NEIGHBORHOOD MUSIC SCHOOL
presents

THE 2020
Renée B. Fisher Piano Competition

Toccata (en pleno sol)

by Karen Lemon

HIGH SCHOOL DIVISION WORK
Commissioned by the Renée B. Fisher Foundation

The
FISHER
Competition
Composer Biographical Page:

Karen Lemon is an Australian composer and musicologist. She holds a Bachelor of Music Education (with merit) with a Major in piano (having studied with Albert Landa and Adene McInnes) and Minor in composition (having studied with a number of prominent Australasian composers, including Anne Boyd and Gillian Whitehead) from the NSW State Conservatorium of Music as well as a Bachelor of Music (First Class Honours) in Musicology from the University of Sydney. Her PhD in Musicology, on Schoenberg’s post-tonal music c.1910, was also awarded by the University of Sydney. Studies in Dalcroze Eurythmics took Karen abroad – her Certificate in Dalcroze Eurythmics from NSW State Conservatorium of Music was undertaken with supplementary examination at the Dalcroze Institute in Geneva, Switzerland, and from Carnegie Mellon University, Pittsburgh, USA she gained both the Certificate and License in Dalcroze Eurythmics.

As a performer, Karen was active in Sydney as a chorister and vocalist, most notably as a foundation and lifetime member of the new music choir The Contemporary Singers and as founder and director of and arranger for the pop-jazz a cappella ensemble The Five Skins.

Despite studies in composition in her undergraduate days, it has only been in recent years that Karen has focussed more intently on it. She has been privileged to have had her music performed in locations as diverse as Sydney, Los Angeles, New York and Cambridge (UK), and by such distinguished performers as Thomas Hutchinson, Artur Cimirro, Gwion Thomas and the John Clare Quintet. Karen has composed music by commission or on request for CAMS, Hourglass Ensemble and the University of Bristol Schola Cantorum, and several of her works have been prizewinners in composition competitions, including those of The Gesualdo Six, Opus Dissonus and the Brixworth Festival.

Karen has worked as a lecturer in Musicology at the University of Sydney and the University of Tasmania. She currently divides her time between Australia and France.

Website: https://karen-lemon.com
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Performance Notes

On pedalling and articulation:
All pedalling is indicated and should be heeded exactly; the pianist should not use the tre corda pedal anywhere else. One may, however, use the una corda pedal at one's discretion as appropriate.
On the pedalling of the long chords in mm.71, 81, 91, 92, 94, the pedal should not be depressed until all the residual resonance from the arpeggios that precede them has dissipated.
There are often passages that are pedalled juxtaposed with passages that are not pedalled and where there is staccato articulation. In some such pedalled passages, notes are nevertheless marked staccato since it is easier to continue with a staccato action, even though this will make no real difference to the final sound.
Note also that throughout the piece there are passages where some notes are marked staccato but others are not; please be vigilant in reading the articulations.

On fingering:
Fingerings should be chosen such as to render note durations exactly as written in the sections without pedal indications. While choice of fingering is at the discretion of the pianist, in some instances fingering suggestions are provided (note that it is sometimes easiest to take two notes with the thumb).

On the high B in the right hand in m.125:
Playing m.125 as written requires a right-hand span of a white-note-to-white-note 9th. If the pianist cannot stretch this far, the high B should be played as a staccato eighth note only (be sure not to accent it!).

On enharmonic spelling:
Apologies if there are enharmonic spellings that seem awkward. Spellings have been chosen sometimes for harmonic logic, sometimes for ease of reading, sometimes seemingly arbitrarily since both available options have advantages and disadvantages. Sometimes it is necessary to make an enharmonic shift but there is no convenient place for it, so some spellings seem temporarily odd. Sometimes there is enharmonic inconsistency between the hands. Occasional, but by no means all, cautionary accidentals appear in the score.
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Variously bravura, cantabile or puckish, as appropriate

Vivo - Tempo primo (aspire to c. \( \text{\textit{\`A}} = 168 \) / \( \text{\textit{\`A}} = 112 \) (\( \text{\textit{\`A}} = 56 \)))

Karen Lemon
Flexible

Slower - Tempo secondo (c. $J = 60$)

Tempo terzo (c. $J = 90$)  In tempo

Tempo secondo (c. $J = 60$)

Tempo terzo (c. $J = 90$)

Subito tempo primo (c. $J = 168$)  rit.

Subito tempo primo (c. $J = 168$)  rit.

Tempo terzo (c. $J = 90$)  m.d.
In tempo
Subito tempo primo (c. $j = 168$)

(2+2+3)

Take a little with m.g.

sub. $f$

sub. $pp$

Red

Red

Red

Red

Red