

Ho Shi Qian

Piano, Performance Grade 8

Overall result: **Pass**

Guillaume Lekeu: Fughetta from Sonata for Piano

24/30

The music unfolded at a flowing pace, and the legato lines were sustained carefully at the start. There was scope for more effective balancing of the voicing at times, and the legato connection was not consistently managed in the intricate moments. Opportunities for musical breath were not fully taken, but there was some feeling for the phrasing, and although the harmonies were sometimes clouded, the overall style was grasped.

Albéniz: Rumores de La Caleta (Malagueña) (No. 6 from Recuerdos de viaje, Op. 71)

23/30

The opening flourish was confidently announced, and there was a purposeful stride in the subsequent section. Greater flexibility in the tone and in the shaping would have conveyed the idiom more persuasively however, and the quicker moving detail could have been more nimble and lively. The musical instructions were only partially realised, and note errors surfaced here and there, but the music was kept going, and the character was suggested.

S. Coleridge-Taylor: Impromptu in B minor (No. 2 from Two Impromptus)

21/30

Phrases were given some light and shade, and the music had a sense of space. Imprecisions in notes and in rhythm surfaced on a number of occasions as the piece progressed, in the RH semiquaver phrases for example and in the central section where the tonality was changed. The range of tone and dynamics was quite narrow, curbing the musical mood of each section, and the harmonies were often smudged. Nevertheless, something of the overall mood was portrayed where the delivery was more fluent.

Mozart: Allegro (1st movt from Sonata in F, K. 332)

20/30

The piece began with an upbeat tempo, and the tone was firmly projected. However, the notes and rhythms were approximate in a number of passages, and further realisation of dynamics and articulation would have brought the music to life. The momentum was not consistently maintained, but you worked to keep the music moving, and musical ideas came across where the playing was more secure.

Performance as a whole

21/30

The playing showed a sense of involvement with the music, and the pieces were framed with suitable spaces. Musical awareness was evident, and the overall character of each piece was broadly grasped, though there was scope for a broader expressive palette and further musical contouring to really convey the full character of each piece. Accuracy diminished as the programme unfolded, impacting on the sense of conclusion to the performance, but the playing was determined, and there was always clear intent to sustain continuity.

Pass 100 | Merit 120 | Distinction 130

Total mark: **109/150**