

UTAH SYMPHONY
2025-26 SALUTE TO YOUTH

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
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
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 jwiley@usuo.org
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
September 11, 2025	Video Interview and Photoshoot, 2PM – 8:00PM
October 20, 2025	Score reading session, 4:30 PM – 8:30 PM
November 12, 2025	Salute to Youth Concert with Utah Symphony

Applicant 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
ENSEMBLE: 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.
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.
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. 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

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 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 Dr. Wiley, jwiley@usuo.org

Instrument Categories:

Ensemble

Concertos written for multiple solo instruments will be considered for audition for 2025-26. Concertos for multiple pianos are not eligible for consideration. Vocal duets from the composers listed as approved repertoire under voice will also be considered. 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

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 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
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. 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
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
 Dragonetti
 Koussevitzky
 Vanhal

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

Flute

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

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

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

Nielsen
 Pergolesi

Poulenc
 Quantz
 Telemann
 Reinecke
 Rivier
 Vivaldi

Oboe

Albinoni

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

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

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
Phillips, Burrill
Villa-Lobos
Vivaldi
Weber

Concerto for Bassoon in Bb Major, K. 191
Concert Piece for Bassoon
Ciranda das Sete Notas
Any Concerto
Andante and Hungarian Rondo, Op. 35*
Concerto for Bassoon, Op. 75 in F Major

French Horn

Haydn

Jacob
Mozart

Strauss, F.
Strauss, R.
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

Artunian
Haydn
Hummel
Zimmerman, B.A.

Trumpet Concerto in A-flat
Trumpet Concerto in E-flat Major
Trumpet Concerto in E Major
"Nobody Knows de Trouble I See"

Trombone

Bozza
David, F.
Grondahl, L.
Guilmant
Martin, F.
Rimsky-Korsakov

Ballade
Concertino in E-flat, Op. 4
Concerto
Morceau Symphonique
Ballade for Trombone and Chamber Orchestra
Concerto for Trombone and Military Band in B-flat Major

Bass Trombone

Ewazen, E.

Lebedev, A.
McCarty, P.

Ballade
Concerto
Concerto in One Movement
Sonata for Bass Trombone

Euphonium

Cosma
Feinstein
Guilmant
Horovitz
Linkola
Spark, arr. Frey

Euphonium Concerto
Concerto for Euphonium
Morceau Symphonique
Euphonium Concerto
Euphonium Concerto
Pantomime

Tuba

Gregson, Edward
Vaughan Williams

Tuba Concerto
Concerto for Tuba in F minor

Harp

Boieldieu
Debussy
Dittersdorf
Gliere
Ginastera
Grandjany
Handel
Pierne
Saint-Saëns

Concerto
Danses Sacree et Profane
Harp Concerto in A
Harp Concerto, Op. 74
Harp Concerto, Op. 25
Aria in Classic Style.
Concerto in B-flat, Op. 4, no. 6
Concertstueck in G-flat Major, Op. 39
Morceau du concert, Op. 154

Percussion

Creston
Hovhaness
Kurka
Mayuzumi
Milhaud

Concertino for Marimba and Orchestra, Op. 21
Fantasy on Japanese Wood Prints, Op. 211
Concerto for Marimba and Orchestra, Op. 34
Concertino for Xylophone and Orchestra
Concerto pour Marimba et Vibraphone et Orchestre, Op. 278

Rosauero	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

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

Voice

Junior division vocalists may audition with an aria from any opera, oratorio, mass, or concert aria by Handel or Mozart. Senior division vocalists may audition with one selection of the following:

Bach	Aria from any oratorio
Bellini	Aria from any opera
Bizet	L'amour est un oiseau rebelle
Donizetti	Aria from any opera
Handel	Aria from any opera, oratorio, mass, or concert aria
Haydn	Aria from any oratorio
Mendelssohn	Aria from any oratorio
Mozart	Aria from any opera, oratorio, mass, or concert aria
Puccini	Aria from any opera
Rossini	Aria from any opera
Strauss	Mein Herr Marquis
Verdi	Aria from any opera

Information Regarding Allowable Modifications to Salute to Youth Repertoire List

For 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.
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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.
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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.

Bassoon

Weber	Andante and Hungarian Rondo, Op. 35* This piece can be played in its entirety
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