

# Beethoven Schumann

Sonata Op. 111

Kinderszenen Op. 15

Kreisleriana Op. 16

## Sonata Op. 111

- 1 Maestoso 09:21  
2 Arietta 18:18

## Kinderszenen Op. 15

- 3 - 1. Von fremden Ländern  
und Menschen 01:43  
4 - 2. Kuriose Geschichte 00:50  
5 - 3. Hasche-Mann 00:29  
6 - 4. Bittendes Kind 00:55  
7 - 5. Glückes genug 00:39  
8 - 6. Wichtige Begebenheit 00:49  
9 - 7. Träumerei 02:13  
10 - 8. Am Kamin 00:51  
11 - 9. Ritter vom Steckenpferd 00:38  
12 - 10. Fast zu ernst 01:55  
13 - 11. Fürchtenmachen 01:31  
14 - 12. Kind im Einschlummern 01:57  
15 - 13. Der Dichter spricht 02:33

## Kreisleriana Op. 16

- 16 - 1. Äusserst bewegt 01:54  
17 - 2. Sehr innig und nicht zu  
rasch 08:55  
18 - 3. Sehr aufgeregert 03:52  
19 - 4. Sehr langsam 04:04  
20 - 5. Sehr lebhaft 03:24  
21 - 6. Sehr langsam 04:37  
22 - 7. Sehr rasch 02:21  
23 - 8. Schnell und spielend 03:11

TOTAL TIME: 77.12

Recording in the Studio Ernest Ansermet, Geneva, Switzerland, 18-20 December 2018 | Piano: Steinway D - 550629  
Piano Technician: Alain Jaccoud | Sound engineer and music producer: Elsa Desjardins | Photo: Pierre-Yves Dhinaut  
Production manager: Rosella Clementi | Publishing supervisor: Romano Di Bari

Cover Artwork: Simone Malatesta



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AKIKO SHIROGANE *piano*

**BEETHOVEN Sonata Op. 111**

**SCHUMANN Kinderszenen Op. 15 - Kreisleriana Op. 16**

In response to German musicologist Rellstab's fierce comments about Kinderszenen, Schumann objected: "He believes I put before me a bawling child and am inspired to compose while it is the opposite." Indeed, this composition disregards appearances of reality in order to reach the very heart of its object, transfigured in the sound and the "Poetry". The author had written about it to his wife Clara who had recognized herself in the portrait: "However, the romantic character is not to be found in the figures and forms, [but in an abstract idea of poetry]. This is what I have tried to demonstrate to you with the Kinderszenen." This character is a state of grace which ignores itself stemming from the Garden of Eden in all innocence as the "kiss which the child poet puts in its artless song" (Schlegel 1789). atmospheres, framed by a complex and particularly demanding writing for performers. Whatever Cortot says of the extra-musical content of Kreisleriana, there is no separation between meaning and sound in the network established between the fictitious intermediary of the mad protagonist of Hoffmann's tales, Clara, and the bipolar fury of the composer's inner conflicts: "You, Clara, and your mind have complete dominance over them(...) Strange music, mad music, even solemn(...) In certain parts there really is a wild love, and your life as well as mine and many of your looks." The two movements of opus 111 symbolize the conflict between the tragedy of existence in this valley of tears and eternity linked by an "Arietta". Written sub specie mortis (a perception of death and the afterlife), it is a resigned man's prelude to silence, which Saturn (the accursed celestial body representing misfortune and genius) has elevated to the rank of an alter Deus endowed with the same creative power as that of nature. A genuine alchemy constantly transforms the harmony like the elements at the beginning of the Universe, the One and the Many, the Same and the Other tangle up in the harmony reproducing the creator's work in the orchestration of the universe. Beethoven, the form and the universe are to be considered as a whole.

**BRENNO BOCCADORO**

*Translation: Dimitri Visotzky*



**AKIKO SHIROGANE**

Born in Tokyo, Prize-winner of the All Japan Music Competition, Akiko Shirogane studied with Etsuko Tazaki and Minoru Nojima at Tokyo University of Music as a recipient of special scholarship for honor student and at Indiana University in the United States as winner of the TUM scholarship for studies abroad. Later, she studied with Dominique Weber at the Conservatoire de Musique of Geneva (currently "Geneva Haute Ecole de Musique") in Switzerland where she was awarded the Premier Prix de Virtuosit . In addition, she studied with many distinguished musicians such as Leon Fleisher, Dmitri Bashkurov, Julian Martin, Bob McDonald, Marc Durand and Blanca Uribe. Winner of the Special Jury Prize of Tokyo International Association of Artists, and supported by the foundation La Genevoise, she has appeared at international festivals in Europe, the United States, and Japan including the Verbier Music Festival, Classic Yokohama, Gijon International Piano Festival and Valencia International Piano Academy, Schubertiade by the Television Swiss Romand which broadcasted her solo recitals and her chamber music. Since 2004, she holds a professorship at the Conservatoire de Musique of Geneva and as adjunct faculty at the Gijon International Piano Festival and the Valencia International Piano Academy.

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Flipper srl Music Publishing | Circonvallazione Clodia 15 | 00195 Roma

Phone +39063722138 +39063722209 | Fax +390637516970 | Email info@auliclassics.com | www.auliclassics.com

