



INTERNATIONAL CLARINET ASSOCIATION

YAC Coordinator Procedures (Updated August 2026)

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 (provide 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.
 - ♦ Correct deadline for submissions.
 - ♦ Exact requirements for repertoire (movements, opus, etc.). Be sure the composer does not have another clarinet sonata—be exact. Are you specifying an edition (*do not recommend, especially if in public domain*)? 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 onsite.
- Submit this list to the Board for approval.
- Once approved, send this list to the EDO for posting on the website.
- 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 the Artistic Director and program book editor. This is very important because they have a deadline for the printer in early May.

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

- Be sure to have 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. 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 the Artistic Director to get contact information for the competition pianist.
- Send the music to the pianist.
- Ask the pianist if they need a page turner for the competition (this can be covered by a volunteer assigned to the room).
- You will need to contact the Artistic Director (see email sample below).
- If applicable, the pianist has or uses editions 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 or e-mail tax forms (EDO and/or 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 the room is properly set up. Bring list of judges and semi-finalists.
- Bring a bag of numbers, pens/pencils and notepads. Arrange for chairs and table or stands for judges to use.
- Optional: have volunteer get water and/or coffee for the judges

For Judges:

- Meet them 30-minutes before the start of the competition.
- Most important rule: judges MUST pick 1st, 2nd, 3rd prizes—*there will be no ties*, no doubling of 2nd or 3rd prize and not giving of a first prize...they MUST give a 1st, 2nd, and 3rd 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 the appointed time. A volunteer can escort them to and from the warm-up room, if needed.
- Let competitors choose the 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, the audience will leave the room and judges will deliberate. Invite the 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.
- Remind the audience that no audio or video-recording is allowed. The coordinator and volunteers may need to enforce this.

Following Semi-Finals:

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

Gather judges and semi-finalists and take one group photo (competitors AND judges) for the journal.

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 1st, 2nd, and 3rd 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 photos of winners and judges.
- Have winners fill out tax forms.
- Inform 1st 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. (*The 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 the Treasurer and EDO (through email) of winners' names (correct spellings) so that they may print certificates and write winner's checks for the 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 the ClarinetFest® program book.
- Introduce 3rd prize, name, and what they receive. 2nd prize. 1st 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 the 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 2026 International Clarinet Association Young Artist Competition. It is my pleasure to inform you that you have been selected by committee for the semi-final round to be held at ClarinetFest® 2026 in Incheon, South Korea from July 7 to July 11, 2026.

All semi-finalists will receive free registration for ClarinetFest® 2026, however, your travel and housing expenses will be your own responsibility. Please visit the ICA website at 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 follow, but I recommend arriving at Incheon by Monday, July 6 or Tuesday, July 7. Rehearsals will start early Wednesday, July 8. The semi-final round is scheduled for Thursday, July 9, beginning at 8:00 AM and the final round is scheduled for Saturday, July 11 beginning at 8:00 AM. Please arrive at 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 if you plan to participate as a semi-finalist in Incheon, South Korea. I recommend that you complete the registration form and arrange accommodation 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 2026 ClarinetFest®!

Sincerely,

Regret Letter:

ICA Young Artist Competition Results

Dear _____,

Thank you for your entry in the 2026 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 for the semi-final round.

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 2026 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 1st, 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 3rd, 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 31st, 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 1st. Final rehearsals will take place on Friday, August 2nd, between 5-8pm as assigned.
- Travel arrangements: Please make travel arrangements to depart Dublin on Sunday, August 4th, NOT Saturday, August 3rd 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 1ST DEADLINE TO SUBMIT)

ICA Young Artist Competition 2026 by Christopher Nichols, coordinator

The 2026 Young Artist Competition received 62 applications from 11 countries.

Preliminary round literature included Wolfgang Amadeus Mozart *Concerto in A Major, K. 622* – III. Rondo: Allegro and a choice of Béla Kovács *Hommage á R. Strauss, Hommage á Z. Kodaly* or *Hommage á A. Khachaturian*. Semifinal round literature included Carl Maria von Weber *Grand Duo Concertant* (movements II and III) and Isang Yun *Piri* (Teil I). Final round literature was Amanda Harberg *Clarinet Sonata* (complete).

The judges for the preliminary (recorded) round were Jeffrey Brooks (USA), Karen Dannessa (USA), Phillip Paglialonga (USA), Masaharu Yamamoto (Japan), and Min-Ho Yeh (Taiwan). The judges invited 11 semifinalists to perform at ClarinetFest® in Incheon, South Korea: Pin-Zhen Chen (Taiwan), Ngo Yeung Cheung (Hong Kong), Zeyu Dai (China), Chris Dechant (USA), Jiaxuan Ding (China), Wu Jing-Hsun (Taiwan), Kai Kang (China), Aaron Lipsky (USA), Yushu Ma (China), Siyuan Yin (China) and Jiaxiang Zhao (USA). The semifinal judges were Christine Carter (Canada), Hyon Suk Kim (Canada),

Kevin Spagnolo (Italy), Rocco Parisi (Italy) and Simone Weber (Luxembourg). The semifinals took place on Thursday and the judges selected 7 finalists: Pin-Zhen Chen, Zeyu Dai, Jiaxuan Ding, Kai Kang, Aaron Lipsky, Yushu Ma and Jing-Hsun Wu. The finals took place on Saturday morning. The judges for the final round were Dong Dejun (China), Christopher Lee (Canada), Fan Lei (China), Yusuke Noda (Japan) and Tasha Warren (USA). Chenlin Fan (Taiwan) served as the collaborative pianist for both the semifinal and final rounds.

The judges selected three prizewinners and an honorable mention. First prize was awarded to Kai Kang, who received 5,000 USD and an appearance at ClarinetFest® 2027 in Salt Lake City, Utah. Second prize was awarded to Zeyu Dai, who received 2,000 USD. Third prize was awarded to Hyeokwoo Kweon, who received 1,000 USD. Pin-Zhen Chen was recognized with an honorable mention. Congratulations to the winners and to all the competitors for their superb musical accomplishments.

International Clarinet Association Young Artist Competition Repertoire

Since Raising Age Limit to 27

2026

Preliminary: Wolfgang Amadeus Mozart: *Concerto in A Major, K. 622* – III. Rondo: Allegro (any edition) and choice of the following: Béla Kovács: *Hommage á R. Strauss, Hommage á Z. Kodaly*, or *Hommage á A. Khachaturian*

Semi-finals: Isang Yun: *Piri* (1971) for solo oboe or clarinet – Teil I and Carl Maria von Weber: *Grand Duo Concertant* – Mvts. 2 and 3 (any edition)

Finals: Amanda Harberg - *Clarinet Sonata* (complete)

2025

Preliminary: Krzysztof Penderecki: *Prelude for Clarinet Solo* and one choice of the following: Reynaldo Hahn *Sarabande et thème varié* (any edition). Phillipe Gaubert *Fantasie* (any edition), Augusta Holmes *Fantasie* (any edition)

Semi-finals: Johannes Brahms: *Sonata in F minor, Op. 120, No. 1* – Mvts. II and IV (any edition) and Jenni Brandon: *Starry Night* – Mvt. 1 - The Starlight Night

Finals: Scott McAllister: *Black Dog*

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