

ALL UNIVERSITY ORCHESTRA

2020 Concerto & Aria Competition APPLICATION FORM

GUIDELINES

GENERAL INFORMATION:

1. All AUO members and CMU students who are studying privately—through the university or outside—are eligible to compete in this competition. *All participants must be registered as full-time students at the time of their audition.* And if selected as a winner, the contestant must hold—at minimum—the status as a part-time CMU student at the time of the 2020-2021 performance with the AUO. The first **10** applicants will be accepted to audition, and all others will be placed on a waiting list until further notice.
2. One winner will be selected to appear as a soloist with the AUO during the 2020-2021 season. *However, there is also a right to award more than one winner or no winner at all.
3. The selected winner must be available during regular AUO rehearsals prior to the concert dates for the 2020-2021 season (Sundays 6:00-8:30 p.m. in the UC Studio Theater).
4. Applications must be completed and submitted to AUO Music Director, Jeffrey Klefstad at cmuaao@gmail.com by **April 1st**. *Late applications will not be accepted.*
5. The Competition will take place in CMU's **Mellon Institute** on **May 2nd** from **11-2pm**. *Please note that the time of the competition is subject to change but participants will be informed in a timely manner.
6. Applicants must provide a copy of their piece (with cuts clearly marked) for the adjudicators when they audition. Email a copy to cmuaao@gmail.com by **Sunday, April 26, 2020**.
7. The winner will be notified within two weeks of the Competition and given a performance date for the following academic year (2020-2021).

REPERTOIRE:

1. Each performer is required to provide their own accompanist and is allotted twenty (20) minutes to present their piece (memorization is not required). The auditioned piece must be at least six (6) minutes but not exceed thirty-five (35) minutes of performance time.
2. If the piece is a multi-movement work under the maximum performance time, ALL movements the applicant wishes to perform—if selected as the winner—must be presented during the competition. It is suggested to cut long ‘interludes/introductions’ to conserve time. Participants may choose to audition with only one movement of a concerto, though this is not desirable.
3. The repertoire choice **must be available through a U.S. publisher**, or available in the U.S. through a publisher/agent (i.e. Schirmer or Lucks Music)—**No Exceptions**. Due to limited rehearsal time, it is recommended the performer choose repertoire at a moderate difficulty to ensure a quality performance. If you have a question regarding repertoire, please email the AUO Music Director, Jeffrey Klefstad at cmuaao@gmail.com

PERFORMERS INFORMATION: (Please include information as you would want it to appear in the program)

Name: _____ Date: _____

Instrument/Voice Type: _____ Class/Year : _____

Major (Degree Concentration): _____

E-mail Address: _____ Phone: _____

Applied Teacher: _____ Teachers: E-mail: _____

Accompanist: _____ Acc. E-mail: _____

REPERTOIRE INFORMATION:

Title of Work/Movements: (Please include the opus or catalogue number, and key if possible. For arias, please list the title of the complete work and then the title of the aria)

Composer & Dates: _____

Length of Work (6' minimum, 35' maximum) _____

*Vocalists may include recitatives if necessary, to meet the minimum performance time.

Are the orchestral accompaniment parts in the public domain? Yes _____ No _____

(Go to Section A) (Go to Section B)

SECTION A: If the work is in the public domain, please complete the following:

Publisher of Orchestral parts (not just of piano/vocal score or solo part. Publisher must be able to provide professionally printed parts. Reference to IMSLP/Petrucci Music Library or any other online resource with printable parts will **not** be accepted)

Publisher E-Mail Address: _____ Website: _____

Publisher Mailing Address: _____

Publisher Phone #: _____ Fax #: _____

Contact Person: _____ E-Mail Address: _____

Cost for Purchase of Score and Set: _____ Cost for Extra String Parts: _____

Total Cost: _____ [Instrumentation required: Full Score, Full Set of Parts, and “extra” String Parts in the following count (for publisher calculation of purchase cost)—11/11/9/7/9]

ANY ADDITIONAL INFORMATION: _____

SECTION B. If the work is NOT in the public domain, please complete the following:

Publisher/Rental Agent of Orchestral Parts (not just of piano/vocal score or solo part, but of full orchestra parts and score)

Publisher/ E-Mail Address: _____ Website: _____

Contact Person: _____ Any Additional Contact Info: _____

Publisher/Rental Agent Phone #: _____ Fax #: _____

Specific Phone Extension for “Rental Division,” if applicable: _____

Cost for Standard Rental Period: _____ Cost for Extended Rental Period: _____

(Please be sure that, when calculating cost, the publisher/rental agent understands the required instrumentation from above, as the extra string parts can often increase the cost. STRING COUNT needed: 10/10/12/8/8.)

How much advance notification is required by publisher, for rental? _____

Process for renting the orchestral parts: Via Website? _____

Via Contract (most common)? _____

How many weeks ahead of rental period is contract required? _____

Any Additional Information: _____

Applicants’ Electronic Signature: _____ Date: _____