Devision A

1. Dear Yidi,

Thank you for you beautiful performance! It is very professional, because you have a very safe control not only about the technical side of the music, but also about time and space. So your playing is very balanced and creates a deep feeling and a good tension. Congratulations!

1. Dear Daniella,

It was very nice to listen to your playing, because you have a very brilliant finger technique! So it feels very light and happy. But you can try to find more different tone colors through different dynamics, especially in the Kabalevsky. Play the middle part softer and the piece will because even more mysterious!

1. Dear Derek,

Thank you for your very brave playing! You can play softly and loudly, and this makes your performance very interesting. Every piece seems to be a little story you are telling us. Keep it up and enjoy the music!

1. Dear Xiaochen,

You have left a very strong impression, because you like a very straight interpretation. But don’t push your piano too strongly, and as a good storyteller in music you can try to point out the soft and mysterious sides of your tales as well. Everybody will listen to you very carefully. I am sure your brilliant finger technique will allow you to do so!

1. Dear Jeffery,

Thank you for playing this interesting program! Your last piece was very beautiful, because it showed much emotion! I think you like it a lot. For Kuhlau be sure that you practice some scales or other exercises in order to improve your finger technique.

1. Dear Marcus,

You have performed quite a difficult program, and you certainly enjoyed it. Your enthusiasm is very inspiring! You have played pieces of three different epochs, which should all be played in a different manner. And one of the most important point of distinction between these are dynamics: Bach should be played softer than Clementi, Clementi softer than Chopin. Try to use more different dynamics and your playing will become even more distinct.

1. Dear Sally,

Thank you for your very musically playing! You can hear and point out the different voices, which makes your playing very transparent and three – dimensional. But you can give these different voices also different characters, for example in the invention. I am sure you can do it. Just think of them as different personalities. The Karganov was very emotional!

1. Dear Christina,

Thank you very much for colorful playing, which you achieve by using very different dynamics and finger technique. I think you really understood the music and so you can transfer it to us and make us understand it. You are on a good way, carry on!

1. Dear Justin,

You have a very sympathetic way of playing! You have a warm tone color and you can let the music speak for herself without having to bend or twist it. It sounds very authentic. You are rather serving the intentions of the composers and not your own. Please carry on this way! The scales in the Bagatelle were not quite in tempo. Do some practice for your finger technique.

1. Dear Charlotte,

Thank you for your convincing performance! Especially the first two pieces had a rich variety of tone colors and agogic. You take your time for developing the structure of each piece. The last piece could have some more different dynamics otherwise it appears somehow monotonous. You seem to really enjoy piano playing. Carry on sharing your happiness with others!

1. Dear Tieyan,

You have mastered your program quite well, congratulation! Mozart is always difficult since he rapidly changes between different themes and expressions. And we should treat all these parts differently too with different dynamics, tone color, phrasing etc, in order to avoid that it sounds all the same. So through Mozart we can learn very much about musical expressions. Also the other pieces sound quite similar, because your dynamics keep staying between mezzo forte and forte. This is actually not so difficult to change: Just imagine different characters and personalities and try to express them through the music. I believe you can succeed! Good luck!

1. Dear Siyu,

Thank you very much for your lively performance! I really enjoyed listening to you playing. But is it difficult to play p(iano) or even pp?

Try it, and you will discover that there is much more behind keys and notes. It is a kind of mystery, a secret world. You certainly had this feeling at the end of the second piece! But you also use it for Mozart and Bartok. Good luck!

 B

1. Dear Justin,

Thank you for your colorful performance! Your Maykapar was really wonderful! You can express many different emotions playing strongly and softly. You seem to be inside the music, presenting it to the outside world. You are on the right way. Carry on and succeed!

1. Dear King Yang,

You played a very interesting program between east and west. And you could express the different styles very well. You can try to use softer touch also for the Telemann. When there is a repetition you can create an echo. It can give your performance more depth.

1. Dear Jayden,

Thank you for your straight and clear performance! You have a very good phrasing, which makes the Handel sound very brilliant and light. You can try use more different dynamics like at the end of Berkovich.

That will give your playing more colors and emotions. Good luck!

1. Dear Felix,

Thank you for your colorful performance. You played three pieces of quite different epochs, and you managed these styles very well!

You can try to play a little bit more relaxed, so that your motions become more natural. It can fit better to your music. Good luck!

1. Dear Kimi,

You played very well in a cheerful and relaxed manner. I think you really like the music you are playing. Listening to you makes people happy. Please carry on!

1. Dear Travis,

Your playing reveals a great variety of imagination. I think you can express almost everything between dream and reality. You have a very clear touch and your tone is very transparent. Your musical expression is easy to understand, and you mean what you say. Congratulation!

1. Dear Xiuheng,

Thank you for your quite professional performance! Your brilliant technique enables you to play these different epochs in a convincing manner. But there is one aspect you can improve: dynamics. Even in Bach’s music are ups and downs, and also when the same thing happens twice it’ll certainly not be the same. So try to use more colors through dynamics and make your stories even more realistic. Good luck!

1. Dear Haoyu,

You certainly have much fun playing the piano, and your listeners will join your feelings of joy and happiness. But you can try to make your music and the stories you want to tell less foreseeable. The composer is always trying to create something new, unpredictable and astonishing. You can give him the chance to achieve this. You can use different dynamics, tempo, touch etc, and make the whole story more interesting, thrilling or calming down. Think of the last movie you saw. Which were the exciting or touching moments? Continue to have fun!

1. Dear Donald,

It was wonderful to listen to your performance! You are so concentrated on the music that one cannot else than listen to you very carefully. And the longer you played the more you seemed to get inside the music. The Beethoven was certainly the best piece. In the second movement you have some opportunities of developing the sound from soft to strong, as if you want to persuade someone of a good idea. You do have a lot of good ideas don’t you? So try to use this chance of developing sounds, using more different dynamics, and your stories and ideas become even more interesting. Good luck!

Junior Devision D

1. Dear Angelina,

Thank you for your very emotional performance! I can hear that you are very engaged in different ways of expression, tempo, dynamics. When you use the pedal, be careful not to connect phrases which should actually be separated. You can also do some technical practice to train your fingers, so that your technical performance becomes as brilliant as your emotional. Good luck!

1. Dear Lucas,

Thank for your very classical performance and also playing pieces which are not very well known. I like your sound and speed balance. You are not overdoing and stressing the music. That’s what I call classical. But you can still add some variety in dynamics. For example in the arpeggio part in Mozart: Major and minor keys can be played stronger or softer, so in different moods. That can make your interpretation even more colorful.

1. Dear Mason,

Thank you for your brilliant performance! These pieces have a high demand for a skilled finger technique. And you manage this quite well! You know that Rameau actually composed for harpsichord. So the touch should be very delicate and not too mighty. Also for Mozart you could often use p(iano). You can create different sound layers. This music is full of humor, and a variety of dynamics can be very helpful to underline this.

1. Dear Ariel,

Thank you for your quite professional performance! Everything you play seems to be very easy. But sometimes easy things turn out to be difficult as the middle part of Chopin’s piece. There are repeated parts which shouldn’t sound like repetitions. And Mozart demands a large variety of dynamics too, although he doesn’t write it down in the score. Take the beginning of the movement: Strong demanding c-minor-chord followed by a timid and weak melody. You can use more contrasting dynamics without playing as strong and massive as Beethoven. Your talent makes it easy. Good luck!

1. Dear Justin,

Your performance was very convincing, because you did express these three epochs in a very proper way! So, when you play Bach, I would say: He is a born Bach – player. But when you play Beethoven, you seem to be a 100 % Beethoven fan. And then you play Balakirev/Glinka, and it seems you are just crazy about Russian music! So I would say, you are a 100% musician. Carry on!

1. Dear Declan,

You have a very clear and brilliant tone. You hear and play all the leading themes in the Invention very distinctly. So Bach and Hummel sound really great. For the Chopin the only disturbing thing is that your right hand often comes after the left hand. You want to point out the melody. But if you use this artificial device too often it just becomes a mannerism, and makes it difficult to concentrate on the music. Your playing is very attractive!

1. Dear Curtis,

You have performed a big program, and mentally mastered it very well. Physically is might have been a bit too long, since the Beethoven is very dramatic and demands full strength. And you have a very good sense of dramatic expression as well as lyrical. So for me you left a very strong impression. Hope to hear more from you in the future!

1. Dear Alexander,

It is very fascinating to hear and see you play. The music seems to come from heart, not spectacular but true and honest, like the Bach you played. And the Mozart is very playful without exaggeration.

Chopin needs some rubato at the turning points, when turning to another key, another phrase, another part. This can help to understand the structure of the piece. On are on a very good way!

1. Dear Da Ming Che,

Your playing seems so natural and easy, as if there was no technical problem. Very relaxed! The dance of water plants has many resembling passages. That gives you the chance to create different tone colors, expressing deep and shallow water, bright and mild colors, just like in a Chinese painting when the brush becomes dry and there is only little color left. It adds depth to the painting. Also for Mozart you can use more different dynamics with the same effect. He is more than just a funny guy. Carry on, you are very talented!

1. Dear Nora,

the Beethoven you played was written by him intentional difficult, so that he was temporally the only one who could play it. But you can play it too. And how beautiful your Bortkiewicz sounds! And how colorful your playing of Albeniz! Congratulation – very impressive performance!

1. Dear Alexander,

Your performance is very perfect. With your brilliant finger technique you can master all difficulties. But you are performing three epochs. Mozart sometimes demands cantabile and Chopin legato and espessivo. So try to pay more attention to the style of the composer and his time. Nevertheless you performed quite outstanding, and I am sure we’ll hear more from in the future!

1. Dear Iris,

Thank you for your nice performance! You are telling three different little stories, each with it’s own character and charm. And you articulate every word (note) so carefully, which makes your interpretation very impressive. Carry on!

 Amateur Category

1. Dear Dave,

You really discovered the humorous Haydn, who is always giving us surprises. Haydn’s style is not easy to decipher, but you did succeed. And your brilliant technique enables you to bring it to a very satisfactory performance! Thank you and good luck!

1. Dear Yaran,

Thank you for playing this beautiful piece written by Mozart! Maybe you are worried to make mistakes. But you know this piece so well that you can try to make some additional efforts in expression. Your left hand is playing the accompaniment of the right hand’s melody, who is taking the major part in this piece. So the left hand is supporting the right hand, but still one step behind concerning the dynamics. Actually most pieces are arranged this way. It needs some practice. The left arm should have less weight. Try to balance it out, and the major melody will sound much more beautiful. I am sure you can make it!

1. Dear Qianhui,

Playing the Clementi you are showing a good finger technique and your phrasing is very accurate. This piece would appear even more lively, if you would use a softer p (piano) sound. Clementi writes p at the beginning, and then repeats the same melody using f (forte). Try to follow the composer’s intention and your piece becomes more interesting.

1. Dear Jingjie,

This Polonaise by Chopin is not easy at all. Just because the structure is not as concise as the famous Polonaises it is much more difficult to put it together in a proper way. And it is full technical challenges. So you really did a good job performing it so well. Thank you!

1. Dear June,

The piece you are playing is very famous, and you are doing very well. Everybody who knows something about piano playing has an idea, how this piece should be played: Just the way everybody plays it. But with your technique and tone color you can create something unique. The main theme appears a few times, just as if you meet a friend again and again. But certainly every meeting will be different. So Chopin always makes some slight changes. So create your own story, using a larger variety of tone colors and dynamics. Try to play this piece as if it has been composed just before, and make it your piece!

1. Dear Yuhan,

Thank you for your beautiful interpretation! You have a very good balance between pedal, accompaniment and leading melody. So your sound is quite brilliant. Playing such a famous piece we much be careful not to play it the way everybody does. Because then everything is for granted, normal, without any astonishment and authentic expression. Chopin was just going to leave his family and country forever, also leaving his lover behind. Try to imagine his feelings, and you can find hesitation, mourning, sorrow, but also a looking forward to these new opportunities life was offering to him. How would you feel if you had to leave with probably no return? So, try to look behind all these beautiful notes.

1. Dear Selena,

Thank you for your perfect playing! Debussy connects the name of this piece with the etudes composed by Clementi. So if you play it like an etude you seem to follow Debussy’s intentions. But there is also another title: Children’s Corner! So Debussy is actually joking. I think you can play this piece a little less seriously, free and light, more French style.

1. Dear Jarvis,

You played this Tschaikovsky very well! Especially when the left hand takes over! Are you left handed? Your left hand is doing very well! In this Salon-Piece of the late romantic epoch Tschaikovsky wants to express the lightening from the passing winter. So through the waltz and also the scales you can feel everybody’s joy and happiness.

1. Dear Maggie,

thank you for playing this Sonatina with such a beautiful tone color! It is very fascinating to listen to you shaping the melody with different dynamics and a very soft and delicate touch. You are very talented, carry on!

1. Dear Chengrui,

music can be very simple and deep at the same time. And this simplicity is very touching. Thank you for sharing!

1. Dear Weibo,

You made a very good performance of this piece, lively and funny! Especially the part where the left hands is leading was very impressive. You prepared very thoroughly! Carry on this way!

1. Dear Yeheng,

This Etude by Cramer is very instructive and very helpful for your finger technique. You play very clearly and both hands are very well together. If you use more crescendo and decrescendo this piece can have more tension, become more thrilling!

1. Dear Weixuan,

This Handel – Fuge was not easy to learn, was it? But you performed very well and showed a good finger technique! You also did articulate the different voices clearly. If you add dynamics it will sound even more attractive. The most simple way is crescendo when the melody is going up, and decrescendo when it is going down. Just try if you like it. At the end you can do a little ritardando.

1. Dear Weining,

You played a very funny piece, not as serious as the others. That’s good! We could really hear more of this kind. But this entertaining style can be even more difficult. You have wide chords and difficult rhythms. The ground rhythm in your left was very stable, whereas the right hand was in trouble sometimes. Never mind, just keep on practicing and you will improve. Good luck!

1. Dear Yixing,

Your “Baby Blue” was very funny and you played it very cool, which was even funnier! Perhaps you have a special talent for entertaining music. Not everybody can play this kind of music.

Carry on and enjoy playing the piano!

1. Dear Yichen,

This Czerny Etude is very good for you finger technique and you played it very well. You have very good, very strong fingers. It is great to see what they can do, how fast they can play! This kind of etude is very useful for warming up before playing other literature. Carry on and good luck!

1. Dear Yuhan,

You played this piece so strongly that I picked up the store in order to see, if it is all written in forte-fortissimo? Well, you know it is not. I think you are making big efforts to play every note correctly and clearly. And that makes the whole piece sound like a marching army. Please try to follow the composer’s idea about the dynamics. And then it might sound like “My lady’s ride”. Technical you have almost no problem, and that is good news!

1. Dear Shiqi,

You have a very natural way of playing the piano, and it looks quite easy. I like this Sonatina, because the beginning sounds very encouraging and optimistic. You also play it that way. But using a strong touch on one side you should also use a softer touch in other places. And there are quite a few opportunities to play p and make the music calm down and have a soothing sound. This will make the music and your performance even more attractive. Good luck!

1. Dear Yilin,

Thank you for taking the hardship to learn this piece! It is a beautiful Invention but not easy at all, because you can hear the smallest mistakes. You cannot hide using pedal or something else. Of course it is a very good practice. Maybe next time you’ll play a romantic piece by Chopin or Schumann, which is less exposing? Good luck!

1. Dear Darren,

Thank you for playing this lively and funny polka for us! It is not so easy because of all these shiftings and leaps. But you play it very accurately and safely. Is seems you also had a lot of fun with it. Carry on and enjoy playing the piano!

1. Dear Chanjie,

Your performance was very impressive. Thanks a lot! This piece has so many colors, so many fascinating details and dramatic changes. Not easy to play, but well mastered by you. Carry on. Looking forward to seeing and hearing you next time!

1. Dear Corinna,

Thank you for your really heart touching interpretation of the “wild rose”. You have a very deep feeling for this piece. It reminds me a bit of a similar piece written by Robert Schumann: “lonely flowers”. I am sure you will love it. Good luck to you!

1. Dear Elaine,

Thank you for playing this exciting and lively piece for us! It shows your brilliant finger and arm technique. You made a perfect performance. Carry on!

1. Dear Olivia,

What a nice piece and what a warm tone color you have! Thank you for your beautiful playing. I wish more pupils had such a deep and profound sound like you. Your playing is very accurate and you have a clear vision of what you want to express.

1. Dear Yilin,

Thank you for playing such a nice song for us! I can hear that you are playing from your heart and that this music has touched you before it touched us through your presentation. Please carry on and bring happiness!

1. Dear Yuanze,

The piece you were playing for us is not a serious march, but a funny march for children. And you are performing it with skill and charm. The slower parts you have played with a beautiful warm color of tone! Thank you! Try to relax your shoulder.

1. Dear Chutong,

The piece by Robert Schumann which you played for us is not easy, because you have all these staccato notes and your arm and shoulder can easily get clenched. But you played it very relaxed. It seems you can imagine a little child knight riding a hobby-horse. Thank you!

1. Dear Chengrui,

Thank you for playing this beautiful piece for us! Listening to it really makes me feel cold. You are using the right pedal quite a lot. Is this for the snow storm?

1. Dear Ziwen and dear Ziqi,

How lucky you both are to have a brother for playing piano together! Such a reliable partner. And you don’t even have to take a look, just play by listening. Thank you for your lively performance!