

DOMENICA

**11.06.17**

Aula Magna

ORE

**14:00**

Entrata  
libera

 **conservatorio**  
scuola universitaria di musica

# Recital Kaori Shioda violoncello

CLASSE DI VIOLONCELLO  
DI JOHANNES GORITZKI

PER IL  
CONSEGUIMENTO DEL  
MASTER OF ARTS IN  
MUSIC PERFORMANCE



## **Kaori Shioda**

Second-prize winner of the Yokohama International Music Competition 2013, Japanese cellist, Kaori Shioda started her cello studies at age nine. She earned a Bachelor of Music degree from Toho Gakuen School of Music with Hideki Kitamoto. She with Johannes Goritzki attending the Masters of Arts in Music Performance at the Conservatorio della Svizzera italiana. Kaori was a fellow of the Seiji Ozawa Music Academy Opera Puroject 2014. She has also performed Saito Kinen Festival Matsumoto. She has studied with the Leipzig Quartet at the 14th TAMA Music Forum Chamber Music Seminar. She has spent her summers at the Kusatsu International Summer Music Festival and Academy and Montecito International Music Festival. Masterclass with Tamas Varga and Ko Iwasaki. Kaori as part of the Mari String Quartet was chosen as Emerging Artists for the Mimir Chamber Music Festival 2014.

**T. Mayuzumi**  
1929 - 1997

**Bunraku (1960)**  
per violoncello solo

**J. Brahms**  
1833 - 1897

**Sonata n°2 in Fa Maggiore op. 99**  
per violoncello e pianoforte

*I. Allegro vivace*

*II. Adagio affettuoso*

*III. Allegro passionato*

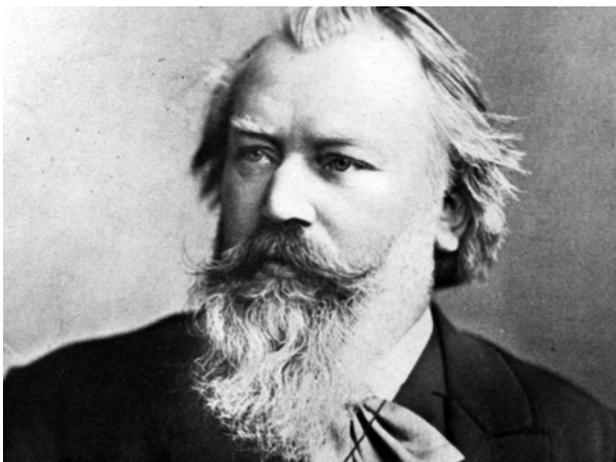
*IV. Allegro molto*

**Leonardo Bartelloni** pianoforte

## J. Brahms (1833-1897)

### Cello sonata n.2 F major Op.99

Johannes Brahms was a German composer and pianist of the Romantic period. Born in Hamburg, he spent much of his professional life in Vienna. Brahms venerated Beethoven; in the composer's home, a marble bust of Beethoven looked down on the spot where he composed, and some passages in his works are reminiscent of Beethoven's style.



The Cello Sonata No. 2 in F major, Op. 99, It was more than twenty years after completing his Sonata No.1. It was first published in 1887. It was written along with the Second Violin Sonata and Third Piano Trio– during a most productive summer near Lake Thun in Switzerland in 1886, the F major Sonata was composed for Robert Hausmann, who was renowned for his large and virile tone. It was written for, dedicated to and first performed by Robert Hausmann, who had popularised the First Sonata, and who would the following year be given the honour of premiering the Double Concert in A minor with Joseph Joachim. The first movement, Allegro vivace, is extraordinarily bold, the two instruments pitted against each other. It sends the cello leaping around the staff over the piano tremolo. The slow movement, Adagio affetuoso, ventures with the cello providing a mere pizzicato accompaniment as the piano introduces the noble first theme. In the near-but-unrelated key of F sharp major, may derive from a discarded movement originally written for the E minor Sonata. Again the piano takes the lead at the beginning of the scherzo. The Allegro passionato is a wonderfully powerful and dark scherzo; a friend of Brahms's wrote to him (rather irreverently) that she could detect him here 'humming and snorting continually.' The last movement, Allegro molto, is almost startling in its lightness of touch, unexpected within this massive framework. The first section, soft, gentle, and songlike, punctuates episodes that are in turn march-like, ardent, and stern. The principal melody's final return, however, is sunny, and the cellist may optionally revive it with pizzicato rather than bowed notes. Steven Isserlis said "If the First Sonata shows Brahms the young man presenting his credentials as a scholar and a mature gentleman, the Cello Sonata No 2 in F major Op 99 is the work of an older man composing music with all the passion and sweep of youth". When I was young I prefer to listen Brahms cello sonata E minor than this sonata, but now I really love the passion and deeply attached of this sonata.

## Toshiro Mayuzumi (1929-1997)

Bunraku, for Violoncello Solo (1960)

The Japanese composer Toshiro Mayuzumi (1929-1997) born in Yokohama, went to study in Paris after graduating from Tokyo National University of Fine Arts and Music in Japan. After returning to Japan from Europe, he put his efforts into composing modern music. One day however, he heard the sound of a bell from temple and moved by its beauty. This made him aware of the beauty of traditional Japanese sounds and led to his output Japanese and Oriental inspired pieces.



*Bunraku* is one of Japanese representative traditional performing arts, designated a World Intangible Heritage by UNESCO in 2003. When *Bunraku* emerged in Japan around four centuries ago, it was known as *ningyō jōruri*, *ningyō* meaning puppets and *jōruri* referring to a distinctive chanting style. *Jōruri*, literally meaning “beautiful jewel,” developed in the mid-fifteenth century, shamisen accompaniment was added in the second half of the sixteenth century, and these two were eventually combined with large puppets operated by puppeteers. So it is a collaborative performing arts which synchronizes recitation by narrator (*Tayu*), Music by *Shamisen* and puppet show. There are three puppeteers for each puppet. The puppets range from 1 to 1.5 meters in height with the *omozukai* (principal operator) controlling the head and right hand, while two assistants control the left hand and legs respectively. Following the *omozukai*'s lead, the three puppeteers synchronize their breathing and movements. On the stage, only the face of the *omozukai* is visible, as the assistants wear black hoods. The narrator performs not only the telling of the tale, but also setting the scenes, providing story background, and speaking the characters words by alone. This is more than just creating of several voices for the different puppet men and women, young and old. For this he gives voice to the full spectrum of human emotion. *Shamisen* is a three-stringed Traditional Japanese musical instrument. Its construction follows a model similar to that of the guitar. It is played with a plectrum called a *Bachi*. The narrator and the *Shamisen* player are in perfect unison. Their remarkable synchronization is vital to the art, and involves sophisticated techniques of breath control.



The piece *BUNRAKU* uses the cello to depict the sounds of *shamisen* and the narrators voice. To depict the *shamisen*, the cello plays pizzicato and also by intentionally snapping the string on the fingerboard to make a sound which imitates a certain sound of *shamisen* playing. To depict the narrators voice, the cello plays arco. This piece is full of

the beauty of playing Japanese inspired sounds using the Japanese scale with the cello, a Western instrument. When I hear this piece it reminds me of the concentrated atmosphere and unique timing characteristic of traditional Japanese theatre.