A row of young trees, possibly poplars, stands in a green field. In the background, there are haystacks and a clear blue sky. The scene is bright and sunny, suggesting a spring day.

Polonaise

Spring 2011

THE SEMI-ANNUAL PUBLICATION OF THE CHOPIN FOUNDATION OF THE UNITED STATES



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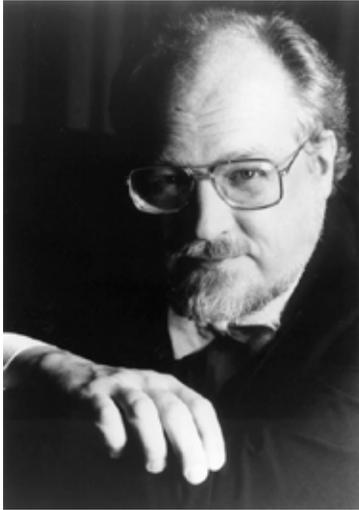
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Chopin Foundation Council of San Francisco



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Josh Wright in concert

On Sunday, February 13, 2011 we held our Annual Chopin Birthday Concert, featuring twenty-three year old pianist, Josh Wright, who recently won the gold medal at the Seattle International Piano Competition. The large and enthusiastic audience enjoyed a lovely afternoon of Chopin's music, including the Andante Spianato et Grande Polonaise Brilliante. Mr. Wright's strong technique and poetic musicality created a memorable event for all in attendance.

Our annual Holiday Concert was held December 5, 2010 at the Queen Ann Hotel in which the winners from the previous June's Young Pianists Competition performed. The event was heavily attended, the Queen Ann's hall was full, and everyone enjoyed a delicious reception following the performance. We were so pleased and proud to be able to present the next generation of musical talent at this festive event. Upcoming events include our next Young Pianists Competition on June 4, 2011, and in October 2011 we will present pianist Paul Posnak in a recital.

To join Chopin Membership in the San Francisco area and to learn more about the Council's activities, please go to our website :

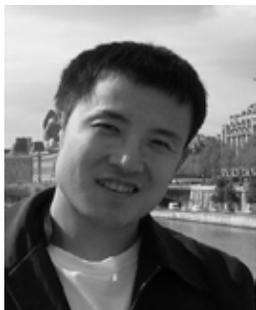
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*Winners of the 2010 Chopin Competition for
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Chopin Foundation Council of the Northwest

The Northwest Chopin Foundation is celebrating its 10th year!



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We sponsored our 9th annual Chopin Festival on Saturday, February 5, 2011, and it was one of our best. As always, the Festival was held at the Seattle Sherman Clay Store and also in two lovely rooms at the Mayflower Park Hotel. This year saw 114 students from ages 7 - 18 play the beautiful music of Frédéric Chopin in 5 divisions. In addition to the 4 age-related divisions, we decided to try something a little new and different. We had a Concerto Division, which we invited the older students to enter. Four students entered and were asked to play one movement from the Concerto No. 1 in E minor, Op. 11. They were accompanied by their teachers or other accompanists, and student and teacher played side-by-side on two lovely Concert Grand Steinway Ds, provided by Sherman Clay in Seattle.

The winning student, Christopher Lu, performed the next day Sunday, February 6, at our Honors Concert with a professional string quintet. He was also awarded a lovely plaque furnished by the Polish Home Foundation and presented to Christopher by one of their members. The concert was played to a full house at the Frye Art Museum. Dr. Steven Lagerberg, noted musicologist, physician, and expert on Frédéric Chopin, acted as Master of Ceremonies at our concert, and we had many compliments from members of the audience who so thoroughly enjoyed his introductions of the students and commentary on the pieces they played.

The adjudicators this year were Dr. Renato (Ron) Fabbro, Dr. Robert Swan, Dr. Sasha Starceвич, and Dr. Kay Zavislak. We are truly indebted to them for their hard work and dedication to the students who came to play.

We are excited about the future of the Northwest Chopin Foundation, and are currently working on plans for a fun summer Sunday afternoon recital featuring Josh Wright, the collegiate winner of the 2010 Seattle International Piano Competition. This will be a fundraiser to help with the Helen Belvin Scholarship Fund, which we award to the D division winners each year. We have a very dedicated board of directors: Judy Baker, Alison Bell, Cathy Carpenter, Mary Chandler, Jinwha Chon, Karin Ng, Gary Peterman, Steven Lagerberg, and Hao Zhang. We also hold the highest esteem for our emeritus past president, Helen Belvin.

To join Chopin Membership in Seattle and to learn about the coming Chopin Festival, please go to www.chopinnw.org

Message from the Executive Director



Jadwiga Viga Gewert
Executive Director

It has been a very busy and exciting season for the Chopin Foundation. After returning to Miami from the International Chopin Competition in Warsaw, we opened our *Chopin for All* Free Concert Series with a celebration of the 150th anniversary of the birth of another great Pole, Ignacy Jan Paderewski. This concert was performed by Andrew Tyson, a finalist of our 2010 National Chopin Competition. Later in the month, we presented another finalist, Esther Park, who performed in our Membership Concert Series at the beautiful La Gorce Country Club on Miami Beach. In December, Hubert Rutkowski traveled from Poland to present Polish and Cuban music. In January, Claire Huangci, our 2010 first prize winner, charmed our members with her exquisite technique, and the Atma Trio presented beautiful chamber music by Chopin and Schubert. Also in January, in cooperation with the Rosenstiel School of Marine and Atmospheric Science, we enjoyed a concert by violinists Ania and Piotr Filochowski, with accompaniment by local pianist Geoffrey Loff. In February another trio, Magdalena Baczewska on piano with mezzo-soprano Marta Wryk and violist Veronica Dicker, performed a program titled "Chopin and the Art of Romantic Songs." The March concert, as always, was devoted to young local piano students, all of whom displayed their excellent talents in an all-Chopin program.



Andrew Tyson surrounded by admirers



Esther Park with Roy & Carol Tenn and Judith Traum



Hubert Rutkowski with Miriam Guazzini



Hubert Rutkowski with Helen & Bill Rodriguez and Olga & David Melin



Ida Haendel, Geoff Loff, Ania Filochowska, Lady Blanka & Piotr Filochowski



Claire Huangci & Marvin Leibowitz



Atma Trio with Susan Dunn, Lady Blanka and Renate Ryan



Veronica Dicker, Magdalena Baczewska and Marta Wryk



Young Pianists Concert in Fort Lauderdale



Lady Blanka with young pianists in Coral Gables

Bess Kronowitz Scholarship Fund To Support Young American Pianists



Happy Birthday, Bess!



Bess with family & friends



Jadwiga, Bess & Lady Blanka



Bess & Lady Blanka



Bess surrounded by Carole Lenhard, Philip Caswell, Wendy Chen, & Connie Caswell

To celebrate the 100th Birthday of one of the most devoted volunteers and leaders within the Chopin Foundation, a new Scholarship Fund has been established to honor Bess Kronowitz and to continue her legacy of supporting young American pianists. This Fund will be part of the Chopin Foundation's Scholarship Program.

The scholarships are awarded each year, on a competitive basis, to outstanding piano students, ages 14-17, who demonstrate a special affinity for the interpretation of Chopin's music. Scholarship winners are supported, for up to four years, as they prepare for the National Chopin Piano Competition of the United States, held in Miami every five years. Beginning in 2012, one of ten recipients of the Chopin Foundation scholarships will be awarded a grant from the Bess Kronowitz Scholarship Fund.

On March 6, 2011 we celebrated Bess Kronowitz's 100th Birthday with her family and friends in attendance. A special concert was performed in tribute to Bess by surprise artists: Alan Gampel, who flew to Miami from Paris just for this occasion, Wendy Chen, who generously fit this event in her busy calendar, and Agustin Anievas, who fortunately lives in Miami and was also available.

Please see a few photos of the Birthday Lady with her family, friends, and fellow Chopin Foundation members.

Bess with Marilyn McAuliffe



Bess with Ligia Wiegand

Master Class by Bess: students are Wendy Chen and Agustin Anievas



Master of Ceremonies, George Barbarian

Bess with Ruth Neinken, Rosa Rita Gonzalez, Marvin & Isabel Leibowitz, Jadwiga & Olga Melin



The Southern Wine and Spirits of America's 2011-2012 Chopin for All Free Concert Series



November 5 & 6, 2011

Eduard Kunz, Russia

First prize winner of the
2010 Int'l Paderewski Piano Competition



March 24 & 25, 2012

Young Pianists Concert
local piano students

All-Chopin Program



December 3 & 4, 2011

Ania & Kasia Karkowski, violin and piano

Chopin and the 19th Century Paris



April 28 & 29, 2012

Nikolai Khozyainov, Russia

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May 19 & 20, 2012

Artist TBA



February 18 & 19, 2012

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Sundays at 3PM :

Granada Presbyterian Church, 950 University Drive, Coral Gables

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November 20, 2011



Tian Ying
February 26, 2012



Juana Zayas
April 15, 2012



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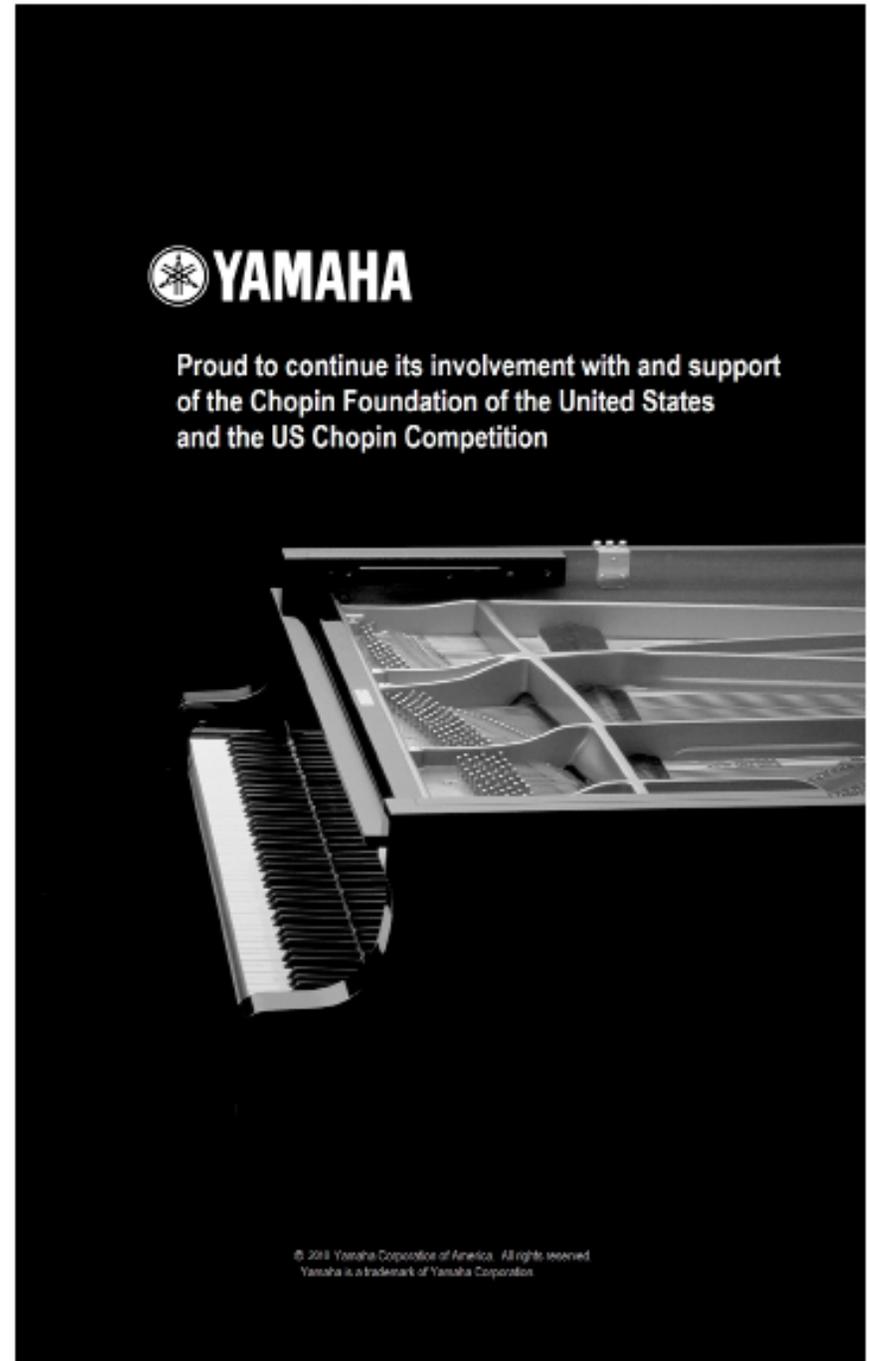
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ACKNOWLEDGEMENT

We extend our deepest gratitude and appreciation to those whose vision and support have helped us in our efforts toward developing the next generation of great artists. It is our hope that we may add to these numbers others who would join us in the Foundation's efforts to fulfill these goals.

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Bach and Chopin: Reunion

By Magdalena Baczewska

Nearly two years ago, at the invitation of the Chopin Foundation of the United States, I was asked to present a recital of the music of Johann Sebastian Bach and Fryderyk Chopin. Works of these composers constitute a major part of any pianist's education, and remain, or at least should remain, every pianist's "daily bread."¹ This was a wonderful opportunity for me to share the beauty of this music, and at the same time to demonstrate the little-known fact that Chopin had a musical debt to Bach. My intention was to explore the strong influence Bach had on Chopin. Imagining a scenario of both composers meeting at the keyboard, I called the program "Bach and Chopin: Reunion."

The birth of Fryderyk Chopin is separated from the death of Johann Sebastian Bach by 60 years. Yet it appears that Chopin was a true musical disciple of J. S. Bach, more so than Bach's own children, who in their music departed from "old wig's" compositional style.² Music of J. S. Bach was undergoing a revival of sorts during Chopin's time. It was Felix Mendelssohn who unearthed Bach's *St. Matthew Passion* and conducted its performance in 1829, over a hundred years after the Passion was performed in St. Thomas Church in Leipzig during the composer's life. While Fryderyk Chopin was not present at the performance, he was well aware of the greatness of Bach's music.

Wojciech Żywny, who gave young Fryderyk his first formal piano instruction, understood the unusual talent of his young pupil and immersed him immediately in works of Bach and Mozart, both from pianistic and compositional perspective. Chopin's second teacher, Józef Elsner, continued bringing up the boy in the same musical tradition. Chopin went on to cite Bach and Mozart as the two most important composers to influence his musical development.³

Chopin was known to travel with a copy of Bach's *Well-Tempered Clavier*, a two-volume collection of preludes and fugues written in all keys. He is said to have studied and practiced *The Well-Tempered Clavier*, and occasionally perform selections from the set to the delight of his cosmopolitan audiences. As a sought-after teacher, Chopin required his students to work on Bach's *Well-Tempered Clavier* in addition to their other repertoire.⁴

Chopin pays homage to J. S. Bach's *Well-Tempered Clavier* in his *Preludes* op. 28, twenty-four short pieces written in all keys. Instead of a chromatic ascent through all major and minor keys the way Bach arranged them (C major, C minor, C-sharp major, C-sharp minor, etc.), Chopin utilizes the circle of fifths (C major, A minor, G major, E minor, etc.).⁵ Each of Bach's preludes is followed by a fugue; meanwhile, Chopin's Preludes are self-contained miniatures; each one is a prelude to the next, with no fugue to follow. Chopin did make an attempt at a fugue form. The two-part Fugue in A minor, B. 144, however, does not well represent the mastery of his contrapuntal writing, and was most likely conceived as an exercise.

Polyphony (multiple independent melodic parts sounded together) is abundant in the work of Chopin. One of the most striking examples of incorporating the polyphonic writing into an utterly Romantic form may be found in Chopin's tumultuous *Ballade* No. 4 in F minor, op. 52. Bach's influence is present in this excerpt from the Fourth Ballade through the imitation of parts.



Chopin: *Ballade* No. 4, mm. 135-142⁶

Throughout the Fourth Ballade, the main theme is heard mostly in a homophonic structure, where the melody is clearly separated from the accompaniment. In this excerpt, the theme is present in all three parts that overlap in a way they would in a Bach fugue.

Another instance of Chopin's tribute to the style of the old master is the thunderous development of his Sonata No. 2 in B-flat minor, op. 35. In the development section of the opening movement, Chopin superimposes the hasty and "breathless" first theme (measures 9-10) over the ominous octaves of the introduction (measures 1-2).⁷



Chopin: Sonata No. 2, op. 35, mm. 1-2 Chopin: Sonata No. 2, op. 35, mm. 9-10

The technique seems to be borrowed again from the fugues of J. S. Bach, who often adds a counter-subject (a co-existing theme) to his main theme in a fugue. This configuration produces a glorious effect. In Chopin's Sonata, it is the introductory octaves and the first theme that are at play.



Chopin: Sonata No. 2, op. 35, mm. 138 – 139⁸

Chopin adds more texture to enhance the dramatic effect by fortifying the first theme (in the right-hand part) with extra notes. He also inserts extra chords in between the familiar octaves from the introduction.

Bach had a strong affinity for the human voice and singing. In the preface to his Inventions, he stresses the importance of learning a cantabile (singing) manner in playing.⁹ Chopin was also known for his love of opera and singing. A student of Chopin's, Karol Mikuli, writes in his notes on Chopin's instruction "every pupil was taught to recognize, love and produce the legato and the beautiful connected singing tone."¹⁰ Chopin is said to have remarked that all those who wish to master piano playing should take singing lessons.¹¹

Bach's vocal treatment of the ever-weaving melodic lines could, and did, find its place in the 19th century. One could look for a precursor of a nocturne in such keyboard works as the second movement of the Concerto for Harpsichord and Orchestra in F minor BWV 1056, or the Andante from the Italian Concerto BWV 971, shown below.



Bach: Italian Concerto BWV 971, Andante, mm. 1-4¹²

In the above example, the introduction played by the accompanying parts (in this case the left hand) prepares the solo part played by the right hand. The "soloist" begins in measure 4, is marked *forte*, and in later editions *espressivo e cantabile*, emphasizing the vocal character. The beginning is not unlike Chopin's Nocturn op. 27 No. 2, where the left hand paves the way for the singing line of the right hand, the soloist.



Chopin: Nocturn op. 27 No. 2 in D-flat major, mm. 1-3¹³

Both composers must have had the human voice in mind while writing these movements. As the pieces unfold, more references to vocal techniques may be found, in a way similar to the progression of an aria (mindful of the different stylistic resources, relevant to their times).

It is not unlikely that if Bach and Chopin were to meet, they would spend a large part of the evening at the piano, improvising. Both composers were renowned virtuosi of their instruments.¹⁴ They were also known for their ability to play extemporaneously for long periods of time. Some of the surviving examples of Bach's improvisation, hand-written by the composer,

include the Chromatic Fantasy, BWV 903, and the Sarabande of the English Suite in A minor, BWV 807. Chopin's improvisation can be identified in his Piano Concerti, Fantasia on Polish Themes op. 13, Variations on "La ci darem la mano" op. 2, or the Andante spianato et Grande Polonaise brillante, op. 22.

And if Bach and Chopin were to exchange gifts at the end of their reunion? Although there is nothing wrong with monumental or impressive gifts, an ideal offering here would be a small piece each composer could take back to his epoch. Bach probably would enjoy Chopin's Contredanse in G-flat major (B. 17), where the composer's interest in the music of the past is revealed more literally. Originally an English country dance, the counter-dance (contredanse) was brought to the French court in the 17th century. By the 19th century it was no longer used and became atypical for composers of Chopin's time.

Much of Chopin's music is filled with a strong patriotic spirit. The beloved genres that served as vehicles were Polish national dances: mazurkas and polonaises. It is through the Mazurkas that Chopin expressed the love and longing for his motherland. Conversely, his grand and elegant Polonaises radiate national pride. For Bach, the main fiber of his music is centered around religion rather than patriotism. Yet, among his secular works are countless dances. Bach even wrote a couple of Polonaises, which now constitute a part of the Anna Magdalena Notebook, and were to be played by Bach's pupils and children. Bach's short Polonaises would make a perfect gift in exchange for Chopin's Contredanse.

In the Well-Tempered Clavier, Bach proved that music could be played in all keys. He expanded the musical language in a way that allowed more freedom to composers who succeeded him. Chopin continued to build upon that freedom, introducing ever more chromaticism and subtle enharmonic relations. Examples may be found throughout his music, especially in his late works. Many of them musically glance into the future, preparing the ground for music of Wagner and Richard Strauss. In conclusion, it could be argued that Chopin's musical language, combining artistic freedom with carefully crafted structure, would not have been the same without Bach's powerful influence.

¹Robert Schumann, Chopin's contemporary, refers to Bach's *Well-Tempered Clavier* as "daily bread" or "daily Bible" Jensen, Eric Fryderyk Schumann. New York: Oxford University Press, 2001, 144.

²Johann Christian Bach is said to have called his father an "old wig." In *The Musical Times*, Vol. 37. London: Ewer and Co., 1896, 585.

³Kornel Michałowski and Jim Samson. "Chopin, Fryderyk Franciszek." In Grove Music Online. (accessed 19 September 2010)

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⁵Rosen, Charles. *The Romantic Generation*. Cambridge: Harvard University Press, 1995, 83-87.

⁶Scholtz, Herrmann, ed. *Fr. Chopins Sämmtliche Pianoforte-Werke - Band 2*. Leipzig: Peters, n.d. (public domain)

⁷Chopin, Fryderyk. *Sonatas*. Leipzig: Peters, n.d. (public domain)

⁸Chopin, Fryderyk. *Sonatas*. Leipzig: Peters, n.d. (public domain)

⁹Bach, Johann Sebastian. *Inventions*, ed. Rudolf Steiglich. Munich: Henle, 1978, Preface.

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¹⁰Mikuli, Carl. "Frédéric Francois Chopin," in the Complete Edition of Chopin's Works. New York: Schirmer, 1943, iii-iv

¹¹Janis, Byron. "Chopin at the Opera." *Opera news*, 44 (December 1982), 12.

¹²Bach, Johann Sebastian. *Italian Concerto*, ed. Mortimer Wilson. New York: The University Society, 1918 (public domain)

¹³Chopin, Fryderyk. *Nocturns*. Leipzig: Peters, n.d. (public domain)

¹⁴Here we must remember that before the piano became what we know today, keyboard instruments came in different forms, constantly undergoing constant development and modification.



ABOUT THE AUTHOR

Polish-born pianist and harpsichordist Magdalena Baczewska holds a Doctor of Musical Arts degree from the Manhattan School of Music, along with Bachelor and Master's Degree from the Mannes College of Music. She is a faculty member at the John J. Cali School of Music, Montclair State University in New Jersey as well as the International Keyboard Institute and Festival in New York City. She was among the jurors of the International Chopin Competition at Columbia University. She is also a published music critic (*New York Concert Review*). As an award-winning pianist, Baczewska maintains an active performing career. Her critically acclaimed recordings are available at: www.MagdalenaBaczewska.com

Etude

By: Elisabeth Murawski

*as a boy he slept
with bits of wood
between his fingers*

*to increase their span
now he plays
to breathe to last*

*past this country house
under the chestnuts
taming the keys*

*of Madame Skarbek's piano
pouring notes
against the night*

*that is falling
eyes destined to close
on a ceiling not in Poland*

*whose soul in his hands
will flower
circumnavigate the globe*

Elisabeth Murawski is the author of *Zorba's Daughter*, which won the 2010 May Swenson Poetry Award, Moon and Mercury, and two chapbooks: *Troubled by an Angel* and *Out-patients*. Her work has appeared in numerous literary journals, including *The Yale Review*, *The Virginia Quarterly Review*, *The Southern Review*, and others. She received a Hawthornden fellowship in 2008. A native of Chicago, she currently resides in Alexandria, Virginia.

From: *Chopin with Cherries: A Tribute in Verse* by Elisabeth Murawski, edited by Maja Trochimczyk

"Chopin's Heart"

By Dr. Steven Lagerberg

It was a shock for many when in the summer of 2008 news headlines around the world announced that a leading Polish cystic fibrosis expert, a Professor Wojciech Cichy, had made the extraordinary claim that cystic fibrosis and not tuberculosis had been the illness most likely suffered by Chopin. I first heard this news while on my way to Nohant, France, where members of the International Federation of Chopin Societies were about to meet. As a physician and founder of the NW Council of the Chopin Foundation in Seattle, I was eager to visit this historically significant place and have the opportunity to question my colleagues about this novel scientific quest. Although the Polish investigator was obviously eager to proceed with the probing of this near-sacred relic, I was soon to learn that the musical world was not. As I found myself in the unique position of knowing a bit about Frédéric Chopin and then also understanding both the challenges as well as the opportunities of the proposed scientific investigation, I felt it was nearly my duty to tell the untold story of Chopin's heart. As no one else possessed the inside information about Cichy's proposed study and its implications for Chopin lovers around the world – a book was born. My book explores Cichy's claim that Chopin's official cause of death was bungled from the beginning and then uncritically accepted by his many biographers. The book describes the many hypotheses currently considered for Chopin's malady and selects the top three for a detailed analysis. It also discusses the scientific, ethical, and religious issues of the investigation and examines the underappreciated effect the composer's chronic illness had on his highly praised compositional style. "Chopin's Heart: The Quest to Identify the Mysterious Illness of the World's Most Beloved Composer" is currently available for sale online at Amazon.com and other channels. It should arrive in major bookstores this spring.

Dr. Steven Lagerberg (stevenlagerberg@gmail.com).





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The International Federation of Chopin Societies is an international organization constituted as a federation of associations, established in 1985 in Żelazowa Wola. Since 1989 the Federation has been a member of the UNESCO International Music Council.

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

In 2010 the following Board was elected:

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Letters by Chopin

WARSAW (AP).- A collection of Frédéric Chopin's letters telling of the Polish composer's daily life, from giving lessons to the hot chocolate he drank, have gone on display in Warsaw's Chopin museum more than six decades after they went missing.

The six letters written by Chopin to his parents and sisters back home in Warsaw in 1845-1848 are the centerpiece of an exhibit that opened Thursday. It will run for one month after which they will be made available to researchers.

The collection also includes letters from the piano composer's Scottish pupil Jane Stirling to Chopin's sister, as well as other items, such as a ticket for a rehearsal concert on July 26, 1840.

Although the contents of the letters were known to researchers, the originals were believed to have been lost or destroyed during World War II.

"This is a great day for us. This is an invaluable collection that we have acquired," museum curator Alicja Knast told a news conference. He said that until 1939 the collection was in the hands of Laura Ciechomska, a grandniece of Chopin's.

Word emerged in 2003 that the letters existed and that a Polish emigre art dealer living in Mexico, Marek Keller, was to buy them. He then donated them to the museum.

Museum authorities refused to disclose the name of the collector who had them or the fate of the items since 1939, honoring the collector's request to remain anonymous. Knast said all the items were confirmed as authentic before they were bought for an undisclosed sum of money. Chopin was born in Poland in 1810 to a French father and a Polish mother, and spent the first half of his life in Poland. During the second half he lived in France, where he won fame with his compositions, mostly for the piano, and his popular concerts.

He died in Paris in 1849.

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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.

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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 the Scholarship Program. Enrollment at the secondary or undergraduate school level as a full-time student is required.

More information and an application form available at **www.chopin.org**.

Application deadline is **April 15**. The scholarships will be granted by **June 15**.

New "Chopin Prizes" Announced

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The Chopin Foundation of the United States, Inc. will award a "Chopin Prize" for the best performance of a Chopin work to a finalist in each of the three age groups of the Music Teachers National Association's Piano Performance Competitions. The winners will be selected by the piano competitions adjudicators at the MTNA Competitions Finals and announced at the appropriate Winners Announcement ceremony. Piano competition entrants are not required to perform a work by Chopin as part of their competition program; however, the Chopin Prizes are limited to those finalists who do.

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The prizes will be awarded for the first time at the MTNA National Conference in March 2012 in New York.

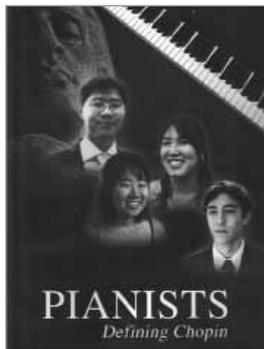
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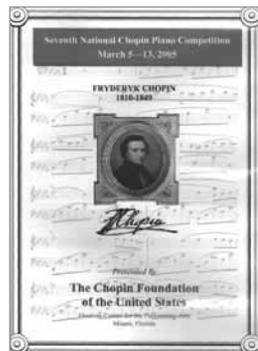
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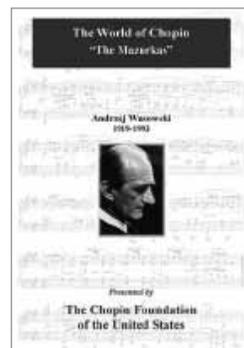
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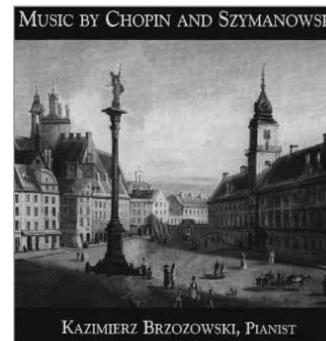


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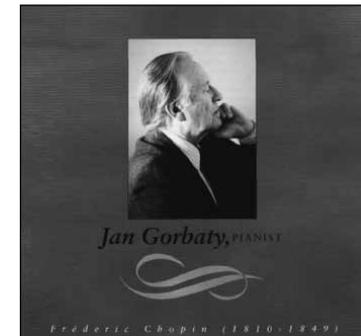


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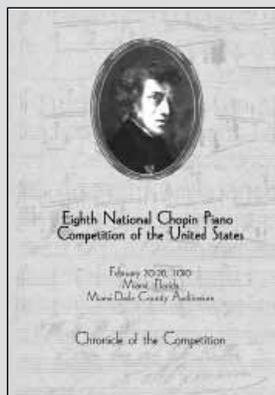
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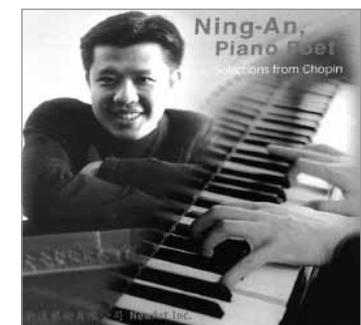


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With your support, young talented American artists will receive the encouragement they need and the recognition they deserve. Thanks to your generosity, the music of Frédéric Chopin will be kept alive, enriching our lives and preparing new generations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

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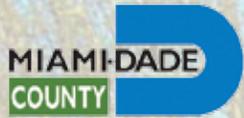
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