**COVID-19 SAFETY PROTOCOLS:** All performers selected to play with the Utah Symphony are required to be fully vaccinated against COVID-19. Additionally, those who were fully vaccinated on or before May 23, 2022 will need to receive a booster dose before November 9, 2022. Wind players, brass players, and vocalists will also be tested for COVID-19 prior to the November 23 performance. **

If you have questions regarding your vaccination status and eligibility to perform with the Utah Symphony, please contact Ky Johnson, Symphony Education Manager, at kjohnson@usuo.org.

**SALUTE TO YOUTH APPLICATIONS**

The online application must be completed by August 8, 2022. The online application will be available at 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.**

Please note the dates for the Salute to Youth Competition below; Applications will be available by July 15, 2022:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Now- August 1, 2022</td>
<td>Ensemble repertoire requests sent to <a href="mailto:kjohnson@usuo.org">kjohnson@usuo.org</a></td>
</tr>
<tr>
<td>August 8, 2022</td>
<td>Applications and entrance fee must be completed</td>
</tr>
<tr>
<td>August 15, 2022</td>
<td>All preliminary audition recordings must be submitted</td>
</tr>
<tr>
<td>August 29, 2022</td>
<td>Results of Salute to Youth preliminary auditions emailed</td>
</tr>
<tr>
<td>September 10, 2022</td>
<td>Salute to Youth final auditions</td>
</tr>
</tbody>
</table>

Soloists will be selected at the final auditions for the Salute to Youth Concert on November 23, 2022; In most cases, final audition results are emailed the same day as the auditions (September 10, 2022).
Utah Symphony Salute to Youth PRELIMINARY Auditions 2022-23

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 and will be audio only.
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 by August 8, 2022. 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 in the previous season’s Salute to Youth are not eligible to audition for Salute to Youth the following season as a soloist or member of a small ensemble. Students who performed as soloists or in a small ensemble in the previous season’s Salute to youth and who meet other criteria for eligibility MAY audition for the orchestral ensemble side-by-side.
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.
     o A student who performs on different instruments, on the same or different concerts, will still count each individual piece as a separate performance.
     o 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.
   - Performances as part of the orchestral ensemble side-by-side are not counted toward this 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 2022-23 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 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)

1. Ensemble repertoire requests for approval must be received by August 1, 2022.
2. Applications must be completed by August 8, 2022.
3. All preliminary audition recordings must be submitted by August 15, 2022.

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, 2022)
There are no age divisions for the ensemble category.

<table>
<thead>
<tr>
<th></th>
<th>PIANO</th>
<th>STRING</th>
<th>WIND, BRASS, PERCUSSION</th>
<th>HARP</th>
<th>VOICE</th>
<th>ENSEMBLE</th>
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</thead>
<tbody>
<tr>
<td>Elementary Division</td>
<td>Age 8-12</td>
<td>Age 8-12</td>
<td>No Division</td>
<td>Age 8-12</td>
<td>No Division</td>
<td>One Division Ages 8-18</td>
</tr>
<tr>
<td>Junior Division</td>
<td>Age 13-15</td>
<td>Age 13-15</td>
<td>Age 13-17</td>
<td>Age 13-15</td>
<td>Age 16-18</td>
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<tr>
<td>Senior Division</td>
<td>Age 16-18</td>
<td>Age 16-18</td>
<td>Age 18-20</td>
<td>Age 16-18</td>
<td>Age 18-22</td>
<td></td>
</tr>
</tbody>
</table>

Please contact Ky Johnson with questions or concerns at kjohnson@usuo.org
Utah Symphony Salute to Youth FINAL Auditions 2022-23
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. Typically, 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. Please note the following:
   • Students who performed at the 2021 Youth Guild Recital are eligible to advance directly to the final auditions.
   • Applications must be completed online by August 8, 2022. 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:
     o Students may audition with only one solo piece on a single instrument.
     o Students may audition as a soloist on different instruments.
     o Students may audition as a soloist and in an ensemble on the same instrument.
     o 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 2021-2022 Salute to Youth are **not** eligible to audition for Salute to Youth in 2022-23 as either soloists or members of an ensemble. These students are eligible to audition as a member of the orchestral ensemble side-by-side granted that they meet the other eligibility requirements.
   • During their years of eligibility students may perform up to three times on a Salute to Youth concert.
     o 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.
     o 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.
   • Performances as part of the orchestral ensemble side-by-side are not counted toward this 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 September 10, 2022.
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 may be assigned at check-in based on audition time, depending on COVID-19 protocols.
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 2022-23**

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 2022-23. 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 **August 1, 2022**. 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 19 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 ensemble.
4) Each member of an ensemble must fill out a separate application which includes the signatures of their teacher and a parent.
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.
7) For a multitude of reasons, pieces outside of the standard ensemble repertoire are not likely to be approved.

**Piano**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>Keyboard Concertos BWV 1052 to 1059</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Any Concerto*</td>
</tr>
<tr>
<td>Chopin</td>
<td>Andante Spianato and Grande Polonaise No. 58</td>
</tr>
<tr>
<td></td>
<td>Concerto for Piano, no. 1 in E minor, op. 11</td>
</tr>
<tr>
<td></td>
<td>Concerto for Piano, No. 2 in F minor, op. 21</td>
</tr>
<tr>
<td>Faure</td>
<td>Ballade for Piano and Orchestra, op. 19</td>
</tr>
<tr>
<td>Franck</td>
<td>Symphonic Variations for Piano and Orchestra</td>
</tr>
<tr>
<td>Gershwin</td>
<td>Concerto in F Major for Piano</td>
</tr>
<tr>
<td></td>
<td>Rhapsody in Blue</td>
</tr>
<tr>
<td>Grieg</td>
<td>Concerto for Piano in A minor, op. 16</td>
</tr>
<tr>
<td>Haydn</td>
<td>Any Concerto</td>
</tr>
<tr>
<td>Khachaturian</td>
<td>Piano Concerto</td>
</tr>
<tr>
<td>Liszt</td>
<td>Piano Concerto No. 1 in E-flat Major</td>
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<tr>
<td></td>
<td>Piano Concerto No. 2 in A Major</td>
</tr>
<tr>
<td></td>
<td>Hungarian Fantasy for Piano and Orchestra</td>
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<tr>
<td></td>
<td>Totentanz for Piano and Orchestra</td>
</tr>
<tr>
<td>Macdowell</td>
<td>Concerto for Piano, No. 2 in D minor, op. 23</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Concerto for Piano, No. 1 in G minor, op. 25</td>
</tr>
<tr>
<td></td>
<td>Concerto for Piano, No. 2 in D minor, op. 40</td>
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<tr>
<td>Mozart</td>
<td>Any Concerto</td>
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<tr>
<td>Prokofiev</td>
<td>Concerto for Piano, No. 1 in D-flat Major, op. 10</td>
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<tr>
<td>Rachmaninoff</td>
<td>Concerto for Piano, No. 1 in F-sharp minor, op. 1</td>
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<td></td>
<td>Concerto No. 2 in C minor, op. 18</td>
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<tr>
<td>Saint-Saëns</td>
<td>Concerto for Piano, No. 2 in G minor, op. 22</td>
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<td></td>
<td>Concerto for Piano, No. 3 in E-flat Major, op. 29</td>
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<td></td>
<td>Concerto for Piano, No. 4 in C minor, op. 44*</td>
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<td></td>
<td>Concerto for Piano, No. 5 in F Major, op. 103</td>
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<tr>
<td>Schumann</td>
<td>Concerto for Piano in A minor, op. 54</td>
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<td></td>
<td>Introduction and Allegro Appassionato, op. 92</td>
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<td>Shostakovich</td>
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<td>Concerto for Piano, No. 2, op. 102</td>
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<td>Tchaikovsky</td>
<td>Concerto for Piano, No. 1, in B-flat minor, op. 23</td>
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<td>Weber</td>
<td>Konzertstück in F minor for Piano, op. 79</td>
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<td>Violin</td>
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<tr>
<td>Bach</td>
<td>Violin Concerto No. 1 in A minor, BWV 1041</td>
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<td>Violin Concerto No. 2 in E Major, BWV 1042</td>
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<td>Beethoven</td>
<td>Concerto in D Major, op. 61</td>
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<tr>
<td>Brahms</td>
<td>Concerto in D Major, op. 77</td>
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<tr>
<td>Bruch</td>
<td>Concerto, Violin, No. 1 in G minor, op. 26</td>
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<tr>
<td></td>
<td>Scottish Fantasy, op. 46; Finale only</td>
</tr>
<tr>
<td>Chausson</td>
<td>Poeme for Violin and Orchestra, Op. 25</td>
</tr>
<tr>
<td>Conus</td>
<td>Concerto for Violin and Orchestra in E minor*</td>
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<tr>
<td>Haydn</td>
<td>Concerto, Violin, No. 1, in C Major, H.VIIA:1</td>
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<tr>
<td>Lalo</td>
<td>Symphonie Espagnole, op. 21</td>
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<tr>
<td>Mendelssohn</td>
<td>Concerto for Violin, E minor, op. 64</td>
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<tr>
<td>Mozart</td>
<td>Any Concerto</td>
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<tr>
<td>Prokofiev</td>
<td>Concerto for Violin, No. 1 in D Major, op. 19</td>
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<td>Concerto for Violin No. 2 in G minor, op. 63</td>
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<td>Saint-Saëns</td>
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<td></td>
<td>Havanaise, op. 83</td>
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<td></td>
<td>Introduction and Rondo Capriccioso, op. 28</td>
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<tr>
<td>Sarasate</td>
<td>Carmen Fantasy, op. 25</td>
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<td>Zigeunerweisen (Gypsy Airs), op. 20</td>
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<td>Sibelius</td>
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<tr>
<td>Tchaikovsky</td>
<td>Concerto for Violin in D Major, op. 35; Finale only</td>
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<tr>
<td>Viootti</td>
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<tr>
<td>Vivaldi</td>
<td>Any Concerto</td>
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<td>Weniawski</td>
<td>Violin Concerto No. 2 in D minor, op. 22</td>
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<thead>
<tr>
<th>Viola</th>
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<tbody>
<tr>
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<td>Concerto in C Minor</td>
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<tr>
<td>Bartók, Béla</td>
<td>Concerto</td>
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<tr>
<td>Bloch, Ernest</td>
<td>Suite (1919)</td>
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<tr>
<td>Bloch, Ernest</td>
<td>Suite Hebraique</td>
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<td>Bruch, Max</td>
<td>Romanze</td>
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<tr>
<td>David, Gyula</td>
<td>Concerto</td>
</tr>
<tr>
<td>Handel, G.F. (Casadesus)</td>
<td>Concerto in B minor</td>
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<td>Hindemith, Paul</td>
<td>Der Schwanendreher</td>
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<td>Hoffmeister, F.A.</td>
<td>Concerto in D Major</td>
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<td>Hummel, J. N.</td>
<td>Fantasie</td>
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<td>Sery, Tibor</td>
<td>Rhapsody</td>
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<td>Sitt, Hans</td>
<td>Concertpiece in G minor, op. 46</td>
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<tr>
<td>Shulman, Alan</td>
<td>Theme &amp; Variations for Viola and Orchestra</td>
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<tr>
<td>Stamitz, Carl</td>
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<tr>
<td>Telemann, G.P.</td>
<td>Concerto in G Major</td>
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<tr>
<td>Vaughan-Williams, Ralph</td>
<td>Suite for Viola and Orchestra</td>
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<tr>
<td>von Weber, Carl Maria</td>
<td>Andante &amp; Hungarian Rondo</td>
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<td>Walton, William</td>
<td>Concerto</td>
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<thead>
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<tbody>
<tr>
<td>Boccherini</td>
<td>Cello Concerto in B-flat Major No. 9 G. 482</td>
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<td>Dvorak</td>
<td>Cello Concerto in B minor, op. 104</td>
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<td>Rondo in G minor for Cello and Orchestra, op. 94</td>
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<td>Silent Woods</td>
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<td>Elgar</td>
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<td>Faure</td>
<td>Elegie for Cello and Orchestra, op. 24</td>
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<td>Haydn</td>
<td>Cello Concerto in C Major, H. VII:1</td>
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<td>Haydn</td>
<td>Cello Concerto No. 2 in D Major, H. VIIb/2, Op. 101</td>
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<tr>
<td>Lalo</td>
<td>Cello Concerto in D minor</td>
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<tr>
<td>Saint-Saëns</td>
<td>Cello Concerto No. 1 in A minor, op. 33*</td>
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<td>Schumann</td>
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<td>Shostakovich</td>
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<td>Vivaldi</td>
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<td>Concerto No. 2 in B minor</td>
</tr>
<tr>
<td>Capuzzi</td>
<td>Concerto in F Major</td>
</tr>
<tr>
<td>Dittersdorf</td>
<td>Concerto in E Major</td>
</tr>
<tr>
<td>Dragonetti</td>
<td>Concerto in A Major</td>
</tr>
<tr>
<td>Koussevitzky</td>
<td>Concerto in E minor</td>
</tr>
<tr>
<td>Vanhal</td>
<td>Concerto in E Major</td>
</tr>
</tbody>
</table>
**Flute**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>J.S. Bach</td>
<td>Suite No. 2 in B minor, BWV 1067</td>
</tr>
<tr>
<td>Borne</td>
<td>Carmen Fantasy</td>
</tr>
<tr>
<td>CPE Bach</td>
<td>Concerto in A Major</td>
</tr>
<tr>
<td></td>
<td>Concerto in G Major</td>
</tr>
<tr>
<td></td>
<td>Concerto in D minor</td>
</tr>
<tr>
<td>Blavet</td>
<td>Concerto in A minor</td>
</tr>
<tr>
<td>Chaminade</td>
<td>Concertino, op. 107 (1902) in D Major</td>
</tr>
<tr>
<td>Faure</td>
<td>Fantasy for Flute and Chamber Orchestra, op. 79</td>
</tr>
<tr>
<td>Gordeli</td>
<td>Concertino for Flute and Orchestra*</td>
</tr>
<tr>
<td>Hanson, Howard</td>
<td>Serenade, op. 35</td>
</tr>
<tr>
<td>Hue</td>
<td>Fantaisie</td>
</tr>
<tr>
<td>Ibert</td>
<td>Concerto (1933)*</td>
</tr>
<tr>
<td>Liebermann</td>
<td>Concerto, op. 39</td>
</tr>
<tr>
<td>Martin</td>
<td>Ballade (1944)</td>
</tr>
<tr>
<td>Mozart</td>
<td>Concerto in G Major KV 313</td>
</tr>
<tr>
<td></td>
<td>Concerto in D Major KV 314</td>
</tr>
<tr>
<td>Nielsen</td>
<td>Concerto</td>
</tr>
<tr>
<td>Pergolesi</td>
<td>Concerto in G Major</td>
</tr>
<tr>
<td></td>
<td>Concerto in D Major</td>
</tr>
<tr>
<td>Poulenc</td>
<td>Sonata (Orchestrated by Berkley)</td>
</tr>
<tr>
<td>Quantz</td>
<td>Concerto in G</td>
</tr>
<tr>
<td>Telemann</td>
<td>Suite in A minor</td>
</tr>
<tr>
<td>Reinecke</td>
<td>Concerto for Flute in D Major, op. 283</td>
</tr>
<tr>
<td>Rivier</td>
<td>Concerto</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Concerto in C minor</td>
</tr>
<tr>
<td></td>
<td>Concerto in G Major</td>
</tr>
<tr>
<td></td>
<td>Concerto in G minor</td>
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</tbody>
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**Oboe**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albinoni</td>
<td>Concerto No. 3 in B-flat</td>
</tr>
<tr>
<td>Barber</td>
<td>Concerto No. 6 in D</td>
</tr>
<tr>
<td>Cimarosa</td>
<td>Canzonetta, op. 48</td>
</tr>
<tr>
<td>Corelli (Barbirolli)</td>
<td>Oboe Concerto</td>
</tr>
<tr>
<td>Handel</td>
<td>Concerto No. 1 in B-flat Major, HWV 301</td>
</tr>
<tr>
<td>Haydn</td>
<td>Concerto in C Major</td>
</tr>
<tr>
<td>Marcello, A</td>
<td>Concertos in D minor and C minor</td>
</tr>
<tr>
<td>Mozart</td>
<td>Concerto for Oboe</td>
</tr>
<tr>
<td>Strauss, R</td>
<td>Concerto for Oboe in D Major</td>
</tr>
<tr>
<td>Telemann</td>
<td>Concerto in F minor</td>
</tr>
</tbody>
</table>

**Clarinet**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mozart</td>
<td>Clarinet Concerto, K. 622 in A Major</td>
</tr>
<tr>
<td>Nielsen</td>
<td>Concerto, op. 57</td>
</tr>
<tr>
<td>Stamitz</td>
<td>Any Concerto</td>
</tr>
<tr>
<td>Weber</td>
<td>Clarinet Concerto No. 1, op. 73 in F minor</td>
</tr>
<tr>
<td></td>
<td>Clarinet Concerto No. 2, op. 74 in E-flat Major</td>
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<tr>
<td></td>
<td>Concertino, op. 26 in E-flat Major</td>
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</tbody>
</table>

**Saxophone**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Debussy</td>
<td>Rhapsody for Alto Saxophone</td>
</tr>
<tr>
<td>Dubois</td>
<td>Concerto for Alto Saxophone</td>
</tr>
<tr>
<td>Glazunov</td>
<td>Concerto for Alto Saxophone</td>
</tr>
<tr>
<td>Ibert</td>
<td>Concertino da camera</td>
</tr>
<tr>
<td>Martin</td>
<td>Ballade</td>
</tr>
<tr>
<td>Milhaud</td>
<td>Scaramouche</td>
</tr>
<tr>
<td>Villa Lobos</td>
<td>Fantasia</td>
</tr>
</tbody>
</table>

**Bassoon**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mozart</td>
<td>Concerto for Bassoon, K. 191</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Concerto in E minor, FVIII, No. 6, Pincherle 137</td>
</tr>
<tr>
<td></td>
<td>Concerto in A minor, FVIII, No. 7, Pincherle 72</td>
</tr>
<tr>
<td>Weber</td>
<td>Andante and Hungarian Rondo, op. 35</td>
</tr>
<tr>
<td></td>
<td>Concerto for Bassoon, op. 75 in F Major</td>
</tr>
</tbody>
</table>
French Horn
- Haydn: Concerto No. 1 in D
- Haydn: Concerto No. 2 in D
- Jacob, Gordon: Concerto for Horn and Strings
- Mozart: Concerto No. 1 in D K. 412
- Mozart: Concerto No. 3 in Eb K 447
- Strauss, Franz: Concerto op. 8 in C minor
- Strauss, Richard: Concerto No. 1 in E-flat, op. 11
- Telemann: Concerto in D

Trumpet
- Artunian: Trumpet Concerto in A-flat
- Haydn: Trumpet Concerto in E-flat Major
- Hummel: Trumpet Concerto in E Major
- Zimmerman, B.A.: "Nobody Knows de Trouble I See"

Trombone
- Bozza: Ballade
- David, F.: Concertino in E-flat, op. 4
- Grondahl, L: Concerto
- Guilmant: Morceau Symphonique
- Martin, F.: Ballade for Trombone and Chamber Orchestra
- Rimsky-Korsakov: Concerto for Trombone and Military Band in B-flat Major

Bass Trombone
- Ewazen, Eric: Ballade
- Lebedev, A.: Concerto in One Movement
- McCarty, Patrick: Sonata for Bass Trombone

Euphonium
- Cosma: Euphonium Concerto
- Feinstein: Concerto for Euphonium
- Guilmant: Morceau Symphonique
- Horovitz: Euphonium Concerto
- Linkola: Euphonium Concerto
- Spark, arr. Frey: Pantomime

Tuba
- Gregson, Edward: Tuba Concerto
- Vaughan Williams: Concerto for Tuba in F minor

Harp
- Grandjany: Aria in Classic Style.
- Debussy: Danses Sacree et Profane
- Dittersdorf: Harp Concerto in A
- Gliere: Harp Concerto, op. 74
- Ginastera: Harp Concerto, op. 25
- Handel: Concerto in B-flat, op. 4, no. 6
- Pierre: Concertstueck in G-flat Major, op. 39
- Saint-Saëns: Morceau du concert, op. 154

Percussion
- Creston, Paul: Concertino for Marimba and Orchestra, op. 21
- Hovhaness, Alan: Fantasy on Japanese Wood Prints, op. 211
- Kurka, Robert: Concerto for Marimba and Orchestra, op. 34
- Mayuzumi, Toshiro: Concertino for Xylophone and Orchestra
- Milhaud, Darius: Concerto pour Marimba et Vibraphone et Orchestre, op. 278
- Rosario, Ney: Concerto for Marimba and Orchestra (1987)
- 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
  o the Handel or Mozart pieces from the junior division
  o arias by the bel canto masters Rossini, Bellini, and Donizetti
  o arias from the grand opera masters Puccini and Verdi,
  o oratorio arias by Bach, Haydn or Mendelssohn

Classical Guitar

Giuliani
  Concerto in A Major, op. 36
Vivaldi
  Concerto in D Major, RV 93
Rodrigo
  Concierto de Aranjuez  
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.

Castelnuovo-Tedesco
  Concerto No. 1 in D Major, Opus 99
Ponce
  Concierto del Sur
Cordero
  Concierto Antillana
Colina
  Goyesca
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.
Saint-Saëns
  Piano Concerto No. 4
  Each of the two movements must be played in their entirety

Violin

Conus
  Concerto for Violin and Orchestra in E minor
  1) Play the first movement, then make a cut to the Andante espressivo just after the cadenza in the third movement. Playing just the first movement will not be allowed.
  2) Play the complete second and third movements together.

Cello

Saint-Saëns
  Cello Concerto No. 1 (two options are available)
  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.

Flute

Gordeli
  Concertino for Flute and Orchestra
  The suggested cut “for contest purposes” is not acceptable.
Ibert
  Concerto (1933)
  The cut in the third movement is acceptable.