist Pascal Rogé (an authority precisely in Poulenc), and the beautiful and talented Mexican pianist Claudia Corona Castillo who, recital after recital, is emerging as one of the greatest performers that Mexico will offer to the world in a very near future. [...] Perfect interpretation of this talented artist (supported all the time by Rogé) [...]....