

2022 American International Paderewski Piano Competition

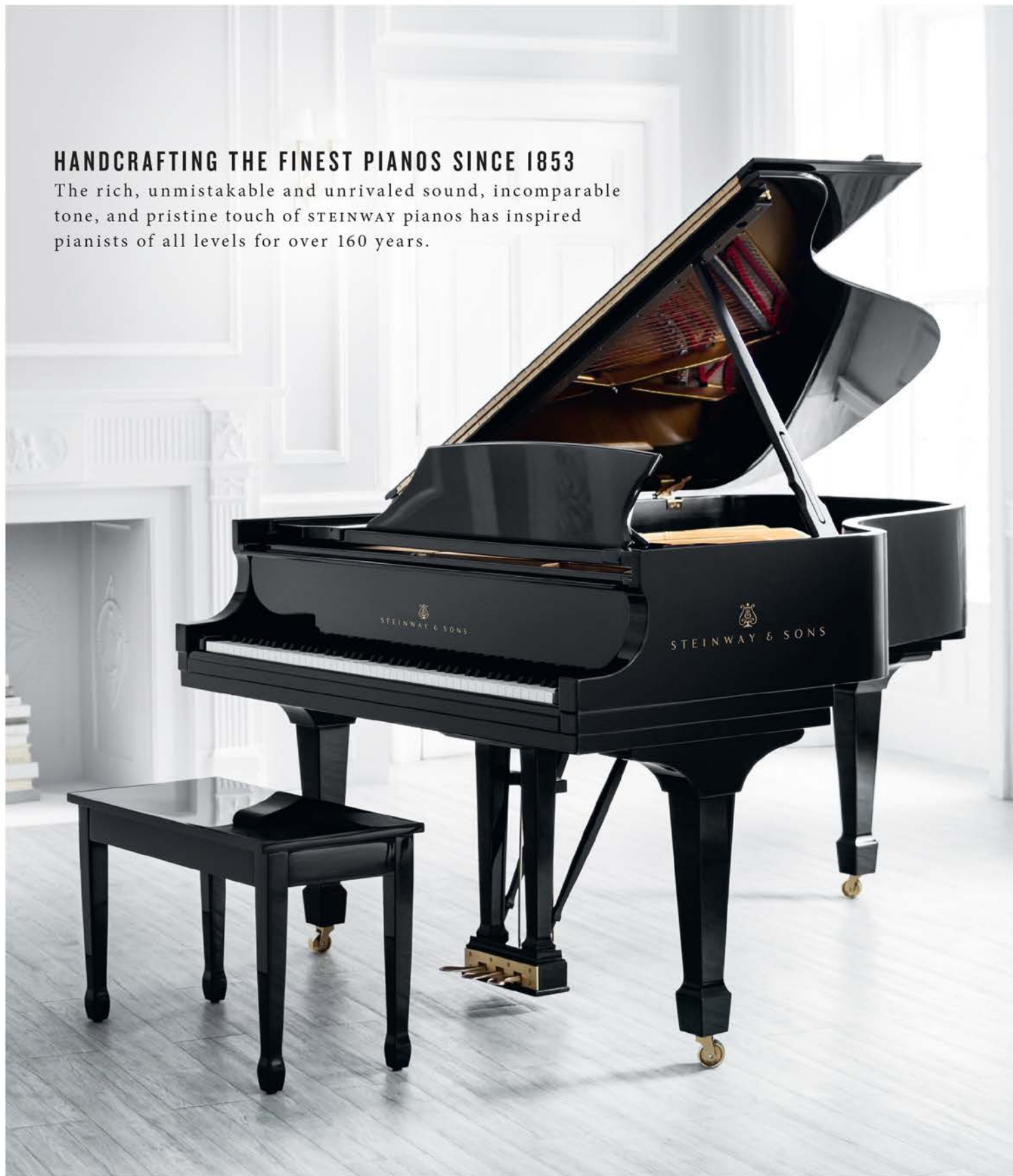
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March 21-26, 2022
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Los Angeles, March 9, 2022

Dear Pianists and Piano Music Lovers,

We are proud and happy to welcome the participants and listeners to the American International Paderewski Piano Competition, the only competition outside Poland bearing his name.

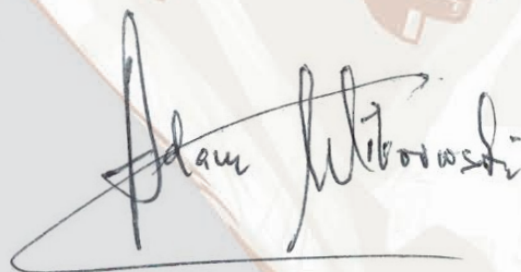
We act with satisfaction, that despite objective obstacles – an epidemic and the ongoing war, it will be held for the third time, becoming in the present context also a voice of good hope and peace.

Between 1896 and 1939 – which was in Paderewski's life the last year of his concert tours – he performed in Los Angeles nineteen times, establishing special bond with the city and its community. America, besides Poland, has always been an inspiration for Paderewski and the most important area of his activity. Here he won the greatest glory, won the hearts of millions of Americans, became for them an artistic, moral and civic model. Our Competition wishes to be a continuation and expression of these values, nationally and internationally.

The charisma of Paderewski as a pianist and man remains to this day an example for young performers entering the world stages, a symbol of the power of the arts in today's world. Therefore, it is with great joy that we welcome participants from America, Europe and Asia who wish to reveal to us their undoubtedly great talents.

Let our competition facilitate their paths to artistic careers.

Good luck, bonne chance, powodzenia!



Wojciech Kocyan and Adam Wibrowski
Artistic Directors



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March 8, 2022

Consul General
of the Republic of Poland
in Los Angeles

Jarosław J. Łasiński

Professor Wojciech Kocyan
Paderewski Music Society
Los Angeles

Dear Professor Kocyan,

As Consul General of the Republic of Poland in Los Angeles, it is my sincere pleasure to congratulate you and the organizers of the 3rd American International Paderewski Piano Competition in Los Angeles. The careers of the laureates of the previous editions prove that the Competition is a stepping stone for young pianists from all over the world. They will come together for this influential event to showcase their talent and pave the way for the next generation of pianists.

As a proud partner of the Competition, I am delighted that you and the Paderewski Music Society have taken the great idea of a piano competition honoring the legacy of Ignacy Jan Paderewski — brilliant pianist, composer, and Polish statesman and brought it to life in such a formidable fashion.

Paderewski once said that he could not imagine a genuinely happy home without music in it. I very much look forward to hearing the performances of this year's finalists, who will certainly bring music and joy to Los Angeles.

Please accept my best wishes for a memorable and successful competition.

Yours sincerely,



JAROSŁAW J. ŁASIŃSKI
Consul General

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Jury



Wojciech Kocyan
Chairperson
Non-voting

Wojciech Kocyan was praised for his “highly distinctive performances (...) superb, intelligent artistry (...)” (.Classics Today.com) and “incisive temperament, impeccable technique and sumptuous tone” (Le Monde de la Musique) .

“Genius” Gramophone magazine.

Dr. Kocyan is a Clinical Professor of Piano at Loyola Marymount University in Los Angeles.

He studied with two of the world’s most esteemed piano pedagogues: Andrzej Jasinski in Poland, where he received his Masters Degree and with John Perry at the University of Southern California, where he received a Doctor of Musical Arts Degree.

He is a laureate of several international piano competitions, including F.Busoni, Wideman and Viotti, as well as a special prizes winner of the XI International Chopin Competition and a First Prize winner of the Paderewski Piano Competition in Poland. He performed in Europe, America, Mexico, Australia and Japan, participating in music festivals such as Musica Antiqua Europae Orientalis, Capri Festival, Bydgoszcz International Music Festival, H.M.Gorecki Festival, Beethovenfest, Paderewski Festival, Liszt Festival in Vienna, San Francisco Liszt Festival, Cervantino International Music Festival, Morelia International

Music Festival and the Chopin Festival in Paris. He has recorded for television, radio and film and his performances were broadcast in Europe, United States and Australia. His solo and chamber music recordings can also be found on DUX, Naxos and Spotify. In 2007 the Gramophone magazine, published in London and considered the world’s most prestigious classical music journal, chose Mr. Kocyan’s recording of Prokofiev, Scriabin and Rachmaninoff as one of 50 best classical recordings ever made, alongside recordings of such luminaries as Leonard Bernstein, Dietrich Fischer-Dieskau, Nicolaus Harnoncourt and Arthur Rubinstein.

Dr. Kocyan is also active as an adjudicator, lecturer, scholar and arts administrator. Besides numerous California competitions of all levels, including many state-wide competitions, he repeatedly judged the MTNA Performance Competition at the State and Division levels, the American International Paderewski Piano Competition, Czerny-Stefanska International Piano Competition, Guitar Foundation of America International Artist Competition, International Peninsula Festival in Los Angeles and Schimmel- Arizona Youth Piano Competition. He has given masterclasses and lectures in France, Hungary, Austria, Poland, Serbia, Mexico and United States, including such prestigious venues as the Colburn School in Los Angeles, the Chopin University in Warsaw and the Szymanowski Academy in Katowice, Poland. He twice presented lectures and masterclasses at the World Piano Pedagogy Conference. In 2015 and 2019 he presented lectures and masterclasses at the World Piano Conference in Serbia and was appointed the judge of the annual World Piano Competition.

In October 2017 he was one of five eminent international speakers invited to present a lecture at the international musicological conference “ Competition or music put to the test”, organized by the Chopin Institute in Warsaw in conjunction with the 17th International Fryderyk Chopin Piano Competition. His paper on the evolution of the performance style in the history of the Chopin International Piano Competition in Warsaw was included in the inaugural issue of the “Chopin Review”, a leading publication in Chopin scholarship, published by the National Chopin Institute in Warsaw, Poland. In 2018 he was a presenter at the Music Teachers Association National Conference in Orlando, Florida and was invited to present at the Music Teachers Association National Conference in 2022 as well.

Dr. Kocyan serves as the Artistic Director and President of the Paderewski Music Society in Los Angeles and the Director of the American International Paderewski Piano Competition in Los Angeles. He is also the past President of the California Association of Professional Music Teachers, Santa Monica/South Bay Chapter , current President of the West Los Angeles Branch of the Music Teachers Association of California, is a voting member of the Polish Academy of Recording Arts and serves on the boards of several other cultural organizations.



Gloria Campaner

Venetian born pianist Gloria Campaner is regarded as one of the most interesting and versatile Italian pianists of her generation.

From Bach to modern and contemporary composers her innovative performances all over the world place her side by side with jazz and folk musicians, choreographers, modern dancers, visual artists, actors, writers, philosophers, comedians, DJs and electronic music producers.

She is a laureate of international competitions such as the Paderewski International Piano Competition in Los Angeles (Silver Medal, Best Paderewski and Chopin performances), the Ibla Grand Prize (First Prize, Prokofiev Special Award), the XI Concours International de Musique du Maroc in Casablanca (Prix de Jury, Franz Liszt), and the Cultural Foundation Pro Europa in Freiburg (European Prize for Culture).

Her training is rooted in the best international pedagogical traditions through Bruno Mezzena, Konstantin Bogino, and Fany Solter with whom she gained her 'konzert-examen-Diplom' at the HfM of Karlsruhe in Germany. Gloria has also been selected to participate in masterclasses by Jerome Rose, Sergio Perticaroli, Pavel Gililov, Lilya Zilberstein, Dmitri Bashkirov, and Boris Petrushansky.

After her Carnegie Hall débuts in 2010, Gloria's music making has gained a recognized world-wide status. Recent highlights include tours in all the continents: Europe, China, Japan, South Africa, Armenia, Lebanon, USA, Israel, Latin America, India, Easter Island, and even Myanmar where she performed for a charity event in one of the first public concerts after the end of the national dictatorship.

Devoted chamber musician she was twice resident at the Marlboro Festival (USA) and over the years she had worked with artists such as Ivry Gitlis, Ana Chumachenko, Quartetto di Cremona, Sergey Krylov, Johannes Moser, Guy Johnston, Tamsin Waley-Cohen, Angela Hewitt, Polish jazz star Leszek Możdżer, Igudesman & Jooand soloists of most prestigious orchestras (Berlin Philharmonic, La Scala, Royal Concertgebouw, Accademia di Santa Cecilia and Metropolitan Opera of New York).

Her debut CD featuring solo piano works by Schumann and Rachmaninov was released by EMI in 2013, followed in 2017 with a live recording of Rachmaninov 2nd Piano Concerto with Orchestra Sinfonica Nazionale della Rai and Juraj Valcuha (Warner) and a later production dedicated to Schumann called HOME with Kinderszenen and Piano concerto in A minor recorded with La Fenice Orchestra of Venice & John Axelrod (Warner - Nomination ICMA 2020). In the summer 2021 her latest Warner Classics album was out with the 24 Preludes by Chopin.

Recent and future highlights include collaborations with RTSI Orchestra in Lugano, English Chamber Orchestra, Baden-Baden Philharmony, Süd-Deutsche Philharmonie, Seoul Philharmony, AfiA Orchestra of Tokyo, Lithuanian Chamber Orchestra, Johannesburg Philharmonic Orchestra... together with appearances in most prestigious venues of the world such as London's Cadogan Hall, Los Angeles Philharmony, Salzburg Mozarteum, NCPA Beijing, Kioi Hall Tokyo, Paris Salle Cortot, Warsaw & Krakow Philharmony, Vilnius Philharmonie, Auditorium Parco della Musica in Rome, Arena di Verona and many others. This present season gave her other new challenging collaborations: with visual artist Natan Sinigaglia and his instant graphic design system video installations for the world premiere show 'Mousike' commissioned by the Quartetto Society of Milan; with one of the most recognized Italian actors Luigi Lo Cascio for the Verona's Festival della Bellezza and with movie director Philippe Caland as pianist and actress in his independent movie 'the Butterfly Confirmation' (Los Angeles, 2017).

Gloria is deeply involved in charity, social and human rights projects as well as in music-awareness education around the world. In 2018 she also founded her own educational project named C# - See Sharp: a creativity workshop for young musicians and performing artists.

Gloria was named European Ambassador for Culture (2010-2011) and received a Borletti-Buitoni Trust Fellowship in 2014, resulting in the release of Home.

In 2018 Gloria Campaner has been appointed artistic director of the Associazione Bellini concerts series in Messina and guest piano professor at Nelson Mandela University of Port Elizabeth (South Africa).



Gloria Cheng

Pavilion. Other concerto appearances have brought her to the Louisville and Shanghai Orchestras; Indianapolis, Albanay, Pasadena, Pacific Symphonies. In June, 2021, she performed the world* and European** premieres of John Williams' Prelude* and Scherzo** for Piano and Orchestra in Barcelona's Palau de la Musica with the Orquesta Sinfónica del Vallès under Marc Timón.

In her home base of Los Angeles, she has been a principal artist with the Piano Spheres series, Jacaranda Music, Monday Evening Concerts, and on the L.A. Philharmonic's Green Umbrella series in Elliott Carter's Double Concerto for Piano and Harpsichord conducted by Oliver Knussen, and John Cage's Concerto for Prepared Piano with Jeffrey Milarsky.

Winner of the Best Instrumental Soloist Performance (without orchestra) GRAMMY for her 2008 recording, Piano Music of Salonen, Stucky, and Lutosławski, she was nominated a second time in 2013 for *The Edge of Light: Messiaen/Saariaho*. Her film project, *MONTAGE: Great Film Composers and the Piano* – documenting six composers: Bruce Broughton, Don Davis, Alexandre Desplat, Michael Giacchino, Randy Newman, and John Williams as she recorded the works they'd written for her – won numerous festival awards and aired on PBS SoCal, subsequently capturing the 2018 Los Angeles Area Emmy Award for Independent Programming.

Garlands for Steven Stucky is her 2018 star-studded CD tribute to the late composer by 32 of his friends and former students. Proceeds support the Los Angeles Philharmonic's Steven Stucky Composer Fellowship Fund, which engages young composers in multi-year educational programs with the orchestra.

A native of New Jersey, her formative studies were under the tutelage of Isabelle Sant'Ambrogio. Prior to embarking on her musical career, she earned a Bachelor's degree in Economics from Stanford University. Her decision to pursue the piano led to a Woolley Scholarship for study in Paris and degrees in performance from UCLA and University of Southern California, where her teachers included Aube Tzerko and John Perry.

She is currently on the faculty of the UCLA Herb Alpert School of Music where she has created classes and programs that unite performers, composers, and scholars. She is often invited to speak as an advocate for contemporary music and in 2012 served as Regents Lecturer at the University of California, Berkeley.

Described as "an invaluable new-music advocate and a preferred collaborator of composers like Pierre Boulez and Esa-Pekka Salonen" [The New York Times], Grammy and Emmy Award-winning pianist GLORIA CHENG has long been devoted to creative collaboration with composers of our time.

As a recitalist, she has performed at the Ojai Music Festival (where she began her association with Pierre Boulez in 1984), Chicago Humanities Festival, William Kapell Festival, Tanglewood Festival of Contemporary Music, and annually on the Los Angeles-based Piano Spheres series. She has premiered countless works that include John Williams' Prelude and Scherzo for Piano and Orchestra, Esa-Pekka Salonen's *Dichotomie* (of which she is the dedicatee), John Adams' *Hallelujah Junction* for two pianos (written for her and Grant Gershon), and Steven Stucky's Piano Sonata. Partnering with composers in duo-recitals, she premiered Thomas Adès's 2-piano Concert Paraphrase on *Powder Her Face* and Terry Riley's *Cheng Tiger Growl Roar*.

She has appeared as a soloist with the Los Angeles Philharmonic under the direction of Zubin Mehta, and at the personal invitation of Boulez, performing Olivier Messiaen's *Oiseaux exotiques* with him on the orchestra's historic final concerts in the Dorothy Chandler



Wojciech Światała

Szymanowski and Zarębski.

In 2000 and 2005, his albums were awarded the Grand Prix du Disque Frédéric Chopin. In 2002, 2009 and 2019 he was honored with the "Fryderyk" award.

Since 1998, the pianist has also been working as a teacher. He is a professor in the Piano Department at the Karol Szymanowski Academy of Music in Katowice.

In the years 2008-12 he was additionally vice-rector for science and didactics, and in the years 2012-16 he was the head of the Piano Department at this University. Since 2020, he is also a professor at the Fryderyk Chopin University of Music in Warsaw.

Juror of international piano competitions: Marguerite Long and Jacques Thibaud in Paris (2009), Fryderyk Chopin in Warsaw (2015, 2021), Arthur Rubinstein in Beijing (2016), Vladimir Horowitz in Kiev (2016, 2019), Ignacy Jan Paderewski in Bydgoszcz (2010, 2013), as well as many others (Australia, Bulgaria, France, Japan, Singapore, Italy, USA). He regularly conducts piano courses in Poland and abroad (China, Japan, Germany, USA). Originator and the main organizer (until 2017) of the International Piano Courses in Katowice. In 2014, he was appointed to the Program Council of the National Fryderyk Chopin Institute. From December 2021, a member of the board of the Frederic Chopin Society in Warsaw.

Wojciech Światała is a graduate of the Academy of Music in Katowice, Poland in the class of Prof. Józef Stompel. In 1991-1996 he perfected his piano skills under the supervision of Karl-Heinz Kämmerling, André Dumortier and Jean-Claude Vanden Eynden.

He is a laureate of the International Piano Competitions in Paris (Marguerite Long and Jacques Thibaud Competition) and Montreal. He was the best Polish participant in the 12th International Piano Competition Fryderyk Chopin in Warsaw in 1990. It was then that he received the award for the best performance of a polonaise and a number of extra-statutory prizes.

He has performed as a soloist and chamber musician in most European countries, North and South America, Asia and Australia. He has performed with most Polish symphony orchestras, the Aukso Orchestra, Silesian Quartet, Camerata Quartet, Royal String Quartet, as well as violinists Szymon Krzeszowiec, Piotr Pławner and soprano Ewa Lżykowska.

He has recorded several albums for the following labels: Polskie Nagrania, Bearton, DUX, Sony Music Polska, IMC and Chandos with music by Bacewicz, Brahms, Chopin, Debussy, Liszt, Schumann,



Peter Toth

Hungarian pianist Peter Toth has concertized in many countries in Europe, including Hungary, Serbia, Poland, Austria, Slovakia, Germany, Russia, France, Holland, Spain, Italy, and Switzerland. In addition, he performed in Japan, South Korea, Peru, Costa Rica, China, Australia, and the United States.

As a competitor, Dr. Toth has won top prizes at numerous piano competitions, such as the American Paderewski Piano Competition (2013), the Franz Liszt International Piano and Voice Competition in Los Angeles (2010), and the Franz Liszt International Piano Competitions in Budapest (2001) and Weimar (2000). His first released CD recording won the Grand Prize of the Hungarian Liszt Society (2006).

In 2015, Dr. Toth earned his Doctor of Musical Arts degree in piano performance at the University of Texas at Austin. His scholarly activities have included the investigation of the progressive harmonic language of Franz Liszt's piano music. His article, "Symmetrical Pitch Constructions in Liszt's Piano Music", was published in the Spring of 2016.

In 2017, Dr. Toth joined the music faculty of Fairleigh Dickinson University (Madison, New Jersey). He was also a music faculty member at Rutgers University (New Brunswick, New Jersey) between 2016 and 2019. His students have garnered top prizes at various piano competitions.

He has been member of the American Franz Liszt Society since 2011.



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Adam Wibrowski

Pianist and internationally acclaimed piano educator Adam Wibrowski studied with professors Halina Czerny-Stefanska and her husband Ludwik Stefanski at Cracow Academy of Music where he received his Masters Degree in piano performance. Later, Dr. Wibrowski followed his studies at Doctorate 3 Cycle at Sorbonne, Paris. His piano awards include: 1st Prize at the National Chopin Competition in Poland, Diploma de Honor at Maria Canals International Piano Competition in Barcelona, Spain, and the First Prize at the Union Francaise des Artistes Musiciens, France.

Mr. Wibrowski received also the MTNA Award for Outstanding Contribution to Music and Music Studies (USA). He has taught successively at Grenoble Conservatory, France, University of Southern California, USA, European Virtuosity Class, Netherlands, Katowice Superior Academy of Music, Poland, and Paris Conservatory, France, the latter continuously since 2000.

Mr. Wibrowski has taught master classes at major Universities and Conservatories in the USA (UCLA, Yale, Rice), Canada (McGill, U.B.C., Concordia), Australia, Japan, Vietnam, Italy, and China. He is also the founder and Artistic Director of Chopin Festival at Nohant, France; European Music Sessions, Netherlands; Liszt Piano Festival, Hungary

and Austria Piano Summer, Vienna-Wiener Neustadt, and recently of Polish Music Piano Competition in Hamburg, Germany. Dr. Wibrowski is the President of Chopin Association in Nohant, France; Member of the Paderewski Association, Switzerland; Member of the Board of Directors of the Paderewski Music Society in Los Angeles; and the Director of the Program of the European Union Culture Commission: "Piano-European Cultures"

In Loving Memory



Tony Tortorice

1951-2022



Preliminary Round Jury



Dmitry Rachmanov

Dr. Dmitry Rachmanov is Chair of Keyboard Studies at California State University, Northridge. A sought-after performer, master class clinician, adjudicator and lecturer, Dr. Rachmanov has served on the faculties of Manhattan School of Music and Chicago College of Performing Arts at Roosevelt University, and has been a guest artist/lecturer/clinician at The Juilliard School, New England Conservatory, Eastman School of Music, Royal Northern College of Music (UK), Shanghai and Beijing Central Conservatories.

Rachmanov has appeared at Carnegie Hall, Kennedy Center, London's Barbican and South Bank Centres, at venues across Europe and Asia, and has collaborated as a soloist with the Ukraine National Symphony, National Orchestra of Porto, Indianapolis Chamber Orchestra and San Luis Obispo Symphony, among others. He has recorded for Naxos, Parma, Master Musicians and Vista Vera labels.

An active member of the American Liszt Society, Dmitry Rachmanov served as the Artistic Director of the 2016 ALS Festival "Liszt and Russia" hosted by Cal State Northridge. He is the president of the society's Southern California chapter.

his recital "The Art of the 19th Century Russian Character Piece" was noted by the New York Times for "considerable color and focus" he brought to each work. He is a founding member of the Scriabin Society of America; his April 2014 Scriabin program at Zankel Hall at Carnegie Hall, part of the world recital tour commemorating Scriabin's 100th memorial anniversary, was described as "a 'poem of ecstasy' in every sense: giant in conception, quantity, quality, execution, thoughtfulness, and sensitivity" by the New York Concert Review. He has since embarked on a project of recording a video anthology of Alexander Scriabin's piano works.

A proponent of Russian repertoire, Rachmanov gave the US premiere of Boris Pasternak Piano Sonata, broadcast by the NPR, and

Dr. Rachmanov is a graduate of The Juilliard School (BM& MM) and Manhattan School of Music (DMA). His teachers include Nadia Reisenberg, Arkady Aronov, Alexander Eydelman and Ada Traub. He is a recipient of numerous awards, among them "Jerome Richfield Memorial Scholar" at CSUN and receiving an "Outstanding CAPMT Member State Recognition Award" by California Association of Professional Music Teachers. In 2018 Dr. Rachmanov was selected as the 2018-19 Academic Affairs Research Fellow in the Mike Curb College of Arts, Media, and Communication at CSUN. In January 2019 he was a Co-Director of the ChamberFest @ CSUN Festival, with its sequel scheduled for the spring of 2022. In the summer of 2019 he was a resident at the Brahms House in Baden-Baden, Germany.

The Preliminary round jury also included Dr. Wojciech Kocyan and Adam Wibrowski.


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Semifinal Daily Schedule

Murphy Recital Hall

Monday, 3/21

Tuesday, 3/22

1. Junwen Liang 1:00 PM
2. William Chiang 1:35 PM
3. Po Han Chiu 2:10 PM
4. Yixiang Hou 2:45 PM
5. Alexander Agate 3:20 PM
- Intermission 4:05 PM
6. Soojin Kim 4:40 PM
7. Yanfeng Bai 5:15 PM
8. Seolyeong Jeong 5:50 PM
9. Jacob Wang 6:25 PM
10. Ryota Yamazaki 7:00 PM

11. Bogang Hwang 1:00 PM
12. Sihao Qin 1:35 PM
13. Quanzhou Yan 2:10 PM
14. Linda Lee 2:45 PM
15. Eric Guo 3:20 PM
- Intermission 4:05 PM
16. Hao Liu 4:40 PM
17. Victoria Wong 5:15 PM
18. Aleksandr Bolotin 5:50 PM
19. Andrew J. Yang 6:25 PM
20. Young Sun Choi 7:00 PM

Wednesday, 3/23

21. Khanh Nhi Luong 1:00 PM
22. Hongzhen Wang 1:35 PM
23. Jung-Eun Kim 2:10 PM
24. Arsenii Mun 2:45 PM
25. Andrzej Wierciński 3:20 PM
- Intermission 4:05 PM
26. Soyeon An 4:40 PM
27. Yishan Hong 5:15 PM
28. Daeun Han 5:50 PM

Friday, 3/25

Final Round Schedule:

11:00 AM-1:00 PM

2:00-4:00 PM

5:00-7:00 PM

Saturday, 3/26

Winners Concert

&

Reception

5:00 PM

Semifinalists



Semifinal Round

I. J. Paderewski Cracovienne Fantastique Op.14 No. 6
A. Scriabin Etude in B-flat minor Op. 8 No. 11
J. S. Bach Capriccio in B-flat Major, BWV 992
F. Liszt Hungarian Rhapsody No. 9

Final Round

C. Debussy Préludes, Book II: Feux d'artifice
L. v. Beethoven Sonata in E minor Op. 90
J. Corigliano Etude Fantasy for Solo Piano
F. Chopin Variations Op. 2



Semifinal Round

J. S. Bach/ Busoni Chaconne BWV 1004
I. J. Paderewski Nocturne in B-flat Major, Op. 16, No. 4
H. Dutilleux Piano Sonata: III. Choral et Variations

Final Round

J.S. Bach Italian Concerto BWV 971
J. Brahms Sonata No. 3 in F minor Op. 5
E. Wild Embraceable you



Semifinal Round

I. J. Paderewski Nocturne in B-flat Major Op.16 No. 4
S. Rachmaninoff Prelude Op. 23 No. 5
S. Barber Piano Sonata Op. 26

Final Round

J. S. Bach Prelude and Fugue in A minor, BWV 543
(Transcription by F. Liszt)
C. Debussy Images, Book I
A. Scriabin Piano Etudes Op. 8



Semifinal Round

J. Haydn Piano Sonata in A-flat major No. 31
I. J. Paderewski Intermezzo Polacco Op. 14 No. 5
F. Chopin Nocturnem in F-sharp minor Op. 48 No. 2
S. Rachmaninoff Étude-Tableaux in E-flat minor Op. 39 No. 5

Final Round

J. S. Bach Fantasia and Fugue in A-minor BWV 904
R. Schumann Piano Sonata No. 1 in F-sharp minor Op.11
I. Stravinsky/ G. Agosti The Firebird Suite



Semifinal Round

C. Theofanidis: Birichino (2013)
A. Scriabin: Fantaisie in B minor Op. 28
I. J. Paderewski: Legend in A-flat major Op. 16 No. 1
F. Liszt: Paganini Etude No. 6 in A minor, "Theme & Variations"

Final Round

I. J. Paderewski: Mélodie in G-flat major Op. 16 No. 2
I. J. Paderewski Cracovienne Fantastique Op. 14 No. 6
L. v. Beethoven: Piano Sonata in E-flat major Op. 7
F. Mendelssohn: Fantasie in F-sharp minor Op. 28

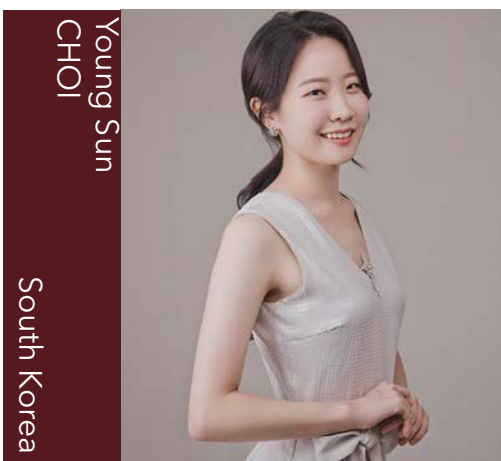


Semifinal Round

J. Haydn Piano Sonata in B minor Hob. XVI: 32, Mvt. 1
I. J. Paderewski Nocturne in B-flat Major Op. 16 No. 4
S. Rachmaninoff Piano Sonata No. 2 in B-flat minor Op. 36

Final Round

F. Schubert Drei Klavierstücke D.946
C. Debussy Préludes, Book II: No. 8 No. 10 No. 12
F. Liszt Après une Lecture de Dante: Fantasia Quasi Sonata



Semifinal Round

I. J. Paderewski: Legend in A-flat major Op. 16 No. 1
C. Debussy Images, Book I
S. Prokofiev Piano Sonata No. 3 in A minor Op. 28

Final Round

C. Vine Piano Sonata No. 1
R. Schumann Piano Sonata No. 1 in F-sharp minor Op. 11



Semifinal Round

J. S. Bach Prelude and Fugue No. 22 in B-flat minor BWV 891 Book 2
F. Chopin Mazurka in A minor Op. 59 No. 1
I. J. Paderewski Polonaise in B major Op. 9 No. 6
J. Brahms Variations on a Theme of Paganini, Book 1

Final Round

I. J. Paderewski Legend in A-flat major Op. 16 No. 1
L. v. Beethoven Sonata No. 31 in A-flat major Op. 110
F. Chopin Fantaisie in F minor Op. 49
I. Stravinsky Trois Mouvements de Petrouchka

Daemun
HAN



South Korea

Semifinal Round

E. Rautavaara Piano Sonata No. 2 Op. 64 "Fire Sermon"
I. J. Paderewski Polonaise in B major Op. 9 No. 6
F. Chopin Scherzo No. 3 in C-sharp minor Op 39

Final Round

J. S. Bach/Busoni Chaconne in D minor BWV 1004
J. Haydn Fantasia in C major Hob XVII:4
M. Mussorgsky Pictures at an Exhibition

Yishan
HONG



China

Semifinal Round

E. Rautavaara Piano Sonata No. 2 Op. 64 "Fire Sermon"
I. J. Paderewski Nocturne in B-flat Major Op.16 No. 4
M. Ravel La Valse

Final Round

A. Scriabin Fantasie in B minor Op. 28
C. Debussy Images, Book I
F. Liszt Piano Sonata in B minor S. 178

Yixiang
HOU



China

Semifinal Round

O. Gibbons Pavan in G minor
A. Scriabin Piano Sonata No.9 Op.68 "Black Mass"
I. J. Paderewski: Legend in A-flat major Op.16 No. 1
C. V. Alkan Le festin d'Ésope Op.39 No.12

Final Round

A. Schoenberg Drei Klavierstücke Op. 11
J. Haydn Piano Sonata in D major Hob. XVI: 42
F. Liszt Transcendental Etude No.12 "Chasse-neige"
R. Schumann Carnaval Op. 9

Bogang
HWANG



South Korea

Semifinal Round

I. J. Paderewski Cracovienne Fantastique Op. 14 No. 6
F. Chopin Ballade No. 2 in F Major Op. 38
C. Vine Piano Sonata No. 1

Final Round

M. Clementi Sonata in G minor Op. 7 No. 3
J. S. Bach/ Busoni Chaconne in D minor BWV 1004
S. Prokofiev Sonata No.6 in A Major Op. 82

Seolyeong
JEONG

South Korea



Semifinal Round

I. J. Paderewski Cracovienne Fantastique Op. 14 No. 6
F. Chopin Ballade No. 4 in F minor Op. 52
I. Stravinsky/ G. Agosti The Firebird Suite

Final Round

L. v. Beethoven Piano Sonata No. 30 in E major Op. 109
S. Rachmaninoff Variations on a Theme of Corelli Op. 42
C. Debussy Préludes, Book II: Feux d'artifice
M. Ravel La Valse

Hao
LIU

China



Semifinal Round

I. J. Paderewski Nocturne in B-flat Major Op. 16 No. 4
S. Rachmaninoff Preludes Op. 23 No. 1, 2, 8, 10
F. Chopin Scherzo No. 4 in E major Op. 54

Final Round

L. v. Beethoven Sonata No. 31 in A flat major Op. 110
C. Debussy Images, Book I
S. Rachmaninoff Variations on a Theme of Corelli Op. 42

Jung-Eun
KIM

South Korea



Semifinal Round

J. Haydn Sonata in A flat major Hob. XVI: 46
I. J. Paderewski Nocturne in B-flat Major Op. 16 No. 4
I. J. Paderewski Cracovienne Fantastique Op. 14 No. 6
A. Scriabin Fantasie in B minor Op. 28

Final Round

F. Chopin Barcarolle Op. 60
C. Vine Sonata No. 1
R. Schumann Sonata No. 1 in F sharp minor

Soojin
KIM

South Korea



Semifinal Round

I. J. Paderewski Legend in A-flat major Op. 16 No. 1
A. Scriabin Etude Op. 42 No. 5
S. Rachmaninoff Piano Sonata No. 2 Op. 36 (1931 ver.)

Final Round

R. Schumann Kreisleriana Op. 16
K. Szymanowski Masques Op. 34: Scheherazade
F. Liszt Fantasy and Fugue on the theme B-A-C-H

Linda
LEE

South Korea



Semifinal Round

I. J. Paderewski Nocturne in B-flat Major Op. 16 No. 4
I. J. Paderewski Album de Mai Op. 10: No. 3 Scherzino
J. Brahms Fantasien Op. 116

Final Round

I. J. Paderewski Album de Mai Op. 10: No. 1 Au Soir
W. A. Mozart Piano Sonata No. 3 in B flat major, K. 281
A. Scriabin Piano Sonata No. 9 Op. 68
R. Schumann Kreisleriana Op. 16

Junwen
LIANG

China



Semifinal Round

F. Chopin Mazurka in C-sharp minor Op. 30 No. 4
F. Chopin Etude in G-sharp minor Op. 25 No. 6
I. J. Paderewski Nocturne in B-flat Major Op. 16 No. 4
E. Wild Embraceable you
F. Liszt Hungarian Rhapsody No. 12 in C-sharp minor

Final Round

J. S. Bach Keyboard Partita No. 3 in A minor BWV. 827
F. Schubert Piano Sonata in C minor D. 958
S. Prokofiev Sonata No. 8 Op. 84, Mvts. II and III

Khanh Nhi
LUONG

Vietnam



Semifinal Round

L. v. Beethoven Andante favori in F major
I. Stravinsky Etude Op. 7 No. 4
I. J. Paderewski Legend in A-flat major Op. 16 No. 1
H. Dutilleux Piano Sonata: Mvt. III. Choral et Variations

Final Round

L. v. Beethoven Sonata No. 31 in A-flat major Op. 110
J. Brahms Klavierstücke Op. 118
S. Prokofiev Sarcasms Op. 17

Arsenii
MUN

Russia



Semifinal Round

I. J. Paderewski Intermezzo Polacco Op.14 No. 5
A. Scriabin Sonata-Fantasy No. 2
F. Chopin Barcarolle Op. 60

Final Round

L. v. Beethoven Sonata No. 31 in A-flat major Op. 110
S. Rachmaninoff Etude-Tableaux Op. 33 No. 8 in G-minor
F. Chopin Sonata No. 3 in B minor Op. 58

Sihao
QIN



China

Semifinal Round

A. Scriabin Fantaisie in B minor Op. 28
I. J. Paderewski Legend in A-flat major Op. 16 No. 1
M. Ravel La Valse

Final Round

W. A. Mozart Piano Sonata in C major K. 330
A. Beach Ballade Op. 6
S. Prokofiev Piano Sonata No. 8 in B-flat major Op. 84

Hongzhen
WANG



China

Semifinal Round

I. J. Paderewski Intermezzo Polacco Op. 14 No. 5
O. Messiaen Regard de l'Esprit de Joie from Vingt Regards sur l'Enfant-Jésus
F. Liszt Bénédiction de Dieu dans la Solitude

Final Round

J.S. Bach Overture in the French Style in B minor BWV 831
M. Mussorgsky Pictures at an Exhibition

Jacob
WANG



USA

Semifinal Round

R. Schumann Fantasie Op. 17, Mvt. 1
I. J. Paderewski Cracovienne Fantastique Op. 14 No. 6
M. Ravel La Valse

Final Round

R. Schumann Davidsbündlertänze Op. 6
F. Schubert Wanderer Fantasy Op. 15

Victoria
WONG



Canada

Semifinal Round

I. J. Paderewski Legend in A-flat major Op. 16 No. 1
F. Chopin Etude in F major Op. 10 No. 8
F. Chopin Polonaise Fantaisie in A-flat major Op. 61
G. Ligeti Musica Ricercata No. 3, 4, 8, 9, 10

Final Round

L. v. Beethoven Piano Sonata in E-flat major Op. 81a
F. Chopin Fantaisie in F minor Op. 49
M. Ravel Gaspard de la Nuit

Andrzej
WIERCINSKI



Poland

Semifinal Round

I. J. Paderewski Nocturne in B-flat Major Op. 16 No. 4
F. Chopin Scherzo in B minor Op. 20
J. S. Bach/ Busoni Chaconne in D minor, BWV 1004

Final Round

S. Rachmaninov Corelli Variations in D minor Op. 42
F. Chopin Ballade No. 4 in F minor Op. 52
F. Schubert/ Liszt Litanei (Auf das Fest Aller Seelen) D. 343
S. Prokofiev Sonata No. 7 in B-flat major Op. 83

Ryota
YAMAZAKI



Japan

Semifinal Round

I. J. Paderewski Legend in A-flat major Op. 16 No. 1
S. Rachmaninoff Piano Sonata No. 2 in B-flat minor Op.36

Final Round

F. Liszt Ballade No. 2 in B minor S. 171
F. Chopin 24 Preludes Op. 28

Quanzhou
YAN



China

Semifinal Round

A. Scriabin Five Preludes from Op. 17 No. 1, 2, 3, 4, 5
I. J. Paderewski Nocturne in B-flat Major Op. 16 No. 4
B. Bartók Tanz Suite Sz. 77

Final Round

F. Poulenc Trois novelettes FP 47/173
F. Chopin Prelude in C-sharp minor Op. 45
F. Chopin Nocturne in E major Op. 62 No. 2
N. Medtner Piano Sonata No. 1 in F Minor Op. 5

Andrew J.
YANG



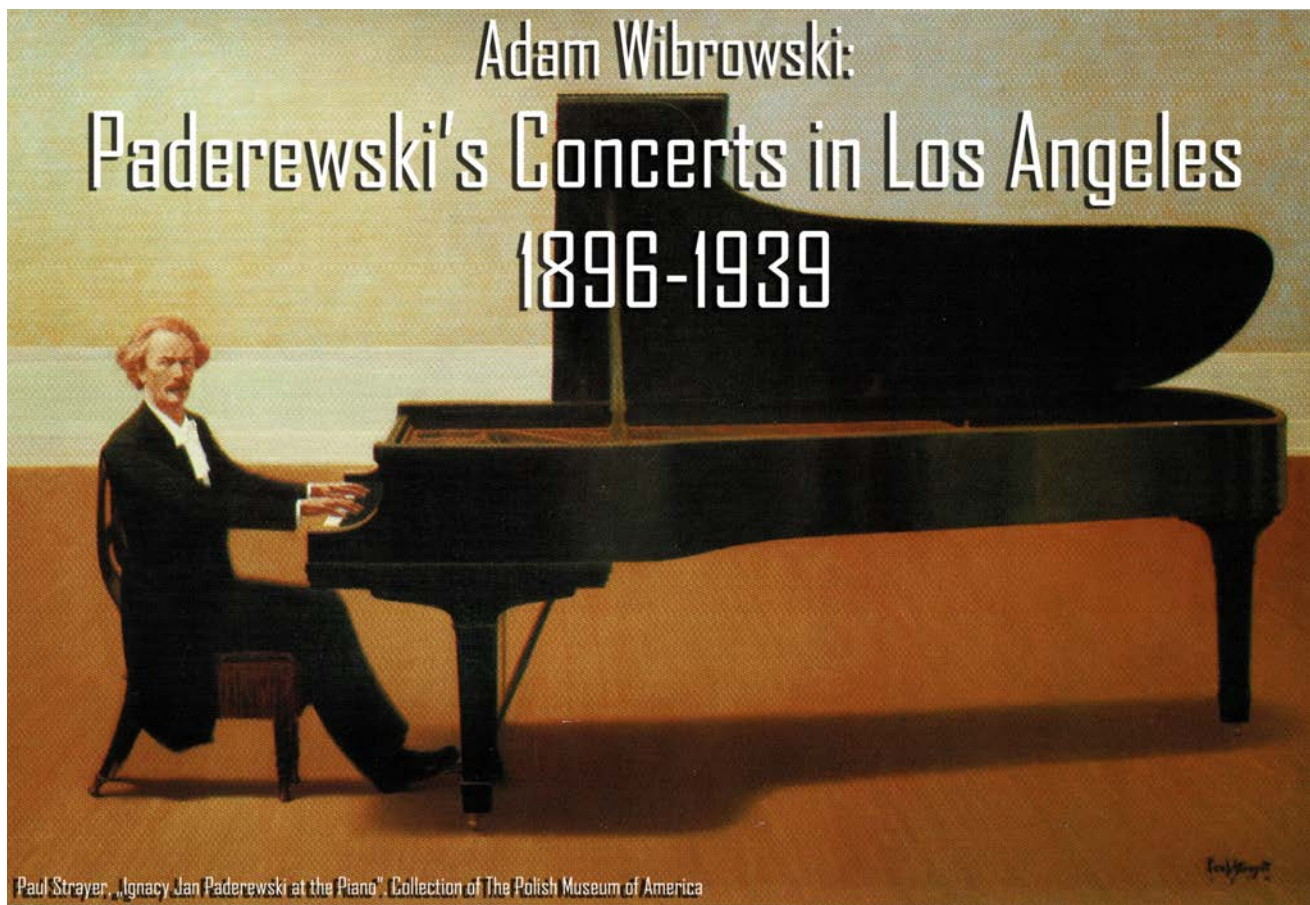
USA

Semifinal Round

F. Chopin Nocturne in E-flat major Op. 55 No. 2
E. Granados Goyescas Op. 11, El Amor y la Muerte (Balada)
I. J. Paderewski Nocturne in B-flat Major Op. 16 No. 4
S. Prokofiev Sonata No. 6 in A major Op. 82, Mvt. 4 Vivace

Final Round

D. Scarlatti Sonata in F minor K. 466
J. Brahms Capriccio in G minor Op. 116 No. 3
J. Brahms 2 Intermezzi, Op. 118 No. 1, 2
F. Liszt Sonata in B minor



Paul Strayer, „Ignacy Jan Paderewski at the Piano". Collection of The Polish Museum of America

After his triumphant debut in Paris in 1888, Paderewski arrived in 1891 for the first time in America, at the age of 31. His debut in New York became a similar triumph in November 1891. The New York Daily Tribune described it laconically as "Veni vidi vici" and the critics dubbed him "The King of Pianists." America was soon overwhelmed by Paddymania - a universal Paderewski fashion. In his 50-year musical career in America Paderewski crossed the American continent twenty times, performing in hundreds of cities and towns, and, as incredible as it may sound, in each and every American state.

He came to the Pacific coast for the first time on his third American tour. It began on November 4, 1895, in New York, then continued through many cities in the East. The next part of the tour ran through Chicago, St. Louis, Nashville, Atlanta, Memphis, and New Orleans. Texas followed: Houston and San Antonio, and finally he came to California. Entering Los Angeles, after thousands upon thousands of miles, Paderewski had already given 50 concerts in 90 days.

Such a huge journey was a great logistical challenge in those years. Only thirteen years before, in 1883, the Southern Pacific railway had linked New Orleans to Los Angeles at Pecos River, Texas (*see picture*). Paderewski traveled these thousands of miles in a railway car specially designed for him, which was attached to scheduled trains running through the enormous American wilderness. The huge continental areas were much less populated than today (60 million people as opposed to today's 335 million) and nature was much more unspoiled. For Paderewski, these enormous travels were the source of many fascinating experiences and observations, adventures, and emotions. Paderewski's legendary train car was built and exclusively equipped by the Pullman company. For many months each year this luxurious car was a real home to him. It had a music room with piano, reception-dining room, sleeping room, kitchen, and accommodation for service people. This train car served many functions beyond travel alone. There Paderewski could practice, prepare concert programs, accept



Railway above Pecos River

source: <https://industrialscenery.blogspot.com/2018/10/upsptexas-new-orleans-pecos-river-high.html>

visitors, and - most important - rest in his hotel on wheels, while in transit or parked in the towns he visited. This was where he would leave for concerts or official events, by carriage, later by automobile. Paderewski also stated that having his own "hotel on tracks" had the advantage of giving him the possibility for home-made meals, protecting him in the deep countryside from any culinary surprise, which could lead to sickness and force the concert schedule to be changed.



Steinways ... both the new pianino and the many grands, all with the gorgeous tones for which Steinway has become famous ... are exclusive with Barker Bros. in Los Angeles. The pianinos start at \$565, the grands at \$910

Steinway Salon—Mezzanine

„Three pianos are used on Paderewski's tours. As soon as he arrives in this country the virtuoso goes to Steinway headquarters where seven specially built pianos are waiting for him to try out. He selects the three whose tone and action suit him best. These are shipped by express to the various cities where Paderewski is scheduled to play. Three pianos are necessary because the concerts are so closely booked and a delay in shipping would prove fatal. Eldon Joubert, Steinway representative looks after the pianos, tuning them and keeping them in perfect condition. He arranges the schedule so that each piano will reach its destined concert hall at least ten hours before the concert is to take place, because the temperature of baggage cars affects the action of the instrument and there has to be plenty of time for it to get acclimated to the different temperature of the hall. He spends about forty minutes tuning the piano the day of the concert. Paderewski also carries with him a collapsible platform for use in halls where the floor of the stage slopes. The platform is constructed in such a way that it can be fitted under the piano and chair in six different ways, depending on which way the floor slopes.”

Paderewski's Los Angeles debut included two recitals, on consecutive days. The programs were stunning in their breadth and depth:

Concert on Friday, February 7, 1896 (see picture)

Beethoven:

- Sonata in C Major op.53

Schubert:

- Impromptu in B flat Major 142-3

Mendelssohn-Liszt:

- Fantasy on a Midsummer Night's Dream

Chopin:

- Nocturne in G Major op.37-2

- Mazurka in B minor op.33-4

- 2 Etudes op.25

- Berceuse

- Waltz in A flat Major op.34

Paderewski:

- Caprice, Menuet

Liszt:

- Hungarian Rhapsody # 2

Concert on Saturday, February 8, 1896

Beethoven:

- Sonata in F minor op.57

„Appassionata”

Schumann:

- Papillons

Schubert - Liszt:

- Ständchen

- Soirée de Vienne

- Erlkönig

Chopin:

- Nocturne in C minor op.48-1

- Prelude in A flat Major

- Etudes op.10

- Waltz in C# minor op.64-2

Paderewski:

- Humoresques

Liszt:

- Au bord d'une source

- Concert Etudes

- Hungarian Rhapsody #10

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PROGRAMME

Friday Night and Saturday Matinee,
February 7 and 8

1896

L. E. BEHYMER

presents

Piano Recital

BY

Paderewski.

Friday Eve., Feb'y 7, at Eight O'clock.

SONATA, C major, op. 53.....	.....	Beethoven
Allegro con brio,		
Adagio molto,		
Rondo, Allegretto, Moderato, Prestissimo		
IMPROMPTU, B flat major, op 142, No. 3. ....	.....	Schubert
FANTASIE, "Midsummer-Night's Dream".....	.....	Mendelssohn Liszt
NOCTURNE, G major, op. 37, No. 2	1	
MAZURKA, B minor op 33, No. 4	1	
ETUDES, F major, No 3	1	
G flat major No. 91 op 25	1/2	Chopin
BERCEUSE.	1	
WALTZ, A flat major, op. 34	1	
CAPRICE op 14. ....	.....	Paderewski
MENUET	1	
RHAPSODIE HONGROISE, No. 2.....	.....	Liszt

Steinway & Sons Pianos used at all the Paderewski Recitals Southern California Music Co General Southern Agents, 216-18 W Third St

In 1896 the population of Los Angeles was approaching 100,000, and in 1897 the first automobile appeared on the streets of the city.



Busy Broadway, Los Angeles, ca. 1920, source: <https://bizarrela.com/2016/09/los-angeles-roaring-20s/>

„That third tour was a tremendous tour, covering the whole of the United States from Maine to the Pacific. It was then I visited California for the first time, and my experience was complete and perfect enjoyment. I met there many people for whom I still personally, or in memory, preserve a warm affection. When I played in Los Angeles at that time, it was a small town People were interested in and caring for music[.]they listened with beautiful silence and followed me very reverently[.] I had in my audience in Los Angeles people who came even from Phoenix, Arizona”. (Paderewski, Memoirs)

After his memorable debut in 1896, Paderewski returned to Los Angeles eleven times in the years 1900, 1904, 1908, 1916, then, after World War I, in 1923, 1924, 1926, 1928, 1931, 1932, and 1939, giving a total of nineteen concerts. The concerts took place in various concert halls of the time: New Los Angeles Theater, Temple Theater, Trinity Auditorium at the Embassy Hotel (still exists), six times at the Philharmonic Auditorium (1923-1932) and finally, in 1939, at the Shrine Auditorium (seating 6,717 in 1926, today 6,308, making it today the largest historic theater in the country).

His last concert in Los Angeles took place 43 years later, on Sunday April 2, 1939. The 79-year-old Maestro ended that long lasting friendship with his Los Angeles audience, performing the farewell program (see picture on the left)

L. E. BEHYMER
PRESENTS

Paderewski

SHRINE AUDITORIUM, LOS ANGELES, CALIF.

SUNDAY EVENING, APRIL 2, 1939

PROGRAM
(Subject to change)

Variations in F Minor	Haydn
Rondo, A Minor	Mozart
Sonata, Opus 57 (Appassionata)	Beethoven
Allegro assai	
Andante con moto	
Allegro ma non troppo	
Presto	

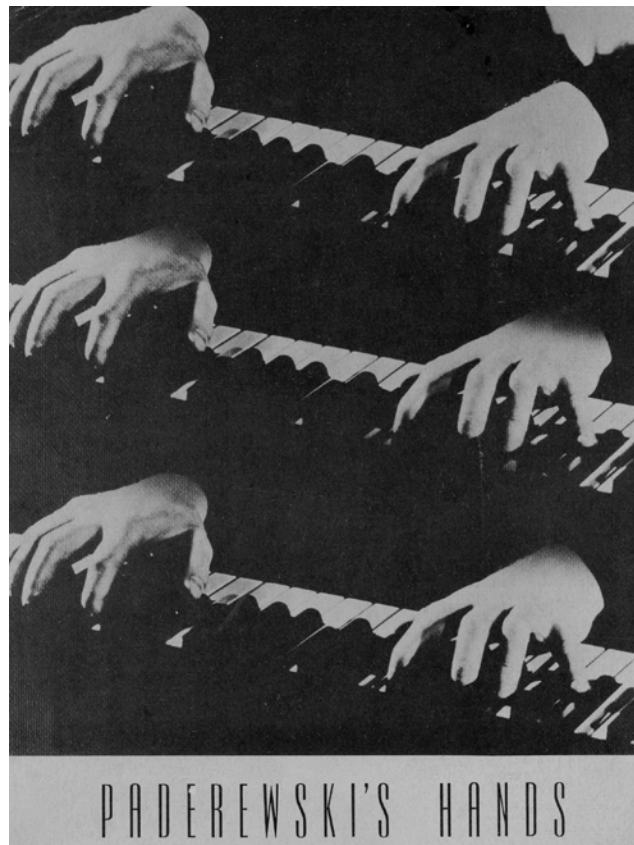
INTERMISSION

Ballade in F Minor	} Chopin
Nocturne in B Major, Opus 62	
Mazurka, F Sharp Minor, Opus 59	
Impromptu	Schubert
Isolde's Love Death, from "Tristan and Isolde"	Wagner-Liszt

STEINWAY PIANO RCA-VICTOR RECORDS
MANAGEMENT: NBC ARTISTS SERVICE
GEORGE ENGLER, Managing Director
RCA Building, New York City

Paderewski Souvenir Program, Edited and Published for
L. E. Behymer by J. Paul Houston, 415 Auditorium Bldg., Los Angeles, Cal.

Page Seven



Source of unsigned pictures: Dr. A. Fountain's private collection

The American International Paderewski Piano Competition writes the next chapter of this unique story connecting the legendary artist and Los Angeles.

A Paderewski 's Concert Experience

"His playing is wonderful. He makes the piano sound like an orchestra, and though at times almost fierce he in some passages displays all the true tenderness peculiar to the Northern nature.

His appearance is in every sense of the word weird. His hair is long, wavy and red - the red that reflects a sort of brightness in the light; so his head seems to be enveloped in a perfect nimbus. His face is sorrowfully stern and often seems to betoken unspeakable suffering.

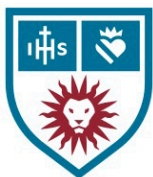
Some say he is Chopinesque- he certainly creates an atmosphere of dreamy melancholy about him.

«The Parisians adore him - their enthusiasm on this occasion can hardly be imagined. After the program was ended they called him out five times, and when the men were finally fairly yelling and calling, 'Scherzo! Serenade! Scherzo! Serenade!' he seated himself again at the instrument and melted everyone. The result was that people who were delighted before were crazy.

Ladies jumped up on the velvet seats, waved fans and plumes in the most frantic manner and the men roared more then ever. Silk hats by the dozen were flourished about, and I. J. Paderewski played again.

This time the people stood ten deep about him on the platform."

The Musical Courier



**Loyola Marymount
University
Music**

Special thanks to Loyola Marymount
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TUES - SUN · 10 AM - 5 PM

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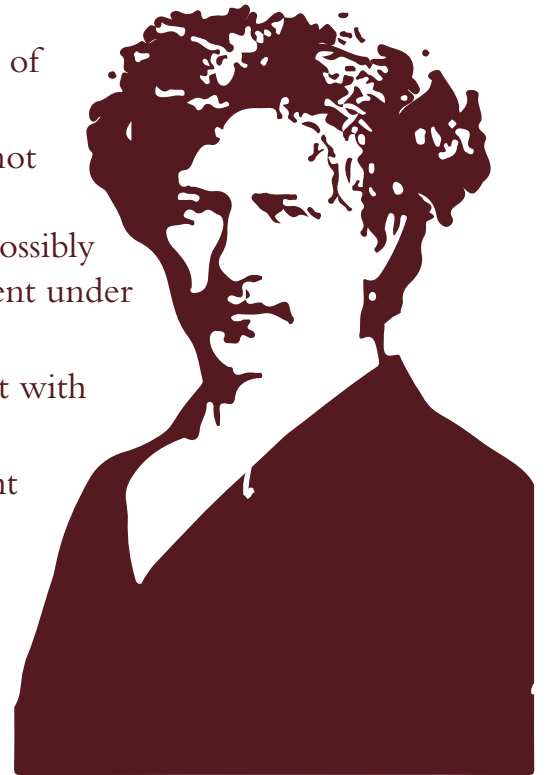
Drew Burks, Kaz Cader, Steven Hehr, Tom Jacobson, Edward Rath

GREETING TO IGNACE JAN PADEREWSKI ON THE TENTH
ANNIVERSARY OF THE INDEPENDENCE OF POLAND

Mr. Paderewski through his incomparable genius, has been a source of pleasure and inspiration to so many people that it is a privilege to bear testimony to the greatness of his spirit and the consummate skill of his art. A many-sided man of intensity of conviction, uprightness of aim, keenness and thoroughness of thought and richness of humor - he has endeared himself to hundreds of thousands of people whose rare privilege it has been to come in contact with him.

John D. Rockefeller Jr.

“Poland has set up a democracy under the inspiration of the American people. Had it not been for American intervention in Europe we might possibly have had some semblance of independent Government under an autocratic overrule, but with American intervention and American help we have sought to establish not only the independence of the State, but also the internal liberty of our people, through the difficult road of democracy.”



From the statement by Paderewski on the League of Nations, September 18, 1919



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Special thanks to

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Loyola Marymount University for

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