



2018-2019 SALUTE TO YOUTH AUDITION RULES

ELIGIBILITY

1. Auditions are open to students of all grade levels (K-12 as well as college students).
2. All applicants must be able to attend rehearsal every Wednesday evening starting February 6th through 28th (except for February 14th), as well as the Dress Rehearsal and Concert (February 28th and March 2nd).
3. Applications must be received by October 23, 2018. Each student in an ensemble needs to submit a separate application.
4. Students who performed as soloists or in an ensemble on the 2017-2018 Salute to Youth Concert are not eligible to audition for Salute to Youth in 2018-19.
5. A separate application must be submitted for each piece played in an audition with the following stipulations:
 - 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.
6. During their years of eligibility students may perform up to three times on a Southwest Symphony concert.
 - a. Any student who has already soloed three or more times on a Salute to Youth concert prior to this season is no longer eligible to audition.
 - b. Performance limits are counted for an individual with no distinctions made for multiple instruments or solo vs. ensemble performances.
 - c. A student who performs on different instruments will still count each individual piece as a separate performance.
 - d. 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.
 - e. A student who has already met their Salute to Youth performance limits may not audition again.

REPERTOIRE GUIDELINES

1. Selections must be from the current Approved Repertoire List (see enclosed) or approved in advance by the conductor.
2. No modifications should be made to the original solo part.
3. Contestants should perform just one movement of a concerto from the Approved Repertoire list, and must audition with the same concerto movement that they would perform in the concert, if selected.
4. Contestants must be prepared to perform the entire movement or vocal selection, with cadenza, if appropriate.
5. Contestants, including pianists, shall provide their own piano accompanists. Contestants will not be allowed to audition without an accompanist.
6. **Solo contestants must perform from memory.** Ensembles may use music in auditions but should be prepared to play from memory in the concert if selected and asked to do so.

DEADLINES

1. Applications may be submitted online beginning July 1, 2018, and must be received no later than October 24, 2018. Applications are available at www.swsutah.org.
2. Results will be posted to the Southwest Symphony website by December 1, 2018.

AUDITION INFORMATION

1. Auditions will take place on Tuesday, November 13, 2018 at Desert Hills High School.
2. Auditions will be conducted with the soloist and accompanist in full view of the judges. No auditions will be heard with candidates behind a screen.
3. Audition times will be assigned by the Southwest 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 Southwest 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.
5. A warm-up room will be assigned at check-in based on audition time.
6. Prior to auditions, contestants should submit an electronic biography and picture for use in the program and for publicity purposes.
7. 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.
8. Judges receive no information about competitors' identities, teachers or biographies. Contestants may not discuss this information in the judges' presence before soloist selection is completed.
9. 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 are strictly prohibited in Eccles Fine Arts Center during the competition.
10. Any expenses related to audition or performance are the responsibility of the contestant.
11. The Conductor is solely responsible for determining the number of competitors to be offered an opportunity to perform with Southwest Symphony and the placement of soloists on the concert.
12. Selection of soloists by the audition committee is final. If selected, the auditioned work is to be performed in the concert. No repertoire change is permitted.
13. Any participant submitting false data on any application or information form related to the selection process may be immediately disqualified at the sole discretion of Southwest Symphony.
14. COURTESY AND SPORTSMANSHIP: Southwest 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 Southwest 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.
15. Failure to follow any of the above rules will lead to automatic disqualification from the audition or performance.

Southwest 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 Maestro Darger with questions or concerns at lucas@swsutah.org.

SOUTHWEST SYMPHONY CONCERTO AUDITION APPROVED REPERTOIRE LIST

GENERAL GUIDELINES

Exceptions to this list may be considered only if approved in advance by the conductor. Considerations include limited, shared rehearsal and performance time, cost and availability to purchase or rent parts, and other factors. Requests for exceptions should be sent to Maestro Darger at lucas@swsutah.org.

ENSEMBLES

Concertos written for multiple solo instruments will be considered for audition. Because the variety of possible ensembles is great, repertoire is not specified here. However, all ensemble repertoire must be submitted for approval by Southwest Symphony in advance. Requests for approval should be sent to Maestro Darger at lucas@swsutah.org.

PIANO

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| 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-Saens | 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

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| Accolay | Violin Concerto No 1 in A minor |
| 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 | Poeme for Violin and Orchestra, Op. 25 |
| Conus | Concerto for Violin and Orchestra in E minor |

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| 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-Saens | 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

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| Bach, J.C. (Casadesus) | Concerto in C Minor |
| Bartók, Béla | Concerto |
| Bloch, Ernest | Suite (1919) |
| Bloch, Ernest | Suite Hebraique |
| Bruch, Max | Romanze |
| David, Gyula | Concerto |
| Handel, G.F. (Casadesus) | Concerto in B minor |
| Hindemith, Paul | <i>Der Schwanendreher</i> |
| Hoffmeister, F.A. | Concerto in D Major |
| Hummel, J. N. | Fantasie |
| Serly, Tibor | Rhapsody |
| Sitt, Hans | Concertpiece in G minor, op. 46 |
| Shulman, Alan | Theme & Variations for Viola and Orchestra |
| Stamitz, Carl | Concerto in D Major |
| Telemann, G.P. | Concerto in G Major |
| Vaughan-Williams, Ralph | Suite for Viola and Orchestra |
| von Weber, Carl Maria | Andante & Hungarian Rondo |
| Walton, William | Concerto |

CELLO

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| 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 in C Major, H. VIIIB:1 |
| Lalo | Cello Concerto in D minor |
| Saint-Saens | 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

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

FLUTE

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

OBOE

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| 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

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| 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

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| 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

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| 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 |

FRENCH HORN

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| Haydn | Concerto No. 1 in D Concerto No. 2 in D |
| Jacob, Gordon | Concerto for Horn and Strings |
| Mozart | Concerto No. 1 in D K. 412 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

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| 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

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| 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

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

EUPHONIUM

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

TUBA

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| Gregson, Edward | Tuba Concerto |
| Vaughan Williams | Concerto for Tuba in F minor |

HARP

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| 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 |
| Pierne | Concertstueck in G-flat Major, op. 39 |
| Saint-Saëns | Morceau du concert, op. 154 |

PERCUSSION

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| 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 |
| Rosauro, Ney | Concerto for Marimba and Orchestra (1987) |
| | Concerto for Vibraphone and Orchestra |
| | Concerto No. 2 for Marimba |
| Ewazen, Eric | Marimba Concerto for String Orchestra |

VOICE

Vocalists may audition with:

- arias from any opera, oratorio, mass or concert aria by Handel or Mozart.
- arias by Rossini, Bellini, Donizetti, Puccini, or Verdi
- oratorio arias by Bach, Haydn or Mendelssohn

CLASSICAL GUITAR

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