

New-Name-Concert with Julian Trevelyan

## Sounds like from a geyser

By Christoph  
Schulte im Walde

**MÜNSTER** At the age of 25 or 26, a pianist could certainly allow himself to get all hot-headed on the keys. Along the lines of "Sturm und Drang" or "Oops, here I come!" However, Julian Trevelyan clearly does not need this attitude, even though Sergei Prokofiev's 6th Sonata and Robert Schumann's C major Fantasia were two pieces on the programme that are just right for a parade ride. No, Trevelyan, the pianist born in England in 1998, did not present himself as a young daredevil at Thursday's Schoneberg concert in the packed Erbdrostenhof, but as an outstanding and always well-considered musician.



Julian Trevelyan proved to be an outstanding and always well-considered musician at the Erbdrostenhof  
Picture: Christoph Schulte im Walde

Prokofiev wrote his sonata in 1940, a bold piece of music with incredible, restless movement and bursting with power. It is perhaps even a little angry in places. Trevelyan approaches it without even beginning to lapse into machine-like behaviour. He makes the whole thing look like a controlled outburst. With his fingers always close to the keys of the Bösendorfer grand piano, he ignites a veritable firework display - but without resorting to cheap showmanship. That is great art.

And the multi-talented musician (Trevelyan also plays the violin, has a degree in geology and is currently studying conducting!) conveys the same impression in Schumann's Fantasy op. 17 - in a way similar to Prokofiev, only 100 years older.

Here, too, the notes froth like a geyser whose wild eruptions are repeatedly interrupted by moments of intimacy, calm and tranquillity. Typical Schumann, typical "sky-high" and "saddened to death". It is precisely this oscillation, this rollercoaster of emotions that Trevelyan captures exactly. And again without any show effect.

Compared to Schumann and Prokofiev, the Rondo in A minor by Wolfgang Amadeus Mozart at the beginning of this memorable evening was more harmless in terms of the number of keys to be pressed. But here, too, the interpreter proved to be an accomplished designer in terms of dynamics and agogics. His Mozart "spoke", certainly with a small romanticising accent - which suits this rather spiritual music well.

The audience was unanimous in its praise: there was huge applause and two encores.