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SPRING 2019



Chopin

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Cover Photo: Chopin Monument in Southern Park in Wrocław, Poland



Blanka A. Rosenstiel
Founder and President

Message from the Founder and President

“The artist vocation is to send light into the human heart.”

— George Sand

This season we are celebrating the Chopin Foundation’s 44th year as a major proponent of Chopin’s music in the US. As we prepare for the 10th National Chopin Piano Competition in 2020, we are simply overjoyed to see our mission embodied in the young artists who we have supported over these years. We are pleased to share their many accomplishments and we embrace the extent to which the Foundation’s legacy has been secured by their success.

Expectations and excitement are building ahead of the 2020 National Chopin Piano Competition. Our Tenth “NCPC” will certainly be momentous, filled with exhilarating performances presented by some of the most outstanding young pianists of this generation. For their dedication, commitment, discipline, and the hours upon hours of hard work and practice, we want these pianists to receive great prizes. The top prize has been increased to \$100,000 to show how much we believe they deserve to be rewarded for their extraordinary abilities. We encourage all interested participants and their teachers to learn more about the rules and requirements of the Competition in this *Polonaise* edition. As winners of the US competition, you will have a chance to represent us in Warsaw, Poland at the International Chopin Competition. Please remember to apply to both competitions!

Looking ahead, we still have many more dreams yet to be realized. After 25 years of service to the organization, Jadwiga Gewert has stepped down from her position as Executive Director. We had the opportunity to wish her well and share a champagne toast in her honor at the January Chopin Salon Concert. Through the appointment of Barbara Muze as the Foundation’s new Executive Director, it is my belief that we will continue to accomplish our mission and much more. Barbara has been with the Chopin Foundation for six years and has demonstrated her knowledge and administrative capabilities. It is with great confidence that I look ahead to a new chapter filled with visionary achievements and a broad reach to all of our audiences and stakeholders.

As we continue to promote the legacy and power of the music of Chopin, we are most thankful and grateful for your continued support and guardianship of those who dedicate their lives to achieving the highest level of musical excellence and mastery of the piano. Their enthusiasm, joy and musical gifts uplift us all each and every day. Please join me in welcoming and supporting the new generation of great pianists who will benefit and grow with help from the Chopin Foundation’s many programs.

Chopin Foundation Donors and Contributors

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! Help us continue to add to this esteemed roster the names of others who would join us in support of our goals.

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Message from the Executive Director



Barbara E. Muze
Executive Director

Les Guepes (The Wasp) was a monthly journal started by Jean-Baptiste Alphonse Karr and published between 1839 and 1876. Karr (1808–1890), a contemporary of Chopin, was a French critic, journalist, and novelist. His axioms are frequently quoted. For example “plus ça change, plus c’est la même chose” is usually translated as “the more things change, the more they stay the same.” It appeared in *Les Guêpes*, in January of 1849. One hundred and seventy years later, these words still resonate.

I am honored and humbled to write this message as the newly appointed Executive Director. I’m following in the footsteps our recent past ED, Jadwiga Gewert, who enjoyed a 25 year career with the organization. The rich and well established traditions of the Chopin Foundation of the US, as well as its most worthy mission, are very close to my heart. Much of what we do today stems from the clear vision our Founder, Lady Blanka Rosenstiel, set forth over 40 years ago. It is my intention to keep true to her dreams of supporting young American pianists and making classical music, especially the music of Frederic Chopin, accessible to everyone. Helping me accomplish these goals is the Chopin Foundation’s newly hired Assistant Director, Robert H. Smith, Jr. whose experience in the world of classical music has already proven to be invaluable.

This is a very exciting time to be assuming a leadership role at the Chopin Foundation of the US for many reasons. First, in less than one year we will be presenting the 10th National Chopin Piano Competition in Miami. The history surrounding this extraordinary event that has taken place every five years since 1975 is quite rich. So many exemplary artists

have graced our stages since then and we have helped launch the careers of scores of pianists. For 2020 we plan to ramp up the excitement for the next group of 26 or so young American pianists who will come to Miami, each believing that they will be the winner! It will undoubtedly be a difficult choice for the esteemed jury under the Chairmanship of Kevin Kenner. Competition details are outlined in this publication’s removable centerfold and at www.chopin.org.

Adding to the excitement surrounding the Competition, we now have several programs in place to help instruct America’s young pianists in the art of Chopin performance. Our annual four-year scholarship program awards \$1,000 full scholarships to young pianists between 13 and 17 years old, and the Frost Chopin Academy will again take place at the University of Miami this summer. Artistic Director, Kevin Kenner, has assembled the finest faculty and experts on Chopin including Dang Thai Son, Katarzyna Popowa Zydroń, Margarita Shevchenko, Ewa Pobłocka, and Dina Yoffe. As you will read in the testimonies of just a few of the young pianists who have benefited from our programs, the future of Chopin’s music is in good hands.

These talented young people need our support more than ever and I hope you will join us at this pivotal time and become actively involved with the Chopin Foundation of the US. Teachers, thank you for sharing this extraordinary repertoire with your pupils. Chopin members and friends, please take a look at the many opportunities to contribute to the important programs happening over the course of the next year. It is easy to see the direct effect of your support through the success of our young artists. They truly deserve your help.

While the Chopin Foundation of the US has seen many changes since it was first incorporated in 1977, the mission remains the same and I believe it is even more relevant today. You are invited to join us as we continue to make history and impact the world of classical music in Miami, throughout the US, and abroad.

Highlights from the 2018-2019 Concert Season

The Southern Glazer's Wine & Spirits Chopin for All Free Concerts

November 3 & 4, 2018
Elliot Wu

Pictured here at the Broward County Library with Dr. Roberta Rust, Artist Faculty-Piano/Professor at Lynn University, along with members of her studio.



December 1 & 2, 2018
Lindsay & Ashely Garritson

The sister piano/cello duo from Florida was a welcomed treat.



January 12 & 13, 2019
Anna Miernik

The young Polish artist pictured here with Lady Blanka Rosenstiel (L), artist hostess and Chopin member Barbara Stephens, and the artist's husband, pianist Marian Sobula.



February 2 & 3, 2019
Carmen Knoll

Pictured here with her hostess and Chopin Board member, Renate Ryan, Carmen is an American artist on the rise!



November 18, 2018

Polish-American pianist Adam Golka pictured here with Chopin Board member and concert sponsor, Keith Gray of Gray & Sons Jewelers.

March 23 & 24, 2019

Sara Daneshpour

Audiences enjoyed a thought provoking performance by the young American powerhouse.



March 31, 2019

It was so nice to see Claire Huangci, our National Chopin Competition winner from 2010, pictured here with Tony Siciliano, our Yamaha piano sponsor.

The event was sponsored by Vivianne Swietelsky (L) shown here with Lady Blanka and members of "Rising Stars Miami."



Chopin Salon Concerts

January 20, 2018

Chopin Competition jurist and faculty member of the Frost Chopin Academy, Margarita Shevchenko gave a mesmerizing performance sponsored by Honorable Norman E. Edelcup, former Mayor, City of Sunny Isles Beach, FL



Chopin Prizes Awarded at MTNA Competitions

Florida MTNA Winners

Chopin Prizes were awarded at the Florida State MTNA Competition held in October of 2018. 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.



Shixuan Zhou, Awarded the Chopin Prize for the Best Chopin Performance by Senior Piano. Ms. Zhou studies with Irena Kofman and lives in Jupiter, FL.

Madison Yan, Awarded the Chopin Prize of \$200 for the Best Chopin Performance by Junior Piano. Ms. Yan lives in Palm Beach, FL and her teacher is Irena Kofman.

National MTNA Winners

The Chopin Foundation was please to award Chopin Prizes at the MTNA Junior and Senior Solo Piano Competitions that took place during the MTNA National Conference held in Spokane, WA in March, 2019.



Nathaniel Zhang, Awarded the Chopin Prize of \$500 for the Best Chopin Performance by Junior Solo Piano. Nathaniel is from Folsom, CA and his teacher is Sasha Starceovich. Pictured with Nathaniel is (L to R) Scott McBride Smith, NCTM, MTNA Immediate Past President, Barbara Muze, Executive Director of the Chopin Foundation, and Gary Ingle, MNTA Executive Director & CEO

Kimberly Han, Winner of the Chopin Prize of \$1,000 for the Best Chopin Performance by Senior Solo Piano. Kimberly is from Lake Forest, IL and her teacher is Brenda Huang. With Kimberly is Barbara Muze, Executive Director of the Chopin Foundation.

Of special note, Kimberly Han has been a Chopin Foundation Scholarship program recipient for the last three years. Her teacher, Brenda Huang, was a prize winner of the 1990 National Chopin Piano Competition.



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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

All Scholarship applications must be submitted online. Please visit the Chopin Foundation website, 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. Applications, along with all attachments must be received by **May 15th**. Scholarships will be announced by July 15th.

Please contact the Chopin Foundation of the US with any questions.
Phone: (305) 868-0624 • Web: www.chopin.org • Email: info@chopin.org

Spotlight on Young American Pianists

In this special feature of the *Polonaise* magazine, we shine the spotlight on pianists who have distinguished themselves through the Chopin Foundation Scholarship Program for Young Pianists. We are pleased to share their recent achievements and experiences.



Ziyao "Chelsea" Guo

I have been so honored to receive the Chopin Foundation scholarship for the past three years. To receive any kind of recognition simply for playing the incredible music I love by such a remarkable composer is a blessing beyond what words can describe. Being a part of the Chopin Foundation has truly led me to understand and connect with the music of Chopin much more deeply, as well as introduced me to Chopin specialists and other young aspiring artists who adore our beloved composer! The scholarship itself has given

me the exciting opportunity to travel to Poland and fall in love with the country and culture. I was even able to take lessons from master teachers there and perform Chopin's Second Piano Concerto with a Polish orchestra, an experience that opened my eyes to the heart of Chopin, and not just to its physical form that sits in an urn in the Holy Cross Church of Warsaw. Seeing the historic cities, hearing the nature of the Polish language, observing the nationalistic pride emitting strongly from the local people that echoes the spirit of Chopin's dances--all of these things gave me insight that changed my views towards Chopin's music in a way I never imagined they would.



Evren Ozel

The last year has been particularly rich in experiences for me. I was fortunate enough to be afforded the opportunity to play the Chopin E minor concerto with the RTÉ National Orchestra in the finals of the Dublin International Piano Competition for which I was awarded the Chopin Prize and Second Prize overall. Other concerto performances this year included a Mozart Concerto (K.488)

with the NEC Chamber Orchestra at Jordan Hall, and Beethoven 4th with the Jacksonville Symphony Orchestra.

My summer was spent at the Marlboro Music Festival where I got to perform alongside extraordinary musicians. This fall I returned to the New England Conservatory to resume my studies with Wha Kyung Byun and continue to enjoy opportunities granted to me to perform both solo and chamber music on the Jordan Hall stage. I joined the Jupiter Symphony Chamber Players in my first professional engagement in NYC in March and also have a solo recital in my hometown of Minneapolis which will include several Chopin works new to my repertoire. This coming summer, I will participate in Cleveland Chamberfest and return to Marlboro to revel in another summer of joyful music making.

Being awarded the Chopin Foundation scholarships has given me such encouragement to explore Chopin's music over the years. I hope to continue to deepen my understanding and refine my performance of Chopin's great works in years to come.



Avery Gagliano

Avery recently performed the Rachmaninoff Piano Concerto in C minor, No. 2 with the Tuscarawas Philharmonic in New Philadelphia, OH, and also has an upcoming performance with the Jupiter Symphony Chamber Players in New York on April 29th. She is extremely excited to share that she will be participating in the Cliburn International Junior Piano Competition at the end of May, 2019. Over the summer, she is looking forward to returning

to the Frost Chopin Festival and Academy (she had a wonderful time attending last year thanks to the Chopin Foundation), and later, she will attend the Verbier Festival Academy in Verbier, Switzerland.



Victor Shlyakhtenko

Victor Shlyakhtenko, 17, is a third-year recipient of the Chopin Foundation Scholarship. For Victor, one of the highlights of 2018 was participating in the inaugural Frost Chopin Academy at the University of Miami, where he especially enjoyed meeting other young Chopin enthusiasts and studying with the renowned artist faculty. As a winner of the festival concerto competition, Victor performed the first movement of Chopin's Concerto in E minor with the Amernet Quartet.

Later that summer, Victor attended the Oxford Piano Festival as a Lang Lang Foundation scholar and performed works by Beethoven, Barber and Ravel.

Last fall, Victor performed Mozart's Piano Concerto No. 21 with the Culver City Symphony. He also received 1st place in the Los Angeles International Liszt Competition's concerto division and was subsequently invited to perform Clara Schumann's Piano Concerto in A minor with the Akademisches Orchester Leipzig in November 2019. Recently, Victor gave solo recitals in several concert series in California, including First Fridays at First and Soirées Musicales.

In addition to his piano studies, Victor is passionate about conducting. He recently made his debut leading the South Coast Symphony in a performance of Tchaikovsky's Romeo and Juliet Overture-Fantasy.

Victor is very grateful to the Chopin Foundation for its continued support of his musical studies. Victor studies piano and conducting at the Colburn School of Performing Arts in Los Angeles, and is a recipient of the Richard D. Colburn scholarship.



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The National Chopin Piano

Competition of the U.S. (NCPC) is designed to offer performance opportunities and financial support to young American pianists, and to enable the Prize Winners to take part in the International Chopin Competition in Warsaw, Poland. Initiated in 1975 by Blanka A. Rosenstiel and held in Miami every five years, the NCPC's rules reflect closely the regulations and requirements of the International Chopin Competition in Warsaw, Poland.

The Tenth NCPC is open to pianists holding U.S. citizenship (native born or naturalized), born between 1990 and 2004, representing a professional level of performance. Previous First Prize Winners of this Competition are not eligible.

Applications will be accepted on-line only. The application along with all required material, must be uploaded to the Chopin Foundation's designated site by November 1, 2019.

Please note that a separate application needs to be submitted to the International Chopin Competition in Warsaw by December 1, 2019.
More information at: <http://konkurs.chopin.pl/en>

COMPETITION PRIZES

First Prize \$100,000

Underwritten by Blanka A. Rosenstiel and the Rosenstiel Foundation

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Third Prize \$20,000

Underwritten by Ligia Wiegand in Memory of Joseph Wiegand

Three finalists/non-medalists \$5,000 each

Semifinalist not advanced to the finals - \$1,000 each

Underwritten by Sasha Gorodnitzki Foundation

Special Prizes \$2,000 each

Best Mazurka, Best Polonaise, Best Sonata, Best Concerto

Other Awards

First and Second Prize Winners

Automatic admission to the XIX International Chopin Piano Competition in Warsaw in October 2020

First Prize Winner

Concert tour in the United States and abroad

Third Prize Winner

Automatic Acceptance to the Preliminary Round of the XIX International Chopin Competition in Warsaw, April 2020
Travel expenses covered by the Chopin Foundation

Other Finalists

All-expense-paid trip to Warsaw, Poland, to attend the Preliminary Round for the XIX International Chopin Piano Competition in April 2020, if accepted.

Awards will be announced and presented on March 1, 2020.

Guidelines & Requirements for Applicants

PLEASE READ ALL RULES AND REQUIREMENTS CAREFULLY BEFORE STARTING THE APPLICATION

Contact the Chopin Foundation with any questions: info@chopin.org • 305-868-0624

Online application can be found at <https://app.getacceptd.com/chopincomp>

Application deadline is November 1, 2019

The following MUST be uploaded along with the completed application form:

1. Proof of age and of U.S. citizenship (i.e., birth certificate, passport).
2. Two letters of recommendation in support of the Competition applicant provided by pedagogues or outstanding music personalities. **All letters must include the mailing address, email and phone number of the recommending individual.** Letters may be uploaded with the online application - **OR** - the letters may be EMAILED directly by the recommending individual **from their professional email address** to info@chopin.org. Emailed recommendation letters must be received on or before November 1, 2019.
3. Copies of diplomas and/or certificates from schools of music, if applicable.
4. Three current photographs, including at least one head-shot photo, to be used in the Competition publications (300–1200 dpi; accepted formats – jpg, gif, bmp, jpeg).
5. A short biography of the applicant (up to 1,000 characters).
6. Documents showing artistic activities and achievements for the last three years (reviews, concert programs, awards, etc.).
7. Recent video recordings containing (a) the complete program required for [Stage I of the Tenth National Chopin Piano Competition](#) (see [Repertoire Stage I listing](#)), AND (b) [two Mazurkas chosen from the following opuses: 17, 24, 30, 33, 41, 50, 56, 59](#). The works may be performed in any order, with the exception of the set of Etudes which have to be performed one after another. The video image must show the pianist's hands while playing and the right side of his/her whole figure, filmed with one camera without cuts during the performance of a piece. Volume control in the recording is not allowed. All pieces must be recorded in one place and at the same time, played from memory. Videos will be uploaded as three separate files - 1) the Etudes, 2) the Selections from # 2 and #3 and 3) the Mazurkas.

NOTE: Applicants should utilize the best possible video and audio equipment to record the application files. These files represent the first and only opportunity for applicants to display

their pianistic capabilities to the section Jury and should be of the highest possible quality to create a positive impression. Be sure your setting and attire are professional and appropriate, your piano is in good tune, and the sound quality accurately reflects your musicality. For best sound quality, use external microphones (mounted independently of camera). Listen to and watch the video files before uploading to guarantee the quality of the recording.

8. List of the uploaded pieces in order, including the edition of Chopin's works used.
9. List of pieces to be performed in ALL FOUR stages of the competition. List must include the edition used and exact timing of each work.

A non-refundable application fee of \$125.00 will be charged at the time of application.

The Chopin Foundation strongly recommends that applications be submitted well in advance of the deadline.

Applications that are incomplete or received after the deadline will not be accepted.

A candidate who has supplied misinformation on his/her application or on the uploaded material will be automatically disqualified.

The Selection Jury, consisting of acclaimed American pianists, will select not more than 26 contestants and up to four alternates. All applicants will be notified by email of acceptance or rejection by January 1, 2020.

The candidate's submission of his/her Competition application is considered as the candidate's acceptance of the Competition Rules and means that an agreement has been concluded between the Chopin Foundation and the candidate concerning all matters provided for in these Rules.

All information contained in this document is correct at the time of publication.

However, the Chopin Foundation reserves the right to make changes if circumstances dictate.

Guidelines & Requirements for Selected Contestants

1. Travel expenses to and from Miami are the responsibility of the contestants. They will be housed in private homes. Practice facilities and local transportation will be provided.
2. Contestants not advanced to the next round are not obliged to stay for the remainder of the Competition, but are invited to do so.
3. Contestants must arrive in Miami no later than 5:00 p.m. on Thursday, February 20, 2020.
4. Upon arrival, contestants will immediately register with the Competition Office by phone or email.
5. All contestants will be required to attend a briefing session on Friday (February 21) morning and at the same meeting will draw numbers for the order of performance for all stages of the Competition through the Semi-Finals.
6. The Chopin Foundation reserves the right to produce and distribute, without restriction or fee, all recordings of the entire Competition or parts thereof, including the application recordings and Finals.
7. Sessions may, by permission of the Chopin Foundation, be broadcast live, filmed and/or recorded for subsequent broadcast, telecast or film documentary, and photographed by and for the press or for other publicity purposes, all without fee to the participants.
8. Within the scope of the rights obtained under these Rules, the Chopin Foundation will be fully authorized to transfer these rights to others, to grant licenses and further authorizations. The contestant will not be entitled to any additional remuneration arising out of this.
9. The Competition Repertoire must be played from memory.
10. The texts of all available editions of Chopin's works are admissible; however, the Chopin Foundation recommends the Urtext of the National Edition of the Works of Fryderyk Chopin (ed. Professor Jan Ekier).
11. Contestants are obliged to specify in their applications the edition of Chopin's works they will be using and the exact timing of each work.

12. A contestant may alter his/her program for any stage of the Competition by informing the Chopin Foundation of the change by **January 10, 2020**.

13. The same piece cannot be played in different stages of the Competition.

JURY

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

ADDITIONAL RULES:

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

The Jury will advance to the second stage not more than 18 contestants, not more than 12 to the semifinals, and up to six to the finals. The First-Prize Winner will be responsible to appear in all concert engagements arranged by the Chopin Foundation.

Each winner is solely responsible for reporting and paying any and all applicable taxes related to the prize(s) and paying any expenses associated with any prize which are not specifically provided for in the official rules. Each winner must provide the Chopin Foundation with valid identification and a valid taxpayer identification number or social security number before any prize will be awarded. Any person winning over \$600 in prizes will receive an IRS form 1099 at the end of the calendar year and a copy of such form will be filed with the IRS.

REPERTOIRE

The Competition repertoire includes solely works by Fryderyk Chopin. Competitors may play pieces they presented on the video recording uploaded with the application. However, the same piece cannot be played in the different stages of the Competition.

Please contact the Chopin Foundation of the United States with any questions: info@chopin.org • 305.868.0624

STAGE I - PRELIMINARIES

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

a)

in C major, Op. 10 No. 1
in C sharp minor, Op. 10 No. 4
in G flat major, Op. 10 No. 5
in F major, Op. 10 No. 8
in C minor, Op. 10 No. 12
in A minor, Op. 25 No. 11

b)

in A minor, Op. 10 No. 2
in C major Op. 10 No. 7
in A flat major, Op. 10 No. 10
in E flat major, Op. 10 No. 11
in A minor, Op. 25 No. 4
in E minor, Op. 25 No. 5
in G sharp minor, Op. 25 No. 6
in B minor, Op. 25 No. 10

AND

2) One of the following pieces:

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

AND

3) One of the following pieces:

Ballade in G minor, Op. 23

Ballade in F major, Op. 38
Ballade in A flat major, Op. 47
Ballade in F minor, Op. 52
Barcarolle in F sharp major, Op. 60
Fantasy in F minor, Op. 49
Scherzo in B minor, Op. 20
Scherzo in B flat minor, Op. 31
Scherzo in C sharp minor, Op. 39
Scherzo in E major, Op. 54

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

STAGE II - QUARTER FINALS

1) One of the following pieces:

Ballade in G minor, Op. 23
Ballade in F major, Op. 38
Ballade in A flat major, Op. 47
Ballade in F minor, Op. 52
Barcarolle in F sharp major, Op. 60
Fantasy in F minor, Op. 49
Scherzo in B minor, Op. 20
Scherzo in B flat minor, Op. 31
Scherzo in C sharp minor, Op. 39
Scherzo in E major, Op. 54
Polonaise-Fantasy in A flat major, Op. 61

AND

2) One of the following Waltzes:

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

AND

3) One of the following Polonaises:

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

4) Any other piece or pieces by Fryderyk Chopin if the hitherto performed repertoire does not achieve the minimum performing time indicated below.

Performing time in the second stage: **30–40 minutes**. Should the contestant overrun the time limit, the Jury may stop his/her performance.

Competitors who played one of the Scherzos in the first stage should choose another genre from the first group in the second stage. The pieces may be performed in any order (except Op. 26).

STAGE III - SEMI-FINALS

1) Sonata in B flat minor, Op. 35 - OR - Sonata in B minor, Op. 58 - OR - all Preludes, Op. 28.

The exposition in the first movement of the B minor Sonata should not be repeated; repetition of the first movement of the B flat minor Sonata is optional.

2) a full set of Mazurkas from one of the following opuses:

17, 24, 30, 33, 41, 50, 56, 59

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

Op. 33

in G sharp minor No. 1
in C major No. 2
in D major No. 3
in B minor No. 4

Op. 41

in E minor No. 1
in B major No. 2
in A flat major No. 3
in C sharp minor No. 4

3) Any other piece or pieces by Fryderyk Chopin if the hitherto performed repertoire does not achieve the minimum performing time indicated below.

Performing time in the third stage: **45–55 minutes**.

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

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

FINALS

One of the following Concertos:

in E minor, Op. 11 - OR - in F minor, Op. 21

ADDITIONAL INFORMATION:

The Competition repertoire must be shown in the candidate's Competition application.

The Competition repertoire must be played from memory.

The texts of all available editions of Chopin's works are admissible; however, the Chopin Foundation recommends the Urtext of the National Edition of the Works of Fryderyk Chopin (ed. Professor Jan Ekier).

A contestant may alter his/her program for any stage of the Competition by informing the Chopin Foundation of the change by [January 10, 2020](#).

PLEASE READ ALL [RULES AND REQUIREMENTS](#) CAREFULLY BEFORE STARTING THE APPLICATION

Please contact the Chopin Foundation of the United States with any questions.

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Chopin

INTERPRETER ~V~ COMPOSER

INTERPRETING THE GRANDES ÉTUDES, OP. 10 & OP. 25

by Angela Lear

Chopin's music has always presented a challenge to pianists. It has retained a universal popularity and continues to be performed worldwide. Recordings and re-recordings of his music probably amount to thousands, so Chopin is apparently very well represented – but has the challenge to his interpreter ever been successfully met?

Interpreting Chopin we constantly encounter challenges of a particularly specific kind. In formulating the basis of an interpretation that would have met with his approval we have to gain some insight into his unique musical language and stylistic practices. It is essential for the interpreter to comprehend as far as possible his expressed intentions. Our knowledge and appreciation of this most elusive and innovative of composers is greatly enriched by the combined study of not only his autograph manuscripts and related source material, i.e., draft copies, early editions and annotated scores, but also the many statements made by his associates, friends and pupils who knew his highly individual style of playing and teaching principles. I would further include the riches to be found in Polish folk-music and the historical developments of the Mazur, Polonaise, Krakowiak, Oberek, etc.. Knowing that Chopin's playing was the counterpart of his personality, his correspondence is another invaluable source of study.

Maybe many of us could argue that our busy lives do not allow us the privilege of time-consuming tasks for such extensive research study, but I consider them to be essential if we are seeking to communicate any realization of Chopin's music and his expressed intentions to audiences. Or are his treasured manuscripts to be treated merely as sheets of graph paper on which his interpreters can plot their own designs?

To the young Chopin the principally didactic character and purpose of existing stereotyped piano exercises and studies were not sufficient to conquer the technical and musical demands his compositions presented. The early instrumental study was common in the 18th century and fundamentally designed to exploit a particular aspect of technique. At the beginning of the 19th century a whole range of didactic studies for instructing pianists became very popular, which prompted many composers to meet that particular demand. The list of composers is a quite substantial one, but it is essential to mention the vast collections of Czerny, Clementi, Moscheles, Cramer *et al.* By the 1830s we see the advent of the 'Concert Study', which were composed both for public performance and instruction. These proved to be far more challenging technically and artistically. In any discussion on the origins

international Piano

May/June 2018

Interpreter vs Composer is a condensation of a lifetime's study and performance of Chopin's music. Angela Lear studied with Louis Kentner, among others, and has recorded six CDs of Chopin's music, which are essential purchases for any Chopin-lover. Having poured over the autograph manuscripts and editions and trawled through first-hand accounts of his playing and composing methods, Lear reveals how he himself wanted his music to be played – and the results challenge, and even contradict, much of what we have come to accept as "Chopin".

Lear reproduces pages from Chopin's manuscripts and quotes contemporary accounts of the agonies he went through to notate his ideas, as well as his fury when editors and performers tampered with his compositions: "The slightest modification was a gross error for which he would not pardon even his fervent admirer Liszt". (Antoine-François Marmontel)

The book focuses on the Études, but there are also comments on the Op. 35 Sonata and the Op. 18 Waltz, as well as a general chapter on Chopin performance.

As a considerable bonus, the book is accompanied by Lear's own recordings of the Op. 10 & 25 Études and an illustrated talk on them, which brings to life much of what is in the book. In fact, the talk and, especially, the recordings are perhaps even more revelatory than the book itself. Lear's own performance of the first study will have you open-mouthed.

Nevertheless, to have all of this wisdom for the price of a single CD is an unmissable bargain. A second volume is promised, on Chopin's Op. 28 Preludes.

Joseph Laredo

of keyboard studies the preludes from J S Bach's '48', *The Well-Tempered Clavier*, must also definitely feature.

II

It was on 24th October 1829 that the young 19-year old Chopin wrote to his friend Titus Woyciechowski, "*I have composed a grand study in my own manner*". Those last four words provide some insight into the originality of Chopin's style: the man and his music being inseparable. How ever much we may imagine that we understand how to approach the music of Mozart, Beethoven or Debussy, Chopin's music and character is much more elusive and difficult to fully comprehend. There is a mystique regarding the genius of Chopin's musical thought processes, his deep reserve and the intensity of his enigmatic personality – with complexities and contradictions that render it impossible to exactly pinpoint his style. It is well documented that Chopin was largely self-taught with his only piano teacher being the violinist Wojciech Żywny – who was not a follower of any pianistic School, although some do claim that he was taught by Bach! So Chopin was fortunate enough to avoid the likelihood of being subjected to any of the fixed methods of one technical school or another. This freed him to develop his own original style and cultivate a natural approach to playing the piano.

Chopin's *Grandes Etudes*, Op. 10 & Op. 25, are masterpieces that were revolutionary as the first great works of the age, exploiting not only the resources of the piano but amply demonstrating his undeniable genius as a mature composer of works of the highest possible Art. The genre of the étude idealized in its perfection.

Probably the first étude to be written was No. 8

in F major from Op. 10 and by 1831, when Chopin arrived in Paris, all but Nos. 3 and 4 had been completed. On his completion of the Op. 10 set he arranged their order for publication. Now some 170 years since their composition, they still form one of the most significant cornerstones of the immense piano literature. As my former teacher Louis Kentner so aptly commented regarding Chopin's études, "*Never has there been such a perfect fusion of the athletic and aesthetic*".

Chopin's études undeniably illustrate the importance he placed on the art of touch and the cultivation of it, beyond the acquisition of virtuosity, demanding an infinite variety of tone-colour and textural contrast. Each étude is as much a study in expression and emotional dynamic as pure technique and far transcend the basic didactic objectives of dealing with a principal technical difficulty. No two études are alike and, with few exceptions, exhaust all technical and musical possibilities. Exceptions include the rather theatrical effects of tremolos and broken octaves, neither of which held any particular interest for Chopin.

III

It is very noticeable that there are far more precisely expressed performance markings in Chopin's études than in his other compositions and also clear that he agonized over the tempo designations. Often after having performed a work for some months would be begin his compositional processes. He suffered many anxieties writing down his exact ideas, not only the melodies and harmonies, but all of the performance directions that would leave no doubt about his precise intentions to his interpreters. The evidence of many autograph manuscripts show that important decisions were not arrived at easily, with

metronome markings causing even more problems. How many pianists go through all manner of contortions battling with a wrong tempo in an attempt to convince himself/herself that it is Chopin who is wrong!

In our commercial age where artistic considerations are not always given due regard or, least of all, prime importance, there is a regrettable tendency to accept and often praise performances that simply pander to popular tastes – too often at the expense of artistic integrity. There can be no valid argument to exonerate those who dismiss the importance of a composer's texts, even when such performances are masked under the dubious guise of an 'imaginative' or even 'great' interpretation, no matter how 'virtuosic' the execution, more apparent perhaps in Chopin than in other composers.

Music publishing houses have always known that there were few risks in producing yet more edited publications of Chopin's works, since his music has always sold well. The plethora of heavily edited publications of Chopin's music available present us with a very conflicting and confusing range of scores to choose from, at least for those seeking to give interpretations as closely as possible to his intentions, rather than vain attempts to re-compose his compositions. To compare the various *urtext* editions that successively claim evermore 'close adherence to original texts' is additionally worrying due to the disparities that exist between these publications – *urtext* or *err-text*? According to music dictionaries *urtext* editions of a musical score should show the 'composer's intentions without editorial interpolation'.

Any ambivalence towards Chopin's score markings should be challenged. Extolling praise on

interpretations that are, at best, diluted shadows of an original masterpiece is seriously misleading to the public and insulting to the genius of Chopin. The final question we should all ask ourselves after performing any great composition is whether the composer could have liked it that way.

IV

On the subject of how we may best interpret Chopin's revelatory *Grandes Etudes* I would like to introduce you to my book, **CHOPIN – Interpreter ~v~ Composer: Interpreting the Grandes Etudes, Op. 10 and Op. 25**. Two CDs are included with the book. CD1 is a complete performance of the Op. 10 and Op. 25, which features several original variants. CD2 is presented as an illustrated commentary on each étude with examples of comparative interpretations played and discussed. Although Chopin's études are the primary focus of my book, I further include a discussion on his *Sonata in B flat minor, Op. 35* and *Grande Valse Brillante in E flat major, Op. 18*. There is also a summary of the stages from composition to publication, outlining the details of a basic outline of the publishing processes from Chopin's Autograph manuscripts to edited publication.

In this book it was my intention to explore the challenges of interpreting Chopin 'from the inside' as a professional pianist with his music deeply embedded in my head, heart and fingers. I make no claims to being a professional writer, but offer my personal thoughts and research findings based on a lifetime of devotion to Chopin and his music. To keep his music alive and to encourage a deeper understanding of it is my continued aim - and the hope that how it is interpreted may be worthy of the name Chopin.

Angela Lear ©

About the Author

ANGELA LEAR began her concert career at the age of twelve. After winning numerous piano competitions she studied at the Royal Academy of Music (London) with Guy Jonson (Senior Piano Professor: former pupil of Cortot and Rachmaninov). After winning a first prize Gold Medal she had a brief period of study with Nadia Boulanger and subsequently worked for over three years with Louis Kentner CBE. It was Kentner who introduced her to the importance of researching into Chopin's autograph manuscripts and original source materials due to the discrepancies found in various edited publications - a subject which continues to be her life-long devotion. Her Chopin CD series, *The Chopin Collection (Volumes I to VI)*, and unique book, *CHOPIN: Interpreter ~v~ Composer*, have received wide critical acclaim.

Angela has performed throughout the UK and abroad extensively, including recitals at international concert venues and for International Chopin Societies. She has also had the rare privilege of being invited by the Chopin Society of Warsaw to give return concerts at the Castle Ostrogski, in addition to Chopin recitals at the composer's birthplace – the manor house at Żelazowa Wola. Her revelatory lecture recitals are also very much in demand, following her broadcasts on radio and television.

"Angela Lear enshrines all that is best in Chopin playing."
BBC MUSIC MAGAZINE [Awarded 5 stars for Performance]

www.angelalear.com



CHOPIN Interpreter v Composer

CHOPIN: INTERPRETING THE GRANDES ETUDES OP. 10 & OP. 25
by Angela Lear

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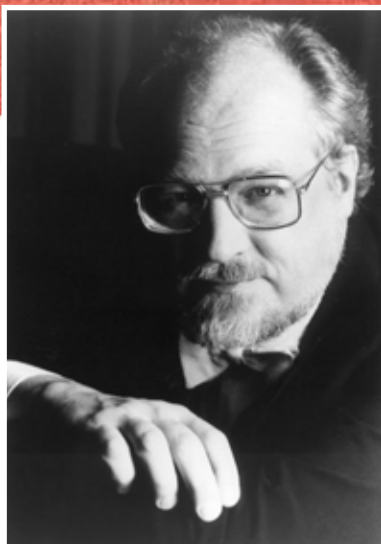
Angela Lear's commentaries and recordings are based on extensive research into Chopin's Autographs, draft/sketch manuscripts, annotated scores, original editions and all available sources. Chopin's music has always posed a challenge to pianists, but has the challenge to his interpreter ever been successfully met?

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Chopin Foundation Council of San Francisco



Mack McCray
President

The San Francisco Chapter has had a very healthy year. We brought several new members onto our board, and our bank account is in good shape due to a strong Young Pianists Competition in June and two very successful, well-attended concerts (Eric Lu and Kevin Kenner).

This brings me to a point where I am going to stop my usual objective reporting and yield to the temptation to speak from my heart. Every February we hear marvelous pianists at our Chopin Birthday Concert, but for me Kevin Kenner is in a class by himself. I heard playing that was deep, thoughtful, technically brilliant, and heart-breakingly beautiful. The program began with the finest *Polonaise Opus 44* that I have ever heard, and closed with an astonishing performance of

Paderewski's great and dark Sonata. Hearing playing like this renews our belief in the power of art to transcend, ennoble and heal.

Kevin Kenner won top prize at the International Chopin Competition in Warsaw, the International Terrence Judd Award in London, and third prize at the Tchaikovsky Competition in Moscow. He has recorded extensively and performs throughout the world, and we were lucky to be able to engage him.

This year will be the twenty-fourth anniversary of the Young Pianists Competition, and we are very proud of the support and inspiration we have given, both to the young pianists and to our community at large. www.chopinsf.org



Chopin Birthday Concert with Kevin Kenner



Competition Winners at the Holiday Concert



Adam Aleksander
President

Chopin Foundation Council of the Northwest

2019 Gold Medalists



The 16th annual Chopin Foundation NW Council festival and competition was delayed by a week due to a huge winter storm, but despite this challenge, it was another successful and exciting event. With over 200 young pianists competing in various age categories, the adjudicators awarded the following gold and silver medals:

Division A Gold: David Gatien, Emily Qi, Yuna Yamagami, Eli Antony

Division A Silver: Amour Luo, Isabel Kaempfer, Dana Wang, Elaina Guan, Ila Lu, Jimmy Huang, Joshua Kwan, Julian Huang, Leonardo Zhou, Moxi Zhu, Natalie Gan, Stephanie Cheng

Division B Gold: Nathaniel Zhang, Liam Krol, Ella Cho, Paul Wang, Corey Zhang, William Wang

Division B Silver: Arthur Gong, Ashley Zong, Avery Pun, Brett Zhang, Chloe Woo, Corlan Costello, Grace Li, Harrison Li, Jeffrey Zhao, Jiaqi Chen, Kaitlyn Gia Lee, Kayla Suherman, Roxy Jones, Ruohan Huang, Todd Miao, Tyler Regala, Zixi Nan, Ye-Eun Hong

Division C Gold: Stefan Chita, Lucas Tam, Constantina Tsang, Earnest Wheelwright, Ray Zhang

Division C Silver: Adriana Patala, August Baik, Chloe Song, Christina Hahn, Elsie Liu, Elvin Li, Grace Wang, Haolin Cong, Hyun Yoon, Ian Schuler, Hyunjae Kim, James Huang, Jason Kim, Jeffrey Kwan, Zhirui Jerry Li, Katie Xiao, Kevin Luo, Meredith Nam, Minjae Kim, Nathan Yi, Minoo Jang, Olivia Qi, Rishitha Ravi, Ruslan Kim, Alison Tan

Division D Gold: Claire Kim, Young Park, Jonathan Shu, Edward Zhang

Division D Silver: Adrian King, Alan Ying, Andrew Shaw, Angela Hu, Connor Yoon, Daniel Chen, Daniella Tsang, Devian Shukla, Ellen Li, Jesse Morris, Jacqueline Loeliger, John Meneses, Julia Liu, Julia Schraml, Nathan Hu, Nicole Wang, Sherri Xu, Samuel Wang, Noah Kim, Sandy Huang

Division E Gold: Jiongmin (Owen) Wang, Quennie Nguyen, Janet Phang, Karen Haining

Division E Silver: Kevin Yip, Christopher Marley, Elise Winkler, Lily Bai, Paige Wiesinger, Anthony Sun

Division F Gold: Reid Wolch

Division F Silver: Britanee Wong, Eva Aw

Division G Concerto Gold: Young Park, Benjamin Yu, Edward Zhang (alternate)

Division G Concerto Silver: Alan Ying, Anna Wang, Quennie Nguyen, Jaelon Diloy-Mendoza, Hyun Yoon, Kelly Chen, Katie Shen, Michael Duan, Jaden Zhang

The Gold Medalists were invited to perform at Bellevue Presbyterian Church at the awards ceremony. 2018 Concerto Division Medalist, Deanna Han performed the Chopin Concerto No. 2 in F Minor (1st mvt) with the Heritage Symphony in November at the Meydenbauer Center in Bellevue, WA.

Our esteemed adjudicators this year, Dr. Evgeny Rivkin (University of Georgia), Phyllis Lehrer (Rider University), Dr. Slawomir Dobrzanski (Kansas State University), and Dr. Christos Tsitsaros (University of Illinois) were truly impressed with the high level of playing and teaching.

Our organization recently hosted two world-class pianists in sold-out recitals. Sergei Babayan performed the music of Chopin in the acoustically beautiful Bastyr University Chapel, and the 1990 International Chopin Piano Competition winner, Kevin Kenner played the music of Chopin and Paderewski at the SOMA Resonance recital hall. Both pianists were hailed with standing ovations and left the audience deeply moved and in awe of their incredible talent.

To listen to recordings of some of our prizewinners, please visit our Facebook page (ChopinCouncilNW) or web page at www.ChopinNW.org. Great thanks to all of our Board members for their hard work and dedication: Dr. Steven Lagerberg, Allan Park, Dr. Hanna Cyba, Judy Baker, Dr. Yelena Balabanova, Cathy Carpenter, Dr. Mary Chandler, Yunbo Cassady, Conney Vernal, and Dr. Nino Merabishvili.

Chopin Foundation Council of Virginia



Robert Joskowiak
President



What a special year it has been in Virginia! First, we have successfully worked with the Virginia House and Senate to pass a Resolution naming October 15th the official Thaddeus Kosciuszko Day in Virginia.

Delegates were so impressed by the contribution of the Polish-American General that they also passed a Resolution recognizing the valor of General Casimir Pulaski and established October 11th as Pulaski Day in Virginia. From now and every year in perpetuity, the memory of these heroes of the American War of Independence, who were born in Poland, will be remembered. We couldn't have asked for a better opportunity than to celebrate this event with music and remarks by members of Polish and American diplomacy. We hosted the celebration at the Virginia War Memorial in Richmond. Among the speakers were the Ambassador of Poland Piotr Wilczek, Senator Anna Maria Anders, former U.S. Congressman Dan Mica, and Ambassador to Poland Stephen Mull. Special comments were made by Del. Nick Freitas (sponsor of the Resolution) and Ret. Lt. Colonel Steve Olejask (from West Point). We couldn't host this gala if not for the support and inspiration of Lady Blanka Rosenstiel. In between the official presentations, we enjoyed music by Maestro Leonid Prymak, who trained under Nahum Binder who also worked with the renowned musician Isaac Stern. Mr. Prymak, now a retired violinist from the Richmond Symphony, delighted the audience with music by Paganini, Kreisler and Wieniawski performed on his custom violin made in Cremona, Italy.

But the year wasn't over yet. We have decided, despite a very short notice to celebrate the 100th Anniversary of Poland regaining Independence on November 11th (a once in a lifetime experience for most). Because of special assistance from Agnes Chojecka (VCU concert hall) and Anna and Marcin Kotas, who helped promote the event and make patriotic stage decorations, we were able to gather close to two hundred people who wanted to participate in this historic concert. Due to the generosity of

an anonymous donor, we were able to wave the ticket fees and cover the expense of renting the James W. Black Music Center in Richmond. Prof. Magdalena Adamek from the Collaborative Piano Department of Music at Virginia Commonwealth University, found time in her busy teaching and performing schedule to play for us. Prof. Adamek, who has performed all over the world, prepared a program that included three compositions by Tadeusz Kosciuszko. She played his Polonaise in B-flat major, Waltz in G Major, and Polonaise in C Major. What a rare opportunity to hear Kosciuszko's music. Not only was he a fighter for the abolition of slavery, a great military strategist, and an engineer, but also a painter, composer and gardener. The oldest continuously tended garden in the U.S. is the one started by Kosciuszko at West Point.

To further raise our patriotic spirits, Prof. Magdalena Adamek played a very inspiring Polonaise in A minor "L'adieu a la Patrie" or "Farewell to my Homeland" by Michal Kleofas Oginski. Oginski, who was a Polish-Lithuanian diplomat and politician, commanded his own unit during the Kosciuszko Uprising in 1794. What a superb choice for our concert!

Additionally, Mrs. Adamek performed works rarely heard by Maria Szymanowska. Szymanowska was one of the first professional virtuoso pianists of the 19th Century. I especially enjoyed the Grand Valse in F Major. What a beautiful piece! I hope some of you will seek out her music in addition to Fryderyk Chopin and Ignacy Jan Paderewski.

Towards the end of the concert, Prof. Adamek performed music of Fryderyk Chopin. Her rendition of Polonaise, *Op. 40: No.1 in A Major "Military"* got the audience to stand up and clap joyfully. When we thought the evening was coming to an end, she played the Polish National Anthem. One could not stop from getting teary eyed listening to a few hundred Poles singing with her! A great ending to a special evening!



Domenic Muzzi



Lukas Krupinski



Sean Kennard

Announcing the 2019-2020 Concert Season

National Chopin Piano Competition

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April 18 & 19, 2020

Laureate of 2020 National Chopin Piano Competition

May 16 & 17, 2020

Laureate of 2020 National Chopin Piano Competition

Salon Concerts

La Gorce Country Club, Miami Beach

Nov 24, 2019

Sean Kennard, 2005 National Chopin Piano Competition laureate and top prize winner of the Queen Elizabeth Competition (Belgium)

April 5, 2020

Laureate of 2020 National Chopin Piano Competition

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Dates, artists, and venues are subject to change

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The opportunity to sponsor the National Chopin Piano Competition only comes around once every five years. We are truly grateful to those who have risen to the occasion. MANY important prizes still need your support. Please consider becoming a Competition sponsor today!

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Competition Prizes:

First	\$100,000	Underwritten
Second	\$30,000	Underwritten
Third	\$20,000	Underwritten
Fourth	\$5,000	OPEN
Fifth	\$5,000	OPEN
Sixth	\$5,000	OPEN

Special Prizes:

Best Mazurka	\$2,000	OPEN
Best Polonaise	\$2,000	OPEN
Best Sonata	\$2,000	OPEN
Best Concerto	\$2,000	Underwritten
Semifinalists not advanced to finals	\$6,000	Underwritten

Travel Awards:

Finalists' trip to Warsaw	\$10,000	Underwritten
Jurors' accommodations	\$10,000	OPEN

Competition Rounds Presenters:

Preliminary	\$10,000	OPEN
Quarterfinals	\$15,000	OPEN
Semifinals	\$20,000	OPEN
Finals with Orchestra and Awards Ceremony	\$30,000	OPEN

For sponsorship inquiries, please contact Barbara Muze at 305-868-0624 or info@chopin.org

Why I Give to the Chopin Foundation

"The Chopin Foundation occupies a truly unique position among piano competitions because it is for U.S. citizens only, offers the largest first prize cash award among American competitions, and its top two winners are automatically accepted as contestants in the International Chopin Competition in Warsaw. In addition, it awards numerous scholarships annually to pre-college pianists throughout the U.S. I have been a very proud advocate and supporter for many years."

William Hipp, long-time member of the Chopin Foundation and its Board of Directors

Tax Wise Ways to Give Building the Chopin Foundation Endowment Fund

The Chopin Foundation of the United States, Inc., is a national non-profit organization headquartered in Miami, FL, and since 1977 has been dedicated to the support of young, very talented American classical musicians. Thanks to your gifts, many more young talented American artists will receive the encouragement they need and the recognition they deserve.

There are many tax wise ways to contribute to the Chopin Foundation

Outright Gift of Cash

Consider a one time gift or set up regular monthly payments through your bank's bill pay service.

Bequest

A charitable bequest can be a specific dollar amount, a percentage of your estate, or what remains after other bequests are made.

Outright gifts of securities or personal property

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Support our endowment by making it the beneficiary of part or all of the insurance proceeds.

We do not provide legal or tax advice. You should always consult your legal, tax or financial advisor to assist with your charitable planning.

For more information please visit our website
www.chopin.org or call us at (305) 868-0624

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☐ Competition Fund ☐ Scholarship Fund

☐ In Memory of _____

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