

symonspiano

Student Piano Concert October 2022



Guildford County School
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Jelly on the Plate/ Sausage in the Pan (Thompson)

Sausage in a Pan makes me hungry. I am playing it as a duet which means that two people play at the same time. Jelly on the plate makes me want to have pudding. It's the same as Sausage In a Pan but switching hands.

One, Two, Three, Four, Five (Trad.)

One, Two, Three, Four, Five Counting is very important in this piece because some of the notes last for longer than others. This is called rhythm.

Sunlight Through the Trees (Kern, Rejino)

This piece is full of intervals of a 4th. This means that the notes are two skips apart (for example, from C to F). The music starts with a letter 'p' which is short for 'piano' which is the Italian word for quiet.

Bingo! (Trad.)

This piece contains lots of staccato notes which means press the note quickly and in a spiky way. I have to play with both hands together in this piece too.

Happy Birthday (Hill)
The Ballet Dancer (Thompson)

I learned Happy Birthday so that I could play it when it is somebody's birthday. The Ballet Dancer uses both hands on the piano and is in the key of F Major, which means that all the Bs are flattened.

Three Blind Mice (Trad.)

Three Blind Mice uses both hands on the piano and is in the key of G Major, so all the Fs are sharpened.

Mary Had a Little Lamb (Trad.)

I really like Mary Had A Little Lamb and it is quite tricky to play because I have to use my right hand for this piece and my left hand for The Paratrooper. Mary Had a Little Lamb has C, D and E in it and The Paratrooper has A, B and C.

The Paratrooper (Thompson)**Russian Song (Hall)**

I have merged these pieces together and I will be playing the first piece as a duet and the second as a solo. Russian Song uses low notes and School days uses higher notes. Russian Song is also very serious and dark whereas School Days is happy and joyful.

School Days (Thompson)

School days is tricky to play because there are lots of different time values of notes so counting is really important.

Hedwig's Theme (Williams)

Hedwig's Theme sounds creepy and the dynamics ascend and get louder throughout. The piece comes from the famous series of Harry Potter films and is named after his pet owl. Some of the challenges include the repeating patterns which are sometimes slightly different and the hand position constantly has to change.

Gavotte (Dusseck)

This piece is energetic and jumpy. I am learning it for my next exam.

River Flows in You (Yiruma)

This is a calming piece with a slow, gentle pace which I learnt recently.

First Flakes are Falling (Madden)

This beautiful piece requires the player to press some of the notes with more weight to make them stand out as a melody. It is tricky to keep the other notes quiet and the counting can be tricky in this piece. The piece is in the key of D Minor and sounds moody and atmospheric.

Sunlight Through the Trees (Kern, Rejino)

Sunlight through the trees sounds nice and there are a lot of rests in the music where one hand stays silent while the other plays. The piece is gentle and there are three beats in every bar.

No One To Walk With (Kern, Rejino)

No one to Walk With is a sad piece about a dog who has nobody to walk with. It is in a minor key to make it sound sad. In my version of the story, at the end, the dog finds a friend to walk with and is very happy.

Lexie

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Fight Song (Platten)

This song is called Fight Song by Rachel Platten. This is a pop song which is my favourite genre of music. The song has a range of dynamics which means loud parts and quieter parts. I personally like to play this song as it sounds on the track so improvise a bit on the rhythm. The song's melody floats on top of a chord progression which I play with my left hand.

Rupert

12

Yo Ho Ho (A Pirate's Life for Me)

(Brun)

This is played as a duet so counting the rhythm is really important. There are repeats in the middle of the piece which send both players back to the beginning and dynamics which make the music more exciting by getting louder and quieter.

Aurelia

13

Moonlight Sonata (Arr. Hal Leonard)

This piece is transposed from C# Minor to D Minor. The score is marked 'Adagio' which means slow but I like to play it on the faster side of slow. This piece has a lot of atmosphere and is calm and beautiful.

Funfair Blues (Yandell)

I am playing Funfair Blues and Penguin Parade. Both are cheerful pieces and both use swing rhythms. There are lots of sharps added to Penguin Parade (sharp mania!) and the piece is full of scale runs.

The Penguin Parade (Donkin)**nDcvr Agnt (Lynch)**

I am going to Play Hound Dog and nDcvr Agnt. Hound dog was made famous by Elvis Presley but originally composed by Jerry Leiber and Mike Stoller. The title of nDcvr Agnt is a play on 'Undercover Agent'. The piece is meant to sound sketchy and sneaky and this is achieved by clever use of dynamics and rhythm. The composer was born in the year of the first Apollo Moon landing!

Houng Dog (Lieber, Stoller)**Kiss the Rain (Yiruma)**

I've been learning this piece for a while now and I really like the calming atmosphere it creates. The key change was hard to learn. I hope you enjoy listening to it.

The Swing (Che-Wha Tan)

This is a happy piece. It is very short but sounds good played at a slower tempo to make it last longer. The piece has lots of tied notes and all of the piece, except the last part, has a pattern in the left hand. The dynamics make the piece interesting. As the performer I need to hold the last note a bit longer and lift the pedal slowly when the sound has stopped.

He's a Pirate (Badelt)

From the famous Pirates of the Caribbean films, this exciting and energetic piece is great fun to play. There are strongly contrasting dynamics and some huge powerful chords.

Clair**Music of the Night (Lloyd-Webber)****Sally****Intermezzo in E Opus 116 (Brahms)**

SHORT REFRESHMENT BREAK

The Hammer (Minchin)

I will be playing 'The Hammer' taken from 'Matilda the Musical' written by Tim Minchin and adapted from the book by Roald Dahl. In the musical, the song is sung by the awful Ms Trunchbull and describes her victorious ascent to becoming English hammer throwing champion, 1969. The piece uses the Alberti base to keep a rhythmic timing that Agatha would be proud of and a melody that the most angelic of children can sing along to. I've loved learning this piece and letting out my inner Trunchbull!

John

22

Angel Fish (Gaudet)

This piece is smooth, fun and exotic. To play this piece you need to use the pedal a lot. There is a section in the middle which uses broken chords and over all the dynamics are quiet. The piece also requires me to cross my hands over.

Vivienne

23

Castle on a Cloud (Allen)

Inter-City Stomp is a very lively piece which requires good coordination with a good mixture of legato and staccato. It's easy to forget the flats when playing this piece and the timing is tricky because the piece is in 4/4 timing but some of the bars are written in 3/4. Castle on a Cloud is from a musical called Les Misérables. This piece is quiet and solemn but then gets happier as the lady all in white comes in (I think of this character as Cosette's mother).

Inter-City Stomp (Norton)

What a Wonderful World (Thiele, Weiss)

I'm Thomas and I will be performing What a Wonderful World which was written by Bob Thiele and George Weiss but made famous by Louis Armstrong. This piece is quite slow and legato with a lot of pedal. It is in the key of F Major, the relative minor of which is D Minor. Hope you enjoy!

左手指月
zuo shou zhi yue (Upwards to the Moon) (Sa Dingding, arranged by the performer)

Tower Hill was composed by Giles Farnaby in the late 16th century. There are lots of staccato passages and it is very lively like butterflies. Upwards to the Moon comes from a Chinese Drama. It's a beautiful and lovely piece of music which represents the Chinese culture to me.

Tower Hill (Farnaby)

Song of the Lark (Tchaikovsky)

Prelude to Wonderland (Lyons, composed by the performer)

This prelude is the opening work to a suite I'm composing as inspired by the book 'Alice's Adventures in Wonderland.' I've been composing the suite over the past year or so. The opening chromatic descents are reminiscent of the fall down the rabbit hole, and the piece is styled as a waltz.

Saturday (Perrin – including performer's own improvisation)

Saturday is an optimistic tune with large sections of improvisations included. The scored-out rhythms in the first part of the tune are used and repeated in my improvisation in different keys and using different chords. I enjoyed learning this piece because of its joyful character.

Walking Blues (Myhill) – including performer's own improvisations

Walking Blues is a relaxed, carefree piece. My improvisation will use a mixture of blues scales and dominant chords with some passing notes. This piece differs from Saturday in that its character is more confident and arrogant.

Nimble Waves (Ahlheid – Composed by the performer)

This is a fast paced, upbeat piece of music which I composed by playing around on the piano and finding different riffs to string together into an entire piece. Towards the middle I have taken excerpts from an arrangement by Peter Bence which is a mix of 'Bad' and 'Smooth Criminal' by Michael Jackson. Using Ternary form the ending is a take of the opening riff.

Old McDonald Had a Farm (Trad.)

Ode to Joy in an old piece of music composed by Ludwig Van Beethoven. It sounds calm and the note go up and down the scale a lot to make the tune.

Ode to Joy (Beethoven)

Sign of the Times (Styles)

I am playing this song because I have good memories of when I performed it in front of my school. It's quite a sad song with a slow tempo which uses a lot of minor chords. The left hand plays the chords while the right hand plays melody over the top of them.

Scary Stuff (Watts)

I really like the quiet dissonant harmonies in the background of Anastasia. It's eerie and quite sinister yet also gentle. The tension builds up throughout Scary Stuff towards the musical Jump Scare before the big diminuendo towards the end.

Anastasia (McDonagh)**Adagio in G Minor (Albinoni – abridged)**

Albinoni's Adagio in G Minor is a melancholy piece that I first heard in the film 'Gallipoli'. Originally composed for the organ and strings, this version has been abridged and adapted for piano.

Once Upon a Time.. Storybook Love (Knoffler)

Storybook Love by Mark Knofler is a much more upbeat piece about a love affair that is as though it were written about in a fairy tale.

Prelude in C# Minor Opus 3 No 2
(Rachmaninoff)

Two pieces written when their composers were both just teenagers. Rachmaninoff composed his Prelude in C# minor aged 19 in 1892. It went on to become one of his most popular pieces. He was frequently asked to perform it as an encore. To the extent that he became tired of the piece and was alleged to have said "I wish I hadn't composed it".

Nocturne in E Minor post. (Chopin)

In contract Chopin's Nocturne in E minor was composed in 1827 when the composer was just 17. It is understood that he was not at all satisfied with it and it was not published in his lifetime. He had issued instructions that all his unpublished material be destroyed on his death. However, this and other works were saved and published by his friend and executor Julian Fontana. We owe him a vote of thanks.

Bohemian Rhapsody (Mercury)

I chose this because I like the artist and the style of the song. I have arranged it in such a way that, as the primo player in the duet, I play all of the fun parts! It is in a variety of keys throughout and has some sudden changes of tempo, key and style and I'm looking forward to playing it.

Chris (time permitting)

**Prelude 10 Book 1: *La Cathédrale
Engloutie/ The Sunken Cathedral*
(Debussy)**

Debussy wrote his preludes (in two books) to evoke images, ideas and scents in the mind of the listener ranging from dancing statues, fireworks, wind, snowscapes and, in this case, an old Breton legend of a submerged cathedral from which the distant sound of bells and the chanting of ghostly monks could be heard. On days when the water was particularly clear, the cathedral would rise from the waves before sinking slowly back down again at the day's end. The titles by which these pieces have become known were never meant as titles; instead they follow after the end of the piece, Debussy's intention being that the listener could form their own mental image from the music before discovering what the composer had in mind.

END

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