



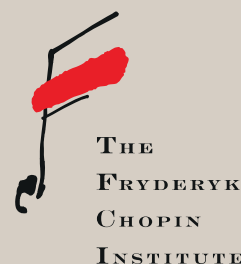
THE
FRYDERYK
CHOPIN
INSTITUTE

XIX MIĘDZYNARODOWY
KONKURS PIANISTYCZNY
IM. FRYDERYKA CHOPINA
WARSZAWA 2025

19TH INTERNATIONAL
FRYDERYK CHOPIN
PIANO COMPETITION
WARSAW 2025

2 - 23
PAŹDZIERNIKA
2025

2 - 23
OCTOBER
2025



The Nineteenth International Fryderyk Chopin Piano Competition

CALENDAR

23 April to 4 May 2025	Preliminary Round
2 to 23 October 2025	COMPETITION:
2 October 2025	Inauguration of the Competition
3 to 7 October 2025	Round one of the Competition
9 to 12 October 2025	Round two of the Competition
14 to 16 October 2025	Round three of the Competition
17 October 2025	Commemoration of the 176th anniversary of Chopin's death
18 to 20 October 2025	Final
21 October 2025	1st Prize-winners' Concert
22 October 2025	2nd Prize-winners' Concert
23 October 2025	3rd Prize-winners' Concert

Rules of The Nineteenth International Fryderyk Chopin Piano Competition

I

The Nineteenth 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 2025.

II

The Competition is open to every pianist representing a professional level of performance who was born between 1995 and 2009 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, participate in the Competition's Preliminary Round, to be held in Warsaw from 23 April to 4 May 2025.

2. A simplified qualification procedure may be applied to prize-winners of selected piano competitions:

- a) Direct entry to the Preliminary Round, bypassing the work of the Qualifying Committee (see § V Paragraph 2), for prize-winners of the following Chopin piano competitions:
 - Darmstadt International Chopin Piano Competition, 2022 edition (1st, 2nd, 3rd Prize)
 - Canadian Chopin Piano Competition in Toronto, 2025 edition (1st, 2nd, 3rd Prize)
 - International Chopin Piano Competition in ASIA, Tokyo, 2024/2025 edition (3 selected pianists)
 - Chopin Piano Competition in Japan, 2024 edition (1st, 2nd Prize)
 - National Chopin Competition in Sao Paolo, 2024 edition (1st Prize)
 - National Chopin Piano Competition of the USA in Miami, 2025 edition (3rd Prize)
 - Polish National Fryderyk Chopin Piano Competition in Warsaw, 2025 edition (3rd Prize)
- b) Direct entry to the Competition, bypassing the work of the Qualifying Committee and without having to participate in the Preliminary Round (see § IX Paragraph 3), for winners of the top two prizes in the following competitions:
 - Queen Elisabeth of Belgium International Music Competition in Brussels, (piano category)
 - International Paderewski Piano Competition in Bydgoszcz
 - Van Cliburn International Piano Competition in Fort Worth
 - Hamamatsu International Piano Competition
 - Leeds International Piano Competition
 - Arthur Rubinstein International Piano Master Competition in Tel Aviv
 - Ferruccio Busoni International Piano Competition in Bolzano
 - National Chopin Piano Competition of the USA in Miami
 - Polish National Fryderyk Chopin Piano Competition in Warsaw, 2015, 2020, 2025 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, correctly completed, to be printed 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, .bmp, .tif),
- e) photocopies of certificates from musical studies and principal 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 musical personalities,
- h) video recording of the following repertoire, recorded as a whole (no cuts) and submitted in one file (no bigger than 4 GB), in at least HD quality (accepted formats – .mp4, .mov):
 - 6 Preludes from Op. 28, consisting of one of the following three groups: 7–12 or 13–18 or 19–24
 - two Etudes, one from each group (a, b) indicated below:

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	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
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 - 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 F major, Op. 38
Ballade in A flat major, Op. 47

The video image must show the pianist's hands while playing and the right side of his/her whole figure, filmed horizontally with a single camera, without cuts during the performance of the whole



programme. 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:

IBAN: PL71 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 or English or translated into one of these languages. Failure to meet the above-mentioned requirements or to provide complete information may result in the rejection of the application.

2. The application should be filled in and submitted to the Institute using the electronic form available on the Competition's website (in special cases 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 12 January 2025¹ (if sent by mail, the postmark deadline is 12 January 2025). 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, on the basis of the Qualifying Committee Rules. The Competition Director will appoint the Members of the Qualifying Committee.

2. In principle, the Committee will select 160 candidates for the Preliminary Round².

3. The list of candidates accepted for the Preliminary Round will be made public by an announcement placed on the Institute's website no later than 5 March 2025.

VI

1. Candidates will be notified of the date and time of their audition in the Preliminary Round by an announcement placed on the Competition's website no later than 7 March 2025.

2. The Institute will make it possible for Preliminary Round participants to practise on the piano to be used in that round, indicating the date and time of their practice slot, if they register with the Competition Office no later than two days before their performance.

¹ Winners of the National Chopin Piano Competition of the USA in Miami, International Chopin Piano Competition in ASIA in Tokyo, Canadian Chopin Piano Competition in Toronto and Polish National Fryderyk Chopin Piano Competition in Warsaw (see § III Paragraph 2) may apply electronically by 20 February 2025.

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



3. The Institute will make other practice pianos available to all Preliminary Round participants.
4. Candidates accepted for 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. On request, the Competition Office will provide a note confirming participants' 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>
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- 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:
 - 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

- one of the following Mazurkas:
 - in B flat minor, Op. 24 No. 4
 - in D flat major, Op. 30 No. 3
 - in C sharp minor, Op. 30 No. 4
 - in B minor, Op. 33 No. 4



in E minor, Op. 41 No. 1
in C sharp minor, Op. 41 No. 4
in G major, Op. 50 No. 1
in C sharp minor, Op. 50 No. 3
in B major, Op. 56 No. 1
in C minor, Op. 56 No. 3
in A minor, Op. 59 No. 1
in F sharp minor, Op. 59 No. 3

The pieces may be performed in any order except the Etudes from group a) and b), 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. The Competition Office should be notified in writing of any changes to the Preliminary Round repertoire no later than 31 March 2025.

IX

1. The participants' performances will be assessed by the Preliminary Round Jury, 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 Competition's website no later than 9 May 2025.

X

1. The Institute will make it possible for Competition participants to practise on the pianos to be used during the Competition, indicating the date and time of their practice slot, if they register with the Competition Office no later than 28 September 2025.
2. The order of the participants' Competition performances will be drawn in public on 30 September 2025.
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 round.

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

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.



reserves the right to partially reimburse the participants for the costs, and the decision to this end will be taken by the Competition Director.

2. The Institute will provide Competition participants with free board and accommodation for the following periods:

- Round one participants: 28 September to 9 October 2025
- Round two participants: 28 September to 14 October 2025
- Round three participants: 28 September until the end of the Competition
- Finalists: 28 September until the end of the Competition

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

3. The Institute will make practice pianos available to all contestants.

4. Finalists will have one rehearsal with the orchestra.

5. The Institute will not assist Competition participants in obtaining Polish visas. On request, the Competition Office will provide a note confirming participants' acceptance into the Competition and the above-mentioned benefits.

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 over three rounds and a Final.

2. In principle, 40 participants will be selected for the second round, 20 for the third round and no more than 10 for 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. However, the same piece cannot be played in the different rounds of the Competition.

Round one

- one of the Etudes indicated below:

- in C major, Op. 10 No. 1
- in A minor, Op. 10 No. 2
- in G sharp minor, Op. 25 No. 6
- in B minor, Op. 25 No. 10
- in A minor, Op. 25 No. 11

- 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 Waltzes:

in E flat major, Op. 18
in A flat major, Op. 34 No. 1
in A flat major, Op. 42

- 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

The pieces may be performed in any order.

Round two

- 6 Preludes from Op. 28, consisting of one of the following three groups: 7–12 or 13–18 or 19–24

- one of the following Polonaises:

Andante Spianato and Grande Polonaise brillante 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 solo piece or pieces by Fryderyk Chopin (the full Op. 28 is allowed).

Performance time in the second round: 40–50 minutes.

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.

Round three

- Sonata in B flat minor, Op. 35 or Sonata in B minor, Op. 58

The exposition in the first movement of both Sonatas should not be repeated.

- a full set of Mazurkas from the following opuses:

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



The Mazurkas must be played in the order in which they are numbered in the opus. In the case of Opuses 33 and 41, the following numbering applies:

Op. 33 No. 1 in G sharp minor
No. 2 in C major
No. 3 in D major
No. 4 in B minor

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

- any other solo piece or pieces by Fryderyk Chopin (if the hitherto performed repertoire does not achieve the minimum performance time indicated below).

Performance time in the third round: 45–55 minutes.

The pieces may be performed in any order (except the Mazurkas). Should the contestant overrun the time limit, the Jury may stop his/her performance.

Final

- Polonaise-Fantasy, Op. 61
- One of the Piano 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. The Competition Office should be notified in writing of any changes to the Competition repertoire no later than 21 August 2025.

XV

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

1st prize	€ 60 000 and a gold medal
2nd prize	€ 40 000 and a silver medal
3rd prize	€ 35 000 and a bronze medal
4th prize	€ 30 000
5th prize	€ 25 000
6th prize	€ 20 000

The main prize-winners will be given the title 'Laureate of the Nineteenth International Fryderyk Chopin Piano Competition'.

2. The remaining finalists will receive equal distinctions of € 8 000 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
- for the best performance of a Ballade

4. The above sums are subject to applicable tax deductions required by law.

5. Participants in the second or third round who failed to qualify for the next round 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 two-thirds majority, the number and classification of the main prizes, with the provisos that the total amount of prize money, including the distinctions, might be increased on the decision of the Competition Director.

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 completed its deliberations on 20 October 2025.

XVII

The official presentation of the winners of main prizes, special prizes and distinctions will be held on 21 October 2025.

XVIII

1. All laureates will be required to appear without remuneration in three prize-winners' concerts.

2. The Chair 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. Any 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 30 September 2025.

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; 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 the 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 the memory of a computer or other device), 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 terrestrial 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 take effect as soon as the artistic performances, statements and interviews are established, and they are free-of-charge. If 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.

