

2020 AUSTRALIAN NATIONAL PIANO AWARD

15th Biennial Presentation

Monday 7th to Saturday 12th September, 2020

TOTAL PRIZE VALUE \$68,000

First Prize \$22,000

RULES & INFORMATION

Applications close **Friday, 20th March 2020**

Applications postmarked after the closing date will not be accepted



AUSTRALIAN NATIONAL **PIANO** AWARD

WELCOME

Welcome to the 15th biennial Australian National Piano Award. The following are the official Rules of the 2020 Award. The Board reserves the right to vary the Rules of the Award, however no changes will be made to the rules of the 2020 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: Lyn Bailey, Kerry Cameron, Lizanne Goodwin, Michael Goodwin, Anne Graesser, Roly Hunt, Carolyn Leslie, Ngaire Rikys and Daphne Turnbull.
- 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 11-16. 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

15TH BIENNIAL AUSTRALIAN NATIONAL PIANO AWARD

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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
2018	Oliver She, Queensland

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

For the best performance of the music of J. S. Bach	\$1,000
For the best performance of the music of Haydn or Schubert	\$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 music from the Romantic era (excluding Chopin) or from the first half of the twentieth century	\$1,000
The Andreadis Family Australian Composition Commission Prize: for the best performance of music written in or after 1951. <ul style="list-style-type: none"> • 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

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
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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, 20th March 2020), 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 18 months preceding performances at Shepparton in September 2020 (should clarification be necessary, please contact the Award administration: info@australianpianoaward.com.au).

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, 20th March 2020.

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, 22nd May 2020.

Notification of Selection	Friday 8th May 2020
Submission deadline for photographs and biographies	Friday 22nd May 2020
Submission deadline for programmes of selected applicant's programmes	Friday 5th June 2020
Candidates arrive in Shepparton	Either Saturday 5th or Sunday 6th September 2020, but no later than 3.00 pm Sunday 6th September 2020
Group photograph and announcement of order of play	3.00 pm, Sunday, 6th September 2020
Recitals adjudication	Monday 7th September to Saturday 12th September 2020
Grand Final Adjudication	Saturday 12th September 2020

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 Wendy Lorenz, who advises the Board on repertoire requirements, as well as on adjudication procedures, though she 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

Founding Artistic Director, Professor Max Cooke OAM, expressed his hope and belief that "it will be the winners of this Award who will help to keep the great traditions of music alive in the future", placing much emphasis on the performer's ability to engage, on the deepest level with the masterworks of our rich piano literature.

I can only echo these sentiments and a perusal of the list of outstanding past winners quickly reveals that his hopes have been overwhelmingly realised.

I look forward to working with all involved in this year's Award and to hearing the many fine performances which have become the hallmark of this highly important and artistically relevant competition.

A handwritten signature in black ink that reads "Wendy Lorenz". The signature is fluid and cursive, with a long horizontal stroke extending from the end of the name.

Repertoire enquiries:

Address any repertoire enquiries to the ANPA administration

Email: info@australianpianoaward.com.au

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

Adjudicators For 2020

Stephanie McCallum – Australia

Stephanie McCallum is a pianist known internationally, especially for her work on the reclusive Romantic composer, Alkan, as well as nationally for her many recordings and work championing unusual, new and Australian repertoire.

Currently an Associate Professor of Piano at Sydney Conservatorium, University of Sydney, Stephanie's past students have forged exciting, highly successful musical careers in areas as diverse as classical pianism, contemporary repertoire performance, early music, conducting, jazz improvisation and popular music.

During her pianistic career, Stephanie has performed internationally in recital, as soloist with major Australian orchestras and with AustralYSIS, Sydney Alpha Ensemble, ELISION, Australia Ensemble, Australian Chamber Orchestra, Kammer, Halcyon and other groups.

Her live solo performances of Alkan have been described by critics as "titanic", "awe-inspiring", "stupendous", "virtuosic pianism of the highest calibre" and "one of the glories of Australian pianism". She appears on over 40 CDs including 20 solo albums ranging through Liszt, Weber, Magnard, Xenakis and premier recordings of Alkan, Guy Ropartz, Elena Kats-Chernin and newly transcribed Beethoven.

Recent projects include premier performances and recordings of Australian flute and piano music with Laura Chislett-Jones (Flute Vox ABC Classics digital) and a four hands piano partnership with Erin Helyard, playing Alkan, Meyerbeer and Moscheles on historic Erard pianos (TTK005 Le Prophète Works for four hands). Her latest solo CD, on Toccata Classics TOCC0471, comprises premier recordings of piano music by Alexandre Boëly (1785-1858), recorded on an original 1853 Erard piano.

For more reviews and a complete list of recordings, please visit www.stephaniemccallum.com



Stephen Savage – United Kingdom/Australia

Stephen Savage received his early training from Dorothy Hesse, a leading student of Tobias Matthay, who taught also Myra Hess and Clifford Curzon. He first came to attention at 16 with a performance of Beethoven's 4th Concerto with the National Youth Orchestra. At this time he was also prize-winner in the Daily Mirror national competition for young pianists and recorded for Classics Club.

His studies at the Royal College of Music were preceded by a year in Vienna, where he worked with Bruno Seidlhofer. At the RCM he won major awards including the Dannreuther Prize for concerto playing and the Worshipful Company of Musicians medal and was granted assistance from the Countess of Munster and Ralph Vaughan Williams Trusts.

His work at the RCM over 4 years with his teacher, the leading UK virtuoso Cyril Smith, led to Stephen becoming his teaching assistant at a time when he was making his initial recital appearances in the London Piano Series at the Wigmore Hall and in many BBC broadcasts, including live appearances in the Invitation Concerts.



His repertoire grew to include new music including works written for him by Roger Smalley (*Missa Parodia*) and Justin Connolly and he became known as an authoritative performer of Tippett's Sonatas, giving local first performances in Australia, Canada and Japan. He took part in piano duo performances with Roger Smalley and they gave the first performances together of Smalley's epic *Accord* in 1976.

Stephen Savage was soon appointed to the piano staff of the RCM where he also became involved with presenting and conducting new music within the Twentieth Century Ensemble. He later took up an invitation to head up the Piano Department at the Queensland Conservatorium in Brisbane, Australia where he appeared frequently as soloist with most of the country's leading orchestras, collaborating with leading conductors such as Werner Andreas Albert, Nicholas Braithwaite, Omri Hadari, Jorge Mester and Ronald Zollman. Stephen became active in collaboration with visiting composers including Lutoslawski (which led to an invitation to give the local first performance of his *Piano Concerto* with the Sydney Symphony Orchestra), Tippett (in two visits the second of which in 1990 remains the largest survey of any living composer to be presented in Australia), David del Tredici and Peter Sculthorpe.

Stephen has made acclaimed recordings of works by Beethoven (the last three Sonatas) Debussy, Liszt, Moussorgsky and Tippett. He has appeared in concert and on radio in Canada, Hong Kong, Ireland, New Zealand and Japan as well as Australia and UK. He is Honorary Professor at the Wuhan Conservatoire in China and Visiting Artist to the Hong Kong Academy for Performing Arts. Stephen instituted and taught the original piano programme at the Australian National Academy of Music. He is now Senior Tutor in Piano at the Royal Northern College of Music, Manchester.

Timothy Steeves – Canada

Canadian pianist Timothy Steeves is widely known as one half of Duo Concertante, with his wife, violinist Nancy Dahn. Known for the passion, subtlety, and brilliance of their performances, Duo Concertante have worked together since 1997, developing the exceptionally unified voice that has repeatedly impressed audiences worldwide.

Critics have described their playing as "grace and fire... fury and repose... a triumphant mass of non-stop energy" (WholeNote), "Splendid... a miracle of knowledge and poetry" (Gramophone), "spectacular" (American Record Guide) and have praised their "artistry, poetry, and impeccable technique" (La Scena Musicale). Of a recent Germany tour the Rheinische Post wrote: "Duo Concertante impresses with their technical brilliance, but their musicality is even more special." Recently elected a Fellow of the Royal Society of Canada, Tim holds a University Research Professorship at Memorial University's School of Music in St. John's, Newfoundland.

Tim recently released a solo CD of Haydn sonatas on the Marquis Classics label and with Duo Concertante, he has created eleven acclaimed commercial recordings on the ATMA, Marquis Classics, and Centrediscs labels. These include the complete Beethoven Sonatas and J.S. Bach Six Sonatas for Violin and Keyboard which are frequently heard on CBC and have received rave reviews from the international press. Of the Beethoven CD, Music Toronto's John Terauds wrote, "these beautiful interpretations are so good right down to the tiniest of details that they deserve to be called a reference in the contemporary performance of these 10 great pieces". The Wiener Zeitung (Vienna) called it "majesty, passion, and excitement – inspiring".

With the Duo, Tim has commissioned a total of thirty-five new works for violin and piano from many of Canada's leading composers, such as Chan Ka Nin, Kati Agócs, Andrew Staniland, Kelly-Marie Murphy, Alice Ho, Omar Daniel, Clark Ross, Andrew MacDonald, David Scott, Linda Bouchard, and Jean Lesage. His tenth recording released in May 2017 featured works written especially for them by Jocelyn Morlock, Denis Gougeon, Alice Ho, Chan Ka Nin and Andrew Staniland.



Tim maintains a busy touring schedule, with frequent performances across North America, as well as in Europe and China. With Duo Concertante he has appeared at Wigmore Hall (London), Carnegie Hall's Weill Recital Hall (New York), Roy Thomson Hall (Toronto), Old First Church (San Francisco), the Los Angeles County Museum of Art (Los Angeles), the Four Seasons Performing Arts Centre (Toronto), the National Arts Centre (Ottawa), the Forbidden City Concert Hall (Beijing) and the Chapelle du Bon-Pasteur (Montreal). As a concerto soloist, he has appeared with numerous orchestras across Canada. He also performs at music festivals throughout North America, including the Ottawa International Chamber Music Festival, the Cactus Pear Music Festival, Indian River Festival, Colours of Music Festival, Festival of the Sound, Music Toronto, Music Niagara, and the Huntsville Festival. For the past five summers, he has served on the chamber music faculty at Domaine Forget in Quebec.

A highly regarded teacher, Tim has given hundreds of master classes and workshops across Canada. His commitment to working with young musicians gave rise to the annual Tuckamore Chamber Music Festival, which he and Nancy founded in 2000 to bring together young chamber music performers with world-class artists and ensembles for an intensive two weeks of learning and performance.

A native of Saskatoon, Saskatchewan Tim studied primarily in Germany at the Musikhochschulen of Freiburg im Breisgau and Hannover. In addition to his busy career teaching and performing, Tim is also the proud father of children Clara and Sasha and enjoys astronomy and history. He, Nancy and family live in St. John's, Newfoundland, Canada.

Contact Address

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

Shepparton Location



Procedures for Applicants

Closing date for entries: Friday, 20th March 2020

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 14).
- The completed Application Form and completed Audition CD Form (see Pages 21, 22 & 23).
- 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, 20th March 2020.

An entry fee of \$50 payable to the Australian National Piano Award (cheque or money order).

Note 1: Applications close – Friday, 20th March 2020.

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, 22nd May 2020.

Notification of Applicants:

Friday, 8th May 2020

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, 22nd May 2020.**
- 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, 5th June 2020 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, 7th September to Saturday, 12th September 2020

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

Please read carefully the details on this page and on pages 14-16.

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

Recital 1:

Upper time limit 45 minutes to be strictly observed or the candidate may be stopped. There is no set minimum time for the Recital as a whole, however there are minimum and maximum timing parameters for some of the individual requirements. 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:

Upper time limit 45 minutes to be strictly observed or the candidate may be stopped. There is no set minimum time for the Recital as a whole, however there are minimum and maximum timing parameters for some of the individual requirements. 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

Upper time limit 45 minutes to be strictly observed or the candidate may be stopped. There is no set minimum time for the Recital as a whole, however there are minimum and maximum timing parameters for some of the individual requirements.

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

Upper time limit 45 minutes to be strictly observed or the candidate may be stopped. There is no set minimum time for the Recital as a whole, however there are minimum and maximum timing parameters for some of the individual requirements from earlier Recitals. 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 7).

Selection Process and 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 and Travel

- Successful applicants will be billeted in Shepparton from the weekend of Saturday & Sunday, 5th and 6th September to Saturday, 12th September 2020 (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.
- **Photocopies 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, 5th June 2020.
- 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, 6th September 2020 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 Greater Shepparton, or by the Mayor's representative. Please note that it is not possible to consider 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 Barry Conyngham AM, MA (Hons), DMus
- 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, Adjudicator, Australian National Piano Award 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, Australian National Piano Award 2014

"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, concert pianist and winner, Australian National Piano Award 2012

"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, Australian National Piano Award 2014

“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 2016

“The Australian National Piano Award offers the very best in competitions: a supportive, warm environment, multiple recital opportunities throughout the competition, and generous prize money. There’s also a chance for useful feedback from the international jury.”

Joanna MacGregor OBE, Adjudicator, Australian National Piano Award 2018

The Australian National Piano Award is not just a national piano competition but it is a festival of magnificent piano playing. This year the standard was magnificent with a particularly pleasing wide diversity of conventional and unusual repertoire. This makes ANPA a prestigious event. It attracted support from local music lovers and a capacity audience at the final night. I felt indeed privileged to be a judge and had great pleasure in selecting the artists performing and ultimately choosing the first prize winner, Oliver She.

Gerard Willems AM, Adjudicator, Australian National Piano Award 2018

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



APPLICATION FORM

2020 AUSTRALIAN NATIONAL PIANO AWARD –

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

Closing Date: Friday 20th March, 2020

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: _____

Referee 2

Name: _____
 Telephone: _____
 Email: _____
 Address: _____

AUDITION CD FORM

Please Print in Block Letters

Applicant's Full Name: _____

Date of Recording: _____

Place Recorded: _____

Works, Composers, and Timings

20-30 minutes of music, comprising three styles of composition, chosen from any three of the Repertoire Groups (See Rules & Information, Page 14).

Given the proliferation of available file formats, the potential for software to malfunction, also that some adjudicators may not have ready access to software, it is essential that audition recordings are submitted on physical CD and in a format which can be played on any CD player.

ANPA is not in a position to convert recordings from one format to another, therefore recordings submitted in incorrect format will NOT be accepted.

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 eighteen months preceding performances at Shepparton in September 2020 (should clarification be necessary, please contact the Award administration: info@australianpianoaward.com.au).

Signature of Applicant: _____

Date: _____

Declared in the presence of (please print): _____

Signature of Witness: _____

Date: _____

Recording Technician: _____
(if applicable)

Date: _____



I have read and understood the Award's rules and regulations, as outlined in the 2020 Rules & Information. (Please tick box)

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