

AUSTRALIAN
NATIONAL
PIANO
AWARD



forte

for friends and supporters

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President's report



Dear supporters of ANPA,

As the newly-elected President of the Board of ANPA, I feel both honoured and proud to be the President of such a wonderful entity and to be part of a special

group of people. I value the professionalism, experience and friendships of the other Board members. In turn, the Board is wonderfully supported by the Associates, who work to fund-raise and to support the Award in many ways. Every day in the media we learn of sad, upsetting and negative matters. Yet, I can say that being associated with ANPA is one of the most pleasant and positive experiences that one could wish for! Since our inaugural Award in 1992, ANPA has become established and respected as a major arts event in Australia.

I wish to express my thanks and admiration to three special persons who have contributed greatly to the Award for many years and who, for various reasons, have stepped down from the Board recently. Mr Neil and Mrs Erna Werner have been with the Award since its inception in 1992. For much of the time since, Neil was our President, working tirelessly and with great passion. Similarly, his wife Erna contributed to the Award in equal fashion, in her case, particularly as media officer. We shall miss Erna and Neil's involvement and we wish them well in their new lives in Point Lonsdale. Mr Bruce Wilson has served us wonderfully as the Award's web-master, as a Board member with knowledge of, and connections, to the City Council, as well as a great contributor in general.

Bruce has now increased family responsibility and has a number of other projects to which he feels he should devote some time. Equally, we wish Bruce much happiness and success in his future undertakings.

The 2012 Award was a great success in all ways and I and the other Board members look forward to a thrilling and successful Award in 2014. The respect with which the Award is held is reflected, for example, in the donation of a new prize, worth \$5,000, donated by the Andreadis family. This prize will be awarded to the performer deemed to have given the best performance of a work written in or after 1951. The performer concerned will be able to apply the prize to the commissioning of a work by a composer of his/her own choice.

For the 2014 Award, we are fortunate to have procured three highly respected adjudicators, all internationally experienced performers and pedagogues: Paul Badura-Skoda from Vienna, Wendy Lorenz from Canberra (Wendy was an adjudicator at ANPA in 2004) and Murray McLachlan from Manchester. Their biographies will appear in the 2014 Rules and Information Booklet, soon to appear on the ANPA website.

The dates of ANPA in 2014 are Monday September 8 through till Saturday September 13, inclusive. Don't miss it! I look forward to seeing you there.

Best wishes,

Darryl Coote.

President of the Board - Australian National Piano Award;
Partner – Team of Pianists;
Piano Faculty – Monash University;
Immediate Past President – Victorian Music Teachers' Association;
Member – Australian-German-Association.

Next Australian National Piano Awards 8th - 13th September 2014

Junior Regional Event 2013

The Junior Regional Event, conducted by the Team of Pianists, comprising the annual masterclass and the Bernstein Piano Competition, will take a different form this year.

It will be designed to bring piano teachers in the region together to discuss ways of encouraging high standards in piano playing and piano teaching. To achieve this, on the weekend of July 27th and 28th, Seminars will be held for teachers and interested parents in the mornings, followed by lunch each day. At these Seminars, teachers may propose topics for discussion or join in discussion of appropriate topics suggested by the lecturers.

After lunch, Masterclasses for students of all ages will be held which we hope teachers and parents will also attend.

Prizes for the Bernstein Piano Competition (Shepparton division) will be awarded on the basis of students' performances in these classes. As in the past, this competition is sponsored by Bernie Capicchiano from Bernie's Music Land, in conjunction with Bernstein Australia.

The weekend events will be held in the newly-refurbished rooms of the Mechanics Institute Building in Wyndham Street Shepparton.

If your name and address is not already registered with us and you would like to attend, information and forms will be sent to you by contacting Julie Tracy: Tel. 03 58215987 or by email jtracy@internode.on.net

Julie Tracy, Co-ordinator

Werners slip in to retirement...

Neil Werner OAM and his wife Erna, two of the founders of ANPA, have retired gracefully to their home in Point Lonsdale after almost 50 years of initiative, active involvement and contributions to the community and cultural life in the city of Shepparton. They have loved their time here and hope they have left it better than they found it, after moving here to establish a pharmacy "from scratch" in 1964.

The Werners' contribution has always been a team effort but also individual. Together, they

- were counsellors with the telephone counselling service, Personal Emergency Line (later called Lifeline)
- with Joan Guymer, helped set up PACE, which later evolved into the Goulburn Valley Community Music Centre using an Australia Council grant and SPAA (Shepparton Performing Arts Association), of which Neil was President.
- in 1992, with others, they worked with Max Cooke and Darryl Coote in their design of the Piano Awards and have been its pillars until their departure.

Individually:

- Neil has been Chairman of the GV Hospital Board and on the Board promoting the Shepparton Retirement Villages.
- Erna was involved in the early days of the Shepparton Light Music Company and the Drama Company and appeared in many plays and musicals.



Neil and Erna Werner

- Particularly memorable was her strong vocal performance as the Mother Superior in *The Sound of Music* and her direction of *South Pacific* for Shepparton Theatre Arts Group (STAG).
- Erna's completion of a Bachelor of Arts degree with a Major in Journalism from Deakin University resulted in a column for the Shepparton News and her role as editor of the newsletter, *Forte*, for ANPA.

Neil and Erna were recently made Life Members of ANPA, reflecting their inspiration, commitment and dedication to the Award.

In Point Lonsdale, they have maintained cultural interests by seeing plays at the Geelong Performing Arts Centre; they also attended a concert at Geelong College by Kenji Fujimora, the 2000 ANPA Winner.

They enjoy watching ships go in and out through The Rip and seeing their grandchildren, who live only 100 metres away.

The Australian National Piano Award will always be greatly indebted to the Werners for their vision and energetic involvement in Shepparton's progress and as pioneers and stalwarts of this wonderful event.

A tribute to Dame Elisabeth Murdoch

At the time of Dame Elisabeth's death, I wrote to her family: 'In my heart will remain the influence of Dame Elisabeth's love and inspiration, as will be the case with a multitude of others'. I am sure this is true.

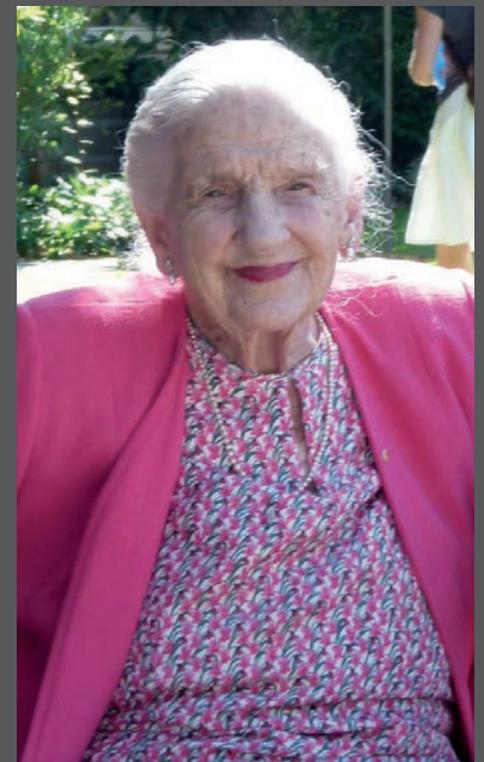
I knew about her first in the 1970's when I was Dean of the Faculty of Music at the University of Melbourne and she supported me in promoting concerts at Melba Hall. I did not then know her personally but I wrote to her, hoping she would attend our first evening recital. Although she was very sorry that she could not attend because she would be overseas at that time, she said she would like to buy a ticket to show her pleasure at the idea of concerts in Melba Hall and enclosed a cheque for \$2000.

Later, I met Dame Elisabeth and she came to some of the concerts given by the Team of Pianists. She helped to arrange a concert at the Langwarrin Gallery, where she was very active, and made sure that many of her friends attended to boost the audience. After the concert and supper, when I was collecting our music equipment and the ladies were washing the dishes, I found Dame Elisabeth in the Gallery stacking chairs to make the room ready for the next morning. She must then have been over 80.

We talked together about the important national piano event that Darryl Coote and I had helped to design for the Shepparton Performing Arts Society. Subsequently, she gave considerable financial support to what became known as the Australian National Piano Award, held in Shepparton every alternate year. Dame Elisabeth often attended the Semi-finals of this event, held in Shepparton on Fridays, and after lunch, it was a delight to enjoy the performances of the young pianists with her seated in the front row of the auditorium. Not only was her love of music evident but also her fine perception of their personalities. Later on, she continued to remember and talk about some of these young musicians.

More recently, I had a delightful morning driving around Cruden Farm with her in her little cart, looking at her favourite plants and flowers. Certainly my love and thoughts remain with her still.

Professor Max Cooke,
OAM, Bundesverdienstkreuz
Principal Fellow, Melbourne Conservatorium
University of Melbourne



Dame Elisabeth

Daniel de Borah

Daniel has pursued his interest in Chamber Music performance since winning the ANPA last year. Highlights have included:

- an ABC "Sunday Live" recital at the Iwaki Auditorium in Melbourne with violinist Anna McMichael
- a recital with violinist Kristian Winther at the Melbourne Recital Centre performing sonatas by Beethoven and Shostakovich
- Beethoven's Sonata Op.101 as part of the 3MBS Beethoven Marathon at the BMW Edge in Federation Square

- a concert in Hobart for Musica Viva Tasmania with members of the Tinalley String Quartet
- a solo recital tour to Lithgow, Bathurst, Canowindra, Canberra and Wagga.
- In May, performances at the Coriole Music Festival in McLaren Vale and solo recitals at Melba Hall in Melbourne, the Ngeringa Concert Series in SA and the Art Gallery of NSW, Sydney, have been scheduled.

Read updates on 2012 Finalists: Oliver She, Nicholas Young and Jisook Noh on page 4.



Daniel de Borah, Winner of ANPA 2012

Some thoughts on Music Competitions

Music Competitions seem to be coming in for some stick these days. A recent keynote address in Shepparton began with an excoriating appraisal of the routine corruption and politicking that goes on; a Peggy Glanville-Hicks lecture last year reads like a list of war crimes.

Perhaps a more considered view was provided by Aura Go, an ANPA alumnus and former student of both Max Cooke and me, in the magazine, *Limelight*. Beginning with the well-known quotation of Béla Bartok – "Competitions are for horses, not artists" – competitions were found wanting in just about every aspect:

- they don't offer a fair playing field
- they restrict repertoire choice and therefore prevent many young artists from expressing themselves fully
- they favour virtuosity over 'musicianship'
- they don't deliver the guaranteed career that they used to.

Probably some of these criticisms are valid but, on the whole, I think they exaggerate the problems and take too little account of the benefits.

A well-designed competition, run fairly for young musician-colleagues and for the community, can be among the most equitable and transparent ways of providing an opportunity for them to be heard, noticed and appreciated but there have never been any guarantees. Before competitions came along, there was patronage, which is a polite way of saying, "It's who you know".

I'm happy to admit that, during the eleven years I spent in the UK, I scarcely passed an audition. Thank goodness for international competitions, which provided a platform for critique at a more personal international level.

Sure, I have had first-hand experience of vested interests and questionable behaviour from time to time, but, taken as a whole, the experience for me was overwhelmingly positive. It gave me my first breaks, just as the ABC competition had in Australia a few years earlier.

One of the most frequent complaints is that competitions have proliferated and that there are so many now that winners are a dime a dozen, 'devaluing the currency' of the First Prize. To that I simply say that you can't have it both ways! If one competition does not offer you the scope in repertoire you need to display your talent, then is it not a good thing that there is a range of others that do? You dust yourself off, learn and go forward.

When I was a boy, my parents gave me an oil painting course for my eleventh birthday. I cherish the memories I have of spending long Saturday afternoons in the light-enveloped, turps-and-linseed-smelling studio with a group of friendly, artsy adults, who, like me entered their proud efforts in arts shows and were thrilled at any reward and appreciation. During the summers, the mornings would be spent at Little Aths, another competitive environment we loved, based on personal achievement and carefully measured peer comparison. Those who had it in them went on to regional, national and international events; those who didn't were surely not harmed and probably had a lot of fun.

The fact is, that competition is in us and is nothing of which to be scared or resentful. What makes all the difference is whether a particular competition is fair and useful. I want to congratulate and thank the good people of Shepparton who work to ensure that the ANPA is just that. Your efforts are appreciated by more than just me.

Ian Munro, an Adjudicator of 2012 ANPA

Dates for your Diary

27 and 28 July 2013:
Piano Masterclasses
Mechanics Institute Building,
Wyndham Street, Shepparton.

New format will present seminars in the morning for teachers and interested parents and Masterclasses for students in the afternoon.

Contact Julie Tracy
Phone 5821 5987

September 17 - 22:
Pianist in Residence
with Grace Kim.

September 29:
Playing for Pleasure at 2pm.
Venue to be advised.

September 8 - 13, 2014
Next Australian National
Piano Award

Next Australian National Piano Awards 8th - 13th September 2014

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2012 FINALIST UPDATES

Oliver She

After travelling to the UK for live auditions in December 2012, Oliver has been accepted to study at the Royal Northern College of Music (RNCM) in Manchester. This two-year course, Master of Music in Performance, will begin in September.

Nicholas Young

Nicholas completed his Bachelor of Music (Performance) (Honours) degree in November 2012 and, after 10 days in Berlin, has begun a Master of Music (Performance) degree at the University of Sydney – Sydney Conservatorium of Music. In March he performed a recital in Cooma.

Jisook Noh

Jisook is studying for her PhD in Performance at the University of Melbourne with Professor Ian Holtham and Dr. Melanie Plesch. Her research project on applying Gyorgy Sander's method to Chopin Etudes Op.10 and 25 will be completed by 2015 with a performance of the Etudes and the published thesis.

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