

2018 AUSTRALIAN NATIONAL PIANO AWARD

14th Biennial Presentation

Monday 3rd to Saturday 8th September, 2018

TOTAL PRIZE VALUE \$68,000

First Prize \$22,000

RULES & INFORMATION

*Applications close Friday, 23rd March 2018
Applications postmarked after the closing date will not be accepted*



WELCOME

Welcome to the 14th biennial Australian National Piano Award. The following are the official Rules of the 2018 Award. The Board reserves the right to vary the Rules of the Award, however no changes will be made to the rules of the 2018 Award.

- The Award is administered by the Board of the Australian National Piano Award Shepparton Incorporated.
- The Award is funded by many 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 Roly Hunt, Carolyn Leslie, Daphne Turnbull, Sian Wright, Lyn Bailey, Ngaire Rikys and Anne Graesser.
- The Award has *Friends* who also become subscribers to its publications and who assist during the presentation of the Award and other events.

Mission Statement

The Australian National Piano Award Shepparton Inc. (ANPA) promotes and directs a competition embodying the highest of national and international music standards, recognises the pursuit of excellence at a professional level and offers educational benefits as well as challenges to performers.

Whilst designed for the benefit and experience of Australian and Australian-based pianists, the demands expected of performers are of international calibre. It is anticipated that the winners will be mature and sensitive artists, those who continue to promote over the long term and with dignity, monumental works of the past, as well as other styles. ANPA winners will be persons who possess not only flair, technical brilliance and conviction of communication, but be also artists of depth, able to cultivate with true understanding the great traditions, thus connecting audiences with some of the supreme moments in human achievement.

Procedures, repertoire requirements and regulations are set out on pages 10-14. Please read this information carefully, to determine your eligibility.

For further information, please contact:

The Secretary

Australian National Piano Award

Post Office Box 754

Shepparton

Victoria ~ Australia 3632

Telephone

0438 532 621

(03) 9807 5812

Email: info@australianpianoaward.com.au

14th BIENNIAL AUSTRALIAN NATIONAL PIANO AWARD

TABLE OF CONTENTS

PREVIOUS WINNERS	4
PRIZES	4
SPECIAL PRIZES	4
ENGAGEMENTS	5
ELIGIBILITY	5
KEY DATES	5
ARTISTIC DIRECTOR	6
ADJUDICATORS FOR 2018	7
CONTACT ADDRESS	9
SHEPPARTON LOCATION	9
PROCEDURES FOR APPLICANTS	10
SHEPPARTON ADJUDICATION	11
DATES	11
DEFINITIONS, TIMINGS & INSTRUCTIONS FOR LISTING WORKS	11
RECITALS	12
RECITAL 1	12
RECITAL 2	12
RECITAL 3: SEMI-FINAL	12
RECITAL 4: GRAND FINAL	12
REPERTOIRE GROUPS	13
GROUP A	13
GROUP B	13
GROUP C	13
GROUP D	13
GROUP E	13
SELECTION PROCESS & JUDGING CRITERIA	13
ACCOMMODATION & TRAVEL	13
REGULATIONS	14
PATRONS	14
BOARD OF MANAGEMENT	16
SPONSORSHIP	17
2018 AUSTRALIAN NATIONAL PIANO AWARD - APPLICATION FORM	19
AUDITION CD FORM	20

14th BIENNIAL AUSTRALIAN NATIONAL PIANO AWARD

Applicants should study these Rules and Information in detail. Any queries or questions should be forwarded to the Secretary at: info@australianpianoaward.com.au

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.
- 2010 Jocelyn Ho, New South Wales.
- 2012 Daniel de Borah, Victoria.
- 2014 Alex Raineri, Queensland.
- 2016 Tony Lee, New South Wales

Major Prizes

- First prize \$ 22,000 The winner will also be awarded a bursary of \$5,000, for further music career development.
- Second prize \$ 10,000 The winner will also be awarded a bursary of \$3,000, for further music career development.
- Third prize \$ 5,000 The winner will also be awarded a bursary of \$2,000, for further music career development.

Note: The three major prizes will not be divided or combined.

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

- The **Andreadis Family** Australian Composition Commission Prize: for the best performance of music written in or after 1951. The winner of this prize will receive \$5,000 to commission a work by an Australian composer, with the intention that the work be performed by the recipient. The commissioned work may be for piano solo, for a chamber work including piano, or for a piano concerto. The winner may apply the funds to any composer of his/her own choice. The Australian National Piano Award requires that a score of the commissioned work be provided to the Award within twelve months of the prize having been awarded. \$5,000

- | | |
|--|----------|
| • For the best performance of the music of Bach | \$ 1,000 |
| • For the best performance of the music of Mozart or Beethoven | \$ 1,000 |
| • For the best performance of the music of Chopin | \$ 1,000 |
| • For the best performance of the music of Haydn or Schubert | \$ 1,000 |
| • For the best performance of music from the Romantic era (excluding Chopin) or from the first half of the twentieth century | \$ 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, after consultation with the Artistic Director.

- The **Lorna Speechley Memorial Prize for the People's Choice** \$ 5,000

Engagements

The first prize winner may be offered other recital engagements with a performance fee, 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, 23rd March 2018**), 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, 23rd March 2018.

Applications postmarked after the closing date will NOT be accepted. Applications should be sent by registered post or equivalent to enable tracking of the package. The post office receipt of registration, showing clearly the date of lodgement, should be scanned electronically and sent by email to: info@australianpianoaward.com.au

Note: Applicants are advised that if they are selected, they must be ready to provide immediately biographies and professionally taken photographs (high resolution .jpeg format) for both publicity purposes and the printed programme by Friday, 25th May 2018.

1. Notification of Selection - Friday, 11th May 2018.
2. Submission deadline for photographs and biographies – Friday, 25th May 2018.
3. Submission deadline for programmes of selected applicant's programmes - Friday, 8th June 2018.
4. Candidates arrive in Shepparton on either Saturday, 1st or Sunday, 2nd September 2018, but no later than 3 pm Sunday, 2nd September 2018.
5. Group photograph & announcement of order of play – 3 pm, Sunday, 2nd September 2018.
6. Recitals adjudication – Monday, 5th September to Saturday, 10th September 2018.
7. Grand Final Adjudication - Saturday, 8th September 2018.

N.B. High resolution, quality (1Mb) colour profile photographs, biographies and programme submissions must be sent via email to: info@australianpianoaward.com.au

ARTISTIC DIRECTOR

The Artistic Director is Professor Max Cooke OAM, who advises the Board on repertoire requirements, as well as on adjudication procedures, though he does not take any part in the adjudication of either the audition CDs or in the adjudication of the performances in Shepparton.

Artistic Director's Statement

"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."



Repertoire enquiries:

Address any repertoire enquiries to the Artistic Director:

Professor Max Cooke

Email: maxcooke@bigpond.com

Email copy of enquiry to: Music Co-ordinator – Carolyn Leslie: njleslie@bigpond.com

ADJUDICATORS FOR 2018



Lance Coburn - Ireland

Since winning 1st prize at the Tomassoni International Piano Competition, Cologne in 2001, Lance Coburn has established himself as a charismatic performer with an exceptional facility. He has performed with most of the major Australian orchestras including the Sydney Symphony and many international symphony orchestras including the RTE NSO and WDR Rundfunk, korchester Köln.

Beginning his studies in his homeland of New Zealand, Lance graduated from the Queensland Conservatorium of Music with the school's highest honours. He furthered his studies in the Tchaikovsky Conservatoire and the

Royal Irish Academy of Music. During his studies, Lance was the recipient of numerous first prizes, including the inaugural Lev Vlassenko Piano Competition, the Australian Young Performers' Award, the David Paul Landa Scholarship and the Hephizibah Menuhin Scholarship. He was equal first-prize winner at the Australian National Piano Award in 1996.

Now based in County Wicklow in Ireland, Lance regularly plays with Irelands' leading chamber musicians and orchestras. He has performed as both soloist and chamber musician in many notable festivals. Highlights include The Beethoven International Festival in Bonn, The Dublin International Piano Festival and The Great Music in Irish Houses Festival. In 2014 Lance collaborated on a critically acclaimed CD collection of Esposito Sonatas with violinist Mia Cooper and cellist William Butt. He has just released two CDs for Naxos, one of Tchaikovsky's solo piano music and the other a collection of solo piano works by Carl Vine.

Frequently adjudicating in Irish music festivals, Lance also gives master classes internationally. He is a piano lecturer in the Royal Irish Academy of Music in Dublin. Lance is a Blüthner Artist.

Joanna MacGregor - London



Joanna MacGregor is one of the world's most innovative musicians, appearing as a concert pianist, curator and collaborator. Head of Piano at the Royal Academy of Music and Professor of the University of London, Joanna is also known as an artistic director of festivals and concerts series, including Bath International Music Festival and Dartington International Summer School.

As a solo artist, Joanna has performed in over 80 countries and appeared with many eminent conductors — Pierre Boulez, Sir Colin Davis, Valery Gergiev, Sir Simon Rattle and Michael Tilson Thomas amongst them — and many orchestras, including the London Symphony and Sydney Symphony Orchestras; the Chicago, Melbourne and Oslo Philharmonic Orchestras; the Berlin Symphony and the Salzburg Camerata. She has premiered many landmark compositions by composers, ranging from Sir Harrison Birtwistle and Django Bates to John Adams and James MacMillan. She performs regularly at major venues throughout the world, including the Wigmore Hall, Southbank Centre and Barbican in London, the Sydney Opera House, the Leipzig Gewandhaus, the Concertgebouw in Amsterdam and the Mozarteum in Salzburg.

(pic credit: Hansen Photography)

Joanna directed the multiarts festival Deloitte Ignite 2010 at the Royal Opera House, which included many new art commissions, such as a year-long installation by the remarkable artist Alice Anderson. She was Artistic Director of the Bath International Music Festival between 2006 and 2012, and Artistic Advisor for Aventure+, a Luxembourg Philharmonie orchestral series in 2012–13. She was appointed Artistic Director of Dartington International Summer School & Festival in 2015, and directs an annual Summer Piano Festival at the Royal Academy of Music.

As a recording artist Joanna is a veteran of over 30 solo recordings, ranging from Bach and Scarlatti to jazz and John Cage. Her own record label SoundCircus was founded in 1998 and has released many highly successful recordings, including the Mercury Prizenominated *Play* and *Neural Circuits*, featuring Schnittke's *Concerto for Piano and Strings* and music by Nitin Sawhney. Other acclaimed releases include Bach's *Goldberg Variations* (recorded at the Mozarteum in Salzburg), *Live in Buenos Aires*, a four CD Messiaen set, and the complete Chopin Mazurkas. Jazz recordings include *Sidewalk Dances* — music by the New York street musician Moondog — and *Deep River*, music inspired by the Deep South, with saxophonist Andy Sheppard.

Gerard Willems AM - Sydney



Gerard Willems was born in Holland and moved with his family to Australia in 1958 when he was 12 years old. He studied both in Sydney and Munich and graduated from the NSW State Conservatorium of Music which now is the Sydney Conservatorium of Music. There, he has been on the teaching staff since 1981 and is currently Associate Professor.

Gerard has done concert tours of the USA, the United Kingdom, Europe, Asia, New Zealand, Australia and Israel, having performed under the batons of conductors such as Sir Bernard Heinze, Nicholas Braithwaite, John Lanchbery, Nicholas Milton, Avnir Biron and Patrick Thomas. He has broadcast for Australian, Dutch, French, Austrian, British and Israeli radio. For several years Gerard was the Concerto Soloist for Margot Fonteyn, Rudolf Nureyev and Mikhail Baryshnikov, during several worldwide ballet tours.

In 2001 Gerard was named the inaugural *Queen Elizabeth II Music Scholar* by the Australian Elizabethan Theatre Trust. In 2003 he was awarded a *Centenary Medal* for services to music and in 2012 he was appointed a *Member of the Order of Australia (AM)* for services to the arts as a concert pianist, educator and mentor to young musicians.

Regarded as a specialist in the first Viennese school, Gerard teaches and gives masterclasses worldwide and is invited to be on juries of national and international piano competitions. He was Visiting Professor at the Hochschule für Musik in Freiburg (Germany) in 2008, and Artistic Director of the Southern Highland International Piano Competition. Since 2004 he has been the expert commentator for the Sydney International Piano Competition of Australia for ABC Classic FM.

As a recording artist he has received great acclaim for his *Beethoven-Willems Collection* which on 14 CDs and 1 DVD includes the complete piano sonatas, the complete concertos and further piano works. Gerard is both the first Australian and Dutch pianist to have recorded the full Beethoven piano sonata cycle. These ABC Classics recordings have won him two ARIA awards in 1999 and 2000 as “best classical album of the year”. His DVD of the Emperor Concerto has received the *World Music DVD Prize* in 2005. Gerard's recording work also includes albums with the music of Tchaikovsky, Mozart and Grieg. His latest double CD album *Morning Mood* with piano music of Grieg was launched in 2013 by ABC Classics.

He is sought after – both in Australia and overseas – as a performer, radio and television broadcaster, lecturer, adjudicator and public speaker. He is spending this year (2017) in the United States and Europe, both performing and lecturing as a visiting Professor at various music institutions, such as UCLA in Los Angeles and the Paris Schola Cantorum.

(Social Media: www.facebook.com/GerardWillems Instagram: @the_ivories Twitter: @the_ivories)

CONTACT ADDRESS

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0438 532 621
(03) 9807 5812
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SHEPPARTON LOCATION



PROCEDURES FOR APPLICANTS

Closing date for entries: Friday, 23rd March 2018

Please forward the following:

- Four CDs (one original and three copies) containing audition material for initial selection by the adjudicators. These CDs must contain 20-30 minutes of music comprising three styles of composition chosen from any three of the Repertoire Groups (see Page 13).
- The completed Application Form and completed Audition CD Form (see Pages 19 & 20).
- 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, certified documentary proof of Permanent Residency, or Statutory Declaration that you have been resident in Australia for at least 4 of the 5 last years prior to the Closing Date of Application, Friday, 23rd March 2018.
- An entry fee of \$50 payable to the Australian National Piano Award (cheque or money order).

Note 1:

Applications close – Friday, 23rd March 2018.

Note 2:

Applicants are advised that if they are selected, they must be ready to provide immediately biographies and photographs for both publicity purposes and the printed programme by Friday, 25th May 2018.

Notification of Applicants: Friday, 11th May 2018

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.

- **Submission deadline for Publicity, Biographies and Photographs to be used in the Programme and other media publications is Friday, 25th May 2018.**
- The selected applicants should submit a clear, high quality, colour photograph in digital .jpeg format (1Mb), suitable for publication. The photograph/s should include a good head shot and/or other portfolio type images, suitable for ANPA's programme, the media and other publicity.
- The selected applicants agree to be contactable for various media interviews and pre-publicity, if required (3 to 6 months prior to performance in Shepparton).
- The Australian National Piano Award has the rights to film the performers and activities during the week of the Award as well as the right to air the footage (excerpts of 1-3 minutes) via the ANPA website's YouTube links, at the discretion of the Board.
- A typewritten copy of the entrant's biography of no more than 200 words, suitable for publication in the programme.

Note: The above material must be sent by email to: info@australianpianoaward.com.au

On or before [Friday, 8th June 2018](#) those selected must forward:

Details of programmes to be presented in Recitals 1 and 2, together with details of the additional requirements 3.1 for Recital 3 (5 to 10 minutes of music not yet performed, appealing to a general audience). Other works for Recital 3 (requirement 3.2 on the Repertoire Submission Form) may include works already presented in Recitals 1 and 2 and will be determined in Shepparton prior to the commencement of Recital 3, following consultation with the Artistic Director (see download pages on website for the Repertoire Submission Form). Only programmes submitted on the official form will be considered.

SHEPPARTON ADJUDICATION

Dates: Monday, 3rd September to Saturday, 8th September 2018

Definitions, Timings & Instructions for listing Works:

Definition of "a work" and "complete major work":

"A work" or a "complete major work", refers to a unified composition. For example, a number of Preludes by Debussy would not constitute "a work", however 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. Please note that the playing time of each work will be checked by the adjudicators and that the maximum time limit of 45 minutes for each Recital must be maintained to ensure the efficiency and fairness in the running of the adjudication. 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:

In multi-movement works, spaces between the movements will be included as part of the performance time. Audience applause time is not counted in the timing of works. 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.

IMPORTANT:

In order to attain consistency and fairness, the Board of the Australian National Piano Award will follow the repertoire and timing requirements strictly.

Repertoire FAQs:

Answers to frequently asked questions in regard to repertoire can be located at "About the Award" on the ANPA website.

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.

E.g.: 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'

Note:

See Download Pages for the Repertoire Submission Form. Only programmes which are submitted on this form will be considered.

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 one of 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, provided 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 one of the Repertoire Groups C or D (not both), other than a group significantly represented in Recital 1.
- Music of between 15 and 20 minutes duration from one of the Repertoire Groups A or E (not both), or any music of the performer's own choice.

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 performers, 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 not more than 45 minutes duration. The programme must include 5 to 10 minutes of music not yet performed in Recital 1 and Recital 2 and which appeals to a general audience. The remainder of the programme may contain works already presented in Recitals 1 or 2 or any music of the performer's own choice and will be determined in Shepparton prior to commencement of Recital 3, following consultation with the Artistic Director.

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 Artistic Director, 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.

Note 4: Works for prepared piano and works not using the traditional keyboard may not be played on the Steinway grand piano in this Award.

IMPORTANT: Questions relating to repertoire should be addressed to the Artistic Director (see Page 6).

SELECTION PROCESS & JUDGING CRITERIA

All three adjudicators will hear each applicant's CD and will nominate jointly those applicants who are invited to perform in Shepparton. The Secretary and the Artistic Director will co-ordinate the nomination process.

The adjudicators 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, 1st and 2nd September to Saturday, 8th September 2018 (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. 0438 532 621.

REGULATIONS

- Entrants performing in Shepparton must provide the Music Co-ordinator with one hard copy (not digital) of all music performed. The Music Co-ordinator will forward the music to the adjudicators.
- **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 of music performed 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, 8th June 2018.
- 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 timetabling of each Recital.
- **Apart from ANPA-engaged photographers and recordists (audio and video), for reasons of copyright and privacy, none of the performances at the Award may be photographed or recorded by audio, visual or audio-visual means.**
- 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 or any royalty owing to the performer. The Australian National Piano Award cannot make available recordings of works played in the Award, other than an official CD of the event which may be released at a later date.
- Entrants performing in Shepparton must report to the Music Co-ordinator at 3 pm on Sunday, 2nd September 2018 at Eastbank Centre, Welsford Street Shepparton.

Note: The order of performance will have been drawn by ballot sometime beforehand by the Mayor of the City of Shepparton, or by the Mayor's representative. Please note that it is not possible to take into account requests of individual performers in regard to the order of playing.

PATRONS

- ~ Patron in Chief - Her Excellency the Governor of Victoria, The Honourable Linda Dessau AC
- ~ Mr Julian Burnside AO, QC
- ~ Professor Gary McPherson, PhD, MMus Ed, DipMus Ed, FTCL, LTCL

Testimonials:

"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 AM, 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.

"The competition provides a context in which young musicians are presented with the possibility of engaging with challenging performance requirements within a context that is remarkable in that it succeeds in driving the event towards the essence of the joys of music making. My time in Shepparton at the 2014 ANPA, albeit brief, left me with many fond memories, not just musical, but more so of the collegiality amongst the contestants and the sense of community within the organization body of the event; and dedicated audience members that keenly followed the competition throughout the intensive week of music making. My only regret from ANPA 2014 is that I'm now unable to further participate in this incredible festival of celebrating our art form."

Alex Raineri, concert pianist and winner of 2014 Australian National Piano Award.

"This is one of the best competitions in which I have ever participated either as a competitor or as a member of the jury. The level of playing throughout was on the highest international level. In no other competition in which I adjudicated, the participants told me afterwards that they had felt at ease = adagio. Thanks to the city of Shepparton we, the jury, also felt 'adagio'."

Paul Badura-Skoda, Adjudicator 2014 Australian National Piano Award

"The Australian National Piano Award is a biennial highlight on the national musical calendar and a major platform for the finest young pianists in the country to showcase their artistry. A festival of music making, the Award provides a valuable opportunity to hear and exchange ideas with colleagues from around the country, creating a stimulating environment which inspires participants to greater heights."

Daniel De Borah, International concert pianist & Australian National Piano Award Winner in 2012

"We've had the pleasure of listening to some spectacular performances this year of world-class standard. What a platform Australian National Piano Award provides for burgeoning young talent in this country! Many congratulations to all involved in this wonderful Award"

Clem Leske, Adjudicator, Australian National Piano Award in 2016

BOARD OF MANAGEMENT

PRESIDENT

Darryl Coote, BMus (Hons), MMus, AMusA

SECRETARY

Judith Longley

CHIEF FINANCE OFFICER

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2018 AUSTRALIAN NATIONAL PIANO AWARD - APPLICATION FORM

IMPORTANT: DO NOT COMPLETE THIS APPLICATION UNTIL YOU HAVE READ AND UNDERSTOOD THE RULES.

APPLICATION FORM

Closing Date – Friday 23rd March, 2018

(Please Print in Block Letters)

Applications should be sent by registered post or equivalent, to enable tracking of the package. The post-office receipt of registration, showing clearly the date of lodgement, must be scanned electronically and sent by email to info@australianpianoaward.com.au. Applications postmarked after Closing Date will not be accepted.

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: _____

Email: _____

Referees: (Provide at least one)

Referee 1 Name: _____

Telephone: _____

Email: _____

Address: _____

Declaration:

I declare that all items on the accompanying CDs were performed by me within the last 18 months and were recorded without editing. I declare that the CDs are in a format which can be played on any CD player and acknowledge that recordings submitted in an incorrect format will NOT be accepted. I declare that I have no professional or business relationship with any of the Adjudicators, also that I have not received regular individual lessons from any of the adjudicators in the preceding twelve months.

Signature of Applicant: _____ Date: _____

Declared in the presence of (please print): _____

Signature of Witness: _____ Date: _____

Recording Technician (if applicable): _____ Date: _____

(Tick Box)

I have read and understood the Award's rules and regulations, as outlined in the 2018 Rules & Information.

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