

symonspiano

Student Piano Concert January 2020



Guildford County School
Farnham Road
Guildford
GU2 4LU

Twinkle Twinkle Little Star
(Trad. Melody by Mozart)

“This is a happy song. I often sing this at night time. There are six different notes in this music, which means I have to use all of my fingers!”

Monsieur Mouse (Faber)

“Chris and I are playing this as a duet. This means two people play at the same time.”

The Banjo Picker (Thompson)**In a Rickshaw (Thompson)**

Improvisation, using a base line composed by James.

“I have been improvising with Chris and will be getting him to add an improvised melody to a patter which I have been working on. I will also be playing two pieces from the book I am using to learn to read music.”

Flora’s own improvised piece**Over the Rainbow**
(Arlen, arr. Gerou)

“The piece sounds like a lullaby and the words sound like a lullaby too. There are some long notes and the tune jumps around the piano a lot. There are lots of dynamics (loud or quiet).”

Isla

5

Allegro (Reinagle)

“This is a fun piece and really helps me to feel good when I feel unhappy. This has a lot of quavers and crotchets in it. Parts are marked Forte which means loud, so it makes a lot of noise which I like!”

Sonatina (Winton)

“I was struggling at first with this piece but I think I’ve got it now.”

Meg

6

Dance (Goedicke)

Improvised Duet

“I’m going to play a piece of music from score which I played in my recent exam. After that I’m going to do some improvising using the pentatonic scale with a flattened third to make up a melody over some chords. The Dance is a piece of music set in a harmonic minor key.”

Emma C

7

Hand in Hand (Crosland)

“This piece is loud and jazzy. It is complicated because the notes are all over the place and to me, the name doesn’t suit the piece because it is more rocky than peaceful. It has got a lot of C Major broken chords in it.”

Shallow (Gaga, Cooper)

“This is the lead song from A Star is Born. A couple of things which make this challenging to play are having to change hand position and trying to stay in time while playing it as a duet, but playing it as a duet makes it easier for my first time performing on the piano! I would describe the character of the song as emotional.”

Ducks in the Pond (Blackwell)

Affectionately renamed ‘Duck Pie’ by the performer.

“I like playing the piano because it is like a puzzle. I am going to play Duck Pie. You can use the pedal in this piece to sustain the notes. There are long notes and short ones and there are quiet parts and loud parts. The piece is called Ducks in the Pond, but in the picture above the score the ducks look like they are stuffed into the pond, so I call it Duck Pie.”

Gnossienne No. 1 (Satie)

“Satie composed six gnossiennes around 1890 in Paris. It is thought that he coined the term gnossienne to signify how the music is very different to conventional short piano pieces like sonatas and preludes. In the key of A_b, it has no time signature, and no bar lines; and it ends rather abruptly. Nevertheless, it has a very distinct rhythm. The score contains instructions to ‘question’ and ‘seek within yourself’, encouraging the pianist to be very free in interpreting this strange, dreamy piece. I think it reflects Satie’s eccentric lifestyle. He drank a lot of absinthe (a notoriously potent spirit with, possibly, some hallucinogenic properties). When he died in 1925 his chaotic apartment was found to contain two grand pianos, one stacked on top of the other, with the upper piano used to store documents.”

Scary Spooky Skeletons**Allemande (Schein)****Happy Day
(Xanthe's improvisation)**

"Spooky Scary Skeletons is my favourite piece to play and it is very short. It is a Halloween song. I learned how to play this on Halloween and it is in a minor key. The Allemande is a dance which was popular in Europe during the 17th and early 18th centuries. The piece is in G Major and it is tricky to play because both hands play very independently. I will end with Happy Day which I have made up. It is very happy!... Peace!"

Take Note (Blackwell)

"This piece has long and short notes and there are many which are staccato. The dynamics vary from loud to soft."

Blues Improvisation in C

"I will be using the C blues scale to improvise with Chris. We will vary the rhythm and make some parts Legato, some Staccato, some Forte and some Piano."

Hedwig's Theme (Williams)

"This piece is dramatic because it has lots of dynamics in it. It goes up and down the piano and contains lots of accidentals (sharps, flats and naturals not in the key signature). The piece ends with a harmonic minor scale."

**Don't Wanna Leave You Blues
(Mier)**

"This is a blues song. It is swung (where the beat is split into three's rather than twos) and the left hand plays a repeating pattern of C, G, F and D chords. It sounds moody and grumpy."

Your Song (John, Taupin)

"Composed by Elton John, this song was covered by Ellie Golding recently. I picked this piece because I used it for my Grade four exam and am therefore comfortable with playing it. A couple of challenges in this rock song include the extremely abrupt hand position changes as well as the changing time signature throughout."

Kettle Rag (Norton)

"This bluesy ragtime piece is in the style of Scott Joplin, arguably the most famous ragtime composer. A difficult section of this piece is in the middle where both hands play varying intervals moving towards each other in contrary motion."

Chopin Arrangement

"Pieces comprising of elements from both the Chopin Waltz and the Black Keys Etude. These particular arrangements were originally played in the 2007 film The Secret."

Consolation No. 3 (Liszt)

“This is one of six ‘consolations’ composed by Liszt, who was Hungarian, in the late 1840s. Much of Liszt’s piano music is similar to that of his contemporary, Chopin, who had died shortly before. In D \flat major, it is said to be based around a traditional Hungarian folksong and later, Liszt recycled some of it in his Hungarian Rhapsody. I found it challenging to learn due to its polyphony - it has more than one voice. Notes in the treble clef are played in between the bass notes, which enriches the texture but is difficult to coordinate. I love the Consolation no. 3 because of its romanticism and emotionality, alternating sadness with peaceful themes and, characteristically of the flamboyant Liszt, some drama too; all gently resolved with one very simple two note chord at the end.”

Spies on a Mission (Harris)

“The character of this piece is cartoony and the melody is passed between the left and right hands. It has a very cheesy spy theme about it. The final chord is built up to using dynamics and sounds like a gunshot!”

Lavender’s Blue (Trad.)

“I am playing Lavender’s Blue. I am playing my own arrangement, playing the first section twice but playing it softer the second time around. I will be transposing the notes an octave higher at the end and playing the melody solo. I hope you enjoy it.”

Shepherd’s Melody (Mohrs)

“I’m working on my grade two and my first piece is called Shepherd’s Melody. In this piece there are dynamics and there is a part where it changes from Largo (slow) to Allegro (fast) and then back to Largo again. The tonality also switches from minor to major.”

The Rowboat (Kukuck)

“This is my second piece. In this piece there are lots of sharps and it starts in E minor and then modulates into E Major at the end.”

Harry

21

Surfboard Boogie (Mier)

“This is very energetic because it is very fast and the left hand never stops moving. You don’t know what will happen next!”

Au Clair De La Lune (Trad.)

“This is a graceful piece with lots of phrasing which uses dynamics to make the music more interesting. It contains part writing which means some notes are held while others are still moving.”

Emily

22

Balletto

“Hello and welcome. I have chosen this piece because it is happy and cheerful. There are lots of jumpy bits where the notes are staccato. There are bits where I have to use special fingering to get around some tricky notes!”

Brendan

23

Prelude in E Minor (Chopin)

"I have always loved this piece of music. It brings about a great sense of peace and inner calm whenever I hear it or play it. It is the 4th in his cycle of Preludes written around 1839. This one was composed in a monastery in Majorca which may explain its funereal feel. It was, in fact, played at Chopin's own funeral at his request along with Mozart's Requiem. The aim is to make the simple right hand melody float out above the harmonically varying left hand chords. Not always achieved, but fingers crossed (however not while playing!)."

Reverie (Debussy)

"I didn't know this piece before Chris introduced it to me a few months ago. It is one of his first solo piano compositions (written in 1890) and creates a beautiful, dreamlike mood with only the occasional bout of disturbance - I like to think of it as REM sleep - where the dreaming becomes more vivid. It dies away at the end into a peaceful slumber."

William A

24

Ol' Rockin' Chair Blues (Mier)

"This is a twelve bar blues, a repeating pattern of twelve bars usually using chords I, IV and V. It is an unhurried slow, bluesy swing."

Ghosthunters NYC (Keyword)

"This piece is one that consists of changes from Forte to Piano, to Mezzo Piano and Mezzo Forte. It also contains a few octaves. It changes throughout but when you learn it, it's quite a cool one to play."

Isobel

25

Bob Played Piano (Kirkwood)

Rain (Schonmehl)

“This piece which I am playing has a bright, gentle atmosphere. This is shown within the soft, repetitive chord pattern played throughout the piece. I think the subtle syncopation of the melody mirrors the irregular pattern of light rain.”

Sunrise on the Matterhorn
(Rollin)

“This piece makes me think of sunrises and sunsets. Every time I play it I think of this because the piece rises and falls.”

The Wild Horseman
(Schumann)

“This piece is very fiddly and energetic. The tonality changes from minor to major and then back again. It is in ternary form (ABA).”

A Walk at Strumble Head
(Balch)

“This is an impressionistic piece about, as you may have realized from the title, a walk. However, I believe that the meaning goes far deeper than that. I believe it is a metaphor for the walk we all take through life. It is in compound time and is written in the key of F Minor, although it is modal in places. By raising the sixth note of the scale a semitone, the tonality is changed to the Dorian mode.”

Sonatina in A Minor (Benda)

“This piece is a serious, fast and stern piece. The main challenges are the scale passages. The dynamics vary from line to line with a steady pattern of semiquavers throughout.”

Chanson de Matin (Elgar)

“This is a light, joyful piece which uses a bit of rubato (flexibility of tempo). The melody covers a wide range of pitches and time values.”

Sara

30

Allegro (Dussek)

“This piece is the first movement from the Sonatina in Eb by Jan Ladisaw Dussek. He was born in 1760 and died in 1812. He was a Bohemian composer who was active at various times in Germany, France, England, The Netherlands, Russia and Lithuania as well as his native Bohemia. He played on several occasions with Haydn who commented on his ‘remarkable talent’.”

Prelude in B Minor (Chopin)

“This prelude is number six out of twenty four preludes, the idea of which was evidently copied from J.S Bach. The prelude is different because the melody is predominantly in the left hand as opposed to the right hand.”

Tristan

31

Persistent Rhythm, What a Glorious Day, Worrisome Blues (Mier)

“I have used the some jazz pieces as bases to add my own improvised sections to. By knowing which scales go well with which basslines, I can improvise my own arrangements of these songs.”

Rondo Allegretto, 3rd
Movement from Sonata in F
(K533) (Mozart)

Rock Sonata No1 (Hellewell)

“This piece was written by the composer who taught my first teacher, John Brogden. David Hellewell had been active in the Avant Garde music movement in the 1960s, a movement which he turned his back on later in his career. He devoted his composition efforts thereafter to writing pieces in a multitude of modern styles, fusing flavours of jazz, rock, funk, blues, classical, romantic and baroque music. What resulted were the pieces that got me excited about playing the piano as a kid back in the 90s. The Rock Sonatas (not Sonatas in the conventions of the classical form) were his biggest, most ambitious and most gloriously cheesy pieces. They are perfect for improvising around, though sadly out of print now. Thanks, John, for starting me off all those years ago. This is for you!”

END

symonspiano

www.symonspiano.com