

# Rongxing Lin

Piano, Performance Grade 5

ABRSM

Overall result: **Distinction**

## Chee-Hwa Tan: Jester's Jig (No. 7 from A Royal Birthday Celebration: Suite in Baroque Style)

27/30

A confident and lively opening demonstrating good forward direction and drive in the phrasing with the dynamics communicated effectively. Musical detail was largely in place with well executed dynamics and fluid hand crossing. Some minor tempo fluctuation was apparent along the way, but overall a fully committed performance.

## Kabalevsky: Scherzo (No. 14 from 30 Children's Pieces, Op. 27)

28/30

Clear melodic projection and forward drive in the phrasing were key features of this performance with neat and tidy fingerwork found across the piece. Although dynamics were mostly communicated, with good attention to the hairpins, there was room for even softer playing at the opening.

## Bernadette Marmion: Wind in the Willows (from Allsorts)

26/30

An apt tempo was set with a sense of flow and momentum within the pulse. The melodic line was clearly projected in both hands but there was room for an even greater sense of foundation in the accompaniment, and although dynamics were mostly effective in their execution, there was greater scope for even more intensity in the crescendos. Overall, a positive performance was communicated.

## Cimarosa: Allegro (3rd movt from Sonata in C minor, C. 68)

25/30

The melodic line was clear and well projected with a sense of momentum in the pulse at the opening. There was scope for greater drive and direction in the phrasing, and although ornamentation was clearly executed with dynamics mostly found, a decrease in tempo was demonstrated along the way, but there was much evidence of neat and tidy fingerwork.

## Performance as a whole

26/30

A sense of involvement within the music was communicated, with the pacing of the programme well managed through allowing the ends of pieces to settle in the air before moving forward with the next work. Stylistic differentiation and characterisation were reliably found from piece to piece but most notably at the second work. Technical challenges were mostly successful although infringements along the way included tempo fluctuation, musical slips at the final piece and greater scope for softer playing at the starts of pieces-where appropriate, but this did not detract from the performance when taken as a whole.

Pass 100 | Merit 120 | Distinction 130

Total mark: **132/150**