

ALL UNIVERSITY ORCHESTRA

2025 Concerto & Aria Competition

APPLICATION FORM

GUIDELINES

GENERAL INFORMATION:

- **Eligibility:** This competition is open to all AUO members and CMU students who are studying privately (through the university or externally). Participants must be enrolled as full-time students during the audition and the winner must hold a part-time CMU or Pitt student status for the performance with the **AUO Symphony on March 29, 2026**.
- **Application Process:** The first 10 applicants will receive an audition slot. Additional submissions will be waitlisted and notified if a spot opens. Submit applications to Dr. Jeffrey Klefstad at cmuauo@gmail.com by **Saturday, October 4th, 2025**. Late applications will not be accepted.
- **Audition Details:** Auditions will be held at CMU's **Kresge Theater** on **Thursday, October 23rd, 2025** starting at **6:30pm**. Note that times may change, and participants will be informed promptly. The competition is private and not open to the public.
- **Winner Selection:** One winner may be chosen to perform as a soloist with the AUO Symphony on March 29, 2026, at Carnegie Music Hall, Oakland. Jurors are under no obligation to declare a winner. The winner will be notified within two weeks of the competition.
- **Rehearsal Commitment:** The winner must be able to attend regular AUO rehearsals (Sundays, 6:00–8:30 p.m., UC Studio Theater) leading up to the performance. No travel expenses or performance fees will be provided.
- **Submission Requirement:** Provide a copy of the audition piece (with cuts clearly marked) for adjudicators. Email it to cmuauo@gmail.com by **Saturday, October 4th, 2025**.
- **Restrictions:** Due to limited rehearsal time and space availability in spring 2026, piano/keyboard auditions are not being accepted.

REPERTOIRE:

- **Performance Requirements:** Participants must provide their own accompanist and have 20 minutes to perform their piece. The piece must be 6–25 minutes in length and pre-approved by Dr. Jeffrey Klefstad (cmuauo@gmail.com). Memorization is optional but strongly encouraged.
- **Multi-Movement Works:** All movements intended for performance must be presented at the audition. We recommend cutting long introductions or interludes to save time. Auditioning with a single movement is permitted but not preferred.
- **Repertoire Selection:**
 - Pieces must be available through a U.S. publisher or agent (e.g., Schirmer, Lucks Music) - No exceptions. Repertoire is restricted to pieces written for one soloist only.
 - Choose moderately difficult repertoire to ensure a polished performance, given limited rehearsal time.

- For repertoire questions, contact Dr. 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, 25' 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: _____