



# INTERNATIONAL CLARINET ASSOCIATION

## YAC Coordinator Procedures (Updated May 2024)

### CREATION OF YAC REPERTOIRE AND ANNOUNCEMENT

**June 1** (or soon after for newly elected President-Elect; occurs before taking office)

**Repertoire:** Choose repertoire for the three rounds of the competition.

- Consider accessibility of the music for applicants (cost, availability to purchase/borrow) and diversity of composers represented.
- Send the proposed repertoire to the Board for approval.

**Preliminary Round:** One is a choice for applicant (2-3 options), and one is assigned. Mostly standard rep. Must have a piece with piano.

**Semi-final Round:** Local composer or composer related to the country where the conference is located. One piece with piano and one unaccompanied piece.

**Final round:** One standard piece. No rental—under no circumstances should repertoire be selected that will incur rental cost fees for accompanying parts.

**July 1**

**Announcement/Call:** Update the competition call/announcement for publication.

- Send to EDO and Journal Editor. See website:  
<https://clarinet.org/competitions/young-artist-competition/>
- Be sure to double check:
  - ◆ Competition eligibility age/year of birth.
  - ◆ Coordinator name and address for applications is correct.
  - ◆ Deadline for submissions is correct.
  - ◆ Exact requirements for repertoire (movements, opus, etc.). Be sure the composer does not have another clarinet sonata—be exact. Are you specifying edition? Can they leave out the orchestral tutti sections on the recording? This is up to the Coordinator.

### CALENDAR OF DUTIES

**January 1**

**Jury:** Select a diverse group of qualified people to judge the preliminary, semi-final, and final rounds of the YAC Competition (typically five judges per round).

- The judging panel should represent the ICA's commitment to DEIA initiatives.

- Consider that the preliminary round is virtual, and the other rounds take place on site.
- Submit this list to the Board for approval.
- Once approved, send this list to the EDO.
- Let the preliminary round jury know that they will have access to the files around a week after the submission deadline (it may take the EDO longer to extract the audio files from the video).
- Allow 1-2 weeks for them to complete their listening and judging (it may take 5-8 hours to complete). Make a deadline for them to send their choices to you and schedule a virtual meeting for any necessary discussion before May 1. It may not be necessary to meet to select the semi-finalists, but a time should be booked in case it is needed.

**AD:** Ask the Artistic Director to allot 3.5 hours for the semi-finals (typically Thursday to allow for rehearsals on Wednesday) and 3 hours for the final round (typically Saturday).

## **April**

**Applications:** Just after the deadline, get a list (in Excel) from the EDO of all YAC applicants. They will have applied online and paid their fee, so you can do this a day or two after the deadline and have a firm count of how many applicants there are.

- Save/Print this list.
- Save/Print YAC call from the website.
- Check to see that all the required materials are included, and they are within the age limit.

Some applications may be incomplete. Do your best to follow up with these people through email/phone/text. Though everything should be submitted by the deadline, leniency has been shown occasionally, especially for international applicants who do not speak English and might have a misunderstanding of paying BOTH the competition fee AND the ICA membership. Usually this takes an email to ask the person to pay and they will take care of it right away.

**Preliminary Round:** You may prepare evaluation sheets for judges OR judges may choose their own system of evaluation.

- Suggest that they decide each recording is a YES (12 or fewer), NO, or MAYBE. The MAYBE pile will take the longest time.
- Judges should try to choose 12 people to advance to the Semi-final round. Choosing 11 is fine, but if the level of playing is acceptable to them, picking 12 is better. Judges DO NOT need to rank the Semi-finalists.
- Have the judges email their lists to you. List how many votes each applicant gets. If the top 12 semi-finalists are not clear (often they are), meet with the jury to discuss the semi-finalists.

Be careful to be positive that you have the correct identification number with the correct applicant's name.

## **May**

May 1:

- Email all successful applicants and invite them to the Semi-final round at ClarinetFest® (see email sample below).
- Email the applicants that did not advance (see sample).
- Email the list of semi-finalists to the EDO for publication on social media.

As soon as possible, email the list of semi-finalists (with correct spellings, punctuation of international names, and country of origin) to Artistic Director and program book editor. This is very important because they have a deadline for the printer of early May.

**Confirmation:** (give a deadline around the end of May)

- Be sure to have a confirmation from every single invited Semi-finalist to be sure they received your email and to know if they intend to come to ClarinetFest®.

Some may request letters in support of a Visa for travel.

- You can forward these requests to the Artistic Director who will officially invite them. You can also choose to write these letters, but Artistic Directors have traditionally written these. It may be necessary to email multiple times or even call the Semi-finalists if they do not respond. There is often a language issue and sometimes a cultural issue of not wanting to be impolite so people may not always respond. Please be persistent in trying to reach these people. They have worked very hard to get to this competition and may not have developed the professional communication skills that older and more experienced people might have.

**Pianist:**

- Contact Artistic Director to get contact information for the competition pianist.
- Send the music to the pianist.
- Ask the pianist to find a page turner (if needed) for the competition.
- You will need to contact the Artistic Director (see email sample below).
  - ◆ Ask Artistic Director how to get music to the pianist. Sometimes, pianists have this music, or the Artistic Director can give it to them. Be sure the editions the pianist has or uses are what are listed for the Semi-Final and Final Rounds.

**Rehearsal schedule:**

- Get the rehearsal schedule slots for the semi-finals.
- Contact the pianist to ask about breaks.
- Schedule the twelve 30-minute slots (25-minute rehearsals) for the Semi-Finals (typically the day before this round) and the six 30-minute slots (and breaks) for the Final Round (occurs the day before the Final Round).
- Email all Semi-finalists the information about their Semi- final round rehearsal at ClarinetFest®.

**Tax forms:** Print tax forms (Treasurer will give these to competition coordinators)

## June 1

Procedures as listed at the start of this document.

### **Bring to ClarinetFest®:**

- Camera to photograph semi-final competitors/judges and final round competitors/judges (REMEMBER TO TAKE PHOTO FOR JOURNAL).
- Copy of call for proposals (so that you can thank the Sponsors of the competition by name at the awards ceremony).
- Tax forms (W-8BEN for foreign nationals and W-9 for USA competitors.)
- Your choice to bring copies of scores for judges. You can also email them and ask them to print and bring their own. It has been very helpful for the judges to have copies of the music.
- Pad/pen/scoring sheet for each judge.
- Timings of all pieces, so judges can decide what they want to hear without hearing the entirety of every work, for each Semi-finalist. There will not be enough time to do this, so you might suggest portions to them at the Semi-finals. It is helpful to write down timings of movements and possible cuts (with timings) to suggest to judges.
- Write numbers on small pieces of paper for semi-finalists to blindly draw numbers to choose the order of performance for the semi-final round.
- List of semi-finalists, list of judges.

### **At the Semi-finals:**

- Arrive early and make sure room is properly set up. Bring list of judges and semi-finalists.
- Bring bag of numbers, pens/pencils and notepads. Arrange for chairs and table/stands for judges to use.
- Optional: have volunteer get coffee for the judges

### **For Judges:**

- Meet them 30-minutes before the start of the competition.
- Most important rule: judges MUST pick 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> prizes—*there will be no ties*, no doubling of 2<sup>nd</sup> or 3<sup>rd</sup> prize and not giving of a first prize...they MUST give a 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> prize. Be very clear about this BEFORE the competition starts.
- Ask judges to select a certain amount of music to be able to hear all applicants. This might mean only hearing an exposition of a large work to hear something from each work. Work this out and then tell competitors what they will play.
- 12 competitors, each playing about 15 minutes of music will take 3 hours. This does not include breaks for judges and coordination time before and after the competition. Therefore, it is important to pick slightly less than 15 minutes of music for each competitor to play, and to speed along the coordination before the competition starts.
- When the competition ends, the judges will stay in the room to add up scores and give them to the coordinator to tally.
- Discourage discussion among the judges after the competition to keep the scoring process fair.

**For Volunteers:**

- Have people by each door of the room so that people don't come in during the competition.
- Instruct them to be sure to have the next person waiting to perform so there is no delay after each competitor. They may need to go get competitors from the warm-up room.

**For Competitors:**

- Have them arrive 30-minutes early.
- Pick numbers blindly drawn from a bag to decide performance order (30-minutes before competition).
- Tell them to warm up, but to be back exactly at appointed time. A volunteer can escort them to and from the warm-up room, if needed.
- Let competitors choose order of pieces they play.
- Tell competitors to come back at the end of the competition that day to hear who progresses to the final round. Give them a specific time to return.

**Semi-Finals:**

- Seat judges comfortably. Start promptly.
- Explain that after the competition, audience will leave room and judges will deliberate. Invite audience back at a specific time to hear the results.
- After all Semi-finalists have played, add up scores from each judge. Encourage judges to advance about six or seven people to the final round.

**Announcement to Audience:**

- Thank sponsors (in program book listed near YAC competition).
- Thank teachers, students, parents, and family for support of competitors.

**Following Semi-Finals:**

- Arrange rehearsal with pianist and final round competitors. Pianist will usually do this.
- Meet with Semi-finalists after judges have made their decision.
- Ensure that all finalists know time of final round and arrange rehearsal with pianist.

**Gather judges and semi-finalists and take one group photo (competitors AND judges) for journal. (Official conference photographer often does this.)**

**Final Round: BRING TAX FORMS**

- Explain rules to new judges (picking three prizes).
- Have Finalists pick numbers blindly for performance order.
- Tell competitors to warm up after picking numbers and what time to start playing.
- Introduce competition to audience and start promptly.
- After final round, add up scores from each judge. The top three scores are the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> prize. If there is a tie, there can be brief discussion, but try to avoid having judges talk too much about subjective aspects of performances.
- Take photo of winners and judges.
- Have winners fill out tax forms.

- Inform 1<sup>st</sup> prize winner that he/she/they will be invited to perform at the next year's ClarinetFest®\* and make sure all winners know where to attend the Awards Ceremony. (\*Performer will need to contact that year's Artistic Director if a pianist is needed for the performance.)
- Judges may share verbal or written comments with competitors if they so choose.

#### **At ClarinetFest®:**

- IMMEDIATELY notify Treasurer and EDO (through email) of winners' names (correct spellings) so that they may print certificates and write winner's checks for Awards Ceremony.
- Prepare speech for Awards Ceremony. Include: Names and number of countries and number of applicants.
- Names of judges from each round.
- Thank all applicants, semi-finalists, finalists, teachers, parents for support.
- Most importantly, *thank sponsors and vendor supporters* of competition. These are listed in ClarinetFest® program book.
- Introduce 3<sup>rd</sup> prize, name, and what they receive. 2<sup>nd</sup> prize. 1<sup>st</sup> prize.

#### **September 1**

- Send competition report to Journal Editor (see sample report below).
- Include names and number of countries and number of applicants.
- Include names of judges from each round. Send photos to journal editor (if no conference photographer— double check).
- Send winner's names to ICA office (EDO) to post on website on the "History" page: <http://clarinet.org/history.asp>

### **SAMPLE LETTERS**

#### **Invitation Email to Semi-Finalists:**

Dear \_\_\_\_\_,

Thank you for your recent entry in the 2024 International Clarinet Association Young Artist Competition. It is with great excitement that I inform you that you have been selected by committee for the semi-final round to be held at ClarinetFest® 2024 in Dublin, Ireland from July 31 to August 4th, 2024.

All semi-finalists will receive free registration for ClarinetFest® 2024, however, your travel and housing expenses will be your own responsibility. We are happy to offer each semi-finalist \$500 USD towards your expenses. These funds will be issued on site in Dublin via cheque/check (if it is not possible to cash a USD cheque in your country, please contact Jessica Harrie for other arrangements [edo@clarinet.org](mailto:edo@clarinet.org) ). Please visit the ICA website at [www.clarinet.org](http://www.clarinet.org) for details regarding conference housing.

The ICA will provide a collaborative pianist for all competitors in the semi-final and final rounds. You may use your own pianist if you choose to do so (at your own expense). More information about the rehearsal schedule for the semi-final round will be sent by June 1, but I would recommend arriving in Dublin by Monday, July 29th or Tuesday, July 30th. Rehearsals will start early Wednesday, July 31st. The semi-final round is

scheduled for Thursday, August 1<sup>st</sup> at 8:30 AM and the final round is scheduled for Saturday, August 3<sup>rd</sup>. Please arrive to the semi-final and final rounds already warmed up. Memorization is not required. Please be prepared to play the entire program. The semi-final round judges will decide how much of the repertoire they would like to hear. Please inform me by May 24<sup>th</sup> if you plan to participate as a semi-finalist in Dublin.

I recommend that you complete the registration form and arrange accommodations as soon as possible.

Please consider this email an official invitation to participate in the semi-final round of this competition. If you need any other documentation for travel arrangements, please let me know as soon as possible.

Again, congratulations on your accomplishment, and I look forward to meeting you and hearing your performance at the 2024 ClarinetFest®!

Sincerely,

**Regret Letter:**

Dear \_\_\_\_\_,

Thank you for your entry in the 2024 International Clarinet Association Young Artist Competition. The level of competition represented a very high level of artistry. It is with much regret that I inform you that you were not selected into the semi-final round for the 2024 ClarinetFest® in Dublin, Ireland.

Your interest in the competition and the International Clarinet Association is greatly appreciated. On behalf of the ICA Board of Directors, we hope you can still make plans to attend the recitals, lectures, and research presentations that promise to make the 2024 ClarinetFest® an exciting event.

Best wishes for your continued musical growth.

Sincerely,

**Email with details to Semi-Finalists:** (note that there will be changes of times/place/dates each year)

Hello Young Artist Competition Semi-finalists,

Here are some more important details for the Young Artist Competition.

- Semi-final round will take place in the Convention Centre Dublin (CCD) Liffey Meeting Room 2 on Thursday, August 1<sup>st</sup>, 8:30am-12pm. Semi-finalists will pick a

- number from a bag, randomly, to decide the order of the performers for the Semi-final round. Please arrive at the Liffey Meeting Room 2 by 8am to select your order.
- After the Semi-final round, please meet at the Liffey Meeting Room 2 at 12:15pm to hear the results of the Semi-final round to see who will advance to the Final Round.
  - Final round will take place in the CCD Wicklow 1 on Saturday, August 3<sup>rd</sup>, 9am-12pm.
  - The pianist working with the Young Artist Competition is Kim Davenport. She will have all rehearsals in the CCD, Backstage Room 1.
  - Semi-final rehearsals, Wednesday, July 31<sup>st</sup>, 4-9pm. You will be assigned a specific time.
  - Each applicant will have 25 minutes to rehearse for the Semi-final Round.
  - Final Round rehearsals will be arranged directly after the Semi-final round at 12:15pm, Thursday, August 1<sup>st</sup>. Final rehearsals will take place on Friday, August 2<sup>nd</sup>, between 5-8pm as assigned.
  - Travel arrangements: Please make travel arrangements to depart Dublin on Sunday, August 4<sup>th</sup>, NOT Saturday, August 3<sup>rd</sup> so you may attend the ICA Awards Ceremony on Saturday evening.
  - The Winner of the Young Artist Competition will perform in a featured recital at ClarinetFest® 2025 in Ft. Worth, Texas. Please contact the Artistic Director for that CF® at your earliest convenience so you know when you will be placed on the program. Inform the AD if you need a conference pianist.
  - Finalists and Semi-finalists should plan to come to the Awards Ceremony on Thursday, 6:15pm, in the CCD. Finalists, please come backstage by 6pm. All finalists will be recognized, and the winners will be announced that evening. Please be sure to be at this ceremony.

Please contact me with any questions, and please be sure to check your email once per day for further information. Please be sure to reserve your housing as soon as possible and to make your departure date, Sunday, not Saturday.

I am looking forward to hearing you all play this summer.

Sincerely,

## **SAMPLE YAC JOURNAL REPORT FOR DECEMBER ISSUE (SEPTEMBER 1<sup>ST</sup> DEADLINE TO SUBMIT)**

ICA Young Artist Competition 2017 by Mitchell Estrin

This year, the Young Artist Competition received 26 applications from 7 countries. The repertoire list was as follows:

Robert Schumann – Fantasiestücke, Op. 73 (all 3 movements)



Meyer Kupferman – *Soundspells Fantasy*

Eugene Bozza – Concerto for Clarinet (all 3 movements)

The judges for the preliminary (recorded) round were Arthur Campbell (Michigan, USA), Joseph Eller (South Carolina, USA), and Kathy Pope (Utah, USA). The judges selected 12 semifinalists to be invited to perform at ClarinetFest® in Orlando: Ting-Wei Chang (Taiwan), Samuel Day (USA), Sarah DiPiazza (USA), Kelsey Gallagher (USA), Kristi Hanno (USA), Ivan Hernandez (Mexico), Yin-Ling Liu (Taiwan), Michael Moy (USA), Claudia Ng (China), Aileen Razey (USA), Sunho Song (South Korea), Jin-Chen Su (Taiwan). The semifinal judges were Jonathan Cohler, chair (Massachusetts, USA), Linda Bartley (Wisconsin, USA), Alexander Fiterstein (Maryland, USA), Christopher Nichols (Delaware, USA), and Allison Storochuk (Missouri, USA). The semifinals took place on Thursday morning, and the judges selected 6 finalists: Sarah DiPiazza, Kristi Hanno, Yin-Ling Liu, Michael Moy, Claudia Ng, and Sunho Song.

The finals took place on Saturday morning. The judges for the final round were: Stanley Drucker, chair (New York, USA), Julian Bliss (England), Julie DeRoche (Illinois, USA), Vanguel Tangarov (Texas, USA), and Eddy Vanoosthuyse (Belgium). The judges selected three prizewinners: First prize was awarded to Sunho Song. Born in South Korea, Mr. Song is a student at the Juilliard School studying with Charles Neidich. He received \$2500USD, a professional clarinet donated by Yamaha Corporation, and an appearance as soloist with orchestra at ClarinetFest® 2018 in Belgium. The first prize was presented by Brian Petterson, Marketing Manager, Wind Instruments for the Yamaha Corporation. Second prize was awarded to Michael Moy. Mr. Moy graduated in 2016 from the University of Colorado at Boulder where he studied with Daniel Silver. He is now a student of David Shifrin at Yale University. He received \$1000USD and a Classical Limited Bb professional model clarinet donated by Royal Musical Instruments and designed by Yuan Gao. The second prize was presented by Mr. Gao. Third prize was awarded to Yin-Ling Liu. Born in Taiwan, Ms. Liu is studying at Soochow University with Pei-Yun Lin. She received \$500USD and a professional model Vandoren mouthpiece presented by David Gould, Vandoren Artist Relations Manager and Product Specialist.

Congratulations to the winners and to all the competitors for their superb musical accomplishments. The ICA gratefully recognizes and thanks the Yamaha Corporation, Royal Musical Instruments, and Vandoren for donating the competition prizes. The 2017 Young Artist Competition was generously sponsored in part by Buffet Crampon, D'Addario Woodwinds, Henri Selmer Paris, Royal Musical Instruments, Vandoren, and the Yamaha Corporation. Thank you to all the sponsors for supporting our young artists! The ICA would also like to thank the excellent competition accompanist, Grace Choi (Tennessee, USA).

## **International Clarinet Association Young Artist Competition Repertoire Since Raising Age Limit to 27**

### 2024

Preliminary: Jane O'Leary – Within/Without; Choice of Debussy – Première Rhapsodie OR  
Martinu – Sonatina

Semi-finals: Kenneth Edge – Wait a While; Kovács – Hommage à J.S. Bach

Finals: Copland – Concerto

### 2023

Jean Ahn – Blush

Mario Castelnuovo-Tedesco – Sonata, Op. 128 (mvts 1&2)

Louis Spohr – Concerto No. 1, Op. 26 (3rd mvt only)

### 2022

Valerie Coleman – Sonatine for clarinet and piano

J.S. Bach (edited by Stanley Hasty) – Chromatic Fantasy for solo clarinet Johannes

Brahms – Sonata in Eb Major, Op. 120, No. 2 for clarinet and piano

### 2021

Charles-Marie Widor – Introduction et Rondo, Op. 72

Ida Gotovsky – Sonata for solo clarinet, mvt. 1, Lyrique and mvt. 4 Final

Scott McAllister – Bling Bling (all)

### 2020

Wolfgang Amadeus Mozart – Concerto in A Major, mvt. 1

Theresa Martin – Gryphon for solo clarinet

Carlos Guastavino – Sonata (all)

### 2019

William Alwyn – Sonata

Scott McAllister – Four Preludes on Playthings of the Wind (all) Jean Francaix –

Concerto, mvt. 1

### 2018

Thomas Dunhill – Phantasy Suite, Op. 91

Bart Picqueur – Sueño Andaluz for solo clarinet (2011)

Ludwig Spohr – Concerto No. 4 in E minor, mvt. 1

### 2017

Robert Schumann - Fantasiestücke, Op. 73

Meyer Kupferman - Soundspells Fantasy for clarinet solo

Eugene Bozza – Concerto

## 2016

Leonard Bernstein – Sonata

Antonio Fraioli – Quattro Pezzi A Giovanni Punzi per clarinetto solo

Arthur Benjamin – Le Tombeau de Ravel

## 2015

Antonio Romero y Andia – Fantasía Sobre Motivos De Lucrecia Borgia de Donizetti

Donald Martino – A Set for Clarinet

Louis Spohr – Concerto No. 2, Op. 57, mvt. I

## 2014

Charles Villiers Stanford– Sonata, Op. 129 (mvts. 2 & 3)

Eric P. Mandat – Etude for Barney (publisher-Cirrus Music)

Aaron Copland – Concerto

## 2013

Mario Castelnuovo-Tedesco – Sonata (mvts. I and II)

Karel Husa – Three Studies for solo clarinet

Ferruccio Busoni – Concertino

## 2012

Leslie Bassett – Soliloquies for solo clarinet

Louis Spohr – Concerto No. 1, Op. 26, mvt. 1

Sir Arnold Bax – Sonata in D major, mvt. 1

## 2011

Béla Kovács – Hommage a Manuel de Falla

Bernhard Henrik Crusell – Concerto No. 3, Op. 11 (mvt. I)

Elliott Carter – Gra for solo clarinet

## 2010

Robert Muczynski – Time Pieces

Russell Riepe – Three Studies on Flight

Johann Stamitz – Concerto in B-flat (mvt. 1)

## 2009

Jean Françaix – Theme & Variations

Joan Tower – Wings

Bernhard Henrik Crusell – Concerto in F Minor, Op. 5 (mvt. 1)

## 2008

Luigi Bassi – Concert Fantasia on "Rigoletto"

Claude Debussy – Premiere Rhapsody

Olivier Messiaen – Abyss of the Birds

## 2007

Gioachino Rossini – Introduction, Theme and Variations

Charles-Marie Widor – Introduction et Rondo

Vincent Persichetti – Parable VIII, Op. 126

## 2006

Joseph Horowitz – Sonatina (mvts. 2 & 3 only)

Miklos Rozsa – Sonatina, Op. 27 (mvt. 1 only)

Carl Maria von Weber – Concerto #2 (recit & mvt. 3 only)

## 2005

Andre Messager – Solo de Concours

Igor Stravinsky – Three Pieces

Ludwig Spohr – Concerto #1 in c minor (play mvt. 3 only)

## 2004

Bohuslav Martinu – Sonatina

Donald Martino – A Set for Clarinet

François Devienne – Sonata #2 (mvts. 1 & 2)

## 2003

Mario Castelnuovo-Tedesco – Sonata (mvts. 1 & 2)

Libby Larson – Dancing Solo (mvts. 1, 2, & 4)

Claude Debussy – Premiere Rhapsody

## 2002

Henri Tomasi – Concerto (mvt. 1)

Paul Harvey – Three Etudes on Themes of Gershwin

Bernhard Henrik Crusell – Introduction & Variations on a Swedish Air, Op. 12

## 2001

Robert Muczynski – Time Pieces

Eugene Bozza – Bucolique

Roberto Sierra – Cinco Bocetos

2000

Arthur Benjamin – Le Tombeau de Ravel

Heinrich Sutermeister – Capriccio

Aaron Copland – Concerto

1999

Victor Babin – Hillendale Waltzes

Elliott Carter – Gra

Carl Maria von Weber – Concertino

1998

François Devienne – Sonata #2 (mvts. 1 & 2)

William O. Smith – Five Pieces

Bernhard Henrik Crusell – Concerto in f minor, Op. 5 (mvt. 1)

1997

Gioacchino Rossini – Introduction, Theme, & Variation

Miklos Rozsa – Sonatina, Op. 27

Leonard Bernstein – Sonata

1996

Wolfgang Amadeus Mozart – Concerto, K. 622 (mvt 1)

Charles Whittenberg – Three Pieces, Op. 39

Antoni Szalowski – Sonatina

1995

Claude Debussy – Premiere Rhapsodie

Igor Stravinsky – Three Pieces (mvt. 2 & 3)

Carl Maria von Weber – Grand Duo Concertante

1994

Bohuslav Martinu – Sonatina

Joan Tower – Wings

Louis Spohr – Concerto #1 in c minor

1993

Leslie Bassett – Soliloquies

Joseph Jongen – Recitative et Airs de Ballet

Robert Muczynski – Time Pieces