S E B A S T I A N
H U Y D T S

6 Aphorisms

FOR THE PIANO

Opus 3 (1988)

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Edicions Humus No.1US

SEBASTIAN HUYDTS (b.1966) studied piano in Amsterdam with Edith Lateiner Grosz at the Sweelinck Conservatory in Amsterdam, The Netherlands. He took postgraduate classes with Rian de Waal and participated in piano master classes with György Sebök, Stephen Bishop, and Earl Wild. Mr. Huydts has performed solo, with orchestra and in chamber music throughout Northern Europe, Spain and the Midwest and has appeared frequently on Dutch, Spanish and Chicagoland radio. He regularly performs 20th century music with various ensembles.

He studied composition with John Eaton, Shulamit Ran, Andrew Imbrie, Marta Ptaszynska, Howard Sandroff and orchestration with Cliff Colnot at the University of Chicago. He has written repertoire ranging from solo to orchestra in a style that combines 20th century innovations with the rich expressive means that were developed over centuries of Western music. Many of his works include the piano, either solo or in an ensemble. Notable events in his career include the award of a four-year stipend to study at the University of Chicago, from which he received his Master's Degree in 1995, commissions by Katinka Kleijn, Keith Conant, the Chicago Chamber Musicians, CUBE, the Orion Ensemble and The Rembrandt Chamber Players of Chicago.

At present, Sebastian Huydts is Director of Keyboard Studies at the Music Department of Columbia College Chicago, and is on the board of the PianoForte Foundation Chicago.

The ***Six Aphorisms For Piano*** were written in 1988. Each one of the pieces is committed to a single thought that is developed in a virtuoso idiom that brings out many of the piano's rich and sonorous qualities. I have selected material that could be molded to suit various musical purposes. Motifs and seemingly insignificant gestures appear in a variety of transformations throughout all movements, freely exchanging their respective functions. Contrast is sought in extreme differentiation in the characters of the movements. After the vibrant *overture*, the *elegy* seems somber and austere. The machine like quality of the *toccata* is offset by the serenity of the *nocturne*. The melodic and tonal sincerity of the *aria* contrast greatly with the *burlesque*'s capriciousness.

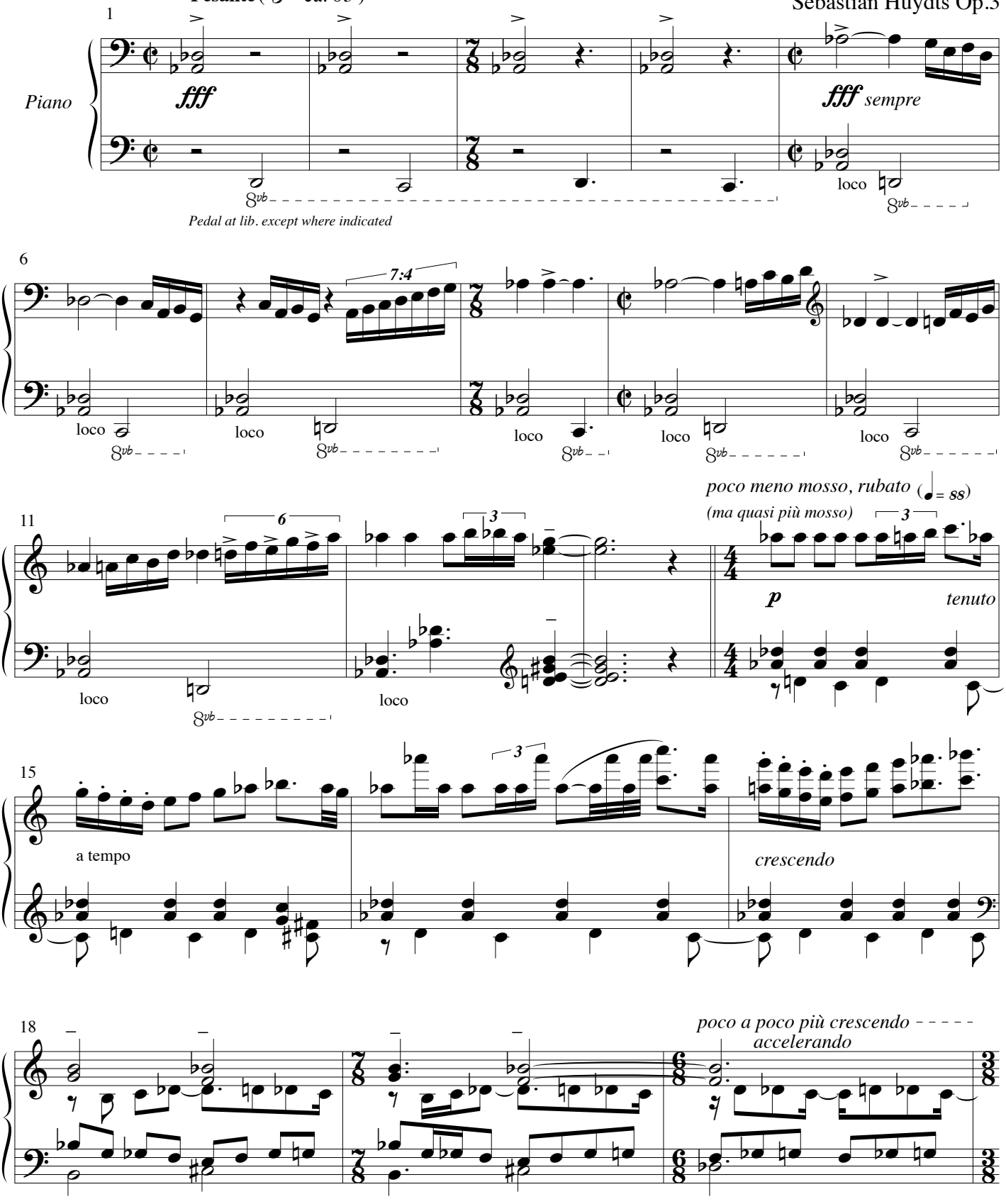
Six Aphorisms for Piano

(to my parents)

I - Ouverture

Pesante (♩ = ca. 63)

Sebastian Huydts Op.3



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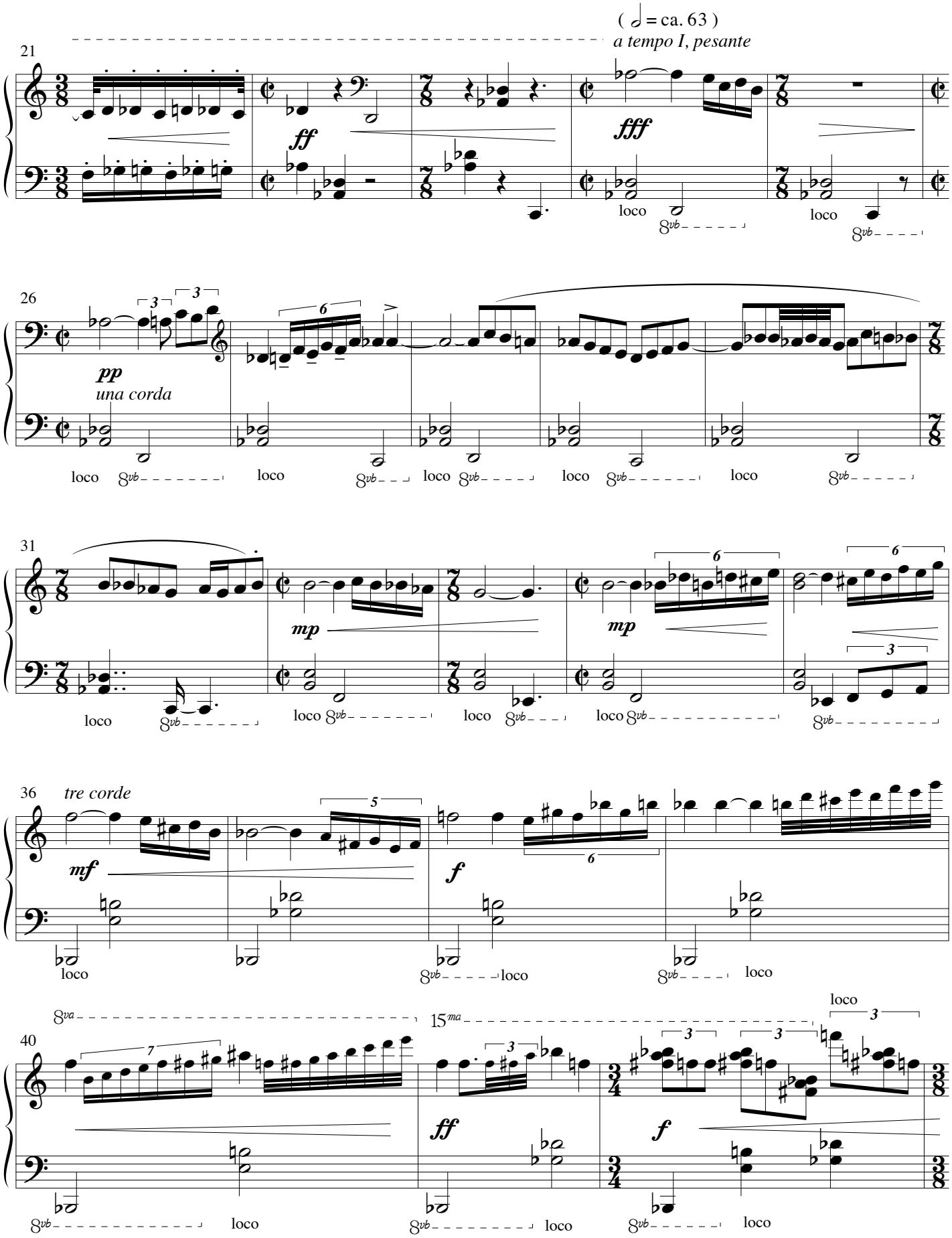

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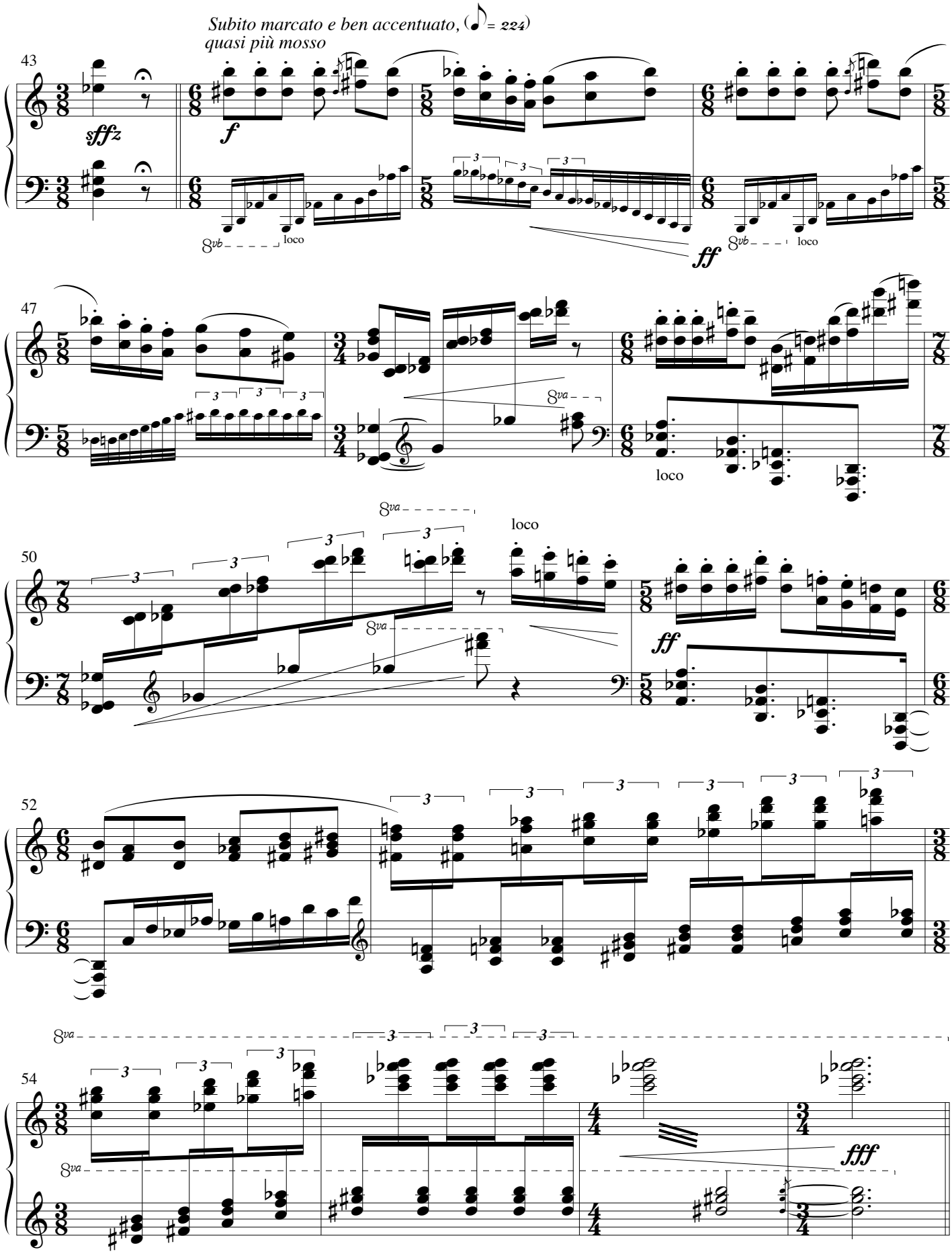

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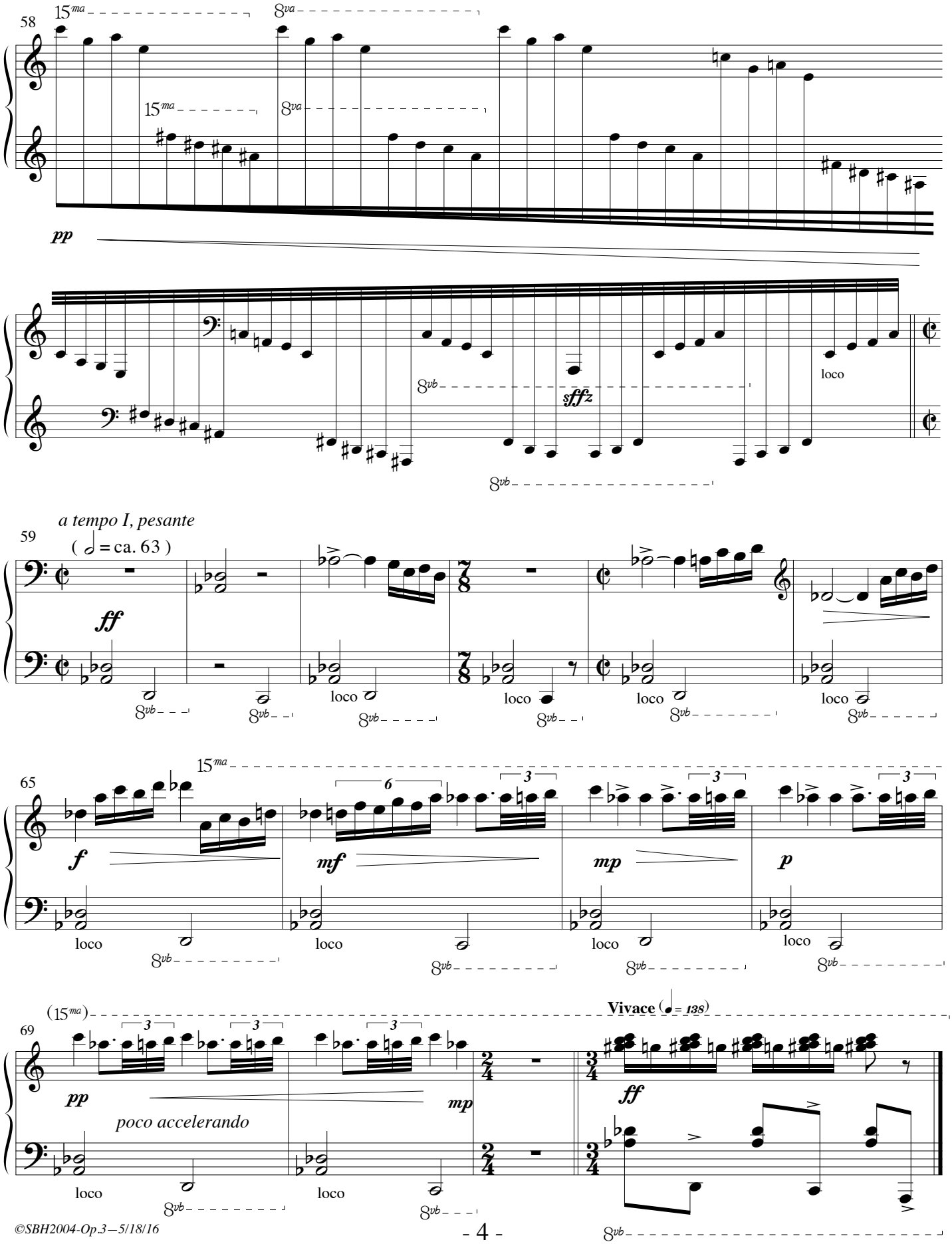

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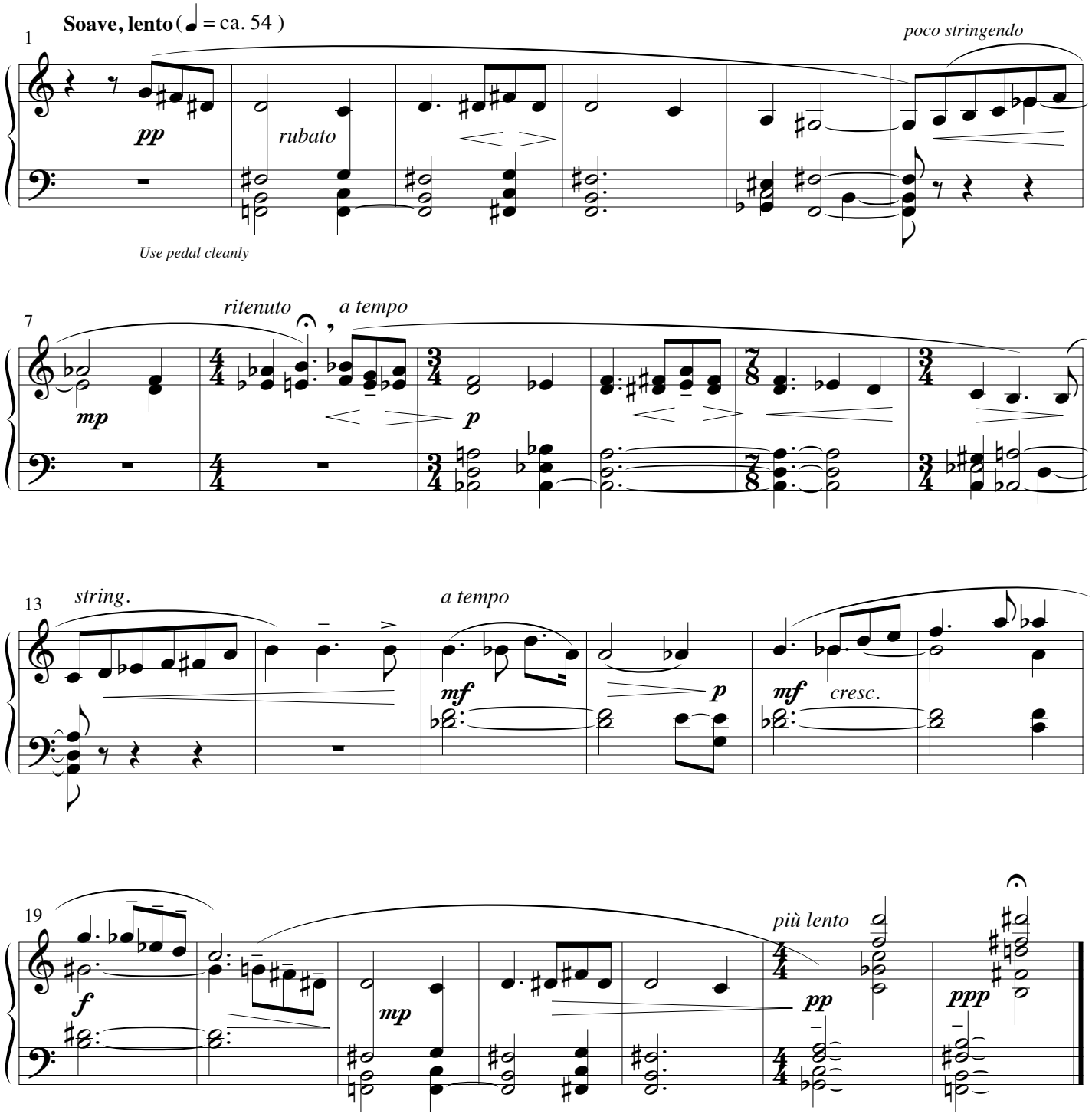
II - Elegie

(For Catharina Maria Ronchetti)



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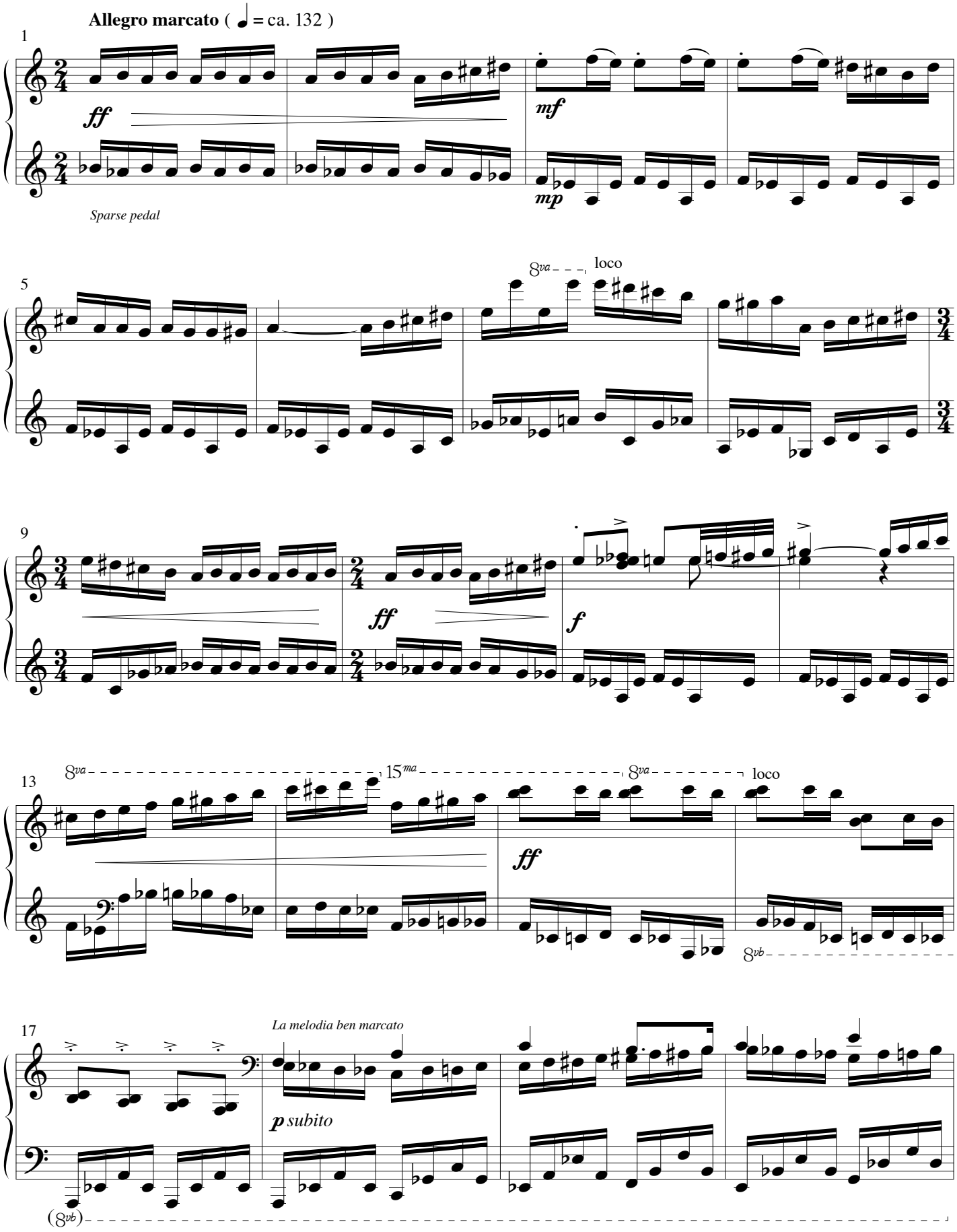
III - Toccata



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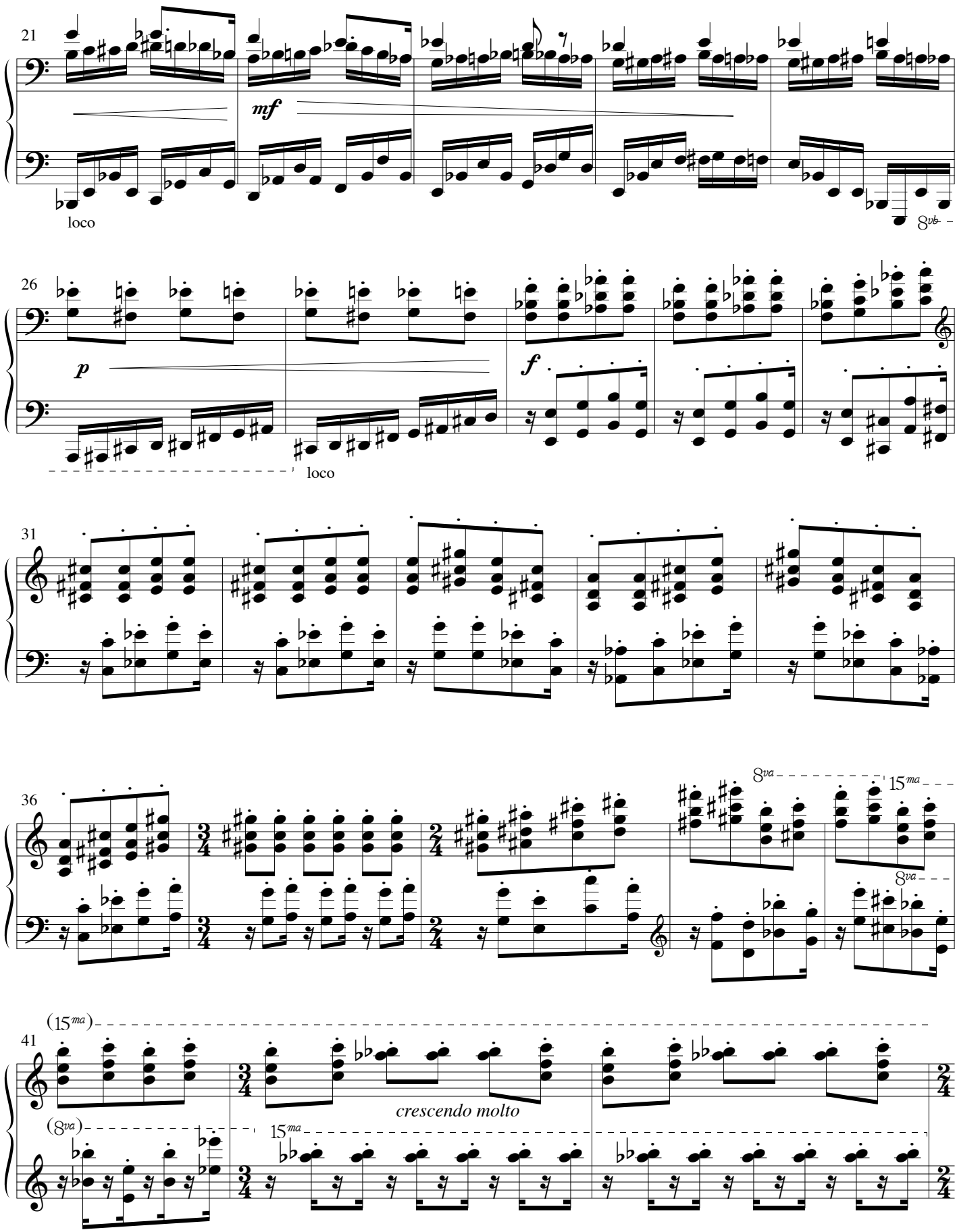

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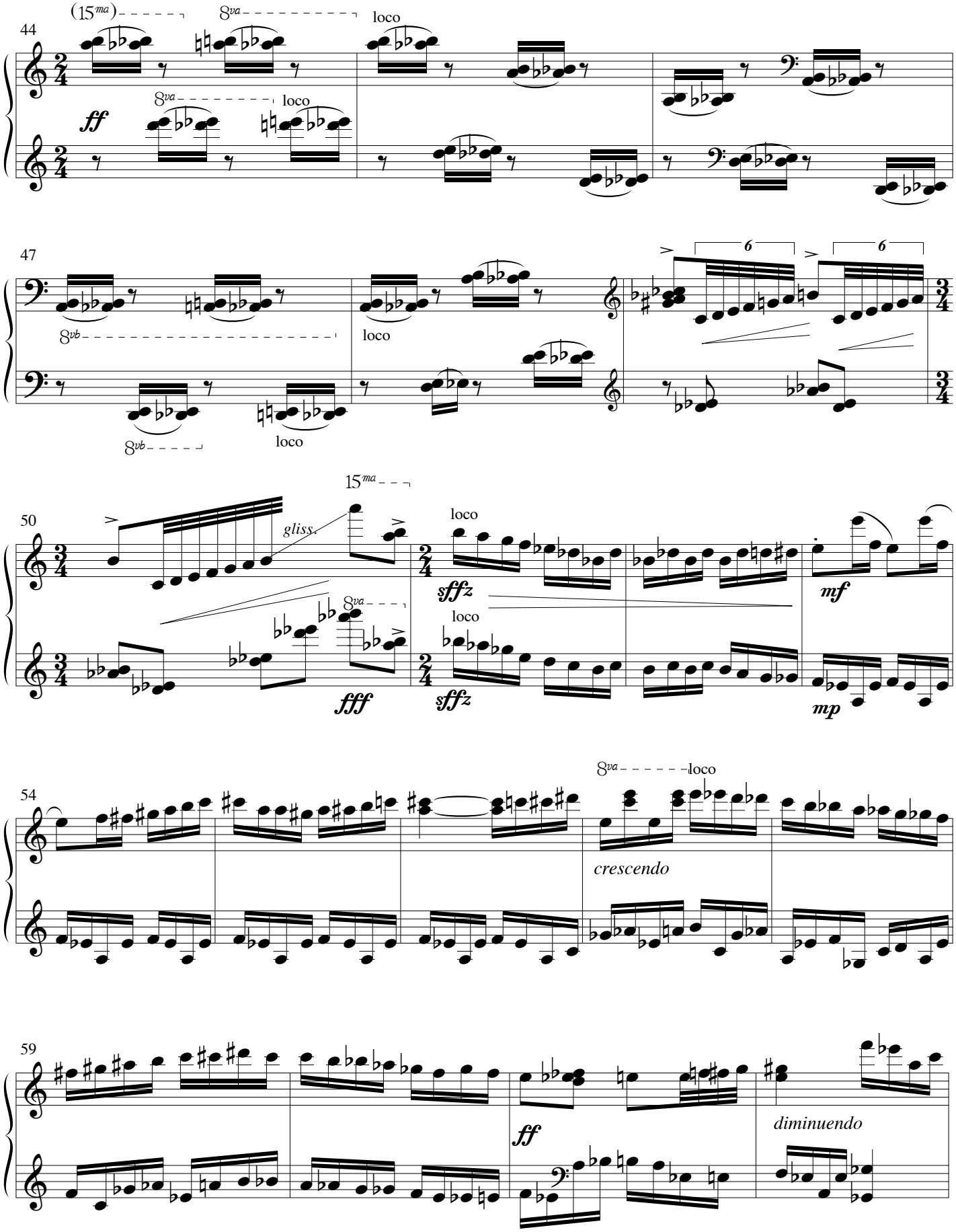

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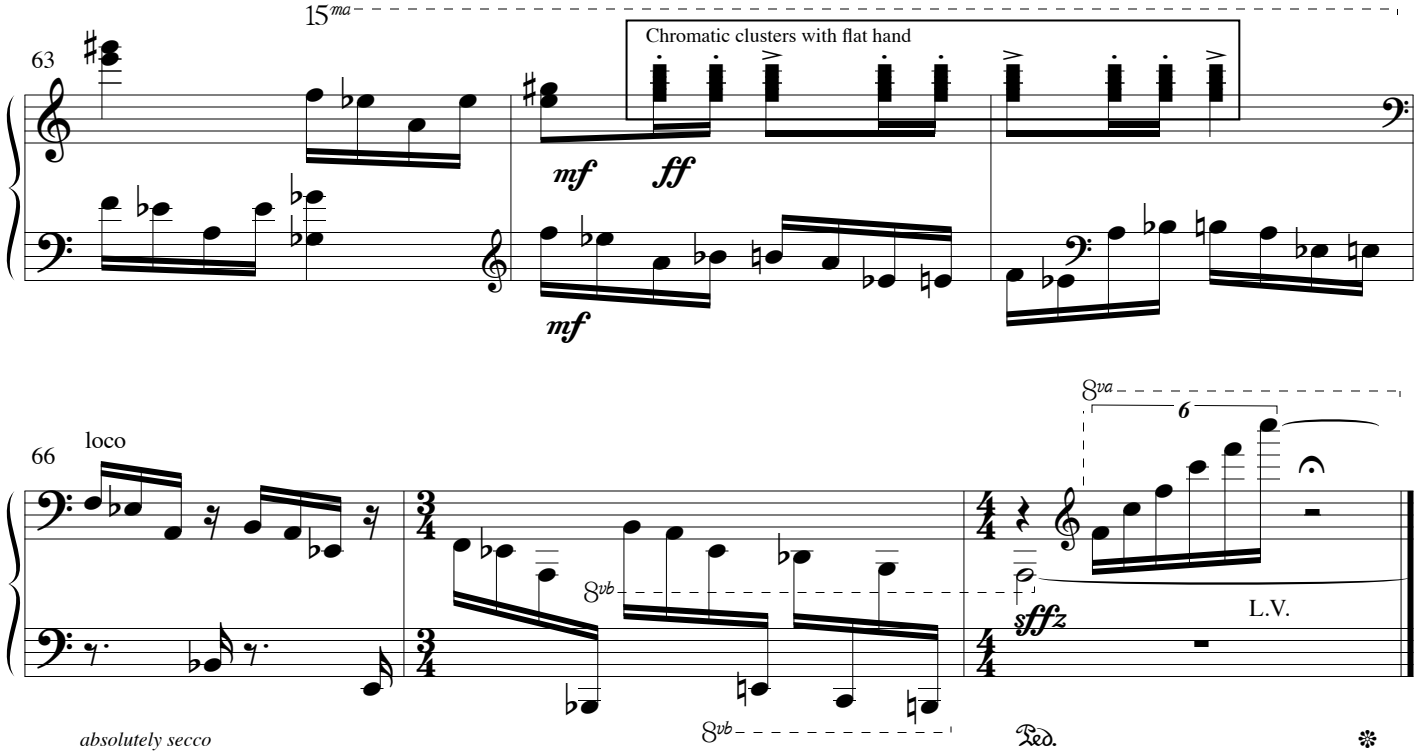
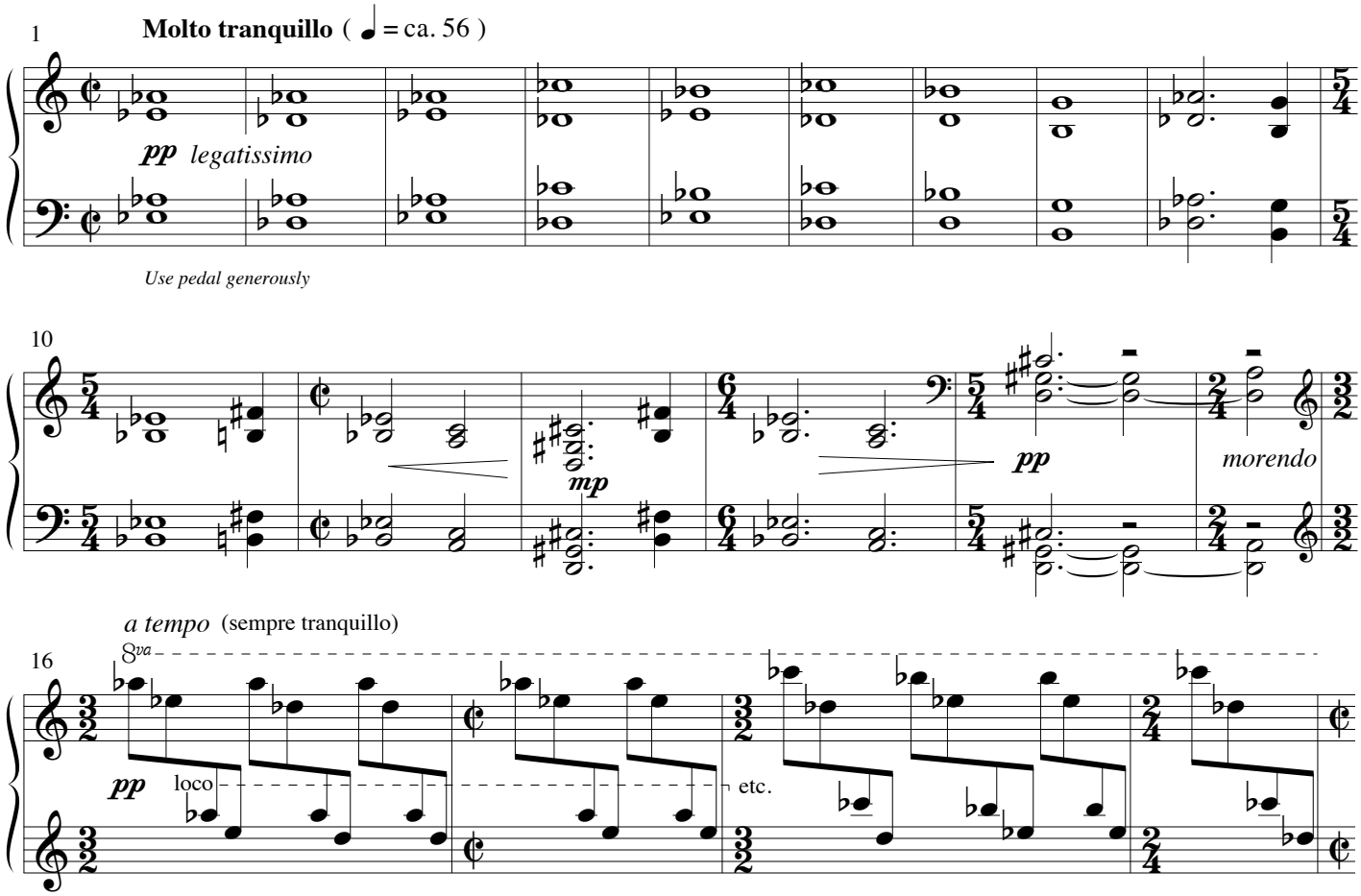


IV - Nocturne



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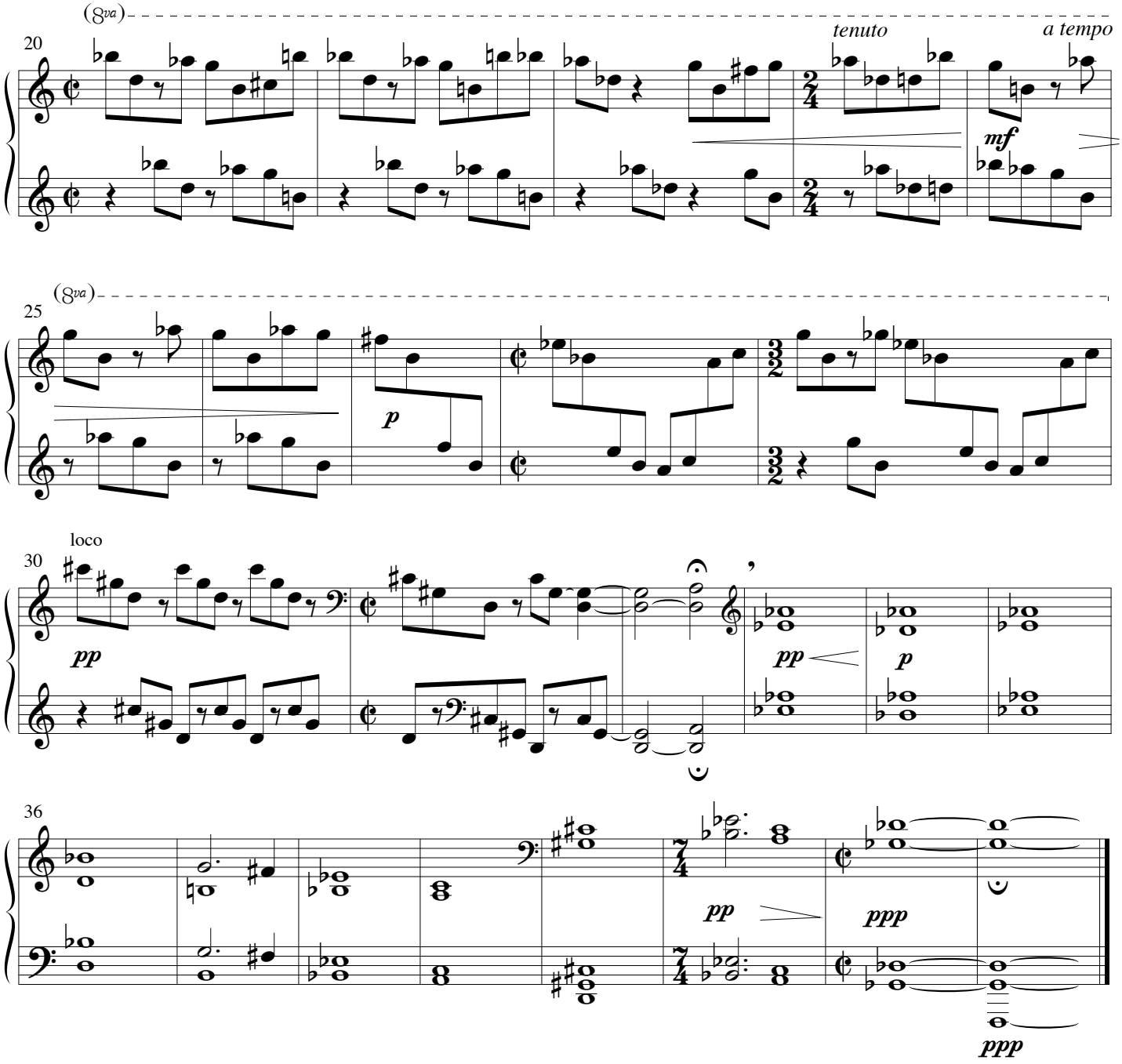
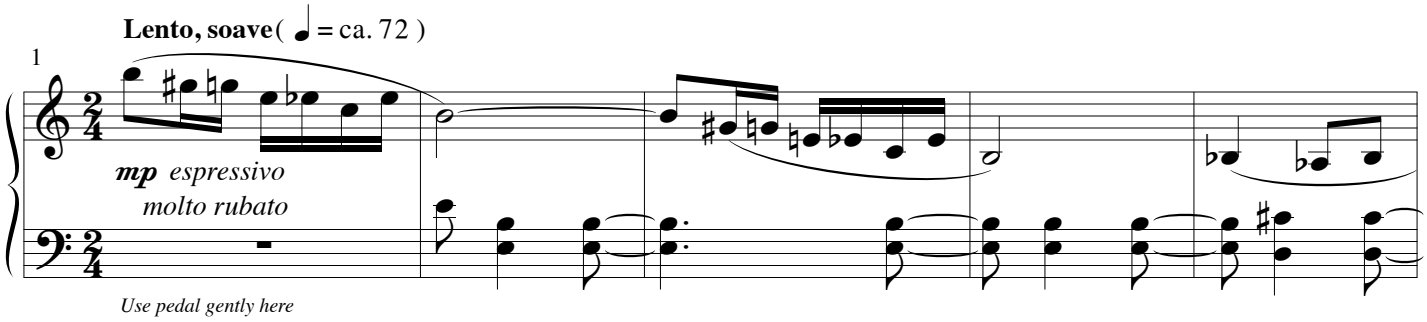


V - Aria



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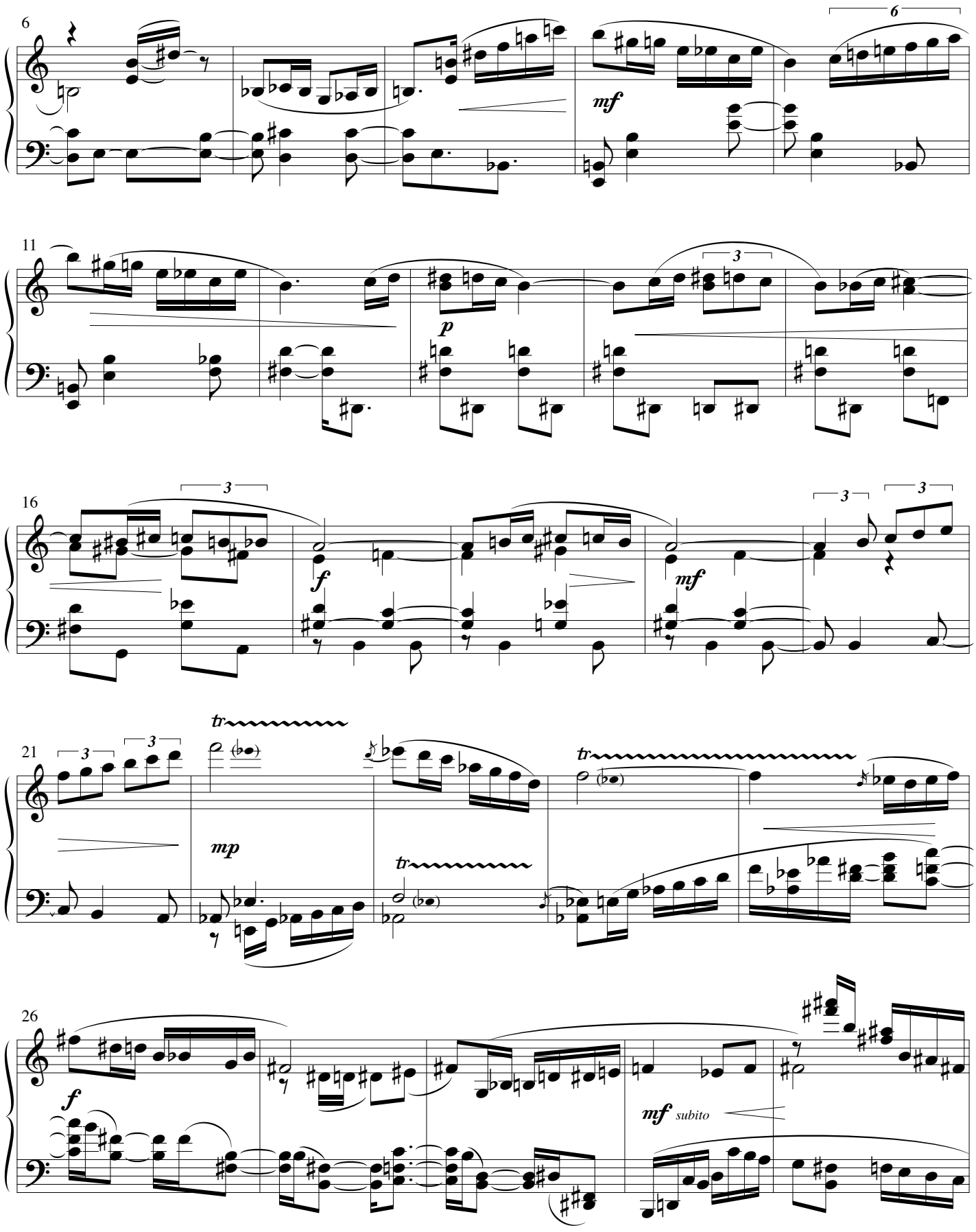

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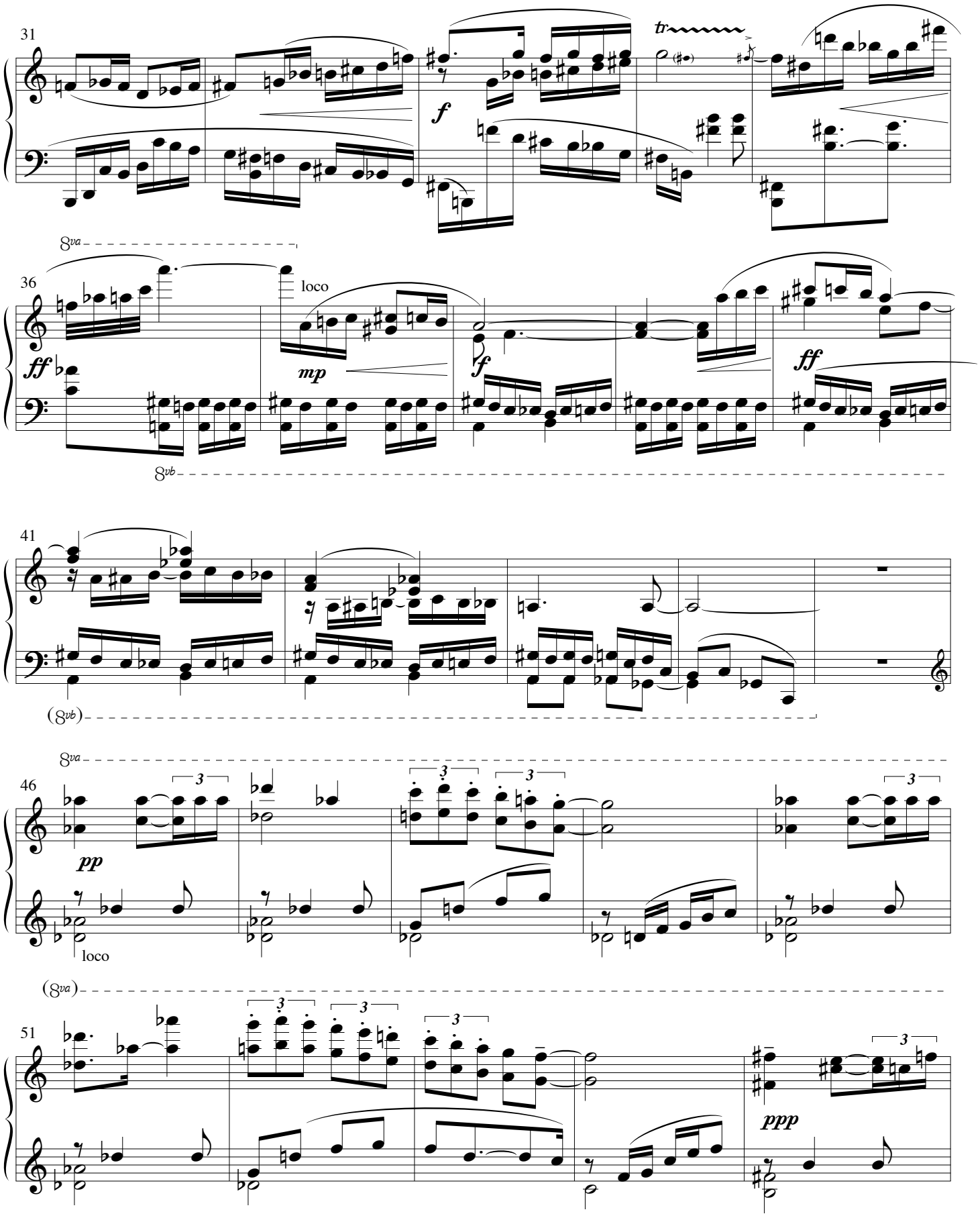

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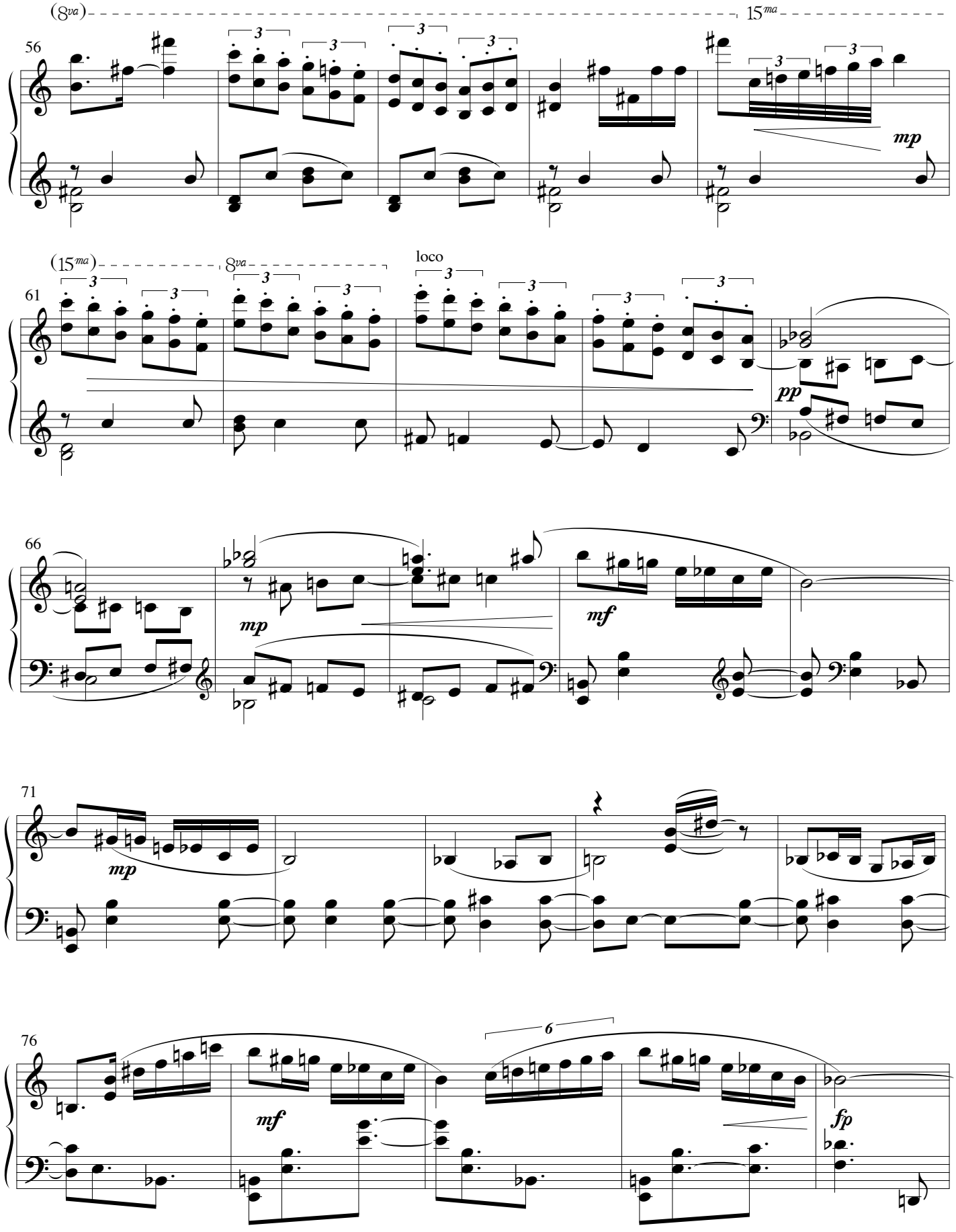

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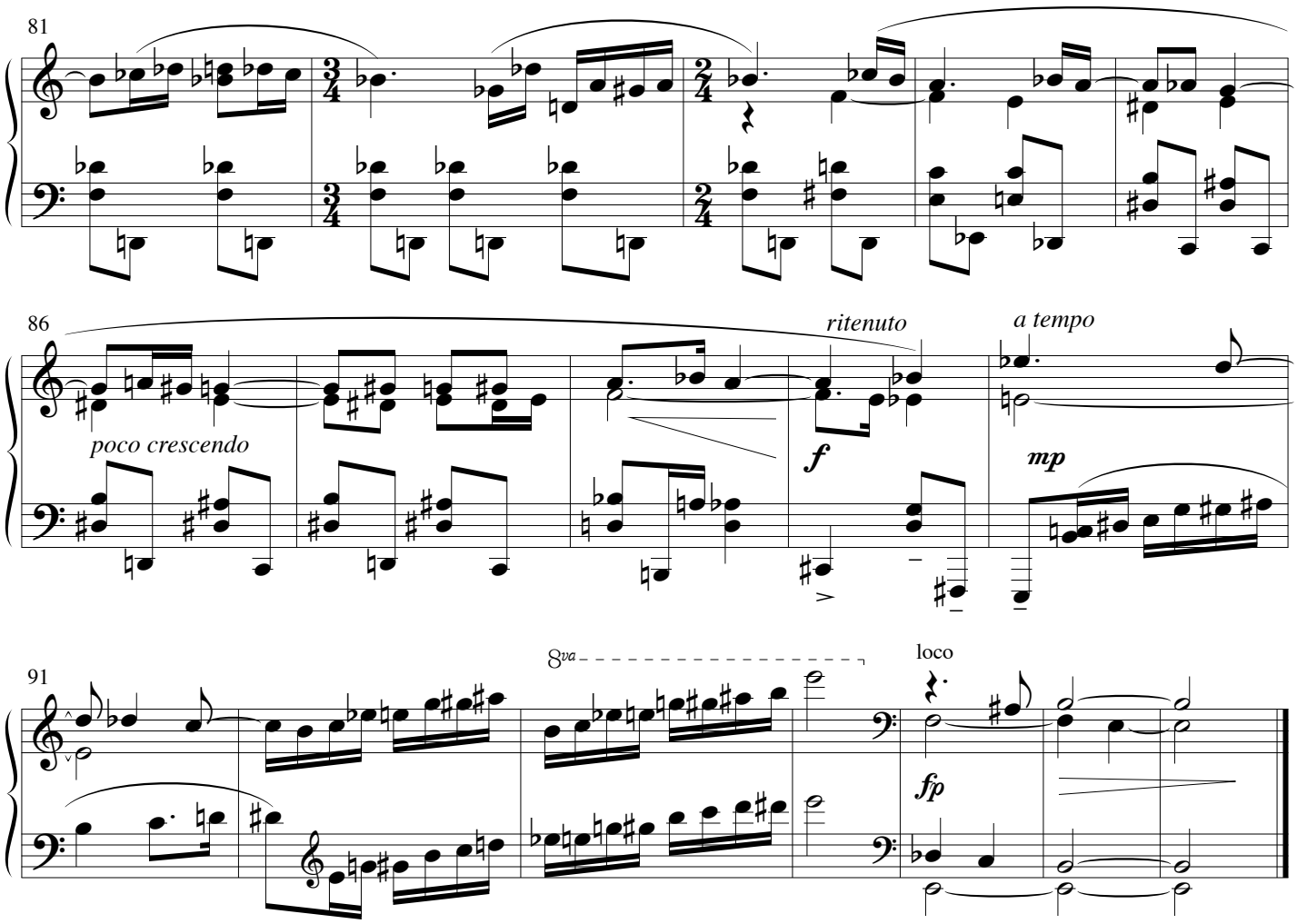
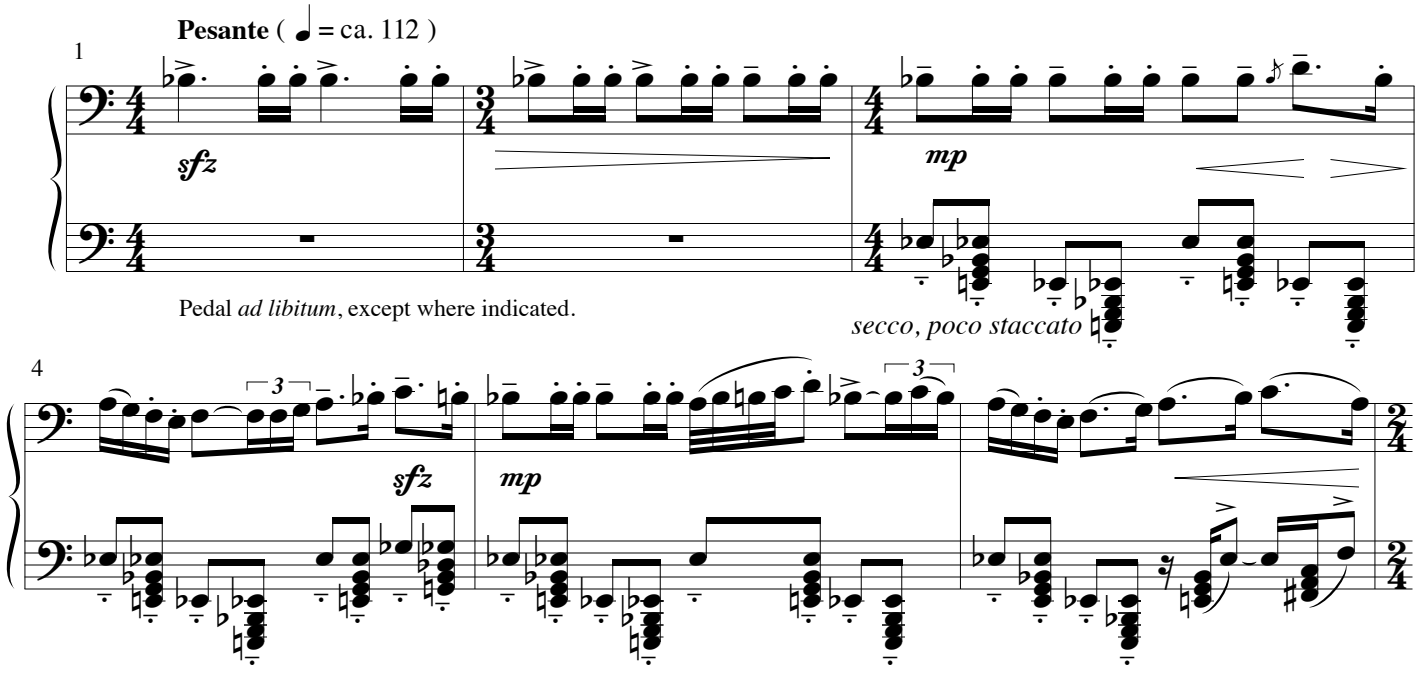


VI - Burleske

(the Dutch don't dance…)



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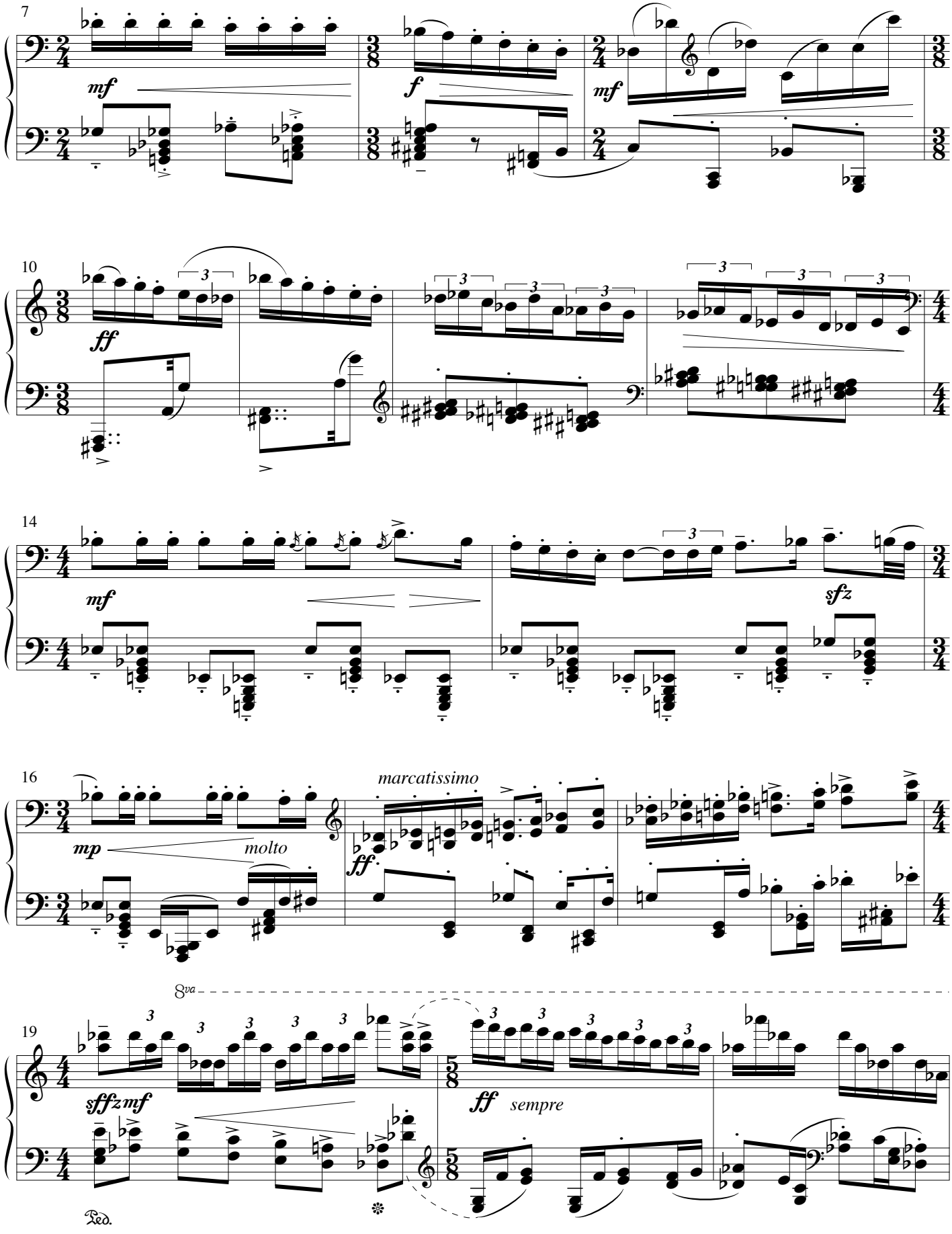

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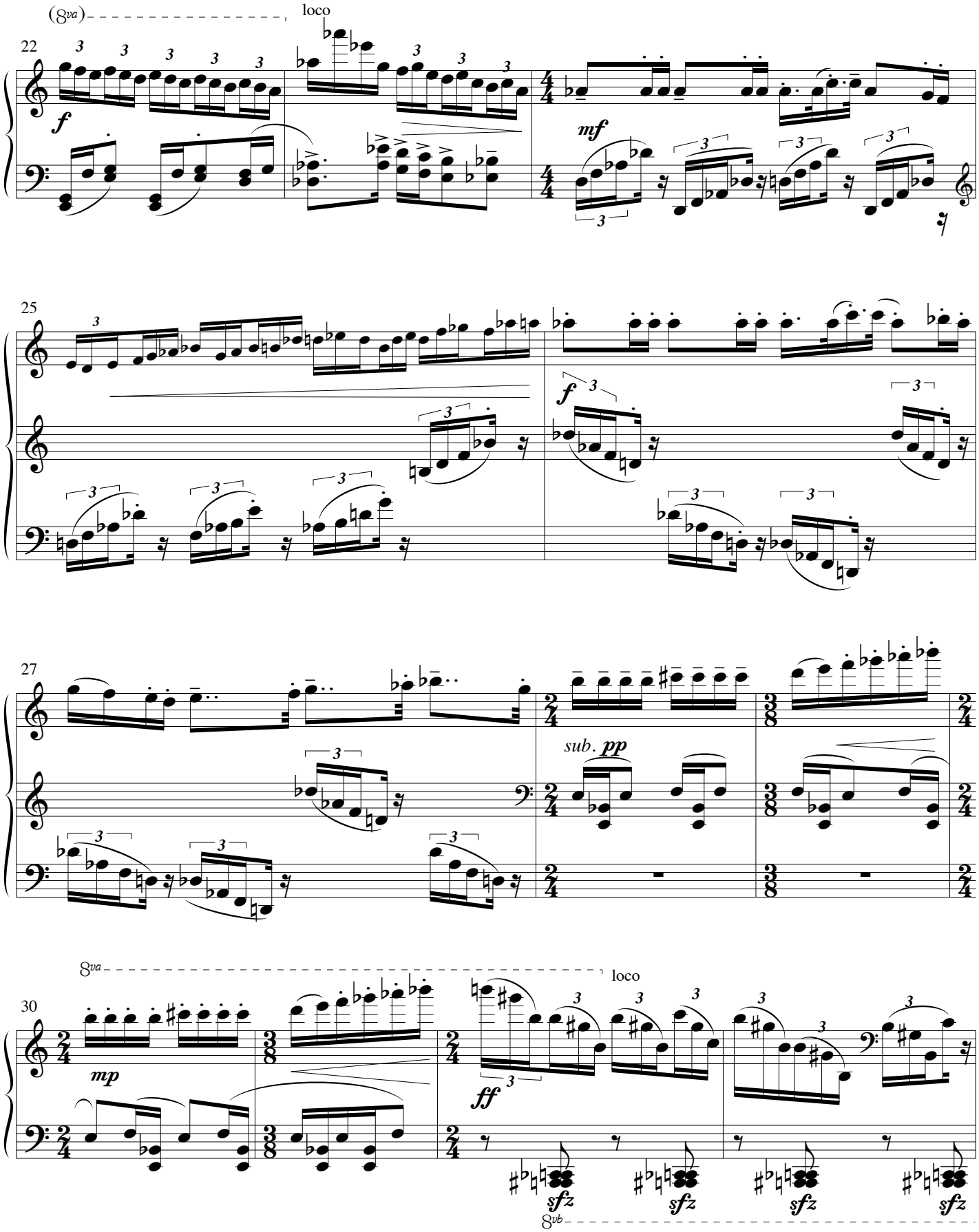

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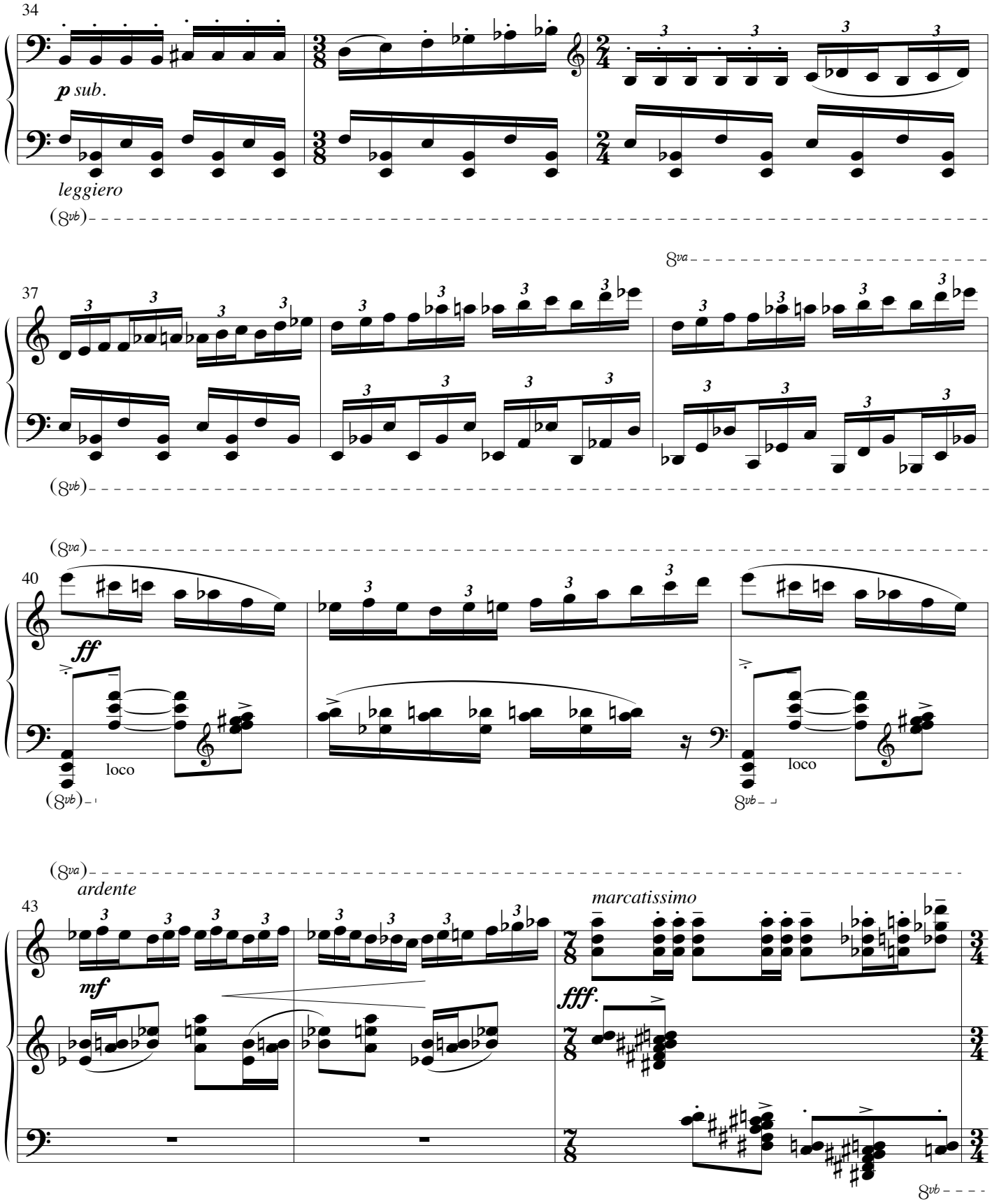

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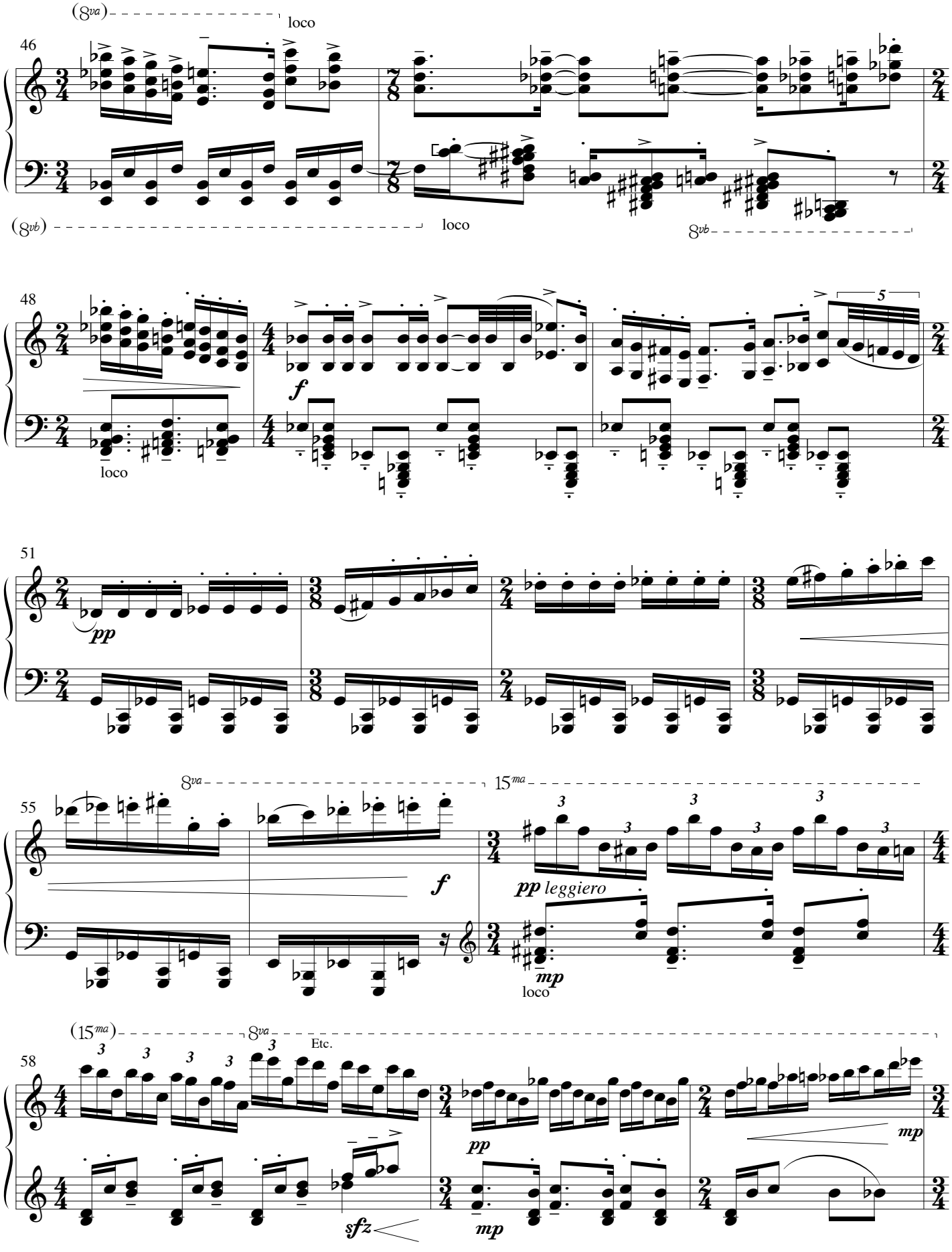

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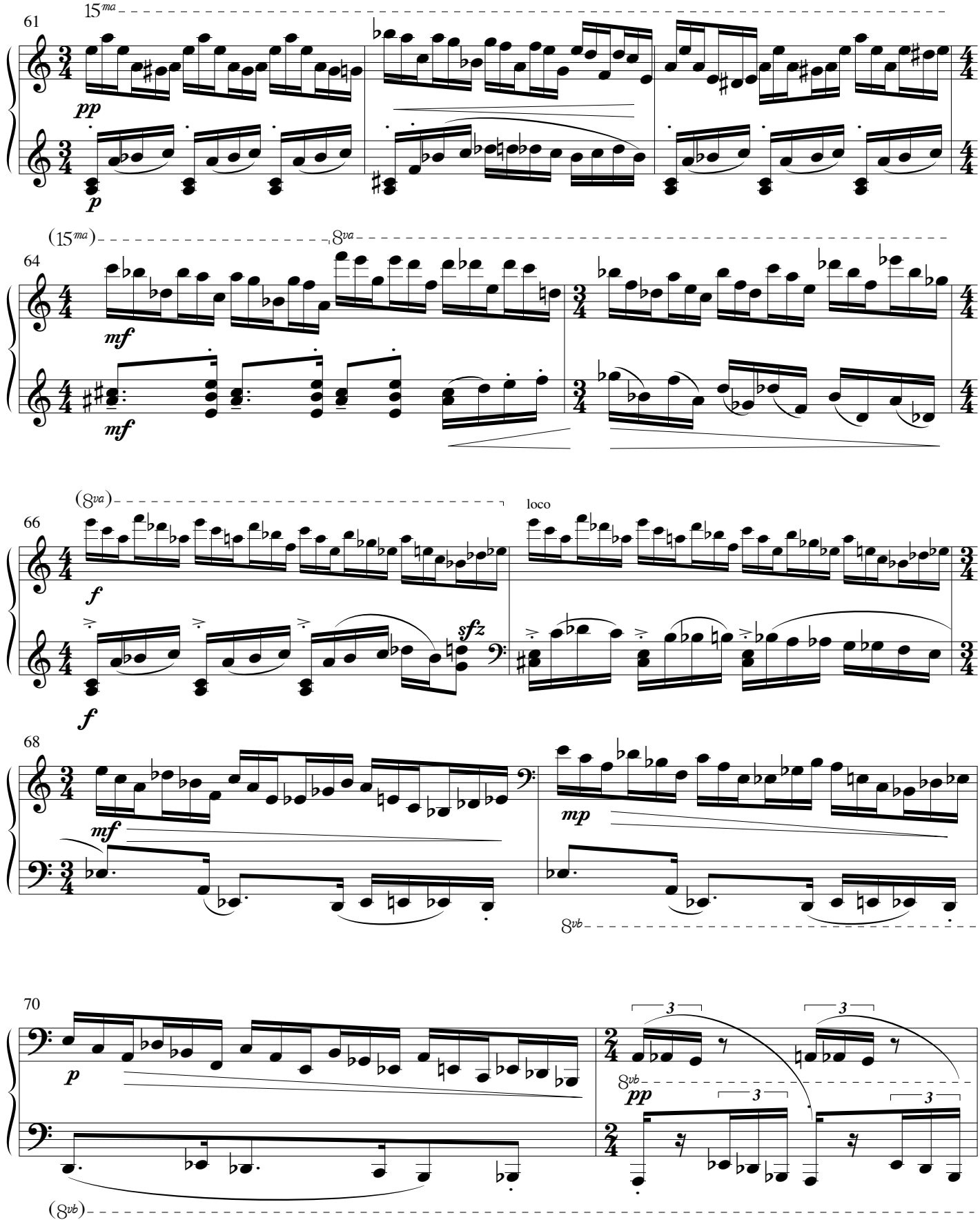

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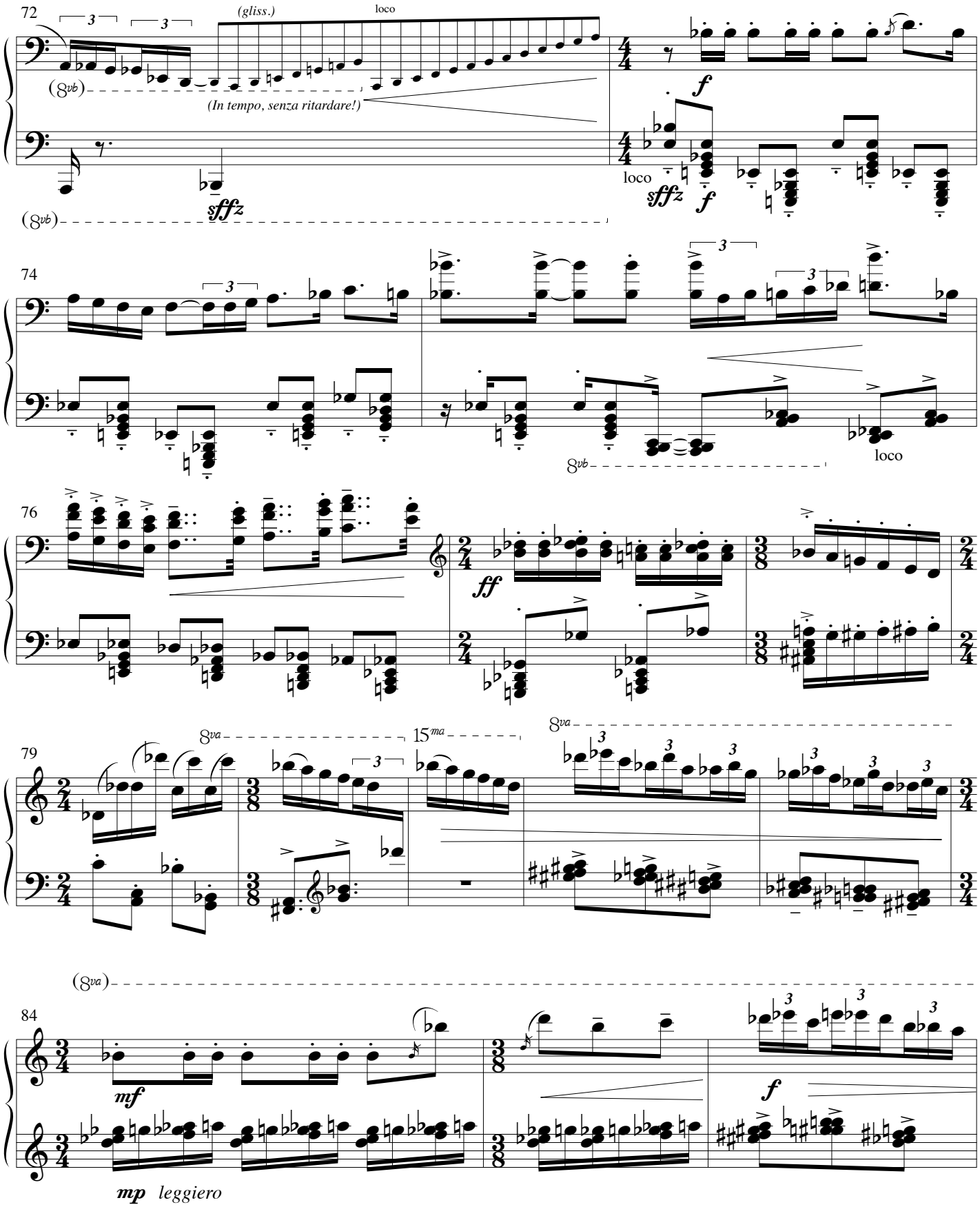

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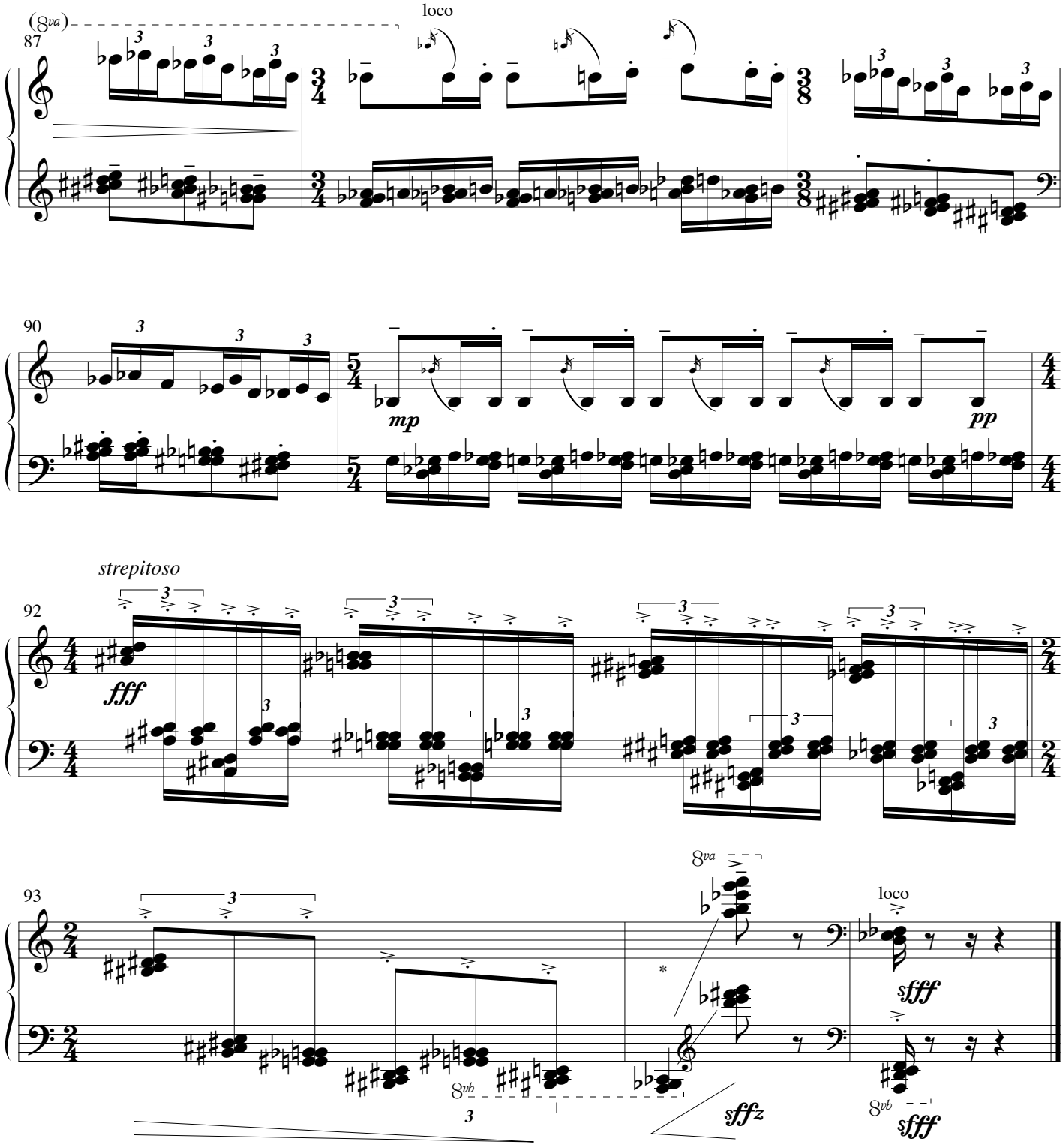

* Two hand glissando:
left hand on white keys,
right hand on black keys.

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