

The 25th International Chopin Piano Competition in ASIA

Feedback from the Jury

Final Round of University

●Jury A

There were many performances with substantial content appropriate for the final round, and they were worth listening to. One concern was that there were only a few who maintained a high standard in both etude and the freely chosen piece together. In particular, the level of performance of the etudes seems to be quite uneven. There were also many individual and unique expressions in the freely chosen pieces, but perhaps because everyone was too conscious of this, there were too many tempo and rhythmic slips and disturbances. In Chopin's expression, it is important to achieve freedom based on a steady tempo with a flexible swing. I was also concerned that the reading of the score was a little rough and, even taking into account the edition, there were a number of obvious note and rhythmic errors. However, there was a sense of great potential from all of you. We wish you continued progress.

●Jury B

In the University category, all pianists have very good piano skills, and I would like to congratulate them all. In many cases they have impressive fingering velocity. However, this does not always translate into mature interpretation. What we most often notice is that pedaling is not fully thought out. Generally, there is too much pedal and it is not always changed correctly. As a result, we lose clarity of articulation and balance, so important in Chopin's music. You should always adjust your pedaling to the acoustics of the room. In a large hall with relatively high reverberation, you have to make some corrections.

Another thing is the correct formal structure. In the case of pieces such as Polonaise-Fantasy, Ballade op. 52 or Fantasy op. 49 this requires careful consideration. We need to decide which parts are important, which are less important, where the climaxes are. Characteristic of this period of Chopin's works are the avoidance of cadences and the use of polyphonic elements. It's worth studying this a little more closely. Formal analysis of these works is difficult but necessary. There are many studies available (also on the Internet). Playing intuitively only is quite dangerous...

And finally... some pieces have a very important symbolic side. Fantasy op. 49, for example, is a very dramatic work in which we find many quotations from Polish patriotic songs. It is worth knowing this historical context... Studying all this is very exciting and

can contribute to greater interpretive maturity, what I wish for everyone. You have great potential! I keep my fingers crossed for you!

● 審査員 C

Congratulation to all of you!

Etude: I thought it would be better to sing with a sense of pulsation. It is good if you can feel pulsation and breathe while playing.

Freely chosen piece: It would be great if you understood the structure and could express Chopin's thoughts and feelings to the audience. Rather than placing sounds side by side, aim to create expressive sounds.

● Jury D

There was a variety of unique performances when it came to the final round. However, check the score and remember the basics of Chopin's music so that you don't play selfishly. Make sure the tempo is not too fast, and the sound is not too strong or too harsh.

● Jury E

--First of all, understand the strike of a good tone with a deep grasp of the keyboard. Expression cannot begin if the sound of the instrument is not properly delivered into the hall. Imagine not only the sound you send out, but also the sound the audience receives.

--Practice not only fast, but also slow exercise to strengthen your slow muscles. We want to listen to a beautiful tone, which is absolutely necessary in Chopin's music.

--Aim for legato –finger legato rather than connecting with the pedal.

--Look for the technique that expresses what you have read and understood from the score, rather than the mechanics of moving your fingers quickly.

--Do you respond to Chopin's music in a fresh way? Have more and more conversation with Chopin. What is the overall structure and what is to be done in this section? What do the harmonic changes mean? How do you express the direction of the energy? Then I think you will be able to understand the "music" well.

I wish you all continued success!