

CIPC Young Artists Competition: Senior Division, Second Round (May 17)

by Mike Telin



The Second Round Senior Division performances continued on Sunday, May 17 at 10:00 am in Gamble Auditorium.

First up was Nima Mirkhoshhal (17, Germany) who brought to life the creatures who come out at night in Bartók's "The Night's Music,"

from *Out of Doors*. Next, during Scriabin's *Etude*, Op. 42, No. 5 Mirkhoshhal played with a rich, dark sound, never losing track of the musical line. His interpretation of Chopin's *Scherzo No. 2 in B-flat Minor*, Op. 31 was explosive in the best way possible.

Victoria Wong (17, Canada) played a second-round program consisting of three pieces in minor keys. In Prokofiev's *Sonata No. 3 in A Minor*, Op. 28, a single-movement work in sonata form, she brought out the piece's great mood shifts, with technically clean and well-articulated accents and scale passages. Never overplaying in the many percussive sections of Chopin's *Nocturne in C Minor*, Op. 48, No. 1, her performance was memorable for its well-balanced and beautifully-shaped lyrical lines. An emotional performance of Chopin's *Ballade No. 1 in G Minor*, Op. 23 clearly confirmed her love of Chopin, and his music suits her well.

Angeni Wang (15, Canada) began her set with Liszt's *Concert Etude No. 3 in D-flat Major* ("Un Sospiro"), playing with sensitive melodic lines. Her performance of Tchaikovsky's *Dumka*, Op. 59 was well-balanced. Wang was in her element during Ravel's "Ondine" from *Gaspard de le nuit*. The performance was thoroughly engaging and full of color. She ended her segment with an explosive and technically secure performance of the first movement of Ginastera's *Sonata No. 1*, Op. 22.

Yuanfan Yang (18, United Kingdom) began with a pairing of two works by Chopin. He opened with a nicely-paced, beautiful performance of the *Mazurka in C-sharp Minor*, Op. 50, No. 3, followed by a technically clean rendition of the *Etude in A Minor*, Op. 25, No.

11 (“Winter Wind”). His playing was well-balanced between the fast and furious right-hand scale passages and the left-hand theme. Yang continued with a beautifully-voiced “La terrasse des audiences du clair de lune” from Claude Debussy’s *Préludes*, Book II, VII, which he paired with one of his own compositions, *Waves*. It was a perfect match for the Debussy and he played it brilliantly. An outstanding performance of Liszt’s *Hungarian Rhapsody No. 15 in A Minor* brought his recital to an outstanding conclusion.

The final session of the Second Round Senior Division began at 1:00 pm, and the final six contestants’ performances probably made the jury’s job even more difficult.

Chaeyoung Park (17, South Korea) possesses a full, dark sound which served her well during Chopin’s *Etude in C Major*, Op. 10, No. 1. She followed with an exquisite performance of Liszt’s “Feux Follets,” from *Études d’exécution transcendante*. The remainder of her program was devoted to Chopin’s *Sonata No. 2 in B-flat Minor*, Op. 35. Performing with secure technique throughout, she played with nuance and a wonderful sense of line. The third movement, “Marche funèbre,” was a highlight.

Giorgio Trione Bartoli (18, Italy) began his program with a delightful performance of the first movement, “Praebulum,” from Bach’s *Partita No. 5 in G Major*, BWV 829 and followed it with a wonderful rendition of the opening “Allegro” movement from Brahms’s *Sonata in C Major*, Op. 1. Bartoli’s abundant technical prowess was on full display during Ligeti’s *Etude No. 4* (“Fanfare”), and his interpretation of Rachmaninoff’s *Études-Tableaux*, Op. 39, No. 3 was full of dynamic contrasts and personality. The concluding *Scherzo No. 1 in B Minor*, Op. 20 by Chopin was stunning.

Muzi Zhao (16, China) began with an impressive performance of Mendelssohn’s *Fantasia in F-sharp Minor*, Op. 28. Zhao’s articulation was clean and precise during Vladigerov’s *Humoresque*, Op. 15, No. 3, and he tossed off the harmonically and rhythmically thorny *Etude in Minor Seconds*, Op. 68, No. 1 by Nikoli Kapustin like a walk in the park.

Evelyn Mo (16, USA) gave a delightful performance of Mozart’s *Sonata in D Major*, K. 576. The opening “Allegro” was well-shaped, the “Adagio” was lyrical and the final “Allegretto” was beautifully-articulated. Her interpretation of Chopin’s *Ballade No. 1 in G Minor*, Op. 23 was well-balanced and sensitive.

Evren Ozel (15, USA) began his segment with a perfectly-balanced and well-phrased performance of Schubert’s *Impromptu in B-flat Major*, D. 935, No. 3. His engaging playing sounded as though he were making it up on the spot. Ozel made easy work of the complicated *Interlude II* by Leon Kirchner, and Debussy’s *Étude VII: pour les degrés chromatiques* was superb. The concluding *Etude in B Minor*, Op. 25, No. 10 by Chopin was explosive. From beginning to end, this was a satisfying program to hear.

Kyubin Chung (17, South Korea) opened his impressive program with a very clean and thoughtful performance of Mendelssohn's *Variations sérieuses*, Op. 54. During Schumann's *Novelette in F-sharp Minor*, Op. 21, No. 8, one simply wanted to sit back and enjoy. He brought a big sound and secure technique to the concluding *Suggestion Diabolique*, Op. 4, No. 4 by Prokofiev.

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