

2025 Repertoire Requirements

We see the reorganization of the semi-final of the competition, which is to be moderated, as an enrichment and new challenge.

We are looking for artistic personalities who can convey enthusiasm for music not only with their instrument, but also on a linguistic level.

In the semi-final, we therefore expect a **moderated** (in German or English), creative, varied (several epochs are desired) and appealing **concert program** with a total length of 60 minutes, which should relate to Hindemith in its entirety and contain 12 to a maximum of 15 minutes of spoken text.

In preparation for this, we offer a two-hour **online workshop** before the competition under the guidance of a professional moderator ([Uta Sailer](#), BR-KLASSIK) with the provision of a handout and a three-hour face-to-face workshop during the competition, in which what has been learned is practically worked out and practiced.

The program for the live rounds must be submitted via <https://www.muvac.com/competition/viola-stiftung-walter-witte-2025> together with the confirmation of participation by June 11th, 2025.

Competitors must perform a different selection of works in each round (including the Pre-Screening Round).

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 may be subject to change; the jury will have the discretion to decide on the final number of competitors for each round.

Pre-Screening Round

The two required videos must be uploaded to [muvac.com](https://www.muvac.com) by 30 April 2025 (application deadline) and added directly to the application in your [muvac](https://www.muvac.com) profile. For the pre-selection, we require either one video with all recordings or two separate videos. The two required videos must be produced **without any audio or video retouching** and shall be made from start to finish without cuts and/or splices. The selection process of the video Pre-Screening Round will take place **anonymously**. Therefore, there must be **no**

identification in the videos themselves or in the file names that suggests the name of the participant.

The video must contain the following:

1) First movement from the Concerto for Clarinet (arr . for Viola) and Orchestra in A major, KV 622 by Wolfgang Amadeus Mozart
(alternative version in G major is also permitted)

and

2) a piece of the competitors' choice for Viola solo or Viola and Piano written and published after 1985.
For longer works, a reduction to individual movements is possible in order to stay within the 25-minute limit for this round.

* Maximum length of the videos in total may not exceed the duration of 25 minutes *

Quarter-Final Round

Repertoire requirements:

1) Johann Sebastian Bach:

At least two contrasting movements of

- a Cello Suite BWV 1007-1012

or

- a Violin Sonata or Partita BWV 1001-1006, transcribed for viola

and

2) Paul Hindemith:

At least two contrasting movements of a Sonata for Viola solo

and

3) A commissioned work of about 8 minutes length, composed by Isabel Mundry for viola solo. This work will be made available by June 1st, 2025

* The maximum length of performance may not exceed the duration of 28 minutes *

Semi-Final Recital Round

A maximum of eight competitors who advance to the Semi-Final Round will play a creative, varied (several epochs are desired) and appealing recital of 60 minutes, which must include their own **12 to 15-minute moderation** (in German or English).

In preparation for this, we offer a two-hour **online workshop** before the competition

under the guidance of a professional moderator ([Uta Sailer](#), BR-KLASSIK) with the provision of a handout and a three-hour face-to-face workshop during the competition, in which what has been learned is practically worked out and practiced.

The recital must include the **Sonata for viola and piano Op. 25 No. 4** by Paul Hindemith and **relate to Hindemith** in its entirety.

Works with and without piano accompaniment are permitted in the Semi-Final Round.

Works from previous rounds (including the Pre-Screening round) and works with orchestra are not permitted in the Semi-Finals.

Final Round

Each of the three competitors in the Final Round will perform the following repertoire:

1) Claude Debussy:

Trio for flute, viola and piano (Anne-Cathérine Heinzmann, flute; Andreas Mildner, harp)

and

2) Darius Milhaud:

Concerto no. 1 for viola and orchestra, op. 108

(University Symphony Orchestra of the University of Music and Theatre Munich).

(Status: September 2024)