**Hazuki – Satoko Fujii**

1816, in the scary ' year without summer ', Mary Shelley created amid famine and typhoid ' Frankenstein '. Hazuki (Libra Records 201-063) is a creation of Covid-19 summer 2020. SATOKO FUJII filled Time without concerts with a shutdown-related solo recording, at home in her apartment shared with Natsuki Tamura. In circumstances that were at the same time advantageous and disadvantageous, but always unusual. On the one hand, she played on her own piano and without stress in familiar surroundings, on the other hand, the usual kick on the road was missing. Because of the neighbors, the door has to be closed, and August [Hazuki] was so hot in Kobe with over 30° C that she had to cool with ice packs. Nevertheless, music as an invisible response (' Invisible ') to the invisible pandemon, although ' Quarantine ', but still competing with notes clusters in competition with corona clusters (' Hoping '). Fujii unfolds the Magic of her 360° pianistry, with harping louds from the inner piano, woody clacking and stirring. To a questionable motive of the shaded left hand, the right hand searches and hates for clarity, to longing for full uplift and thundering clash. Romantic Arpeggio explores the full width of the scales, with tripple steps and fistlifts, jumping and stepping up to the bass register, digging and determined. Fujii deliberately squeezes full handwidth of clay grapes, with sustain and string fine accents. Dark minor opposes light lyrical motives, a sanginess in itself, blooming and fluctuating rhapsody. Mind-moving fingers run semi-determined to the right, to the left, a centipede grows wide as a thunderworm, but which self-doubt is melancholy correct. Grades gnome 3, 4 steps forward, but hop back again and again, fooled by mazelessness. At ' 24°' finally a little more calm, the course of things, seasoned with some fingertips Zen, doesn't taste so bitter anymore. [BA 109 rbd]