

GGFSO COLLEGE SUPPORT SCHOLARSHIP

The GGFSO College Support Scholarship is awarded annually to a minimum of one student, up to 4 students, who demonstrate a love of music performance, musical aptitude in violin or viola performance, and intends to pursue music after graduation in either a professional or volunteer setting. This Scholarship is intended to assist students in their pursuit of music education, hone their talents, and set them up for a lifetime of passion and success.

Eligibility Criteria

- Intends to enroll full-time at the University of North Dakota (UND) during the 2026-2027 school year
- Must be a music student playing violin or viola
- GPA greater than 2.5
- Open to undergraduate or graduate students
- Preference may be given to undergraduate students
- Open to domestic or international students

Submission: Email the following materials to the Community Foundation of Grand Forks, East Grand Forks & Region at communityfoundation@gofoundation.org on or before the deadline.

- Completed Application Form
- Typed 500-Word Essay
- A YouTube link with required solo and excerpts (attached)
- A resume including school and extra-curricular activities, music involvement, volunteerism, and special interests
- A copy of your most recent transcript (pdf), demonstrating a GPA greater than 2.5
- A recommendation letter from a non-relative that highlights your music excellence through performance, volunteerism, or extra-curricular involvement in music activities

Application Window: March 15 – April 4, 2026

Award Amount: \$4,000–\$10,000, payable in two equal installments (one per semester), contingent upon verification of enrollment. All scholarship payments are issued directly to the educational institution and applied to the student's account.

Acceptance Criteria: Accepting this scholarship includes acceptance of the following:

- The GGFSO Musician Handbook (attached);
- The recipient will participate in all 2026-2027 GGFSO Concerts or special events and rehearsals, excluding extenuating circumstances (illness, injury, etc.);
- The recipient will enroll in MUSC 274 or appropriate, equivalent, graduate level class at the UND for GGFSO Performance Credit;
- The recipient will secure appropriate visa or sponsorship for acceptance to UND if an international applicant;

GGFSO COLLEGE SUPPORT SCHOLARSHIP APPLICATION FORM

GENERAL INFORMATION

Applicant Name: _____

Address: _____

City, State, Zip Code: _____

Phone: _____ Email: _____

Overall GPA: _____

Intended Area(s) of Study: _____

Fall 2026 Class Status:

Freshman Sophomore Junior Senior Graduate Student

Student Type:

Domestic International

YOUTUBE SUBMISSION

Applicants must submit **one YouTube link** containing **all required materials** listed below for their instrument.

YouTube Link: _____

Violin Applicants

Required Solo (attached)

- Johannes Brahms – *Symphony No. 1 in C Minor*

Required Orchestral Excerpts (attached)

- Wolfgang Amadeus Mozart – *Symphony No. 39*
 - Movement II (mm. 1–27)
 - Movement IV (mm. 1–85)
- Claude Debussy – *La Mer*
 - Rehearsal 19–20
- Johannes Brahms – *Symphony No. 4*
 - Movement IV (mm. 33–80)

Viola Applicants

Required Solo (attached)

- Richard Strauss – *Don Quixote*

Required Orchestral Excerpts (attached)

- Wolfgang Amadeus Mozart – *Symphony No. 35*
 - Movement IV (mm. 134-181 – Rehearsal E)
- Ludwig van Beethoven – *Symphony No. 5*
 - Movement II (Beginning – Rehearsal C)
- Johannes Brahms – *Symphony No. 3*
 - Movement I (Rehearsal E–G)
 - Movement I (Rehearsal L–M)

ADDITIONAL INFORMATION

Essay: Attach a 500-word typed essay that answers the following question: “Why should you be chosen for this scholarship?” Do not include your name on the document.

Certification: I certify that the information provided in this packet is true and accurate to the best of my knowledge. If selected for a scholarship, I understand and accept the following:

- The GGFSO Musician Handbook (attached);
- The recipient will participate in all 2026-2027 GGFSO Concerts or special events and rehearsals, excluding extenuating circumstances (illness, injury, etc.);
- The recipient will enroll in MUSC 274 or appropriate, equivalent, graduate level class at the UND for GGFSO Performance Credit;
- The recipient will secure appropriate visa or sponsorship for acceptance to UND if an international applicant;

Signature of Applicant

Date

Signature of Parent/Guardian, if the Applicant is 17 years of age or younger

Date

SUBMISSION

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- Typed 500-word essay
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Greater Grand Forks Symphony Orchestra

Musician Handbook

Table of Contents

Statement of Purpose	3
Orchestra Member Committee Guidelines	3
Musician Code of Conduct	4
Rehearsal Policies	6
Concert Dress	7
Audition Policies	8

Statement of Purpose

The purpose of the Greater Grand Forks Symphony Orchestra is to:

- Offer musical programs of high quality that encourage understanding and appreciation of music;
- Provide opportunities for development and expression of musical talent through performances;
- Work together with area artistic organizations in an effort to promote cultural activities in the greater Grand Forks area; and
- Provide a vehicle for musical growth for musicians.

Orchestra Member Committee Guidelines

The duties of the Orchestra Member Committee are to:

- Serve as a liaison between the GGFSO Musicians, the GGFSO Board, the conductor, and the Orchestra Manager;
- Make recommendations to the Board concerning policy;
- Handle internal affairs and grievances of the orchestra, referring to the Board issues which cannot be resolved between players, conductor, and/or manager.

The OMC shall consist of the principal players from each section.

The OMC representatives will designate someone to represent the orchestra at Board meetings each month. Anyone from the orchestra is invited to attend GGFSO Board meetings.

Scheduled OMC meetings will include one prior to fall auditions as well as one before the last performance. Additional meetings will be called at the discretion of the OMC Chair.

Musician Code of Conduct

The Greater Grand Forks Symphony Orchestra (GGFSO) is committed to providing a safe, respectful, inclusive, and flexible environment that is free from discrimination, harassment, sexual harassment and bullying. We do not tolerate or condone any form of discrimination, harassment, sexual harassment, bullying or unprofessional behavior. This Code of Conduct outlines expected standards of behavior by all at GGFSO. A breach of this Code of Conduct may lead to disciplinary action, including the termination of your engagement with us. If GGFSO considers the breach to be of a criminal nature, GGFSO may report the matter to the police.

Overview:

All workers must comply with this Code of Conduct. Workers include but are not limited to:

- Board members;
- Leadership and management personnel (e.g. Operations Manager, Equipment Manager, Personnel Manager, heads of sections, Executive Director),
- Production and venue personnel (e.g. musicians, performers, panelists, stage management, technical crew, front of house staff);
- Full-time, part-time, seasonal and casual employees;
- Job candidates, including people interviewing for roles;
- Student placements, apprentices, work experience students/interns;
- Contractors, sub-contractors and secondees (e.g. publicists, panelists, and freelancers who have been contracted or subcontracted for a specific purpose); and
- Volunteers and anyone working in an unpaid capacity.

This Code of Conduct applies to all workers while:

- at work – such as in the office, when working from home, while traveling for work
- at work-related functions
- outside of work where there is a connection to the workplace – such as on social media.

Standards of Behaviors

GGFSO workers are responsible for promoting a safe, respectful, inclusive, and flexible general and concert environment by:

- Treating all volunteers, workers, audience members and the general community at large with dignity, courtesy and respect;
- Respecting cultural, ethnic, religious, gender and sexual orientation or other differences;

- Behaving honestly and with integrity, which includes disclosing and taking reasonable steps to avoid any conflict of interest (real or apparent) in connection with GGFSO engagement;
- Acting with care and diligence, which includes using the organization’s resources, materials and equipment in a proper manner;
- Behaving in a professional, fair and courteous manner at all times, which includes following any reasonable directions given by management, or those with authority to give direction;
- Promptly reporting any breaches of this Code of Conduct, whether it is against you or another person, to your section leader or Personnel Director;
- Maintaining confidentiality – which is particularly essential when complaints are made and/or under investigation; and
- Abiding by all applicable laws and regulations.

Unacceptable Behaviors

GGFSO Musicians must not:

- Abuse or threaten to abuse (verbally, physically or in writing) another person;
- Physically or sexually assault another person;
- Discriminate against or treat someone less favorably because of their race, sex, age, sexual orientation, disability or other personal characteristics;
- Intimidate, threaten or harass another person;
- Sexually or otherwise harass another person with unwanted, unwelcome or uninvited behavior;
- Bully, isolate or humiliate another person;
- Provide false or misleading information;
- Use inside information, or the musician’s duties, status, power or authority, in order to gain, or seek to gain, a benefit or advantage;
- Victimise, unjustly treat or threaten someone because they have raised a complaint or are a witness in an investigation; or
- Behave improperly or unethically.

Grievances and Appeals

While the representatives in leadership positions try to be neutral in decision-making, we understand that emotions can play into conversations. If you are unhappy with a decision that is made, or a direction you are given, you are able to appeal that decision to the next in line.

The current organization structure is as follows:

Orchestra Members

> Principals / Section Leaders

Strings: Contact ED if no name/contact info for current information

Woodwind: Contact ED if no name/contact info for current information

Brass: Contact ED if no name/contact info for current information

> Personnel Manager

Tyler York, personnel@ggfs.org

> Executive Director

Jessica Schumacher, jessica.schumacher@ggfs.org

> Board of Directors

President of the Board

Donovan Hanson, donovan.hanson@ggfs.org

If the appeal proceeds to the Board of Directors, the Board decision is final. All feasible avenues to gather information regarding the issue at hand will be made. All parties involved will do their best to be neutral and will recuse themselves in cases of possible conflict.

Rehearsal Policies

Attendance at all rehearsals is fundamentally important to the creation of a disciplined performing ensemble. Orchestra members will receive a rehearsal schedule for the year at the beginning of the season. Please contact the Personnel Director and your section leader concerning any rehearsal conflicts you may have so that necessary arrangements can be made. If a scheduling conflict arises later in the season, it should be reported no later than two (2) weeks before the **beginning** of that concert rehearsal series. If missing a rehearsal for an emergency, bad weather, or illness, members are to notify the Personnel Director **prior** to the rehearsal. Evening rehearsals begin promptly at 7:00pm and arrival by 6:50pm will allow rehearsal to start and end promptly. This time will allow time to unpack and warm up.

Dress rehearsal is mandatory to play in the concert. General expectations for attendance is 4 of the 5 other rehearsal attendance. Arrival at least 30 minutes prior to performance is mandatory.

In general, music for each concert will be available one month prior to the first concert rehearsal. Musicians should pick up their music promptly once it becomes available. In special circumstances music will be mailed. It is assumed that players will come to all rehearsals with the music prepared.

Concert Dress

Concert dress is meant to make the orchestra look professional. There are concerts where this dress code may be amended by either the Artistic Director or the Executive Director. There will be explicit instruction on dress code during those performances no later than the dress rehearsal. Unless otherwise directed the standard dress code is:

Women:

- Ankle length black dress, skirt, or dress pants and black top. (No bare shoulders)
- Black dress shoes (no boots or sneakers)
- Jewelry or other accessories that detract from the uniform appearance should not be worn.
- **No perfume** (*at rehearsals too*).

Men:

- Black suit or tuxedo that includes:
 - White shirt,
 - Black bowtie
- Black socks and dress shoes (no work boots or sneakers); socks must cover leg when sitting down.
- **No cologne or aftershave** (*at rehearsals too*).

The dress requirement can be changed by the conductor or the executive director for a particular concert. Failure to comply with the dress code at the concert shall result in docking of pay for the concert

Audition Policies

Auditions are held annually each fall. Additional audition times may be scheduled whenever a vacancy appears in the Greater Grand Forks Symphony Orchestra (GGFSO). Should an opening occur in mid-season, the Conductor and/or Personnel Director are authorized to hold a special audition. Any musician is welcome to audition.

Auditions consist of a prepared work chosen by the player, at least four orchestral excerpts, and sight-reading (chosen by Section Principal and Conductor). Musicians may contact the GGFSO for additional information.

The audition panel includes the Conductor and the Principals from the relevant sections of the orchestra. Following a successful audition, the player will participate in a one-year probationary period, after which the Orchestra Member Committee (OMC) and the Conductor will vote on tenure. Gaining tenure, the player remains part of the orchestra until such time as he/she chooses to retire/resign. If a noticeable deterioration in a player's skills occurs, the player may be returned to a period of probation set by the Conductor and a vote of the OMC and the Conductor. (If the situation involves a member of the OMC, he/she will be excluded from the vote.)

Conductors, too, will be asked to serve a one-year period of probation, with tenure being granted by vote of the OMC and the GGFSO Board. At the time tenure is granted, the Conductor will have the option of re-auditioning any sections he/she chooses before rehearsals of the next concert. The Board of Directors can recall a conductor at any point during their contract.

Concert Seating

Sections are seated individually for each concert. In general seats are based upon auditioned assigned seats (i.e. Regular Personnel), then by sub-list members, and lastly reaching out to additional community members (i.e. non-auditioned, non-sub list individuals). The Personnel Manager is responsible for putting together the concert sections and will work with the section leaders, and the Artistic Director, on any issues that arise with missing performance personnel.

As a general rule the concert seating will be set 6 weeks prior to the concert, 4 weeks prior to rehearsals starting. There will be a master availability inquiry at the beginning of the season to ease this process and confirm section leader availability and regular personnel availability whenever possible.

The Personnel Manager will contact everyone to confirm their participation in the concert no later than 8 weeks prior to the concert(s). Due to overlapping concerts, early answering of availability will be helpful in simplifying this process.

If a musician's availability changes, we ask that they notify the Personnel Manager as soon as possible to help facilitate sub placement in an efficient manner.

Payment Policies

Musicians work as independent contractors and are paid on a per-service basis for each rehearsal and performance attended. Contract fees are generally paid within one week of the final concert date and are established each year by the Executive Director, in consultation with the Board of Directors. Failure to return music promptly will result in delay of payment until music is returned.

Equipment Policies

Musicians are more than welcome to check out one of the Orchestra owned stand lights for use during the season. We ask that whenever possible you check out the stand light for the entire season. The GGFSO will provide 2 sets of batteries per concert season. If you need more than this, you will need to provide them at your own expense. If they are returned broken or damaged beyond repair, the GGFSO will deduct the full replacement cost of a light, from your check. This cost may vary depending on market conditions.

Complimentary Tickets

Each orchestra member will receive one complimentary ticket per concert. ***This ticket will need to be redeemed online prior to the concert.*** Each concert will have a redemption code and each member of the orchestra will need to redeem the ticket. The person using the musician's complimentary ticket will need to check-in at the front table the day of the concert with the eTicket or printed ticket from the confirmation email.

Leave of Absence

A leave of absence from the GGFSO may be requested for up to a one-year period. Musicians whose leave of absence extends beyond one year will be required to re-audition before returning to the orchestra.

Brahms — Symphony No. 1 in C Minor

Violin I

Fingerings and Bowings by Tomas Cotik

This page of the Violin I score for Brahms' Symphony No. 1 in C Minor contains measures 90 through 118. The music is written in C minor and 4/4 time. It features a variety of technical challenges, including triplets, sixteenth-note runs, and dynamic contrasts. The score is divided into five systems, each with a violin part on the top staff and a piano accompaniment on the bottom staff. Measure 90 begins with a 'Solo' marking and a first ending bracket labeled 'E'. The first system (measures 90-97) includes dynamics such as *espr.*, *cresc.*, and *f*. Measure 98 starts with a *f* dynamic and a first ending bracket labeled 'V'. The second system (measures 98-102) features *mf*, *p*, and *cresc.* dynamics. Measure 103 contains a first ending bracket labeled 'F' and a *espr.* marking. The third system (measures 103-108) includes *p* and *dim.* dynamics. Measure 109 begins with a *dim.* dynamic and a first ending bracket labeled 'V'. The fourth system (measures 109-117) includes *pp*, *p*, and *mf* dynamics. Measure 118 concludes with *mf*, *pizz.*, and *arco* markings. The score is annotated with numerous fingerings and bowings by Tomas Cotik, including slurs, accents, and dynamic hairpins.

Mozart 39, II, 1-27

Andante con moto

p

6

14

17

22

pp

2

Brahms 4, IV, 33-80

arco
f ben marc. largamente

B
cresc. sempre piu

espress cresc.

C
piu f

cresc. ff
ONLY 4 SHIRT

fp

dim.

fp

fp dim. pp
save

D

Strauss: Don Quixote

Variation III

Mässiges Zeitmass

Solo. *ff* *mf*

tutti *ff* *mf*

p *arco pp* *pp*

30 *p* *mf* *p*

31 *f* *mf*

32 *p* *f*

ff *p* *ff* *ff*

33 *pizz. p* *dim.* *dim.*

dreifach *p* *dim.*

For Audition Purposes Only

EASTERN MUSIC FESTIVAL AUDITION EXCERPT

Mozart — Symphony No. 35

Viola

8

134 *p*

141

150

159

167

176 *sf sf p sf sf*

188 *sf* 3

201 *f sf sf sf sf*

209 *sf sf f sf sf p p*

221 *p*

233 *f* F

247 1

256

Detailed description: This page of a musical score for the Viola part of Mozart's Symphony No. 35, measures 134 to 256. The music is in 3/8 time and G major. It features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and dotted rhythms. Dynamic markings range from piano (*p*) to fortissimo (*sf*). There are several slurs and phrasing marks. A key signature change to F major is indicated at measure 233. The score ends with a double bar line at measure 256.

Beethoven — Symphony No. 5

Viola

4

390 *ff* *f*

407

421 *sf*

435 **F** *2* *2* *2*

452 *Fl. I* *1* *1*

468 *ff* *5*

488 *Clar. I* *Ob. I* *ff*

Andante con moto $\text{♩} = 92$

p dolce

8 *p* *f* *p* *Viol. II* *4* *p* *cresc.* *f* *p*

23 *3* *3* *3* *pp* *ff* **A**

31 *sempre ff* *f*

37 *pp* *sempre p* *cresc. f* *f* *p dolce*

51 *f* *p* *cresc.* *f*

Beethoven — Symphony No. 5

Viola

Viol. II

69 *p* *p* *cresc.* *f* *p* *f* *p*

72 *dolce* **B** *pp*

77 *ff*

82 *f* *f*

87 *pp* *sempre pp* *cresc. f* *ff* *p dolce*

100

104 *pp* *pizz.*

110 **C** *arco* *f*

118 *pp* 1 2 3

127 *sempre pp* 4 5 10 *f* *p* *p* *Fl. I* *Corni*

147 **D** *ff* *p*

159 *più p* *pp* 2 *Viol. I* *pizz.*

167 **E** *cresc.* *f* 3

Brahms — Symphony No. 3 in F Major

Viola

61 *cresc.* *f* *sf* *mf* *sf*

66 *sf* *sf* *f* *sf*

70 *sf* *piu f*

74 *f* *fagitato* **E**

79 *ben marc.*

83 *cresc.*

87 *f* *mf* **F**

91 *dim.* *p*

95 *dim.*

99 *f* *p* **G**

104

108 *poco rit.* *p dim.* **H** *Un poco sostenuto*

1

Brahms — Symphony No. 3 in F Major

Viola

169 *p* *cresc.* *f*

173 *sf* *f* *sf*

178 *ff*

181

185 *f marc.*

189

192 *cresc.* *sf* *più f*

195 *sf*

199 *M* *sf*

203 *p* *f* *p* *dim.* *pp*

204 *pp* *p* *cresc.*

219 *f* *p dim.* *pizz.* *arco*

Detailed description: This page of a musical score for the Viola part of Brahms' Symphony No. 3 in F Major, measures 169 to 219. The music is written in 10/8 time and F major. It features a variety of dynamics including piano (*p*), fortissimo (*ff*), sforzando (*sf*), piano fortissimo (*più f*), and pianissimo (*pp*). Performance markings include *cresc.* (crescendo), *marc.* (marcato), *pizz.* (pizzicato), and *arco* (arco). There are also first and second endings marked with 'I' and 'M' respectively. The score includes slurs, accents, and dynamic hairpins.