

ROYAL COLLEGE OF MUSIC JUNIOR DEPARTMENT

TERESA CARREÑO PIANO COMPETITION 2020

Closing date: 5pm, Saturday 9 May 2020
Competition date: 9am, Saturday 30 May 2020

OPEN TO: All JD pianists (but see requirements below).

REQUIREMENTS: A programme of not more than 15 minutes, including walking on and off the stage and tuning (ie no more than 14 minutes playing time). Competitors are required to play one piece by Teresa Carreño (copies of the Carreño pieces can be chosen and photocopied from the volume in the JD office on Saturdays – the pieces require students to be of at least Grade 7 standard). At least one piece must be played from memory. Judicious choice of programme will be taken into consideration.

Incomplete entry forms cannot be accepted.

_____ PLEASE DETACH _____

TERESA CARREÑO PIANO COMPETITION 2020

Complete all sections in CAPITAL LETTERS and return this form to the JD office **by 5pm on Saturday 9 May 2020.**

STUDENT'S NAME (please use capital letters) _____

AGE ON 31 AUGUST 2019 _____

TEACHER'S NAME _____

LESSON TIME (if on a Saturday) From _____ To _____

PROGRAMME (Exact details including composer, opus number, key, movement(s) etc.)

Total Duration _____

TEACHER'S SIGNATURE _____ DATE _____

PARENT'S SIGNATURE _____ DATE _____

About Teresa Carreño

Teresa Carreño (Caracas 1853- New York 1917), a star of the piano and in life, came from a distinguished Venezuelan family, proudly connected to Simon Bolivar. At the age of eight Teresa gave her debut recital in New York, going on to perform in all the major halls of the USA and Europe. She was showered with praise from music critics and won the admiration of the greatest musicians of the time, including Rossini, Liszt, Grieg, Gounod and Rubinstein.

One of her earliest compositions was also written at the age of eight and was dedicated to her mentor Louis Moreau Gottschalk. She composed up to 70 works for the piano most of which were written and published in Paris when she was only a teenager. Carreño used to include some of them in her own concert programmes or as encores, especially *Mi Teresita Waltz* –dedicated to her daughter-. This piece was published a great number of times in Europe and in the U.S.A.

La Corbeille de Fleurs Op.9; the *Ballade* Op.15; the *Mazurka de Salon* Op.30 and *Le Printemps* Op.35 are examples of the great Romantic tradition where the highly virtuosic effects mix with deep poetic lines. Then, there are more evocative and intimate pieces linked to different moments of her life such as the two elegies, *Partie* and *Plainte*, which she composed on the death of her mother when Teresa was fourteen years old; the tender *Lullaby* dedicated to her father and first teacher, Manuel Antonio Carreño. The reflective *Un rêve en mer* and a peaceful *Barcarolle* (Venise) contrast sharply with of a more joyful character of pieces such as *Un bal en rêve* -which presents a narrative thread that includes a Venezuelan *Merengue* in its middle section- and the concert studies *Une revue à Prague*, *La Fausse Note* and the *Intermezzo*.

Her last piano work, the *Vals Gayo*, composed in Sydney in 1910, is a more complex piece in terms of its harmonic texture and seems to draw from the French Impressionism.