Polonaise

Fall 2008

The semi-annual publication of the Chopin Foundation of the United States
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After a summer break, we now look forward to another season during which we will present not only emerging young American artists, but also young pianists from Poland and Russia. They are all very talented, and we help promote their talents to music lovers in South Florida. Our growing audience appreciates the Chopin for All free concert series immensely. Our three regional councils in Miami, San Francisco, and Seattle help bring the beauty and charm of music to the aficionados in their respective areas, thus helping to carry on our mission of assisting young American artists in their career development.

This is also the season during which the prospective applicants to our competition will work diligently to prepare the very demanding program of music of Chopin required for our competition. I would like to stress that the regulations of our National Chopin Piano Competition reflect the requirements of the International Chopin Competition; therefore our applicants prepare for both at the same time. Competing in Miami in February 2010 will be, for many, a kind of “dress rehearsal” before going to Warsaw.

Dear Applicants and Piano Teachers, please note that the deadline for Miami application is November 2nd and for Warsaw, December 1st of 2009! It is important to remember that all applicants must send a separate application to each of the two competitions.

Our Foundation, however, will pay for the trip to Warsaw in April 2010 of the six finalists selected in Miami!

We are in touch with most of the U.S. Schools of Music, teachers and piano students in order to promote the competition, and to answer any questions they might have. Besides being printed in the Polonaise, the rules of the competition are available on our website www.chopin.org.

In this issue we also reprint an excellent article by Dr. Ruth Slenczynska-Kerr, legendary pianist, teacher and writer, “On Preparations to the Music Competition,” which may help prospective contestants to better prepare for any competition they might wish to enter.

On behalf of the Board of Directors of the Chopin Foundation, I would like to thank our members and patrons, including the foundations, corporations and local governments, for their support. We are looking forward to an exciting and successful future while working with both longtime loyal supporters and newly discovered ones. Working heartily and with your generous assistance, we make sure that the music of Frédéric Chopin is appreciated throughout the world.

With warm regards,

“Music has charms to soothe a savage beast, to soften rocks, or bend a knotted oak.”

William Congreve
The Chopin Foundation of the United States, Inc.

The Eighth National Chopin Piano Competition of the United States

MIAMI, FL, FEBRUARY 20 – 28, 2010
Olympia Theater at Gusman Center for the Performing Arts

The National Chopin Piano Competition of the U.S. is designed to offer performance opportunities and financial support for young American pianists at career-entry level and to enable the six top Prize-Winners to take part in the Preliminary Round for the XVI International Chopin Piano Competition in Warsaw, Poland, in April 2010.

The expenses related to the participation in the Preliminary Round auditions in Warsaw, including airfare and hotel accommodation, will be covered by the Chopin Foundation of the United States.

The Competition is open to pianists holding U.S. citizenship (native born or naturalized), born between 1980 and 1993. (Previous First Prize Winners of this Competition are not eligible.)

CASH PRIZES

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<td>First Prize</td>
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ADDITIONAL PRIZE FOR THE FIRST PRIZE WINNER

- Debut Recital at the Carnegie/Weill Recital Hall, NY
- Twenty-plus concert tour in the U.S. and abroad

ADDITIONAL PRIZES FOR SIX FINALISTS

- All-expense-paid trip to Warsaw, Poland, to attend the Preliminary Round for the XVI International Chopin Piano Competition

All prizes listed will be awarded. Awards will be announced and presented immediately following the second part of the Finals on February 28, 2010.
Applications and all required material must be received by the Chopin Foundation by November 2, 2009

ATTACHMENTS TO THE APPLICATION:

1. Copy of birth certificate and a copy of a document showing proof of U.S. citizenship.
2. Two letters of recommendation from renowned pianists or teachers of national standing stating that the applicant is prepared to enter the Competition.
3. Copies of diplomas and/or certificates from various schools of music.
4. One recent color portrait-photograph of the applicant; 300 dpi resolution if electronic version or a good quality glossy 6” x 4” print.
5. Documents showing artistic activities and achievements for at least the last three years (reviews, concert programs, awards, etc.).
6. DVD recording containing:
   (a) complete program required for Stage I of the Eighth National Chopin Piano Competition (see Repertoire Stage I listing),
   (b) a Mazurka chosen from one of the following opuses: 17, 24, 30, 33, 41, 50, 56 and 59.

The works may be performed in any order, with the exception of the set of etudes which have to be performed one after another.

The recording must be made by a single camera, with no cuts during the performance of the work, right profile to the camera, with the pianist’s whole silhouette and hands visible.

The DVD should be clearly labeled, including pianist’s name, list of the recorded pieces in order and the duration of each piece; the name of the edition of Chopin’s works used is also required.

7. A check or money order for the entrance fee of $100.00 (non-refundable) made out to the Chopin Foundation of the United States. The fee may be sent electronically to the Chopin Foundation’s account via Paypal.
9. Incomplete applications will not be accepted. Submitted documents will not be returned.
10. A candidate who has supplied misinformation on his or her application, or on the attached material will be automatically disqualified.

The Admission Committee, consisting of acclaimed American pianists, will select not more than 26 contestants. All applicants will be notified by mail/email of acceptance or rejection by January 10, 2010. This notification will constitute an agreement between the Chopin Foundation of the U.S. and the candidate concerning his/her admission and participation in the Eighth National Chopin Piano Competition, in accordance with the rules specified herein.

Application available at www.chopin.org

ACCEPTED CONTESTANTS

1. Travel expenses to and from Miami is the responsibility of the contestants. They will be housed in private homes; practice facilities and local transportation provided.
2. Contestants not advanced to the next round are not obliged to stay for the remainder of the Competition, but are invited to do so.
3. Contestants must arrive in Miami no later than 12 noon on Thursday, February 18. Transportation from the airport will be arranged.
4. Upon arrival, contestants will immediately register with the Competition Committee at a designated location.
5. All contestants will be required to attend a briefing session on Thursday evening and at the same meeting will draw for the order of performance for all stages of the Competition through the Semi-Finals.
6. The Chopin Foundation reserves the right to produce and distribute, without restriction or fee, audio or video recordings of the entire Competition or parts thereof, including the Finals.
7. Sessions may, by permission of the Competition Committee, be:
   a) broadcast live on radio/television/internet
   b) filmed and/or recorded on film, tapes and records for subsequent broadcast, telecast or film documentary
   c) photographed by and for the press, or other publicity purposes, all without fee to the participants.
8. The First Prize Winner will be responsible to appear in all concert engagements arranged by the Chopin Foundation.
9. The Competition Repertoire must be played from memory.
10. The texts of all available editions of Chopin’s works are admissible; however, the organizer recommends the Urtext of the National Edition of the Works of Fryderyk Chopin (ed. Professor Jan Ekier).
11. Competitors are obliged to specify in their applications the edition of Chopin’s works they will be using and the exact timing of each work.
12. A competitor may alter his/her program for any stage of the Competition by informing the Chopin Foundation of the change by January 31st, 2010.
REQUIRED REPERTOIRE
Selections to be chosen from the following works by Frédéric Chopin

STAGE I – PRELIMINARY ROUND

1. One of the following Etudes:
   A minor, Op. 10 No. 2; G sharp minor, Op. 25 No. 6; A minor, Op. 25 No. 11

2. Two Etudes, one from each group below:
   a) C major, Op. 10 No. 1
      A flat major, Op. 10 No. 10
      E flat major, Op. 10 No. 11
   b) C sharp minor, Op. 10 No. 4
      A minor, Op. 25 No. 4
      A minor, Op. 25 No. 11

3. One of the following works:
   Nocturne in B major, Op. 9 No. 3
   Nocturne in C sharp minor, Op. 27 No. 1
   Nocturne in D flat major, Op. 27 No. 2
   Nocturne in G major, Op. 37 No. 2
   Nocturne in C minor, Op. 48 No. 1
   Nocturne in F sharp minor, Op. 48 No. 2
   Nocturne in E flat major, Op. 55 No. 2
   Nocturne in B minor, Op. 62 No. 1
   Nocturne in E major, Op. 62 No. 2
   Etude in E flat minor, Op. 10 No. 6
   Etude in C sharp minor, Op. 25 No. 7
   Etude in E major, Op. 10 No. 3

4. One of the following works:
   Ballade in G minor, Op. 23
   Ballade in F major, Op. 38
   Ballade in A flat major, Op. 47
   Ballade in F minor, Op. 52
   Barcarolle in F sharp major, Op. 60
   Fantasy in E major, Op. 49

STAGE II – QUARTER FINALS

1. One of the following works not performed in Stage I:
   Ballade in G minor, Op. 23
   Ballade in F major, Op. 38
   Ballade in A flat major, Op. 47
   Ballade in F minor, Op. 52
   Barcarolle in F sharp major, Op. 60

2. One of the following waltzes:
   Waltz in E flat major, Op. 18
   Waltz in A flat major, Op. 34 No. 1
   Waltz in F major, Op. 34 No. 3
   Waltz in A flat major, Op. 42
   Waltz in A flat major, Op. 64 No. 3

3. One full set of mazurkas from the following opuses:
   17, 24, 30, 33, 41, 50, 56, 59
   The mazurkas must be played in the order they are numbered in the opus.
   In the case of the Mazurkas Op. 33 and Op. 41 the authentic numbering applies:
   Op. 33: G sharp minor, No. 1
   Op. 41: C major, No. 2
   C major, No. 4
   D major, No. 3
   E flat major, No. 3
   A flat major, No. 3
   B minor, No. 4
   C sharp minor, No. 4

4. One of the following polonaises:
   Andante Spianato and Polonaise E flat major, Op. 22
   Polonaise in F sharp minor, Op. 44
   Polonaise in A flat major, Op. 53

5. At least one Chopin work of the contestant’s choice not performed in Stage I.

Performances in Stage II should last 45–50 minutes. Works may be performed in any order. Should a competitor overrun the time limit, the Jury may stop the performance.

STAGE III – SEMI FINALS

1. Polonaise-Fantasie in A flat major, Op. 61

   (the repeat of the first movement exposition in the B minor Sonata should not be played; the repeat of the first movement of the B flat minor Sonata is optional).

3. At least one Chopin work of the contestant’s choice not performed in the previous stages.

Performances in Stage III should last 55–60 minutes. Works may be performed in any order. Should a competitor overrun the time limit, the Jury may stop the performance.

STAGE IV - THE FINALS

One of the following piano concerti: in E minor op. 11 or in F minor op. 21.
The Finalists will perform with the orchestra.
The regional Councils are branches of the Foundation and operate under the Foundation’s charter, By-Laws and IRS Tax-exemption number. Their purpose is to carry out the Foundation’s objectives at the regional level. They plan membership drives, fund raising events, concerts, and other special events. They retain the proceeds which they generate from fund raising and membership for their operating budget and transfer the remaining funds to help support the Foundation’s national activities. In return, the Foundation offers assistance to the organization, assisting with artists, preparing promotional materials, publicity, etc.

We are always open to new proposals aiming at promoting our mission in new regions. If you would like to consider creating a regional council in your city, or have an idea for a collaboration, contact our Miami office.
The Florida Chopin Council closed last season with a spectacular concert by Alan Gampel. He is one of our favorite artists as well as a wonderful crowd pleaser who never disappoints his listeners. Not only is he an excellent pianist, but he is also a magnificent narrator who captivates his audience from his first note, and keeps them enchanted to his last stroke. His rendition of Chopin’s Preludes was simply exquisite!

This season, in addition to our regular Membership Musicales, we will also join the Chopin Foundation in its fundraising campaign, *The Prelude to the Competition*, in which we invite music lovers to help score a piece of music: Chopin’s Prelude Op. 28, No. 20. By purchasing a note, a chord, a measure, or even the Title, you can help support young American musicians.

The range of contribution opportunities will be announced separately, but be assured that you will be helping to cover the considerable expense of running this event. Your contributions will help defray the costs of hall rental, publicity, transportation to Warsaw for the winners, post-competition concert tours and the many miscellaneous needs of producing a first-rate competition.

The *National Chopin Piano Competition* of the United States is the major program of the Chopin Foundation. Mark your calendar: February 20 - 28, 2010, the year during which the whole world will celebrate the 200th anniversary of Frédéric Chopin’s birth. Preparations have already begun, and we need your help. Please send us your donation or call us at 305.868.0624 to offer your help and advice. With your help we can make it!
The NW Chapter of the Chopin Foundation was formed in 2001 and is designed to continue the tradition of encouraging talented young American pianists to study and perform classical music and to highlight the music of Chopin.

In February 2008, we sponsored the Fifth Annual NW Chopin Festival. This Festival is a competition featuring fine local young piano talent performing the music of Chopin. Over the lifetime of the Festival, the number of participants has continued to grow and at present the Festival has become one of Washington State’s larger piano competitions.

The 2009 NW Chopin Festival will be held at the Seattle Sherman Clay Store and the Mayflower Park Hotel on Saturday, February 7th 2009. The Honors Recital will be held at the Frye Museum on Sunday, February 8 at 7:00pm. Students through age 18 are invited to participate. Adjudicators for the 2009 Festival include Jeffrey Gilliam, Jeff and Karen Savage, and Julia Lee.

Applications for the 2009 Festival will be accepted from November 1, 2008 through December 1, 2008. Scholarships are awarded to outstanding winners in the D Division. Enrollment fees are according to age, and are to be submitted with the application. Applications for the 2009 Festival will be available on November 1, 2008 only online at the website of the NW Chapter of the Chopin Foundation (www.chopinww.org).

For additional information please contact:
Alison Bell
425.454.9220
alisonwbell@comcast.net
or Mary Chandler
425.221.6671

13th Young Pianists Competition winners

FIRST AGE CATEGORY (THROUGH 9)
First Prize: Christopher Richardson
Second Prize: Jessica Kur
Third Prize: Sean Yeo
Honorable Mention: Eytan Schillinger-Hyman
Honorable Mention: Helen Xu

SECOND AGE CATEGORY (10-12)
First Prize: Hanson Tam
Second Prize: Rachel Breen
Third Prize: Catherine Xu
Honorable Mention: Tiffany Chu
Honorable Mention: Elaine Shen

THIRD AGE CATEGORY (13-15)
First Prize: Vien Nguyen
Second Prize: Rhed Shi
Third Prize: Andrew Yang
Honorable Mention: Ryan Lee

Winners with members of the Board of Directors of San Francisco Council
THE SCHOLARSHIP PROGRAM FOR YOUNG PIANISTS

Up to ten (10) renewable scholarships of $1,000 are awarded each year on a competitive basis to outstanding young American pianists who demonstrate a special affinity for the interpretation of Chopin’s music.

Purpose

Through this unique renewal process the pianist is supported and encouraged throughout the four years of preparation to be ready for the National Chopin Piano Competition held in Miami, Florida, every five years. Besides receiving substantial cash prizes, the top four winners of this competition are fully sponsored to participate in the Preliminary Round auditions for the prestigious International Chopin Piano Competition in Poland.

Eligibility

The Scholarship Program is open to any qualified American pianists (citizens or legal residents) not younger than 14 and not older than 17 years on the application deadline, whose field of study is music and whose major is piano. If applicant is already 17 years old, he/she may only be accepted if currently in this Scholarship Program. Enrollment at the secondary or undergraduate school level as a full-time student is required.

Renewal

The awards are renewable up to four years as long as the recipient continues to study piano, maintains satisfactory academic progress, and each year submits an DVD of unedited performances of Chopin’s works for evaluation as follows:

Year 1: 2 Etudes, 2 Nocturnes, 1 of ballads, or Barcarole in F sharp major Op. 60, or Fantasia in F minor Op. 49
Year 2: 6 Preludes, 2 Waltzes, 2 Mazurkas,
Year 3: 1 Sonata, 1 of the following polonaises: Andante Spianato and Grand Polonaise in E flat major Op. 22, Polonaise in F sharp minor Op. 44 or Polonaise - Fantasie in A flat major Op. 61
Year 4: at least one movement of the Concerto

An applicant, who was not awarded the scholarship, may re-apply the following year submitting a new recording of the music of his/her choice from the same requirement. Reapplication is allowed only once while in the Scholarship Program.

Procedures:

Applicants must submit a formal application, along with:
(a) a statement of career goals,
(b) a minimum of two references from piano teachers or performers,
(c) a DVD recording of Chopin’s works as listed above. Each piece must be an unedited performance and the recording of good quality. The recording must be clearly labeled, including applicant’s name, address and works performed. The recording must be certified for accuracy by a qualified person such as a teacher or recording engineer.

The formal application with all attachments and $25 registration fee must be received by Chopin Foundation before April 15th. Application available on: www.chopin.org
Special concerts in Miami

OCTOBER 12, 2008
Sunday at 6:00pm - Recital
OCTOBER 13, 2008
Masterclass
Monday at 10:00am

UM Gusman Concert Hall
1314 Miller Drive
Coral Gables, Florida 33146
For tickets call: 305.284.4940

CO-PRODUCTION WITH
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC

Naomi Kudo in Poland

Twenty-one year old American Naomi Kudo is fast becoming one of the rising stars in the world of classical music. Since receiving the 2nd Prize at the 7th National Chopin Piano Competition in Miami, and becoming the only American finalist at the 15th International Chopin Piano Competition in Warsaw in 2005, she received the Chopin Prize and was the consecutive winner of the 2007 and 2008 Bachauer International Piano Competition at the Juilliard School. Other highlights include an invitation to take part in the 2007 Emanuel Ax Professional Training Workshop at Carnegie Hall and performances at the Gilmore International Keyboard Festival as a newly-named 2008 Gilmore Young Artist.

In September of 2008, Naomi returned to perform in Poland for the first time since the Competition in 2005. With the help of the Chopin Foundation, she performed at the Royal Castle and Lazienki Park in Warsaw, Chopin's birth house in Zelazowa Wola and played two concerti with the Kalisz Philharmonic within 2008 edition of Chopin in Autumn. Of her experience on performing in Poland, Naomi said the following:

“I had such a wonderful time returning to play in Poland this fall. In many ways, I couldn’t believe that it had already been three years since the 2005 Competition in Warsaw. As I walked through the familiar streets and reunited with friends that I had made during the competition, my memories came flooding back as if it were yesterday. Although I always love playing with orchestras and also loved performing in the beautiful Royal Castle, my favorite part of this trip was playing in Zelazowa Wola and Lazienki Park. Although the weather had turned quite cold, hundreds of people came to listen outdoors. There is always something special about playing Chopin in Poland, but there was something even more special to be playing for people surrounded by the sights and sounds of nature. I was so touched by this experience - after all, how often can a pianist play outdoors on a grand piano? I truly hope that I will be able to have that privilege again, not too far in the future.”

Naomi is continuing her undergraduate studies at the Juilliard School with Yoheved Kaplinsky and will continue to perform throughout this season in Chicago, New Jersey, New York, Texas and Florida. She will also be making her recital debut in Japan in January of 2009. Her program at Tsuda Hall in Tokyo will include works by Scarlatti, Debussy, Carl Vine and Chopin. For more information, please visit www.naomikudo.com.

CO-PRODUCTION WITH FLORIDA INTERNATIONAL UNIVERSITY
MUSIC DEPARTMENT
Wertheim Performing Arts Center

 Naomi in Poland

Naomi in Zelazowa Wola
**FREE ADMISSION**

**Saturdays**
FORT LAUDERDALE
Broward County Main Library
100 S. Andrews Avenue

**Sundays**
CORAL GABLES
Granada Presbyterian Church
950 University Drive
Coral Gables

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**ERIK ZUBER**

February 2009
02/21 at 7:00pm
Ft. Lauderdale
02/22 at 3:00pm
Coral Gables

First prize Winner of the
-2007 Hilton Head International competition
-2006 International Young Artist Competition
-Yale Gordon and the Wonderlic Competition

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**CHRISTIAN HUANG CI**

November 2008
11/08 at 7:00PM
Ft. Lauderdale
11/09 at 3:00PM
Coral Gables

Hubert Rutkowski - piano

The concert of music and words about
Julian Fontana - pianist, composer and author, but foremost a loyal and dedicated friend of Chopin in whose shadow he lived for many years. As a close associate of Chopin, Fontana often copied, edited and performed Chopin’s music.

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**YULIANNA AYDIEEVA**

December 2008
12/06 at 7:00PM
Ft. Lauderdale
12/07 at 3:00PM
Coral Gables

- Winner of the Second Prize at the 6th Concours de Geneve in 2006
- First Prize at the Arthur Rubinstein inMemoriam in 2003
- Second Prize at the VII International Paderewski Piano Competition

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**SPENCER MYER**

January 2009
01/24 at 7:00PM
Ft. Lauderdale
01/25 at 3:00PM
Coral Gables

“I have to tell you to watch for Spencer Myer. Lately there haven’t been many Americans who stirred me as much as he did.”

The American Record Guide

2006 CLASSICAL FELLOW OF THE AMERICAN PIANISTS ASSOCIATION

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**CLAIRE HUANG CI**

February 2009
02/21 at 7:00PM
Ft. Lauderdale
02/22 at 3:00PM
Coral Gables

The best young pianists of Broward and Dade counties in the performance of Chopin’s music.

Today’s program was beautifully played by equally beautiful youngsters. A treasure!

P.F. Balbi (2008)

“Excellent pianists, all of them. Please keep having these kind of concerts, they are wonderful.”

Grecia Falcon (2008)

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**WINNER OF THE NATIONAL CHOPIN COMPETITION OF POLAND**

April 2009
04/25 at 7:00PM
Ft. Lauderdale
04/26 at 3:00PM
Coral Gables

The best young pianist of Poland will be selected in December of 2008.

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**THE YOUNGEST YAMAHA ARTIST**

May 2009
05/16 at 7:00PM
Ft. Lauderdale
05/17 at 3:00PM
Coral Gables

“At the age of 7 Claire had the skills of a professional pianist”

FOX News

First prize Winner of the
-57th Kosciuszko Chopin National Piano Competition in New York City, 2006
-Philadelphia Orchestra Competition
TO THOSE WHO CARE

The Chopin Foundation could not operate without the involvement and commitment of many devoted volunteers associated with our regional councils, and the financial assistance of a number of foundations, corporations and generous individuals supporting our cause, especially Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Mayor and the Miami-Dade County Board of County Commissioners, and the City of Coral Gables. We thank you all on behalf of the talented young artists, who so much deserve your support.
On Preparation for a Piano Competition

by Ruth Slenczynska - Kerr

At every level piano competitions do a great deal of good for those who participate:
• Young musicians push themselves to work harder and more effectively than they normally would;
• Competitions offer the opportunity to perform on a superior instrument in front of a knowledgeable and encouraging audience. Often contestants receive written helpful comments from each of a jury of highly qualified judges;
• The solitary feeling of working in an "ivory tower" is dispelled by meeting and exchanging ideas with many peers. Staying in touch can create a supportive network that can potentially sustain a young artist for a lifetime.

It is possible that these very real advantages do not coincide with fuzzy dreams of quick fame and fortune harbored by many young people (and misguided parents and teachers), but there is never any way of predicting what twists and turns a rich life truly dedicated to the arts will bring. At the very least a competition provides a useful springboard of experience toward the future of a young career.

All piano entrants need to cultivate the skill to perform at the top of their ability at any time, at any place and on any instrument. The life of a viable competitor is not for the timid, the unprepared, or the temperamental. A fine teacher can help by simultaneously offering repertoire compositions of varying levels of difficulty and requiring the student to always have something ready to play. In this way a less difficult "finished" composition can be played and polished while a more demanding work receives attention but remains on the "back burner". Eventually this last work will be put through the difficult birthing process of "trial-and-error" performances until it becomes a smooth, effective "show piece," while yet another potential "blockbuster" is being prepared. In this way, students acquire a more diverse repertoire base. No would-be artist has the right to say "No" to what can be a valuable playing experience. "I'm not in the mood" is an unacceptable excuse; the duty of an artist is to create a mood for listeners. Doing one's best at all times should become routine; this will permit the aspiring mind to soar to further horizons.

Judges recognize, and usually agree readily, when they hear someone exceptional. One young contestant who had failed inquired, "Where did I go wrong? I never worked so hard in all my life to produce a mistake-free performance." Is it possible that this young person worked toward the wrong goal? Judges listen for musical content, sensitive ideas that reveal an aspiring artist. It is exciting to listen to an original musical mind at work. The goal of this paper is to draw attention to musical ideas used by artists that can be cultivated by less experienced pianists with the aim of guiding them to become better competing musicians.

Create a special beautiful, personal sound.

A pianist's sound exists in the performer's brain and inner ear. Before a pianist touches the keyboard of any instrument, he must internally "hear" the wished-for sound, then produce it. A personal quality of sound is unique, an aural fingerprint. A good pianist will be able to make an unresponsive piano sound its best and will make a good piano sound superb. To do this the inner ear must be a consummate listener that continually monitors the hands to produce what the music demands. This is a somewhat different task than that of the instrumentalist who usually performs on his own instrument and knows in advance what sound it will, or can, produce.

To achieve this personal sound, it is helpful to practice on any piano, regardless of quality, without the pedals. Two listening ears and well-practiced hands must be responsible. Later, pedals can be used to enhance and supplement the already established sound.
So often a young pianist will begin compositions such as Chopin's Bb minor Sonata, or Rachmaninoff's C# minor Prelude, or Beethoven's Sonata “Pathétique” by coming down with all his strength from above the keyboard. This practice creates a harsh, short-lived, ugly, loud sound which will turn off any sensitive listener. Instead, he must push his whole body weight into the piano to obtain maximum volume with warmth.

**Actively, unceasingly and critically listen to and create your own sound.** Franz Liszt said, “Listen as if you were a rival pianist in the next room.”

**Music is a language**
A fine pianist must “evoke” musical thoughts too sensitive for words to express. The composer starts this adventure by writing dynamic signs, articulation directives and phrase markings, all of which we must heed and study. All of these provide a necessary starting point but are really suggestions, otherwise all pianists would sound the same! To start, the searching pianist will begin to discover a special sensitive quality perhaps in just two notes of a single phrase. Many repetitions will intensify the special quality and invite the pianist to enlarge a tiny idea into a whole phrase, bringing out something never before heard. He can continue to seek and find - to experiment! He may try a particular phrase many ways: < or > or < >. When he hears a version that appeals to him, he can find a musical reason why he likes it. Where does the phrase go? From where did it come? How does it fit into the context of the music? The matinee idol and singing star Robert Goulet confided that the one word "simple" caught his imagination. From this small start he fashioned his famous role of “Sir Lancelot.” Forming an interpretation is exciting! If an artist works consistently, he will be rewarded every few days with a gift of special insight.

**Following is a list of very basic suggestions that could help any pianist to lengthen a phrase into a musical paragraph or chapter:**

**A. Repeated sections can be:**
Loud-Soft (good in baroque repertoire)
Soft-Loud (often useful in Chopin and Schumann)
Three repeats can be: Soft-Louder-Loudest
Loud-Softer-Softest
Loud-Soft-Loud (favored by Haydn, Mozart, early Beethoven)
Soft-Loud-Soft
Loud-Louder-Loudest
Try each possibility. Critical listening is imperative in finding a preference.

**B. Look and listen for “Question-and-Answer” sections.**
Every Bach Fugue subject has a “Question-and-Answer”, as do countless themes in Classic and Romantic repertoire. The opening theme of Schubert’s great Bb major Posthumous Sonata, last movement, is characterized by “Questions-and-Answers.”

Dynamically make a mini-crescendo to point up the question and a mini-decrescendo to shape the answer. This adds a wonderful dimension of meaningful color.

**C. Solo and Tutti:**
Every classic Sonata and Sonatina offers these possibilities. Think “chamber music” when appropriate (Haydn, Mozart) and “full orchestra” (Beethoven, Brahms). Make the solo voice especially clear, easy for the listener to enjoy. This voice should sing high and beautifully and be uninterrupted by a busy accompaniment. The full “Tutti” offers a colorful contrast.

**D. An inconspicuous left hand bridge can be used with a crescendo to forge two phrases into one longer and more effective phrase.**
Use every opportunity to stretch the length of the musical line.

**E. A musical phrase, especially in Romantic music, will reveal three dimensions. Dynamically, it ascends, then there is a plateau that includes the climax, and finally the line descends. Try to lengthen the “plateau” past the climax to give the illusion of length to the phrase.**
Try this on the popular melodies of Chopin’s Eb major Nocturne or Schumann’s Traumerie. Sometimes a crescendo can build as a phrase descends (look at the opening Ab major bars in the 2nd movement of Beethoven’s C major Concerto No. 1).

*continued on page 14*
F. Often within a long Classic or Romantic Sonata movement, the composer uses a small area as if he were confiding a special secret (Beethoven Sonata Opus 7, 4th movement starting at Bar 16, left hand Eb arpeggio is an example). Such a precious motif deserves the sweetest pianissimo and grows dynamically with the music.

G. Make use of every appoggiatura, every group of small notes (often found in a Chopin Nocturne), every broken chord, every cadenza (whether called a cadenza or not) to lengthen the over-all musical line. Every note needs to contribute.

H. A Mozart Sonata is not three separate pieces. Search for the connection that holds the Sonata together. Sometimes the rhythms will have something in common, or there will be a common motif used in different ways, or perhaps a melodic interval will play up the relationship of the movements. Most Sonatas and Suites from all music periods will give up such wonderful information if studied carefully.

Lengthening musical lines in an artist’s repertoire with an active “seek-and-find” attitude brings to life a unique interpretation based on both research and musicality.

The great Sergei Rachmaninoff had a musical plan for an entire program with a climax that he called “the point”. When he played a concert he felt he succeeded only if he reached this “point” effectively.

This demands tremendous concentration as well as many failed performances (in his ears only)!. Often the trials are discouraging during the “trial-and-error” period that all artists must live through and persist. The errors become fewer and finally overcome. This is a good time to begin working on a new, even more exciting program!

Are there too many artists? “No” said the famous impresario Sol Hurok. “There are always too few artists at the top!” This should be inspirational to all who honestly try.

ABOUT THE AUTHOR:

Ruth Slenczynska is the first American woman pianist in history to celebrate 60 years of professional music making. Following her New York City debut at the age of eight, which Olin Downes of the New York Times called “an electrifying experience,” Slenczynska has performed more than 3000 recitals on both hemispheres and appeared with most of the world’s greatest orchestras.

She has been called “the greatest among women pianists today” by the London Times. Dr. Slenczynska has criss-crossed the globe many times, concertizing in Europe, South Africa, Asia, the United States and South America and her life story has been featured on many television programs as well as in many national magazines. Her discography includes a dozen records for Decca Gold Label, three for Musical Heritage Classics and ACA Digital were named “Picks of 98” by Fanfare magazine. She has written two books, “Forbidden Childhood” and “Music At Your Fingertips” (DaCapo Press). Her articles on a variety of musical subjects appear regularly in “Clavier”, “Piano Quarterly” and “Music journal.” Slenczynska is a popular adjudicator as well as workshop clinician and master class teacher.

Dr. Slenczynska has served as adjudicator at many significant piano competitions in the world.

In 1999, she was the only woman as well as the only U.S. delegate to judge the Busoni and the Franz Liszt International Piano Competitions.

She was awarded the Golden Cross of Merit by the country of her ancestors, Poland and has been honored by several crowned heads in Europe and five United States presidents. She has received the Lifetime Achievement Award for Excellence in the Fine Arts from the Arts Education Council of St. Louis.
**Jan EkiEr** – composer, pianist, pedagogue, editor, Professor and Head of the Chair of Piano at the Fryderyk Chopin Academy of Music in Warsaw, Doctor Honoris Causa, prize-winner of the 3rd International Frédéric Chopin Competition in Warsaw, in 1937. Professor Ekier gave concerts in almost all European countries, South America, and Japan. His numerous recordings include a complete volume of Chopin's Mazurkas. Professor Ekier was a juror at many international piano competitions, among them were all Chopin Competitions after the Second World War (President of Jury in 1985, 1990, and 1995). Editor-in-Chief of the National Edition since its foundation in 1959, has also collaborated with the Wiener Urtext Edition. Member of the Polish Academy of Skills (Polska Akademia Umiejętności).

**Paweł Kamiński** – pianist, pedagogue, co-editor of the National Edition and President of the Foundation's Board. After graduation with honours from the Fryderyk Chopin Academy of Music in 1983 (classes of Professors Jan Ekier and Alicja Paleta-Bugaj) employed at the Chopin Academy and is currently assistant professor at the Chair 1 of Piano. Paweł Kamiński works with Professor Ekier on the National Edition project and supervises computer editing of the Edition's volumes. He specialises in the field of urtext editions.

Inquiries and orders for the single volumes of National Edition can be sent by e-mail: fundacja@chopin-nationaledition.com or by fax: + 48 22 827 72 41 ext. 256

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Every musician with professional awareness sooner or later faces the question of the authenticity of composer’s intentions or, in other words, the truth of the reproduced work. The “ideal” piece of music that originates in the composer’s mind reaches the audience through the score and the musician who reproduces the musical notation it contains. Small wonder, then, that we ask ourselves the question which musical text we should perform and which edition we should use. At the beginning of the 21st century we can hardly be expected to use nineteenth-century editions of dubious exactness, or even the outdated Fryderyk Chopin's Complete Works edited by Ignacy Jan Paderewski, with the actual editorial work done by Ludwik Broniarzki and Józef Turczyński. Even the newer urtext editions – Henle or Könemann – are not fully satisfying. A remedy for such dilemmas is to be found in the National Edition of the Complete Works of Fryderyk Chopin, published for four years now with Professor Jan Ekier, an irreplaceable “detective” of the authenticity of Chopin’s scores, as its Editor-in-Chief. This monumental edition of Chopin’s work, still unfinished (25 volumes have been published so far out of 37 planned for publication) has a number of fundamental assumptions that make it unique as compared with other editions. The major purpose of the National Edition is to “present the entire extant work of Fryderyk Chopin in its authentic shape.” Furthermore, this publication edited by Professor Jan Ekier serves a number of other important functions that combine to make it truly remarkable.

The National Edition is a source-based edition – it takes into account all the available sources of Chopin’s text: autographs, hand-written copies corrected by the composer, first editions and also “teaching copies” used by Chopin for his pedagogical work, in which we may find his original fingering. Secondly, the National Edition is a critical edition, which means that the authenticity of sources has been verified and their relations to one another examined. The editors of the National Edition, Professor Jan Ekier and Paweł Kamiński, put a special emphasis on the analysis of numerous existing sources instead of reproducing the notation of a given work on the basis of a single source, or just a couple of them. Therefore, each volume of the National Edition is published with an extensive and comprehensive Source Commentary explaining the editorial intentions and the manner of interpretation of particular scores.

Finally, and perhaps the most importantly, the National Edition is a practical edition, designed to serve researchers, but first of all performers! The original Chopinian text is clearly distinguished from editorial interference by different font type. Next to genuine Chopin’s fingering, the fingering tested in contemporary concert practice is given (suggested with great expertness by Professor Ekier and always based on solutions applied by Chopin). The Performance Commentaries appended to each volume explain all the elements of the musical notation that may be unclear. Performers will find there useful remarks on the execution of ornaments, advice on pedalling (one has to take into account the differences in the sound of 19th century pianos and contemporary instruments), and proposals concerning the execution of “harmonic legato”, a performing device on the piano which Chopin liked to use, but which today is largely forgotten, consisting of holding the elements of harmony with the fingers.
The structure of the **National Edition** reflects the artistic path of Chopin and the history of his output. The division into the two groups of works: series A – *Works Published During Chopin’s Lifetime* and series B – *Works Published Posthumously*, clearly indicate which works Chopin intended for print and which ones he chose not to publish. That is why we have *Waltzes*, *Mazurkas* or *Polonaises* broken down into two separate volumes. This editorial concept ordered the entire Chopin’s legacy and at least to some extent reflected the composer’s will – although Chopin actually wished all his drafts and *inedita* to be burnt after his death, a wish that his testament executors fortunately ignored.

The **National Edition** also has its vital pedagogical aspect. This year will witness the publication of important volumes of series B: *Polonaises*, *Mazurkas* and *Various Works*, i.e. works generally considered “easier to play” and suitable even for pianists from primary schools of music. The last mentioned volume, *Various Works*, contains such gems as *Lento con gran espressione* (popularly known as *Nocturne in C sharp minor*), *Impromptu in C sharp minor* (known under the artificially coined title *Fantaisie-Impromptu*), *Nocturne in E minor*, *Eccossaises* or *Contredanse*. Using the **National Edition** scores, one can be sure that young pianists will study from their earliest years the texts that reflect as much as possible the authentic Chopin’s intentions.

To conclude, we need to mention that the text transmitted by the **National Edition** is recommended by the Rules of the Frédéric Chopin International Piano Competition, the great musical event initiated by Prof. Jerzy Żurawlew to popularize authentic Chopin’s music throughout the world.

**Marcin Majchrowski**

Musicologist, producer/editor of classical music programs at Polish Public Radio in Warsaw, cooperated closely with the editors of the **National Edition of Chopin’s Works**.

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**SPECIAL ANNOUNCEMENT**

**“THE ROLE OF THE URTEXT IN PERFORMANCE OF CHOPIN’S WORKS”**

is the title of two seminars that the Editor of the National Edition, **Paweł Kamiński** of the Warsaw Academy of Music, will conduct for the pianists and piano teachers of South Florida:

- **October 25, 7 PM** at the **Clarke Recital Hall**, University of Miami, Frost School of Music, Coral Gables

- **October 27, 5 PM** at the **Steinway Piano Gallery** in Boca Raton.

For more information call the Chopin Foundation at 305.868.0624 or send an email to info@chopin.org

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Last season’s edition of the Chopin for All series of free concerts, presented monthly in Fort Lauderdale and in Coral Gables, was concluded with a solo recital of an exquisite young pianist Mirka Lachowska, the winner of the 2007 National Chopin Piano Competition of Poland. Ms. Lachowska came to South Florida after successfully touring the United States in her debut concert tour. We look forward to hosting the next best young Chopinist of Poland in April of 2009.

Harriet Irsay, a member of the Board of Directors of the Chopin Foundation, whose philanthropic deeds benefited many organizations, artists, children and people in need, died last July. It was our honor and privilege to list her among our friends and supporters.

Ms. Irsay had a smile and a good word for everyone. The “Matriarch” of the Indianapolis Colts was very proud of her Polish roots and visited Poland as often as possible. She was a staunch supporter of many projects which promoted Polish culture, including the Chopin Foundation of the United States. As an underwriter of the prizes of our National Chopin Piano Competition in 1995, 2000 and 2005, she followed the American winners to Warsaw’s Int’l Chopin Piano Competition. She celebrated their successes and consoled them when they lost. Harriet Irsay will be remembered for her tremendous fighting spirit, for her compassionate interest in students, for her warmth and generosity and for her selfless eagerness to help a friend.

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