



Polonaise

*Fall
2012*

The Semi-Annual Magazine of the Chopin Foundation of the USA



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Editorial

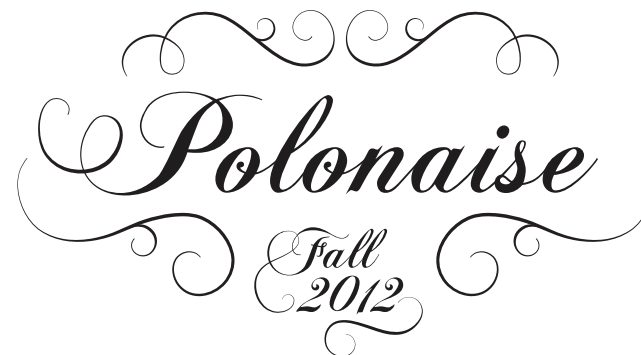
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"Without music, life would be a mistake." Friedrich Nietzsche

Message From The **FOUNDER**

Blanka A. Rosenstiel, Founder & President

What would the world be without classical music? I often think about it, because I remember from my childhood during the Second World War how the people of Poland were deprived of the music of Frédéric Chopin. It had been banned by the Germans occupying our country for six long years! From that time on, my mission has been to have the music of Chopin freely heard!

The Chopin Foundation of the USA has entered its 36th year, stronger and more active than ever. In this issue you will read what has transpired and what we are planning for the coming season, but believe me, this is not everything that we do. There is always an interesting project to take on, a new partnership to enter into, and this makes our work even more exciting!

I am very happy that our collaboration with the Music Teachers Association, on local, state and national levels, has evolved into a warm relationship. Working with the teachers, we can reach out to more young talented American musicians to help them develop their careers, assure them that their efforts and talents are appreciated, and ensure that there is an appreciative audience for them.

On the first weekend in November, we will be part of the Florida State Music Teachers Conference, where distinguished pianist and juror Agustin Anievas will share with other teachers his philosophy and techniques on how to better play Chopin's music. We hope that this new partnership will continue for years to come. Our "Chopin Prizes" in the National MTA program were very well-received last year, and we trust that this year will see even more young musicians with a heightened interest in performing Chopin's music.

Those who excel will be helped by us to continue and to go higher, up to the 2015 National Chopin Piano Competition in Miami, and higher still, to the International Chopin Competition in Warsaw.

I am grateful to the teachers, who help us carry on our mission, and to our caring members, sponsors and supporters, without whom so much less would have been accomplished.

Affectionately and musically yours,
Blanka A. Rosenstiel

• ACKNOWLEDGMENTS •

.....

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

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DH Audio & Lighting/David Hernandez,
The Rosenstiel School of Marine & Atmospheric Science,
The Village of Key Biscayne

(as of October 1, 2012)

Message From The **EXECUTIVE DIRECTOR**

Jadwiga Viga Gewert



.....

The last two months of the last season were the talk of the town. In April, the members of our organization had the privilege to experience a masterful and electrifying performance by Juana Zayas, one of the jurors of our 2010 National Chopin Piano Competition, at the elegant La Gorce Country Club. That same month, our Southern Wine & Spirits of America's "Chopin for All" FREE Concert Series featured a young American rising star of the piano, Sara Daneshpour, in two superb concerts, staged at our usual locations: Broward County Main Library's concert hall, and Granada Presbyterian Church in Coral Gables.

The season closed with the fantastic young Russian Nikolay Khozyainov, who had just won the Dublin International Piano Competition mere days before his Florida appearances with us. That was a real Grand Finale for our season!

In August I attended the annual Board of Directors meeting of the International Federation of Chopin Societies in Gaming, Austria, where new projects for the International Artists' Exchange were discussed. Our new international partner for this season is the Albanian Chopin Society, who is inviting our 2010 National Chopin Piano Competition Winner to perform in their capital city of Pristina next winter. We will also continue our international partnership with three Poland-based organizations: the National Chopin

Institute in Warsaw, the Paderewski Piano Competition in Bydgoszcz, and the Chopin Festival in Antonin.

Our new 2012-13 season which opens October 20-21 with our Top Teenage Talent, 2012 Chopin Scholarship Recipients Connie Chen and Gabrielle Chou, will close with what may be our most Fantastic Finale yet: Rafal Blechacz, the 2005 International Chopin Piano Competition Winner, will perform in Miami on May 7, 2013, as part of our collaboration with the Friends of Chamber Music of Miami! See details on his concert in this issue, and we'll see YOU at the concerts! •

.....



Membership Concert featuring Juana Zayas: *standing:* Manuel & Becki Baez, Alicja Iwaszkiewicz, Monika & Bronislaw Bajcar; *seated:* Agustin Anievas, Juana Zayas, Roberta and Harvey Chaplin, Lady Blanka Rosenstiel

HIGHLIGHTS FROM OUR SPRING 2012 CONCERTS

MARCH - BACKSTAGE WITH OUR YOUNG PIANISTS



Jonathan Reichenberger, 11; Steven Yang, 14;
Javier Escabi, 17, Emily Nourishirazi, 17 *(BR)*



Blanche Kuo, 16;
Samuel Li, 15 *(BR)*



Cecilia Quinones-
Witek, 10 *(MIA)*



Kevin Zhen, 13 *(MIA)*



Jonathan Lu, 14 *(BR)*



Clara Nguyen, 11; Christine Chong, 12 *(BR)*



Matthew
Reichenberger, 14
(BR)



Kevin
Hoffer-Hawlik, 15
(MIA)



Shizuno Furuya, 15; Hee Ju Seo, 15 *(MIA)*

APRIL



Juana Zayas with CF's Sandra
Glorian and Jadwiga Gewert
at the office



Sara Daneshpour on stage at
Granada Presbyterian



Sara Daneshpour with an
enchanted audience after
her concert

MAY



Lady Blanka Rosenstiel
congratulates Nikolay Khozyainov
after his concert in Miami



Nikolay with Lady Blanka, Eldris
de la Torre and friend



Nikolay with Carlos Torres
& Carmen Cuenca

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

2012-2013 "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

Admission FREE; No Tickets Required



October 20, 2012, at 3 PM, Ft. Lauderdale
October 21, 2012, at 3 PM, Coral Gables

Two outstanding 2012 Chopin Scholarship recipients – **Gabrielle Chou & Connie Chen**



December 1, 2012, at 3 PM, Ft. Lauderdale
December 2, 2012, at 3 PM, Coral Gables

Jonah Kim, cello and **Andrew Tyson**, piano



January 12, 2013, at 3 PM, Ft. Lauderdale
January 13, 2013, at 3 PM, Coral Gables

Steven Lin, Prize Winner at the 2012 Int'l Hilton Head Piano Competition



February 16, 2013, at 3 PM, Ft. Lauderdale
February 17, 2013, at 3 PM, Coral Gables

Yi-Yang Chen, Winner of the Chopin Prize at the 2012 Music Teachers National Association's Piano Competition



March 9, 2013, at 3 PM, Ft. Lauderdale
March 10, 2013, at 3 PM, Coral Gables

Igor Lovchinsky, A finalist of the 2005 National Chopin Piano Competition & violinist **Christina McGann**



April 13, 2013, at 3 PM, Ft. Lauderdale
April 14, 2013, at 3 PM, Coral Gables

Young Pianists Concerts: Pre-selected local young piano students in an All-Chopin program



May 18, 2013, at 3 PM, Ft. Lauderdale
May 19, 2013, at 3 PM, Coral Gables

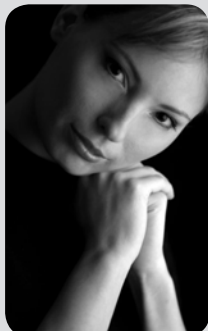
Piotr Kosinski, From Poland, Winner of the 2010 American Paderewski Piano Competition

**For more information please call the
Chopin Foundation at 305.868.0624
or visit www.chopin.org**

COLLABORATIVE EVENTS



Kinga Augustyn



Jasna Popovic

JANUARY 27, 2013 - 4 PM

Kinga Augustyn, violin and Jasna Popovic, piano – Presented in partnership with the UM Rosenstiel School of Marine & Atmospheric Science, 4600 Rickenbacker Causeway, Key Biscayne Tickets: \$35; Chopin Members: \$30. For tickets, call RSMAS at 305/421-4061 or visit www.rsmas.miami.edu



Dr. Paul Posnak

MARCH 1, 2013 - 6 PM

Chopin Birthday Celebration – Presented in partnership with the Village of Key Biscayne at Key Biscayne Community Center, 10 Village Green Way, Key Biscayne Reception and Performances featuring renowned pianist and UM Faculty Member Dr. Paul Posnak and young local talent in an All-Chopin program commemorating his birthday, March 1, 1810. Admission Free. More information at www.keybiscayne.fl.gov and www.chopin.org



Rafal Blechacz

MAY 7, 2013 - 8 PM

Pianist Rafal Blechacz, First Prize Winner of the 2005 International Chopin Competition in Warsaw, Poland – Presented in partnership with Friends of Chamber Music of Miami at Wertheim Hall, FIU South Campus, 10910 SW 17th Street, Miami Tickets: \$35; Chopin Members: \$30. For tickets, call 305/372-2975 or visit www.miamichambermusic.org

Photo by: Felix Broede



The Chopin Foundation of the US
1440 79th Street Causeway, Miami FL 33141

Presenting Our 2012-13

Membership Concert Series



Adam Aleksander
November 18, 2012



Ning An
January 20, 2013



Mei-Ting Sun
March 24, 2013

Membership *not* required to attend our elegant, salon-style, Sunday afternoon concerts followed by a mirthful wine reception and then a sumptuous dinner at beautiful La Gorce Country Club on Miami Beach.

It's a delicious return to a bygone era of gracious civility when people dressed for dinner, feeling glamorous and posh in a private recital, luxuriating in magnificent music made by masters of the piano, then breaking bread and enjoying sparkling conversation with ladies and gentlemen of the smart set just like you. If you are in South Florida in season, we would love for you to join us!

Concert with wine reception FREE TO MEMBERS; dinner additional. Non-members: \$45-\$100. Get all the details at www.chopin.org or get old-school and call us at 305/868-0624.

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 in the USA.

CHOPIN FOUNDATION COUNCIL OF SAN FRANCISCO

2012 has been a good year for the San Francisco chapter of the Chopin Foundation. Our annual Young Pianists Competition has grown to its largest size ever, so much so that we needed to divide up the three age groups and bring in two different sets of judges. Also, thanks to Allan Park, President of the Northwest Chopin Council, we have established a rapport with this branch, and are looking forward to some stimulating collaborations. I will be flying up to Seattle in February 2013 to be an adjudicator for their Festival Competition, and Allan and I are hoping to jointly bring an exciting, prize-winning pianist to the West Coast that same month.

.....



Next year's Competition will take place on Saturday, June 8, 2013. This season, our Annual Chopin Birthday Concert will take place on Sunday, February 24, 2013, at the acoustically notable concert venue of Old First Church in San Francisco. We will have our annual Holiday Concert-and-Reception on December 2, 2012, at the beautiful Queen Anne Hotel on Sutter Street. We hope you will join us this year in celebrating the joy of Chopin's music, and the thrill of listening to and supporting aspiring young artists.

Mack McCray, President
SAN FRANCISCO COUNCIL

.....

**To join the Chopin membership in the
San Francisco area and to learn more
about the Council's activities:**

2123 26th Avenue • San Francisco, CA 94116
visit www.chopinsf.org | Chopinsf@aol.com



Photo: Young Pianists Concert winners with Council Board Members

Our Annual Young Pianists Competition winners took place on Saturday, June 9, 2012, and the Winners Concert took place the following day, June 10.

THIS YEAR'S WINNERS ARE:

FIRST AGE CATEGORY (Through Age 9)

Second Prize Josephine Chan

Second Prize Josephine Chou

Third Prize Clara Galant

Honorable Mention Sunny Kim

Honorable Mention Wilson Chen

SECOND AGE CATEGORY (Ages 10-12)

First Prize Chloe Ma

Second Prize Cameron Akioka

Third Prize Bryan Chang

Honorable Mention Andrew Lin

THIRD AGE CATEGORY (Ages 13-15)

First Prize Hanson Tam

Second Prize Misha Galant

Third Prize Nigel Zhang

Honorable Mention Eric Chen

Honorable Mention Heather Hsun Chang

CHOPIN FOUNDATION COUNCIL OF THE NORTHWEST

Allan Park, President - *NW Council*



Allan Park is the NW Council's newly installed President, having taken up the mantle from the invaluable and indefatigable Alison Bell, who will continue to work with the council. In addition to helping nurture America's next great generation of musicians, Allan loves running on the beach with his two miniature schnauzers.

The Northwest Council is proud to announce **a new venue for the 2013 Chopin Festival and Piano Competition taking place on February 2nd: the University of Washington School of Music.** In the past, the Chopin NW Festival took place at Sherman Clay Piano Store in downtown Seattle, and we are forever grateful to them for their tremendous hospitality and professionalism. But this year, in order to accommodate the large number of entrants and the growing popularity of this Festival, we've chosen the university's School of Music, which is a vital part of the artistic and scholarly life of the University of Washington and plays a prominent role in the Seattle and greater Pacific Northwest music and art communities. We have reserved three of the largest rooms all equipped with grand pianos and the large 150+ capacity music auditorium for judging the Senior Level Division and the Concerto Division.

The winners will receive cash prizes, medals, certificates and honorable mentions. All registered entrants are treated to a tote bag commemorating our annual event. Our marketing outreach extends well past our city, as music institutions in the surrounding states and British Columbia, Canada, have been contacted with press kits to announce our event. **On Sunday, February 3, 2013, our Winners' Concert at the beautiful Polish Cultural Center, 1714 18th Avenue, Seattle,** will feature performances by the top prize winners of the Competition, followed by an awards

ceremony and reception. After careful deliberation among our board members, we are proud to announce our jury. For 2013, our esteemed adjudicators are Julia Hwakyu Lee from Portland State University; Mack McCray, President of the San Francisco Chopin Foundation Council and Department Chair of San Francisco Conservatory of Music; Yoshi Nagai from the San Francisco Conservatory of Music; and Ning An, the First Prize Winner of the 2000 American National Chopin Competition.

Without a doubt, the Chopin NW Festival attracts some of the brightest and most gifted youths in the Pacific Northwest region. Many of the past winners have gone on to pursue careers in piano performance, and certainly some of the gifted children we will hear in February will become rising stars in the music world as well.

Throughout the 2013 year, the Chopin NW Council will present several concerts in various Seattle venues to give some of the winners of the Festival further opportunities to perform the music of Chopin. In addition, the board is actively exploring possible workshops and master classes to be conducted this summer by one or more of the 2013 Festival Jurors. We are delighted and looking forward to an unforgettable 2013 Festival at the prestigious University of Washington School of Music.

To join the Chopin Membership in Seattle and to learn more about the 2013 Chopin NW Festival, visit www.chopinnw.org
4957 Lakemont Blvd, SE | Suite C-4, #259 | Bellevue, WA 98006

The Chopin Foundation of the United States

Scholarship Program for Young Pianists

Rules, Requirements, Repertoire & How To Apply

The purpose of the Scholarship 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; the next is in 2015. In addition to receiving substantial cash prizes, the top winners of this competition are fully sponsored to participate in the Preliminary Round of the prestigious **International Chopin Piano Competition** in Warsaw, Poland.

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 of \$500 to qualified applicants. A half-award may be granted to an applicant only once while in the Program.

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 in 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 for evaluation a DVD of an unedited performance of Chopin's works according to the following 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

Any applicant 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 Program.

Procedure

Applicants must submit a formal application (download at chopin.org), along with:

- (1) Statement of career goals
- (2) Two (2) references from piano teachers or performers
- (3) Two (2) copies of a DVD recording of Chopin's works as required for Years 1 to 4, as 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 by a qualified person such as a teacher or audio technician.
- (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.

DEADLINE:

Application, along with all attachments listed above, must be received by April 15. Scholarships will be granted June 15.

DOWNLOAD THE APPLICATION AT www.chopin.org and send 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

2012 SCHOLARSHIP RECIPIENTS



MIKOWAI ASHWILL, 17

First Year
Spring Grove, IL
Homeschooled
Music Institute of Chicago
Piano Teachers: Claire Aebersold
and Ralph Neiweem



MICHAEL DAVIDMAN, 15

First Year
New York, NY
Hunter College High School
Manhattan School of Music/NY, NY
Piano Teacher: Efreem Briskin



DREW PETERSEN, 18

Fourth Year
Oradell, NJ
Harvard University Extension School
The Juilliard School/NY, NY
Piano Teacher: Jerome Lowenthal



RHED SHI, 18

Fourth Year
San Jose, CA
Harvard College/Cambridge, MA
Piano Teacher: Dr. Namik Sultanov



CONNIE CHEN, 17

Second Year
Pleasanton, CA
Amador Valley High School
San Francisco Conservatory
of Music/Prep. Div.
Piano Teacher: Dr. William Wellborn



HUGO KITANO, 17

Third Year
San Francisco, CA
Lowell High School/San Fran, CA
Piano Teacher: Professor Hans Boepple



KADAR QIAN, 15

First Year
Westford, MA
Westford Academy
Rivers School Conservatory/Westford, MA
Piano Teacher: Angel Ramón Rivera



HANSON TAM, 15

First Year
Hillsborough, CA
Menlo School
San Francisco Conservatory
of Music/Prep. Div.
Piano Teacher: Dr. William Wellborn



GABRIELLE CHOU, 17

Second Year
Pembroke Pines, FL
Broward Virtual School
The Colburn Academy/LA, CA
Piano Teacher: Ory Shihor



KATE LIU, 18

Second Year
Winnetka, IL
Curtis Institute of Music/Phila, PA
Piano Teachers: Alan Chow
and Robert McDonald



LLEWELLYN SANCHEZ-WERNER, 16

Second Year
New York, NY
The Juilliard School/NY, NY
Piano Teachers: Yoheved Kaplinsky
and Ilya Itin

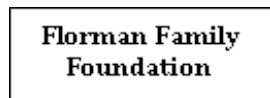


WEIAN WANG, 17

Saratoga, CA
Lynbrook High School
San Francisco Conservatory
of Music/Prep. Div.
Piano Teacher: Dr. William Wellborn

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Embassy of the Republic of Poland



CULTURE SHOCK MIAMI

YOUR PASS TO THE ARTS

\$5 TICKETS

Students, ages 13-22, can attend Miami-Dade's top cultural events.
305_375-1949
cultureshockmiami.com

- 1 Check out the latest listings at www.cultureshockmiami.com and sign up for our weekly e-mail update.
- 2 Buy your Tickets online or at any Ticketmaster outlet. Don't forget to print your confirmation.
- 3 Go to the Show! Take your ID and confirmation to the box office to get your tickets.

Brought to you by the Miami-Dade County Mayor and the Board of County Commissioners



Special thanks to Miami-Dade Transit for their support.

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 three finalists in each of the three age 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)

MTNA Young Artist Piano Competition - \$1,500 honorarium for a two-performance recital in South Florida.

Congratulations & keep up your good work!

The 2013 Chopin Prizes will be announced at the annual conference of MTNA to be held March 9-13, 2013, in Anaheim, CA.

2012 CHOPIN PRIZE WINNERS



JUNIOR PIANO CATEGORY

Katrina Jia
student of Fei Xu
Chandler, AZ



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THE COMPOSER

“He is and will remain the most daring and proudest poetic spirit of our day.”

Robert Schumann, *Neue Zeitschrift Für Musik*, 1836

This is an excerpt from the book “Chopin” by Prof. Mieczysław Tomaszewski, BOSZ Publishing House, Warsaw, 2009, www.bosz.com.pl.
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Chopin composed his pieces at the piano – this is beyond doubt. Strictly, he *started* to compose his pieces at the piano. We have Madame Sand to thank for the description of this moment. The description was given by the romantic novelist, and is therefore romanticised, full of exaggeration, but gives an introductory idea. Firstly, a particular moment, the initial moment: “He created with one snatch of thought,” wrote George Sand, remembering Chopin in *Histoire de ma vie*, “his creativity was self-evident and miraculous. He found it, without looking, without predicting it. It flowed upon his piano unexpectedly whole or it sang by itself in his head during a walk and he hastily had to hear himself throw it on an instrument.”¹ Studies by today’s Chopinologists confirm this observation. According to Gerald Abraham, “so in its origin and in its essence Chopin’s music was piano improvisation.”² To describe that moment, Jeffrey Kallberg borrowed Mme. Sand’s style: “Before Chopin immersed his goose quill in ink, the broader fragments of the structure of the piece were probably already formed in his fingers and in his head.”³

It was, however, only the first moment of conceiving the piece, the first phase, spontaneous, with the character of an event. The second, which may be called reflexive, had the shape and nature of a process. George Sand, though, taking pen to describe both processes starts, it seems, to fantasize. However, the essence of the matter was captured here:

“And here began the difficulties which most tormented his heart,” she wrote not without exultation, “he closed himself in his room for days, broke feathers, repeated, changed one bar hundreds of times, so many times he would write it, then erase it [...] only to write it again the way he wrote it the first time.”⁴ The process of bringing something to its perfected final shape was most fully described in a description of Chopin’s final moments. His final words were noted down, in which he requested the



burning of his *inedite* as pieces which were to a greater or lesser degree “only sketched out” (with the exception of the notes to his piano playing *Method*). He said at that time that the “rest is to be digested by fire.”⁵ Self-criticism had always been Chopin’s strength. “I have three new mazurkas,” he confided to his family, “I think without the old holes, but time is needed to be sure. As you are doing it, it seems good, as otherwise nothing would be written. Reflection comes only later and either throws it out or keeps it. Time is the best censor, patience the best teacher.”⁶

It happened that his self-criticism reached extremes. George Sand once complained to Eugène Delacroix: “Chopin is preparing the baggage of a new composition, maintaining, as he is wont to do, that he is only capable of making things that are miserable and worthy of contempt. The funniest,” she added, “is that he says this with the utmost conviction.”⁷ Laughing at himself became self-defense. “I do everything in my powers to work, but somehow it isn’t working out,” he confided to August Franchomme in the middle of a beautiful summer from the châteaux de Nohant, “and if it continues like this my pieces will not resemble the chirps of birds, or even the sound of breaking porcelain.”⁸

In the next letter there are words rather speaking about a real, not imaginary, crisis: “I work a little, score out a lot.”⁹ Despite what is generally believed, Chopin’s creative path had its highs and lows, moments of searching and victory born out of crises, from which he always emerged victorious. He started, which is understandable, from taking root in his own domain, from copying familiar models. He went through two fascinations: the exoticism of his own folklore and the modernism of the *brilliant* style, which was then *en vogue*. His final years in Warsaw brought his own moment of *Sturm und Drang*; writing both concertos and a series of etudes, he revealed his romantic face for the first time.

In Paris, looking for a way to adapt to the new environment, Chopin retreated to the eclectic style that he had already rejected. He wrote pieces of the nature of duets on themes from *Robert le Diable*, returning to variations and *rondeau*. It is only halfway through the 1830s when a great “romantic opening” occurs. Together with the *Scherzo in B-flat minor* and the *Nocturne in D-flat major*, his style explodes completely, now fully his own. Through the series of scherzos and ballads, nocturnes and preludes, and through two great sonatas, the unrepeatable Chopinesque idiom became fixed.

A new crisis in the middle of the 1840s, for a moment, threatened his further development. Victorious, he brought in the masterpieces of his late style, with his *Barcarolle*, *Polonaise-Fantasy* leading; together with his *Sonata in G minor* (for piano and cello) at the peak of his last style, that which opened the way for all the Brahms, Francks, Griegs and Tchaikovskys.

There are many aspects and lines of division according to which we may categorize the work of Chopin, for example the aspect of genre. One of these, such as *rondeau* or variation, Chopin took and then threw away. Others, such as etudes and preludes, concertos and sonatas, he transformed until unrecognizable. Furthermore, there are still others in forms proposed by himself which he created – piano ballads, scherzos and nocturnes, as romantic genre *par excellence*.

A line of division in Chopin can also be drawn between that in his music which has a national character and that which is universal. It is not a coincidence that his first compositions were polonaises and his last, mazurkas. Rather it was Chopin who awoke the nationalist aspect in the program of European romantic music: his call was taken up by the Russian “Mighty Handful,” and Grieg was called the “Chopin of the North.” At the same time, though, he showed that there

was no conflict, no line of division, between that which is national and that which is universal. Exactly through accenting the national character – not as a theatrical costume, but as a source for personal and particular expression – Chopin entered the European universality.

He did this in full consciousness. “You know how much I wanted to feel, and in part I have reached a feeling of our national music,”¹⁰ he confided to Woyciechowski, disenchanted with the simplistic manner in which this idea had been realised to date. He had Elsner to thank for support on this path: “Fryderyk has that originality and that rhythm, or something, from his family soil, which makes him more original through his flights of thought and characterisation.”¹¹

“
PLAY THE WAY
YOU FEEL.
-CHOPIN
”

The advice was correct: it wasn't the fireworks of the *brilliant* style, but the national “tone” of his music that allowed him to conquer Paris. Berlioz and Liszt, and Schumann were in no doubt about this. Schumann saw in this a power which may even threaten the “great powers of the North.”

He was also the first to perceive Chopin's easily graspable and unrepeatable stylistic idiom. “In every one of his pieces,” he wrote in one of his reviews in the *Neue Zeitschrift für Musik*, “his signature looms through the character of his writing: composed by Fryderyk Chopin.”¹² This started to be visible in the moment that through his own *Sturm und Drang*, he started to “write himself.”

In the moment of his greatest maturity, to his conscious “writing himself,” he added the conviction of the sense of his idea of the creative path. “Today I finished the *Fantasia [F minor]*,” he relayed to Julian Fontana, sending him his hand-written manuscript to give to the publisher, “and the sky is beautiful, my heart is sad, but that doesn't matter. For it to be different, perhaps my existence would be of no use to anyone.”¹³

“THE COMPOSER” FOOTNOTES

BY PROF. TOMASZEWSKI

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| <p>1 George Sand, <i>Histoire de ma vie</i>, Paris, 1854.</p> <p>2 Gerald Abraham, <i>Chopin's Musical Style</i>, London, 1939.</p> <p>3 Jeffrey Kallberg, <i>O klasyfikacji rękopisów Chopina</i>, “Rocznik Chopinowski” 17, 1985.</p> <p>4 George Sand, <i>Histoire de ma vie</i>, op. cit.</p> <p>5 Wojciech Grzymała to August Léo, Paris, about 20 Oct. 1849.</p> <p>6 Chopin to family, Nohant, 11 Oct. 1846.</p> <p>7 George Sand to Eugène Delacroix, Nohant, 12 Nov. 1844.</p> | <p>8 Chopin to August Franchomme, Nohant, 8 July 1846.</p> <p>9 Chopin to August Franchomme, Nohant, 9 Nov. 1846.</p> <p>10 Chopin to Tytus Woyciechowski, Paris, 25 Dec. 1831.</p> <p>11 J. Elsner's words quoted by Ludwika Chopin in a letter to Chopin, Warsaw, 27 Nov. 1831.</p> <p>12 Robert Schumann, <i>Neue Zeitschrift für Musik</i>, No. 41, 1839.</p> <p>13 Chopin to Julian Fontana, Nohant, 20 Oct. 1841.</p> |
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ABOUT THE AUTHOR

Prof. Mieczysław Tomaszewski is one of the most distinguished Polish scholars specializing in Chopin, and a musicologist, music theoretician, and Head of the Department of Musical Work Theory and Interpretation at the Academy of Music in Kraków. His main fields of interest and the topics of his numerous books include theory and history of 19th and 20th century music (Chopinology in particular), Romantic Lied and Polish contemporary music. Mieczysław Tomaszewski has lectured on Chopin and Polish music in Paris, Dijon, La Châtre (Nohant), Valldemosa, Mariánské Lázně, Vienna, Graz, Garmisch, Dresden, Leipzig, Hamburg, Essen, Düsseldorf, Chemnitz, Aarhus, Vilnius, Bratislava, London and New York.

Prof. Mieczysław Tomaszewski is one of the most distinguished Polish scholars specializing in Chopin, and a musicologist, music theoretician, and Head of the Department of Musical Work



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The International Federation of Chopin Societies was established in 1985 in Żelazowa 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.

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The 2012 annual Board of Directors meeting was held this past August in Gaming, a lovely town in Lower Austria, where the Vienna Chopin Society stages its annual Chopin Festival. The Festival concerts were presented in the unique atmosphere of the Church and in the rooms of the medieval Franciscan Monastery.



Mayor of the town of Gaming, Austria, opening the IFCS meeting; **seated:** Dr. Artur Szklener, Director of the National Institute of Fryderyk Chopin in Warsaw; Dr. Theodor Kanitzer, IFCS President; Mrs. Elżbieta Artysz, IFCS Secretary General.



Jadwiga Gewert, Chopin Foundation of the USA's Executive Director, at the main entrance to the Monastery, which was turned into the charming Hotel Kartause.

Musical News & Notes FOR YOUNG PIANISTS & PIANO TEACHERS

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Concert pianist AGUSTÍN ANIEVAS will give a talk and recital, “Playing the Music of Chopin: The Secret is in the Subtleties,” sponsored by the Chopin Foundation of the USA - More information at www.fmta.org/conference.asp

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This Competition commemorating Ignacy Jan Paderewski, a remarkable pianist, virtuoso, composer, politician and statesman, is open to pianists of all nationalities, born between 1981 and 1997. Application and more information at www.konkurspaderewskiego.pl/en,56,index.html

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AMERICAN PIANISTS ASSOCIATION’S CLASSICAL FELLOWSHIP 2013

Over the next several months, the American Pianists Association will present the Finalists for the 2013 ProLiance Energy Classical Fellowship Awards of the American Pianists Association. The Fellowship offers one of the piano world’s most substantial prizes, valued at over \$100,000, awarded every four years to an American classical pianist at the conclusion of a unique 13-month-long competition process. This winner will receive a \$50,000 cash award – one of the largest available to classical pianists – and begin a two-year fellowship with performance & recording opportunities, publicity, and career support, valued at a further \$50,000. The Classical Fellow will issue a solo recording on the Steinway & Sons label, distributed by ArkivMusic. Performance opportunities during the Fellowship include appearances with the symphony orchestras of Milwaukee, Phoenix, Santa Fe, Tucson, Indianapolis, and more. The five finalists, pictured, four of whom have been presented in past seasons by the Chopin Foundation, return to Indianapolis April 19-20, 2013, for the third and final stage, Classical Discovery Week.

Photo (cr: Bob Bader): Pictured, Clockwise, L to R: Eric Zuber, Sean Chen, Andrew Staupe, Sara Daneshpour, Claire Huangci

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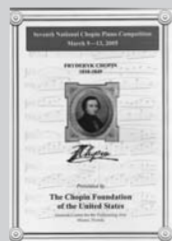
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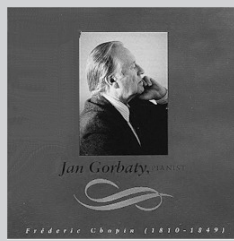
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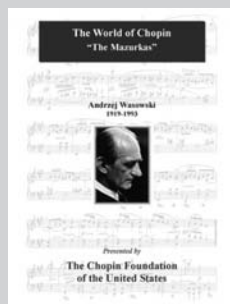


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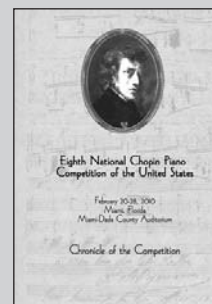


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