

Zuger Zeitung

UNTERÄGERI

Encounter with an exceptional young pianist

Lots of positive impressions at the piano recital in the Ägerihalle - with the excellent soloist Julian Trevelyan, an appropriate supporting programme and a respectable audience.

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Julian Trevelyan shortly before his performance in Unterägeri. He did without sheet music for the Liszt sonata.

The Sonata in B minor (catalogue of works 'S 178') by Franz Liszt took centre stage, accompanied by the Piano Sonata No. 6, Opus 82, by Sergei Prokofiev and the shorter Nocturne, Opus 54, No. 4, by Edward Grieg. In addition to a romanticism that was sometimes alienated to the point of atonality, the richness of sound that Julian Trevelyan was able to elicit from the noble Steinway grand piano was impressive, as was his outstanding playing technique, which was always at the service of the actual interpretation of the work.

Like most of his piano works, Liszt wrote the Sonata in B minor (not B flat minor, as erroneously stated in the programme text) for himself. It was composed in 1849-1853 after careful reflection on his own high technical ability and the overcoming of the classical sonata form. With a barely interrupted playing time of more than half an hour, enormous demands were placed on the pianist's memory as well as on the audience's inner comprehension.

The movement markings in the programme were at most an indication of the various, sometimes very abrupt changes between lyrical, simple passages and dramatic outbursts up to fortissimo. The numerous, often very rapid octave parallels must have made a strong impression on audiences at the time. Only Clara Schumann

(widow of the composer Robert Schumann) did not take a liking to the sometimes very wild rhythmic and harmonic Structures.

Not for small hands

A single listen gave the impression of a huge, self-contained rondo movement. Julian Trevelyan had all the prerequisites for this: The musical text seemed to be tailor-made for the performer. The often enormous range was no problem for either the composer or the pianist in Unterägeri, but it makes the work unplayable for many performers with smaller hands. The often horrendously fast runs with sometimes very complicated trill figures were astonishing. In short: an exemplary interpretation by a performer - himself also a composer, by the way - who, although not outwardly reminiscent of Franz Liszt, was reminiscent of him through certain gestures in his playing.

The Prokofiev Sonata played at the beginning of the concert also carried its own weight. Here, the four movements appeared clearly separated from each other; however, the key signatures were little more than intertitles. The greatly expanded tonality soon led to a wide variety of harmonic structures outside of fixed keys. The interpreter, who was not playing sight-read this time, was certainly annoyed by the music book used. The pages were very difficult to turn and, especially in the later movements, they kept spilling back. Without additional support from the page turner Viviane Gloor, he would not have been able to play and would probably have to interrupt the lecture several times.

Encounter with the artist

The pianist was rewarded with an extremely strong final round of applause after two encores - a Nocturne by Frédéric Chopin and an unspecified piece that stylistically echoed Franz Liszt's sonata. A large part of the audience stayed for the subsequent round of talks. Moderated by the main organiser Sabina Keresztes, questions were put to the performer, who answered them in English, German and French.