

UTAH SYMPHONY
2020-21 SALUTE TO YOUTH AUDITIONS
PRELIMINARY AND FINAL AUDITION INFORMATION

Please read this thoroughly.

SALUTE TO YOUTH APPLICATIONS

The online application must be completed by TBD 2021. The online application can be accessed at <https://utahsymphony.org/education/students/#salutetoyouth>

Applications will not be considered complete without the following.

- **Payment:** After you complete the application, you will be directed to a link for online payment of the application fee. There is nonrefundable \$40 application fee for soloists and \$20 for each member of an ensemble.
- After submitting the online application you will receive an email with information about how to submit your preliminary audition recording through a Google form. Allow one business day to receive this email.

Be sure that the only identifying information for your recording is the Division and Number which will be assigned to you in this same email. Also be sure that when you save the digital file of the recording to your computer, you name or rename the recording using only this information (division and number).

- Instructor approval is not required.

Dates for the following steps will be announced in Fall 2020:

XX-XX-2021	Ensemble repertoire requests due
XX-XX-2021	Applications and entrance fee must be completed
XX-XX-2021	All preliminary audition recordings must be submitted
XX-XX-2021	Results of Salute to Youth preliminary auditions emailed
XX-XX-2021	Salute to Youth final auditions

Soloists will be selected for the Salute to Youth Concert May 25, 2020, conducted by Associate Conductor Conner Gray Covington.

Utah Symphony Salute to Youth PRELIMINARY Auditions 2020-21
RULES

These rules apply to the preliminary round of auditions only. Please do not ask for exceptions to these rules. Read them carefully, as failure to follow these rules will disqualify you.

General Guidelines

1. Students who are Utah residents will compete in the divisions as outlined below.
 - a. Residency is defined as: having lived in Utah for a *continuous* 12 months prior to submission of the application, and/or being claimed as a dependent for tax purposes by a Utah resident.
2. All preliminary audition recordings will be submitted using a Google form.
3. A separate application and fee must be submitted for each piece played in an audition with the following stipulations:
 - Students may audition with only one solo piece on a single instrument.
 - Students may audition as a soloist on different instruments.
 - Students may audition as a soloist and in an ensemble on the same instrument.
 - Students may audition as a soloist and in an ensemble on different instruments.
4. Each student in an ensemble needs to submit a separate application.
5. Applications must be completed online on TBA 2021. After you complete the application, you will be directed to a link for online payment of the application fee. There is nonrefundable \$40 application fee for soloists and \$20 for each member of an ensemble. The application will not be complete without payment.
6. Students who performed as soloists or in an ensemble on the 2019-20 Salute to Youth are not eligible to audition for Salute to Youth in 2020-21. There are no exceptions.
7. During their years of eligibility, students may perform up to three times on a Salute to Youth concert.
 - Only two of these may be solo performances, leaving one opportunity to perform as part of an ensemble. A student may perform more than once as part of an ensemble, but is limited to a total of three Salute performances as outlined above.
 - Performance limits are counted for an individual with no distinctions made for multiple instruments or solo vs. ensemble performances.
 - A student who performs on different instruments, on the same or different concerts, will still count each individual piece as a separate performance.
 - A student who performs a solo and in an ensemble, on the same or different concerts, will still count each individual piece as a separate performance.
 - Performance on an All-Star Evening concert does not count towards the three-performance Salute to Youth limit.

Repertoire Guidelines

Selections must be from the current ***Salute to Youth Repertoire List*** found at the end of this document. No modifications should be made to the original solo part, except as designated in that list.

Recording Guidelines

1. Each recording should have just one movement of a concerto from the 2020-21 Salute to Youth repertoire list. Students should submit the same concerto movement for their preliminary audition that they would perform in the Salute to Youth final auditions and concert, if selected.
2. Accompaniment must be included and must be a live recording with piano accompaniment only.
3. There should be no speaking on the recording. Recordings with any speech will be disqualified.
4. No editing, splicing or digital manipulation of the recording is permitted. The recording should be reflective of the performer's ability in a live situation.
5. Do not include the student's name anywhere in the file name of the recording when you save and upload it. Including your name anywhere in this file will disqualify you from the auditions. Recordings should be named as *Salute to Youth 2020-21: Instrument Division and Number*. The Instrument Division and Number will be emailed to you within one business day of completing your application.
6. It is not necessary to have your recording made professionally. The recordings will be listened to for the quality of your performance, not the quality of the recording.

Deadlines (no exceptions)

TBA Fall 2020 (See Page 1)

Things That Will Disqualify You

1. Failure to follow any of the Salute to Youth audition rules.
2. Failure to submit payment.
3. Talking of any kind on the recording.
4. Having any identification other than your division and number on the recording file name.
5. Using orchestral or pre-recorded piano accompaniment instead of live piano accompaniment on the preliminary audition recording.
6. Absence of piano accompaniment on preliminary audition recording.
7. Applying with an ensemble piece that has not been approved in advance.

Preliminary Divisions

(Age as of September 1, 2020)

There are no age divisions for the ensemble category.

	PIANO	STRING	WIND, BRASS, PERCUSSION	HARP	VOICE	ENSEMBLE
Elementary Division	Age 8-12	Age 8-12	No Division	Age 8-12	No Division	One Division Ages 8-18
Junior Division	Age 13-15	Age 13-15	Age 13-17	Age 13-15	Age 16-18	
Senior Division	Age 16-18	Age 16-18	Age 18-20	Age 16-18	Age 19-22	

Please contact Ky Johnson with questions or concerns at kjohnson@usuo.org

Utah Symphony Salute to Youth FINAL Auditions 2020-21

RULES

These rules apply to the final auditions only. Please do not ask for exceptions to these rules. Read them carefully, as failure to follow these rules may disqualify you.

Eligibility and Application

1. All applicants must be residents of Utah and must have a valid Utah mailing address.
 - a. Residency is defined as: having lived in Utah for a *continuous* 12 months prior to submission of the application, and/or being claimed as a dependent for tax purposes by a Utah resident.
2. Up to three students in all divisions of the Salute to Youth Preliminary auditions will be invited to the final auditions for Salute to Youth.
3. Students who performed on the previous spring's Youth Guild recital are also eligible for Salute to Youth final auditions, subject to all other Salute rules and guidelines including application deadlines and fees. The following applies for these students.
 - The eligibility to skip the preliminary auditions applies only to the instrument or ensemble configuration the student performed on for the Youth Guild recital.
 - Applications must be completed online by TBA 2021. After you complete the application, you will be directed to a link for online payment of the application fee. There is nonrefundable \$40 application fee for soloists and \$20 for each member of an ensemble. The application will not be complete without payment.
 - A separate application and fee must be submitted for each piece played in an audition with the following stipulations:
 - Students may audition with only one solo piece on a single instrument.
 - Students may audition as a soloist on different instruments.
 - Students may audition as a soloist and in an ensemble on the same instrument.
 - Students may audition as a soloist and in an ensemble on different instruments.
 - Each student in an ensemble needs to submit a separate application.
 - Students who performed as soloists or in an ensemble on the 2019-20 Salute to Youth are not eligible to audition for Salute to Youth in 2020-21. There are no exceptions.
 - During their years of eligibility students may perform up to three times on a Salute to Youth concert.
 - Only two of these may be solo performances, leaving one opportunity to perform as part of an ensemble. A student may perform more than once as part of an ensemble, but is limited to a total of three Salute performances as outlined above.
 - Performance limits are counted for an individual with no distinctions made for multiple instruments or solo vs. ensemble performances.
 - A student who performs on different instruments, on the same or different concerts, will still count each individual piece as a separate performance.
 - A student who performs a solo and in an ensemble, on the same or different concerts, will still count each individual piece as a separate performance.
 - Performance on an All-Star Evening concert does not count towards the three-performance Salute to Youth limit.

Required Repertoire and Accompanist

1. Selections must be from the ***Salute to Youth Repertoire List*** included at the end of this document. No modifications should be made to the original solo part, except as designated in that list.
2. Students must audition for Salute to Youth finals with the same selection performed in the preliminary auditions, and this piece must fit the Salute to Youth repertoire requirements.
3. Contestants must be prepared to perform the entire movement or vocal selection, with cadenza, if appropriate.
4. Contestants, including pianists, shall provide their own piano accompanists. **Contestants will not be allowed to audition without an accompanist.** Please keep in mind that the quality of accompaniment may affect your own performance.
5. Solo contestants must perform from memory. Ensembles may use music.

Audition Information

1. All final auditions will take place at Abravanel Hall on TBA 2021.
2. Audition times will be assigned by the Utah Symphony and cannot be changed. Contestants must arrive at least 30 minutes before their scheduled audition time.
3. The length of auditions will be at the discretion of Utah Symphony and the judges. They may be adjusted due to the number of entries. Judges reserve the right to stop a performance at any time, or to request the rendition of isolated sections of a piece.
4. A warm-up room will be assigned at check-in based on audition time.
5. Prior to final auditions, contestants should submit an electronic biography for publicity purposes.
6. At the time of check-in contestants must turn in a solo part or score for the judges. No names may appear on the judges' part or score.
7. Judges receive no information about competitors' identities, teachers or biographies. At no time prior to or during the audition is a competitor allowed to disclose to the judges any information regarding this information (identity, teacher, or biography).
8. All auditions are closed to any audience. All persons competing or waiting for a competitor must remain in the designated waiting areas. Video and audio recording of auditions is strictly prohibited during the competition.
9. Any expenses related to audition or performance are the responsibility of the contestant.
10. Judges are solely responsible for determining the number of competitors to be offered an opportunity to perform with Utah Symphony and the placement of soloists on the concert program.
11. Selection of soloists by the audition committee is final. If selected, the auditioned work is to be performed in the Salute to Youth concert. No repertoire change is permitted.
12. Any participant submitting false data on any application or information form related to the Salute to Youth selection process may be immediately disqualified at the sole discretion of Utah Symphony.
13. COURTESY AND SPORTSMANSHIP: Utah Symphony competitions are designed to provide a rewarding educational experience to students whose hard work and dedication has already been proven. Students benefit greatly by learning to display proper and courteous behavior, even when faced with the stress of competition or the disappointment of not placing. Competitors, parents and teachers share in the responsibility of upholding these standards.

Interfering with contestants or competition procedures, using abusive or offensive language, or making disrespectful remarks concerning contestants, parents, teachers, judges, staff, volunteers or the Competition instills in students values in direct opposition to those intended to be taught by this Competition.

Any behavior deemed by Utah Symphony administration to degrade the high quality of courtesy and musicianship expected of those invited to compete may result in disqualification for the current or future years. This statement applies to students, parents and teachers before, during, and after the competition.

14. **Failure to follow any of the above rules will lead to automatic disqualification from the audition or performance.**

Utah Symphony reserves the right to make binding decisions in unusual or questionable circumstances in regards to audition requirements and regulations, or to their intent, or to any situation not specifically covered by the above.

Please contact Ky Johnson, with questions or concerns at kjohnson@usuo.org

SALUTE TO YOUTH APPROVED REPERTOIRE LIST 2020-21

Please check the list carefully. Selections have been made by Utah Symphony artistic staff with the following criteria in mind:

- Repertoire for young musicians performing with a professional orchestra should reflect mastery of the fundamental repertoire for each instrument.
- With multiple soloists on the Salute to Youth concert, repertoire is selected to allow for the best performance with limited, shared rehearsal time.
- Financial consideration for music rental and purchase costs is a factor. To the greatest extent possible, repertoire is limited to pieces in the library of Utah Symphony.
- The rules state that no modifications should be made to the solo part. This holds for the majority of pieces on the repertoire list. There are a few pieces, especially those with connected movements, for which we will make exceptions to this rule. Those pieces are noted with an asterisk and the allowable cuts for those movements can be found at the end of the repertoire list. No other cuts will be acceptable.



Ensemble Category

Concertos written for multiple solo instruments will be considered for audition for 2020-21. Because the variety of possible ensembles is great, repertoire is not specified here. However, all ensemble repertoire must be submitted for approval by Utah Symphony by TBD 2021. Requests for approval should be sent to Ky Johnson at kjohnson@usuo.org. The criteria for consideration will include those at the top of this repertoire list as well as the additional considerations for ensembles below:

- 1) There will only be one ensemble category for the preliminary auditions. All ages between 8 and 18 may participate in an ensemble together.
- 2) Up to 3 ensembles may be selected to play in the Salute to Youth final auditions.
- 3) There will be one application fee for each member of the ensemble.
- 4) Each member of an ensemble must fill out a separate application.
- 5) If a student qualifies in both a solo and ensemble category for Salute to Youth final auditions, they may audition in both categories.
- 6) Concertos for multiple pianos are not eligible for consideration.

Piano

Bach	Keyboard Concertos BWV 1052 to 1059
Beethoven	Any Concerto*
Chopin	Andante Spianato and Grande Polonaise No. 58 Concerto for Piano, no. 1 in E minor, op. 11 Concerto for Piano, No. 2 in F minor, op. 21
Faure	Ballade for Piano and Orchestra, op. 19
Franck	Symphonic Variations for Piano and Orchestra
Haydn	Any Concerto
Mendelssohn	Concerto for Piano, No. 1 in G minor, op. 25 Concerto for Piano, No. 2 in D minor, op. 40
Mozart	Any Concerto
Saint-Saëns	Concerto for Piano, No. 2 in G minor, op. 22
Schumann	Concerto for Piano in A minor, op. 54 Introduction and Allegro Appassionato, op. 92
Shostakovich	Concerto, Piano, No. 1, op. 35
Weber	Konzertstück in F minor for Piano, op. 79

Violin

Bach	Violin Concerto No. 1 in A minor, BWV 1041 Violin Concerto No. 2 in E Major, BWV 1042
Beethoven	Concerto in D Major, op. 61
Brahms	Concerto in D Major, op. 77
Bruch	Concerto, Violin, No. 1 in G minor, op. 26
Haydn	Concerto, Violin, No. 1, in C Major, H.VIIA:1
Mendelssohn	Concerto for Violin, E minor, op. 64
Mozart	Any Concerto
Prokofiev	Concerto for Violin No. 2 in G minor, op. 63
Saint-Saëns	Havanaise, op. 83 Introduction and Rondo Capriccioso, op. 28
Sarasate	Zigeunerweisen (Gypsy Airs), op. 20
Spohr	Violin Concerto No. 8, op. 47
Viotti	Concerto for Violin, No. 22 in A minor
Vivaldi	Any Concerto
Wieniawski	Violin Concerto No. 2 in D minor, op. 22

Viola

Bach, J.C. (Casadesus)	Concerto in C Minor
Bartók, Béla	Concerto
Bruch, Max	Romanze
David, Gyula	Concerto
Handel, G.F. (Casadesus)	Concerto in B minor
Hindemith, Paul	<i>Der Schwanendreher</i>
Hoffmeister, F.A.	Concerto in D Major
Hummel, J. N.	Fantasie
Serly, Tibor	Rhapsody
Shulman, Alan	Theme & Variations for Viola and Orchestra
Stamitz, Carl	Concerto in D Major
Telemann, G.P.	Concerto in G Major
Vaughan-Williams, Ralph	Suite for Viola and Orchestra
von Weber, Carl Maria	Andante & Hungarian Rondo

Cello

Boccherini	Cello Concerto in B-flat Major No. 9 G. 482
Dvorak	Cello Concerto in B minor, op. 104
	Rondo in G minor for Cello and Orchestra, op. 94
	Silent Woods
Faure	Elegie for Cello and Orchestra, op. 24
Haydn	Cello Concerto in C Major, H. VIIB:1
Haydn	Cello Concerto No. 2 in D Major, H. VIIb/2, Op. 101
Saint-Saëns	Cello Concerto No. 1 in A minor, op. 33*
Schumann	Concerto for Cello in A minor, op. 129
Shostakovich	Cello Concerto No. 1 in E-flat Major, op. 107
Vivaldi	Any Concerto

Bass

Bottesini	Concerto No. 2 in B minor
Capuzzi	Concerto in F Major
Dittersdorf	Concerto in E Major
Dragonetti	Concerto in A Major
Koussevitzky	Concerto in E minor
Vanhal	Concerto in E Major

Flute

J.S.Bach	Suite No. 2 in B minor, BWV 1067
Borne	Carmen Fantasy
CPE Bach	Concerto in G Major
	Concerto in D minor
Blavet	Concerto in A minor
Faure	Fantasy for Flute and Chamber Orchestra, op. 79
Hanson, Howard	Serenade, op. 35
Hue	Fantaisie
Ibert	Concerto (1933)*
Liebermann	Concerto, op. 39
Martin	Ballade (1944)
Mozart	Concerto in G Major KV 313
	Concerto in D Major KV 314
Nielsen	Concerto
Pergolesi	Concerto in G Major
	Concerto in D Major
Poulenc	Sonata (Orchestrated by Berkley)
Quantz	Concerto in G
Telemann	Suite in A minor
Reinecke	Concerto for Flute in D Major, op. 283
Rivier	Concerto
Vivaldi	Concerto in C minor
	Concerto in G Major
	Concerto in G minor
	Cardellino

Oboe

Albinoni	Concerto No. 3 in B-flat
	Concerto No. 6 in D
Barber	Canzonetta, op. 48

Cimarosa
Corelli (Barbirolli)
Handel
Haydn
Marcello, A
Mozart
Strauss, R
Telemann

Concerto in C minor
Oboe Concerto
Concerto No. 1 in B-flat Major, HWV 301
Concerto in C Major
Concertos in D minor and C minor
Concerto for Oboe
Concerto for Oboe in D Major
Concerto in F minor

Clarinet

Mozart
Nielsen
Stamitz
Weber

Clarinet Concerto, K. 622 in A Major
Concerto, op. 57
Any Concerto
Clarinet Concerto No. 1, op. 73 in F minor
Clarinet Concerto No. 2, op. 74 in E-flat Major
Concertino, op. 26 in E-flat Major

Saxophone

Dubois
Glazunov
Ibert
Martin
Milhaud
Villa Lobos

Concerto for Alto Saxophone
Concerto for Alto Saxophone
Concertino da camera
Ballade
Scaramouch
Fantasia

Bassoon

Mozart
Vivaldi

Weber

Concerto for Bassoon, K. 191
Concerto in E minor, FVIII, No. 6, Pincherle 137
Concerto in A minor, FVIII, No. 7, Pincherle 72
Andante and Hungarian Rondo, op. 35
Concerto for Bassoon, op. 75 in F Major

French Horn

Haydn

Jacob, Gordon
Mozart

Strauss, Franz
Strauss, Richard
Telemann

Concerto No. 1 in D
Concerto No. 2 in D
Concerto for Horn and Strings
Concerto No. 1 in D K. 412
Concerto No. 3 in Eb K 447
Concerto op. 8 in C minor
Concerto No. 1 in E-flat, op. 11
Concerto in D

Trumpet

Haydn
Hummel

Trumpet Concerto in E-flat Major
Trumpet Concerto in E Major

Trombone

Bozza
Grondahl, L
Martin, F.

Ballade
Concerto
Ballade for Trombone and Chamber Orchestra

Bass Trombone

Ewazen, Eric
McCarty, Patrick

Ballade
Sonata for Bass Trombone

Euphonium

Linkola

Euphonium Concerto

Tuba

Vaughan Williams

Concerto for Tuba in F minor

Harp

Grandjany
Debussy
Dittersdorf
Gliere
Handel
Saint-Saëns

Aria in Classic Style.
Danses Sacree et Profane
Harp Concerto in A
Harp Concerto, op. 74
Concerto in B-flat, op. 4, no. 6
Morceau du concert, op. 154

Percussion

Creston, Paul	Concertino for Marimba and Orchestra, op. 21
Kurka, Robert	Concerto for Marimba and Orchestra, op. 34
Mayuzumi, Toshiro	Concertino for Xylophone and Orchestra
Rosauero, Ney	Concerto for Marimba and Orchestra (1987)
	Concerto for Vibraphone and Orchestra
Ewazen, Eric	Marimba Concerto for String Orchestra

Voice

- Junior division vocalists may audition with arias from any opera, oratorio, mass or concert aria by Handel or Mozart.
- Senior division vocalists may audition with
 - the Handel or Mozart pieces from the junior division
 - oratorio arias by Bach, Haydn or Mendelssohn
 - other arias by request (submitted to kjohnson@usuo.org by TBD 2021)

Classical Guitar

Giuliani	Concerto in A Major, op. 36
Vivaldi	Concerto in D Major, RV 93
Rodrigo	Concierto de Aranjuez <i>Due to performance restrictions implemented by the composer's estate, we had to make the difficult choice to remove this concerto from the list. Rodrigo's Concierto de Aranjuez is not approved repertoire for Utah Symphony's Salute to Youth.</i>
Castelnuovo-Tedesco	Concerto No. 1 in D Major, Opus 99
Ponce	Concierto del Sur
Cordero	Concierto Antillana
Colina	Goyescana
Villa-Lobos	Concerto pour Guitare et Petit Orchestre
Sierra	Folias

Information Regarding Allowable Modifications to Approved Repertoire

Items marked with an asterisk in the preceding pages.

Piano

Beethoven	Piano Concerto No. 4 The third movement may be played by itself.
	Piano Concerto No. 5 The second movement may be played by itself, stopping 4 bars before the end of the movement. The third movement may be played by itself, starting with the last 2 bars of the second movement.

Cello

Saint-Saëns	Cello Concerto No. 1 (two options are available) <ol style="list-style-type: none">1) Play from the beginning to letter F (Allegretto con moto); then cut to 8 bars before Letter R and play to the end of the piece.2) Play from Letter H (Tempo I) to the end of the piece.
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Flute

Ibert	Concerto (1933) The cut in the third movement is acceptable.
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