
AUSTRALIAN NATIONAL PIANO AWARD

Australian National Piano Award 2024 Rules and Information

for the 16th biennial Award presentation
7 – 12 October 2024

Australian National Piano Award Shepparton Incorporated

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Australian National Piano Award

The Australian National Piano Award promotes and directs a competition that:

- embodies 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 Award finalists.

Whilst designed for the benefit and experience of Australian and Australian-based pianists, the standard expected of the Award finalists is of international calibre.

It is anticipated that the Award finalists 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.

Award finalists possess not only flair, technical brilliance and conviction of communication, but also are artists of depth, able to cultivate with true understanding the great traditions, thus connecting audiences with some of the supreme moments in human achievement.

Every two years, Award adjudicators review and assess applications to select a shortlist of finalists who will strive to win over \$75,000 in prize money as they perform in a week of solo recitals at Riverlinks Eastbank in Shepparton.

2024 Rules and Information

The following are the official rules and information for the 2024 Award.

The Award Board reserves the right to vary the rules of the Award, however no changes will be made to the rules of the 2024 Award.

The Award was co-designed by Max Cooke OAM and Darryl Coote and is administered by the Board of the Australian National Piano Award Shepparton Incorporated.

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

Eligibility

The Award is 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, 22 March 2024).

Applicants must be no less than 21 years of age and no more than 35 years of age on the closing date of application.

Previous Award First Prize recipients are not eligible to enter.

During the Award week, no Award adjudicator will judge any of the solo recitals of an Award finalist to whom they have given individual regular lessons during the 18 months prior to the Award at Shepparton in October 2024.

The Award Board and administrators reserve the right to refuse entry to any applicant who may have or who may become involved in a conflict of interest.

Award Artistic Director

Wendy Lorenz is the Award Artistic Director, who advises the Award Board on repertoire requirements as well as on adjudication procedures.

The Award Artistic Director does not take part in any of the adjudication during the Award week nor in the selection of Award finalists.

2024 Award adjudicators

The 2024 Award adjudicators are:

- Caroline Almonte (Australia)
- Jayson Gillham (United Kingdom / Australia)
- Stephen Savage (United Kingdom / Australia)

Selection process and judging criteria

All Award adjudicators will listen to each applicant's CD audition recording.

The Award Board Secretary and the Award Artistic Director will co-ordinate the nomination process with the Award adjudicators, who will select the Award finalists invited to perform during the Award week.

The Award adjudicators will consider:

- 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.

Key dates

Application deadlines for the 2024 Award

- 22 March 2024 – Applications close
- 10 May 2024 – Applicants notified

Schedule for the 2024 Award

- 31 May 2024 – Award finalists to submit biographies and headshot images
- 28 June 2024 – Award finalists to submit Repertoire Submission Form
- 5 – 6 October 2024 – Award finalists arrive in Shepparton
- 6 October 2024 – Welcome reception for Award finalists
- 7 – 10 October 2024 – Solo recitals
- 11 October 2024 – Semi final
- 12 October 2024 – Grand final and prize presentation

Application Form

Applicants must complete and supply the Application Form (available on the Award website).

Curriculum Vitae

Applicants must supply a curriculum vitae that details degrees, qualifications, studies, performances, prizes, scholarships and other awards as well as other relevant information.

Applicants are invited to outline any future plans and goals.

Identity verification

Applicants must supply:

- a copy of their Birth Certificate; and if applicable
- certified proof of Permanent Residency or a Statutory Declaration that confirms Australian residency for at least 4 of the 5 years immediately prior to the closing date (Friday, 22 March 2024).

CD Audition Form

Applicants must complete and supply the CD Audition Form (available on the Award website).

Applicants must record 20 – 30 minutes of music, comprising three styles of composition selected from any three of the Repertoire Groups.

Applicants take full responsibility for the quality of the audition recordings supplied.

Applicants must supply 4 x CDs of the required audition recordings that the Award adjudicators will review, encompassing:

- 1 x CD marked “original”
- 3 x CDs marked “copies”

Applicants must supply physical CDs that can be played on any CD player.

Prior to sending the audition recordings, applicants should test all CDs on a CD player.

The Award will not accept audition recordings supplied digitally, online or via email.

The Award will not convert any audition recordings into appropriate formats. Therefore, audition recordings supplied in incorrect format will not be accepted.

The Award will not return any of the audition recordings supplied.

\$50 entry fee

Applicants must pay an entry fee of \$50 either by cheque or money order payable to the Australian National Piano Award Shepparton Incorporated.

Submitting an application

Applications close on **Friday, 22 March 2024**.

Applicants must supply via registered post:

- Application Form
- Curriculum Vitae
- Identity verification
- CD Audition Form
- 4 x CDs of the audition recordings
- \$50 entry fee

Applicants should send applications by registered post to:

Australian National Piano Award Shepparton Incorporated
PO Box 754
Shepparton VIC 3632

Applicants should supply evidence of the post office receipt of registered post details to the Award via email to info@australianpianoaward.com.au

Applications postmarked after the closing date will not be accepted.

Notifying applicants

Following review of the CD audition recordings, Award adjudicators will select the Award finalists to perform solo recitals during the Award week.

By **Friday, 10 May 2024**, all applicants will receive official notification of the outcome.

Biography and head shot

By **Friday, 31 May 2024**, selected Award finalists must supply a 500-word biography and high-resolution (1-2MB) professional colour head shot as a JPEG for promotion purposes to the Award via email to info@australianpianoaward.com.au

Repertoire Submission Form

By **Friday, 28 June 2024**, selected Award finalists must submit a completed Repertoire Submission Form (available on the Award website) to the Award via email to info@australianpianoaward.com.au

Only repertoires submitted on the Repertoire Submission Form will be considered.

If the Repertoire Submission Form is not received by the due date, the Award finalist will forfeit their right to participate in the Award week and the Award Board will approach the next highest-ranking applicant on the reserve list.

Repertoire Groups

- **Group A** – Music of the Baroque period up to and including J.S. Bach.
- **Group B** – Music of the Classical period after J.S. Bach, including the music of Beethoven and Schubert.
- **Group C** – Music of the Romantic period 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.

Repertoire Group notes

- Any queries about repertoire should be addressed to the Award Artistic Director.
- The completion date of the work is the relevant one.
- Award finalists must include one Australian work in Recital 1 or Recital 2.
- Transcriptions or arrangements are permitted, but will be treated as the works by the arranger, dated from the year of the arrangement.
- Works for prepared piano and works not using the traditional keyboard may not be played on the Steinway grand piano during the Award week.
- A required complete work which is not performed in its entirety within the minimum and maximum time limits, will not be considered by the Award adjudicators.

Definition of 'a work' or 'a complete work'

- 'A work' or 'a complete work' refers to a unified composition.
- For example, several Preludes by Debussy would not constitute 'a complete work'.
- However, the complete Book 1 or complete Book 2 of Brahms' Variations on a Theme by Paganini would constitute 'a complete work'.
- For the purpose of the Award, a Bach Prelude and Fugue will be considered 'a complete work'.

Definition of 'music'

- 'Music' refers to a selection of one or more movements from a sonata, suite or other multi-movement work and can also include a complete work if desired.
- The inclusion of a complete sonata in Recital 1 and a complete work in Recital 2 is intended to provide the Award finalist 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.

Solo recital requirements

- During the Award week, Award finalists will perform solo recitals in public at Shepparton before the Award adjudicators.
- Award finalists must observe the strict time limit of 45 minutes for each solo recital or they may be stopped.
- There is no set minimum time for a recital as a whole, however there are minimum and maximum timing parameters for some of the individual requirements.
- Repertoire program choice will be taken into consideration during the adjudication.
- The prescribed timing of individual items is to ensure that Award finalists provide a balanced presentation of at least four of the repertoire groups and to ensure equity of challenge for all candidates.
- Each Award finalist's repertoire program should be chosen to fit into solo recital requirements and timings.
- All works must be performed from memory, unless prior permission for a special reason has been obtained in writing from the Award Board by Friday, 26 July 2024.
- Daily practice facilities for Award finalists will be made available and arranged according to the schedule of each recital.
- Award finalists may not make any requests related to the order of recitals during the Award week. The order of recitals will be drawn by ballot prior to the Award week by the Mayor (or representation) of the City of Greater Shepparton and announced at the welcome reception for Award finalists and adjudicators (Sunday, 6 October 2024).

Recital 1 requirements

- Award finalists will perform a repertoire program comprising:
 - A complete Sonata from Group B.
 - 15 – 20 minutes of music from one of Group C or Group D (not both).
 - Music of no more than 10 minutes from another repertoire group not yet introduced.
- Each Award finalist must perform one Australian item in either Recital 1 or Recital 2, with a minimum duration of 4 minutes. The required Australian item may be one or more movements from a sonata, suite or other multi-movement work, or could be a complete work if desired. The item 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.

Recital 2 requirements

- Award finalists will perform a repertoire program not presented in Recital 1.
- Award finalists will perform a repertoire program comprising:
 - A complete work of between 15 – 25 minutes from either Group C or Group D (not both), other than a group significantly represented in Recital 1.
 - 15 – 20 minutes of music as chosen by the Award finalist, which may include music from Group A and/or Group E.
- Each Award finalist must perform one Australian item in either Recital 1 or Recital 2, with a minimum duration of 4 minutes. The required Australian item may be one or more movements from a sonata, suite or other multi-movement work, or could be a complete work if desired. The item 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.
- After the completion of Recital 2 by all Award finalists, a number of them will be selected to perform in Recital 3 (semi final)

Recital 3 (semi final) requirements

- The repertoire program must include 5 – 10 minutes of music not yet performed in Recital 1 and Recital 2 and which appeals to a general audience.
- The remainder of the repertoire program may contain works already presented in Recitals 1 and Recital 2.
- The repertoire program may include additional music as chosen by the Award finalist, following consultation with, and approval by, the Award Artistic Director.
- The Award Artistic Director will provide procedural advice only.
- The Award Artistic Director will not influence the selection of individual works, nor the performance.

Recital 4 (grand final) requirements

- The 5 – 10 minutes of music appealing to a general audience, performed in Recital 3, must be included.
- The repertoire program for Recital 4 may be the same as Recital 3, or following consultation with the Award Artistic Director, alternative items from Recital 1 or Recital 2 may be substituted.
- The Award Artistic Director will provide procedural advice only.
- The Award Artistic Director will not influence the selection of individual works, nor the performance.

Timing considerations for solo recitals

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

Supplying hard copies of sheet music

- Award finalists must adhere to copyright laws when supplying hard copies of sheet music.
- Award finalists must provide one hard copy (not digital) of all sheet music scheduled to be performed during the Award week to the Music Co-ordinator, who will forward it to the Award adjudicators.
- Where music has been published, Award finalists should supply a commercially published copy of works.
- For unpublished works, Award finalists must provide sheet music (hand-written manuscript or computer-generated manuscript) sufficiently clear in detail to enable a professional performer to realise accurately the composer's intentions.
- All photocopies of supplied sheet music will be destroyed after completion of the Award.

Promotion and documentation

- Award finalists must be available for promotion and publicity opportunities in the lead up to the Award and during the Award week.
- The Award Board has the rights to film and record Award finalists and activities during the Award week as well as the right to air the footage (excerpts of 1 – 3 minutes) via the Award digital channels (including social media).
- For reasons of copyright and privacy, none of the Award finalists may be photographed or recorded by audio, visual or audio-visual means apart from the approved Award engaged photographers and recordists (audio, visual or audio-visual).
- Performances and recordings during the Award week 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 Award finalist.
- The Award Board cannot release any recordings of the works played during the Award week, other than an official CD which may be released at a later date.

Travel and accommodation

- Award finalists will be billeted in Shepparton during the Award week, including:
 - From either Saturday, 5 October 2024 or Sunday, 6 October 2024
 - To Sunday, 13 October 2024
- Award finalists will be responsible for their own travel expenses and arrangements to and from Shepparton.
- While staying in Shepparton, Award finalists will be transported to solo recital and practice venues.
- Any other persons accompanying the Award finalists will not be billeted and should find their own accommodation and transport while in Shepparton.

Prizes

\$33,000 First Prize

- \$28,000 The City of Greater Shepparton Prize
- \$5,000 The Daphne and Ross Turnbull Bursary for music career development
- The Award First Prize recipient may be offered other recital engagements with a performance fee subsequent to the Award.

\$13,000 Second Prize

- \$10,000 The Fairley Foundation Prize
- \$3,000 The Daphne and Ross Turnbull Bursary for music career development

\$7,000 Third Prize

- \$5,000 The Beleura, John Tallis Prize
- \$2,000 The Daphne and Ross Turnbull Bursary for music career development

Special Prizes

- **\$1,000 The Max Cooke Encouragement Award** sponsored by the Australian National Piano Award
- **\$1,000 The Shepparton News Prize** for best performance: Bach
- **\$1,000 The Leona and Bruce Sterling Prize** for best performance: Mozart or Beethoven
- **\$1,000 The Jenny Houlihan Prize** for best performance: Haydn or Schubert
- **\$1,000 The Pam Wells Prize** for best performance: Chopin
- **\$1,000 The Horton Family Prize** for best performance: Romantic era (excluding Chopin) or 20th century music up to 1950
- **\$5,000 The Andreadis Family Australian Composition Commission Prize** for best performance: music composed after 1950
- **\$5,000 The Lorna Speechley Memorial Prize** for best performance as voted by the audience

The Andreadis Family Australian Composition Commission Prize

- The Prize recipient 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 a piano solo, a chamber work including piano, or a piano concerto.
- The Prize recipient may apply the funds to any composer of his/her own choice.
- The Award requires that a score of the commissioned work be provided to the Award within twelve months of the prize being awarded.

Notes about Prizes

- The three major prizes will not be divided or combined.
- All other Award finalists, who are not awarded First Prize, Second Prize or Third Prize and who perform in all their required recital sessions, will receive \$500 supported by GV Hearing Clinic.
- The Special Prizes may be awarded for music performed during any of the recitals through the Award week if the Award adjudicators are convinced that a performance is of special quality (regardless of whether or not an Award finalist is selected for the semi final or grand final).
- After consultation with the Artistic Director, the Award adjudicators may refrain from presenting a Special Prize and may use the withheld Special Prize for another area in which they have perceived special qualities.