

Overall result: **Distinction****Arens: Moonbeams (No. 1 from Rendezvous with Midnight)****29/30**

A calm and gentle atmosphere was created from the outset with hands balanced and the melodic line given prominence over the accompanying texture. Dynamics were contoured supporting the shape and direction of the phrases. The pedal was mostly used efficiently producing idiomatic tonal qualities and there was fluidity of movement around the piano in the execution of the highest notes. The playing was stylistic and controlled with a strong feeling of conviction and communication in the playing.

Schubert: Minuet and Trio, D. 41 No. 21**28/30**

The opening of the Minuet was commanding with a lively stylistic tempo and hands balanced. Dynamics created contrast with the quieter moments demonstrating a delicacy in the use of tonal light and shade. The Trio was suitably highlighted with gentle rhythmic articulation and with a just a couple of momentary blemishes. There was room for more of a use of dynamic shaping as it prepared to return to the Minuet section but overall this was a confident performance showing an engagement with the character and idiom.

Ben Crosland: I Hear What You Say (No. 4 from Cool Beans!, Vol. 1)**27/30**

The playing achieved a clear sense of the style from the outset with the melodic line highlighted over the gentle and steady accompanying intervals. The dynamic shaping contributed to a strong feeling of conviction and feeling in the playing. The pedal was mostly used efficiently although occasionally undermined the textural clarity in brief moments. The overall delivery was effective with expressive lines dominating the playing and giving a vivid communication of the mood and style.

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

The tempo was well chosen for the style and calculated to accommodate the constant semi-quaver movement with evenness and accuracy. Hands were balanced weaving the material back and forth between the lines with ease and fluidity. Dynamics were shaped and contoured giving a sense of direction to the playing and a strong connection with the stylistic realisation. A couple of brief errors and uneven moments occurred in the immediacy of the note production as the performance continued but these did not detract from the overall performance which showed vigour and goal in the playing and a clear understanding of the style.

Performance as a whole**28/30**

The programme was well balanced and paced to sequence a variety of styles and characters, with the playing differentiating with ease between the varying musical identities and tempi. Pieces were framed and given space to 'breathe' before moving on and a good sense of personal involvement and conviction was present throughout the performance. Stylistic details were plentiful with shaped and contoured dynamics directing the phrasing and with mostly controlled use of texture and tonal clarity. The overall delivery was consistently assured with the technical aspects met with reliability and with any blemishes brief and momentary. An engaging and compelling performance.

Pass 100 | Merit 120 | Distinction 130

Total mark: **139/150**