

The Eighteenth International Fryderyk Chopin Piano Competition

Due to the coronavirus COVID-19 pandemic and the postponement of the 18th Chopin Competition the following dates specified in the Competition Rules have been changed:

- Paragraph I/1 2–23 October 2020 – to 2–23 October **2021**
- Paragraph III/1 17–28 April 2020 – to **12–23 July 2021**
- Paragraph VI/1 18 March 2020 – to **1 June 2021**
- Paragraph VIII/4 16 March 2020 – to **1 June 2021**
- Paragraph IX/4 30 April 2020 – to **25 July 2021**
- Paragraph X/1 29 September 2020 – to 29 September **2021**
- Paragraph X/2 30 September 2020 – to 30 September **2021**
- Paragraph XI/2 2020 – to **2021**
- Paragraph XIV/4 21 August 2020 – to 21 August **2021**
- Paragraph XVI/5 20 October 2020 – to 20 October **2021**
- Paragraph XVII 21 October 2020 – to 21 October **2021**
- Paragraph XIX 25 September 2020 – to 25 September **2021**
- 21 October 2020 – to 21 October **2021**

Other provisions of the Regulations remain unchanged.

Rules of The Eighteenth International Fryderyk Chopin Piano Competition

I

1. The Eighteenth International Fryderyk Chopin Piano Competition (hereinafter called the Competition), organised by the Fryderyk Chopin Institute (hereinafter called the Institute), will be held in Warsaw from 2 to 23 October 2021.
2. The Jury of the Competition will comprise outstanding Polish and foreign musicians.

II

The Competition is open to every pianist representing a professional level of performance, who was born between 1990 and 2004 and who meets the requirements described below.

III

1. Candidates wishing to enter the Competition will have to submit the required application documents by the deadline given below (see § IV) and, if accepted, to participate in the Competition's Preliminary Round to be held in Warsaw from 12 to 23 July 2021.
2. A simplified qualification procedure may be applied to winners of select piano competitions:
 - a) Winners of the top three prizes of the following Chopin piano competitions may be accepted directly to the Preliminary Round, bypassing the work of the Qualifying Committee (see § V):
 - Asia-Pacific International Fryderyk Chopin Piano Competition in Daegu (2018 edition)
 - Darmstadt International Chopin Piano Competition (2017 edition)
 - Canadian Chopin Piano Competition in Mississauga (2019 edition)
 - Moscow International Frederick Chopin Competition for Young Pianists (Foshan 2018 edition)
 - Beijing International Fryderyk Chopin Piano Competition for Young Pianists (2016/19 edition)
 - International Chopin Piano Competition in Asia, Tokyo (2020 edition)
 - b) Winners of the top two prizes of the following competitions may be accepted to the Competition, bypassing the work of the Qualifying Committee and without having to participate in the Preliminary Round:
 - The Queen Elisabeth of Belgium International Music Competition in Brussels (2016 edition, piano category)
 - The International Paderewski Piano Competition in Bydgoszcz (2019 edition)
 - The Van Cliburn International Piano Competition in Fort Worth (2017 edition)
 - The Hamamatsu International Piano Competition (2018 edition)
 - The Leeds International Piano Competition (2018 edition)
 - The International Tchaikovsky Piano Competition in Moscow (2019 edition, piano category)
 - The Santander International Piano Competition (2018 edition)
 - The Arthur Rubinstein International Piano Master Competition in Tel Aviv (2017 edition)
 - c) For the following competitions, winners of the top two prizes may be accepted directly to the Competition, and winners of the third prize directly to the Preliminary Round:
 - The National Chopin Piano Competition of the USA in Miami (2020 edition)
 - The Polish National Fryderyk Chopin Piano Competition in Warsaw (2020 edition).

The pianists concerned will be required to enclose an appropriate request with their application. The decision to accept the winners will be made by the Competition Director.

IV

1. The Competition application shall include:
 - a) application form available on the Competition's website, to be printed, correctly completed and personally signed by the candidate for the Competition,
 - b) short biographical note (not more than half an A4 page – about 1000 characters),
 - c) photocopy of an official document indicating date of birth,
 - d) three current photographs, including at least one portrait photo, to be used in Competition publications (electronic version 300–1200 dpi; accepted formats – jpg, gif, bmp, jpeg),
 - e) photocopies of musical studies certificates and the most important competition achievements,
 - f) documents certifying the candidate's major artistic activities during the past three years,
 - g) two letters of recommendation in support of the Competition application, provided by pedagogues or outstanding music personalities,
 - h) video recording of the repertoire of the Competition's first stage (see § XIII of the Rules); 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 should be recorded in one place and at one time.
 - i) proof of payment of the application fee of 100 Euro net into the Institute's account:
71 1130 1017 0020 1462 3620 0008
SWIFT (BIC): GOSKPLPW.
The candidate's name and the purpose of the payment should be indicated.

The application and all correspondence relating to the participation in the Competition should be in Polish, English or French, or translated into one of these languages. Failure to meet the abovementioned requirements or to provide complete information may result in the rejection of the application.

2. The application should be submitted to the Institute using the electronic form available on the Institute's website.
Other options are allowed (e-mail: konkurs@nifc.pl; mail: Narodowy Instytut Fryderyka Chopina, ul. Tamka 43, 00-355 Warsaw. The Institute will not return submitted documents and materials, which will become the Institute's property.).
Candidates should submit the original of the application form mentioned in Paragraph 1a above. Electronic versions of the application form will not be accepted.
Applications should be submitted to the Institute no later than 1 December 2019¹ (if sent by mail, the postmark deadline is 1 December 2019). Upon receipt of a Competition application deemed to be complete, the Institute will confirm its acceptance.
3. The candidate's submission of his/her Competition application will be tantamount to the candidate's acceptance of these Rules. The notification of the acceptance of the candidate's application will mean that an agreement has been concluded between the Institute and the candidate concerning all matters provided for in these Rules.

V

1. The candidate's documents and recordings, specified in § IV Paragraph 1h, will be assessed by the Qualifying Committee, consisting of outstanding musicians, on the basis of the Qualifying Committee Rules. The Competition Director will appoint Members of the Qualifying Committee.

¹ Winners of the Miami, Tokyo and Warsaw Competitions (see § III Paragraph 2) may apply electronically by 2 March 2020.

2. In principle, the Committee will pass 160 candidates into the Preliminary Round².
3. The list of candidates accepted to the Preliminary Round will be made public by an announcement placed on the Institute's website no later than 9 March 2020.

VI

1. Candidates will be notified of the date and time of their audition in the Preliminary Round by an announcement placed on the Institute's website no later than 1 June 2021.
2. The Institute will make it possible for a Preliminary Round participant to test-play the piano to be used in that round, indicating the date and time of test-playing, if the participant registers with the Competition Office no later than two days before his/her performance.
3. The Institute will make practice pianos available to all Preliminary Round participants.
4. Candidates accepted to the Preliminary Round will pay for their own travel to and from Warsaw and for their own board and accommodation while in Warsaw.
5. The Institute will not assist Preliminary Round participants in obtaining Polish visas. At the interested party's request the Competition Office will provide a note confirming his/her acceptance into the Preliminary Round.
6. Preliminary Round participants should have health insurance coverage for the duration of their stay in Poland to participate in the Preliminary Round.

VII

The Preliminary Round repertoire includes solely works by Fryderyk Chopin:

- two Etudes, one from each group (a, b) indicated below:

- | | |
|--|---|
| <p>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</p> | <p>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</p> |
|--|---|

- one of the following pieces:

Nocturne in B major, Op. 9 No. 3
Nocturne in C sharp minor, Op. 27 No. 1

² This number will be reduced by the number of pianists who qualify for the Preliminary Round as determined by the Director of the Competition; see § III Paragraph 2.

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

- 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

- two Mazurkas chosen from the following opuses:

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

The pieces may be performed in any order except the compulsory Etudes, which must be played one after the other.

VIII

1. The Preliminary Round repertoire must be shown in the candidate's Competition application.
2. The Preliminary Round repertoire must be played from memory.
3. While it is permitted to use the texts contained in any available edition of Chopin's works, contestants are recommended to use the Urtext in *The National Edition of the Works of Fryderyk Chopin* edited by Prof. Jan Ekier.
4. The Competition Office should be notified in writing of any changes to the Preliminary Round repertoire no later than 1 June 2021.

IX

1. The participants' performances will be assessed by the Preliminary Round Jury, consisting of outstanding Polish and foreign musicians, working on the basis of the Rules of the Preliminary Round Jury.
2. All Preliminary Round auditions will be open to the public.

3. In principle, 80 participants will be admitted to the main Competition³.
4. The list of candidates admitted to the main Competition will be made public by an announcement placed on the Institute's website no later than 25 July 2021.

X

1. The Institute will make it possible for a Competition participant to test-play the pianos to be used during the Competition, indicating the date and time of test-playing, if the participant registers with the Competition Office no later than 29 September 2021.
2. The order of the participants' Competition performances will be drawn in public on 30 September 2021 at 5 p.m.
3. The Competition Director reserves the right to change the sequence of a day's performances for organisational or programme-related reasons. In the event of a contestant's illness, confirmed by the Competition's medical service, the contestant may be permitted to perform outside the established sequence, at the end of the current stage.

XI

1. Competition participants will be reimbursed for their documented costs of travel to and from Warsaw to participate in the Competition (upon production of an invoice/ticket showing the participant's name). In the event of the costs clearly exceeding what in the Institute's opinion are justified expenses (e.g. indirect route, late booking, flying in a class above Economy, etc.), the Institute reserves the right to partially reimburse the participants for the costs, and the decision to this end will be made by the Competition Director.
2. The Institute will provide participants who will qualify for the main Competition with free-of-charge board and accommodation for the following periods:
 - Stage I participants: 29 September to 9 October 2021
 - Stage II participants: 29 September to 14 October 2021
 - Stage III participants: 29 September until the end of the Competition
 - Finalists: 29 September until the end of the Competition

with the proviso that the participants will accept board and accommodation at the location recommended by the Institute.

3. The Institute will make practice pianos available to all contestants.
4. Participants passed into the final will have one rehearsal with the orchestra.
5. The Institute will not assist Competition participants in obtaining Polish visas. At the interested party's request the Competition Office will provide a note confirming his/her acceptance to the Competition and the abovementioned benefits.

³ This number will be reduced by the number of pianists who qualify for the main Competition as determined by the Director of the Competition; see § III Paragraph 2.

6. Competition participants should have health insurance coverage for the duration of their stay in Poland to participate in the Competition.

XII

1. Competition performances will be open to the public and held in three stages and the Final.
2. In principle, 40 participants will be passed into the second stage, 20 into the third stage and no more than 10 into the Final.

XIII

The Competition repertoire includes solely works by Fryderyk Chopin. Competitors may play pieces they presented on the video recording enclosed with the application. They can also play pieces they performed in the Preliminary Round – except for the Etudes from groups a) and b). However, the same piece cannot be played in the different stages of the Competition.

Stage I

- two Etudes, one from each group (a, b) indicated below:

- | | |
|------------------------------------|------------------------------------|
| a) in C major, Op. 10 No. 1 | b) in A minor, Op. 10 No. 2 |
| in C sharp minor, Op. 10 No. 4 | in C major Op. 10 No. 7 |
| in G flat major, Op. 10 No. 5 | in A flat major, Op. 10 No. 10 |
| in F major, Op. 10 No. 8 | in E flat major, Op. 10 No. 11 |
| in C minor, Op. 10 No. 12 | in A minor, Op. 25 No. 4 |
| in A minor, Op. 25 No. 11 | in E minor, Op. 25 No. 5 |
| | in G sharp minor, Op. 25 No. 6 |
| | in B minor, Op. 25 No. 10 |

- 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

- 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

- 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

- 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

- 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

- 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.

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).

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

Stage III

- 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.

- 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	op. 41	in E minor No. 1
	in C major No. 2		in B major No. 2
	in D major No. 3		in A flat major No. 3
	in B minor No. 4		in C sharp minor No. 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 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.

Final

- One of the following Concertos: in E minor, Op. 11 or in F minor, Op. 21.

XIV

1. The Competition repertoire must be shown in the candidate's Competition application.
2. The Competition repertoire must be played from memory.
3. While it is permitted to use the texts contained in any available edition of Chopin's works, contestants are recommended to use the Urtext in *The National Edition of the Works of Fryderyk Chopin* edited by Prof. Jan Ekier.
4. The Competition Office should be notified in writing of any changes to the Competition repertoire no later than 21 August 2021.

XV

1. The following main prizes will be awarded to top six finalists:

1 st prize	€ 40 000 and a gold medal
2 nd prize	€ 30 000 and a silver medal
3 rd prize	€ 20 000 and a bronze medal

4 th prize	€ 15 000
5 th prize	€ 10 000
6 th prize	€ 7 000

Main prize-winners will be given the title 'Laureate of the Eighteenth International Fryderyk Chopin Piano Competition'.

2. The remaining finalists will receive equal distinctions of € 4 000 each.
3. Independently of the prizes listed above, the following special prizes may be awarded:
 - for the best performance of a Concerto
 - for the best performance of Mazurkas
 - for the best performance of a Polonaise
 - for the best performance of a Sonata
4. The sums above are subject to applicable tax deductions required by Law.
5. Participants in the second or third stages who failed to qualify for the next stage will receive participation diplomas.

XVI

1. The decision to award the main prizes, distinctions and special prizes will be made by the Competition Jury.
2. The Jury will have the right to change by a 2/3 majority the number and classification of main prizes with the provisos that the total amount of prize money, including the distinctions, will not be increased and that the individual main prizes and distinctions will not be lower in monetary value than provided for in the Competition Rules.
3. The Jury will have the right not to award individual main prizes or special prizes.
4. All decisions made by the Jury will be final and not subject to appeal.
5. Competition results will be made public after the final performances are finished and the Jury has finished its deliberations on 20 October 2021.

XVII

The official presentation of the winners of main prizes, special prizes and distinctions will be held on 21 October 2021.

XVIII

1. All laureates will be required to appear without remuneration in three prize-winners' concerts.
2. The Chairman of the Competition Jury will establish the repertoire of the prize-winners' concerts in consultation with the performers. The laureates will be required to perform the exact repertoire as established.

3. An unexcused absence from any of the above concerts will be tantamount to relinquishing the prize money.

XIX

The Competition Director will accept extra-statutory prizes in accordance with the Rules of Awarding Extra-Statutory Prizes. Offers to donate extra prizes should be submitted to the Competition Office by 25 September 2021. The official presentation of extra-statutory prizes will be held on 21 October 2021.

XX

1. Each Preliminary Round and Competition participant will:
 - a) permit the Institute to make audio and visual recordings of his/her artistic performances of works in the Preliminary Round, the Competition and the prize-winners' concerts and transfer to the Institute all economic rights to these performances,
 - b) permit the Institute to make audio and visual recordings of his/her image, statements and interviews given during the Preliminary Round, the Competition and the prize-winners' concerts or relating to the Preliminary Round, the Competition and the prize-winners' concerts; transfer to the Institute all property rights to these statements and interviews; and permit the Institute to disseminate his/her image recorded in connection with his/her participation in the Preliminary Round, the Competition and the prize-winners' concerts,
 - c) transfer to the Institute an exclusive, temporally and territorially unlimited right to grant permissions to exercise related copyrights on the works specified under b) above, in particular to dispose of and use adaptations of the works, including translations into foreign languages; the participant will also undertake not to take any action limiting this right in the future,
 - d) authorise the Institute to execute his/her personal rights with respect to the works and artistic performances mentioned under a) and b) above, and undertake not to exercise his/her personal rights in a manner that will restrict the Institute in the exercise of its rights obtained in accordance with the provisions of this Paragraph,
 - e) permit the Institute to use his/her artistic performances, interviews, statements and image, in full or in part, to make adaptations, abridged versions, alterations and translations, and declare that such use of them will not be deemed to damage his/her name; the participant will also grant leave to mark with his/her first and last name his/her artistic performances, statements, interviews and images specified under a) and b) above.
2. The transfer and granting of the rights (including permissions), specified in Paragraph 1 above, is temporally and territorially unlimited, and covers all exploitation fields known at the time of making these Rules public, in particular:
 - a) recording and duplicating (including storing in computer or other device memory), reproducing with the use of any technology, including printing, reprography, magnetic, mechanical, optical, electronic or other recording, analogue and digital technology, in any system or format; on all media, including audio, video and audio-visual media, on paper and similar media, on light-sensitive, magnetic, optical disks, memory cubes, computers and other recording and memory media, uploading, downloading, digitalisation, using in a multimedia work,
 - b) trading the original and its copies created in the fields of technology specified under a) above – offering for sale, licensing, leasing, renting,

- c) all other manners of dissemination, including:
- i. live, simultaneous, integral broadcasts and replays, including cable and wireless radio/TV, terrestrial and satellite; making available over the internet (including streaming technology), in other information, cable, telecommunication and multimedia relay networks, and in other transmission systems (including simulcasting, webcasting, IPTV), uncoded and coded, in open and closed circuit relay systems, in any technology (including analogue and digital, high definition (HD), three dimensional (3D)), and in any system and format, with or without a recording mode, including text, multimedia, internet, telephone and telecommunication services, and the Video on Demand (VoD) service;
 - ii. making available to the public in a way that offers every person access to the objects covered by these rights at a time and place of their choice, including by ground transmitters and via satellite, by cable, telecommunication and multimedia networks, databases, servers or other devices and systems, including third parties, in open and closed circuit systems, in any technology, system and format, with or without a recording mode, including the services mentioned in i.) above, also as part of all telecommunication services using any system and device (among others, landline phones and/or mobile phones, tablets, desktop computers and/or laptops, notebooks, netbooks, etc., and relays in any available technology, e.g. GSM, UMTS, etc., via telecommunication data relay networks);
 - iii. all kinds of public replaying, performing, exhibiting, displaying,
- d) making foreign language versions.

3. The transfer and granting of the rights (including permissions), specified in this Paragraph, takes effect as soon as the artistic performances, statements and interviews are established and is free-of-charge. If it is possible under existing laws, the participant will relinquish his/her rights to royalties from internet, TV and radio broadcasts of his/her artistic performances, statements or interviews mentioned in Paragraph 1 above.
4. Within the scope of the rights obtained under these Rules, the Institute will be fully authorised to transfer these rights to others, to grant licenses and further authorisations. The participant will not be entitled to any additional remuneration arising out of this.

XXI

The Competition Director will make decisions on all matters exceeding the powers of the Jury. His decisions will be final and not subject to appeal.

XXII

1. In case of doubt the Polish language version of the Rules will be used in interpreting and clarifying their provisions.
2. Any matter not provided for in the Rules will be subject to Polish Law.
3. Any legal dispute will be settled by the Polish court of law in whose jurisdiction the registered office of the Institute is located.