

The 23rd International Chopin Piano Competition in ASIA
Message from Polish Jury Members
Elementary School Grade 3&4 Category

●Jury member A

At the outset, I would like to congratulate all participants of the competition, who prepared for it very well, presenting their selected program at a good level. By the way, I would like to share a reflection on sound formation. It is worth taking care of a good sound that is full, singing and round in every dynamics. It requires a proper technique and articulation of course. Completely relaxed hands from arms based on the strong tips of the fingers. That's the basis.

Thanks to this, you can control and create the sound, space and pulse in music. Listening to the sound, children develop their technique and imagination.

●Jury member B

The level of participants in this category is very high. I was really touched by a few amazing performances! I appreciate very much the way and method of teaching especially at this degree of musical education as well as musicality and artistic sensibility of children. A lot of them are very gifted and they are a hope of the future pianistic sector. As I mentioned in previous comments, I have been watching a big progression for years, looking with admiration at the level of advancement of the piano playing and the musical awareness of these young people. Moreover, I have noticed during this last editions of this competition, that children have a better understanding of the romantic aesthetics, especially Chopin's style and his idiomatic creative language better and better, which proves not only the talent of these young people, but also the excellent guidance by their teachers.

There are a few musical elements that I would pay more attention to:

1. AGOGICS – quite often the changes of the tempos were too sudden and rapid; rubato was not natural what caused the interrupting the narration and phrasing.
2. BALANCE – the accompaniment in the left hand was sometimes too heavy. The difference between the accompaniment and the melody was not enough.
3. PEDALING – I have noticed that many children used too intensive and too long pedal.
Especially in the dancing pieces like Minuet, Waltz, Mazurka (Mazur, Oberek, Kujawiak) or Polonaise, the pedaling should be more varied and shorter.
4. There was a lack of the aesthetic's differences between the individual dances. Very often the Minuet, Waltz or Mazurka were played in the same way. It is crucial to know and learn the individual features of these dances, their characteristic steps and the differences between them.
5. I have noticed the children sometimes don't respect exactly the original text of composer, especially the musical elements like ARTICULATION, PHRASING (realization of slurs) and the DYNAMICS.

In conclusion, I would like to congratulate all the participants, their teachers and wish everyone good luck, many success and joy of music.

●Jury member C

Dear Participants, Parents and Teachers,

First of all, I would like to congratulate all the participants on their performances, which were on a very high level. I am glad that at such a young age you take care of leading a beautiful musical phrase, playing vocal legato with a flexible hand and shaping a varied sound and musical expression. Patiently develop your piano skills, musical imagination, get to know an interesting repertoire, remember that technical skills are only a means of conveying the composer's ideas, not a goal in itself. I wish all of you all the best in this fascinating adventure you have embarked on.