**Junior Division B**

**Yixi Kuang**

Etude: a little clumsy in fast notes. Practice for better ease and fluidity in thumb and fingers 3-4-5

Prokofiev: nice dynamic contrasts

Clair de lune: expressive and heartfelt performance. The un poco mosso section is only “poco” - the tempo change was too drastic. Keep the right hand LINE singing and light. In the A section, don’t slow down too much or take too many liberties - it is still “andnate” and also a French work. Also, check your notes. Perhaps some misreadings in the right hand theme.

**Meiyi He**

Prokofiev - more dynamics? But good character!

Scarlatti - could use a more varied touch; keep it facile and light! Don’t slow down.

Shadow Dance - the left hand chordal theme can sing more with better top voicing.

**Pinn Mahosaranond**

Liszt Ballade - beautiful singing lines and colors! Excellent facility. Octave themes can have a bigger “tutti” feeling and even when in dotted rhythms, make sure the fast notes sing/speak!

Pas de deux - wonderful selection. The right-hand arpeggios can soar and sweep more. Generally an excellent job with the transcription, but don’t let the technical demands limit the boundless imagination that the piece brings. More orchestral colors, sweeping tuttis. Those nuances can come through more. But brava.

Trepac - better voicing/clarity in the theme soprano. (the 8th-16th16th rhythm)

**Wan Tong Li**

Chopin op. 25-1: you have a calming, beautiful feel for the piece. But since it is “allegro sostenuto” it should go a little faster? It’s a little too comfortable; can have a more exhilarating energy.

Jardins: a little heavy. Can use more dynamic range.

Pentland Studies in line: very convincing performance - enjoyable with many varied characters. Nice job.

**Paul Wang**

Moszkowski: could use a warmer, fuller tone for chords

Mozart: more defined motivic/rhythmic clarity - speak more through varied articulation. Sing through dotted-rhythms too.

Jettatura: interesting piece. Very convincing performance with lots of contrast.

**Jie Liang**

Estampes: for big chords - think more “tutti” sound, a full orchestra. Listen to the voicing for chords. Listen also more closely to pedaling.

Rachmaninoff op. 39-1: too many “notes” and a little too heavy; think more in gestures and sweeping surges. The soft dynamics must be softer.

Firebird: big chords must still have good rhythm and shape (think like a conductor!). Can use more variety in tone. Orchestrate more specifically and emulate woodwind/strings/brass instruments in the lines to allow more color on the piano.

Excellent technical facility.

**Fengqi Qiu**

Beethoven op. 2-3: very good performance. Needs even more detailed care in *pp*s, and do not start crescendos too early! Where it says *cresc* is still the beginning of that process, thus still at a softer dynamic. Can also listen more closely to pedal.

Kapustin: very good. Perhaps you can have more fun with this - enjoy the bigger gestures, more jazziness, and more contrast

Liszt Tarantella: don’t rush in chordal parts. Very good characters! The *cantando* can have a more singing tone when it is a single-line melody. Sing more in the “napolitana”... enjoy the accents. “Dolcissimo” does not mean “small”.... Sing more! The “fuocoso” can be more as well! Make the piano ring! Same with the *ff strepitoso* - more gesture! The ending should stay BIG - *fff*, don’t be shy, make sure the last note concludes the piece! (Also, don’t let the pedal change be heard in the last run - we want to hear ONE surge)

**June Zhou**

Flight of bumblebee: very exciting but watch out not to shortchange the end of passages

Chopin Nocturne: nice and singing, but lacking a delicate “nocturne” feeling - maybe a little too ‘open” and extroverted. It should feel a little more intimate. Pay more attention to the softer dynamics for nuanced colors.

Beethoven op. 10-1: vary the touch. Rimsky-Korsakov, Chopin, and Beethoven should each be played in their distinct styles and your touch should change much more! In the Beethoven, pay much closer attention to the dynamics (*pp*, subito, etc) - and listen to note lengths, especially at the end of gestures. Don’t shortchange dotted rhythms and bars with trills. Keep the pulse. All notes should speak in the Classical style. You can also feel the sonata structure more strongly. The timing/effect when starting the Development and Recapitulation (subito *piano* + *forte)* should have more space.

**Ming’ai Gai**

Chopin rondo: opening - can hear more harmonic difference. Otherwise, brava. Very nice. Perhaps the b-flat major theme can be more of a DUET voicing. (the alto is too soft)

Bach WTC: very nice

Chopin op. 10-8: enjoy the french augmented 6th chord (left hand - make sure it’s voiced!). The F-minor theme can have a bigger impact too. The ending should not feel timid.

I wish I could hear a 3rd contrasting piece - Chopin x2 and Bach - then maybe something Classical, French, or Romantic/20th? But brava. Keep up the good work.

**Xuanxiang Wu**

Beethoven op. 10-3: excellent attention to details. I enjoyed all of the dynamics and gestures. Excellent stylistic interpretation and presence. Bravo.

Mazeppa: excellent. Character presentation was superb. Very mature. The B section can still sing more. The *canto* voicing is still *piano*, not *pp.*

Rachmaninoff 3rd mvmt: 2nd theme, more soprano sing between intervals.

Bravo.

**Jingwan Huang**

Good job, but a little too many inaccuracies - practice a little more carefully to allow cleaner execution, and pay more attention to details in the score. Notes, rhythms, dynamics, and phrases.

Liszt had expressive moments!

**Junior Division C**

**Mike Chen**

Chopin Waltz: a little more singing legato, voicing and imagination (whimsy) in the melody line and left hand pacing

Bach - nice shapes and nuances

Mike Springer - very nice

Keep up the good work!

**Jessica Jung**

Chopin

Debussy Ballade - more differentiation between *pp* and *p* dynamics. Could use a bigger expression and more singing lines

Haydn: must clean up runs, better clarity. Often overpedaled. Don’t rush! Could use a better sense of rhythm. More attention to harmonic detail, for example, mm. 109-11 has to be more surprising.

**Lukas Kan**

Yellow River: even in big large octaves, give the gestures a shape! Don’t hit the piano for loud dynamics. Be more conscientious about voicing and the overall phrasing.

Paganini variations

Mozart: very good - good articulation. Fast passages (runs) could use more facile touch.

**Zihan Jin**

Good Bach. Sometimes too Romanticized in prelude.

Liszt tarantella - excellent! I enjoyed the flourishes, your lightness in the brilliant passages and variety of color. Very exciting performance.

Chopin winter wind - beautiful. Enjoyed the nuances in touch and characters as well.

Bravo

**Yilang Xu**

Beethoven: needs much more attention to Beethoven’s details: dynamics, articulations, and sensitivity to harmonic changes. (where to crescendos start, sforzandos, fortepianos, subito pianos, etc)

Don't just hit loud chords all the same way! Feel the different harmonies and voice the chords.

Bach - C minor fantasia. More sensitivity to ascending/descending lines, sequences, harmonic changes!

(2nd chord of the theme should not diminuendo too much; we must hear the resolution!)

Sunflowers: listen to /plan pacing of the piece more effectively? When left hand has melody, make sure to sing!!!

**Yuhao Xiong**

Prokofiev: great energy and a very convincing performance, bravo. Watch out with *pp* (often got too loud too soon before *cresc* was marked?) - stay down and pace those dynamics!

Scarlatti D minor - could use a little more lightness in touch. Much less pedal. Make sure your touch is different between Scarlatti and Prokofiev.

Again, I wished your touch and style changed for Beethoven. Legatos should be more legato, and the sense of rubato also should be within a more Classical style.

A staccato of an eighth should be different from a quarter note’s!

**Adrian Chen**

Gallant - sensitive playing, nice singing tone and nuances

LIszt - beautiful!

Beethoven op. 10-1: can be a little more sensitive to harmonic + dynamics, e.g mm. 87-90 (arrival at the *ff*, feel the sense of arrival, both in the exposition and the recap). Dynamic contrast between *ff* in m. 154 to *p* in m. 158! Take note of that subito piano.