

Polonaise

*Fall
2013*

The Semi-Annual Magazine of the Chopin Foundation of the United States



"The CFX piano is a beautiful and powerful instrument. The action is sensitive, the sound brilliant. I know I can create exciting performances with this piano."

– **Martina Filjak,**

First Prize, Cleveland International Piano Competition, 2009

"The Yamaha CFX piano opens a new world of sound for pianists. The instrument is very responsive and powerful. It is an extraordinary piano."

– **Denis Matsuev,**

First Prize, International Tchaikovsky Competition, 1998

"For me, the most important aspect of any piano is its tone. Simply put, the Yamaha CFX piano produces colors like no other instrument."

– **Alexander Kobrin,**

First Prize, Van Cliburn International Piano Competition, 2005

"The Yamaha CFX piano is my best possible friend. It talks to me, sings to me, and never lets me down. Together with this instrument, in every concert, I am able to bring my audience to a transcendent place filled with exquisite tones, expressive sounds, and a breathtaking dynamic range. The CFX is an extraordinary piano!"

– **Olga Kern,**

First Prize, Van Cliburn International Piano Competition, 2001

 **YAMAHA**

©2013 Yamaha Corporation of America. All rights reserved.

CHOPIN FOUNDATION OF THE UNITED STATES, INC.

Officers & Directors

Krzysztof Penderecki - Honorary Chairman

Blanka A. Rosenstiel - Founder & President

Olga Melin - Vice President

Dr. William J. Hipp - Treasurer

Rebecca Baez - Secretary

Dr. Adam Aleksander - Artistic Advisor

Jadwiga Viga Gewert - Executive Director

Directors

Agustin Anievas, Roberta O. Chaplin, Douglas C. Evans,
Rosa-Rita Gonzalez, Renate Ryan, Lorraine Sonnabend

Regional Councils

Mack McCray - San Francisco Chopin Council

Allan Park - Northwest Chopin Council

Scholarship Committee

Dr. Adam Aleksander, Agustin Anievas, Dr. Hanna Cyba

Advisory Board

Bonnie Barrett - Yamaha Artist Services

Dr. Shelton Berg - University of Miami Frost School of Music

Ron Losby - Steinway & Sons

International Artistic Advisory Council

Agustin Anievas, Martha Argerich, Emanuel Ax, Jeffrey N. Babcock,
John Bayless, Luiz Fernando Benedini, John Corigliano, Ivan Davis,
Christopher T. Dunworth, Charles Dutoit, Nelson Freire,
Bruno Leonardo Gelber, Gary Graffman, Horacio Gutierrez,
Marta Istomin, Byron Janis, James Judd, Cyprien Katsaris,
Zoltan Koscis, Garrick Ohlsson, Paloma O'Shea, Daniel Pollack,
Maurizio Pollini, Abbey Simon, Stanislaw Skrowaczewski,
Michael Tilson Thomas, Charles Wadsworth,
Susan Wadsworth, Krystian Zimmerman

Editorial

Polonaise is published semi-annually by the
Chopin Foundation of the USA

1440 79th Street Causeway, Suite 117, Miami, FL 33141

Editorial Office: 305-868-0624 • 305-865-5150 (Fax)

E-mail: info@chopin.org • **Website:** www.chopin.org

Publisher: Lady Blanka A. Rosenstiel

Executive Editor: Jadwiga Viga Gewert

Editor: Barbara Muze

Contributors: Beata Paszyc, Lynne Schaeffer,

Mack McCray, Allan Park

Design by: Jacober Creative, Miami Beach



FALL 2013 VOLUME XXIII/NUMBER 2 TABLE OF CONTENTS

Message from the Founder and President	2
Chopin Foundation Donors and Contributors	3
Message from the Executive Director	4
2013-14 <i>Chopin for All</i> FREE Concert Series.....	6
2013-14 Salon Series & Special Concerts.....	7
San Francisco Chopin Council.....	8
2015 National Chopin Piano Competition Announcement & Rules.....	9
<i>Frédéric Chopin</i> , by Stuart Isacoff	13
Northwest Chopin Council	18
Scholarship Program for Young American Pianists.....	16
The International Federation of Chopin Societies.....	19
Musical News and Notes	20
Support Young American Pianists	21





*"If I miss one day of practice, I notice it. If I miss two days, the critics notice it.
If I miss three days, the audience notices it."*
- Ignacy Jan Paderewski (1860-1941)

Message From The FOUNDER

Blanka A. Rosenstiel, Founder & President

The Chopin Foundation is entering another exciting and busy season. An extraordinary group of talented young American musicians is scheduled for the annual concerts in South Florida, and I am thrilled about the new prizes for the 2015 National Chopin Piano Competition of the United States (NCPC).

It is my pleasure to confirm that the first prize of the 2015 Competition is \$75,000 - the highest cash prize of all music competitions in the United States!

In addition, the two top winners of the NCPC will be automatically accepted into the International Chopin Competition in Warsaw in October 2015. Ours is one of only ten competitions in the world that is extended this privilege. The Chopin Foundation will also assist the remaining four finalists by paying all expenses for the trip to Poland to the Preliminary Round in April 2015.

In this issue you will find the rules and the required repertoire for the 2015 NCPC; both are very nearly identical to the requirements of the International Chopin Competition. Therefore, all who prepare for the NCPC will also be ready for Warsaw.

Our distinguished jury consists of renowned pianists and teachers, including two members of the International Chopin Competition's jury. They will be responsible for choosing the best American Chopinist for the next five years. The talent level will be high and the competition strenuous, but we anticipate that the prizes will attract the best of the best.

I would like to urge young American pianists to start practicing now, and to not to miss a day. Garrick Ohlsson won the top prize in Warsaw in 1970 and Kevin Kenner in 1990 – it is time that an American wins in 2015!

I want to thank the piano teachers who are so instrumental in identifying young talent and who help us carry on our mission. My appreciation goes also to our caring members, sponsors and supporters, without whom so much less would have been accomplished.

Affectionately and musically yours,
Blanka A. Rosenstiel

• DONORS & CONTRIBUTORS •

We extend our deepest thanks to those whose vision and support have helped us in our mission: that of developing the next generation of great musicians. May we continue to add to this esteemed roster others who would join us in our mission.

FOUNDER

Lady Blanka A. Rosenstiel

GRAND BENEFACTORS

Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, The Miami-Dade County Mayor and Board of County Commissioners Florman Family Foundation, Mark Blank Chairman Brenda Bruce Fountain Louis Leibowitz Charitable Foundation Marvin & Isa Leibowitz The Rosenstiel Foundation Southern Wine & Spirits of America Harvey & Roberta Chaplin Piano Music Center Yamaha Artist Services

BENEFACTORS

American Institute of Polish Culture Agustin & Carol Anievav Audrey Love Charitable Foundation Manuel & Rebecca Baez George Berberian The Beveridge Family Foundation Broward County Main Library Friends of the Fort Lauderdale Libraries The City of Coral Gables Chopin Imports Corduroy Charitable Trust / Mark D. Howland Allan & Susan Dunn Embassy of Poland Funding Arts Network Greater Miami Convention & Visitors Bureau Clifford & Norma Hall William & Frankie Hipp Sheldon L. & Pearl R. Leibowitz Foundation Richard & Theresa Lubman David & Olga Melin Sonny Nguyen

PATRONS

Michael Alexander Hilda Andrews Claudine Assous Ruby Bacardi Philip Balbi sa Baez Doan Bao Tran Enrique & Lina Blondet Loretta Bready Frances & Janusz Burzynski Philip Caswell, 3rd Buddy & Diane Cohen Carmen Cuenca Sandra Davis Margaretra De Gea Grezell Carlos & Carmen Dominguez Mayor Norman Edelcup Douglas Evans Pamela Garrison Robert Fithian Roberto & Marie Friedman Lenore Gaynor Donna Genet Dalia Glotzman Rosa-Rita Gonzalez Keith Gray Herbert & Madeline Hillsberg Jadwiga Henderson Helene Houge Christopher Humberston & Luisa Ruffin Dr. Idalia Lastra Jesus & Silvia Lastra Joseph Lavinio Richard Jannotti Laureano & Ana Martinez Terry & Louise Moore Avis Lee Neiman Northwest Chopin Council Ralph & Elizabeth Piotrovsky

DONORS

Daisy Richardson Carlos Rivas Carol Romer & Bill Nigh Richard & Anne Rosenfeld Alicja Schoonover Dolores Seidon Lisa Werner & Peter Seite Fred Seltzer Daniel Setton Clara Sredni Barbara Stephens Duane & Liliana Treeman Jacqueline Tuozollo Tatiana & Gerrit Verberg Von Holtzbrinck Publishing/Patricia Hall Jean Warner Ligia Wiegand Robert & Julie Williamson Bevy Yuz

CONTRIBUTORS

Norman & Diana Elson Rita Essner Elisabeth Evans Mary Fader Grecia Falcon Paula Finkle Susan Fleming Florence "Flossie" Fowlkes Candido Font Merle Frank Margarita Garcia Ken & Gladys Gold Carmen Gonzalez Bernice Harris Carol Hill-Williams Petrina Hurlbert Emilia Ibanez Gail Ironson Claire Jacobson & Marvin Roth Mr. & Mrs. Benjamin Jacobstein Jerome & Anita Kaplan Rita Kritchler Dr. Iris Lash Judy Lawton David Lazovitz Mr. & Mrs. Norman Leathers Marilyn Levine Barbara Levy Norman & Nancy Liebman Lucy London Zenobia Logusz Darren Lyle Erna Mayer Abel Merrill Roger & Elizabeth Mervis Teresita Mestre Mary Morales Li Chiung Moyant Jeffrey Mullens Marta Olchyk Nelsie Parada Cyril & Marie Parkanyi Bertin & Maria Perez Suzette Pope Alan Phillips Miriam Rodriguez

FRIENDS

Franklin & Dorothy Abel Sonia Alcazar Hilda Andrews Richard Ascher Evelyn Axler Tadeusz & Krystyna Babij Milton & Adelle Bandklayder Allan Behm Eric Berger Ophelia Bertran Emily Boraby Dr. Thor Bruce Honorable S. Peter Capua Alfred Casaretti Paolo Carega Erich Caulier Carole Cohen Raymond & Cornelia Copell Mildred Cohn Robert Connor Edith Cubas Rosemary Curasi Hermine Dessort James & Joan Dezell Elena Duyos

PARTNERS IN THE ARTS

Classical South Florida 89.7FM WLRN 91.3FM Festival Miami Sunday Afternoons of Music CGCC Community Arts Program Friends of Chamber Music of Miami St. Martha's Concert Series University of Miami's RSMAS The Village of Key Biscayne

Message From The **EXECUTIVE DIRECTOR**

Jadwiga Viga Gewert



Our last season ended on a Polish note. We had two young Polish pianists performing for us this past May: Piotr Kosinski, winner of the 2010 American Paderewski Competition, and the fantastic Rafal Blechacz, winner of the 2005 International Chopin Competition in Warsaw. It was a real grand finale!

In June, thanks to the generosity of our members, Dr. and Mrs. Allan Dunn, we were able to thank our benefactors and members for their support by inviting them to a special concert and splendid dinner at the beautiful Coral Gables Country Club. Pianist Agustin Anievas delighted the audience with an excellent solo performance. His wife, Carol joined him on a second piano for an incredible rendition of the Paganini Variations.

We continue working with piano teachers around the country on promoting the 2015 National Chopin Piano Competition, and our Chopin Scholarship program.

The 2013 new scholarship recipients are announced in this issue and on the website www.chopin.org

As we look forward to another busy and exciting season, I invite you to mark your calendars now and make plans to join us at all of our programs, free and ticketed, throughout the year.

One of the most exciting concerts of the coming season will be held on March 1, 2014: Chopin's Birthday Celebration featuring the phenomenal Sergei Babayan, who will perform a beautiful chamber program of Dvorak and Chopin, joined by the excellent Amerinet String Quartet. This concert will also introduce the Manuel Artime Theater to our audience as the new venue for the 2015 National Chopin Piano Competition.



Agustin & Carol Anievas



Piotr Kosinski with the Guazzini family



Viga Gewert & Rafal Blechacz



Rafal Blechacz with Dr. K. Szklarska,
M. & E. Sielczak, & E. Piotrovsky

OUR SPONSORS

The Chopin Foundation's programs are sponsored in part by the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and the Board of Commissioners; the City of Coral Gables; numerous generous individuals; and the following:



The Rosenstiel Foundation



YAMAHA
ARTIST SERVICES
NEW YORK



Florman Family
Foundation

The American Institute
of Polish Culture, Inc.



Louis Leibowitz
Charitable Foundation

The Miami Herald
el Nuevo Herald



MTNA

MUSIC TEACHERS NATIONAL ASSOCIATION



91.3 FM South Florida's NPR News Station



La Gorce
COUNTRY CLUB

G GRANADA PRESBYTERIAN CHURCH

Chopin's Birthday Celebration

MARCH 1, 2014 8 PM



**Sergei Babayan, piano &
Amerinet String Quartet**

MANUEL ARTIME THEATER

900 SW First Street, Miami

For tickets please visit www.chopin.org
or call (305) 868-0624

CHOPIN FOUNDATION OF THE UNITED STATES PRESENTS SOUTHERN WINE & SPIRITS OF AMERICA'S

2013-2014 CHOPIN FOR ALL *FREE* CONCERT SERIES

Each concert in this series is presented in two locations:

SATURDAYS at 3PM at Broward County Main Library / 100 S. Andrews Ave, Ft. Lauderdale

SUNDAYS at 3 PM at Granada Presbyterian Church / 950 University Drive, Coral Gables

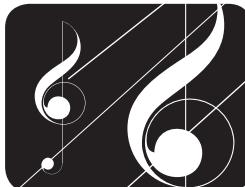


November 2, 2013

November 3, 2013

CORBIN BEISNER

Young outstanding American pianist
Chopin & Liszt



March 15, 2014

March 16, 2014

2013 Int'l Paderewski Piano Competition winner



December 7, 2013

December 8, 2013

DREW PETERSEN

Four-year Chopin Scholarship recipient
& his brother, **Erik Petersen**, baritone
Chopin & Schubert



April 12, 2014

April 13, 2014

YOUNG PIANISTS CONCERTS

Young local piano students in an
All-Chopin program



January 18, 2014

January 19, 2014

CONLAN MILLER

2013 winner of the MTNA's
Piano Performance Competition
Expressions at the Piano



May 17, 2014

May 18, 2014

MICAH McLAURIN

Young emerging American pianist
Chopin & Schumann



February 8, 2014

February 9, 2014

LINDSAY GARRITSON

Award winning young American pianist
Chopin & the Music of Spain

For more information please call the
Chopin Foundation at 305.868.0624

or visit www.chopin.org

Chopin Salon = CONCERT SERIES



NOVEMBER 17, 2013

Duo from Poland:
Aleksandra Kuls, violin
& **Marcin Koziak**, piano



JANUARY 11, 2014

Claire Huangci,
Winner of 2010 National
Chopin Competition
of the USA



MARCH 30, 2014

Sean Chen,
2013 Winner of the
American Pianists Association
Fellowship, Bronze Medalist
of the 2013 Cliburn Int'l
Piano Competition

LA GORCE COUNTRY CLUB, MIAMI BEACH
Wine reception & dinner to follow the concerts • *Reservations necessary*

Membership is not required to attend our elegant, salon-style Sunday afternoon concerts. Each intimate recital is followed by a lovely wine reception and sumptuous dinner at the beautiful La Gorce Country Club on Miami Beach. Experience a delightful return to a bygone era where great music combines with comradery and fine dining in a superb South Florida setting. If you are in the area during our Season, please join us for these wonderful events crafted especially for those who enjoy a refined affair and cultured lifestyle.

Concert with wine reception FREE TO MEMBERS; dinner additional.

**Non-members: \$45-\$100. Get all the details at www.chopin.org
or call us at 305/868-0624. Reservations necessary.**

The Chopin Foundation is dedicated to promoting young American rising-star classical musicians through scholarships and performance opportunities. Become a Member, from \$200, and be a part of our mission and the future of classical music in the USA.

COLLABORATIVE CONCERTS



FEBRUARY 23, 2014, 4 PM

Chopin Concert at RSMAS
Adam Aleksander, piano

ROSENSTIEL SCHOOL OF MARINE
& ATMOSPHERIC SCIENCE
4600 Rickenbacker Causeway, Key Biscayne

Tickets: \$35 • Chopin Members: \$30
For tickets visit www.chopin.org;
or call (305) 868-0624 & (305) 421-4061

MARCH 9, 2014, 5 PM

Chopin Concert at Key Biscayne

Artist TBA
Free Admission

Presented in partnership with the
Village of Key Biscayne

KEY BISCAYNE COMMUNITY CENTER
10 Village Green Way, Key Biscayne, FL 33149



CHOPIN FOUNDATION COUNCIL OF SAN FRANCISCO

Mack McCray, President

It has been an eventful year here at the San Francisco Chapter of the Chopin Foundation. Last February our annual concert honoring Chopin's birthday was graced by Lo-An Lin, First Prize winner of the 11th Annual San Antonio International Piano Competition, First Prize winner (as well as Audience Prize and Concerto Prize winner) at the International Lev Vlassenko Piano Competition in Australia, and Second Prize winner of the Kosciuszko Foundation Chopin Piano Competition.

The 18th Annual San Francisco Young Pianists Competition in June was our largest ever, with three different age levels competing from morning to evening before two sets of judges.

The winners performed the next day in a well-attended Laureates Concert, and they will perform again at the Holiday Concert on December 8, 2013 at the beautiful Queen Anne Hotel.

We are fortunate to have engaged the First Prize winner of the American Chopin Competition in Miami, Claire Huangci, to perform at our Chopin Birthday Concert on February 22, 2014, as part of the prestigious Old First Concerts Series. We were able to invite Claire because of our new alliance with the Northwest Chopin Chapter in Seattle, which will also host her in a concert. Thank you, Seattle!

- Mack McCray



Photo: Winners of the 2013 SF Young Pianists Chopin Competition with Board Members, Mack McCray, Robert Bryan, Mary Robinson, and Winnie Tso

For more information please visit our website at www.chopinsf.org.

The 18th Annual San Francisco Young Pianists Chopin Competition Winners

Sunday, June 9, 2013 at the
San Francisco Conservatory of Music

FIRST AGE CATEGORY (Through Age 9)

Second Prize

Dominic Pang

Second Prize

Chikako Shimada

Third Prize

Miyabi Kadowaki

Honorable Mention

Angela Tsang

Honorable Mention

Jessica Li

SECOND AGE CATEGORY (Ages 10-12)

Second Prize

Khoi Le

Second Prize

Karina Tseng

Third Prize

April Chen

Honorable Mention

Kayla Shen

Honorable Mention

Eric Bo-han Yap

THIRD AGE CATEGORY (Ages 13-15)

Second Prize

Hana Mizuta

Second Prize

Heather Hsun Chang

Third Prize

Shiyi (Andy) Sheng

Honorable Mention

Miranda Shum

Honorable Mention

Christopher Son Richardson

The Ninth National Chopin Piano Competition Of The United States

FEBRUARY 21 - MARCH 1, 2015 | MANUEL ARTIME THEATER, MIAMI, FL

National Chopin Competition Prizes:

FIRST PRIZE \$75,000

The largest cash award of any piano competition in the U.S.
& automatic acceptance to the XVII International Chopin Piano
Competition & concert performances in the United States and abroad

SECOND PRIZE \$35,000

and automatic acceptance to the XVII International Chopin
Piano Competition in Warsaw, Poland

THIRD PRIZE \$20,000

FOURTH PRIZE \$10,000

FIFTH PRIZE \$5,000

SIXTH PRIZE \$4,000

Semi-finalists not advanced to the finals - **\$1,000** each

Special Prizes for:

Best Mazurka, Polonaise, Sonata & Concerto - **\$1,000** each

Third through sixth place finalists:

also receive an all expense paid trip to Warsaw,
Poland to attend the Preliminary Round of the
XVII International Chopin Piano Competition in April 2015.

Awards will be announced and presented on March 1, 2015.

The National Chopin Piano Competition of the U.S. is designed to offer performance opportunities and financial support for young American pianists and to enable Prize Winners to take part in the International Chopin Piano Competition in Warsaw, Poland. Initiated in 1975, and held in Miami every five years, the National Competition closely follows the regulations and requirements of the International Chopin Competition.

The Competition is open to pianists holding U.S. citizenship (native born or naturalized), born between 1985 and 1999, representing a professional level of performance.

(Previous First Prize Winners of this Competition are not eligible.)

Finalists of selected piano competitions* may be admitted to this competition without having to participate in a selection process, as long as they meet the above mentioned requirements and submit a properly completed application with all attachments.

***List of selected competitions:**

- Queen Elisabeth of Belgium International Music Competition
- Ignace J. Paderewski International Piano Competition
- Van Cliburn International Piano Competition
- Cleveland International Piano Competition
- Hamamatsu International Piano Competition
- Leeds International Piano Competition
- Tchaikovsky International Piano Competition
- Santander International Piano Competition
- Arthur Rubinstein International Piano Master Competition
- American Pianists Association's Classical Fellowship

THE RULES OF THE 2015 NATIONAL CHOPIN PIANO COMPETITION OF THE UNITED STATES

FEBRUARY 21 - MARCH 1, 2015 - MIAMI, FLORIDA

APPLICANTS

The following should be included with the completed application form:

1. Proof of age **and** of U.S. citizenship (i.e., birth certificate, passport)
2. Two letters of recommendation from renowned pianists and/or teachers of national standing stating that the applicant is prepared to enter the Competition.
3. Copies of diplomas and/or certificates from schools of music.
4. Three current color photographs, including at least one head-shot, to be used in the Competition publication material (electronic version preferred: 300 -1200 dpi; accepted format: jpg, gif, bmp, jpeg.)
5. A short biography of the applicant (up to 1,000 characters) and documents showing artistic activities and achievements for the last three years (reviews, concert programs, awards, etc.).
6. A DVD recording containing **(a)** complete program required for Stage I of the Ninth National Chopin Piano Competition (see Repertoire Stage I listing), and **(b)** one Mazurka chosen from the following opuses: 17, 24, 30, 33, 41, 50, 56, 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, the edition of Chopin's works used and the duration of each piece.
7. A check or money order for the entrance fee of **\$100.00 (non-refundable)** made payable to the **Chopin Foundation of the United States**.
The fee may be sent electronically by PayPal.

An **application form**, along with all required material, must be received by the Chopin Foundation by **November 3, 2014**. (For all material sent by mail, the postmarked deadline is Nov 3, 2014.) The application may be submitted electronically to info@chopin.org, or by mail. The original copy of the application (with signature) and the DVD **must** be sent by mail, addressed to:

Chopin Foundation of the United States
1440 79th Street Cswy, Suite 117
Miami, FL 33141

Incomplete applications will not be accepted. Submitted documents will not be returned.

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 and up to 4 alternates. All applicants will be notified by email of acceptance or rejection by January 1, 2015. 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 Ninth National Chopin Piano Competition, in accordance with the rules specified herein.

**Please note: a separate application needs to be submitted to the International Chopin Competition in Warsaw by December 1, 2014.
More information at: <http://konkurs.chopin.pl/en>**

ACCEPTED CONTESTANTS

1. Travel expenses to and from Miami are 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 19, 2015. 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 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 for other publicity purposes, all without fee to the participants.
8. The Competition Repertoire must be played from memory.
9. 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).
10. 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.
11. A competitor may alter his/her program for any stage of the Competition by informing the Chopin Foundation of the change by January 31st, 2015.
12. The same piece cannot be played in different stages of the Competition.
13. The First-Prize Winner will be responsible to appear in all concert engagements arranged by the Chopin Foundation.

JURY

1. The Competition Jury will consist of nationally and internationally acclaimed musicians.
2. Jurors will disqualify themselves in the case of contestants who are related to them or have had a direct personal or professional relationship at any time during the five years preceding the Competition.
3. The Jury makes final decisions as to awarding prizes and distinctions.
4. The Jury's decisions are final and not subject to appeal.
5. The Competition Director's decisions are final on all matters outside the competence of the Competition Jury.

ADDITIONAL RULES:

All Competition performances, held in three stages and the finals, will be open to the public.

The Jury will advance to the second stage not more than 18 contestants, not more than 12 to the semifinals, and up to six to the finals.

INTERNATIONAL FRYDERYK CHOPIN PIANO COMPETITION

Warsaw, Poland

Application deadline: December 1, 2014

Preliminary Round: April 13-24, 2015

Competition Rounds: Oct 2 – 22, 2015

More information at www.konkurs.chopin.pl/en

REQUIRED REPERTOIRE OF THE 2015 NATIONAL CHOPIN PIANO COMPETITION OF THE UNITED STATES

FEBRUARY 21 - MARCH 1, 2015 - MIAMI, FLORIDA

The competition repertoire contains solely works by Frédéric Chopin

STAGE I

1. Two Etudes, one from each group (a & b) indicated below:

- a) From Op. 10: C major No. 1, C-sharp minor No. 4, G-flat major No. 5, F major No. 8, C minor No. 12; From Op. 25: A minor No. 11.
- b) From Op. 10: A minor No. 2; C major No. 7, A-flat major No. 10, E-flat major No. 11; From Op. 25: A minor No. 4, E minor No. 5, G-sharp minor No. 6, and B minor No. 10.

2. One of the following pieces:

- 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 major, Op. 62 No. 1
- Nocturne in E major, Op. 62 No. 2
- Etude in E major, Op. 10 No. 3
- Etude in E flat minor, Op. 10 No. 6
- Etude in C sharp minor, Op. 25 No. 7

3. One of the following pieces:

- 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
- Barcarole in F sharp major, Op. 60
- Fantasia in F minor, Op. 49
- Scherzo in B minor, Op. 20
- Scherzo in B flat minor, Op. 31
- Scherzo in C sharp minor, Op. 39
- Scherzo in E major, Op. 54

The pieces may be performed in any order except the Etudes from groups a) and b), which have to be played one after the other.

STAGE II

1. One of the following pieces:

- 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
- Barcarole in F sharp major, Op. 60
- Fantasia in F minor, Op. 49
- Scherzo in B minor, Op. 20
- Scherzo in B flat minor, Op. 31
- Scherzo in C sharp minor, Op. 39
- Scherzo in E major, Op. 54
- Polonaise-Fantaisie in A flat major, Op. 61

2. One of the following Waltzes:

- in E flat major, Op. 18
- in A flat major, Op. 34 No. 1
- in F major, Op. 34 No. 3
- in A flat major, Op. 42
- in A flat major, Op. 64 No. 3

3. One of the following Polonaises:

- Andante Spianato and Polonaise in E flat major, Op. 22
- Polonaise in F sharp minor, Op. 44
- Polonaise in A flat major, Op. 53
- both Polonaises from Op. 26

4. Any piece or pieces by Fryderyk Chopin (if the hitherto performed part of the repertoire does not exhaust the minimum time limit indicated below).

Performing time in the second stage:
30–40 minutes.

Competitors who played one of the Scherzos in the first stage, in the second stage should choose another genre from the first group.

The pieces may be performed in any order (except Op. 26). Should the contestant overrun the time limit, the Jury may stop his/her performance.

STAGE III

1. Sonata in B flat minor, Op. 35 or Sonata in B minor, Op. 58, or all Preludes, Op. 28.

Repetition of the exposition in the first movement of the B minor Sonata should be left out; repetition of the first movement of the B flat minor Sonata is optional.

2. Full set of Mazurkas from the following opuses: 17, 24, 30, 33, 41, 50, 56, 59

Mazurkas must be played in the order they are numbered in the opus. In the case of opuses 33 and 41 the following number applies:

Op. 41:	
E minor No. 1	
G-sharp minor No. 1	B major No. 2
C major No. 2	A-flat major No. 3
D major No. 3	C-sharp minor No. 4
B minor No. 4	

3. Any piece or pieces by Fryderyk Chopin (if the hitherto performed part of the repertoire does not exhaust the minimum time limit indicated below).

Performing time in the third stage: 50–60 minutes.

The pieces may be performed in any order (except the Mazurkas and the Preludes).

Should the contestant overrun the time limit, the Jury may stop his/her performance.

FINALS

One of the following Concertos:
E minor, Op. 11 or F minor, Op. 21.
The finalists will perform with orchestra.

Frédéric Chopin

Excerpt from

A Natural History of the Piano: The Instrument, the Music, the Musicians – From Mozart to Modern Jazz and Everything in Between.

by Stuart Isacoff

Frédéric Chopin (1810-1849) embodied the spirit of his era (and his homeland) with such singular imagination and lyrical brilliance that colleagues could only echo Robert Schumann's critical assessment: "Hats off, gentlemen—a genius." He changed forever the way the piano was played.

Schumann described Chopin's music as "cannons buried in flowers," a sonic garden filled with strange and exquisite flora, and imbued with a mysterious potency. Chopin's friend and rival, Franz Liszt, found a "deep melancholy" in these elegant works, saturated with the long-suffering Polish spirit. As pianist Piotr Anderszewski put it, in Chopin "you have the Slavic soul in all its breadth and depth, its generosity—the expression of a whole continent extending eastward—all dressed up in an impeccably tailored French suit.... Perfectly cut. European. Western. But what screams and wailing are stifled within."

Indeed, Chopin left Poland at a time of national mourning. Many of its cultural leaders had fled in the wake of the failed 1830 "November uprising" in Warsaw against Russian domination. And, like Chopin, most of them—such as poets Juliusz Słowacki and Adam Mickiewicz, both national treasures—headed to Paris.

Who could blame them? Francis Hervé's *How to Enjoy Paris* extolled the virtues of the city:

The merry dance, the sprightly air of those who pass, the dazzling lights, the company, two or three deep, who line the way, seated on chairs, under gay canopies reading, drinking, smoking, and laughing, in the midst of them several well dressed ladies, of great respectability, just descended from their carriages, and these, rattling on the stones, with the noise of fruit-women, tumblers, footmen and their lasses, the most obsequious apologies for molesting the toes of the seated spectators, many of whom come for no other purpose than to enjoy the endless bustle.

Little wonder Paris was quickly supplanting Vienna as the artistic capital of the world. By 1828, life there included such amenities as gas lighting, horse-drawn buses, and cafés with large plate-glass windows. The town was filled with celebrities—poet Heinrich Heine; painter Eugene Delacroix; writers Victor Hugo and Honoré de Balzac; virtuoso pianists Franz Liszt, Sigismond Thalberg, and Friderich Kalkbrenner; composers Giacomo Meyerbeer, Gioachino Rossini, Hector Berlioz, and Luigi Cherubini. (Chopin was so impressed on first hearing Kalkbrenner—a man Mendelssohn dismissed as nothing but a "little fish patty... an indigestible sau-

sage"—that he actually considered taking lessons. But Kalkbrenner's suggestion to Chopin that he cut some passages from one of his piano concertos seemed dead wrong, and alarmed the composer's Warsaw teacher, Józef Elsner. Luckily, his family dissuaded Chopin from studying with Kalkbrenner, an act that might have robbed him of his uniqueness.)

Chopin's French father had suggested England or America as likely prospects for a career. But in Paris, Prince Valentine Radziwiłł introduced him to the wealthy Rothschilds, and his social and financial future seemed assured. He took on students from the richest families (unfortunately, his most promising, a young Hungarian named Karl Filtsch, died of tuberculosis at the age of fifteen). His performances were instant successes, though he quickly learned that the large concert hall was not for him; he was no Liszt, and played best in more intimate surroundings.

His student Carl Mikuli reported that Chopin could not bear the sound of piano pounding, and compared it to a barking dog. He once said that "concerts are never real music; you have to give up the idea of hearing in them the beautiful things of art." (In the next century, pianist Glenn Gould would create a scandal by taking much the same position.) Berlioz described Chopin's sound as

softness in the extreme, "so that one is tempted to go close to the instrument and put one's ear to it as if at a concert of sylphs or elves." But what he lacked in ferocity, Chopin more than made up for in poetic refinement. "The tone, though small," reported Liszt, who admired the delicacy of Chopin's playing, "was absolutely beyond criticism, and although his execution was not forcible, nor by any means fitted for the concert room, still it was perfect in the extreme."

Chopin was, in a sense, a crooner of the piano keys. That's why he found the operatic melodies of his friend Vincenzo Bellini (whose lyrical gifts earned him the label "the Swan of Catania") a prime inspiration, along with the music of Mozart and Bach. In order to produce what Liszt described as Chopin's "perfection" of sound, he developed an entirely new technique at the keyboard. Alfred Hipkins, who tuned pianos for Chopin in London, described how his left hand arpeggios "swelled or diminished like waves in an ocean of sound." That nuanced smoothness was achieved through a variety of unorthodox moves, such as placing his thumb on the black keys, or allowing a single finger to slide from one key to another (as in the playing of many jazz pianists today). Composer Stephen Heller said that Chopin's "slim hands" would "suddenly expand and cover a third of the keyboard like a serpent opening its mouth to swallow a rabbit whole."

Chopin's ease in navigating the keyboard was also assisted by advances in the construction of the piano, such as Sébastien Érard's 1808 "repetition action" and his 1821 "double escapement." It was like adding power steering and brakes to an old model car, making it responsive to the slightest touch. In fact, Chopin found Érard's pianos "too insistent"—"You can thump it or bash it, it makes no difference," he claimed—and preferred the more natural feeling of the piano built by Pleyel, which he described as having a "silvery and slightly veiled sonority and lightness of touch."

Chopin's rhythmic approach startled contemporaries. Some of his compositions, like the Polonaises and Mazurkas, had their origins in Polish dance. He had been an avid and accomplished social dancer back home in Warsaw. But even when performing a dance rhythm, his sense of time, like his tonal shading, was

stunningly fluid. It caused such consternation among his colleagues that Meyerbeer once became embroiled in an argument with him over how many beats he was playing in one of his Mazurkas, whose rhythm is based (like the waltz) on groups of three. According to Wilhelm von Lenz, a pupil of Chopin, Meyerbeer declared that the music sounded as if it were in a meter of two, not three. "I had to repeat it while Chopin, pencil in hand, beat time on the piano; his eyes were blazing," reported Lenz. But the German composer could not be persuaded. "Only once have I ever seen Chopin lose his temper," recalled Lenz, "and it was at that moment."



He was refined and aristocratic... but passionate. And his great love affair with novelist George Sand set tongues wagging across Europe. She was born Aurore Lucile Dupin before assuming the title Baroness Dudevant through marriage. By the time Chopin first met her, however, she had become notoriously independent, cultivating a persona that included, along with her mas-

culine nom de plume, several gender-bending traits, like wearing men's clothes and smoking cigars. Her initial affect on Chopin did not induce songs of love. "What a repulsive woman Sand is!" he remarked to Liszt. "But is she really a woman? I am inclined to doubt it."

Many, however, had already fallen under her spell. Heine found her incredibly attractive. Her features, he reported, have a "Greek regularity. Their form . . . is not hard, but softened by the sentimentality which is suffused over them like a veil of sorrow. The forehead is not high . . . and the delicious chestnut-brown curly hair falls parted down to the shoulders."

Chopin was finally conquered at a party at which George was the guest of honor. She clearly had designs on the young genius, and used the occasion to abandon her usual outfits for a white dress with a red sash—the Polish national colors. And Chopin fell hard: "She looked deeply into my eyes while I played," he reported. "It was rather sad music, the legends of the Danube; my heart danced with her.... And her eyes in my eyes, somber eyes, singular eyes, what were they saying? She was leaning on the piano and her embracing gaze flooded me."

Musician and biographer Frederick Niecks regarded them as perfectly suited, since "he is so lady-like, and she is such a perfect gentleman." And for a while, the relationship worked very well, though some jumped at the chance to blame the composer's dissonances and violations of traditional rules on their romance.

"The entire works of Chopin present a motley surface of ranting hyperbole and excruciating cacophony," ranted one London reviewer, but there was, he explained, an excuse for these delinquencies: "He is entranced in the entralling bonds of that arch-enchantress, George Sand, celebrated equally for the number and excellence of her romances and her lovers." As Chopin's health declined year by year, George cared for him. During a particularly bad patch, she took Chopin to Majorca, where he composed several of his beautiful Preludes even as death crept nearer.

Bad health had plagued him from the start. His sister Emilia succumbed to tuberculosis at the age of fourteen. "She caught a cough, started spitting blood..."

turned so pale that one could not recognize her," he remembered. Both Emilia and Frederic had been forced to go to a health resort in 1826 to drink "metal" waters and goat's milk, and to receive vapor inhalations, and two years later, Chopin was rushed to a resort again for a cure. As he created his greatest works, the disease continually waxed and waned, threatening his very existence.

Perhaps that vulnerability contributed to the ethereal beauty of his music (much of which later became the basis for pop songs, like "Sincerely Yours" and "I'm Always Chasing Rainbows"). Observers described his melodies metaphorically as "the tall lily in the fountain that nods to the sun," or as a sound from the lips of a "slender-hipped girl with eyes of midnight." One called his Nocturnes (that wistful genre invented by the equally subdued Romantic, John Field) "reveries of a soul fluctuating from feeling to feeling in the still of the night." (It was just such over-the-top prose that prompted scholar and pianist Charles Rosen to begin writing his own liner notes in defense of more sober scholarship, thus launching one of the great music book-writing careers of the twentieth century.) His songful music reaches out in long, elastic phrases, adorned with intricate filigree; its chief quality is a flowing gracefulness, tinged with poetic yearning.

Toward the end of his short life Chopin visited London, where he loved the women, the horses, and the public squares, though he complained that, unlike Paris, with its abundant *pisssoirs*, there was "nowhere to pee." He tried to disguise himself as a Monsieur Fritz from Paris, but once he played at a soirée in the home of pianomaker James Broadwood, everyone in attendance instantly recognized the sound and his secret was out. Later, after breaking up with Sand, and with Paris in a revolutionary fervor, he returned to London, seeking shelter from Queen Victoria. Unfortunately, the London air proved nearly fatal.

Others took up the job of looking after the besieged artist. He decided to travel to Scotland at the urging of two women fans; hearing of his plans, Henry Broadwood (James's son) purchased three first-class train tickets for the journey: one for Chopin, one for his servant, and a third for the pianist's feet, so he could put them up when he was tired.

But his health continued to decline. "Tomorrow I return to Paris—scarcely able to crawl, and weaker than you have ever seen me," he wrote to George Sand's daughter, Solange in November of 1848. "Why doesn't God finish me off at once, instead of killing me by inches?" The following October, while in Paris, his wish was finally granted. •

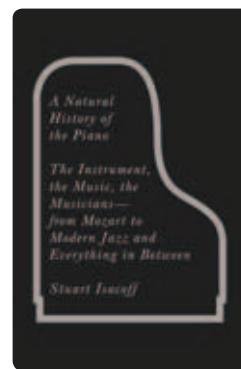
About the Author



Stuart Isacoff, a pianist, composer and writer, is the author of *A Natural History of the Piano: The Instrument, the Music, the Musicians—From Mozart to Modern Jazz and Everything In Between* (Knopf/Vintage in the U.S. with additional publishers throughout the world), published in 2011. Mr. Isacoff is also the author of the highly acclaimed *Temperament: How Music Became a Battleground for the Great Minds of Western Civilization* (Knopf/Vintage). A winner of the prestigious ASCAP Deems Taylor Award for excellence in writing about music, he is a regular contributor on the arts to *The Wall Street Journal* as well as to many music periodicals and reference works.

Mr. Isacoff is on the faculty of the Purchase College Conservatory of Music (SUNY), and has given lectures and piano performances at numerous venues here and abroad, including The Chamber Music Society of Lincoln Center, The Metropolitan Museum of Art, The Verbier Festival and Academy (Switzerland), The New York Philharmonic, Music@Menlo, The Portland Piano Festival, The Musical Instrument Museum (Phoenix), Harvard University, the Juilliard School, Indiana University, The Miami Piano Festival, The Irving S. Gilmore International Keyboard Festival, The September Music Festival (Torino), The Gina Bachauer Foundation, The Van Cliburn Piano Institute and others.

Stuart Isacoff's piano recitals often combine classical repertoire with jazz improvisation, demonstrating the threads that connect musical works created centuries and continents apart.



From "A Natural History of the Piano: The Instrument, the Music, the Musicians – From Mozart to Modern Jazz and Everthing in Between" by Stuart Isacoff (Knopf).

Available through amazon.com, barnesandnoble.com or at your local bookstore.

The Chopin Foundation of the United States

Chopin Scholarship Program for Young Pianists - Requirements, Repertoire and How To Apply

The purpose of the Chopin Scholarship Program is to support and encourage young, talented American pianists through up to four years of preparation for the **National Chopin Piano Competition of the United States**, which is held in Miami, FL, every five years.

Eligibility

The Scholarship Program is open to all qualified American pianists (US citizens or legal residents) not younger than 14 and not older than 17 years of age on April 15 of their first year of application.

Renewal & Repertoire

The scholarships are renewable for up to four years as long as the recipient continues to study piano, maintains satisfactory academic progress, and each year submits a DVD of an unedited performance of the Chopin works required for that year for evaluation. The Scholarship Committee may accept an application of the returning applicant even if one year was skipped within the four-year period. Any applicant who was not awarded a scholarship may reapply the following year, submitting a new DVD of the music of his/her choice from the repertoire required for the year in which he/she was not accepted. Reapplication is allowed only once while in the Scholarship Program.

Required Repertoire:

- Year 1:** 2 Etudes, 2 Nocturnes, and your choice of: a Ballade or Barcarole in F-sharp Major Op. 60 or Fantasia in F Minor Op. 49
- Year 2:** 6 consecutive Preludes from Op. 28 played in order, 2 Waltzes, and 2 Mazurkas
- Year 3:** 1 Sonata and 1 of the following Polonaises: Andante Spianato and Grand Polonaise in E-flat Major Op. 22 or Polonaise in F-sharp Minor Op. 44 or Polonaise-Fantaisie in A-flat Major Op. 61
- Year 4:** 1 of Chopin's two Concertos – all movements

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 Frédéric Chopin's music. In addition, the Scholarship Committee may grant half-awards in the amount of \$500 to qualified applicants. A half-award may be granted to an applicant only once during the four-year program.

Procedure

Applicants must submit a formal application (available at www.chopin.org/scholarship), along with:

- (1) Statement of career goals.
- (2) Two references from piano teachers or professional piano performers.
- (3) **2 copies** of the DVD recording of Chopin's works as required for Years 1–4 above, recorded in one session. The recording must be of professional quality, but cannot be edited. The DVDs must be clearly labeled with the applicant's name, address and works performed. Please indicate the edition used for each piece. The recording must be certified for accuracy and completeness by a qualified person such as a teacher or audio technician. Please ensure that the DVD discs are compatible with regular DVD players.
- (4) Proof of current school enrollment/statement of being homeschooled.
- (5) Non-refundable \$25.00 application fee (check or money order **only**).
- (6) *Optional:* Attach additional page(s) to list significant repertoire studied. Place an asterisk (*) by works performed in public. Attach copies of programs/reviews, if possible.

Incomplete application will not be considered.

For application form please visit www.chopin.org/scholarship. Applications, along with all attachments listed above, must be received by April 15. Scholarships will be announced by June 15.

SEND THIS APPLICATION TO:

The Chopin Foundation of the United States, Inc.
Attn: Scholarship Committee
1440 79th Street Causeway, Suite 117, Miami, FL 33141

Phone: (305) 868-0624 • Fax: (305) 865-5150
Web: www.chopin.org • Email: info@chopin.org

2013

Chopin Scholarship Recipients



Michael Davidman, 16

Second Year
New York, NY
Hunter College High School,
Manhattan School of Music,
Pre-College Division
Piano Teacher:
Efrem Briskin



Evan Lee, 15

First Year
Brooklyn, NY
Fiorello H. LaGuardia High School
& The Juilliard School,
Pre-College Division
Piano Teacher:
Victoria Mushkatkol



Kadar Derek Qian, 15

Second Year
Westford, MA
Rivers School Conservatory,
Weston, MA
Piano Teacher:
Angel Ramón Rivera



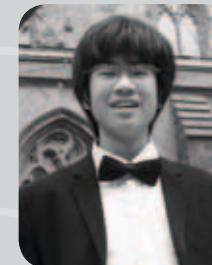
Misha Galant, 15

First Year
Newark, CA
Newark Memorial High School
Piano Teacher: Olya Katsman



Briana Liu, 15

First Year
Kearny, NJ
Manhattan School of Music,
Pre-College Division
Piano Teacher:
Miyoko Lotto



Christopher Richardson, 15

First Year
Shoreline, WA
Shorecrest High School
Piano Teacher:
Dr. Duane Hulbert



Anna Han, 17

First Year
Chandler, AZ
Arizona Virtual Academy
Piano Teacher:
Fei Xu



Phoebe Pan, 15

First Year
Irvine, CA
Pacific Academy & Opus119
School of Music, Irvine, CA
Piano Teacher:
Yi Dong



Llewellyn Sanchez-Werner, 16

Third Year
New York, NY
The Juilliard School
Piano Teachers:
Ilya Itin, Yoheved Kaplinsky



CHOPIN FOUNDATION COUNCIL OF NORTHWEST

Allan Park, President

The Chopin Foundation's Northwest Chapter is proud to announce the 2014 Chopin Festival in Seattle, Washington on February 1st and 2nd. Held at the University of Washington, School of Music, our Festival is one of the most well known piano events in the region. As we did last year, we expect to attract many young pianists from Washington, Oregon and British Columbia.

We were fortunate last year to have the presence of Mack McCray, Yoshi Nagai and Ning An as our adjudicators. In 2014, our adjudicator panel will be Logan Skelton, Julia Lee and Lee Kum Sing. The winners of the Festival will perform on February 2, 2014 at the University of Washington, and students with Honorary Mentions will perform on February 9, 2014 in Kirkland, Washington.

Our concerto division will allow one young pianist to perform a Chopin concerto with a live Chamber Orchestra. Our concerto winner last year, Shannon Cassady, melted the audience's hearts with her artistic interpretation, and the ensemble was the top-feature performance of the evening.

With a generous grant from Rainier Club and a scholarship fund from Helen Belvin, we will provide the kids with exceptional gift bags, flowers and gift certificates.

We will also feature a Chopin NW Artist Concert this season, on Sunday, February 23, 2014 at Kirkland Performance Hall with guest artist, Claire Huangci. She will be finishing her West coast tour which includes San Francisco on the 22nd. This special concert is organized in collaboration with our dear foundation friend, Mack McCray. Tickets will be sold during the Chopin NW Festival and we anticipate a sold-out audience for Claire.

Registration for the Chopin NW Festival will begin in November. Anyone from the ages four and up from around the world is invited to compete. We encourage you to enjoy the YouTube videos of our last years' winners that can be viewed on our website:
www.chopinnw.org.

Did You Know?

**We Award "Chopin Prizes"
at the
MTNA Piano Competition!**

The Chopin Foundation of the USA awards a "Chopin Prize" for the best performance of a Chopin work to finalists in Junior and Senior categories of the Music Teachers National Association's Piano Performance Competitions. The winners are selected by the Competitions' adjudicators at the MTNA Competitions Finals and announced at their respective Winners Announcement ceremonies. Piano competition entrants are not required to perform a work by Chopin as part of their competition program; however, the Chopin Prizes are awarded exclusively to those finalists who do.

MTNA Junior Piano Competition - \$500 cash

MTNA Senior Piano Competition - \$1,000 cash
(or a \$1000 stipend as a First Year Recipient in the Chopin Foundation's four-year Scholarship Program for Young American Pianists)

No Chopin Prize is awarded in the Young Artist Piano Competition; however, the best USA finalist in this category is invited by the Chopin Foundation to perform two recitals in South Florida.

THE INTERNATIONAL FEDERATION OF CHOPIN SOCIETIES

Established in 1985 in Źelazowa Wola, the birthplace of Frédéric Chopin, as a global organization representing Chopin societies from all over the world. Since 1989 the Federation has been a part of the International Music Council, which is a member of UNESCO.

The Board of the Federation is elected by the General Assembly for a five-year term.

CURRENT BOARD OF DIRECTORS:

President: Theodor Kanitzer (Austria - Vienna)

Vice-Presidents: Ivan Klansky (Czech - Marianské Lázně)
Antoine Paszkiewicz (France - Paris)

General Secretary: Elżbieta Artysz (Poland - Warsaw)

Treasurer: Andrzej Merkur (Poland - Duszniki)

Members of the Board: Rosa C. Ferra (Spain - Valdemossa)
Jadwiga Gewert (USA - Miami) Kazimierz Gierżod (Poland - Warsaw)
Sookie Schober (Germany - Hannover)
Ilse Schwarz Schiller (Germany - Taunus Oberursel)
Horoyuki Takashima (Japan - Tokyo)



Photo: Attendees of the 2013 meeting of the IFCS in Radovljica, Slovenia, pictured here with the mayor of town Bled (center) in the historic castle overlooking Lake Bled.

**you've got
SHOCK
VALUE...**

**ONLY
\$5**

access to the arts ages 13-22

At CultureShockMiami.com, students ages 13-22 can purchase \$5 tickets to the best cultural arts events in Miami-Dade County. With the purchase of one \$5 student ticket, a second \$5 ticket can be purchased for an individual of any age to join them.

Check it out! 305.375.1949



**CULTURE
SHOCK
MIAMI.COM**

MIAMI
DADE
COUNTY

Musical News & Notes

FOR YOUNG PIANISTS & PIANO TEACHERS

CHOPIN'S FINAL VERSION OF FANTAISIE-IMPROPTU

Piano Street Urtext

David Wärn

It seems odd that the so-called Fantaisie-Impromptu, one of the Chopin's most famous pieces, was not published during the composer's lifetime – although it was composed as early as 1834-1835, some 15 years before his death. Many would agree that it is a significant work. Why did Chopin not want it to be published? Some have pointed to the similarities between the main theme and that of Moscheles' Impromptu in E flat Op 89 – perhaps Chopin just didn't want to be accused of plagiarism?

Another view was held by Arthur Rubinstein, who in 1962 published a new edition of the piece, based on an autograph he had discovered. Rubinstein's theory was that Chopin had sold the work to its dedicatee Baroness d'Este, and therefore was not free to publish it. Until Rubinstein found the autograph, Fantaisie-Impromptu was known only in the form of Julian Fontana's 1855 edition. Fontana published a number of the composer's posthumous works in 1855 and 1859, providing them with opus numbers from 66 to 72. This numbering has been abandoned, because it gives the misleading impression that these works were composed in Chopin's later years. In many cases the opposite is true: Fantaisie-Impromptu, still sometimes referred to as Op 66, was composed before any of the other Impromptus (Opp. 29, 56 and 51).

Fontana deserves credit for passing on Chopin's posthumous works, but he didn't always treat his sources with due respect. Although the autograph upon

which Fontana based his edition of Fantaisie-Impromptu has been lost, there are handwritten copies of this earlier version of the piece, which make it clear that Fontana made significant alterations and additions to the composer's text. The title Fantaisie-Impromptu was also invented by Fontana.

So, all in all there are three versions of this piece to take into account. First, the Fontana edition, the form in which Fantaisie-Impromptu presented itself to the world. Second, the more authentic early version of the piece; revealed by two handwritten copies by Auguste Fanchomme (cellist, composer and close friend of Chopin's) and reproduced in several modern Urtext editions. Third, the "Rubinstein version" [...] It may not be as well known as Fontana's version, but it is certainly more authentic, complete and definitive. All modern Urtext editions, including the Polish National Chopin Edition, base their editions on Rubinstein's find.

Many of the most important differences between the autograph found by Rubinstein and Fontana's edition are found in the accompaniment. The left hand figurations are more rich and complex in the autograph, and there are some rhythmic as well as harmonic changes at important points.

For a more detailed comparison of the different versions of the piece, please visit:

www.pianostreet.com/chopin-fi.

This article was originally published in the no. 20, July/August 2013 issue of Piano International along with the scores of the "autograph version" of Fantaisie-Impromptu. Piano International is available online at www.international-piano.com or via email at: news@rhinegold.co.uk. IP is also available as an interactive digital magazine from pocketmags.com, iTunes and GooglePlay – read on your iPad, iPhone, Android device, Kindle Fire or computer. App FREE, single issues £4.99.

NEW RECORDING

The premiere recording of the complete piano music by **Maria Szymanowska** (1789-1831) has been released as a 3 CD album by the Acte Preable label in Poland. The recording, in the interpretation of pianist **Slawomir Dobrzanski**, contains several previously unknown works. **Maria Szymanowska**, born in Warsaw, Poland was one of the first professional pianists of the early Romantic Era.

Awarded the title of the "First pianist to the imperial court of Russia," she concertized in Poland, Russia, Germany, France, Italy, and Switzerland and was one of the first pianists to perform memorized repertoire in public.

Szymanowska befriended many of the most influential musical and literary personalities of her time such as John Field, Johann Nepomuk Hummel, Jan Vaclav Tomaschek, John Baptist Cramer, Johann Wolfgang Von Goethe, The Mendelssohns, Luigi Cherubini and Michal Kleofas Oginski. Her daughter Celina married Poland's greatest romantic poet and a close friend of Chopin in Paris, Adam Mickiewicz.

CONTRIBUTIONS

Please be generous and join us in our mission

The Chopin Foundation of the United States, Inc., is a national non-profit organization headquartered in Miami, FL, and dedicated, since 1977, to the support of young American rising-star classical musicians through scholarships, performance opportunities and international exchange programs. The Foundation also offers these talented young pianists a chance to compete in the National Chopin Piano Competition of the USA, held in Miami every five years. The Chopin Foundation is committed to making classical music accessible to ALL by presenting a FREE Concert Series in two locations in South Florida. Our mission is carried out on the West Coast by councils in San Francisco and Seattle. The Chopin Foundation is a member of the National Music Council and the International Federation of Chopin Societies.

With your support, young talented American artists will receive the encouragement they need and the recognition they deserve. Thanks to your generosity, the music of Frédéric Chopin will be kept alive, enriching our lives and preparing new generations of classical music lovers.

What Your Contribution Helps Fund:

- National Chopin Piano Competition of the USA
- *Chopin for All* FREE Concert Series in South Florida
- Four-year Scholarship Program for Young American Pianists, ages 14-17
- Winners Exchange Program with European counterparts
- Semi-annual *Polonaise* magazine, sent to all major music schools and music teachers across the USA; Chopin Societies around the world; our Scholarship Recipients, Young Pianists and Competition Applicants; and our Members



YES, I want to help.

Enclosed is my tax-deductible donation of:

\$ _____

PLEASE CONTACT ME ABOUT:

- In-kind contribution
- Planned Giving
- Estate Planning Opportunity

APPLY MY DONATION TO:

- General Programming
- Endowment Fund
- Competition Fund
- Scholarship Fund

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE #: _____

E-MAIL ADDRESS: _____

DONATIONS CAN ALSO BE MADE ON-LINE: WWW.CHOPIN.ORG

Donations to the Chopin Foundation of the United States are tax-deductible to the extent permitted by law. The Foundation is a non-profit corporation qualified under Section 501(c)(3) of the Internal Revenue Code.

The Chopin Foundation of the United States
1440 79th Street Cswy, Suite 117
Miami, FL 33141

CHOPIN FOUNDATION OF THE UNITED STATES
1440 79TH STREET CAUSEWAY, SUITE 117
MIAMI, FLORIDA 33141

NON-PROFIT ORG.
U.S. POSTAGE
PAID
MIAMI, FLORIDA
PERMIT NO. 573



Southern Wine and Spirits of America is a proud sponsor of the Chopin Foundation, providing free classical music to the community and to those who love the arts.