



Trinity College London  
**V. CLEMENT PAULSON**

is awarded the

**Level 4 Diploma  
in Music Performance**

College of Trinity College London  
ATOL

**Piano Recital**

The certificate holder has been awarded 90 credits at Level 4 of the QCF

Cleophas Philharmonic Academy - November 2016  
Certificate issued 23 January 2017

Sarah Kemp  
Chief Executive, Trinity College London  
Patron HRH The Duke of Kent KG

'Level' and 'credits' refer to the Qualifications and Credit Framework in England, Wales and Northern Ireland

**TRINITY**  
COLLEGE LONDON

Qualification number: 600/0949/4  
Unit number: T/502/7151  
Trinity ID: 1-587524431;1-590364591  
Candidate number: 1-590364591

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ATCL Recital (Piano), Unit 1 - Piano Recital ATCL  
Candidate name: V. CLEMENT PAULSON

Centre: Cleophas Philharmonic Academy (9516)  
Candidate ID: 1-590364591

Programme

Today's recital opened with Bach's Toccata no 5 BWV 914. A beautifully voiced opening that was phrased with purpose led to a well voiced fugue. Occasional slips in the scale passagework of the adagio were soon forgotten in some accomplished playing in the final 3 part fugue. Phrasing was shaped clearly and each voice entry neat. lapses in coordination towards the end were minimal.

A powerful approach was adopted for the opening Grave of Beethoven's sonata op 13 'Pathétique' and the energy continued into the Allegro di molto although with a few fleeting inaccuracies in phrasing. The 2nd appearance of the Grave was equally assured and the passion of the development unquestioned despite a few further errors in phrasing. The Adagio Cantabile was treated with the same sensitive phrasing and a careful balance of the hands. Rubato on only rare occasions was a little excessive to be inaccurate with the style. In the Rondo the feeling of energy and forward impulsion was clear despite momentary lapses in both phrasing and coordination.

Chopin's Nocturne in Bb minor op. 9. no. 1 brought the programme to its end with the ebb and flow of the melody shaped confidently although there was scope for further exploration of the more dolce tone colours. Some of the opening R.H. flourishes lacked precision and, as in the Beethoven, there were some moments of inaccurate phrasing.

Summary

An understanding of 3 contrasting styles was shown in this programme as well as, mostly, the technical facility to communicate them. The Chopin skill provided opportunities to develop a more relaxed 'underrated' feel.

Techniques  
22 /30

Musical Sense  
21 /30

Communication  
20 /30

Presentation Skills

The choice of pieces provided a contrasting programme for which timings and notes were provided in a rather informal format with no mention of the venue, date or time for the concert. Atmos was suitable for the occasion although the demeanour of the performer was very casual + indicative of room for development of structure. Timings for Bach/Beethoven were not noted.

5

/10

Overall attainment bands are as follows: Pass 60, Distinction 80.

68 Total: /100

Examiner signature:

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Examiner number:

3137

Reviewing Examiner signature:

*PPM*

Date:

15.11.16

(Order number: 1-587524431)