**2016 Multiple Piano Festival – Repertoire Notes**

**Updated September 21, 2016**

**Group A-2 Performance Notes MPF 2016**

**Chinese Lullaby –**

1. Change the metronome marking to Q.N. = 76
2. There will be a poco rit. between m.2-m.3 (right before the primo comes in).  Measure 3 will be *a tempo*.

**The Wizard’s Ball**

1. Change the tempo to Q.N. = 126
2. Secondo m. 8, beat 1 *mf* and diminuendo to a *mp* on m. 9

**Merrily We Roll Along**

1. Change the tempo to Q.N. = 184

**Group A-3 Performance Notes MPF 2016**

**Perfect Storm** –

1. No pedal on counts 4-5-6 meas. # 6 and all similar measures with this upbeat
2. No pedal when playing chromatic scales (m. 47-48 and m. 57-58) or small parts of chromatic scales

**Lost in the Wind –**

1. Use light pedal (1/2 pedal) throughout.
2. Add pedal changes on count #3 on the second page (except line #2). I may eliminate more pedal when I hear it.

**Heart & Soul –**

1. Encourage strict observance of rests.
2. Encourage execution of 2-note slurs in m. 21-28.
3. Primo - play ending grace notes "crushed" into the main note rather than more of a metered rhythm.

**Haifa Holiday -**

1. m. 49 to the end should have an accelerando added (this is mentioned on the repertoire list too).

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**Group C Performance Notes, MPF 2016**

**C.S. THEME AND VARIATIONS**

* Take all repeats
* No pedal, except on opening Lento
* Lento a capriccio qn=46, with flexibility in the ornamental 16ths.
* m. 7, dqn=80, but first time through start m. 7 slowly and accelerando to m. 10.
* m. 13, Primo, go into the glissando from the downbeat. Don’t repeat the G. Same for the other glissandos.
* m. 25, qn=104, note accelerando m. 28-34.
* m. 35, qn=132
* m. 43-52, Primo, use revised (simplified) version\*
* m. 53, piano first time, forte on repeat. (rev. 9-21-16)
* m. 63-64, 67-68, secondo, RH chord, add G#. (rev. 9-21-16)
* m. 72-79, make beat 2 (soft) piano.
* m. 107, fermata on beat 2.
* m. 108, qn=104, accelerando on the repeat.
* m. 121, qn=126. Play as written. We will not do the alternate passage. (rev. 9-21-16)
* m. 136, qn=138, slight break (“railroad tracks”) after the downbeat. (rev.9-21-16)
* m. 151, secondo: optional-RH play only top note; LH as written. (rev. 9-21-16)
* m. 152, Primo RH, play only the glissando, not the chord.

**\*Email (preferred) or call me if you would like a copy of the revised measures.**

**JOSHUA FOUGHT THE BATTLE OF JERICHO**

* Tempo: QN=108
* No pedal
* Carefully observe staccato and non-staccato notes and chords. Play as marked.
* Play the grace notes of both parts as a “crush,” on the beat.

**Primo:**

* There are a lot of measures where RH plays legato, and LH has staccato; e.g., m. 5, 6, 7, 16, 20, etc.
* m. 37: bottom note of RH chord is a G#

**Secondo:**

* Use 5-4 (or 4-5) fingering on the LH octaves as much as possible to make the slur happen (m. 1, etc.)
* m. 14-21: note that the RH chord on the “and” of beat one is not staccato, has a slight accent, and is held for its full value.
* m. 37: RH G# on beat 4

**PAVANE**

Tempo: QN=72 (not QN=100 as indicated on the repertoire sheet, and the practice recording) rev. 9-21-16

No pedal

**Primo:**

* Let the 16th notes “glide” into the note that follows them. Don’t let them pounce on it. Think 1-e-and-a.
* The LH lower half notes in mm. 6-8 are very important. Be sure to hold them full value, especially the ones that are tied.
* Trills should be played unmeasured, i.e., as fast as possible. At mm. 25-26 you may be play with RH-LH as printed, or both measures may be played with RH, or both with LH.
* The nachschlage (the D#-E# grace notes) should be played with LH, and come on the “and” of beat four matching the secondo part. At mm. 67-68 they will need to be play as written.
* mm. 35-37, and 69-71, play RH octaves with 5-4 (or 4-5) fingering as much as possible to help make it legato.
* m. 60-61: start p, crescendo to beat 3 of m. 61, decrescendo to beat 1 of m. 62. Do the same for mm. 62-63.
* Final chord: hold the chord of m. 104 for 5 beats (a whole note tied to a quarter)

**Secondo:**

* Play a gentle staccato, like a cello pizzicato.
* mm. 1-15 (the first page), play the LH as marked: not staccato (but lift for the quarter note rests) in mm. 1-4 (and first beat of 5); staccato, mm. 5-8.
* m. 17: play as written (LH plays all the eighth notes), or divide the eighth notes between LH and RH.
* m. 27: play the eighth notes of “and-four-and” with LH. It will allow the RH to connect the half-note melody nicely.
* m. 64: start p, crescendo to mf on beat 3, decrescendo to p on beat one of m. 65. Do the same for m. 65.

**Both Parts:**

* m. 9: very slight ritard on beats 3 and 4. Think relaxation more than slowing.
* m. 26: ritard on beats 3 and 4.
* m. 33: relax tempo, beats 3 and 4, as in m. 9.
* m. 54: strong crescendo on beats 3 and 4.
* m. 58: poco ritard.
* m. 61: secondo B should be a B#; primo LH will let go of the B# while holding the G# and F#.
* m. 68: slight ritard (more like tenuto) on beat 4.
* m. 87: poco ritard, beats 2, 3, 4.
* m. 93-94: poco ritard, beats 2, 3, 4 of 93; molto ritard in 94
* mm. 97-98: be very precise with the 2 against 3 rhythm. No ritard.

Suggestion: Let primo play the RH eighth notes of the secondo part in mm. 85-86-87.

**PLUTO**

Tempo: QN=126 (rev. 9-21-16) (not 138 or 132)

Use pedal sparingly. Definitely not where staccato is more important than pedal.

Grace notes:

* Play the trill notes (two notes, as in m. 5, 21, 26, etc.) before the beat.
* Play the single grace notes (m. 36, 37, 40, etc.) as a “crush” on the beat. The LH should also play a grace note in m. 37 and 77 to match the RH.

A crescendo mark implies that you have to start the crescendo softly!

Learn pp. 16-19 first! Do not leave these pages until the week before auditions!!!

**Primo:**

* Learn m. 13 slowly, figure out the counts of beats 3 and 4 very carefully and align the notes with the secondo part.
* m. 18, 58: play LH octaves as written, and play the upper note of the RH octave.
* m. 36-39 is hard. Write in some fingering.
* m. 53: note the slight rhythm change.
* mm. 55-56: play 6ths (e.g., C#-E) with RH and LH, rather than the LH E-C#-E chord.
* m. 77, beats 1&2, LH should be the same as m. 75 (revised 9-21-16)
* m. 90, RH, beat 2, change B-sharp to B-natural. (revised 9-21-16)

**Secondo:**

* Learn m. 42 slowly, figure out the counts for the whole measure, and align with the primo part.
* m. 79: the rhythm is the same as previous measures, e.g. mm. 75-76. The music notation program altered the way it looks.
* m. 90: Omit the LH “and” on beats 1 and 2. Another notation program glitch.

**Teacher’s Piece Performance Notes, MPF 2016**

* **PERFORMANCE NOTES**
* CUT mm. 98-148
* CUT mm. 182-211
* TEMPO
* M. 1 HN=72
* M. 59 QN=112
* M. 149 HN=72
* M. 170 QN=108
* M. 212 HN=72
* M. 228 HN=84
* M. 97: molto ritard. Change the QN on beat three to a HN. Part 2 does not play the 16ths.
* M. 149: a tempo (see above)
* M. 162, 164, piano three add F-sharp on beat 3.
* M. 168-169: molto ritard
* M. 180-181: poco ritard
* M. 212: a tempo
* 212-219 Part 1 play the Pomp & Circumstance (P&C) theme (which is the LH of Part 2), and double it two octaves higher.
* Part 2 play only the Canon in D theme. Try dividing the notes between RH and LH. It will look nicer, and can be easier to play!
* Part 3 just keeps going!
* M. 220-227: Part 1 play part as written. Try dividing the notes between RH and LH.
* Part 2 may choose to play either the P&C theme, or the Canon theme.
* M. 228: Presto
* M. 238-239: molto allargando
* Please visit this site to hear the composer play this piece: <https://search.yahoo.com/yhs/search?p=grant+woolard+classical+music+mashup&ei=UTF-8&hspart=mozilla&hsimp=yhs-001>