



Dear Applicant,

In response to the latest developments regarding COVID-19, we are assuming that the competition in November will go ahead as planned.

**REVISIONS – 13/05/20**

- We have revised the application deadline and video round requirements – these are detailed on pages 3 and 5.
- Note the revised bank account details on page 8 - if you have already transferred the application fee to the old details then please email a copy of the transaction receipt to [caivc@bcu.ac.uk](mailto:caivc@bcu.ac.uk).

We are grateful to you for your enquiries and continued interest amidst these difficult circumstances.

If any further queries, please don't hesitate to get in touch at [caivc@bcu.ac.uk](mailto:caivc@bcu.ac.uk).

Thank you,

Louise Lansdown & Toby Holden

# **Cecil Aronowitz International Viola Competition 2020**

**Saturday 14th - Friday 20th November**

Royal Birmingham Conservatoire, Birmingham City University and the British Viola Society are delighted to announce the third *Cecil Aronowitz International Viola Competition*, which will be held in Birmingham from 14<sup>th</sup> - 20<sup>th</sup> November 2020.

We invite applications from violists from anywhere in the world aged 21 or under at the time of the competition (born on or after 21<sup>st</sup> November 1998).



## **JURY**

Louise Lansdown (UK) – Chair of the Jury

Thomas Riebl (Austria)

Sheng Li (China)

Vicci Wardman (UK)

Matthew Jones (UK)

## PRIZES

### 1<sup>st</sup> Prize

**Recording with BBC Concert Orchestra  
&  
Performance at English Music Festival**

**£5,000**

British Viola Society and British Violin Making Association

#### **Fine Viola Bow**

Bishop Instruments & Bows (Valued at £5,000)

#### **Pirastro**

2x PIRASTRO VIOLA EVAH PIRAZZI GOLD SET C-ROPE CORE/TUNGSTEN MITTEL

1 PIRASTRO Rosin EVAH PIRAZZI GOLD

1 PIRASTRO Korfker Rest for Viola

### 2<sup>nd</sup> Prize

**£3,000**

The Tertis Foundation

#### **Fine Viola Bow**

Ayres Violins

#### **Pirastro**

2 Sets PIRASTRO VIOLA EVAH PIRAZZI GOLD SET C-ROPE CORE/TUNGSTEN  
MITTEL

1 PIRASTRO Rosin EVAH PIRAZZI GOLD

### 3<sup>rd</sup> Prize

**£1,500**

Gwyn Williams Trust and Pirastro

#### **Fine Viola Bow**

British Violin Making Association

#### **Pirastro**

2 Sets PIRASTRO VIOLA EVAH PIRAZZI GOLD SET C-ROPE CORE/TUNGSTEN  
MITTEL

1 PIRASTRO Rosin EVAH PIRAZZI GOLD

## RULES

1. All competitors must be age 21 or under at the time of the competition.
2. Any competitors under the age of 18 must be accompanied by a legal guardian.
3. All competitors must be members of the British Viola Society. Link to join here: <http://www.britishviolasociety.co.uk/support/join/>
4. Competitors of all nationalities are encouraged to apply.

## APPLICATION PROCESS

Applicants must submit:

- 1) Application form and audiovisual (video) recording - uploaded online as an unlisted video to *Youtube* (*Youku* or a similar streaming service for Chinese applications) and the viewing link sent to [CAIVC@bcu.ac.uk](mailto:CAIVC@bcu.ac.uk) by **Sunday 31<sup>st</sup> May 2020**.

Please note that application by post will NOT BE accepted.

- 2) Uploaded with the application must be the following:
  - a) Proof of date of birth.
  - b) Proof of Membership of the British Viola Society (membership link at top of page).
  - c) Proof of payment (a screenshot of the processed transaction).
  - d) Publicity photo.
- 3) A non-refundable application fee of £100. Please note that applications will not be processed without payment.
- 4) Applicants will be informed whether or not they have advanced to Rounds 1 and 2 no later than **Friday 19<sup>th</sup> June 2020**. All applicants are encouraged, whether or not they have advanced to Round 1 and 2 to attend the final two rounds of the competition (free of charge), held on Wednesday 18<sup>th</sup> and Friday 20<sup>th</sup> November 2020. You will need to pay your own transport and accommodation costs.

## PROCEDURES FOR COMPETITION

1. The repertory for Round 1, 2, 3 and 4 for participants that successfully advance beyond the video round must be submitted by **1<sup>st</sup> October 2020**.
2. All competitors that advance from the video round will play in both Rounds 1 and 2. Eight competitors will be selected to advance to the third round, and of this group, three competitors will then be selected to proceed to the final round.
3. The order of appearance by the participants will be decided upon arrival. This order will remain unaltered throughout Round 1 and 2 of the Competition.
4. The Competition will consist of four rounds that will take place live in the Royal Birmingham Conservatoire, of which all will be open to the public. Round 4 (Final Round) will take place in the Conservatoire's *Bradshaw Hall* with the Conservatoire Chamber Orchestra.

## JURY INFORMATION

1. There will be four jury members (please note that the chair does not vote).
2. Any juror having a teaching or professional relationship with a participant must declare such relationship and will abstain from voting on the participant's performances. No juror shall have a family relationship with a participant.
3. The jury will award all prizes.
4. The decisions of the jury are final.

## REPERTOIRE

Resulting from the current situation with COVID-19, participants are permitted to record both the sonata and Britten's *Lachrymae* without piano accompaniment.

You may film the recording on your phone if a higher quality device is not available. Please ensure that there is a full view of you and your instrument in the video.

### Preliminary (Video)

All works must be performed back-to-back (as if in a recital performance) in one video recording with no audio or visual editing.

Submissions should be between 15 – 20 minutes in length and should be made up of the following:

1. One movement of solo Bach from one of the *Cello Suites*, *Violin Partitas* or *Sonatas*.
2. One movement from any major sonata for viola and piano composed after 1850\*  
**OR** ANY Paganini, Rode, or Vieux etude or caprice of high difficulty.

\*NB: Schubert's 'Arpeggione' Sonata, composed in 1824, is permitted.  
Schumann's Märchenbilder is not a sonata and so is not permitted.

3. Britten - *Lachrymae* (from the beginning until four bars before *Figure 5* - circa 6 ½ mins).

The order must be as listed above.

The recording must have been produced within 6 months prior to submission. Repeats may be omitted to fit within the time limit.

## Competition Rounds

### **ROUND 1 – ‘OLD AND NEW’**

**(Sunday 15<sup>th</sup> – Monday 16<sup>th</sup> AM)**

1. Two movements of solo Bach from one of the Cello Suites, Violin Partitas or Sonatas. One of these movements may be the same as Round 1, and both movements must come from the same work.
2. Garth Knox – *Pocket Concerto for Viola and Cello* (either movements 1 & 2 OR movements 2 & 3).

Cellists will be provided by Royal Birmingham Conservatoire - no competitor will be permitted to bring their own cellist for this round. Music will be sent out to competitors that are selected to proceed to the live rounds.

### **ROUND 2 – ‘SONATA’**

**(Monday 16<sup>th</sup> PM – Wednesday 18<sup>th</sup> AM)**

A complete major sonata with piano, composed after 1850 (nb: Schubert's 'Arpeggione' Sonata, composed in 1824, is permitted). Please note that Schumann's *Märchenbilder* is not a sonata and so is not permitted in this round.

Accompanists will be provided by Royal Birmingham Conservatoire. No competitor will be permitted to bring their own accompanist for this round.

### **ROUND 3 – ‘CHAMBER & CAPRICE’**

**(Wednesday 18<sup>th</sup> PM)**

4. Brahms - *Zwei Gesänge für eine Altstimme mit Bratsche und Klavier* (Two songs for an alto voice with viola and piano), Op.91.
5. ANY Paganini, Rode, or Vieux etude or caprice of high difficulty.

Vocalist and pianist will be provided by Royal Birmingham Conservatoire. No competitor will be permitted to bring their own musicians for this round.

1. First movement of either Hoffmeister (D Major) or Stamitz (D Major) viola concertos, with an original cadenza composed by the competitor.
2. Britten – *Lachrymae*.

### **Additional Information**

The competition will be held at Royal Birmingham Conservatoire from the morning of Sunday 15<sup>th</sup> November and will be finished on the evening of Friday 20<sup>th</sup> November. Participants should arrive ready for registration and rehearsals from the morning of Saturday 14<sup>th</sup> November.

Rehearsals for the finalists will take place on the 19<sup>th</sup> and 20<sup>th</sup>. The competition will also feature recitals, masterclasses and workshops open to the public. Full programme and details to be confirmed in due course.

Please note that the competition rounds are open to the public, and may be livestreamed on the official competition Facebook page and distributed amongst our partners (e.g. The Violin Channel).

**We thank you for applying to the third Cecil Aronowitz International Viola Competition,  
and we wish you the very best of luck!**

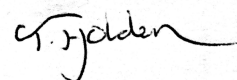
**Dr. Louise Lansdown**

Artistic Director and Founder  
Chair of the Jury



**Toby Holden**

Competition Manager





# 2020 Competition Applicant Form



Please refer to the rules and requirements document above for all submission deadlines and competition information.

This completed form, video link, and all supporting material (listed on page 10) must be sent to [CAIVC@bcu.ac.uk](mailto:CAIVC@bcu.ac.uk) by **Sunday 31<sup>st</sup> May 2020**.

## PAYMENT

When transferring the non-refundable £100 application fee, please quote CAIVC and your surname in the reference.

**Name of Bank**

HSBC  
130 New Street  
Birmingham  
B2 4JU

**Account Name**

British Viola Society

**Sort Code**

40 - 11 - 18

**Account Number**

94829891

**IBAN**

GB 83 HBUK 401118 94829891

(International Bank Account Number)

## APPLICANT PERSONAL INFORMATION

Applicants under the age of 18 must be represented and accompanied by a legal guardian. Legal guardians must complete **both** sections on this page and are also required to sign consent on behalf of the participant on page 11.

For participants aged 18 and over, please only fill in the 'participant details' section below, and then sign consent on page 11.

### **Participant Details**

Full name(s): .....

Date of birth: .....

Country of residence: .....

Nationality: .....

Address: .....

Postcode: .....

Mobile number (18+):.....

Email (18+): .....

### **Legal Guardian Details**

Please note this is only required for participants under the age of 18.

Full name(s): .....

Country of residence: .....

Nationality: .....

Address: .....

Postcode: .....

Mobile number: .....

Email: .....

## INFORMATION CONTINUED

Name of main teacher: .....

Institution of study (if applicable): .....

Biography (300 words max, in English):

## **Video Round Programme**

Bach (Title/Movement): .....

Sonata **OR** Etude/Caprice (Composer/Title/Movement): .....

## **VISA REQUIREMENTS**

Current UK law requires residents of certain countries to apply for a VISA – please check whether you need to do so at <https://www.gov.uk/check-uk-visa/y>.

If you require a VISA, then you will need to apply for the 'standard visitor visa' <https://www.gov.uk/standard-visitor-visa>.

CAIVC will provide letters of confirmation of attendance for any participants that progress to the live rounds, as required.

Will the participant require a VISA: .....

## **REQUIRED EMAIL ATTACHMENTS/SUPPORTING MATERIAL**

In addition to this completed form and video link, please submit:

1. Proof of date of birth (image of confirmatory legal document e.g. passport or birth certificate).
2. Proof of BVS membership (image of confirmation email).
3. Proof of application fee payment (image of confirmed transaction).
4. Publicity photo (high resolution JPEG).

## **RECORDED MATERIAL, DATA PROTECTION & PARTICIPANT CONSENT, TERMS & CONDITIONS**

As a potential participant aged 18 years or above OR as the representative legal guardian acting on behalf of a potential participant below the age of 18 in *the Cecil Aronowitz International Viola Competition 2020*, I understand that throughout the course of the competition that participants will be photographed, and that these photographs will be utilised by the competition for promotion and marketing purposes.

I also understand that the competition rounds will be recorded, livestreamed on social media and shared amongst our partners (e.g. The Violin Channel), and that these recordings will be retained by the competition for archive and promotional purposes. These recordings will at no point be used for commercial gain without the permission of the participants.

All collected data is held securely by the *Cecil Aronowitz International Viola Competition*. Data will be treated confidentially and will not be disclosed to external organisations.

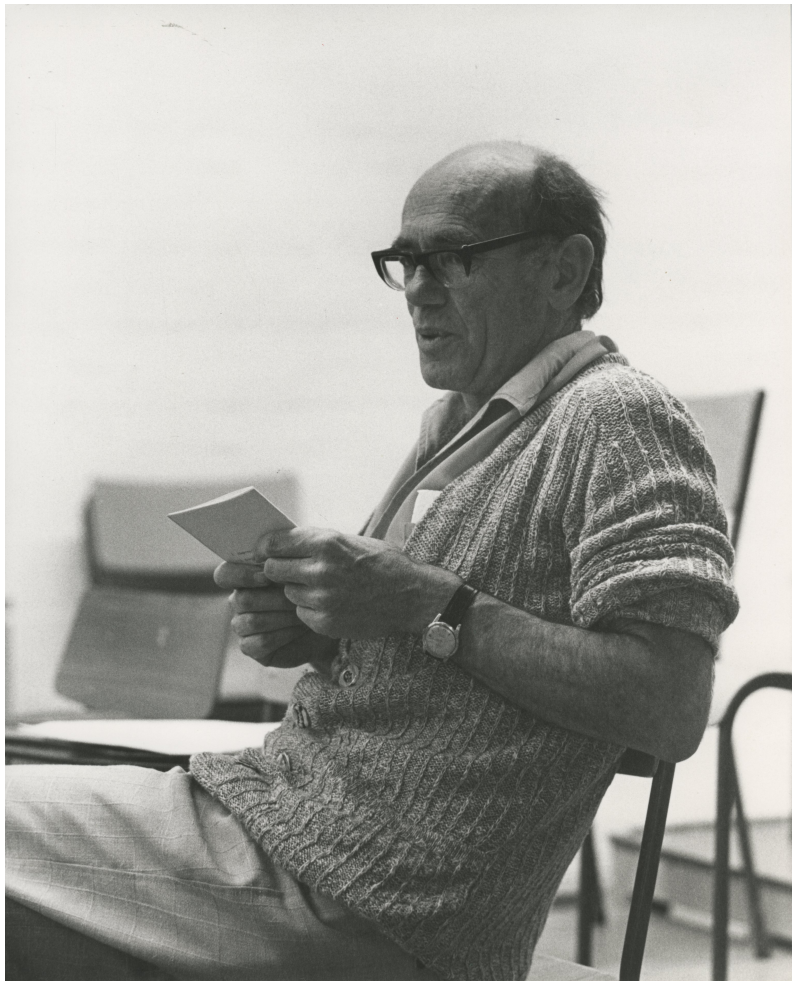
The Cecil Aronowitz International Viola Competition reserves the right to amend, cancel or withdraw prizes due to any extenuating circumstances.

I agree to and acknowledge the conditions of the competition specified above. I declare that the information I have provided above is true and accurate to the best of my knowledge. I also agree to the processing of my data as far as the organisation of the competition is concerned.

Signature: .....

Date: .....

**CECIL ARONOWITZ**  
**(1916-1978)**



Cecil Aronowitz was the youngest of three children all showing remarkable musical talent. Each in turn won the overseas scholarship to come and study in England - Cecil in 1935 as a violinist.

In 1939, war interrupted Cecil's studies and he spent the next six years in the army. When he returned to the RCM he decided to concentrate on the viola. In 1947 he won the Cobbett Prize for chamber music. He left the RCM in 1948 and embarked on his extensive career in chamber music.

He was a frequent guest artist with Yehudi Menuhin, the Amadeus Quartet, and more. In 1963 he formed a duo with the pianist Nicola Grunberg, whom he married four years later. Together they gave frequent recitals and broadcasts and in 1976 they gave the first British performance of Shostakovich's last work, the sonata for viola and piano, at the Aldeburgh Festival in the presence of the composer's widow.

Cecil had had a long and fruitful association with Benjamin Britten, taking part in every festival from 1949 until his death in 1978. He got to know Britten well as composer, conductor and pianist – even violist on occasion. He was involved in many premieres of Britten's works, notably the *War Requiem* and the three *Church Operas*.

In 1970 Britten invited Cecil to give an 'Artist's Choice' recital at the *Jubilee Hall*. This meant that Cecil had carte blanche to play what he liked with whom he liked. He chose me to accompany him for the bulk of the recital but he asked Britten to play 'Lachrymae' with him.

Britten had composed 'Lachrymae' for the great violist, William Primrose and together they gave the first performance in 1950. But as Britten and Cecil were rehearsing 20 years later and just a couple of days before the concert, Britten expressed dissatisfaction with the ninth variation. Overnight he rewrote the viola part – the piano part remained unaltered – and this version was given its premiere at the Jubilee Hall on the morning of 22<sup>nd</sup> June 1970 with Britten at the piano.

Several years later, when he was gravely ill and nearing the end of his life, Britten rescored 'Lachrymae' with strings accompanying the viola and he dedicated this version to Cecil. Always self-deprecating, Britten used to joke that the best part of 'Lachrymae' was the ending when the voice of Britten gave way to the beautiful voice of Dowland.

Britten's respect for Cecil also manifested itself in his loan to Cecil of his own viola which had been bequeathed to him by Frank Bridge. Cecil had bought his own viola for £25 from the Royal College of Music just after the war. In spite of the fact that nobody could ever quite agree as to what this viola might be, Cecil loved it. Cecil would bring Britten's viola out of politeness when performing in Aldeburgh, but he remained faithful to his own instrument right up to the end of his life. His viola is now owned and played by Louise Lansdown – Head of Strings of the *Royal Birmingham Conservatoire* and founder of the *Cecil Aronowitz International Viola Competition*.

Eventually Cecil's dream of a school in Aldeburgh, or Snape, came true and in 1977 the *Britten-Pears School for Advanced Musical Studies* was founded. Sadly it was a short-lived triumph for him – the following year he died, in harness at Snape as he would have wanted.

Times have changed enormously since his day – the advance in technology and communications has been quite breath-taking. He would be quite lost if he were to reappear in today's world and although he might not have a clue what a computer was (he would have loved mobile phones) the language of music doesn't change, and he would have just as much musical wisdom to impart to today's students as to all those who knew him half a century ago.