

2010

**AUSTRALIAN NATIONAL
PIANO AWARD**

Tenth Biennial Anniversary Presentation

Monday 6 to Saturday 11 September, 2010

TOTAL PRIZE VALUE \$45,000

First Prize \$20,000



Principal Sponsor

DAME ELISABETH MURDOCH AC, DBE

TENTH BIENNIAL AUSTRALIAN NATIONAL PIANO AWARD

WELCOME & INTRODUCTION

Welcome to the Tenth Biennial Australian National Piano Award. This Booklet is the Official Information Booklet for the 2010 Award. Prospective applicants should study this booklet in detail and direct any queries or questions to the Secretary at: info@pianoaward.com.au

- The Award is administered by the Board of the Australian National Piano Award Shepparton Incorporated.
- The Award is funded by Dame Elisabeth Murdoch AC, DBE and other valued sponsors.
- The Award is designed by Max Cooke & Darryl Coote.

Associates

The Board is assisted by the Associates of the Australian National Piano Award, who support its aims and who have provided important assistance in areas of finance, public relations and local awareness.

- The Associates are David Cory, Robyn Haack, Stephen Hook, Roly Hunt, Carolyn Leslie, Mary Stewart and Daphne Turnbull.
- The Award also has Friends who become subscribers to its publications and who assist during the presentation of the Award, its masterclasses and other events.

Mission Statement

The Australian National Piano Award Shepparton Inc. has the mission of promoting and directing a competition which embodies the highest of national and international music standards, recognises the pursuit of excellence at a professional level, offers educational benefits to performers and provides challenges to the participants.

Previous Winners

- 1992 Catherine Davis, New South Wales & Mark McGee, Victoria.
- 1994 Clemens Leske Jnr, South Australia.
- 1996 Lance Coburn, Queensland & Mark Kruger, Queensland.
- 1998 Edit Golder, Victoria.
- 2000 Kristian Chong, Victoria & Kenji Fujimura, Victoria.
- 2002 Anna Carson, Queensland & Richard Jackson, Victoria.
- 2004 Matthew Kam, Victoria.
- 2006 Amir Farid, Victoria.
- 2008 Jayson Gillham, Queensland.

Prizes

- First prize \$ 20,000
- Second prize \$ 10,000
- Third prize \$ 5,000

All other applicants selected to play, who are not awarded first, second or third prizes and who perform in all their required recital sessions, will receive \$500.



Special Prizes

- For the best performance of the music of Bach \$ 1,000
- For the best performance of the music of Haydn or Mozart or Beethoven \$ 1,000
- For the best performance of the music of Chopin \$ 1,000
- For the best performance of music written after 1950 \$ 1,000

These special prizes may be awarded for music performed during any of the recitals, whether or not the performer is selected for the Finals, if the adjudicators are convinced that a performance is of special quality.

The adjudicators may refrain from making an award in any of the individual sections mentioned above and may use the withheld Special Prize for another area in which they have perceived special qualities.

Engagements

Note: These recitals subject to arrangements with the Melbourne Recital Centre

- First and Second Prize winners will give a recital in the Melbourne Recital Centre's Dame Elisabeth Murdoch Hall on Saturday, 18 September, 2010 at 8.00 pm. \$1000 (Fee)
- Winners may be offered other recital engagements subsequent to the Award.

Eligibility

- The Award is held biennially in the City of Greater Shepparton in Victoria for pianists who are Australian citizens, permanent residents of Australia, or persons who have been resident in Australia for at least four of the five years prior to the closing date of application (Friday, 7 May 2010), and who are not less than 21 and not more than 35 years of age on the closing date of application.
- Previous first place Australian National Piano Award winners are not eligible to enter.
- No adjudicator will judge the performance of any participant to whom he or she has given regular individual lessons during the preceding 12 months.
- The administrators of the Award reserve the right to refuse entry to any applicant who may have or who may become involved in a conflict of interest.

Key dates

- Applications close - Friday, 7 May 2010

Note: Applicants are advised that if they are successful, they must be ready to provide immediately biographies and photographs for both publicity purposes and the printed programme by the closing date below (Friday, 11 June 2010).

- Notification of Selection - Friday, 4 June 2010.
- Closing date for photographs and biographies – Friday, 11 June 2010.
- Closing date for successful applicants' programme submissions - Friday, 9 July 2010.
- Candidates arrive in Shepparton for The Order of Playing Ballot – Either Saturday 4, or Sunday, 5 September 2010, but no later than 3 pm Sunday, 5 September 2010.
- The Order of Playing Ballot – 3 pm Sunday, 5 September 2010.
- Recitals adjudication – Monday, 6 September to Saturday, 11 September 2010
- Finals Adjudication - Saturday, 11 September 2010.



- First and Second Prize Winner's Recital - Melbourne Recital Centre – Dame Elisabeth Murdoch Hall, Saturday, 18 September, 2010 at 8.00 pm.

N.B. Photographs, Biographies and Programme Submissions can be sent via email to:
info@pianoaward.com.au

Artistic Director

Address any repertoire enquiries to:

Professor Max Cooke

Email: maxcooke@bigpond.com

Email copy of enquiry to:

Music Co-ordinator – Carolyn Leslie: njleslie@bigpond.com

Adjudicators for 2010

Professor Phillipe Cassard – France



Philippe Cassard has established an international reputation as concerto soloist, recitalist and chamber musician since giving a joint recital with Christa Ludwig in Paris in 1985. The same year he was finalist at the Clara Haskil Competition and in 1988 he won the first prize at the AXA Dublin International Piano Competition.

His concerto appearances include performances with the London Philharmonic, Royal Philharmonic, City of Birmingham Symphony Orchestra, English Chamber Orchestra, BBC Philharmonic, Orchestre National de France, the Hungarian National Philharmonic, and the Danish Radio Symphony. He has worked with many

conductors including Jeffrey Tate, Sir Alexander Gibson, Vladimir Fedossejev, Yan Pascal Tortelier, Raymond Leppard, Charles Dutoit, Armin Jordan, Marek Janowski, Emmanuel Krivine, and Thierry Fischer.

His performance of the complete piano works of Debussy (four recitals in a single day) received extremely enthusiastic press and media coverage. He has presented the cycle in London at the Wigmore Hall, Dublin, Paris, Marseille, Lisbon, Sydney, Vancouver, Singapore and Tokyo. He also visits China, Australia and Canada regularly. Artists such as Donna Brown, Wolfgang Holzmair, Anne Gastinel, David Grimal, the Chilingirian and Ysaÿe String Quartets are all regular collaborators.

Philippe Cassard has recorded for several companies including Deutsche Grammophon, Hyperion, Harmonia Mundi, and Accord-Universal. His recordings include Debussy's complete piano works, Schubert's Sonatas, Moments Musicaux and Klavierstücke, chamber music by Beethoven and Janacek, and songs by Fauré and Debussy. His recording of Schumann's Humoresque and Fantasiestücke op.12 was Editor's Choice in Gramophone Magazine and FM Magazine "Best Buy" (2005). In January 2008, he released a recording of Schubert's Impromptus Op 90 and Op 142, and a short essay on Schubert, both of which have been warmly received.

Philippe Cassard was Artistic Director of the Festival "Nuits Romantiques du Lac du Bourget" (1999-2007), and since 2005, he has presented over 130 live programmes on France Musique Radio dedicated to piano interpretation.



Roger Lord – Canada



Canadian pianist Roger Lord won First Prizes in the Canadian Music Competition as well as in the Canadian National Festival of Music. As a result of this success, he was invited to perform over 120 concerts in Canada and Europe in the Jeunesses Musicales concert series. His various professional engagements have later taken him to some of the world's great cities: Paris, Oslo, Vienna, Montreal, Buenos Aires, Mexico City, Quito, Cairo, Tunis, Tripoli, Riyadh, Hanoi, Seoul, Kuala Lumpur, Beijing, Shanghai, Tokyo, etc.

Roger Lord has been featured as a guest soloist with symphony orchestras in North America, South America, Europe and Asia with conductors such as Jan Ola Amundsen, Jong Yoo, Graham Sutcliffe, James Mark, Miguel Jiménez Cueva and Davit Harutyunyan. Hailed as “The Piano Prince of Canada” by the China Daily, some of his performances took place in world renowned venues such as the Great Hall of the People located on Tiananmen Square and the Forbidden City Concert Hall in Beijing, the Teatro Colón in Buenos Aires, the Niccolo Paganini Auditorium in Parma, the Cairo Opera House, the Carthage Acropolis in Tunis, the Sejong Center for the Performing Arts in Seoul, etc. Critics are enthusiastic and acknowledge “his skillful talent, great subtlety, genuine emotional generosity, as well as his grand technical mastery”.

During the VIII Francophonie Summit held in Canada in 1999, Roger Lord was invited to perform a recital for the State Leaders of 52 nations. He represented Canada as a pianist at the Olympic Games in Seoul in 1988 and in various festivals around the world. The Association of Professional Acadian Artists in Canada awarded him the “Éloize” Award for “Most Successful Acadian Artist Abroad” in 1999. He also received the “Excellence Award in Music” from the New Brunswick Arts Board in 2008.

In November 2004, Roger Lord released a critically acclaimed CD of piano music by 19th century Louisiana composer and virtuoso Louis Moreau Gottschalk produced by the SNE label in Montreal. This CD received nominations in Canada for an Éloize Award as well as for an ECMA Award, and earned the special distinction “Bravo!!!” from Trad Magazine France.

Roger Lord's concert repertoire is wide and varied. He glides effortlessly from Bach, Handel and Mozart to Chopin, Liszt, Debussy, Gershwin and Oscar Peterson. Mr. Lord has travelled to Asia over numerous times. He has a particular interest in Chinese culture & music and is now preparing a CD recording of Chinese piano music which should be released in the near future.

Roger Lord studied at Université de Moncton, McGill University, Université de Montréal as well as in Paris and Strasbourg, France. He also attended the Moscow Piano Institute in Russia at the Gnessin Music Academy. He holds a Doctorate in Music and is now a Professor of piano at the Université de Moncton in Canada.

Ms Tamara Smolyar – Australia



Tamara Smolyar represents the finest traditions of the famous Russian piano school and comes from a family with a musical background, which spans over four generations. Born in Kiev, Ukraine, Tamara began her formal piano lessons at the age of four. She studied with professors O.Orlova (a pupil of K.Mikhailov), I. Ryabov (pupil of J.Zaak), and E. Rzhanov (pupil of J.Fliere). Tamara graduated from the Kiev State College of Music and the Kiev State Conservatorium of Music with High Honours. She participated in masterclasses with world famous pianists E. Malinin, A. Nasedkin, L. Berman, T. Nikolaeva, T. Kravchenko, N. Topilin, V. Sechkin, V. Neilson. In the former USSR, Tamara performed nationwide in solo, concerto and

chamber music recitals as well as on radio and television. She is a winner of First Chamber Music Competition (Ukraine) and also was awarded the title of Best Accompanist of Ukraine and USSR. In 1994, Tamara gained her Master in Music (Performance) from the University of Melbourne, where she studied with A Semetsky (pupil of E. Gilels) and Professor R. Farren-Price.

Since arriving in Australia in 1990, Tamara has been in constant demand as a teacher, lecturer, adjudicator and performer. Tamara has numerous CDs, Radio and TV recordings for national and



international broadcasters. With her recitals, concerto and chamber music performances she graced many prominent venues across Australia, Asia, Russia and Europe.

Her wide repertoire comprises pieces of many styles and this has led to a number of composers writing music for her as a soloist and a chamber music performer. Tamara played with many internationally renowned musicians and conductors from Australia, Germany, France, Russia, Israel, New Zealand, Japan, UK, Switzerland, Czechoslovakia, USA. She has given masterclasses at various music schools, colleges and universities in Russia, Australia, China, Taiwan, Malaysia, Singapore and Romania. In recent years Tamara performed at the Symposium of the International Musicological Society, International Double Reed Society, International Bucharest Contemporary Music Festival, Yamaha Concert Series, "Steinway Spectacular" Concert Series.

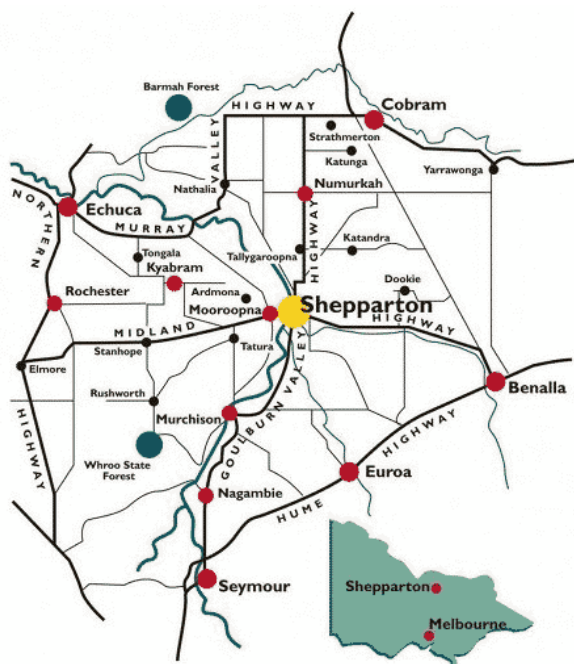
Over more than twenty five years of teaching experience, Tamara has been fostering and developing the talents of the musicians under her tutelage to a high level of music performance. She instils in her students a solid technique and opens their ears to the vast scope of the piano literature. Tamara's aspiration is that students develop as musicians and also become innovative studio teachers and leaders in their profession. The experience she offers to students leads them to performative, academic and vocationally-based outcomes that aim to encourage flexibility to the musical marketplace. The success of her approach is evidenced by the fact that a number of Tamara's former students now hold positions as pianists and teachers both nationally and internationally. At present, Tamara is Senior Lecturer in Music Performance and Coordinator of Piano/Keyboard at the School of Music – Conservatorium at Monash University.

Contact ANPA

Contact address

The Secretary
Australian National Piano Award
Post Office Box 754
Shepparton
Victoria - Australia. 3632
Telephone
(03) 5821 5326,
(03) 5821 9209
Fax
(03) 5831 1353
Email info@pianoaward.com.au

Shepparton - Location



PROCEDURES FOR APPLICANTS

Closing date for entries: Friday, 7 May 2010

Please forward the following:

- Four CDs (one original and three copies) containing audition material for initial selection by the adjudicators.
These CDs must contain a minimum of 20 minutes of music, comprising three styles of composition chosen from any three of the Repertoire Groups (Pages 8 & 9).
- The completed Application Form and Audition CD Form (Pages 13, 14).
- A *curriculum vitae* giving details of main features of studies undertaken, important public performances given, degrees or other qualifications obtained, prizes, scholarships or other awards received, together with any other information deemed relevant.
- A brief outline of future plans and how you might apply the major prizes. A copy of your Birth Certificate with evidence of Australian citizenship or permanent residency, or a Statutory Declaration of residency in Australia.
- An entry fee of \$50 payable to the Australian National Piano Award (cheque or money order).

Notification of Applicants: Friday, 4 June 2010

After all three adjudicators complete the auditioning process a number of entrants will be selected to contest the Award in Shepparton. All applicants will receive official notification.

Closing date for Publicity and Programme Material – Biographies and Photographs:

Friday, 11 June 2010

- The successful applicants should forward a clear, high quality, digital photograph in JPG format (170 DPI resolution), suitable for commercial and press reproduction.
Note: This should include a good head shot for the official programme and may include other portfolio type images for magazine and press publicity.
- A typewritten copy of the entrant's biography of no more than 200 words, suitable for publication in the programme.
Note: The above material should be sent by email to: info@pianoaward.com.au

Closing date for programme submission: Friday, 9 July 2010

Before Friday, 9 July 2010 those selected should forward:

- Details of programmes to be presented in Recitals 1 & 2, together with additional items which may be required for later recitals if the contestant progresses to Recitals 3 & 4 in Shepparton.

Statement from the Artistic Director

"The quite strict repertoire requirements imposed on the performers have been determined after much deliberation and are justified by the aims of the Award.

Our music is not just entertainment, but is a deep personal expression and communication of thoughts and feelings. This Award challenges performers to demonstrate their awareness of the characteristics of composers from various places and eras, together with their respect for the great masters of our heritage. Searching for truths and great moments embodied in Classical Music can help lead us, and through us our audiences, to an enhanced understanding and tolerance of others.

I hope and believe that it will be the winners of this Award who will help to keep our great traditions of music alive in the future."

Max Cooke



SHEPPARTON ADJUDICATION

Dates:

Monday, 6 September to Saturday, 11 September 2010

Definitions, Timings & Instructions for listing Works:

Definition of a “work/requirement”:

“A work”, “A complete work” or “A complete major work”, refers to a unified composition. Eg. A number of Preludes by Debussy would not constitute “a work”, but the complete Book 1 or complete Book 2 of Brahms’ Variations on a Theme by Paganini would constitute “a work”.

The inclusion of a complete Sonata in Recital 1 and a complete major work in Recital 2 is intended to provide the performer with an opportunity to demonstrate the ability to maintain interest and sense of direction over a significant period of time, as well as presenting a clear picture of the structure of a large work.

Timing:

The careful timing of individual items is to ensure that performers will provide a balanced presentation of at least four of the Repertoire Groups. Works should therefore be chosen to fit into these conditions and timings.

The time limit of 45 minutes for each Recital is essential in order to ensure the efficiency and fairness in the running of the adjudication and performers may be stopped if they exceed the timing allowance.

Note 1:

A 10% variation in timing will be allowed on a single work/requirement, whilst only a 5% variation will be allowed for the whole performance in each recital.

Note 2:

The playing time of each work will be checked by the adjudicators.

In multi-movement works, spaces between the movements will be included as part of the performance time.

Breaks between separate works should not exceed one minute, in order to remain within the time limit of 45 minutes for each recital.

Note 3:

Each item proposed for performance must show the exact timing in minutes.

Listing Works:

In addition to providing the timings of each work, entrants should provide complete details of their repertoire showing: Correct Name of Work – Key – Opus Number or other analogous information – Date completed - List of movements where applicable – Composer’s name and dates – Timing of work. Please give correct spelling.

Eg. Sonata in F minor, Op. 57 “Appassionata” (completed 1805)

1. Allegro assai
2. Andante con moto
3. Allegro ma non troppo – Presto. Ludwig van Beethoven (1770 – 1827) – Timing 24’



Recitals

The following **Recitals** are to be performed by the selected applicants, in public, at Shepparton, before the three adjudicators.

Recital 1:

Time limit 45 minutes to be strictly observed or the candidate may be stopped.
Performers will present a programme comprising:

- A complete Sonata from Group B of the Repertoire Groups.
- 15 to 20 minutes of music from either Group C or Group D – not both.
- A work of no more than 10 minutes from a Repertoire Group not yet introduced.

Note 1: The compulsory Australian work, to be played in either the first or second recital, may be included as fulfilling one of the listed requirements, or it may be additional to them, so long as the total timing of the recital is not exceeded.

Note 2: Programme choice will be taken into consideration in the adjudication.

Recital 2:

Time limit 45 minutes to be strictly observed or the candidate may be stopped.
Performers will present a programme of works not performed in Recital 1 comprising:

- A complete major work of between 15 and 25 minutes duration from either Repertoire Group C or D (not both) other than a group significantly represented in Recital 1.
- Music of between 15 and 20 minutes duration from either one (not both) of the Repertoire Groups A or E.

Note 1: The compulsory Australian work, to be played in either the first or second recital, may be included as fulfilling one of the listed requirements, or it may be additional to them, so long as the total timing of the recital is not exceeded.

Note 2: Programme choice will be taken into consideration in the adjudication.

After the completion of Recital 2 by all competitors, a number of them will be selected to perform in Recital 3.

Recital 3: Semi-Final

Performers selected to proceed to Recital 3 (approximately 5 candidates) will choose a programme of no more than 45 minutes duration.

- Works already presented in Recitals 1 or 2 may be included. In addition, the programme must include 5 to 10 minutes of music appealing to a general audience, not yet performed. This programme should be determined after consultation with the Chairman of Adjudicators.

Note: Programme choice will be taken into consideration in the adjudication.

Recital 4: Grand Final

Performers will select a programme of not more than 45 minutes duration.

- Works presented may be the same as those played in Recital 3, or after consultation with the Chairman of Adjudicators, alternative items from Recitals 1 or 2 may be substituted. The 5 to 10 minutes of music appealing to a general audience, performed in Recital 3, must be included.

Note: Programme choice will be taken into consideration in the adjudication.



Repertoire Groups

Group A:

Baroque music up to and including J.S. Bach. Selections from a Suite may be accepted in this group only.

Group B:

Classic music after J.S. Bach, including the music of Beethoven and Schubert.

Group C:

Romantic music from the 19th century up to and including the year 1900, but not including the music of Beethoven or Schubert.

Group D:

French Impressionist music and all music of the first half of the 20th century (1901 to and including 1950).

Group E:

Music composed from 1951 onwards.

Note 1: The completion date of the work is the relevant one.

Note 2: Entrants must include one Australian work in Recital 1 or Recital 2.

Note 3: Transcriptions or arrangements are permitted, but will be treated as the works by the arranger, dated from the year of the arrangement.

IMPORTANT: Questions relating to repertoire should be addressed to the Artistic Director (See P. 3).

Selection & Judging Criteria

All three adjudicators will personally hear each applicant's CD and will jointly select those competitors who are invited to perform in Shepparton.

Adjudicators for Shepparton performances will take into consideration:

- The range of technical mastery required in the performance of the presented works, and the extent to which this is achieved.
- Demonstration of an understanding of the national, historic and cultural background in the works presented.
- The appropriateness of the stylistic, emotional and intellectual characteristics demonstrated.
- The consistency of standard maintained across a variety of the chosen repertoire styles and throughout the stages of the Award.

Accommodation & Travel

- Successful applicants will be billeted in Shepparton from the weekend of Saturday/Sunday, 4 - 5 September to Saturday, 11 September, 2010 (inclusive).
- Applicants will be responsible for their own travel expenses and arrangements to and from Shepparton. Within Shepparton they will be transported to performance and practice venues. Any persons accompanying the applicant will NOT be billeted and should find their own accommodation and transport while in Shepparton.
- Enquiries regarding any information, but excluding repertoire, should be made to the Secretary, Mrs Judy Longley – Tel. 03 5821 5326.

Regulations

- Entrants performing in Shepparton must provide the Chairman of the Adjudicators with a copy of all music performed.

Note: Please adhere to copyright laws. In addition, be prepared to show Adjudicators a commercially published copy of music played. In the case of unpublished works, performers must provide sheet



music (hand-written manuscripts or computer-generated manuscript etc.) sufficiently clear in detail to enable a professional performer to realise accurately the composer's intentions.

Photo-copies will be destroyed after completion of the Award.

- All works must be played from memory, unless prior permission for a special reason has been obtained in writing from the Australian National Piano Award by Friday, 24 July, 2010.
- Each performer must include an Australian work in Recital 1 or Recital 2 of the Award.
- All stages of the competition will be performed in public and before an adjudication panel of three.
- Daily practice facilities will be made available for all performers and arranged according to the progress of each Recital.
- Performances in and recordings made at the Australian National Piano Award Shepparton Inc. become the property of the Australian National Piano Award Shepparton Inc. and may be broadcast and/or reproduced without reference to the performer. The Australian National Piano Award is unable to make available recordings of works played in the Award. An official CD of the event may be released at a later date.
- Entrants performing in Shepparton must report to the Music Co-ordinator at 3 pm on Sunday, 5 September 2010 at Eastbank Centre, Welsford Street Shepparton.

Note: Order of playing will be balloted at this meeting.

Patrons

- ~ The Governor of Victoria, Professor David de Kretser AO and Mrs de Kretser – Joint Patrons-in-Chief
- ~ Mr Julian Burnside AO, QC
- ~ Professor Richard Divall OAM, OBE

Some Comments about the Australian National Piano Award:

"There is no problem in mentioning the excellence of this particular competition. For the Australian National Piano Award no praise is high enough. It is a distinctive and superb competition in every way. Its philosophy, unlike many music competitions, is clearly stated from the beginning. This is the top national piano competition in Australia, again confirmed by (its) standard."

Rex Hobcroft A.M, Initiator and Co-founder of the Sydney International Piano Competition, Australian National Piano Award Adjudicator in 2000.

"An event which Australia is going to be taking a lot of notice of in the future is the Australian National Piano Award....This Award has been happening in Shepparton, in Northern Victoria for quite a while, and its process and results have been extraordinary. The amazing thing about Australian music making is that it just gets more extraordinary all the time, demonstrating how much talent, originality and vitality there is amongst the people who make and promote classical music in this country. I believe Shepparton is looking like another kind of Melbourne (International Chamber Competition) or Bayreuth."

Charles Southwood, ABC Classic FM – Presenter, ANPA Finals Concert 14th September 2002 –ABC Radio, September 2002.

"Since 1992 Shepparton has hosted this wonderful showcase for young pianistic talent from all parts of the country. The competition gives its participants an idea of what is required for sustained concert-level performance as well as providing a filip to strive for 'greater' heights. I wish the ANPA many more years of healthy competition and this year's entrants all the best of luck!"

Clemens Leske, International Concert Pianist, Australian National Piano Award Winner-1994.



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SPONSORSHIP

The Board of the Australian National Piano Award wishes to acknowledge these valuable partners and sponsors:

Principal Sponsor - Dame Elisabeth Murdoch A.M., D.B.E.



2010 AUSTRALIAN NATIONAL PIANO AWARD - APPLICATION FORM & AUDITION CD FORM

Important: do not complete this application until you have read and understood the rules.

APPLICATION FORMS

Closing Date – Friday, 7 May, 2010

*Note: Please submit photocopies of documents.
No documents or CDs will be returned.*

Send Audition CDs, completed Application & documents to:

The Secretary,
Australian National Piano Award
Shepparton Inc.
PO Box 754
Shepparton, Victoria, Australia. 3632

(Please print clearly in Block Letters)

Last Name: _____

First Name: _____

Date of Birth: _____

Age at Closing Date of Application: _____

Postal Address: _____

Home State or Territory: _____

Postcode: _____

Telephone: _____

Fax: _____

Email: _____

Referees: (Provide at least one)

Referee 1 Name: _____

Telephone: _____

Email: _____

Address: _____

Referee 2 Name: _____

Telephone: _____

Email: _____

Address: _____



