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The semi-annual magazine of the Chopin Foundation of the United States

SPRING 2018



*Chopin*





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*Cover photo: The Chopin Concerts at the Royal Łazienki Park are the oldest annual outdoor events in Warsaw, Poland and performed at the foot of the Monument to Chopin.*

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# MESSAGE FROM THE FOUNDER AND PRESIDENT



Blanka A. Rosenstiel  
Founder and President

*"Music is the universal language of mankind."*

HENRY WADSWORTH LONGFELLOW

*"Where words fail, music speaks."*

HANS CHRISTIAN ANDERSEN

One of the truly great pleasures in my life has been to witness the amazing power that Chopin's music has to unite people from all walks of life and

from every corner of the world. It does not matter your nationality, your politics or your religion, when it comes to the music of Chopin, we are all under the same spell of his beautiful melodies. This is the wonderful thing about great music and why it is more important now than ever to make sure this universal body of music is available to everyone – today and long into the future.

This is also why I am so proud of the Chopin Foundation, because we continually seek new ways to keep the music of Chopin alive and flourishing in the United States. In this issue we recognize the winners of special Chopin Prizes that were established in collaboration with the Music Teachers National Association and the Florida State Music Teachers Association. And next month we will once again feature our local South Florida young aspiring Chopin artists at our *Chopin for All* concert. Then, this summer we will have many of our Chopin Scholarship recipients traveling to Miami to study at

the very first **Frost Chopin Academy** at the University of Miami. All of these young people hold not only the future of Chopin's music in their hands – literally – but they also represent the future of our culture and civilization. We must support them. We must continue to give them opportunities to learn and perform great things. And we must keep them safe so that they can develop into healthy, creative and inspirational young adults.

Looking towards the horizon, I see the 2020 National Chopin Piano Competition rising like a giant sun. We will once again shine a bright spotlight on the next group of so very talented American contestants through this important national event. And to make sure our Chopin superstars receive the support and recognition they deserve, the winners will take home prize awards totaling over \$165,000! But in order to make this happen, we need your help. I encourage our dear Chopin members, sponsors and our entire Chopin family to be motivated by the music, and by the next generation of young pianists who will keep this music alive, to support our efforts in whatever way you can (please see the donation form on page 17 of this *Polonaise*). Together we can make this world the kind of place that appreciates and encourages beauty through the arts.



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*We extend our deepest thanks*

**to those whose vision and support have helped us this year with our mission:  
to develop the next generation of great musicians! May we continue  
to add to this esteemed roster others who would join us in support of our goals.**

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Lady Blanka A. Rosenstiel

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# MESSAGE FROM THE EXECUTIVE DIRECTOR



Jadwiga Viga Gewert  
*Executive Director*

It is hard to believe that we are only two years away from the tenth edition of the National Chopin Piano Competition. It seems as if we just celebrated the victory of Eric Lu, and then followed him to Warsaw in October of 2015! But, as we all know, the music never stops, so we have already confirmed the next competition dates, the venue, and our jury. Soon we will announce the detailed Rules of the Competition along with the required repertoire, which many young pianists have been anxiously awaiting. And we hope all Chopin music lovers will

join us in Miami from February 21 through March 1, 2020 for the beautiful weather and of course lots of great performances of Chopin's music.

During the current season, we had the pleasure of hearing some of the victorious young pianists, such as our own Eric Lu, who performed with the Bronze Winner from Warsaw, Kate Liu. Other guest performers were Alex

Beyer, the third prize winner at the 2016 Queen Elisabeth; Tim Jones, the 2017 Music Teachers National Association winner; Elzbieta Bilicka, a laureate of the 2016 Paderewski Competition in Poland; and an outstanding young American pianist, Athena Tsianos. We will close the Chopin for All concerts with Drew Petersen, this time presenting him as the Winner of the American Pianists Association's 2017 Award. In addition, we had the honor of presenting a master pianist from Paris, Yves Henry; our 2005 National Competition winner, Mei-Ting Sun; and Kevin Kenner, the 1990 top prize winner of the Warsaw Competition.

More events are also on the horizon, culminating with the season's grand finale during the last week of June 2018 when the Frost Chopin Academy and Festival will take place at the University of Miami! Presented for the very first time, this special event gives young pianists a rare chance to work with the greatest authorities in Chopin's music performance. We are very happy that we can offer preferential acceptance into the Academy for young pianists who received a full scholarship from the Chopin Scholarship Program.

Please visit our website **[www.chopin.org](http://www.chopin.org)** for updated information, and do join us in Miami for our many Chopin concerts.



*Yves Henry with Lady Blanka and guests*



*Mei-Ting Sun with Iga Henderson*



*Kevin Kenner with the Frost School students*



*Yves Henry with Consul General of France, Clement Leclerc, Elizabeth Gazay and Lady Blanka*



*Mei-Ting Sun with Ligia Wiegand and George Berberian*



*Kevin Kenner with Viga Gewert, Lady Blanka, Pat Woodson & Dr. Clinton Bush*



# HIGHLIGHTS FROM THE 2017-2018 SEASON



NOVEMBER 2017  
**Elzbieta Bilicka**



DECEMBER, 2017  
**Tim Jones**



JANUARY, 2018  
**Alex Beyer**



FEBRUARY 2018  
**Athena Tsianos with Matt & Bonnie Rigg and Tiana Pierce**



MARCH, 2018  
**Chance Israel**



MARCH 2018  
**Kate Liu & Eric Lu with Kevin Kenner and Lady Blanka**

# CHOPIN PRIZES AWARDED AT MTNA COMPETITIONS

## NATIONAL MTNA WINNERS

The Chopin Foundation was pleased to award Chopin Prizes at the MTNA Junior and Senior Solo Piano Competitions that took place during the MTNA National Conference held in Orlando, FL in March, 2018.

### KASEY SHAO

Awarded the Chopin Prize of \$500 for the Best Chopin Performance by Junior Solo Piano.

Kasey Shao is from Cincinnati, Ohio;  
Teacher:  
*Ran Dank*



*Pictured with Kasey is Barbara Muze, Marketing/Development Manager of the Chopin Foundation.*

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*With Eric is Barbara Muze, Marketing/Development Manager of the Chopin Foundation.*

### ERIC LIN

Winner of the Chopin Prize of \$1,000 for the Best Chopin Performance by Senior Solo Piano.

Eric Lin is from Plano, Texas;  
Teacher:  
*Marjorie Lee*

## FLORIDA MTNA WINNERS

Chopin Prizes were awarded at the Florida State MTNA Competition held in Tampa at USF on October 29, 2017. Both the Junior and Senior prizes were awarded to students who demonstrated an outstanding understanding of Chopin's music. Congratulations to these gifted young pianists and their teachers.

### ALEJANDRA SARMIENTO

Awarded the Chopin Prize of \$200 for the Best Chopin Performance by Junior Piano. Ms. Sarmiento lives in Lighthouse Point, FL;

Teacher:  
*Maria Gomez*



### MEIYU WU

Awarded the Chopin Prize for the Best Chopin Performance by Senior Piano. Ms. Wu studies with *Roberta Rust* at the Lynne University Conservatory of Music in Boca Raton, FL.



# SCHOLARSHIP PROGRAM FOR YOUNG PIANISTS

The purpose of the Chopin Foundation 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, Florida, every five years. 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.

## 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 May 15 of their first year of application.

## Procedure

As of 2015, all Scholarship applications must be submitted online. Please visit the Chopin Foundation website, **[www.chopin.org](http://www.chopin.org)** for complete requirements and procedures.

## PLEASE READ ALL ONLINE INSTRUCTIONS BEFORE PREPARING YOUR APPLICATION.

A complete application and recording of required Chopin repertoire are required for EACH year of the scholarship program.

Please use the online application link to **[www.GetAcceptd.com](http://www.GetAcceptd.com)**. Applications, along with all attachments must be received by **May 15th**. Scholarships will be announced by July 15th. Please contact the Chopin Foundation with any questions.

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# 2018-2019 SEASON SCHEDULE

## CHOPIN FOR ALL FREE CONCERTS

All Concerts are presented in two locations:

### Saturdays at 3:00 pm

Broward County Main Library, 100 S. Andrews Avenue, Fort Lauderdale

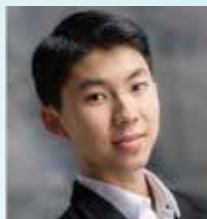
### Sundays at 3:00 pm

Granada Presbyterian Church, 950 University Drive, Coral Gables

## 2018

Nov 3 & 4

**Elliot Wu**, recipient of the 2018 Gilmore Young Artist Award and winner of the 2015 Hilton Head International Piano Competition



Dec 1 & 2

**Lindsay Garritson**, (piano) and **Ashley Garritson** (cello)

## 2019

Jan 12 & 13

**Anna Miernik**, Poland (artists exchange program)



Feb 2 & 3

**Carmen Knoll**, award winning young American Pianist



March 23 & 24 **Sara Daneshpour**, a prize winner of the 2017 International Rubinstein Competition



Apr 27 & 28 Young Pianists Concerts

May 18 & 19 Award Winning Young American Pianist TBA

## SALON CONCERTS

La Gorce Country Club, 4:00 pm

5785 Alton Road, Miami Beach, FL 33410

## 2018

Nov 18

**Adam Golka** – Internationally renowned Polish American pianist, winner of the 2009 American Pianists Association's Award



## 2019

Jan 20

**Margarita Shevchenko** – Winner of the 1995 Cleveland International Piano Competition; Bronze Medalist of the 1990 International Chopin Competition National



March 31

**Andrew Tyson** – First Prize winner at the 2015 Géza Anda Competition in Zürich



## SPECIAL EVENTS

## 2018

October 4 & 6

**Magdalena Baczewska**, concert and master class, in partnership with the Florida State Music Teachers conference, Biltmore Hotel, Coral Gables



## 2019

Feb 24

**Chopin at Key Biscayne** – **Slawomir Dobrzanski**, "Chopin and Maria Szymanowska" presented in collaboration with the Village of Key Biscayne



May 5

**Kevin Kenner** – Concert in partnership with the St. Martha's Concert Series





# TENTH NATIONAL CHOPIN PIANO COMPETITION

February 22 through  
March 1, 2020

*Miami-Dade County Auditorium*

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*The 2020 Competition is coming . . . **start practicing!***



2015 First Prize Winner, Eric Lu

***Application Deadline: November 1, 2019***

***First Prize \$100,000 • Second Prize \$30,000 • Third Prize \$20,000 • Three Finalists \$5,000***

The top two winners are automatically accepted to compete at the 2020 International Competition in Warsaw (a separate application is required)

PLEASE VISIT THE WEBSITE FOR RULES AND REQUIREMENTS

**[www.chopin.org](http://www.chopin.org)**



# SOME THOUGHTS ABOUT CHOPIN

by Alan Walker

I would like to make an assertion that I cannot prove but am certain is true. Within a 20-mile radius of where I am writing, someone is either playing or listening to Chopin's music. Nor does it depend on the location of my desk – which happens to be in Toronto. Move it to New York, London, Berlin, Vienna, Moscow, Beijing, or Sydney, and my proposition remains the same. Whatever the time-zone, the sun never sets on Chopin's music. Millions of listeners are held in thrall to it. Radio stations across the world broadcast his compositions. The sale of Chopin recordings holds firm, even as others go into decline. The 'Chopin recital' remains as popular as ever, a fixture in the concert hall. Chopin competitions continue to spring up across the globe. Finally, and most remarkably, Chopin has come to symbolize a nation. He is Poland's best-known son. Is there any other composer of whom similar things could reasonably be said?

CHOPIN! What is it about his music that casts such a spell over us and draws us into his world? We listen to the music of Bach, Beethoven, Brahms and other composers, with pleasure and even adoration. But the music of Chopin is different. After playing some of his mazurkas, Chopin was once asked by a member of his audience what it was about his music that gave it such emotional power and held the listener captive. He could not at first answer this question. After some reflection he finally came up with the Polish word *Żal*, and he kept on repeating it: *Żal, Żal*. The term can mean 'longing', 'regret', 'nostalgia', 'melancholy', 'grief', and even a combination of these things. Chopin's music is shot through with this inexpressible quality of *Żal*, familiar to all who hear it, elusive to all who attempt to analyze it. Arthur Rubinstein put it best when he observed that 'when we hear Chopin's music it is like coming home.' And this idea of a 'homeland'

places Chopin's music in a special category. While other composers attract an audience, Chopin attracts a congregation. Liszt was not being superficial when he referred to 'the Church of Chopin', with listeners gathered for worship. Even if we dismiss such language as hyperbole, any Chopin lover will tell you that his music moves one to a better place. It brings constantly to mind Alfred Cortot's beautiful aphorism: 'Music forces Mankind to confront its nobility.'

## II

Understandably Chopin's life story has become an object of fascination. His childhood in Warsaw, his early piano lessons with Wojciech Żywny, his later studies with Józef Elsner at the High School for Music, his appearances as a child prodigy in the salons of Warsaw, his adolescent love affair with the young singer Konstancja Gładkowska, all these things were woven into a web of fantasy by his early biographers who, lacking any firm facts, made things up as they went along. Scholarship hates a vacuum so fiction rushed to fill the void. And worse was to follow. Once Chopin arrived in Paris, an exile from the Warsaw Uprising of November 1830, his life was not merely fictionalized but romanticized. Here was a genius musician, an exile from his native land, who could do nothing but pour out his grief on the piano. It soon became impossible to listen to Chopin's music without a box of Kleenex within arm's reach. There are still people who sob in the middle of Chopin recitals. In the popular imagination Chopin has been transformed from a figure of tragedy into a character in a harlequin romance.

The first generation of biographers was particularly inventive in making things up. And their mistakes can still be found in the literature, more than a hundred years later. It is not true that Chopin took

a sample of Polish earth with him when he left Poland at the time of the November Uprising, to be sprinkled over his grave in Paris during his funeral. It is not true that on his deathbed he scribbled a note to have his body opened because he feared being buried alive. It is not true that he wrote a series of scatological letters to Delfina Potocka, with whom he was supposed to have had a passionate affair; they are all forgeries. It is not true that Chopin wrote an intimate journal about his relationship with his pupil Jane Stirling; that too was forged. It is not true that the piano in cell no. 2 in the Valldemosa monastery in Majorca was the instrument on which he composed his Preludes; that instrument was not even built until after Chopin's death. It is not true that he composed his Mazurka in F minor, op. 68, no 4 just before he expired; it is not even "his last composition" – the sentimental sobriquet everyone attaches to the work. The list goes on and were we to continue it would take up the rest of the article.

## III

Chopin's music does not generally 'tell a story'. Unlike some of his famous contemporaries – Liszt, Schumann and Berlioz – Chopin was not interested in programme music, in descriptive music. Even the Ballades, whose very title provokes the idea that they must be 'about' something, have never yielded any secrets that the vast majority of us thinks worth knowing. Many attempts have been made to link them to the epic poetry of Poland's national bard Adam Mickiewicz. But that dooms these unique musical structures to lie down on a Procrustean Bed, in which they must be stretched out of shape to fit whatever story line the poet happens to be weaving. Unfettered by the human condition, Chopin's works seem to exist in rarefied seclusion. In this he was rather like the young Beethoven who, after finishing a performance of



one of his piano sonatas, was asked by a member of the audience what it meant. Beethoven's 'reply' was to sit down and play the work again. The sonata was its own meaning, rendering further discussion pointless.

The body of literature that has nonetheless emerged from Chopin's music is considerable and falls into two quite different categories, each one claiming to have roots in the 'homeland' while moving in opposite directions to each other. The school of perfumed poetry has had a long run and has attracted the pens of some notable writers, not all of them musicians. But however refined the poetry it is generally autobiographical in nature, amounting to little more than a verbal response to the music's emotional halo – the main point of attraction in the first place. As for the school of deep analysis, which has lately come to the fore in Chopin studies, but which was begun almost a century ago by Hugo Leichtentritt,<sup>1</sup> it is now so heavily burdened with specially minted terminology, aided by spread-sheets and graphs of uncommon complexity, that contact with the music it purports to describe cannot always be maintained. For the rest, any attempt to reveal the genius of Chopin's music by deconstructing it is bound to fail. One might as well try to understand the nature of time by dismantling a clock.

#### IV

It remains to consider the effect that tuberculosis had on Chopin's creative output. We know that there were times when it was a simple inconvenience and he could go about his daily business with energy to spare. But there were others when his activities came to a virtual standstill, because the leaden weight of his symptoms – chronic tiredness, incessant coughing, inflammation of the larynx, breathlessness, and neuralgia – proved to be such a heavy burden that he could not function.<sup>2</sup> On the dreadful journey from Majorca back to the Spanish mainland, in the winter of 1838-39, George Sand tells us that Chopin coughed up 'bowfuls of blood.' This was ten years

before he died. We have to regard it as a marvel that it was precisely during this final decade that he composed such masterpieces as the sonatas in B-flat minor and B minor, the F minor Fantaisie, the Polonaise-Fantaisie, and the Barcarolle. During the last two or three years of his life, in fact, Chopin could not even climb the stairs and had to be to be carried by his manservant. And since the various medications prescribed for him by his doctors included opiates to suppress his other symptoms, the tranquilizing effect that this may have had on his will to work cannot be dismissed. Creativity, in brief, cost him dear.

Yet in the end it was creativity that consoled him, despite the struggle it entailed. A glance through his manuscripts reveals signs of serious conflict, with heavy corrections on many a page. He would sometimes scratch out a phrase half-a-dozen times in his search for the right construction – only to finish with the version he had originally started with. Meanwhile, the pleasure we take in viewing Chopin's manuscripts, even in facsimile, cannot be denied. It is an infinitely more rewarding experience than gazing at a cold, typeset page of music, which purports to communicate the same information more readily. The manuscript discloses character. An entire world resides beneath the surface of what a more leisurely age used to call 'penmanship'.

(How much more elegant is that word than the forbidding term 'rastrolgy' with which musicology has lately been encumbered.) It is a world that contains an infinite variety of qualities – hope, joy, haste, languor, suffering, even ecstasy – all of which flow through the pen, jostle for expression on the

written page, and quietly await their interpreter. A manuscript, in brief, is a companionable thing. When we confront it, we confront a portion of biography itself, for the images that come to mind are not easily dispelled. Isolated in his room, with a piano as his sole companion (Chopin invariably composed at the keyboard), it was not unusual for him to spend several weeks on a single page, pacing back and forth and breaking his pens in frustration. When Chopin corrected something he made sure that the outside world would never know what his first thoughts had been. A single pen-stroke through the offending bars would have sufficed for most composers, but not for Chopin. Those bars had to be obliterated.



*Autograph page of the Prelude in G-sharp minor, op. 28, no. 12*

That Chopin's debilitating illness was in part to blame for the struggle cannot be doubted. But an infinitely more important factor was his quest for perfection, a lifelong characteristic which happened to be one of his shining virtues. And it produced a dividend. It can easily be shown



that a greater amount of Chopin's music is now alive and well in the concert hall, proportionate to his relatively small output, than that of any other composer.

V

What of Chopin's influence on the future? By common consent it has been enormous. Scriabin, Debussy, and Prokofiev all proclaimed a debt to him. Scriabin's famous Study in D-sharp minor, op. 8 would be unthinkable without Chopin's 'Revolutionary' Study hovering in the inspired background. As for Debussy, the formal inscription on the title-page of his Twelve Studies ('to the Memory of Frédéric Chopin') cannot veil their intimate attachment to the Polish composer's keyboard textures, which are audible on every page of this music. Prokofiev confessed that the Scherzo of his Third Symphony ('The Fiery Angel') was directly inspired by the Finale of the B-flat minor Piano Sonata. The Barcarolles, Nocturnes, and Ballade of Gabriel Fauré could never have been written without Chopin's pioneering example before him. We know, too, that Ravel's admiration for Chopin was unbounded, as his centenary essay eulogizing the composer bears witness. Nor should we forget to mourn those countless composers whose creative drive was so overwhelmed by Chopin's powerful personality that they ended up producing compositions cloned in the master's image. They are well represented by Felix Blumenfeld (the teacher of Heinrich Neuhaus and Vladimir Horowitz) whose music, which has its devoted followers, earned for him the title of 'The Russian Chopin'.

One thing is beyond dispute and it is all that the biographer requires to keep his pen moving. Chopin's music everywhere keeps an interest in his life alive. Captivated by the boundless attractions of his ballades, scherzos, nocturnes, polonaises, and mazurkas - the entire cornucopia of his music, in fact - we are drawn to consider the time-honoured questions that follow in its wake. What kind of person wrote it? When and

where did he live, and with whom? What were the conditions that aroused the creative process from its slumbers, and what induced it to fall asleep again? It is in the clamour for answers that the biographer takes possession of his field. And in the case of Chopin it may lead to a fruitful discovery. Chopin's compositions are woven so closely into the fabric of his personality that the one becomes a seamless extension of the other. Without the music, the hollowed out character that remains would contain little to interest us. Return the compositions to the composer, however, and you have one of the most engaging combinations that the musician-biographer has the good fortune to encounter.

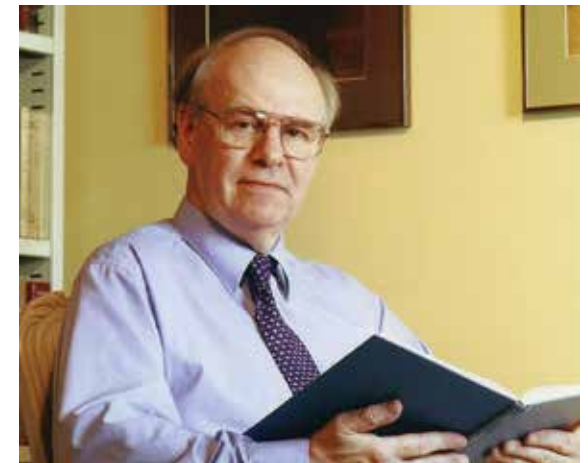


<sup>1</sup> *Analyse von Chopin'schen Klavierwerke*. 2 vols. Berlin, 1921-22.

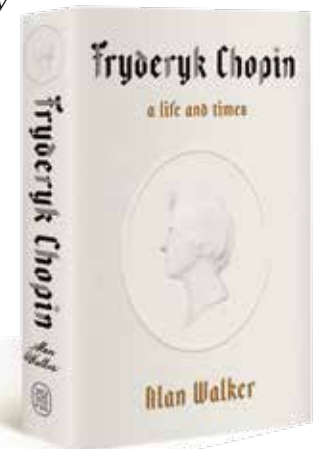
<sup>2</sup> It continues to astonish us that Chopin consulted no fewer than thirty-three physicians during his short lifetime. They have been identified by Dr. Czesław Sieluzkycki in his essay *On the Health of Chopin: Truth, Suppositions, Legends* (Chopin Studies 6, Warsaw, 1999), which lists the name of every doctor who treated Chopin and the approximate dates when he was under their care. Chopin's bizarre journey through the medical profession was a costly business for him and helps to explain why he was sometimes short of funds.

## ABOUT THE AUTHOR

*Dr. Alan Walker is Professor Emeritus of Music at McMaster University, Canada. Before settling in North America he was on the staff of the Music Division of the British Broadcasting Corporation in London. He is perhaps best known for his definitive 3-volume life of Franz Liszt, which took him 25 years to complete and for which the Hungarian government bestowed on him one of its highest civilian honors, the Knight's Cross of Merit of the Republic of Hungary.*



Alan Walker nonetheless claims that Chopin was his first love and that he had always wanted to write a biography about the composer. The result is "*Fryderyk Chopin: A Life and Times*", from which the present article has been drawn. Based on ten years of research and a vast cache of primary sources located in archives in Warsaw, Paris, London, New York, Washington, D.C., the book has been described as 'monumental' and 'perhaps the most comprehensive biography of the great Polish composer to appear in English'. The work is a corrective biography, intended to dispel some of the myths and legends that continue to surround Chopin. Of particular focus are Chopin's childhood and youth in Poland, which have been brought into line with the latest scholarly findings, and Chopin's romantic life with George Sand, with whom he lived for nine years. The book also contains detailed discussions of the music, written in highly readable prose, which makes it suited as much for the professional pianist as for the casual music lover.



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# CHOPIN FOUNDATION COUNCIL OF SAN FRANCISCO



Mack McCray  
*President*

The 2017-18 Season has been a busy and successful one for the San Francisco chapter. After a very gratifying turn-out for the Young Pianists Competition in June, we welcomed two new members to our board: Nagisa Ariza, who will be the new co-chair of the Young Pianists Competition with Meikui Matsushima, and Qianshu Xia, who is our new treasurer. These two members have already proved to be hard-working, enthusiastic and resourceful. We also said a sad farewell to William Wellborn, who served faithfully and creatively as our vice-president for many, many years.

The holiday concert at Christmas time was a joyful opportunity for last year's prize winners to demonstrate their continuing growth as young artists. Traditionally we hold this event in a beautiful space at the old Queen Anne hotel, followed by a delicious reception. On February 25 Eric Lu came to San Francisco to perform our annual Chopin Birthday Concert. This was a stunning success, both artistically and financially, as we had a larger audience than we have had in years. The beautiful space at Old First Church was filled with enthusiastic music lovers who gave Eric

several standing ovations. We are already starting preparations for the competition, which will be held on June 9, 2018, at the San Francisco Conservatory of Music. **[www.chopinsf.org](http://www.chopinsf.org)**



*Eric Lu in San Francisco*



*Competition Winners' Concert*



*Eric Lu – standing ovation*

# CHOPIN FOUNDATION COUNCIL OF THE NORTHWEST



Dr. Adam Aleksander  
President

*Dr. Adam Aleksander is the newly elected president of the Chopin Foundation Council of the Northwest. Adam follows in the footsteps of immediate past*

*president, Allan Park, whose inspiring leadership of the organization since 2012 has seen it develop and flourish into the exciting and respected association that it is today. Allan remains on the Board of Directors and will continue to work with the council.*

The Chopin Foundation Northwest Council celebrated its Fifteenth Anniversary this year with another successful and exciting Festival and Competition under Allan Park's invaluable leadership. His term as President ended at the conclusion of this year's event and I am honored and excited to continue his work. I am inspired by his leadership and professionalism.

This year's Festival had over 170 young pianists participating, and this year's adjudicators – Dr. Robert Roux (Rice University), Dr. Peter Miyamoto (University of Missouri), Dr. Lisa Bergman (Concert Pianist, Classical King FM announcer) and Charlie Albright (Concert Pianist) – selected the following pianists as medal winners, who then performed in a prizewinner's Concert at SOMA Resonance Hall on February 11th.

## 2018 GOLD MEDALISTS

Emily Qi, Stephanie Cheng, Eunrae Kim, Ethan Xie, Ray Zhang, William Wang, Daniella Tsang, Young Park, Eashan Vagish, Jaden Zhang, Ethan Tan, Claire Ku, Owen Wang, Janet Phang, Shichu Liu, Luke Raffanti, and Concerto Gold Medalist Edward Zhang (who will perform with Orchestra Seattle, Saturday, March 31st, 2018 at 7:30 pm at First Free Methodist Church).

## 2018 SILVER MEDALISTS

Nicholas Grote, Vivian Jiang, Enzo Zhao, Earnest Wheelwright, Chloe Song, Haolin Cong, Lynnsean Young, Stefan Chita, Jerry Li, Edward Zhang, Nile Camai, Jonathan Shu, Deanna Han, Lily Bai, Megan Lu, Yimo Zhang, Cicy Li, and Concerto Silver Medalist Deanna Han (who will perform with orchestra; date TBA).

## 2018 BRONZE MEDALISTS

Dana Wang, David Gatien, Naomi Elsing, Lisa Gao, Leonardo Zhou, Skyla Yu, Moxi Zhu, Christina Zhuang, Eli Antony, Anna Melomed, Elaina Mergler, Christina Hahn, Ella Sumanaseni, Liam Krol, Jeffrey Zhao, Dora-Ziyan Chen, Daniel Jung, Benjamin Yu, Alan Ying, Daniel Zhang, Jeenah Gwak, Alison Tan, Scott Fisher, Jr., Claire Kim, Christina Stepin, Jesse Morris, Zeke Taton, Steve Silverberg, Sherri Xu, Claire Jung, Connor Zhang, Kathering Kuang, Ivan Tarasenkov, Jonathon Lin, Dajeong Yoon, Sonya Ribner, Michael Duan.



2018 Gold Medalists



Many thanks to our dedicated Board members who worked tirelessly to make this festival a huge success: Dr. Steven Lagerberg, our Founder and Master of Ceremonies at the Medal Concert, Vice President Dr. Hanna Cyba, Artistic Co-Directors Judy Baker and Dr. Yelena Balabanova, Recording Secretary Cathy Carpenter, Treasurer and Artistic Co-Director Dr. Mary Chandler, as well as our cherished Board Members Yunbo Cassady and Conney Vernal.

Last November, the Northwest Council organized a solo recital for 19-year old pianist Eric Lu (winner of 1st prize at the 2015 US National Chopin Competition in Miami and 4th prize winner at the 17th International Chopin Competition in Warsaw). That same weekend, Eric performed the Chopin E Minor Piano Concerto with the Heritage Symphony at Kirkland Performance Center.



*Eric Lu (far right) with 2017 Chopin NW medalists: Eashan Vagish, Steve Silverberg, Michelle Cao, Stephen Binondo and Adrian King*

We are pleased to announce that due to popular demand, we have invited Eric back to perform the Chopin F Minor Concerto on July 14, 2018, with the Chopin Northwest Chamber Orchestra, Allan Park, conductor. In addition, Eric will perform a solo recital, and this will be preceded by the pre-concert performances by the 2018 Gold Medalists. Check online for tickets at **[chopinnw.org](http://chopinnw.org)**

## CHOPIN FOUNDATION COUNCIL OF VIRGINIA



Robert Joskowiak  
*President*

The upcoming season is a very special one for us in Virginia. Not only is Poland celebrating its 100th anniversary of regaining her independence, but the Chopin Foundation Council of Virginia will be also celebrating the First Kosciuszko Day. Moreover, Virginia's Delegates and Senators were so impressed by the contribution of Poles to American Independence, that they passed a second resolution naming October 11th Pulaski Day in Virginia!

Such special occasions cannot be enjoyed without a concert or two, or maybe even three!

We are fortunate to have found prof. Magdalena Adamek, pianist extraordinaire, and a graduate of the Chopin Academy of Music in Warsaw. She also holds a Doctor of Music from the University of Alberta, Canada. Dr. Adamek, who teaches piano at Virginia Commonwealth University in Richmond, is going to play the Polonaises, Mazurkas, and Waltzes by such great romantic Polish composers as Michal Oginski, Maria Szymanowska, Fryderyk Chopin, and appropriately music by Tadeusz Kosciuszko! It is the same program Magdalena performed in Washington, DC to celebrate the UNESCO Kosciuszko Year.



Magdalena Adamek

For dates and future events, please visit the Virginia Council's website, **[www.chopininbarboursville.org](http://www.chopininbarboursville.org)**



**The International Federation of Chopin Societies** was established in 1985 in Żelazowa Wola, Poland, 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: (elected October 2015)

<b>President:</b>	Dr. Theodor Kanitzer (Austria–Vienna)
<b>Vice-Presidents:</b>	Sookie Schober (Germany–Hannover) Antoine Paszkiewicz (France–Paris)
<b>General Secretary:</b>	Elżbieta Artysz (Poland–Polish Chopin Academy)
<b>Treasurer:</b>	Andrzej Merkur (Poland–Duszniki)
<b>Members of the Board:</b>	Rosa Capplonch Ferra (Spain, Valldemossa) Alejandra Castro (Chile, Santiago de Chile) Jadwiga Gewert (USA, Miami) Kazimierz Gierzod (Poland, Warsaw) Hiroyuki Takashima (Japan, Tokio)



In October 2017, the annual meeting of the IFCS was hosted by the Chopin Society of Darmstadt, during the International Chopin Competition staged by this organization. The meeting was co-hosted by the Polish-German Cultural Society. In the photo are the attendees and representatives of the hosting organizations. Dr. Theodor Kanitzer (first row, center) is flanked by Alexandra Mikulska, President and Jill Rabenau, VP of the Darmstadt Chopin Society.

## OUR SPONSORS

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