



The Primrose International Viola Competition® 2018 is open to violists born after January 1, 1989, and who are ready to embark on an international solo career. The Competition welcomes applicants of all nationalities, ethnic origins, religions, and genders.

All applicants must be current members in good standing of the American Viola Society and were required to submit a nonrefundable application fee of \$150 US dollars. The online application was due by 11:59 PM Pacific Standard Time on December 18, 2017, and is now closed. Applicants invited to the live rounds will be notified by January 29, 2018.

Repertoire Guidelines

Works with and without piano accompaniment are permitted in all rounds, unless otherwise specified. Competitors must perform a different selection of works in each round (including the Pre-Screening Round). All concertos and works for solo viola must be performed by memory. Repeats are not encouraged, but are left to the discretion of the competitor. The cutting of particularly lengthy tutti sections is strongly encouraged for all rounds (except for the Final Round), but is ultimately left to the discretion of the competitor. The program performance order in the Pre-Screening, Quarter-Final, and Semi-Final Rounds is at the discretion of the competitor. The number of competitors noted below are subject to change; the jury will have the discretion to decide on the final number of competitors for each round. All prizes will be awarded, and the decisions of the jury will be final.

PRE-SCREENING/VIDEO ROUND

(maximum time limit of total combined performance of all three works – 20 minutes)

Competitors will perform works that fulfill all of the following criteria, and each work shall be uploaded separately:

- 1) first movement of the Stamitz Viola Concerto in D Major, Op. 1 or Hoffmeister Viola Concerto in D Major, including a cadenza of your choice;
- 2) one movement of a Bach Cello Suite, or a Bach Violin Sonata or Partita transcribed for viola; and
- 3) a work that demonstrates the virtuosic strengths of the competitor



Live Rounds

QUARTER-FINAL ROUND

(minimum length of performance – 20 minutes; maximum length of performance – 25 minutes)

The 24 competitors in the Quarter-Final Round will perform works that fulfill both of the following criteria:

- 1) a work that demonstrates the musical strengths of the competitor (*examples include, but are not limited to, a work by Brahms, Schumann, Schubert, Shostakovich, Clarke, Hindemith, and Enescu—due to the time constraint, competitors may perform a single movement of their choice*); and
- 2) a work that demonstrates the virtuosic strengths of the competitor (*examples include, but are not limited to, a Hindemith or Reger solo sonata, Paganini Sonata per La Grand Viola, Weber Andante e rondo ungharese, Penderecki Cadenza, Paganini Caprice, and/or any works comparable to those previously listed*)

SEMI-FINAL RECITAL ROUND

(maximum length of performance – 50 minutes)

The 8 competitors who advance to the Semi-Final Round will have the freedom to choose their repertoire, excluding concerto repertoire. Competitors will also have the option to perform a transcription in this round – the transcription can be his/her own OR a Primrose transcription of a work not originally for viola. A special “Transcriptions Prize” will be awarded for the best performance in this round. Some Primrose transcriptions are listed on page 3 for reference.

FINAL ROUND

Each of the 3 competitors in the Final Round will perform, in its entirety, the following repertoire in 2 phases:

- 1) Brahms Trio in A Minor, Op. 114 (Lynn Harrell, cello; Jon Nakamatsu, piano); and
- 2) Bartók/Serly Viola Concerto or Walton Viola Concerto with the Los Angeles Chamber Orchestra

All information posted above is correct at the time of publication but subject to change at any time.



Sample Primrose Transcriptions

Most of the works below were referenced from the following dissertation by LeeAnn Morgan: “The William Primrose Transcriptions: Primrose’s Rise to Eminence and the Expansion of the Viola Repertoire Through His Transcriptions and Arrangements (2007)”

Composer	Name of Work	Audio	Published Score	Original Source	Original Date	Manuscript
Bach, Carl Phillip Emanuel	<i>Solfeggietto</i>	✓	✓	clavier	1770	
Beethoven, Ludwig van	<i>Notturmo</i>	✓	✓	string trio	1796	
Benjamin, Arthur	<i>Jamaican Rumba</i>	✓	✓	2 pianos	1938	
Dinicu, Grigoras-Heifetz, Jascha	<i>Hora Staccato</i>		✓	violin & piano	NA Heifetz 1929	
Paganini, Nicolo	24 th Caprice	✓	✓	violin	1805	✓
Paganini, Nicolo	<i>La Campanella</i>	✓	✓	violin concerto	1826	✓
Weber, Carl Maria von	<i>Andante e Rondo Ongarese</i>		✓	viola, then bassoon & orchestra	NA	✓
Wieniawski, Henri	<i>Caprice</i>		✓	two violins	NA	✓
Wolf, Hugo	<i>Italian Serenade</i>		✓	string quartet	NA	✓
Zimbalist Sr., Efrem	<i>Sarasteana</i> (movements/ pieces 1-4)					