

**UTAH SYMPHONY**  
**2025-26 SALUTE TO YOUTH**  
**PRELIMINARY AND FINAL AUDITION INFORMATION**

Entering its 65th 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 Utah 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 two winners** from each age division will solo with the Utah Symphony on Wednesday, November 12, 2025. Online applications with open May 1, 2025. **Please carefully read the eligibility and other rules as they were changed in 2024.**

**COMPETITION STEPS:**

1. Complete the online application by July 1, 2025.
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. Wiley at [jwiley@usuo.org](mailto:jwiley@usuo.org)
3. Submit your preliminary recording. Within five business days of submitting your online application and payment, you will receive an email from Dr. Wiley giving you an assigned applicant number and a link to a Google Form to upload your recording. Your recording must be labeled only with your instrument, division, and applicant number. Do not use your or anyone else's names in the title. Ex) "Bassoon, Senior, 417"
4. Results of the preliminary auditions will be emailed by August 16, 2025. If selected to perform in the final auditions you must submit a clean electronic score of your piece to Dr. Wiley at [jwiley@usuo.org](mailto:jwiley@usuo.org)
5. Final auditions are in person at Abravanel Hall on September 8, 2025. 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 12, 2025. Please note that the final audition round will be performed behind a screen and repertoire must be memorized for soloists.

**IMPORTANT DATES:**

Please note there are no exceptions to these deadlines. If you are unable to attend any of these dates you will be disqualified.

Now-June 6, 2025	Repertoire requests sent to Dr. Wiley at <a href="mailto:jwiley@usuo.org">jwiley@usuo.org</a>
July 1, 2025	Applications and fees are completed and payed, need-based scholarships available
July 13, 2025	Submit your preliminary audition recordings
August 15, 2025	Results of preliminary auditions emailed
September 8, 2025	Final audition round
TBA	Photo shoot, interview, and score reading session
November 12, 2025	Salute to Youth Concert with Utah Symphony

**Age Divisions**

(Age as of September 1, 2025) There are four divisions, e.g., three age divisions (Elementary, Junior, and Senior) in each instrumental group and an ensemble division. Up to two winners can be selected from each division.

DIVISION	PIANO	STRINGS	WINDS	BRASS	PERCUSSION	HARP	VOICE
Elementary	Age 8-12	Age 8-12	N/A	N/A	N/A	Age 8-12	N/A
Junior	Age 13-15	Age 13-15	Age 13-17	Age 13-17	Age 13-17	Age 13-15	Age 16-18
Senior	Age 16-19	Age 16-19	Age 18-21	Age 18-21	Age 18-21	Age 16-19	Age 19-23
<b>ENSEMBLE:</b> Groups are allowed to be mixed in age/division. Students do not need to be in the same division as each other when performing together as an ensemble.							

## Salute to Youth Audition Rules

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

### 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.

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 current Utah resident and have a valid Utah mailing address.
  - **NEW SINCE 2024:** 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. Participants must also be living full-time in Utah during September 8 – November 12, 2025.
2. Must fit into the instrumental and age divisions, see page 1.
3. **NEW AS OF 2024:** You are only allowed to win once in each age division. If you win in your age division you are not allowed to audition in that division again. Once you age into the next division you can audition in that division. For example:
  - If you won in 2023 in the Junior division you are not eligible to win in this age division again. You would have to wait to age into the Senior division to be eligible for the competition again.
  - If you win in the ensemble division and you are a junior and your partner is a senior this will count as your junior win for you and a senior win for your partner.

### Application & Fees:

1. Applications must be completed online by July 1, 2025.
2. Pay a nonrefundable fee: \$40 for soloists; \$20 for each member of an ensemble.
  - a. After submitting your application, a box will pop up asking to complete your application by making the online payment. Applications are not 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.
  - a. Students may audition with only one solo piece on a single instrument.
  - b. Students may audition as a soloist on different instruments.
  - c. Students may audition as a soloist and in an ensemble on the same instrument.
  - d. Students may audition as a soloist and in an ensemble on different instruments.

### Repertoire

1. **NEW AS OF 2024:** Choose a movement of a concerto. The 2024 Salute to Youth Repertoire List on pages 4-8 are suggestions only, for any piece not on this list please email Dr. Wiley for approval, [jwiley@usuo.org](mailto:jwiley@usuo.org).
2. Your selection must 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 their recording. No other accompaniment or recorded accompaniment is allowed. You are responsible for finding your accompanist, accompanists are not provided by USUO.
4. Any modifications made to the original solo part must be approved by Dr. Wiley, [jwiley@usuo.org](mailto:jwiley@usuo.org).
5. Soloists must play from memory for the final audition and the concert; however, small ensembles are allowed to use music for both the final audition 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 five business days of submitting your application and application fee.
4. Label your recording only with your instrument, division, and applicant number. Ex) "Bassoon, Senior, 417." Don't include any names anywhere in the file name of the recording when you save and upload it. Names in this file will disqualify you from the competition. Applicant numbers are assigned after you submit your application and pay your application fee. This applicant number is included in the email with the link to the Google Form to upload your recording.
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. No cuts in the solo line is allowed and all cadenzas must be played. Cuts in the accompaniment are encouraged.
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; however, please check the balance between yourself and your accompanist. Recordings where your pianist is covering you is not a clear representation of your playing.
7. Recordings must be from no earlier than March 1, 2025.
8. Recordings must include piano accompaniment.

### **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 8, 2025. All auditions will be performed behind a screen. You will perform in person but not be seen by the judges.
3. 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.
4. 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.
5. **NEW AS OF 2024:** Your electronic score should be submitted by August 29, 2025 to Dr. Wiley, [jwiley@usuo.org](mailto:jwiley@usuo.org). Cuts and/or cadenzas being taken must be indicated, no other writing is allowed on the score. It must be a clean copy and the same edition of the solo you are performing.
6. At check-in, a warm-up room will be assigned based on your audition time.
7. Judges receive no information about competitors' identities, teachers, or biographies. At no time prior to or during the audition is anyone allowed to disclose to the judges any information regarding the finalists. Judges are emailed who the finalist are the same day as participants.
8. Judges are solely responsible for determining the number of winners and the order of performance for the concert.
9. All auditions are closed to any audience. All persons competing or waiting for a competitor must remain in the designated waiting areas.
10. Video and/or audio recording of the final auditions is strictly prohibited.
11. The 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 during any part of the competition will be immediately disqualified at the sole discretion of USUO.
13. 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. Wiley with questions or concerns, [jwiley@usuo.org](mailto:jwiley@usuo.org)

## 2024 SALUTE TO YOUTH

### APPROVED REPERTOIRE LIST

**NEW AS OF 2024:** This list is just an idea of pieces you could choose to perform. If a piece is not listed here please email Dr. Wiley at [jwiley@usuo.org](mailto:jwiley@usuo.org) for approval on your chosen piece. All repertoire requests must be submitted by [June 6, 2025](#). Selections should be made with the following in mind:

- Reflect mastery of the fundamental repertoire for each instrument.
- Financial consideration for music rental and purchase costs is a factor.
- The rules state that no modifications should be made to the solo part. This holds for the majority of pieces. 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 and can be found at the end of the repertoire list. Other cuts must be approved by emailing Dr. Wiley at [jwiley@usuo.org](mailto:jwiley@usuo.org)

#### Instrument Categories:

##### Small Ensemble

Concertos written for multiple solo instruments will be considered for audition for 2025-26. All ensemble repertoire must be submitted for approval by Utah Symphony by [June 6, 2025](#). Requests for approval should be sent to Dr. Wiley, [jwiley@usuo.org](mailto:jwiley@usuo.org)

##### Piano

(Concertos for multiple pianos are not eligible for consideration)

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 Concerto for Piano, No. 2, in G minor, Op. 16 Concerto for Piano, No.3
Rachmaninoff	Concerto for Piano, No. 1 in F-sharp minor, Op. 1 Concerto No. 2 in C minor, Op. 18
Ravel	Piano Concerto in G Major
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
Shostakovich	Introduction and Allegro Appassionato, Op. 92 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
Barber	Violin Concerto, Op. 14
Beethoven	Concerto in D Major, Op. 61
Bériot, Charles-Auguste de)	Violin Concerto No. 9 in A minor, Op.104

Brahms	Concerto in D Major, Op. 77
Bruch	Concerto, Violin, No. 1 in G minor, Op. 26 Scottish Fantasy, Op. 46; Finale only
Chausson	Poeme for Violin and Orchestra, Op. 25
Conus	Concerto for Violin and Orchestra in E minor*
Dvorak	Violin concerto A minor, Op. 53
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
Paganini	Concerto for Violin, No. 1 in D Major, Op. 6
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
Shostakovich	Violin Concerto, No. 1
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
Bloch	Suite (1919) Suite Hebraique
Bruch	Romanze
David, G.	Concerto
Forsyth	Concerto in G minor
Handel (Casadesus)	Concerto in B minor
Hindemith	<i>Der Schwanendreher</i>
Hoffmeister	Concerto in D Major
Hummel	Fantasie
Serly	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. VIIIB: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
Tchaikovsky	Variations on a Rococo Theme, Op. 33
Vivaldi	Any Concerto

### **Bass**

Bottesini	Concerto No. 2 in B minor
Capuzzi	Concerto in F Major
Dittersdorf	Concerto in E Major

Dragonetti  
Koussevitzky  
Vanhala

Concerto in A Major  
Concerto in E minor  
Concerto in E Major

### **Flute**

J.S. Bach  
Borne  
C.P.E. Bach

Blavet  
Chaminade  
Faure  
Gordeli  
Hanson, H.  
Hue  
Ibert  
Liebermann  
Martin  
Mozart

Nielsen  
Pergolesi

Poulenc  
Quantz  
Telemann  
Reinecke  
Rivier  
Vivaldi

Suite No. 2 in B minor, BWV 1067  
Carmen Fantasy  
Concerto in A Major  
Concerto in G Major  
Concerto in D minor  
Concerto in A minor  
Concertino, Op. 107 (1902) in D Major  
Fantasy for Flute and Chamber Orchestra, Op. 79  
Concertino for Flute and Orchestra\*  
    Serenade, op. 35  
Fantaisie  
Concerto (1933)\*  
Concerto, Op. 39  
Ballade (1944)  
Concerto in G Major KV 313  
Concerto in D Major KV 314  
Concerto  
Concerto in G Major  
Concerto in D Major  
Sonata (Orchestrated by Berkley)  
Concerto in G  
Suite in A minor  
Concerto for Flute in D Major, Op. 283  
Concerto  
Concerto in C minor  
Concerto in G Major  
Concerto in G minor  
Cardellino

### **Oboe**

Albinoni

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

Concerto No. 3 in B-flat  
Concerto No. 6 in D  
Canzonetta, Op. 48  
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**

Debussy  
Dubois  
Glazunov  
Ibert  
Martin  
Milhaud  
Villa Lobos

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

**Bassoon**

Mozart	Concerto for Bassoon in Bb Major, K. 191
Phillips, Burrill	Concert Piece for Bassoon
Villa-Lobos	Ciranda das Sete Notas
Vivaldi	Any Concerto
Weber	Andante and Hungarian Rondo, Op. 35
	Concerto for Bassoon, Op. 75 in F Major

**French Horn**

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**

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, E.	Ballade
	Concerto
Lebedev, A.	Concerto in One Movement
McCarty, P.	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**

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

**Percussion**

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 Concerto for Timpani and Orchestra
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

Bizet	L'amour est oiseau rebelle
Strauss	Mein Herr Marquis

### Classical Guitar

Giuliani	Concerto in A Major, Op. 36
Vivaldi	Concerto in D Major, RV 93
Castelnuovo-Tedesco	Concerto No. 1 in D Major, Op. 99
Ponce	Concierto del Sur
Cordero	Concierto Antillana
Colina	Goyescana
Villa-Lobos	Concerto pour Guitarre 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.
	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 <ol style="list-style-type: none"> <li>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.</li> <li>2) Play the complete second and third movements together.</li> </ol>
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### Cello

Saint-Saëns	Cello Concerto No. 1 (two options are available) <ol style="list-style-type: none"> <li>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.</li> <li>2) Play from Letter H (Tempo I) to the end of the piece.</li> </ol>
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### 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.