**Wenting Yu**

Brahms slow tempo OK, but then needs longer phrases | when real esprressivo is called for like 91ff, I found it lacking | 32nds in two hands are rarely together - you play LH earlier than RH or you don’t really play it at all - that should be practiced! | much of it overpedaled, esp when LH has staccato bass | II don’t confuse pp with p - e.g. opening is not only p but espressivo, and 25 is p, then 37 is pp, but you play them all more or less the same | 68 should be not only f but “con passione” - that really seemed lacking, even though it was beautiful in your own way | I like your chordal sound - warm |

**Chang Li**

repertoire list is wrong | Op. 109/I had many poetic qualities, serious in purpose | sometimes inexplicable articulation such as staccato in 75-77 | interesting ideas but too often they are in conflict with LvB: e.g., you make a big ritardando at beginning of 65, whereas LvB writes it only at the very end of the bar | II the tempo you chose is very comfortable/safe, to me does not convey the fear/anxiety of Prestissimo - which is Lvb’s fastest tempo marking | III beautiful tempo choice for the theme | in Var. 1 your dotted 16ths sound same as dotted 8ths - that’s problematic for me | also he says “molto espressivo” - does your sound truly convey that? something to consider | Var. 2 admirable lightness | Var . 3 very good but where is the subito p in B 81? | many beautiful aspects to Var. 4 in your rendition, but please observe dynamics more closely - e.g. you did not play ff in 109, nor a real dolce in 110 | Var. 5 I liked less - it needs much more rhythmics fortitude | why a big cresc. in 191-2? |

**Ruoxi Jin (金若曦)**

Brava. Schumann Op. 12 I beautiful voicing and mood | perhaps a bit over-pedaled | II great energy, also over-pedaled | III beautiful, maybe just a touch too static | IV could use more charm, more wit, also more sweep | 61 should be piano | V many good things | one could wish for more “night”, mysterious atmosphere | Fabel rhythmic syncopations could be clearer | Traumes Wirren of course is so difficult but could it be made to sound more carefree, more “easy”? | and again somewhat over-pedaled | Ende isn’t the main tempo too fast? should feel grand, unhurried | pacing of the Coda could still be fine-tuned.

**Haiyue Tian (田海月)**

LvB Op. 2/2 good character and presence | why do you re-arrange the hands in 47? \ 58 should be espressivo | ends of phrases are often too short, e.g. RH 96 | where are staccatos in 1st theme?

**Anduo Chen (陈安多)**

Mozart Cm sonata a lot of nice phrasing and shaping | needs much more attention to the dynamics, esp in II | and portato must be much longer (e.g. II 5-6)

**Xizhu Liang (梁茜竹)**

Rach Op. 39/1 strong but a bit harsh in sound and manner | Op. 39/9 very good - - - - Chopin octave etude nice flow to the middle section but one would wish for more depth of feeling in it somehow | Dante stiff wrists are producing a stiff sound | also in Dante one wants to perceive a deep, fundamental connection with the existential visions that animate the work | 118/122 why the rhythm so far from what’s printed? | 157 could you get us to really feel the “con amore”?

**Juecui Zhang**

Mozart Fantasy many good things | sometimes your phrasing seems very odd to me, e.g. B. 30 - repeated chords are the same volume? shouldn’t the 2nd one in each case be a bit lighter? | forte sometimes too rough like B. 22, too stiff | 38 needs more fingers | 41 RH wrist is too stiff | portato is always too short, e.g. 85 or 153-159 | 131 LH is really too long | 147 should be played by LH as Mozart writes- - - - - Op. 33 Mazurkas

**Jingci Liu**

Martinez EM Sonata: nice sense of style and phrasing

**Qingpeng Zeng (曾庆鹏)**

Haydn Sonata 50 III. - for me, it's overpedaled | Haydn mark rit only in 92-3, but you do two bars earlier - his version is better | please read the score more closely for articulation and rests, e.g. many staccatos are too long or just not observed, or not consistent | in general, one would wish for a stronger sense of Haydn style | II has wrong rhythms (miscounting rests) and lacks the dynamics drama that can make this movement come alive - - - - Ballade 3 many nice things but needs better legato and a more convincing rubato that fits into Chopin's overall phrase scheme

**Yuan Wang (王远)**

Brahms Op. 5 - strongly over-pedaled | nice phrasing and musical, but too often you don't follow Brahms e.g. 132/33 there is no cresc. yet! and it’s critical to stay pp misterioso | II also in this movt you over-pedal a lot, e.g. B. 10 you pedal right through the rest? | or 21-24 is simply muddy with that much pedal

**Hengrui Zhang (张恒瑞)**

LvB 10/2: a bit slow, a bit lacking in energy and articulation; technically, too much arms and therefore too heavy | B. 63 - ff not p! | development: rhythm of triplets must be much stricter - - - - - Schubert cm Impromptu dotten dhythms must be far more precise | need much more dynamic contrast, e.g. more difference between pp and p | B. 74 - why suddenly so much slower? | in general, far too much pedal - - - - - - Chopin 25/12 needs stronger fingers, shallower pedal, longer phrases, faster tempo, more accurate.

**Boyu Guo**

Waterfall - nice pacing and approach; - - - - - Scarlatti K 391 - much too much pedal | requires better sense of style, clearer articulation, more vivacious phrasing and attacks | - - - - - Field nicely phrased overall | RH inconsistent with legato - e.g. why break the slur in B. 17? | LH too loud throughout.

**Xihang Tian**

LvB 31/1 excellent articulation and passagework | this performance has character | I would wish for much stronger dynamic contrasts, as LvB writes | LH staccato sometimes good but other times “forgets” to do it or overpedals | the end of the development should not lose so much tempo, even though the idea is not a bad one - - - - - Chopin 25/12 has the right mood and good phrasing - - - - Rach Bm again, just the right mood captured, Bravo!

**Gabriel Wu**

Bach all very correct but a bit lacking in imagination/phrasing | ornaments should always be on the beat, not before | - - - - Bartok good rhythm, assured | would wish for more character (e.g. glissando character on page 3 | Liszt why splitting into 2 hands at beginning - should only be LH as Liszt writes | once E-major section begins, there is not enough contrast between hands, not enough cantabile and repose in RH |

**Yan Tong (童焱)**

Bach good, but would like more character, it’s a bit square - - - - LvB strong playing | please don’t redsitribute the hands according to personal preference in B 21-40, 93-98, etc., but use LvB’s own written distribution | character is a bit too self-assured - one would wish for a sense of anxiety, trouble, searching | triplets in velopment sound simply like tremolo, but should have a real rhythm of their own | missing the great espressivo in B. 144 | - - - - - Chopin Scherzo #2 never really heard a true pp and the mystery or tenderness associated with it | and again like in LvB the whole thing seems too straightforward emotionally.

**Yixi Kuang**

Etude ok- - - - - Prok needs so much more character and articulation - - - - Clair de lune for me much too slow and really loses sense of line.

**Meiyi He**

Prok needs much stronger rhythm and stronger fingers, and better articulation | Scarlatti K. 141 needs stronger fingers, more even articulation, faster tempo | MacDowell ok.

**Pinn Mahasaranond**

Liszt much of it too loud or heavy, e.g. B. 45 supposed to be pp leggierissimo | please don’t re-distribute hands in places like B 147-8, we should play what Liszt wrote | overall fine but one would wish for more poetry, longer phrases, a lighter LH so that RH can come out without effort when aprpropriate - - - - - Pas de deux nice pacing | RH should really be pp at beginning and for much of the piece | mf or f applies only to the melody | I thought beginning of middle section was too slow - couldn’t it stay in the same tempo but just change mood?... - - - - - Trepak good, but even better/clearer articulation would be welcome.

**Wan Tong Li**

Chopin OK but could use more poetry - - - - - Jardins overall frequently too loud and could use more imaginative colours | and one could wish more sense of joy, of exultation - - - - - Pentland OK.

**Paul Wang**

Moszkowski very good - - - - - Mozart 333 excellent tempo, sense of style, articulation, balance, pedaling | the rit just before the Recap semed exxaggerated and not natural, to me | why was the last chord of the movement held so long? - - - - - Psathas OK.

**Jie Liang**

Pagodes OK | one would wish for more dynamic and colour contrast | Firebird good, impressively handled, but more orchestral colours would be welcome.

**Fengqi Qiu (裘丰齐)**

LvB good tempo, good phrasing, articulation | dynamic contrasrs could be greater, e.g. stay piano in first 12 bars, then subito ff in B. 13! | B.77ff: trills should be together - - - - - - - - - - - Kapustin played with flair and assurance - - - - - Liszt very good overall physical approach, relaxed and poised | B. 125ff be careful which notes have accents - you make too many! the Canzone I liked less - needs more “cantando” | small fermatas are too long | 238 needs a real "con grazia”.

**June Meiling Zhou**

Bumblebee good - - - - Nocturne needs more colours and more pp - - - - LvB strong and clear but one wishes for more imaginative phrasing | be careful with the last notes of phrases - they are often too abrupt.

**Ming’ai Gai (盖铭爱)**

Rondo very good! fingers, rubato, colour... - - - - - Bach excelelnt all around - - - - Etude beautiful.

**Xuanxiang Wu (武暄翔)**

LvB very good - - - - - Mazeppa a bit forced, a bit mechanical; and one would wish for more singing in middle section | Rach needs a much better chordal sound, and why is 2nd theme SO much slower than other themes? Rach says “a tempo”...

**Jingwan Huang (黄婧琬)**

Ballade may not yet be the piece for you, requires a certain maturity of phrasing, of colour, of sound - - - -

**Mike Chen**

Chopin very touching and simple- - - - Bach could use more rhythmic propulsion - - - - Springer OK.

**Jessica Jung**

Nocturne needs a deeper, more truly singing sound, and more forward propulsion - - - - - similarly in Debussy, you need to find a fundamentally different sound for melody vs the accompanying voices- - - - Haydn had a nice flow overall, but I would suggest much clearer finger articulation.

**Lukas Kan**

Yellow River had a strength to it | wrists and arms are too stiff, however - - - - Mozart needs more careful phrasing and to keep the same tempo throughout.

**Zihan Jin (金子涵)**

Bach very, very good - - - - Tarantella well done, although some rubato was, for me ,exaggerated | and I would like a deeper singing sound in the Canzone - - - - Etude wrists - and therefore the sound - too stiff.

**Yilang Xu (徐逸朗)**

LvB had an appropriate mood | but needs more nervousness, more anxiety | your wrists are too stiff, especially in 8th-note staccato - - - -Bach too much in 8 (should be in 4) - - - Sunflowers OK.

**Yuhao Xiong (熊宇皓)**

Prok has good focus but very much too stiff and needs many more colours and dynamics - - - - Scarlatti one would like more lightness - - - LvB had sone nice lightness but there are many questions of style, articulation; for me, many passages were over-pedaled.

**Adrian Chan**

Gallant was nicely phrased- - - - - Consolation too slow and not deep enough sound in RH, but you have a nice ear for harmony - - - LvB had nice qualities, but needs more sense of drama and unpredictability.

**Ming’ai Gai (盖铭爱)**

Brava. You have a very good feel for Chopin, in this concerto as much as in your Rondo and Etude. At times I would like a more leggiero LH, and perhaps an even deeper cantando quality in RH in the lyrical themes.

**Paul Wang**

Really good playing overall. At times you are a bit stiff, e.g. the last chords of the opening cadenza. 2nd bar of A - S-S says espressivo, you don’t really do it.

**Ariel Liu**

Nice overall sense of style and pacing and phrasing. Be careful of overholding LH - e.g. in B. 242ff. The difficult passagework shows you still have work to do in strengthening your fingers and learning to really, really articulate each note. 303, 306 and other places - grace note should generally in Mozart be ON the beat, not before. Not only Cadenza but other passages should be cleaner once you are really ready with this piece.

**Nora Wang (王芊茨)**

I would love to feel that you are ENJOYING this fantastic, fun movement, even in a competition situation! Needs much more finger articulation, and just stronger fingers generally. Also need more phrasing “sweep”, longer phrases, more contrast within the phrase.

**Siyu Luo (罗思语)**

A good, honest approach for me, the tempo is too slow and you use too much arm. Also, the wrists need to be more flexible when LH has accompaniment material (which is most of the time), it is too heavy for the RH.

**Marcus Yi**

You play with a nice panache, and good poise. Keep learning and practicing and listening!