

## 2023 | WRITTEN APPLICATION FORM

Name .....

Address .....

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Email..... Date of Birth .....

Phone..... Mobile.....

FOR FURTHER INFORMATION AND ENQUIRIES: Please call Monika Laczofy on 0411 271 215 or visit our website: [www.accompanist.org.au](http://www.accompanist.org.au)

### PLEASE FORWARD APPLICATIONS TO:

Postal: The Convenor,  
Geoffrey Parsons Award,  
1 Rawlings Road, Modbury North SA 5092

Email: The Convenor,  
[mlaczofy1@bigpond.com](mailto:mlaczofy1@bigpond.com)

ENTRY FEE: \$75 OR proof of current (2023) membership of the Accompanists' Guilds of South Australia, NSW, Queensland or Canberra Payable by cheque, money order or by EFT to:

The Accompanists' Guild of SA Inc.  
BSB 105 148  
Account number 554 159 740

**CLOSING DATE: WRITTEN APPLICATIONS MUST REACH THE CONVENOR BY 12 MIDNIGHT CST MONDAY JUNE 19**

## REGULATIONS

- **Proof of age:** Applications are welcomed from pianists residing in Australia who are 36 years or under on the date of the final. Proof of age must be provided in the form of a statutory declaration, copy of birth certificate, passport or drivers' licence.
- **Proof of Australian residency:** A statutory declaration or photocopy of driver's licence indicating a minimum of one year of Australian residency is required.
- **Associates:** The applicants are responsible for providing their own singer and/or instrumentalist.
- **Set work:** The Guild will provide the soloist for the set work.
- **Copyright:** Original music must be sighted by the convenor and appropriate copyright rules must be followed.

- **Finalist selection:** AGSA judges shall select the finalists from Round 1 applicants who will be notified by Monday July 24.
- **Finalist's order:** AGSA judges shall decide the order of performers in the final.
- **Judges' decision:** The judges' decision is final and no correspondence shall be entered into with any applicant or with any other person.
- **No Award:** The judges reserve the right not to award any prize. Such a decision will be final. Should there be insufficient applicants of a high enough standard to warrant granting the Award, the Award will be cancelled and applicants notified.
- **Recording:** AGSA shall reserve the right to record, televise, photograph or film any performances in the Final.
- **Once only:** Previous winners (see list overleaf) of the Geoffrey Parsons Award or its precursors may not enter the Award again.

- **Conflict:** Pianists who have studied with any of the judges during the two years previous to the date of Final will not be eligible to apply.
- **Support:** The AGSA Council will arrange private accommodation with rehearsal facilities for interstate finalists and their associate artist(s).
- **Travel grant:** The AGSA council will assist interstate finalists by granting up to \$200 to help defray travel costs.

AGSA reserves the right to alter dates, venues or personnel as necessary.



2023  
AGSA'S  
**RUBY**  
ANNIVERSARY YEAR

**\$5000**  
OTHER FINALISTS  
**\$1000 EACH**

**Geoffrey Parsons Award**

**SUNDAY SEPTEMBER 10**  
3PM | BISHOP HALL | ELDER CONSERVATORIUM

**AUDITION PANEL:** Leonie Hempton OAM, Monika Laczofy OAM  
**JUDGES:** Clemens Leske (Chair), Diana Harris OAM, Lachlan Bramble, Stephen Whittington

**Accompanists' Guild of S.A. Inc.**



## GEOFFREY PARSONS (1929–1995) PIANIST, ACCOMPANIST

Born in Sydney, he studied with Winifred Burston at the NSW State Conservatorium from 1941 to 1948, and Friedrich Wührer in Munich in 1956. Geoffrey won the ABC Concerto Competition in 1947 with the Brahms B-flat Piano Concerto. In 1950 he performed with bass baritone Peter Dawson in Britain. Remaining in London, Geoffrey earned a living mainly as a cocktail lounge pianist until a successful performance of Schubert's Winterreise with Gerhard Hüsch led to Geoffrey being invited to Munich where he became Hüsch's permanent accompanist. Soon after he performed with Elisabeth Schwarzkopf at the Royal Festival Hall and later became her principal accompanist. Other great singers with whom he worked include Victoria de los Angeles, Nicolai Gedda, Rita Streich, Birgit Nilsson, Hans Hotter, Janet Baker and Jessye Norman. Although best known as a vocal accompanist, Parsons also joined many of the greatest instrumentalists of the day such as violinists Nathan Milstein,

Wanda Wilkomirska and Ida Haendel and cellist Paul Tortelier. These and other artists quickly appreciated his exemplary standards of musicianship and pianistic command which was totally new to the accompanist's role at the time. He was recognised as the ideal accompanist. During his career he performed in over 40 countries in six continents, including all the major international music festivals. He also recorded widely throughout his career, leaving a vast output.

The encouragement of younger artists became a feature of the latter part of his career. He partnered younger singers Olaf Baer, Barbara Bonney, Felicity Lott, Australian Yvonne Kenny and many more. Musically supportive and pianistically polished, Parsons was the consummate accompanist. As the leading exponent of the accompanist's art, he became Prince Consort Professor of Piano at the Royal College of Music. He was made an honorary member of the Royal Academy of Music in 1975, also the Guildhall School of Music in 1983, received the FRCM in 1987, was named the Royal Philharmonic Society's Instrumentalist of the Year in 1992 and was further honoured with an OBE in 1977 and an AO in 1990.

Geoffrey toured Australia 31 times between 1957 and 1993. In 1973 he gave the first recital at the Sydney Opera House with Birgit Nilsson, and his last performance in Australia was with Olaf Baer in Winterreise in the University of Melbourne's Melba Hall in 1993. Regrettably Geoffrey never performed in Adelaide but he nevertheless had strong connections with South Australian musicians in particular violinist, Beryl Kimber as well as the many pianists and singers who travelled to the UK to have lessons with him.

Geoffrey was a strong supporter of the Accompanists' Guild of SA and lent his name to our endeavours as our international Patron from 1985 to his untimely death in 1995. The Guild immediately arranged a Memorial Concert in Geoffrey's Honour, held on Thursday May 4, 1995 at the Flinders Street School of Music. The program included performance and spoken contributions from Beryl Kimber, Elizabeth

Silsbury, Sarah and Bernard Depasquale, Len Amadio, Guila Tiver and Diana Harris, Greg Roberts and Leonie and Keith Hempton.

After offering Accompanists/Associate Artist Awards since 1984 (won by Bernard Depasquale – now CEO of the AMEB) in 1995 the Guild presented the Geoffrey Parsons Memorial Associate Artist Award on October 14, 1995, in Tanunda's Langmeil Church during the Barossa Festival. It was won by Esther Mae Wong. From 1996 on it has been called simply "The Geoffrey Parsons Award" when it was won by Adelaide pianist, Nerissa Pearce, who has since been one of Adelaide's busiest professional accompanists.

(Compiled by Diana Harris, with thanks to The Oxford Companion to Australian Music, pp 446–447)

## ACCOMPANIST GUILD AWARDS PREVIOUS WINNERS

1984 – Bernard Depasquale  
1985 – Jillianne Bartsch (Stoll)  
1986 – Jennifer Campbell  
1987 – Kaye Fitton  
1989 – Julie Sargeant  
1990 – R. Robinson  
1991 – Michael Seifried  
1992 – Jamie Cock  
1993 – Inna Fursa  
1994 – Josephine Gillespie & Nerissa Pearce  
1995 – Esther Mae Wong  
1996 – Nerissa Pearce (inaugural winner)  
1997 – Cheryl West  
1998 – Leigh Harrold  
1999 – Alexander Hanyasz  
2000 – Leigh Harrold  
2001 – Irina Lioubimova  
2003 – Ashley Hribar  
2004 – Michael Ierace  
2005 – Yuh T'sun Wu  
2006 – Anthony Hunt  
2007 – Amir Farid  
2008 – Amanda Hodder  
2009 – Mark Sandon  
2010 – Karl Geiger  
2011 – Szu Yu Chen  
2012 – Yuh T'sun Wu  
2013 – Tully Brookes  
2014 – Andrew Georg  
2015 – Robin Parkin  
2017 – Jonathan Wilson  
2019 – Mekhla Kumar  
2021 – Yasmin Rowe

## ROUND 1: Video Applications

Applicants must submit a verified and dated video, clearly marked with the names of the applicant, the associate artist(s), titles of the works and date(s) of recording as:

- I. a link to a private YouTube video, or
- II. a DVD sent by post or
- III. a USB stick sent by post

The Round 1 recorded program must include:

- I. minimum of two works by different composers for piano and either voice or one other instrument (recorded with associate/s). May include single movements of a larger work. Only one may be an orchestral reduction. *Time limit: 10–15 mins.*
- II. a quick-study work (accompaniment only) designed to assess the entrant's capacity to prepare a work within a limited period of time. This will be emailed to entrants by **Monday July 10.**

**ADDITIONAL INFORMATION:** The recorded material should be accompanied by:

- I. a completed written application form

- II. full details of the round 1 program
- III. full details of the applicant's proposed program for the Final which must include:
  - a. the collaborative works from Round 1
  - b. the set work: SANCAN Sonata for Oboe and Piano movements 1 & 2 (c.6 mins) Guest Soloist Joshua Oates (Principal Oboe ASO)
  - c. additional works
  - d. timings of each work in the program totalling between 20 and 25 mins.
- IV. biographies + high resolution headshots suitable for publicity of all the performers
- V. a verified/signed statement by the performers and recordist that the performance of each item was filmed in a single take
- VI. verification of age and residency (see *Regulations*)
- VII. entry fee or Accompanist Guild membership details
- VIII. a letter of support for the applicant by a recognised teacher or performer in the area of collaborative piano performance indicating the suitability of the applicant for the Award.

**CLOSING DATE FOR  
WRITTEN APPLICATIONS:**  
MIDNIGHT CST MONDAY JUNE 19

**CLOSING DATE FOR  
ROUND 1 (AUDITION):**  
MIDNIGHT CST MONDAY JULY 17

**FINALISTS:** Applicants will be notified of Round 1 results via email by **Monday July 24.** Three or four will be selected as finalists. The Convenor will arrange the following for each finalist:

- 30 min. rehearsal with associate/s in the venue (Bishop Hall), **Saturday September 9** afternoon (time to be negotiated).
- 15 min. rehearsal with guest oboist *Joshua Oates* in the same venue, (or, if necessary, in a private studio)

**FINAL: Sunday September 10, at 3pm** in Bishop Hall, Elder Conservatorium

**FINAL PROGRAM:** See details outlined in Round 1.