Entering its 63rd year, the Salute to Youth concerto concert is a long-standing Utah Symphony tradition in which Utah’s young musicians in piano, strings, winds, brass, percussion, harp, voice, and small ensemble compete for the opportunity to perform as a soloist with the Utah Symphony. This concerto competition is committed to supporting, fostering, and recognizing extraordinary young musicians in the state of Utah. Auditions are adjudicated by the Symphony’s distinguished panel who look for exceptional technique and musicality. The final competition takes place in September with preliminary auditions in July. Up to three winners from each age division will solo with the Utah Symphony on Wednesday, November 22, 2023.

COMPETITION STEPS:

1. Complete the online application by July 1, 2023.
2. Make a nonrefundable payment of $40 for soloists and $20 for each ensemble member. Payment is collected after submitting your application. Need-based scholarships are available in the application to students on the basis of annual household income. For more information please email Dr. Jessica Wiley at jwiley@usuo.org
3. Submit your preliminary recording. Within 3 business days of submitting your online application and making your payment, you will receive an assigned number and a Google Form in which you can upload your recording. Your recording must be labeled only with your instrument, division, and number. Do not put your name or anyone else’s on your recording.
4. Results of the preliminary auditions will be emailed to you by August 14, 2023. If you are selected to perform in the final auditions you must submit an electronic biography for publicity purposes. These can be emailed to Dr. Jessica Wiley at jwiley@usuo.org
5. Final auditions, in person at Abravanel Hall on September 11, 2023. Within 24 hours of competing in the final round, the audition results will be emailed. The winners will solo with the Utah Symphony on November 22, 2023. Please note that the final audition round will be performed behind a screen and repertoire must be memorized.

IMPORTANT DATES:
Please note there are no exceptions to these deadlines.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Now-June 5, 2023</td>
<td>Ensemble repertoire requests sent to Dr. Jessica Wiley at <a href="mailto:jwiley@usuo.org">jwiley@usuo.org</a></td>
</tr>
<tr>
<td>July 1, 2023</td>
<td>Applications and Fees are completed and payed; need-based scholarships available</td>
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<tr>
<td>July 15, 2023</td>
<td>Submit your preliminary audition recordings</td>
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<tr>
<td>August 14, 2023</td>
<td>Results of preliminary auditions emailed</td>
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<tr>
<td>September 11, 2023</td>
<td>Final audition rounds</td>
</tr>
<tr>
<td>November 22, 2023</td>
<td>Salute to Youth Concert with Utah Symphony</td>
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Age Divisions

(Age as of September 1, 2023)
There are up to three age divisions (Elementary, Junior, and Senior) in each instrumental group. Up to three winners will be selected from each age division.

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<tr>
<th></th>
<th>PIANO</th>
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<th>WINDS</th>
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<td>Age 19-23</td>
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Salute to Youth Audition Rules

*Failure to follow any of these rules will disqualify you. No exceptions to these rules are allowed.

**Courteous 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.

Anyone 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 is strictly prohibited. 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 and/or future years.

**Eligibility**

1. Must be a Utah resident and have a valid Utah mailing address.
   - 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. Must fit into the instrument and age divisions; see page 1.
3. Previous winners are not eligible for the following years competition. For example, if you won in 2022 you are not eligible for this year’s 2023 competition.
4. Each individual is allowed three total performances, not concerts, with the Utah Symphony regardless of playing a different instrument or being apart of an ensemble.
   - Soloists are allowed two performances total, which makes the third possible performance a small ensemble.
   - Small ensembles are allowed three performances total.

**Application & Fees:**

1. Applications must be completed online by July 1, 2023
2. Pay a nonrefundable fee: $40 for soloists; $20 for each member of an ensemble.
   - After submitting your application, you will receive an email to make the online payment. The application will not be complete without payment. Need-based scholarships are available.
3. Each individual in an ensemble needs to submit a separate application and pay the $20 fee.
4. A separate application and fee must be submitted for each piece played.
   - 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.

**Repertoire**

1. Choose one movement of a concerto from the approved 2023 Salute to Youth Repertoire List. See page 4-8.
2. Record the entire movement of your piece including cadenzas. This selection must also be your piece for the final audition round and the concert, if selected.
3. Every soloist, including pianists and small ensembles, must use piano accompaniment in your recording. No other accompaniment or recorded accompaniment is allowed. You are responsible for finding your accompanist; accompanists are not provided.
4. No modifications should be made to the original solo part, except as designated in the Salute to Youth Repertoire List.
5. Your piece must be memorized for the final audition and the concert; however, small ensembles are allowed to use music for the final addition and concert.
Recording Guidelines

1. All preliminary audition recordings must be audio only, no video.
2. No talking of any kind is allowed in the recording. Recordings with any speech are disqualified.
3. Submit your recording using the Google Form sent to you. This Google Form will be emailed to you within 3 business days of submitting your application fee.
4. Label your recording only with your age division, instrument, and number. Do not include any names anywhere in the file name of the recording when you save and upload it. Any names anywhere in this file will disqualify you from the competition. Numbers are assigned after you submit your application.
5. No editing, splicing, or digital manipulation of the recording is permitted. The recording should be reflective of the applicant’s ability in a live situation.
6. Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
7. Recordings must be from no earlier than March 1, 2023.

Final Audition Round Rules

1. Every soloist, including pianists and small ensembles, must provide their own piano accompaniment; accompanists are not provided. Please keep in mind that the quality of accompaniment may affect your own performance.
2. Final auditions will take place at Abravanel Hall on September 11, 2023. All auditions will be performed behind a screen. You will perform in person but not be seen by the judges.
3. 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.
4. The length of auditions will be at the discretion of the judges and may be adjusted due to the number of entries. Judges reserve the right to stop an audition at any time, or to request the rendition of isolated sections of the audition piece.
5. At check-in
   a. Hand in a copy of the solo part or score for the judges. No names may appear on these pages.
   b. A warm-up room may be assigned at check-in based on audition time.
6. Judges receive no information about competitors’ identities, teachers, or biographies. At no time prior to or during the audition is a anyone allowed to disclose to the judges any information regarding the finalists.
7. Judges are solely responsible for determining the number of winners and the order of performance for the concert.
8. All auditions are closed to any audience. All persons competing or waiting for a competitor must remain in the designated waiting areas.
9. Video and/or audio recording of the final auditions is strictly prohibited.
10. 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.
11. Any participant submitting false data during any part of the competition will be immediately disqualified at the sole discretion of Utah Symphony.
12. Any expenses related to the audition or performance are the responsibility of the contestant.

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 Dr. Jessica Wiley with questions or concerns at jwiley@usuho.org
SALUTE TO YOUTH REPertoire LIST 2023

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.

Instrument Categories:

Small Ensemble

Concertos written for multiple solo instruments will be considered for audition for 2023-24; however, pieces outside of the standard ensemble repertoire are not likely to be approved. Because the variety of possible ensembles is great, repertoire is not specified here. All ensemble repertoire must be submitted for approval by Utah Symphony by June 5, 2023. Requests for approval should be sent to Dr. Jessica Wiley, jwiley@usuo.org

Concertos for multiple pianos are not eligible for consideration.

Piano

J.S. 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
Gershwin     Concerto in F Major for Piano
              Rhapsody in Blue
Grieg        Concerto for Piano in A minor, op. 16
Haydn        Any Concerto
Khachaturian Piano Concerto
Liszt        Piano Concerto No. 1 in E-flat Major
              Piano Concerto No. 2 in A Major
              Hungarian Fantasy for Piano and Orchestra
              Totentanz for Piano and Orchestra
Macdowell    Concerto for Piano, No. 2 in D minor, op. 23
Mendelssohn  Concerto for Piano, No. 1 in G minor, op. 25
              Concerto for Piano, No. 2 in D minor, op. 40
Mozart       Any Concerto
Prokofiev    Concerto for Piano, No. 1 in D-flat Major, op. 10
Rachmaninoff Concerto for Piano, No. 1 in F-sharp minor, op. 1
              Concerto No. 2 in C minor, op. 18
Saint-Saëns  Concerto for Piano, No. 2 in G minor, op 22
              Concerto for Piano, No. 3 in E-flat Major, op. 29
              Concerto for Piano, No. 4 in C minor, op. 44*
              Concerto for Piano, No. 5 in F Major, op. 103
Schumann     Concerto for Piano in A minor, op. 54
              Introduction and Allegro Appassionato, op. 92
Shostakovich Concerto, Piano, No. 1, op. 35
              Concerto for Piano, No. 2, op. 102
Tchaikovsky  Concerto for Piano, No. 1, in B-flat minor, op. 23
Weber        Konzertstück in F minor for Piano, op. 79
**Violin**

J.S. 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
- Scottish Fantasy, op. 46; Finale only

Chausson

- Poème for Violin and Orchestra, Op. 25

Conus

- Concerto for Violin and Orchestra in E minor

Haydn

- Concerto, Violin, No. 1, in C Major, H.VIIA:1

Lalo

- Symphonie Espagnole, op. 21

Mendelssohn

- Concerto for Violin, E minor, op. 64

Mozart

- Any Concerto

Prokofiev

- Concerto for Violin, No. 1 in D Major, op. 19
- Concerto for Violin No. 2 in G minor, op. 63

Saint-Saëns

- Concerto for Violin, No. 3 in B minor, op. 61
- Havanaise, op. 83
- Introduction and Rondo Capriccioso, op. 28

Sarasate

- Carmen Fantasy, op. 25
- Zigeunerweisen (Gypsy Airs), op. 20

Sibelius

- Concerto for Violin in D minor, op. 47

Spohr

- Violin Concerto No. 8, op. 47

Tchaikovsky

- Concerto for Violin, in D Major, op. 35; Finale only

Viotti

- Concerto for Violin, No. 22 in A minor

Vivaldi

- Any Concerto

Wieniawski

- Violin Concerto No. 2 in D minor, op. 22

**Viola**

J.C. Bach (Casadesus)

- Concerto in C Minor

Bartók

- Concerto
- Suite (1919)
- Suite Hebraique

Bruch

- Romanze

David, G.

- Concerto

Handel (Casadesus)

- Concerto in B minor

Hindemith

- Der Schwanendreher

Hoffmeister

- Concerto in D Major

Hummel

- Fantasie

Sertie

- Rhapsody

Sitt

- Concertpiece in G minor, op. 46

Shulman

- Theme & Variations for Viola and Orchestra

Stamitz

- Concerto in D Major

Telemann

- Concerto in G Major

Vaughan-Williams

- Suite for Viola and Orchestra

Weber

- Andante & Hungarian Rondo

Walton

- Concerto

**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

Elgar

- Cello Concerto in E minor, op. 85

Faure

- Elegie for Cello and Orchestra, op. 24

Haydn

- Cello Concerto No. 1 in C Major, H. VIIb:1
- Cello Concerto No. 2 in D Major, H. VIIb/2, Op. 101

Lalo

- Cello Concerto in D minor

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

Dragonecci

- 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
- Carmen Fantasy

Borne
- Concerto in A Major
- Concerto in G Major
- Concerto in D minor

C.P.E. Bach
- Concerto in A minor

Blavet
- Concertino, op. 107 (1902) in D Major

Chaminade
- Concertino, op. 107 (1902) in D Major

Faure
- Fantasy for Flute and Chamber Orchestra, op. 79

Gordeli
- Concertino for Flute and Orchestra*

Hanson, H.
- 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
- Concerto in C minor

Corelli (Barbirolli)
- Oboe Concerto

Handel
- Concerto No. 1 in B-flat Major, HWV 301

Haydn
- Concerto in C Major

Marcello, A.
- Concertos in D minor and C minor

Mozart
- Concerto for Oboe

Strauss, R.
- Concerto for Oboe in D Major

Telemann
- Concerto in F minor

**Clarinet**

Mozart
- Clarinet Concerto, K. 622 in A Major

Nielsen
- Concerto, op. 57

Stamitz
- Any Concerto

Weber
- 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**

Debussy
- Rhapsody for Alto Saxophone

Dubois
- Concerto for Alto Saxophone

Glazunov
- Concerto for Alto Saxophone

Ibert
- Concertino da camera

Martin
- Ballade

Milhaud
- Scaramouch

Villa Lobos
- Fantasia

**Bassoon**

Mozart
- Concerto for Bassoon, K. 191

Vivaldi
- Concerto in E minor, FVIII, No. 6, Pincherle 137
- Concerto in A minor, FVIII, No. 7, Pincherle 72

Weber
- Andante and Hungarian Rondo, op. 35
- Concerto for Bassoon, op. 75 in F Major
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Composers</th>
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| **French Horn**     | Forte
| Haydn               | Concerto No. 1 in D, Concerto No. 2 in D                     |
| Jacob               | Concerto for Horn and Strings                                 |
| Mozart              | Concerto No. 1 in D K. 412, Concerto No. 3 in Eb K. 447       |
| Strauss, F.         | Concerto op. 8 in C minor                                     |
| Strauss, R.         | Concerto No. 1 in E-flat, op. 11                              |
| Telemann            | Concerto in D                                                 |
| **Trumpet**         | Forte
| 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**        | Forte
| 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**   | Forte
| Ewazen, E.          | Ballade                                                       |
| Lebedev, A.         | Concerto in One Movement                                      |
| McCarty, P.         | Sonata for Bass Trombone                                      |
| **Euphonium**       | Forte
| Cosma               | Euphonium Concerto                                            |
| Feinstein           | Concerto for Euphonium                                         |
| Guilmant            | Morceau Symphonique                                           |
| Horovitz            | Euphonium Concerto                                            |
| Linkola             | Euphonium Concerto                                            |
| Spark, arr. Frey    | Pantomime                                                     |
| **Tuba**            | Forte
| Gregson, Edward     | Tuba Concerto                                                 |
| Vaughan Williams    | Concerto for Tuba in F minor                                   |
| **Harp**            | Forte
| 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                               |
| Piai                | Concertstueck in G-flat Major, op. 39                          |
| Saint-Saëns         | Morceau du concert, op. 154                                    |
| **Percussion**      | Forte
| Creston             | Concertino for Marimba and Orchestra, op. 21                   |
| Hovhaness           | Fantasy on Japanese Wood Prints, op. 211                       |
| Kurka               | Concerto for Marimba and Orchestra, op. 34                     |
| Mayuzumi            | Concertino for Xylophone and Orchestra                         |
| Milhaud             | Concerto pour Marimba et Vibraphone et Orchestre, op. 278     |
| Rosauro             | Concerto for Marimba and Orchestra (1987)                      |
|                     | Concerto for Vibraphone and Orchestra                          |
|                     | Concerto No. 2 for Marimba                                     |
| Ewazen              | 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
  - arias by the bel canto masters Rossini, Bellini, and Donizetti
  - arias from the grand opera masters Puccini and Verdi,
  - oratorio arias by Bach, Haydn or Mendelssohn

**Classical Guitar**
- Giuliani  Concerto in A Major, op. 36
- Vivaldi   Concerto in D Major, RV 93
- 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 Salute to Youth Repertoire List**
Items marked with an asterisk in the preceding pages.

**Piano**
- Beethoven  Piano Concerto No. 4
  - The third movement may be played by itself.
- Beethoven  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.