

# Gloucestershire Young Musicians

**Costanza Pascuzzi** *Clarinet/Piano*

**Sebastian Taylor** *Violin*

**St Gregory's Church**

**Monday 7 July**

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## Programme

### Costanza Pascuzzi clarinet & piano

**Joseph Horowitz** - Sonatina for Clarinet and Piano

*ii. Andante*

*iii. Allegro*

**Alexander Scriabin** - Five Preludes, Op. 15

**Robert Schumann** – Fantasiestucke, Op. 12

No. 2: '*Aufschwung*' (*Soaring*)

**Franz Liszt** - Liebestraum No. 3 in A-flat major, S.541

**Sergei Rachmaninoff** - Prelude in G-sharp minor, Op. 32 No. 12

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### Sebastian Taylor *violin*

**Johannes Brahms** – Violin Sonata No. 3 in D minor, **Op. 108**

*i. Allegro*

*iii. Adagio*

**Johann Sebastian Bach** - Fugue from Sonata in G minor, BWV 1001

**Eugne Ysaÿe** - Fugato from Sonata in G minor, Op. 27, No. 1

## About the Programme

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### Johannes Brahms – Violin Sonata No. 3 in D minor, Op. 108

*i. Allegro*

*ii. Adagio*

This, the last of Brahms's three violin sonatas, is on a larger scale than the other two, not only in having four, rather than three movements, but also in the way it displays its ardent and varied emotions; the D minor key is usually reserved by Brahms for his most deeply felt and passionate moods.

The sonata opens with a fiery theme in the *Allegro*, but one quietly sung by the violin as it soars over the uneasy, syncopated piano part. Both instruments take full advantage of the lyrical *Adagio*, a long accompanied melody which in its first statement ends with sighing thirds from the violin, later to be transformed into a wild gypsy climax.

### Johann Sebastian Bach - Fugue from Sonata No. 1 in G minor, BWV 1001

The fugue from Bach's Sonata No. 1 in G minor is a renowned piece for solo violin, known for its complex polyphonic texture and demanding technical challenges. The *Fugue* is the second movement of the sonata and showcases Bach's mastery of counterpoint and his ability to create multiple melodic lines that intertwine and interact.

### **Eugene Ysaÿe - Fugato from Sonata in G minor, Op. 27, No. 1**

Ysaÿe was inspired to compose violin works that represent the evolution of musical techniques and expressions of his time. He employed virtuoso bow and left hand techniques throughout showcasing violin mastery of expression and technique. In the Fugato, an innocent melody is put through its paces, sometimes hidden in the middle of triplets, and twice loudly proclaimed in sextuple-stopping – a piece to be played only for the brave!

### **Joseph Horowitz – Clarinet Sonatina**

#### *Movement ii    Movement iii*

This work was composed at the request of the foremost clarinetist of the time, Gervase de Peyer, a close friend of Horowitz, who premiered it at Wigmore Hall, London in 1981.

The Sonatina is light-hearted and follows a traditional pattern of the three-movements. The first, in classical sonata form, concentrates on the middle register of the clarinet, mainly lyrical against a rippling piano background. The second movement is an A-B-A song structure employing some of the lowest notes of the wind instrument in a long cantilena over a slow chordal accompaniment. The finale is a kind of rondo which alternates two themes in equal proportions, exploiting the upper register of the clarinet. Like most of Horowitz's more recent work, the Sonatina is melodically and rhythmically influenced by jazz and other popular music. It calls for equal virtuosity from both players.

### **Alexander Scriabin - Five Preludes, Op. 15**

*i. Andante    ii. Vivo    iii. Allegro assai    iv. Andantino    v. Andante*

Op 15 is on a very small scale. The *Andante* is an inconsequential improvisation on an unpretentious turn figure followed by the *Vivo* which interestingly was originally marked 'agitato' – a marking later replaced by a more non-committal 'vivo'. The *Allegro assai* is an expansive essay in arpeggiated chords while the *Andantino* is a peaceful miniature. The meandering rubato of the final movement closes this rather introverted set.

### **Robert Schumann – Fantasiestücke, Op. 12**

#### No. 2: "Aufschwung" (Soaring)

The work's short pieces stand alone, presenting a free sequence of nocturnes, reveries, lyrical episodes and scherzos. The pieces move between intimate lyricism and earthy humour, nervous sensibility, storytelling, and scenes of love. The pieces also illustrate the composer's state of mind at the time when he was struggling to gain the affections of Clara.

### **Franz Liszt - Liebestraum No. 3 in A-flat major, S.541**

O lieb', o lieb'' so lang du lieben kannst, so lang du lieben magst.

Die Stunde kommt, wo du an Gräbern stehst und klagst....

Love, oh love, for as long as you have the strength and the will to love.

The hour approaches where you will stand and weep by the graves....

Liszt arranged three of his own songs as a set of Liebesträume ('dreams of love') for piano. The third, originally a setting of words by his contemporary and kindred spirit, the extreme romantic and later revolutionary poet Hermann Ferdinand Freiligrath (1810-76), reveals Liszt at his most passionate.

### **Sergei Rachmaninoff - Prelude in G-sharp minor, Op. 32 No. 12**

Like Chopin, Rachmaninov wrote preludes for piano in all the major and minor keys. In this final set he developed his technique of forming a piece from tiny melodic or rhythmic fragments, often a simple dotted note. The Op. 32 set dates from 1910 and was first performed publicly by Rachmaninov himself in December 1911.

## **Artist Biographies**

In memory of **Lady June Marychurch**

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### **Sebastian Taylor** *violin*

Sebastian began learning the violin at age seven, and completed his dipABRSM in violin in summer 2022. He was a long-time student of Stroud-based violinist Anna Palm, and is the ex-leader of the Gloucestershire Youth Orchestra and String Orchestra. He has performed concertos with the String Orchestra on two occasions, most recently the Bach Double Violin Concerto alongside violinist Kenyon Chow. He enjoys giving recitals in his community, and has performed as a guest with the Stuart Singers, as well as for the Painswick Music Society at their AGM in 2023. Sebastian was delighted to win the Gloucestershire Young Musician competition this year and hopes to use the resulting opportunities to further improve his playing.

He attended Pate's Grammar School, where he enjoyed varied musical opportunities such as playing piano in the school Big Band. Sebastian is also a keen computer programmer and mathematician, and has just completed his first year studying Computer Science at Clare College, Cambridge. He plays there in the principal University Orchestra, and has also given recitals for the College Music Society. He hopes to carry both his technical and musical interests into the future.

### **Costanza Pascuzzi** *piano & clarinet*

Born in 2008, Costanza began learning the piano at the age of four and took up the clarinet at seven. Two years later, she joined the National Children's Orchestra. In the current year she won the senior piano prize at Cheltenham Ladies' College, where she is a Music Scholar and an active member of the Symphony Orchestra, Symphonic Wind Band, Jazz Band, and Clarinet Ensemble. She also won a place in the Regional final of the EPTA UK National Piano Competition.

Further recent performance highlights include solo appearances at the Cheltenham Jazz Festival, the finals of the Cheltenham Young Performer Awards 2025, and recitals at Casa Verdi (Milan) and Harrods (London). Costanza is also the past winner of the Stratford and East London Music Festival, the MusicaeLiberta Concorso SIMM, the concours La Côte Flûte, and the London Young Musician of the Year (2025). She has participated in masterclasses with Ivana Gavric, Carlo Failli and Paul Whitmarsh.

Outside of performance, Costanza is passionate about musical outreach, and co-organises concerts and music workshops in schools and care homes.