

# The 24th International Chopin Piano Competition in ASIA

## Feedback from the Jury

### Final Round of Professional Category

#### ●Jury A

The concerto round was held two days after the sonata round. Everyone played all the movements well. I found each performance rather unique, depicting various images of Chopin. While some presented a powerful and energetic performance as if they were performing with an orchestra, not necessarily with a quartet, some others performed with too much rubato, perhaps in an effort to sing beautifully to touch the heart of the listeners. I was particularly delighted to listen to the performance of those who presented a beautiful image of Chopin with stable tempo and natural expression. I hope all the participants will continue to work hard and prepare themselves for the upcoming editions of the Chopin Competition in Warsaw.

#### ●Jury B

Analyze the orchestra part thoroughly. Because it is not very rich, any lack of synchronization is very audible. Whether everything sounds coherent depends largely on the pianist. The orchestra always is "a little late". Try to fit in with the team and be very thorough together. Playing with a quartet is a little simpler, but this element is also important. When playing with a quartet, control your left hand very well. The cello doesn't fill out the bass line like an orchestra and needs a little help. You can play more tempo rubato in solo parts, but when playing together you have to be predictable. The concertos are juvenile works. They need a lightness of brilliance and virtuosity. Don't force the sound, please. Always maintain a good relationship between melody and accompaniment. Lyrical places require a long vocal phrase and a long breath. Figurations should also be melodic, like fiorituras in Mozart's operas. The remaining elements are consistent with Chopin's entire oeuvre. A good interpretation is always characterized by great attention to sound quality and a sincere, natural artistic expression which has its genesis in the Italian bel canto and clarity of texture.

#### ●Jury C

Thank you for your great performances in the finals! I recognized very different personalities among you. I wish you will develop an individual style of playing with the respect for the composer.

#### ●Jury D

- Overall impression – Today's pianists demonstrated a very solid and developed personality. Despite mechanism tendency and lack of "legato" in the playing (especially in the fast movements of Sonatas and Concertos), all works were performed with logic, imagination and stability.
- I encourage you to explore and analyze more thoroughly the structure of each work and the tempo connections in the big form, and also to go further in the expression of your ideas.

### ●Jury E

All of the performances conveyed individuality and ambition, but I think playing chamber music gave the participants different types of challenges compared to playing solo repertoire. I strongly felt the efforts made by the string quartet as they tried to support and follow the intention and ideas of the soloists. I hope that each participant learned a lesson from this experience and will try to look for more opportunities to play in an ensemble.

### ●Jury F

- You all practice well and your fingers move well, but the quality is poor. I would like you to put more weight on the keyboard and play with rich sound even on a full concert grand piano. Playing on the keyboard doesn't mean simply touching the surface of the keys nor hitting them, but playing with the soul of the sound. It is pointless to just play fast like a race.

- Please pay more attention to the balance, not only the one between left and right hands, but also to that of chords. The top line is important, but other voices are also important. Use a different touch for each voice to create a good balance as a whole. Train your "slow muscles" for better finger control.

- Do not always play p, f, >, <, etc. in the same way. It must be helpful to understand which section you are in and what kind of music is needed. This way, your expression will change. The most important thing is how to plan and structure the music.

- Chopin had a unique approach to L.H., especially the bass and its progression and harmony. Do not make music only with the melody on R.H. You must feel the rich harmony and connect it to the expression.

### ●Jury G

There were some cases where the sound quality and volume of the solo part were out of place for a Chopin concerto. Please pay more attention to what the quartet is playing as much as to the solo parts. For example, in the development section of the first movement of both concertos, there are many passages in which the soloist and the chamber musician interact with each other. Also, in the second movement, there are many passages in which the soloist plays countermelodies while the strings play the main melody. In such cases, let the main melody sing more. In order to do so, one should control the volume and sound quality on the keyboard, and flexible rubato is also necessary. Nevertheless, I must say that the young musicians' ability to adapt to the music was amazing, and as the movements went on, you became able to converse with the quartet, and in the end, you were able to create music as one. It was a pleasure to hear so many excellent performances that lived up to the name of the Professional Category. I look forward to the participants' future endeavors.

### ●Jury H

Although there were only five contestants, we found many young talented pianists. Most of them are still in the process of developing their skills, and I am looking forward to see how they will hone their talents and skills and also how they develop as a pianist in the coming years.