
The Third International Competition of Polish Music

RULES AND REGULATIONS

The International Competition of Polish Music promotes the vast legacy of the nineteenth and twentieth century Polish music. One of the main objectives of the Competition is to disseminate the works of Polish composers, especially those that rarely feature in the programmes performed by Polish and foreign artists. The Competition strives to present rediscovered repertoire to the general public and provide this unjustly neglected legacy with appropriate analyses and new editions. The Competition equally endeavours to promote talented musicians who are willing to include lesser-known works written by Polish composers in their concert programmes.

The Competition is held every other year and its successive editions may feature different sets of musicians and ensembles.

ORGANISER

1. The Competition is organised by the **National Institute of Music and Dance**.
2. **The Director of the National Institute of Music and Dance** acts as the **Director of the Competition**.
3. The Director of the Competition appoints the **Artistic Director of the Competition**.

PLACES AND DATES

4. The Competition will take place from **2 to 9 July 2023 at the Artur Malawski Podkarpacka Philharmonic Hall in Rzeszów**.
5. The Laureates Concert and the Awards Ceremony will be held at the Artur Malawski Podkarpacka Philharmonic Hall in Rzeszów. The Laureates Concert will be repeated at the **National Philharmonic Hall in Warsaw**. The exact date of the repeated Laureates Concert held in Warsaw will be announced at a later time.
6. All the prize winners and recipients of honourable mentions are obliged to take part in the awards ceremony, and the winners of the main prizes in both categories to perform in both Laureates Concerts.

PRELIMINARY PROVISIONS

7. Whenever the provisions of the Rulebook mention:
 - a) **the Competition website** – they refer to the official website of the Competition at www.polishmusiccompetition.pl (or else: www.konkursmuzykipolskiej.pl);
 - b) **the e-mail address of the Competition Office** – they refer to the following address: office@polishmusiccompetition.pl (or else: biuro@konkursmuzykipolskiej.pl);
 - c) **the medical services of the Competition** – they refer to the doctor employed by the Organiser to provide medical care for the participants, jury members, and organisational and technical personnel of the Competition.
8. If the provisions of the Rulebook mention dates or documents which will be announced publicly before or during the Competition, their publication will appear in the form of separate announcements on the website of the Competition.

COMPETITION FORMULA

9. The Competition allows the performance of works written by the composers listed below. They may be selected by the participants in accordance with the provisions stipulated hereinafter and in the Annex hereto:

Grażyna Bacewicz	Wojciech Kilar
Tadeusz Baird	Stefan Kisielewski
Fryderyk Chopin	Raul Koczalski
Ignacy Feliks Dobrzyński	Józef Władysław Krogulski
Józef Ksawery Elsner	Karol Kurpiński
Ignacy Friedman	Szymon Laks
Leopold Godowski	Franciszek Lessel
Henryk Mikołaj Górecki	Teodor Leszetycki
Joachim Kaczkowski	Karol Lipiński
Mieczysław Karłowicz	Witold Lutosławski
Antoni Kątski	Roman Maciejewski

Miłosz Magin	Ludomir Różycki
Artur Malawski	Kazimierz Serocki
Witold Maliszewski	Michał Spisak
Henryk Melcer-Szczawiński	Roman Statkowski
Karol Mikuli	Zygmunt Stojowski
Stanisław Moniuszko	Antoni Stolpe
Maurycy Moszkowski	Antoni Szałowski
Zygmunt Noskowski	Tadeusz Szeligowski
Józef Nowakowski	Maria Szymanowska
Michał Kleofas Ogiński	Karol Szymanowski
Henryk Pachulski	Józef Świder
Tadeusz Paciorkiewicz	Aleksander Tansman
Ignacy Jan Paderewski	Mieczysław Wajnberg
Roman Palester	Józef Wieniawski
Eugeniusz Pankiewicz	Bolesław Woytowicz
Andrzej Panufnik	Adam Wroński
Krzysztof Penderecki	Juliusz Zarębski
Piotr Perkowski	Aleksander Zarzycki
Karol Rathaus	Władysław Żeleński

10. Furthermore, the Competition provisions stipulated hereinafter and in the Annex hereto allow the performance of a work selected by the participant from the legacy of a deceased Polish composer whose name is not featured on the list above.
11. The Competition is divided into two distinct categories:
 - a) **Category I – intended for pianists;**
 - b) **Category II – intended for chamber ensembles** (only instrumental, two to six musicians; neither the number of the musicians in the ensemble nor the individual instrumental parts may be changed during the course of the Competition).
12. The Competition accepts instrumental musicians applying as soloists (Category I) or chamber ensembles (Category II).
13. The winners of the main prizes (first, second or third place) from a previous edition of the Competition may not take part again, but this provision only applies to the category in which they had won before.
14. There are no age or citizenship restrictions.

HOW TO APPLY AND BE ACCEPTED

15. Applications must be submitted no later than on **15 February 2023**.
16. The application process consists in filling in one of the **application forms** to be found on the Competition website, under the correct category and linguistic version: Polish or English. Once all the required fields have been filled in and the form sent, the applicant will be notified by e-mail (at the address provided in the appropriate field) that the form has been sent, after which the applicant should confirm the application through the verification link found in the message. If the application is not confirmed in accordance with the above-mentioned guidelines, it will not count as a Competition application under these Rules and Regulations.

17. The applicant should include the following information and materials in the appropriate fields on the form mentioned above:
- a detailed programme for all the stages (rounds) of the Competition, including the full name of the composer, the title of each composition (or its selected movements, if applicable) and the duration of each composition (or its selected movements); if the applicant has taken part in the previous edition(s) of the Competition, the submitted programme may not contain the same compositions that he or she performed in the previous edition(s); however, the applicant may repeat, in full or in part, the programmes intended for the stages for which he or she did not qualify in the previous edition(s) of the Competition;
 - a biographical note on the Participant (pianist or ensemble) as an attachment in the form of an editable document having up to 3,000 characters including spaces, providing a description of the applicant's music education and an outline of the previous artistic activities (such as important concerts, prizes and awards from competitions, recordings etc.);
 - two photographs of the Participant (in Category I – including at least one portrait-style photograph), with the resolution of at least 300 dpi, in JPG or TIFF format, and a mention of the full name of the photographer; the title of the file must specify the full name of the pianist or the ensemble;
 - one link to a video recording, pursuant to section 20 hereunder;
 - powers of attorney or declarations, if applicable, pursuant to section 24 hereunder.
18. By submitting the application, the Participant gives consent to the Organiser to use, edit and publish the attached biographical note and the photographs in the informational, promotional and press materials of the Competition.
19. If the Participant intends to include a composition (compositions) mentioned in section 10 hereinabove (i.e. a composition by a deceased Polish composer whose name is not listed in section 9 hereinabove), he or she may enquire whether the proposed composition fulfils the criteria stipulated in these Rules and Regulations by sending a message to the e-mail address of the Competition Office no later than a month before the deadline for the Competition applications. If the enquired composition has not appeared in print, the Participant should attach a legible score of the entire composition. The Artistic Director of the Competition will immediately answer the query through the agency of the Competition Office, no later than two weeks after its submission; the answer shall be construed as binding and final. If the application contains a composition that does not fulfil the criteria of these Rules and Regulation, the application may be rejected by the Qualification Committee.
20. The application documents must be attached with a **video recording** which includes:
- in Category I – the repertoire specified by the Participant in the application form plus one mandatory etude by Fryderyk Chopin selected by the Participant;
 - in Category II – one or more compositions specified by the Participant in the application form.
- The duration of the recorded presentation must be from 20 to 25 minutes. Excerpts from compositions shall also be accepted. The order of recorded compositions may be random. The respective compositions may be recorded in different locations, on different dates and with the use of multiple technical devices.
21. The recording should be made available:
- either as a file (AVI or MP4 format) in one of the public file-sharing service providers, with no registration or password requirements (e.g. Wetransfer, Cloudmail, Mega or Zippyshare),
 - or as an upload in one of the public online streaming services, with no registration or password requirements (e.g. YouTube).
22. The application forms specified in section 16 hereinabove will be made available on the Competition website.
23. The video recordings specified in section 20 hereinabove shall only be used for the Competition qualification purposes and shall not be disseminated by the Organiser in any shape or form.
24. Application for Category I of the Competition can be submitted on one's own behalf or through a representative holding a necessary power of attorney (which must be submitted alongside). The persons with a limited capacity to legal transactions shall attach an appropriate declaration signed by their statutory representative or guardian.

25. Application for Category II of the Competition must be submitted by a person authorised to represent the ensemble. It is presumed that the person signing the application is authorised to do so by the necessary powers of attorney from the other members of the ensemble. If the ensemble has the status of a legal person, the application must be submitted by the person(s) authorised to represent it.
26. The submitted application for the Competition is construed as a contract made between the Organiser and the applicant. It provides for all the matters stipulated in the Rules and Regulations, including the copyright on the artistic performances at the Competition and the Laureates Concerts, as well as the use of the image, comments and interviews recorded during, or in relation to, the Competition and the Laureates Concerts. The contract is made on a conditional basis; it is concluded as soon as a given application is accepted by the Qualification Committee. As regards the ensembles without the status of a legal person, the contracts are entered into with all the persons specified in the application documents, pursuant to the presumed powers of attorney held by the person who submits the application on behalf of the ensemble.
27. Applications submitted after the deadline or otherwise failing to meet the requirements stipulated in the Rulebook and its Annexes shall be rejected.
28. The Director of the Competition shall appoint a three-member **Qualification Committee**, whose members' names and rules will be publicly announced on the Competition website.
29. The Qualification Committee:
 - a) makes decisions with regard to the rejection of applications, as stipulated in section 27 herein;
 - b) evaluates the applications and the attached recordings;
 - c) qualifies **up to thirty (30)** Participants in Category I and **up to thirty (30)** Participants in Category II.
30. Each Participant shall be notified of his or her qualification for the Competition in a special message sent to the e-mail address provided in the submitted application. The list of the qualifiers shall also be announced on the Competition website.
31. The qualifiers shall pay the following entry fees:
 - a) in Category I – PLN 450 (or EUR 100) paid by each pianist;
 - b) in Category II – PLN 700 (or EUR 150) paid by each ensemble.
32. Each qualifier shall be informed where (the number of the bank account) and when (the deadline) to pay the relevant entry fee in the notification message specified in section 30 herein. The payments shall not be refundable. Anyone failing to pay the entry fee by the specified deadline shall be deemed to have withdrawn from the Competition. The confirmation of the entry fee should be sent as soon as it has been paid, to the e-mail address of the Competition Office. Any and all bank fees that may be incurred by the transaction shall be paid by the participant.

STAGES OF THE COMPETITION

33. The Competition is divided into stages (rounds), each having its own set of rules, which are specified hereinafter with regard to each category. The audition performances at the Competition are open to the public, pursuant to the rules set forth by the Organiser.
34. The order of the participants' performances shall be drawn.
35. **Category I:**
 - a) Stage I: The participants perform musical works selected from the list of composers to be found in **Part I of the Annex (attached to the Rulebook)**. Composers included on the list are divided into four groups; the selection shall be made in accordance with the rules stipulated therein. The maximum total time of the musical presentation may not be shorter than 20 minutes or longer than 25 minutes. Stage II shall be reached, in principle, by up to **15 pianists**.
 - b) Stage II: The participants perform musical works selected from the list of composers to be found in **Part I of the Annex (attached to the Rulebook)**. Composers included on the list are divided into two groups; the selection shall be made in accordance with the rules stipulated therein. It is acceptable to perform one

work (or its individual movements) by a deceased Polish composer whose name is not listed in section 9 herein, but the duration of this composition may not exceed 10 minutes. The maximum total time of the musical presentation may not be shorter than 35 minutes or longer than 40 minutes. The finals shall be reached, in principle, by up to **8 pianists**.

- c) Finals – the participant performs a piano concerto selected from the list to be found in **Part I of the Annex (attached to the Rulebook)**. The pianist is accompanied by an orchestra.

36. Category II:

- a) Stage I: The participants perform at least two stylistically and expressively different works by two different composers selected from the list to be found in **Part II of the Annex (attached to the Rulebook)**. It is acceptable to perform individual movements if the works comprise multiple movements. The maximum total time of the musical presentation may not be shorter than 20 minutes or longer than 25 minutes. Stage II shall be reached, in principle, by up to **15 ensembles**.
- b) Stage II: The participants perform at least two stylistically and expressively different works by the composers selected from the list to be found in **Part II of the Annex (attached to the Rulebook)**. It is acceptable to perform individual movements if the works comprise multiple movements. The participants may also perform one work (or its individual movements) by a deceased Polish composer whose name is not listed in section 9 herein. The maximum total time of the musical presentation may not be shorter than 30 minutes or longer than 35 minutes. The finals shall be reached, in principle, by up to **8 ensembles**.
- c) Finals: The participants perform one or more works by a composer selected from the list to be found in **Part II of the Annex (attached to the Rulebook)**. It is acceptable to perform individual movements if the works comprise multiple movements. The participants may also perform one work (or its individual movements) by a deceased Polish composer whose name is not listed in section 9 herein. In such an instance, the participant must also perform a work (or its component movements) written by composers selected from the list below. The maximum total time of the musical presentation may not be shorter than 35 minutes or longer than 40 minutes.

37. The presentation times specified above shall be construed as binding; however, depending on the form of musical works, exceptions may be accepted. In such an event, the total time of the musical presentation may exceed the limit specified above by up to 5 minutes. If the selection of the works suggests the need to make an exception to the rule specified previously, it must be explicitly stated in the appropriate part of the application form (in the section dedicated to the lengths of time of the musical works).
38. If the presentation exceeds the acceptable 5 minutes of extra time, the Jury may stop the participant's performance. Likewise, if the participant who had not requested the need to extend his or her performance is playing beyond the time limit prescribed in the Rules and Regulations, the Jury may stop such a performance after the maximum statutory time has expired.
39. The Jury may not stop any presentation with the exception of the situation described in section 38 hereinabove.
40. The applications for the Competition shall include a projected programme of the full musical presentation in all the stages. Changes to this programme must be accepted by the Director of the Competition upon the Participant's written application sent to the e-mail address of the Competition Office before the deadline separately announced by the Organiser on the Competition website. Such an application may only be submitted once and should contain a complete list of all the works to be performed by the participant, pursuant to section 17 (a) herein.
41. The musical works selected for performance during all the stages of the Competition, in Category I and in Category II, shall be performed in their original instrumental scoring. Performances of instrumental arrangements are only allowed if they are original arrangements made by the composers of the works themselves or if they were authorised by the composers. Performances of transcriptions (such as paraphrases, fantasias, variations etc.) of works originally written by other composers are also allowed, provided they were made by the composers listed in section 9 herein.
42. Every musical work selected for performance during all the stages of the Competition in Category I shall be performed in its entirety, whereas selected movements of works of a cyclic form may be performed in Category II. Furthermore, the Category I participants shall perform their entire programmes from memory.

43. For reasons concerning the organisation and schedule, and because of unpredictable eventualities, the Organiser reserves the right to make alterations with regard to the order of performances during the Competition. A participant may obtain the consent of the Director of the Competition to reschedule his or her performance for the end of the respective stage if the medical services of the Competition assert that he or she cannot perform his or her programme at the time that had been initially set forth by the Organiser.
44. The Organiser shall see to it that each participant has the same rights with regard to the conditions during practice, rehearsals and audition performances at each stage of the Competition.
45. Each participant is allowed to have one, 15-minute-long acoustic rehearsal before Stage I of the Competition in both categories. The Organiser shall determine the date and time of said rehearsal for each Participant.
46. The finalists of Category I are allowed to have one rehearsal with an orchestra before their competitive performance.
47. The participants of the Competition shall be reimbursed the documented travel costs incurred for the purposes of the Competition, to and from its venue, based on an invoice or ticket bearing the participant's name. If the incurred and documented expenses significantly exceed the costs that the Organiser finds reasonable (such as a detour, a last-minute reservation, an upgraded travel class etc.), the Organiser reserves the right to reimburse only a portion of such costs, with the final decision to be made by the Director of the Competition.
48. Provided the Participant makes use of the accommodation and board at the place suggested by the Organiser, he or she will have these costs covered by the Organiser, from the day of the Participant's acoustic rehearsal until the end of his or her participation in the Competition.

JURY OF THE COMPETITION

49. The Director of the Competition appoints, separately for each category, a **Jury of the Competition** consisting of distinguished Polish and foreign musical artists and musical personalities. The Jury is only authorised to make decisions with regard to the results of the successive stages of the Competition, select the qualifiers as well as award main prizes and honourable mentions.
50. The names of the jury members as well as the rules governing the work of the jury shall be publicly announced at the Competition website.
51. The decisions of the Jury are final and non-appealable.

PRIZES

52. The following **main prizes** shall be separately awarded to the finalists of each category:
 - First Prize – 20 000 euros
 - Second Prize – 10 000 euros
 - Third Prize – 8 000 euros
 - Fourth Prize – 6 000 euros
 - Fifth Prize – 4 000 euros
 - Sixth Prize – 2 000 euros
53. The other finalists shall be awarded **equal honourable mentions** worth 500 euros each.
54. The winners of the six main prizes in both categories shall be awarded the **title of the Competition Laureate**.
55. Moreover, **special prizes** shall be awarded separately in each category:

- a) in Category I, a prize of 1000 euros for the best performance of a work by one of the following composers to be selected by the Participant:
- Antoni Stolpe*
Eugeniusz Pankiewicz
Raul Koczalski
- b) in Category II, a prize of 1000 euros for the best performance of a work by one of the following composers to be selected by the Participant
- Antoni Stolpe*
Witold Maliszewski
Antoni Szalowski
56. The Jury may alter the number and arrangement of the main prizes and honourable mentions provided that the total prize money dedicated for the main prizes and honourable mentions is not higher than originally intended and the amounts prescribed for each individual prize or honourable mention are not changed.
57. The Jury has the right to abstain from awarding some of the main prizes or special prizes.
58. There shall also be **additional special prizes**, e.g. in the form of concerts held by philharmonic, cultural or artistic institutions, media support as well as financial and material benefits. The definitive list of all these prizes shall be announced before the start of the Competition. The decision with regard to these additional prizes shall be made by the Director of Competition on behalf of the sponsors of the individual prizes.
59. The financial prizes are subject to tax deduction, pursuant to the relevant laws governing them on the day of the awards. The taxes shall be paid by the Organiser.
60. Each laureate of the Competition shall also be awarded a laureate's diploma, while the remaining finalists shall be awarded finalist's diplomas. Those participants who fail to qualify for the finals shall be awarded diplomas of participation in the Competition.
61. Following the announcement of the results, the Director of the Competition shall name the laureates of the Competition, who will take part in both Laureates Concerts, and discuss the repertoire to be performed in these concerts. Failure on the part of the laureates to appear in the awards ceremony or on the part of the laureates named by the Director of the Competition to perform in both Laureates Concerts shall result in forfeiting their rights to all the prizes and, in particular, freeing the Organiser from the obligation to pay them the main prizes.
62. The participants of the repeated Laureates Concert held at the National Philharmonic Hall shall be reimbursed the documented travel costs incurred for the purposes of this concert, to and from Warsaw, based on an invoice or ticket bearing the participant's name. If the incurred and documented expenses significantly exceed the costs that the Organiser finds reasonable (such as a detour, a last-minute reservation, an upgraded travel class etc.), the Organiser reserves the right to reimburse only a portion of such costs, with the final decision to be made by the Director of the Competition.
63. Furthermore, the Organiser shall cover accommodation costs of the participants performing at the repeated Laureates Concert held in Warsaw at a place indicated by the Organiser for as long as it is necessary for them to stay in Warsaw for the concert.
64. The participants shall not be additionally compensated for their performance at the Laureates Concert in Warsaw.

COPYRIGHT

65. The candidates submitting their applications in person or through an authorised representative:
- a) allow the Organiser to record the sound and vision of their artistic performances in the Competition and the Laureates Concerts, and transfer their economic rights to these performances to the Organiser;
- b) allow the Organiser to record the sound and vision of their image, comments and interviews expressed during the Competition and the Laureates Concerts or in relation to the Competition and the Laureates

Concerts, and transfer to the Organiser their economic rights to these statements and interviews, and also allow the Organiser to disseminate their image recorded for the purposes of appearing at the Competition and the Laureates Concerts;

- c) transfer to the Organiser the exclusive right, not limited by time or place, to give permission for the use of dependent copyright with regard to the musical works specified above, particularly permission to dispose of and make use of arrangements of these works, including translations into other languages; the participants also undertake not to attempt to restrict this right in the future;
 - d) authorise the Organiser to exercise personal rights with regard to the musical works and artistic performances specified above, and undertake not to exercise their personal rights in such a way that would restrict the Organiser's acquired rights pursuant to the rule stipulated in this section;
 - e) allow the Organiser to make use of their artistic performances, interviews, comments and image, as a whole or as randomly selected fragments, or to make adaptations, cuts and alterations, as well as translations, and declare that the said use will not be construed as a violation of their reputation; the participants also allow the Organiser to use their first and last names, or their ensemble names, whenever the said artistic performances, comments, interviews or image are shown.
66. The transfer and grant of the rights (including the permissions) specified above is not limited by time or place, and covers all the fields of exploitation as known at the time of the announcement of the Rules and Regulations.
67. The transfer and grant of the rights (including the permissions) specified above is effective at the moment of recording the artistic performances, comments or interviews, and is non-refundable. Whenever permitted by law, the participants shall waive their right to financial compensation with regard to the dissemination of the said artistic performances, comments and interviews on the Internet, television or radio.
68. In respect of the acquired rights pursuant to the provisions stipulated herein, the Organiser may, without limitations, transfer these rights to further entities or grant licences and other authorisations. The participants of the Competition may not claim financial compensation relating to these actions.

DATA PROTECTION

69. The personal data provided in the application documents shall be administered by the Organiser for a period of two years of the date of its provision. The data of the persons being awarded financial prizes shall be additionally administered for a period of five years of the date of the payment of the prize, and shall only be processed during this period for tax and accounting purposes.
70. The personal data shall only be processed for the purposes directly related to the Competition itself, and in particular:
- a) announcements of the order of auditions and the results of consecutive stages published on the website of the Competition;
 - b) printed and electronic publication of informational and promotional materials regarding the Competition, along with an image and a biographical note edited by the Organiser.
71. The provision of personal data is non-compulsory; nevertheless it is indispensable for the qualification process to be effective. Each person whose personal data is administered by the Organiser shall have the right to access the contents of this data and edit it, and may also request to limit its processing scope or to remove it; such a request may however have its relevant consequences, such as, in extreme cases, the termination of the participant's right to remain in the Competition.
72. The personal data shall not be used for automated decision-making.

FINAL PROVISIONS

73. The Organiser shall not help the participants of the Competition obtain their visas; however, a relevant certification confirming participation in the Competition may be issued upon request.

74. The Organiser shall not help the Participants obtain a health insurance covering the duration of their stay in Poland; obtaining such an insurance, however, is advisable.
75. For matters not provided for herein, which are related to the Competition but not authorised by the Jury, decisions made by the Director of the Competition shall apply. These decisions shall not be appealable.
76. Any doubts resulting from the construction of the provisions stipulated herein shall be resolved under the Polish version of the text.
77. Any disputes arising from the agreements stipulated herein shall be resolved in accordance with the Polish law before the court competent for the Organiser's registered office.

Annex to the Rulebook

PROGRAMME

Part I

Category I – Pianists

Stage I

The programme should contain compositions from each of the following four groups of composers – at least four compositions in total (at least one composition from each group).

The total time of the musical presentation may not be less than 20 minutes or more than 25 minutes.

The precise order of performance of the compositions from the respective groups is not fixed (it depends on the performer).

Group I

One or more etudes selected from the oeuvre of the following composers:

Ignacy Friedman

Juliusz Zarębski

Maurycy Moszkowski

Leopold Godowski

Teodor Leszetycki

Group II

One or more works selected from the oeuvre of the following composers:

Ignacy Feliks Dobrzyński

Franciszek Lessel

Józef Ksawery Elsner

Karol Lipiński

Joachim Kaczkowski

Józef Nowakowski

Józef Władysław Krogulski

Michał Kleofas Ogiński

Karol Kurpiński

Maria Szymanowska

Antoni Kątski

Group III

One or more works selected from the oeuvre of the following composers:

Mieczysław Karłowicz	Eugeniusz Pankiewicz
Raul Koczalski	Roman Statkowski
Teodor Leszetycki	Zygmunt Stojowski
Witold Maliszewski	Antoni Stolpe
Henryk Melcer-Szczawiński	Józef Wieniawski
Karol Mikuli	Adam Wroński
Stanisław Moniuszko	Aleksander Zarzycki
Zygmunt Noskowski	Juliusz Zarębski
Henryk Pachulski	Władysław Żeleński

Group IV

One or more works selected from the oeuvre of the following composers:

Tadeusz Baird	Piotr Perkowski
Henryk Mikołaj Górecki	Karol Rathaus
Wojciech Kilar	Ludomir Różycki
Stefan Kisielewski	Kazimierz Serocki
Szymon Laks	Michał Spisak
Miłosz Magin	Antoni Szałowski
Roman Maciejewski	Tadeusz Szeligowski
Tadeusz Paciorkiewicz	Józef Świder
Roman Palester	Aleksander Tansman
Andrzej Panufnik	Bolesław Woytowicz

Stage II

The programme should contain works from each of the following two groups of composers – at least two compositions in total (at least one from each group).

It is acceptable to perform one work, considered to be a work of classical music, selected by the participant from the legacy of a deceased Polish composer whose name is not featured on the list below. The duration of this composition may not exceed 10 minutes.

The total time of the musical presentation may not be less than 35 minutes or more than 40 minutes.

The precise order of performance of the compositions from both groups is not fixed (it depends on the performer). The works performed in this stage may not be the same as those performed in Stage I.

Group I

Ignacy Feliks Dobrzyński	Antoni Kątski
Józef Ksawery Elsner	Raul Koczalski
Ignacy Friedman	Józef Władysław Krogulski
Leopold Godowski	Karol Kurpiński
Joachim Kaczkowski	Franciszek Lessel
Mieczysław Karłowicz	Teodor Leszetycki

Karol Lipiński	Eugeniusz Pankiewicz
Witold Maliszewski	Roman Statkowski
Henryk Melcer-Szczawiński	Zygmunt Stojowski
Karol Mikuli	Antoni Stolpe
Stanisław Moniuszko	Maria Szymanowska
Maurycy Moszkowski	Karol Szymanowski
Zygmunt Noskowski	Józef Wieniawski
Józef Nowakowski	Adam Wroński
Michał Kleofas Ogiński	Juliusz Zarębski
Henryk Pachulski	Aleksander Zarzycki
Ignacy Jan Paderewski	Władysław Żeleński

Group II

Grażyna Bacewicz	Andrzej Panufnik
Tadeusz Baird	Piotr Perkowski
Henryk Mikołaj Górecki	Karol Rathaus
Wojciech Kilar	Ludomir Różycki
Stefan Kisielewski	Kazimierz Serocki
Szymon Laks	Michał Spisak
Witold Lutosławski	Antoni Szałowski
Roman Maciejewski	Tadeusz Szeligowski
Miłosz Magin	Józef Świder
Artur Malawski	Aleksander Tansman
Tadeusz Paciorkiewicz	Mieczysław Wajnberg
Roman Palester	Bolesław Woytowicz

Final Stage

In the finals, the participant performs a piano concerto selected from the list below.

The concerto is performed alongside an orchestra.

1. Franciszek Lessel – Piano Concerto in C major, op. 14
2. Miłosz Magin – Piano Concerto No. 2 for piano, strings and timpani
3. Artur Malawski – Symphonic Studies for piano and orchestra
4. Henryk Melcer-Szczawiński – Piano Concerto No. 1 in E minor
5. Kazimierz Serocki – Romantic Concerto for piano and orchestra
6. Aleksander Tansman – Piano Concerto No. 1
7. Józef Wieniawski – Piano Concerto in G minor, op. 20
8. Władysław Żeleński – Piano Concerto in E flat major, op. 60

Part II

Category II – Chamber Ensembles

Stage I

The programme should contain at least two stylistically and expressively different works written by at least two composers selected from the list below – at least two works in total. If the works have multiple movements, their selected individual movements may also be performed.

The total time of the musical presentation may not be less than 20 minutes or more than 25 minutes.

Grażyna Bacewicz	Józef Nowakowski
Tadeusz Baird	Michał Kleofas Ogiński
Fryderyk Chopin	Henryk Pachulski
Ignacy Feliks Dobrzyński	Tadeusz Paciorkiewicz
Józef Ksawery Elsner	Ignacy Jan Paderewski
Ignacy Friedman	Roman Palester
Leopold Godowski	Eugeniusz Pankiewicz
Henryk Mikołaj Górecki	Andrzej Panufnik
Joachim Kaczkowski	Krzysztof Penderecki
Mieczysław Karłowicz	Piotr Perkowski
Antoni Kątski	Karol Rathaus
Wojciech Kilar	Ludomir Różycki
Stefan Kisielewski	Kazimierz Serocki
Raul Koczalski	Michał Spisak
Józef Władysław Krogulski	Roman Statkowski
Karol Kurpiński	Zygmunt Stojowski
Szymon Laks	Antoni Stolpe
Franciszek Lessel	Antoni Szałowski
Teodor Leszetycki	Tadeusz Szeligowski
Karol Lipiński	Maria Szymanowska
Witold Lutosławski	Karol Szymanowski
Roman Maciejewski	Józef Świder
Miłosz Magin	Aleksander Tansman
Artur Malawski	Józef Wieniawski
Witold Maliszewski	Bolesław Woytowicz
Henryk Melcer-Szczawiński	Adam Wroński
Karol Mikuli	Juliusz Zarębski
Stanisław Moniuszko	Aleksander Zarzycki
Maurycy Moszkowski	Władysław Żeleński
Zygmunt Noskowski	

Stage II

The programme should contain at least two stylistically and expressively different works written by at least two composers selected from the list below – at least two works in total, different from those performed in Stage I.

If the works have multiple movements, their selected individual movements may also be performed (the compositions may not be the same as those performed in Stage I).

It is acceptable to perform one work (or its component movements), considered to be a work of classical music, selected by the participant from the legacy of a deceased Polish composer whose name is not featured on the list below.

The total time of the musical presentation may not be less than 30 minutes or more than 35 minutes.

Grażyna Bacewicz	Józef Nowakowski
Tadeusz Baird	Michał Kleofas Ogiński
Fryderyk Chopin	Henryk Pachulski
Ignacy Feliks Dobrzyński	Tadeusz Paciorkiewicz
Józef Ksawery Elsner	Ignacy Jan Paderewski
Ignacy Friedman	Roman Palester
Leopold Godowski	Eugeniusz Pankiewicz
Henryk Mikołaj Górecki	Andrzej Panufnik
Joachim Kaczkowski	Krzysztof Penderecki
Mieczysław Karłowicz	Piotr Perkowski
Antoni Kątski	Karol Rathaus
Wojciech Kilar	Ludomir Różycki
Stefan Kisielewski	Kazimierz Serocki
Raul Koczalski	Michał Spisak
Józef Władysław Krogulski	Roman Statkowski
Karol Kurpiński	Zygmunt Stojowski
Szymon Laks	Antoni Stolpe
Franciszek Lessel	Antoni Szałowski
Teodor Leszetycki	Tadeusz Szeligowski
Karol Lipiński	Maria Szymanowska
Witold Lutosławski	Karol Szymanowski
Roman Maciejewski	Józef Świder
Miłosz Magin	Aleksander Tansman
Artur Malawski	Mieczysław Wajnberg
Witold Maliszewski	Józef Wieniawski
Henryk Melcer-Szczawiński	Bolesław Woytowicz
Karol Mikuli	Adam Wroński
Stanisław Moniuszko	Juliusz Zarębski
Maurycy Moszkowski	Aleksander Zarzycki
Zygmunt Noskowski	Władysław Żeleński

Final Stage (Finals)

The programme should contain one or more works written by composer(s) selected from the list below.

If the works have multiple movements, their selected individual movements may also be performed (the compositions may not be the same as those performed in previous stages).

The selected compositions (or their component movements) may not be the same as those performed in Stages I and II.

It is acceptable to perform one work (or its component movements), considered to be a work of classical music, selected by the participant from the legacy of a deceased Polish composer whose name is not featured on the list below; the work may be by the composer selected for Stage II or by another composer whose name is not featured on the list below. In such an instance, the participant must also perform a work (or its component movements) written by composers selected from the list below.

The total time of the musical presentation may not be less than 35 minutes or more than 40 minutes.

Grażyna Bacewicz	Józef Nowakowski
Tadeusz Baird	Michał Kleofas Ogiński
Fryderyk Chopin	Henryk Pachulski
Ignacy Feliks Dobrzyński	Tadeusz Paciorkiewicz
Józef Ksawery Elsner	Ignacy Jan Paderewski
Ignacy Friedman	Roman Palester
Leopold Godowski	Eugeniusz Pankiewicz
Henryk Mikołaj Górecki	Andrzej Panufnik
Joachim Kaczkowski	Krzysztof Penderecki
Mieczysław Karłowicz	Piotr Perkowski
Kątski Antoni	Karol Rathaus
Wojciech Kilar	Ludomir Różycki
Stefan Kisielewski	Kazimierz Serocki
Raul Koczalski	Michał Spisak
Józef Władysław Krogulski	Roman Statkowski
Karol Kurpiński	Zygmunt Stojowski
Szymon Laks	Antoni Stolpe
Franciszek Lessel	Antoni Szałowski
Teodor Leszetycki	Tadeusz Szeligowski
Karol Lipiński	Maria Szymanowska
Witold Lutosławski	Karol Szymanowski
Roman Maciejewski	Józef Świder
Miłosz Magin	Aleksander Tansman
Artur Malawski	Mieczysław Wajnberg
Witold Maliszewski	Józef Wieniawski
Henryk Melcer-Szczawiński	Bolesław Woytowicz
Karol Mikuli	Adam Wroński
Stanisław Moniuszko	Juliusz Zarębski
Maurycy Moszkowski	Aleksander Zarzycki
Zygmunt Noskowski	Władysław Żeleński