

Overall result: **Distinction****J. S. Bach: Prelude in C minor, BWV 999****27/30**

The tempo was set from the outset and well chosen to accommodate the constant semi-quaver movement. Phrases were directed with dynamics contoured and adding shape to the performance. Hands were generally balanced although some small unevenness occurred between the hands in brief places throughout slightly interrupting the sense of steady pulse and momentum. The playing was mostly controlled, however, with notes found and with a confidence in the delivery and an engagement with the style.

Schubert: Minuet and Trio, D. 41 No. 21**25/30**

The Minuet began boldly creating a stately feel and confidently conveying the triple metre. The Trio section was contrasted in articulation although there was room for a greater dynamic differentiation in some of the phrases and more of a sense of shape, direction and delicacy in the touch in places. The tempo was lively, supporting the dance-like feel and with just the execution of the semi-quavers and ornaments finding a little untidiness. Overall this was played with purpose and an engagement with the style and character.

Arens: Moonbeams (No. 1 from Rendezvous with Midnight)**27/30**

The calm atmosphere was conveyed from the opening with a gentleness and delicacy in the phrasing. The melodic line was given dominance over the accompanying texture with the pedal producing just a few moments that lacked some of the idiomatic textural clarity. The dynamics were shaped and contoured with the highest notes found with fluidity and ease of movement around the piano. The performance showed a strong sense of conviction in the playing.

Ben Crosland: I Hear What You Say (No. 4 from Cool Beans!, Vol. 1)**26/30**

The reflective and elegiac style was conveyed from the opening with an unhurried pace set. The syncopation was mostly managed effectively with the melodic line somewhat projected and directed. The dynamics were shaped giving poignancy in the more impassioned moments. The pedal, however, produced a number of blurred moments which created unidiomatic tonal qualities and inconsistencies in places, with some insecurity in the delivery of the accompanying intervals. There was a strong feeling of sensitivity in the performance achieving much of a sense of conviction and control.

Performance as a whole**27/30**

The programme was sequenced to journey from the technicalities of the Bach 'Prelude' through to the more ethereal qualities of the latter half of the performance with the musical identities mostly differentiated with stylistic understanding. The pacing was effective with the items framed and given space to 'breathe' at openings and endings and personal involvement and communication was evident throughout the performance. The overall delivery was effectively controlled, with some small tonal and dynamic inconsistencies along the way, but generally meeting the technical challenges reliably with an engaging sense of performance.

Pass 100 | Merit 120 | Distinction 130

Total mark: **132/150**