Described by The Australian as a ‘musical ambassador’, Anna Goldsworthy is one of Australia’s most acclaimed and versatile musicians. Celebrated as a pianist, she is acclaimed also as a memoirist, essayist, playwright, librettist, and festival director.

As a pianist, Anna performs extensively throughout Australia and internationally. Recent appearances include solo engagements with the Melbourne Chamber Orchestra, the Sydney Symphony Orchestra, and the Australian Youth Orchestra; a six-city recital tour of China; and acclaimed solo recitals at venues around Australia including the Melbourne Recital Centre. She records for the ABC Classics label.

An accomplished chamber player, Anna is a founding member of Seraphim Trio, one of Australia’s most long-standing and beloved chamber ensembles. Celebrated for its innovative programming and community outreach, Seraphim is committed to new Australian music, and collaborates regularly with Australia’s leading musicians. In 2019, Seraphim tours with singer-songwriter Paul Kelly on a new song cycle, Thirteen Ways to Look at Birds, and with violist Martin Alexander as part of the ANAM Artists program. Later this year, Seraphim will be releasing CDs on the ABC Classics and Decca labels.

As a writer, Anna was awarded Newcomer of the Year at the 2010 Australian Book Industry Awards for her debut memoir, Piano Lessons, which describes her formative musical lessons with distinguished pedagogue Eleonora Sivan, and was released in Australia, North America, Germany, Korea and Vietnam. Other literary publications include the memoir Welcome to Your New Life, and the Quarterly Essay Unfinished Business: Sex, Freedom and Misogyny. She edited Best Australian Essays 2017. Anna has degrees from the University of Adelaide and Texas Christian University, where her supervisor was Ronald Farren-Price. Additionally, Anna has studied in Moscow with Lev Naumov, with the support of an ArtsSA Emerging Artist Award. She is currently a Senior Lecturer at the Elder Conservatorium of Music, and the Kenneth Moore Memorial Music Scholar at Janet Clarke Hall. She was previously Artistic Director of the Port Fairy Spring Music Festival, and ‘Chamber Landscapes’ at the Adelaide Festival, and is currently Artistic Director of the Coriole Music Festival.
GENERAL INFORMATION

ORIGINAL MUSIC
Where possible, all competitors are encouraged to use an original copy of the music for their performance(s).

APRA/AMCOS COPYRIGHT DECLARATION FORM
Competitors are advised that an APRA/AMCOS Copyright Declaration Form must be presented at the time of booking in. Please complete
1. Performer’s Declaration,
2. Making a temporary copy for an adjudicator or examiner and
3. Making a temporary copy for an accompanist.

The form can be downloaded from http://www.sacomment.com/aes.htm

WITHDRAWALS

Any withdrawals are to be made via text to 0402 289 628 or email to jane@janeburgess

Withdrawals are NOT to be made through the Adelaide Eisteddfod Office as they may not reach the Convenor in time.

Rule 31 states that all withdrawals are to be made at least 24 hours in advance. Failure to do so will result in disqualification from the next scheduled section the competitor has entered. Emergency situations will be considered by the Convenor whose decision is final.
Heats: Wednesday 28th August 2019 at 7.30pm

Salvation Army Citadel
55 George St Norwood

Booking in commences at 7 pm

SECTION CN901 27 years and under Instrument Solo

Own choice of concerto or major work for solo instrument and orchestra.
First Prize $400 sponsored by Robert Brown OAM and Di Truscott
Second Prize $100 sponsored by The Adelaide Eisteddfod Trust

An approximate time limit of 15 minutes for the Heats.
NOTE: $20 REFUNDED WHEN PERFORMER ARRIVES TO PLAY in the Heats.

Performance from P202 Junior Piano Concerto

Adden Chin Piano Concerto no 3 in C minor Op 37 1st Movement Beethoven

Adelaide Eisteddfod Concerto Heats

1. Jasmine Milton
   Symphonie Espagnole in D minor Opus 21
   Édouard Lalo

2. Eugene Wei
   Piano Concerto in A minor Opus 54
   Schumann

3. Lewis Blanchard
   Clarinet Concerto No 1 in C minor Opus 26
   Louis Spohr

4. Maria Zhdanovich
   Flute Concerto in G major K313
   Mozart

5. Phuong Do
   Piano Concerto No 2 in G minor Opus 22
   Camille Saint-Saëns

6. Anna Freer
   Symphonie Espagnole in D minor Opus 21
   Édouard Lalo

7. Michaela D’Ott Becker
   Clarinet Concerto No 2 in Eb major Opus 74
   Weber

8. Nicky Poznak
   Piano Concerto in A minor Opus 16
   Grieg

9. Daisy Elliott
   Violin Concerto in E minor Opus 64
   Mendelssohn

10. James Skelton
    Concertino for Clarinet in Eb major Opus 26
    Weber

11. Sean Olsder
    Piano Concerto No 13 in C major K415
    Mozart

A maximum of five competitors will be selected to perform in the Final. This list is not in a ranked order.

Competitors selected to compete in the Final.

1________________________
2________________________
3________________________
4________________________
5________________________
Final: Wednesday 4 September 2019 at 7.30pm

Salvation Army Citadel
55 George St Norwood

Booking in commences at 7 pm

SECTION CN901 27 years and under Instrument Solo
Own choice of concerto or major work for solo instrument and orchestra.
First Prize $400 sponsored by Robert Brown OAM and Di Truscott
Second Prize $100 sponsored by The Adelaide Eisteddfod Trust

Competitors selected to compete in the Final.

1________________________
2________________________
3________________________
4________________________
5________________________

CN901 Prize Winners

1st____________________ 2nd___________________ HM________________