



COLLECTION OF SCIENTIFIC PAPERS



ISSUE
№60

2ND INTERNATIONAL SCIENTIFIC
AND PRACTICAL CONFERENCE

**MODERN CHALLENGES
IN ECONOMIC
AND TECHNOLOGICAL
INNOVATION**

MARCH 4-6, 2026
BOLOGNA, ITALY





INTERNATIONAL SCIENTIFIC UNITY

2nd International Scientific and Practical Conference
**«Modern Challenges in Economic and
Technological Innovation»**

Collection of Scientific Papers

March 4-6, 2026
Bologna, Italy

UDC 001(08)

Modern Challenges in Economic and Technological Innovation: Collection of Scientific Papers with Proceedings of the 2nd International Scientific and Practical Conference. International Scientific Unity. Bologna, Italy. March 4-6, 2026.

ISBN 979-8-89704-974-5 (series)
DOI 10.70286/ISU-04.03.2026

The conference is included in the Academic Research Index ReserchBib International catalog of scientific conferences.

The materials of the collection are presented in the author's edition and printed in the original language. The authors of the published materials bear full responsibility for the authenticity of the given facts, proper names, geographical names, quotations, economic and statistical data, industry terminology, and other information.

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ISBN 979-8-89704-974-5



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Official site: <https://isu-conference.com/>

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SECTION: ART HISTORY AND LITERATURE

THE CHOPIN COMPETITION 2025 AS A CULTURAL-EDUCATIONAL MODEL OF AN INTERNATIONAL ART PROGRAMME: REQUIREMENTS, ASSESSMENT AND PEDAGOGICAL VALUE

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Abstract

These theses provide an expanded analysis of the 19th International Fryderyk Chopin Piano Competition (Warsaw, 2-23 October 2025) as a contemporary international cultural-art programme combining competitive practice, global expertise, public cultural communication and a strong educational effect. The paper outlines participation requirements, selection structure, jury work and assessment logic, prize system and its motivational impact. A pedagogical perspective is added: how competition standards (stylistic accuracy, stage endurance, interpretive maturity) can be translated into teaching and learning strategies for piano training within performance and methodological courses. Practical educational tools are proposed (criteria-based rubrics, “mini-rounds”, reflective practice diary, simulated performance stress) relevant to the Bachelor programme 025 “Music Art”. Tables summarise the competition schedule, stages, assessment focus and pedagogical implications.

Key words: cultural-art programme, international competition, Chopin, piano performance, jury, prizes, assessment criteria, pedagogical potential.

Relevance and problem statement

In today's global cultural environment, major international music competitions function not only as professional contests but also as complex cultural programmes shaping performance standards, repertoire priorities, cultural diplomacy and public

engagement with classical music. The Chopin Competition in Warsaw is a distinctive case: it is repertoire-focused on one composer, so artistic competition is determined less by “variety of programme” and more by depth of stylistic interpretation and professional maturity within Chopin’s idiom [2].

The relevance of analysing the 2025 edition is supported by the availability of official information on the event’s organisation: calendar and stages, jury composition, selection mechanisms, prize structure, communication of results and further activity of laureates [2; 3]. For a third-year piano student (Specialty 025 Music Art), such analysis is practically valuable as a reference point for international performance standards and professional stage behaviour.

Aim and objectives

Aim: to present the 19th Chopin Competition (2025) as an international cultural-art programme and to outline its pedagogical value for piano training.

Objectives:

1. to briefly describe the organisational model (calendar, stages, public formats);
2. to clarify the role of the jury and the logic of assessment;
3. to characterise the prize system and its significance;
4. to formulate pedagogical conclusions and applicable learning tools.

The competition as a cultural-art programme: organisation and timeline

Official sources confirm that the competition’s public cycle started on 2 October 2025, continued through the main audition stages until 20 October, and culminated with the announcement of results and subsequent laureates’ activities [5; 6].

Table 1. Key timeline of the 19th Competition (2025), generalised (based on official notices [5; 6])

Event	Approx. dates	Cultural-organisational meaning
Opening / inauguration	2 October 2025	Public start, media attention [6]
Auditions (rounds)	3-20 October 2025	Series of concert events; selection of finalists [5]
Results announcement	20 October 2025 (late evening)	Public announcement; coverage and streams [5]
Closing / gala-related formats	21 October 2025 (traditional formats)	Symbolic conclusion and celebration [6]

This structure creates a multi-layer cultural product: the rounds function as a series of concert events; the final becomes a high-profile public occasion; and post-competition concerts and tours extend the programme’s impact beyond the competition itself [2; 6].

For a performing student, the schedule also demonstrates a professional reality: short breaks between rounds require self-organisation, recovery planning and psychological stability-skills that should be trained systematically.

Jury and assessment: international expertise

Official communication indicates that decisions were made by a 17-member international jury, chaired by pianist Garrick Ohlsson [3]. Such jury composition ensures:

1. international legitimacy of results;
2. representation of different performance schools;
3. stable professional standards within Chopin interpretation.

From a pedagogical viewpoint, Chopin performance assessment typically includes not only technique but also integrated artistic parameters: sound quality, phrasing, rubato/agogics, inner-voice balance, pedalling, sense of form, stylistic integrity and coherent artistic concept. These parameters can be translated into learning rubrics in higher music education.

Requirements and repertoire logic: why “only Chopin” is demanding

The Chopin Competition is unique because performers cannot rely on contrasting composers; instead, they must demonstrate mastery within one stylistic universe. Success depends on the ability to:

- maintain Romantic style across multiple genres (études, nocturnes, mazurkas, polonaises, etc.);
- show individual artistic voice without stylistic distortion;
- keep stable quality across a long competitive distance.

Public descriptions of the final emphasise performance of large-scale works, including Polonaise-Fantaisie, Op. 61, and a concerto with orchestra [4]. This highlights another competence: not only solo virtuosity but also orchestral collaboration (tempo coordination, ensemble discipline, balance and interaction with a conductor).

Prizes, awards and career impact

The official Awards page defines the prize structure, including First Prize: €60,000 and a gold medal, Second Prize (€40,000) and other awards [1].

The official results announcement confirms the laureates, including Eric Lu (USA) as the First Prize winner, and subsequent placements [2].

These facts demonstrate the competition’s role as a major professional springboard rather than merely a monetary contest.

Table 2. Main prizes and their professional meaning (based on official data) (amounts and structure according to Awards page [1])

Prize	Award	Meaning for professional development
First Prize	€60,000 + gold medal	Global recognition; significant increase in invitations [1; 2]
Second Prize	€40,000 + silver medal	Laureate status; concerts and professional opportunities [1; 2]
Third Prize	(as stated on Awards page)	International visibility; stronger professional portfolio [1; 2]

For students, an important lesson is that the core “award” is long-term: visibility, credibility and access to international stages.

Pedagogical perspective: translating competition standards into teaching and learning

The competition as a model of competency-based assessment

From the viewpoint of music pedagogy, top-level competitions can serve as external “quality benchmarks” and help define learning outcomes in practical terms:

- interpretive competence (style comprehension and artistic concept);
- technical competence (instrumental base as a means, not an end);
- stage competence (endurance, communication, emotional control);
- reflective competence (self-analysis, correction, planning).

Table 3. “Competition demand → pedagogical skill → training tool” (generalised from the schedule and public descriptions [5; 6; 4])

Competition demand	Skill to develop in a student	How to train in university practice
Several rounds with short intervals [5]	Endurance + recovery routine	2-3 “mini-rounds” over 2-3 weeks (multiple performances)
High stylistic accuracy in Chopin	Stylistic literacy + listening culture	Comparative listening; phrasing and pedalling workshops
Final with orchestra (concerto) [4]	Ensemble thinking	Rehearsals with accompanist/ensemble; score reading
Expert jury assessment [3]	Ability to accept professional feedback	Criteria-based rubric (points + comments) after each performance
Publicity and recordings/streams [6]	Stage stability	“Performance under camera” + recording review with action plan

Practical conclusions for a 3rd-year piano student

1. Programme thinking: plan repertoire as a structured programme (genre blocks), not a random set of pieces.

2. Weekly reflection: keep a short “performer’s diary”: achievements (3 points), corrections (2 points), weekly plan (3 tasks).

3. Criteria instead of generalities: evaluate with 5-7 clear criteria (text accuracy, rhythm, sound, pedal, form, style, artistry).

4. Stage training as a separate competence: entrance, pause before playing, acoustic adaptation, breathing control.

5. Stress simulation: limited warm-up time, unfamiliar instrument, small audience, video recording.

These strategies do not copy the competition mechanically; they transform its standards into pedagogically sound training practices.

Conclusions

1. The 19th Chopin Competition (2025) represents a contemporary international cultural-art programme with a clear timeline, multi-stage structure and public communication [5; 6; 2].

2. A 17-member jury chaired by Garrick Ohlsson ensures high-level expertise and international credibility of assessment [3].

3. The official award system (including First Prize €60,000) confirms the event’s prestige and professional value for young performers [1; 2].

4. The competition’s pedagogical value lies in translating its standards into teaching tools: mini-rounds, rubrics, reflective practice, stage routine and self-regulation training.

5. For music students, analysing the competition is not merely “cultural news” but a practical map of what counts as high-quality interpretation and how to reach it.

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DOI 10.70286/ISU-04.03.2026.002

ГРАФІЧНИЙ ДИЗАЙН У ФОРМУВАННІ БРЕНДІВ ВИРОБНИКІВ КОНДИТЕРСЬКОЇ ПРОДУКЦІЇ В УКРАЇНІ

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Анотація: У роботі досліджується роль графічного дизайну у формуванні брендів виробників кондитерської продукції в Україні. Проаналізовано особливості візуальної айдентики, упаковки, кольорових рішень та типографіки на прикладі трьох українських брендів: «Roshen», «KONTI» та «Львівська майстерня шоколаду». Встановлено, що графічний дизайн відіграє ключову роль у підвищенні впізнаваності бренду, формуванні емоційного сприйняття