

2026 Repertoire FAQs

2026 Rules and Information

All applicants and Award finalists should consult the official 2026 Award Rules and Information, available on the Award website.

Why are there no set works?

Within the repertoire requirements for each recital, Award finalists are given the freedom to choose the works they wish to perform.

There is no obligation to include specific composers or specific works.

To ensure fairness and consistency across all performances, it is essential that each repertoire program strictly follows the prescribed repertoire and timing requirements for each recital as outlined in the 2026 Award Rules and Information.

Repertoire programs that do not meet these requirements will not be approved and will be ineligible for Award prizes.

Can I perform the works I submitted as part of my application?

Yes. Award finalists may choose to perform some or all of the works submitted in their audition recording, as long as their repertoire programs during the Award week meet the requirements outlined in the 2026 Award Rules and Information.

Can I perform works from past Award presentations?

Yes. Award finalists may include works from past Award presentations, provided their repertoire programs meet the requirements outlined in the 2026 Award Rules and Information.

What do 'work', 'complete work' and 'music' mean?

The term 'work' or 'complete work' refers to a unified, self-contained composition.

The term 'music' refers to one or more movements from a sonata, suite or other multi-movement composition. It may also refer to a complete, self-contained work.

Can I seek advice from the Award Artistic Director?

Prior to Recital 3 (semi final) and Recital 4 (grand final), Award finalists will consult with the Award Artistic Director during the Award week in Shepparton, who will provide procedural guidance to ensure that all repertoire programs comply with the recital requirements.

The Award Artistic Director will provide procedural advice only and will not influence the selection of individual works or the performance.

For Recital 1, please clarify music from Repertoire Group C or Group D?

Award finalists may submit one or more works – or excerpts – by one or more composers, as long as the selected repertoire meets the stated requirements and is drawn entirely from either Repertoire Group C or Group D, not both.

Since the requirement is for 'music' rather than a 'complete work', excerpts from larger compositions are permitted.

While some flexibility is allowed, Award finalists are encouraged to present their recital as a professional concert performance.

Please clarify the requirements for Recital 2

For the second requirement of Recital 2, there are three possibilities:

1. 15 to 20 minutes of music from Group A only
2. 15 to 20 minutes of music from Group E only
3. 15 to 20 minutes of music from any Group/s, other than the Group chosen in the first requirement for Recital 2.

The first two options allow Award finalists to present Baroque or modern works.

The third option is designed to allow an Award finalist some freedom of choice and flexibility in their repertoire program.

How do I select a repertoire program for Recital 3 and Recital 4?

Award finalists selected to perform in Recital 3 (semi final) and Recital 4 (grand final) will have the opportunity to refine their repertoire choices, in consultation with the Award Artistic Director during the Award week in Shepparton.

For Recital 3 and Recital 4, the program must include 5 to 10 minutes of new repertoire that was not performed in Recitals 1 or 2, selected to engage a general audience. The same 5 to 10 minute selection must be included in both Recital 3 and Recital 4.

The remainder of the repertoire program for Recital 3 and Recital 4 may include works previously performed in Recital 1 and Recital 2.

However for Recital 3, Award finalists may propose additional music of their choice, subject to consultation with and approval by the Award Artistic Director during the Award week in Shepparton.

For Recital 4, the repertoire program may replicate Recital 3 or include works previously performed in any of the preceding three recitals, subject to consultation with and approval by the Award Artistic Director during the Award week in Shepparton.

No new works may be introduced in Recital 4.

The Award Artistic Director will provide procedural advice only and will not influence the selection of individual works or the performance.

Should I perform repeats?

Repeats that are integral to the structure of a work – such as a da capo repeat in a minuet and trio movement – should be observed, as omitting them would compromise the structural integrity of the work.

Other repeats are optional and may be included at the discretion of the Award finalist.

When deciding whether to perform optional repeats, Award finalists should consider the artistic effect and overall impact of their performance.

All solo recital presentations during the Award week should be approached as professional concert performances.

What are the time limits for the solo recitals?

There is no set minimum duration for each solo recital overall – however, minimum and maximum timing parameters apply to certain individual requirements.

The maximum time for each solo recital is 45 minutes (with a 5% tolerance).

Other allowable timing variations are outlined in the 2026 Award Rules and Information.

The playing time of each work will be monitored and recorded by Award officials throughout the solo recitals during the Award week.

The 45 minutes (with 5% tolerance) must be strictly observed to ensure efficiency and fairness in the running of the Award.

Repertoire programs that do not meet the timing requirements will be ineligible for Award prizes and will not be approved.