



Norie Takahashi, piano

International Beethoven Competition for Piano in Bonn 2005

“In the spirit of Liszt’s rhapsodies – Standing ovation for Norie Takahashi

The Beethoven Competition has already thrown up a promising candidate for the Audience Prize, with Norie Takahashi receiving a standing ovation for her performance on the third evening of the qualification round. The 27-year-old Japanese pianist thrilled the audience especially with a magnificent account of Beethoven’s Sonata op. 111, which she played with fabulous intensity of expression and an unerring sense of form. She presented the stirring maestoso introduction as a huge and complex figure, followed by a razor-sharp interpretation of the subsequent “allegro con brio” storm. Takahashi left us in no doubt as to her classical approach. [...]

– General-Anzeiger, December 9, 2005

“Now for the Romantics

After her performance, there were standing ovations in the Large Hall of Deutsche Telekom’s Headquarters in Bonn; and Norie Takahashi’s splendid interpretation of Beethoven’s C minor sonata op. 111 not only entranced the audience but also the Jury for the Beethoven Competition. At any rate, she is one of the 12 fortunate entrants, out of 29 altogether, to go through to the second round. [...]

– General-Anzeiger, December 10/11, 2005

“Piano Concerto No. 5 times 3

A symbolic image: a little girl gave Norie Takahashi a rose before her semi-final appearance in the assembly hall (Aula) of the Bonn University – and without knowing it, honored one of the three finalists in the Beethoven Competition sponsored by Deutsche Telekom. The 27-year-old pianist gave another entrancing performance to play her way into the final. [...]

Once again, Norie Takahashi captivated her listeners with wonderfully balanced, cultivated playing and an unerring instinct for nuances and tone color, as she showed in “Lines and Shadows” and “Fluctuation” from York Höller’s “Monograms.” [...]



She then gave a witty and virtuoso account of Beethoven's F sharp major Sonata, which is often seen as a musical love letter to Therese Brunswick. She displayed vital and impulsive playing in Bartok's "Dance Suite," whose agitated, contrasting and sometimes jagged sound world she evoked with liveliness and power. In Beethoven's "Gassenhauer Trio," the pianist carried her audience along with an upright sense of form and organic structure. Her modulated minor chords in the adagio were irresistible, always carrying a hint of mystery. She drew applause even from the cellist Mischa Maisky, who accompanied her in this piece together with the clarinetist Anton Dressler. [...]"

– General-Anzeiger, December 15, 2005

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