

THE AUDITIONS SCHEDULE

PRELIMINARY AUDITIONS will be held on selected weekdays between September 9 and October 9, 2009 in New York City. Applicants living more than 200 miles from New York may submit a recording for the Preliminary Auditions (see No. 7).

SEMI-FINAL AUDITIONS must be performed in person in New York City before the Jury.

Dates: November 17-19, 2009

Location: Merkin Concert Hall, 129 W. 67 Street, New York City

FINAL AUDITIONS must be performed in person in New York City before the Jury and an invited audience. Finalists must be available from 10 am to 8 pm for the Finals.

Date: Saturday, November 21, 2009

Location: Kaufmann Hall, 92nd Street Y, at 92 St. and Lexington Avenue, New York City

All rounds of the Auditions take place in the daytime. Preliminary and Semi-Final Auditions last about 15 minutes. Final Auditions last 20 minutes. Artists must be prepared to perform complete works and to perform all of the repertoire submitted in every round. The Jury will ask to hear sections of the repertoire.

RULES & PROCEDURES

1. ELIGIBILITY: Instrumentalists must be between 16 and 26 years old and singers between 20 and 28 years old on or before December 1, 2009. The average age of ensembles must not exceed 26. Applicants who offer repertoire within the categories listed, provide two appropriate letters of recommendation, are not under U.S. management (except singers - see "Exceptions" below), and have the desire to begin professional concert careers in the United States, are eligible to apply. Using these criteria, Young Concert Artists reserves the right to accept or reject applications.

Artists who live outside the U.S. or Canada must be available for concert bookings for a minimum of six weeks (two three-week periods) between September and May of each year, in order to be eligible to audition.

Artists who have auditioned in previous years may apply again and will be considered to be heard again at the discretion of Young Concert Artists. If you have applied since 2006, you are not obliged to submit letters of recommendation, as recent applications are kept on file. *However, you must offer repertoire that was not performed in a previous YCA audition.*

Artists already under management outside the U.S.: Please submit a letter from your management to Young Concert Artists with the following statement: "In the interest of developing a career in the United States for (artist's name), I hereby give permission and approval for (artist's name) to enter the Young Concert Artists International Auditions, and agree, without reservation, that should (artist's name) be selected as a winner of the Auditions, he/she may be represented by Young Concert Artists on an exclusive basis for all engagements in the United States for a period of three years; that I will make available to Young Concert Artists a minimum of two three-week periods between September and May of each season in his/her schedule for U.S. engagements; and that I will take no commission on engagements booked by Young Concert Artists."

EXCEPTIONS: A) SINGERS already under management who wish to perform recitals through Young Concert Artists will be accepted for the Auditions if, instead of letters of recommendation, the application is accompanied by a letter from the management to Young Concert Artists with the following statement: "In the interests of developing a new public for song recitals and in creating new opportunities for young singers to perform concert repertoire, I hereby give permission and approval for (singer's name) to enter the Young Concert Artists International Auditions, and agree, without reservation, that should (singer's name) be selected as a winner of the Auditions, he/she may be represented by Young Concert Artists on an exclusive basis for recital engagements for a period of three years." **B) ARTISTS IN INSTRUMENTAL CATEGORIES NOT LISTED,** who feel strongly that they are ready to begin important careers and wish to be heard this year, are advised to send a letter and brief resume, and may be allowed to submit an application for the Auditions, at the sole discretion of Young Concert Artists.

2. THE APPLICATION FORM: Fill out the application form completely. Be sure to keep a copy of the repertoire you have submitted for your own reference.

3. LETTERS OF RECOMMENDATION: Send two letters of recommendation from professional musicians in a position to assess your potential for a concert career. Please include the letters with your application. **SINGERS:** At least one of the letters must specifically recommend you on the basis of your recital/lieder singing ability (not opera) and be addressed to Young Concert Artists.

4. APPLICATION FEE: A \$50 application fee, in a check or money order made payable to Young Concert Artists, Inc. is required. This fee is not refundable if you are accepted for a Preliminary Audition.

Foreign applicants may pay the application fee by: international money order in U.S. dollars (postal money orders are not acceptable); a bank check drawn on a U.S. bank in U.S. dollars; U.S. cash; VISA, MASTERCARD, AMERICAN EXPRESS.

5. DEADLINES: For a live Preliminary Audition in New York: the application form, \$50 application fee, and two letters of recommendation must be postmarked by Tuesday, August 18, 2009. For applicants living more than 200 miles from New York, applications sent with recordings must be postmarked by Tuesday, August 25, 2009. All application materials must be sent in one package. The earlier the better!

6. CALL MS. JENNIFER DECINQUE BETWEEN AUGUST 25 AND SEPTEMBER 3 TO SCHEDULE YOUR PRELIMINARY AUDITION. It is your responsibility to call to set up your audition time - you will not be contacted by Young Concert Artists. Call (212) 307-6656.

7. RECORDINGS: Compact discs only may be submitted as Preliminary Auditions by applicants who live more than 200 miles from New York City. Audio-cassette tapes, DAT tapes, and video-cassettes are not acceptable. Recordings from live performances are acceptable. Please put each movement of longer works on a separate track. Write your name, repertoire, and other performers' names (including accompanists) on the CD case and on the CD itself, and include a photograph (any size). It is very important for you to listen to your CD before mailing it, to be sure it provides a good audition, as poor sound hampers judgment of your performance. CD applicants who are passed to the Semi-Final Auditions must come to New York to be heard by the Jury.

The repertoire on your CD may be different from what you plan to perform live in the Semi-Final and Final rounds, if you are passed to those rounds. Write your CD repertoire on your CD. Write your complete repertoire for the live rounds on your application (see REPERTOIRE).

The required recorded repertoire is:

A) Instrumentalists: Three **complete** contrasting works of concerto or recital repertoire.
B) Voice: Two (or more) songs in each of two different languages, plus one aria.

8. ARTISTS ARE RESPONSIBLE FOR THEIR TRAVEL and other expenses related to the Auditions.

9. ACCOMPANISTS: Artists must provide their own accompanists, and page-turner, if needed. Young Concert Artists will be glad to recommend accompanists.

10. NOTIFICATION OF RESULTS: All Preliminary applicants will be notified by e-mail of the results by October 15, 2009. You may call for results after that date if you have not already heard from us.



NOTE!
The Semis and Finals
are now in November.

OPEN THIS YEAR FOR:

STRING QUARTET

VIOLIN

VIOLA

CELLO

PIANO

PIANO TRIO

VOICE

FLUTE

OBOE

CLARINET

TRUMPET

FRENCH HORN

PRELIMINARY AUDITIONS

NEW YORK CITY

September 9 to October 9, 2009

SEMI-FINAL AUDITIONS

November 17-19, 2009

NEW YORK CITY

FINAL AUDITIONS

Saturday, November 21, 2009

NEW YORK CITY

WINNERS' CONCERT

Monday, November 23, 2009

NEW YORK CITY

For information, contact:

Ms. Anne Paolini,

Auditions Administrator

Young Concert Artists, Inc.

250 West 57 Street, Suite 1222

New York, NY 10107

Tel: (212) 307-6655

Fax: (212) 581-8894

E-mail: auditions@yca.org

Website: www.yca.org

YOUNG CONCERT ARTISTS INTERNATIONAL AUDITIONS New York City 2009

"An organization with a rare combination of wisdom and humanity, and innovative ideas about making careers."

- THE NEW YORK TIMES

YOUNG CONCERT ARTISTS, INC.

is a non-profit organization dedicated to discovering and developing the careers of extraordinary classical musicians. Winners of the Auditions are selected by a Jury of distinguished musicians. The sole criteria are exceptional musicianship, virtuosity, and individuality. The musicians compete against a standard of excellence - not each other. There is no limit to the number of First Prize Winners each year, and the Jury has the right to select none if none qualify.

THE PRIZES

First Prize Winners are presented in recitals in the YOUNG CONCERT ARTISTS SERIES in New York; Washington, D.C. at the Kennedy Center; and at the Isabella Stewart Gardner Museum in Boston.

First Prize Winners become members of the roster of Young Concert Artists, which provides all management services, including the booking of concert engagements throughout the United States, publicity, promotional materials and career guidance for three or more years.

REPERTOIRE

Applicants must be prepared to perform **complete works**. Choice of repertoire, within the required categories, is up to each artist. Works performed in a previous Young Concert Artists Audition may not be submitted again.

The repertoire you list on the application will be the repertoire from which you will be asked to perform during **all three rounds (including your concerto if applicable)**. Applicants are advised to carefully select repertoire to display to best advantage the full range of their abilities. Instrumentalists: please include the timing of each work submitted.

MEMORIZATION: Concertos and solo repertoire for all instruments and voice must be performed by memory. Scores may be used only in chamber music, sonatas with accompaniment, and contemporary works.

STRING QUARTET: a) One Classical quartet; b) One Romantic quartet; c) One quartet written after 1920; d) Two additional works of your choice.

VIOLIN: a) One complete unaccompanied work of J.S. Bach; b) A Beethoven, Schubert or Mozart Sonata or other Classical work; c) A Schumann, Franck, Brahms, Fauré, Debussy, Ravel or other Romantic Sonata; d) A recital work written after 1920; e) One major concerto.

VIOLA: a) One work of J.S. Bach (transcriptions are acceptable); b) A major recital work of Brahms or Schumann; c) An unaccompanied 20th-century recital work (Hindemith, Reger, etc.); d) One additional recital work of your choice; e) One major concerto.

CELLO: a) One complete unaccompanied work of J.S. Bach; b) One Classical recital work; c) One major Romantic recital work (Brahms, Schumann, Rachmaninov, etc.); d) One additional recital work of your choice; e) One major concerto.

PIANO: a) A suite or partita of J.S. Bach; b) A Sonata by Haydn, Mozart, Beethoven or Schubert; c) A Sonata or other multi-movement Romantic recital work at least 15 minutes in length (Brahms, Schumann, Chopin, Rachmaninov, Liszt, etc. Chopin Ballades and Scherzos do not fit this category); d) A work written after 1920; e) One additional recital work of your choice.

PIANO TRIO: a) One Classical trio; b) One Romantic trio; c) One trio written after 1920; d) Two additional works of your choice.

VOICE: a) Three groups of 4 songs, with each group in a different language - a total of 12 songs (for example, 4 songs in English, 4 songs in German, and 4 songs in French - the songs within each group do not necessarily have to be by the same composer or related in any way other than language); b) One operatic aria; c) If one of the song groups or the aria is not in English, please add one work in English. All songs in English must be originally written in English.

FLUTE: a) One work of J. S. Bach; b) Three contrasting recital works; c) One major concerto.

OBOE & CLARINET: A total minimum of 70 minutes of music: Four contrasting recital works and one major concerto.

TRUMPET: a) One Baroque work; b) One major French modernist work (Jolivet, Tomasi, Enesco, Francaix, etc.); c) Two additional recital works of your choice; d) One Classical concerto.

FRENCH HORN: a) One unaccompanied 20th-century work; b) Two contrasting recital works of your choice; c) One concerto by Mozart, Haydn or Telemann; d) One 19th or 20th-century concerto.

