

# Vademecum Chamber music

Academic year  
2023 -2024

Koninklijk Conservatorium  
Antwerpen

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## General

Coordination: Yannicke Belis - [kamermuziek.kca@ap.be](mailto:kamermuziek.kca@ap.be)

Responsible member of the Artistic Staff Music and chairman of the Chamber Music Steering Group:  
Justus Grimm

Head of Music: Inge Simoens

In the chamber music lessons, you are challenged to create your own responsible interpretation within a stylistic performance tradition. Together with your fellow players, you search for a homogeneous sound with room for personal accents and style. The possibilities are virtually limitless, both in terms of strength - from classical string quartet to contemporary exceptional combinations - and in terms of repertoire: from Viennese classics to new creations. A core team of teachers considers the specifics of each instrument group. Students have the opportunity to take lessons with different teachers throughout their studies.

During the Bachelor programme, you will become familiar with the different styles, combinations and interpretations of the standard chamber music repertoire. This repertoire is also covered in the supporting subjects Analysis, Ear training, General Music Theory and Practical Harmony & Improvisation. Not only will you gain insight into the basic repertoire, but you will also work on essential, practical skills such as ear training and intonation.

As a master's student, you can integrate your own interests and choices in terms of programme in addition to the traditional repertoire. For an additional focus on chamber music, you can include 'extension chamber music' as an elective.

After the master's programme, you can still specialise in a specific chamber music ensemble or repertoire through the postgraduate programme in chamber music.

Students interested in Historical Performance Practice or Contemporary Music can also focus on this for Chamber Music through participation in WHIPP or Project XXI.

Most professional musicians have an active career as a chamber musician, either as a main or secondary focus. Chamber music can be perfectly combined with orchestral life, teaching or setting up interdisciplinary projects.

## Practical organisation

Students are asked to register their already formed chamber music group at the start of the academic year in [kamermuziek.ap.be](http://kamermuziek.ap.be). Students who do not have the necessary groups can contact the contact points for Chamber Music, see point 7. Organisation chart.

Please note that you preferably submit your groups for the whole year.

In the following weeks, the steering committee will compile the student groups for each chamber music teacher. This classification can also be found at [kamermuziek.ap.be](http://kamermuziek.ap.be).

**The student takes initiative to start the lessons** and contacts his/her assigned teacher. So start the lessons in good time and communicate clearly. Teachers keep the chamber music coordinator informed about groups that have not signed up. Students who do not get in touch with their teacher inform the chamber music coordinator as soon as possible.

## Final competences (M2)

- Students will expand their knowledge of international chamber music practice and achieve internationally applied standards in their interpretation
- With a view to performing before an audience, the student has acquired the necessary knowledge, skills and attitudes regarding rhythm, melody, harmonic understanding, ensemble playing, tonal balance, intonation, technical control of the instrument(arium), stylistics, analytical thinking, interpretation, musical maturity, artistic drive, originality and stage presence
- The student can detect pain points within individual and group processes and seek (and find) solutions through research and communication
- The student can take musical leadership in different instrumentation forms, in accordance with his individual role within the whole and always shows respect within this role
- The student applies acquired knowledge of his general cultural education in the analysis and interpretation of chamber music repertoire
- The student independently acquires knowledge and understanding of the chamber music repertoire representative of his instrument and masters the corresponding level (see repertoire list)

## Evaluation

- **30% Continuous** evaluation

This is a grading for attitude (attendance, regularity, entering programmes accurately, etc),,interest, social skills), collegiality, understanding of repertoire, artistic progress during and between lessons, leadership skills and independence.

Chamber music is a weekly class and comprises 15 contact hours per academic year (in total, per student). Lesson arrangements must be made at the start of the academic year.

To receive a grading for ongoing evaluation, you must take lessons on a regular basis and contact your assigned chamber music teacher **BEFORE 15 November**.

- **70% skill tests** in the form of exam or exam concert in semester 1 and/or 2. Specific criteria used for evaluation are: ensemble playing techniques, stylistics, analysis and interpretation, artistic drive, personality, originality and stage presentation.

**Students keep themselves available during full examination periods.**

The organisation of chamber music lessons is a complex matter, so please report any problems or irregularities immediately. This can be done with discretion to Yannicke Belis, chamber music coordinator (kamermuziek.kca@ap.be).

## 1. Startup

### Website for formed chamber music formations

Every registered student can log in via [kamermuziek.ap.be](https://kamermuziek.ap.be)

B1 students and lateral entrants who are not yet fully enrolled before the deadline for registering for chamber music: as far as possible, try to have your programme registered by a fellow student whose study contract is already in order. In case of problems, you may contact kamermuziek.kca@ap.be.

Please provide the following details for each chamber music group by **15 October 2023 at the latest**:

- Group name: preferably reflects something about your group's composition or repertoire.
- The period during which this group will be active
- Names and instruments of your fellow players, don't forget to add yourself.
- The contact person (group manager) of your group - see point 2 Contact person

### Students who still need fellow players

If you do not yet have any groups or are still short of a fellow player or group, please contact the contacts of Chamber Music (see point 7. Organisation chart) and Yannicke Belis at kamermuziek.kca@ap.be.

In the meantime, speak to your instrument teacher about suitable chamber music repertoire. The Chamber Music Course on **Digitap** also opens up a **forum** where students looking for fellow players can post their call.

### Composing the groups & determining lesson time

In the following weeks, the steering committee puts together the student groups for each chamber music teacher. The steering committee will take into account the existing chamber music groups. This allocation will be announced via [kamermuziek.ap.be](https://kamermuziek.ap.be) at the end of October. Subsequently, students and the assigned teachers agree on chamber music for the weekly lessons and annual repertoire. The student takes the initiative for this before 15 November.

## **2. Contact**

A contact person (person in charge) is appointed for each ensemble. This person will take care of the registration of group and repertoire, sheet music and score, make the rehearsal arrangements with the other ensemble members and make the teaching arrangements with the teacher. If a student will be absent from class, the contact person notifies the teacher at least 1 week before the lesson, and the teacher will decide which students to work with or not during the scheduled lesson. If the contact person is absent or inadequate, the other ensemble members will notify the chamber music teacher.

## **3. Examination regulations**

### **Exams, examination periods and grading**

- a semester examination on 18 & 19 January 2024
- an annual examination during Chamber Music Week: period Monday 29 April to Sunday 5 May 2024.

Quotations:

**Continuous evaluation: 30%**

**Practical tests: 70%**

**Pianists taking Liedklas** as part of chamber music are subject to the examination regulations for Liedklas. Liedklas can be included for **up to 50% of the chamber music examination programme.**

They present each semester with their Lied duo:

- A semester examination during the official examination period from 11 - 25 January 2024.
- an annual examination during the regular examination period in June 2024.

### **Chamber music as part of the Master's thesis in Voice: ONLY chamber music works are eligible!**

As part of their master's thesis, vocal students must present an Ensemble section. Chamber Music students can officially include this for the Chamber Music course provided the repertoire is also presented during one of the scheduled chamber music exams.

Chamber music students who are interested may apply at [kamermuziek.kca@ap.be](mailto:kamermuziek.kca@ap.be).

The responsible student here is always a chamber music student; who registers group and repertoire via [kamermuziek.ap.be](http://kamermuziek.ap.be) within the scheduled deadlines.

**A fellow student who plays in the public examination Postgraduate Chamber Music**, can have examination result and repertoire counted for the annual examination Chamber Music.

**All students and chamber music teachers keep themselves available during the scheduled examination periods for chamber music !!!**

## Submit examination programmes

- The examination programme consists of the proposed study programme (listing by subject group and level: further in this document).
  - Students enter the examination programme per semester via [kamermuziek.ap.be](http://kamermuziek.ap.be) within the specified period. Students will be informed of this by email via Digitap.
  - **Students of piano taking song class** as part of chamber music also submit their repertoire and minutage via [kamermuziek.ap.be](http://kamermuziek.ap.be) (indicate in the name of your group that it is Liedklas).
  - **Students who take part in master's examinations in singing** also present at the chamber music exams in the second semester and consequently register their groups and repertoire for these within the set deadlines via [kamermuziek.ap.be](http://kamermuziek.ap.be).
- 
- Deadlines for registration of examination programmes are communicated well in advance via Digitap and are **binding**. Students who do not submit their programmes on time will be referred to the examinations of the next examination period.
  - Afterwards, the chamber music teachers check the programmes and give their approval or not on the examination programme.
  - Students email their **scores** 1 day before the exam to all jury members ([naam.voornaam@ap.be](mailto:naam.voornaam@ap.be))
  - The final examination schedule will be announced via [kamermuziek.ap.be](http://kamermuziek.ap.be) no later than 1 week before the examination.

## Main concerts

We foresee four main concerts this year:

- 1 in the first semester
- 3 in the second semester (2 in KCA, 1 on site)

We will conduct additional (external) promotion for these **main concerts**. The selection of repertoire and students for these concerts is done by the chamber music teachers, in consultation with the principal teachers.

The chamber music teachers contact the students for this purpose. The responsible student of each group then registers group and repertoire as described above under 'submitting examination programmes'.

## Content of examination programmes

**Only chamber music works** qualify as exam repertoire, i.e. no concertante works, reductions, arrangements or works in which 2 members play an identical part.

An overview of representative examination repertoire by level was prepared (in the appendix of this vademecum).

Students can only present a chamber music work once at an examination and therefore cannot retake it in subsequent years of study.

Works presented on the instrument exam may not be retaken for Chamber Music.

## Availability

The student and his fellow player(s) must keep **the entire examination periods** free.

If the student is highly exceptionally unable to attend at a particular time, they can request an **exception** by emailing Yannicke Belis: [kamermuziek.kca@ap.be](mailto:kamermuziek.kca@ap.be).

Deadlines:

- 10 December for first-semester exams
- 1 April for the exams in the second semester

The application is examined but does not guarantee approval. Once the schedule is published, no changes will be accepted.

## Jury

The examination jury consists of:

- the chairman
- a selection of chamber music teachers
- optional: instrument teachers may always attend the exams

## Repliek

Students should always form ensembles with students of the Antwerp Conservatoire. Exceptions to this can be requested in writing via Yannicke Belis, Chamber Music Coordinator, [kamermuziek.kca@ap.be](mailto:kamermuziek.kca@ap.be). Only players from permanent groups who can present proof of extracurricular concerts are eligible for a request for a reply. Teachers/accompaniments of the Conservatoire will not be allowed as replays with the exception of song class.

Students who do not wish to be graded for an exam also register as repliek; preferably when registering the groups, and at the latest the day before the exam. A registration cannot be converted to a repliek afterwards.

## Postponed exam

**30 May 2024** we will organise a postponed exam for students who could not participate in the chamber music exams due to force majeure.

Registration can be done at [kamermuziek.kca@ap.be](mailto:kamermuziek.kca@ap.be). The necessary instruments should be requested from the production department at the latest one month in advance.



## **4. Relief/exemption & extension**

### **Relief or exemption**

Under certain circumstances, relief from the chamber music programme will be allowed. This should always be requested in writing to Yannicke Belis - chamber music coordinator, [kamer-muziek.kca@ap.be](mailto:kamer-muziek.kca@ap.be) - and submitted to the chamber music steering committee.

### **Extension**

A student has the option of choosing the elective 'extension chamber music' for 3 or 6 credits. This means that, in addition to the official programme, you have one additional chamber music unit for every 3 credits taken, with a minimum of 30 minutes of additional annual repertoire each time.

**When registering for the examination programme, the student clearly indicates which programme components apply to the optional programme component 'extension chamber music'.** Students opting for extension are expected to perform representative repertoire, preferably complete works, with the aim of further deepening the subject of chamber music.

## **5. Master classes**

See Digitap.for announcements and registration.

## **6. Overview of examination programmes**

### **Strings, pianists and woodwind players**

Chamber music 1: exam (15') to be spread over the exam in January and the Chamber Music week

Chamber music 2: exam (20') the student presents at least 1 work at the exam in January.

Chamber music 3: exam (30') the student presents at least 1 work at the exam in January.

Chamber Music 4 & 5: exam (at least 30' to 40') to be freely divided between exams in January and the Chamber Music week (OR Song class for piano)).

### **Specific chamber music programmes**

## **Young conservatoire**

The repertoire is determined in consultation with the teachers.

### **Harpichord**

Chamber music 1, 2 & 3: 20' to be freely divided between exams in January and during the chamber music week

Chamber music 4 & 5: 30' to be freely divided between exams in January and during the chamber music week

A harpsichord student must play at least the following works during their 5-year course:

- a sonata by J.S. Bach for melody instrument and obligatory harpsichord
- a sonata by J.S. Bach for several instruments and continuo
- a sonata by Haendel or Corelli for melody instrument and continuo
- an instrumental, Italian 17th-century chamber music work
- a German cantata
- a vocal, French work with recitatives
- a French chamber music work

The number of works a student has to play depends on the length of the works.

Exams: will be scheduled in consultation with Korneel Bernolet and the external co-players.

### **Organ**

Because of the instrument's specificity, Joris Verdin sets the course for the chamber music programme.

Exams: 1 exam with 20' to 30' of repertoire during the Chamber Music week. If the exam is in a different format, such as accompanying a choir concert, the date will be mutually agreed upon.

### **Marimba**

Because of the instrument's specificity, Ludwig Albert determines the course for the chamber music programme in consultation with the responsible member of the artistic directorate.

Examination programme:

Chamber Music 4: at least 30' to 40' to be freely divided between examinations in January and during the Chamber Music week

Chamber Music 5: presenting at least 30' to 40' during the Chamber Music week

### **Percussion, Accordion & Harp**

The programme for chamber music accordion is drawn up in consultation with Ludo Mariën.

The programme for chamber music harp will be drawn up in consultation with Miriam Overlach.

The programme for chamber music percussion is drawn up in consultation with the percussion teachers.

Examination programme:

Chamber music 1: 15' to be spread over the exam in January and the Chamber Music week

Chamber music 2: 20' the student presents at least 1 work at the exam in January.

Chamber music 3: 30' the student presents at least 1 work at the exam in January.

Chamber music 4 & 5: at least 30' to 40' to be freely divided between exams in January and during the chamber music week.

## **Brass players**

Because of the specificity of the repertoire, the teachers, in consultation with the responsible member of the artistic directorate, determine the course for the chamber music programme.

Examination programme:

Chamber Music 1: 15' to be spread over the exam in January and the Chamber Music week

Chamber music 2: 20' the student presents at least 1 work at the exam in January.

Chamber music 3: 30' the student presents at least 1 work at the exam in January.

Chamber music 4 & 5: at least 30' to 40' to be freely divided between exams in January and during the chamber music week

## **Guitar**

The programme for chamber music guitar is drawn up in consultation with the guitar teachers.

Examination programme:

Chamber music 1: 15' to be spread over the exam in January and the Chamber Music week

Chamber music 2: 20' the student presents at least 1 work at the exam in January.

Chamber music 3: 30' the student presents at least 1 work at the exam in January.

Chamber music 4 & 5: at least 30' to 40' to be freely divided between exams in January and during the chamber music week

## **Bass clarinet, piccolo and contrabassoon in master's programme**

Chamber music 4: exam (15') to be freely divided between exams in January and the chamber music week

Chamber music 5: exam (25') to be freely divided between exams in January and the chamber music week

## **Postgraduates**

### **Postgraduate orchestra/concert soloist**

1 exam (to be freely divided between exams in January and the chamber music week) with mixed repertoire of 30'.

### **Postgraduate degree in chamber music**

1 examination in the second semester with mixed repertoire of 60', chosen from a proposed annual repertoire of 90'. The choice of works will be announced no later than 1 week before the exam.

## Chamber music in the Educational Master (in Dutch only)

Group music making comprises two components namely music practice and chamber music. The student must pass both parts in order to pass the course unit. For information on the Musician's Practice component, see the Musician's Practice vademecum.

Overview of the course component Group Musicianship by instrument group:

### ACCORDEON:

1 chamber music group, programme 25 min + Masterclass, no Music Practice

### GITAAR:

1 chamber music group (can be fully or partly replaced by an Ensemble project) programme 25 min + Masterclass

### KLAVECIMBEL

1 chamber music group 15 min programme + Masterclass + 1 orchestral or ensemble project

### ORGEL:

Organ trip (for music practice) + Masterclass + 1 Chamber music group (can be replaced by an ensemble project), programme 15 min

### ORCHESTINSTRUMENT:

1 chamber music group 15 min programme + Masterclass + 1 orchestra or ensemble project

### PIANO:

1 Chamber music group (**can be partly replaced by an Ensemble project**) programme 25 min + Masterclass

## 7. Organisation chart

### Chamber music steering group

Justus Grimm: chairman and responsible for mixed groups with mainly strings

Francis Reusens: string groups

Eliane Rodrigues: accordion, organ, piano

Francis Pollet: harp, woodwind and mixed groups with mainly wind instruments

Jan Sanen: guitar

Jan Smets: brass players

Koen Wilmaers: percussion & marimba

### Contacts

Chamber music coordinator: Yannicke Belis, [kamermuziek.kca@ap.be](mailto:kamermuziek.kca@ap.be), available through MS Teams, by phone on 03/244.18.01, or at the secretariat on Mondays, Wednesdays, Thursdays and Fridays.

Responsible ASM member and chair of Steering Committee: Justus Grimm, [justus.grimm@ap.be](mailto:justus.grimm@ap.be)

Head of Music training: Inge Simoens, [inge.simoens@ap.be](mailto:inge.simoens@ap.be)

## **Chamber music teachers (subject to change)**

***It is each student's responsibility to organise chamber music lessons. If you do not get lessons scheduled with your preferred teacher from the list below contact Yannicke Belis immediately at [kamermuziek.kca@ap.be](mailto:kamermuziek.kca@ap.be)!***

### String groups

Point of contact: Francis Reusens

Teachers: Francis Reusens, Guido De Neve, Guy Danel

### Mixed groups with mainly strings

Point of contact: Justus Grimm

Teachers: Guido De Neve, Guy Danel, Lode Leire

### Brass players and mixed groups with mainly brass players

Point of contact: Jan Smets

Teachers: Jan Smets, Bernd Van Echelpoel, Lode Violet, Simon Van Hoecke

### Woodwind and mixed groups with mainly woodwind instruments

Point of contact: Francis Pollet

Teachers: Francis Pollet, Peter Verhoyen, Luk Nielandt, Pieter Pellens

### Percussion

Ludwig Albert - point of contact for marimba students

Koen Wilmaers - point of contact for percussion students

Teachers: Koen Wilmaers, Pieter-Jan Vranckx, Ludwig Albert

### Piano

Point of contact: Eliane Rodrigues

Teachers: Polina Leschenko, Eliane Rodrigues, Stephanie Proot

### **Other**

Frank Agsteribbe - point of contact for historically informed performance practice

Korneel Bernolet - point of contact for harpsichord

Nico Couck - point of contact for chamber music after 1950

Aaron Wajnberg - point of contact for song class

Joris Verdin - specifically for organ

Ludo Mariën - point of contact for accordion

Miriam Overlach - point of contact for harp

Jan Sanen - point of contact for guitar

This list of teachers should be used with some reservations. The size of the teachers' chamber music assignment depends on the instrumentation of the respective instrument classes.

## 8. Representative examination repertoire

| Instrument group               | KM1   | KM2  | KM3  | KM4  | KM5  | PG   |
|--------------------------------|---|--|--|--|--|--|
| Piano Duo                      | Beethoven: Sonata op. 6 - Debussy: Lindaraja  | Debussy: Petite Suite - Ravel: Ma mère l'oye   | Brahms: Waltzes op.39 - Schubert: Rondo in A or Rondo in D   | Schumann: Bilder aus dem Osten op 66 - Dvorak: Slavonic dances   | Mozart: Sonata in D KV 448 - Rachmaninoff: Suite 1 Suite 2   | Ravel: La Valse - Messiaen: Visions de l'Amen  |
| Sonata Piano string instrument | Mozart sonata no. 18 KV 301 in G for violin and piano in G ; Mozart sonata no. 21 KV 304 in e for violin and piano - Brahms sonata no. 1 for cello and piano opus 38 in e, Beethoven variations "Judas Macchabaeus" for cello and piano | Beethoven sonata for violin and piano no. 4 in a opus 23 - Beethoven sonata for cello and piano No. 1 in F opus 5/1; Mendelssohn sonata for cello and piano in B | Beethoven sonata no 5 opus 24 in F for violin and piano "frühling" - Beethoven sonata for cello and piano No. 3 opus 69 minus A; Schumann Fantasiestücke for cello and piano | V: Brahms sonata for violin and piano no. 2 opus 100 in A; Schumann sonata for violin and piano no. 1 opus 105 in a - C: Debussy sonata for cello and piano (1915); Brahms sonata no. 2 for cello and piano in F opus 99 | V: Brahms sonata for violin and piano No 3 in d opus 108; Beethoven sonata for violin and piano No 7 opus 30/2 - C: Franck Sonata for cello and piano; Mendelssohn sonata no. 2 for cello and piano in D opus 58 |  |
| String quartet                 | W.A. Mozart: string quartet KV 154 and Divertimento KV 136 - from 'Les Vendredis' works by Glazounov, Liadov, Sokolov - J. Haydn: string quartet in D Hob III:3   | J. Haydn: string quartet op.76 in G - W.A. Mozart: string quartet KV 387.  | F. Schubert: string quartet op.125 No.1 (opus posth.) (and other early quartets - L. Van Beethoven: string quartet op.18 No.1 - D. Shostakovich: string quartet No.8         | L. Van Beethoven: op. 18 no.4 - A. Borodine: string quartet no.2 in D - W.A. Mozart: string quartet in C KV 465  | A. Dvorak: string quartet op.96 (American) - F. Mendelssohn: string quartets op. 12 and 13 - D. Shostakovich: string quartet no.3 in F (op.73)   | F. Mendelssohn: string quartet op.44 no.1 - L. van Beethoven: string quartets op.59, 74 and 95 - J. Brahms: string quartet in a op. 51 no.2 - F. Schubert: string quartet in d (D.810) |

|                  |  |   |   |   |  |
|------------------|--|---|---|---|--|
| Piano trio       | <p><b>Flute trio:</b> Haydn, 3 Trios. Farrenc, Trio.</p> <p><b>Clarinet trio:</b> Beethoven op.11.</p> <p><b>Piano trio:</b> Haydn Trios - Beethoven op. 1 nos. 1/2/3 - Rachmaninov Trio Elegiaque g minor.</p>            | <p><b>Flute trio:</b> Hummel, trio. Gaubert, Piece Romantique.</p> <p><b>Clarinet trio:</b> Beethoven op. 38.</p> <p><b>Piano trio:</b> Mozart trios - Beethoven op.11 - Bruch 8 pieces op.83.</p>                                      | <p><b>Flute trio:</b> Beethoven, Trio Woo 23. Gaubert: Trois Aquarelle. <b>Clarinet trio:</b> D'Indy trio op. 29. <b>Piano trio:</b> Beethoven op.44 - Mendelssohn d minor - Schumann Fantasiestücke op.88 - Shostakovich no.1.</p> | <p><b>Flute trio:</b> Martino, trio. Crumb: Vox Balaenae. <b>Clarinet trio:</b> Zemlinsky trio op. 3. <b>Piano trio:</b> Beethoven op.70 nr.1/2 - Schubert op.99 - Mendelssohn c minor - Dvorak 'Dumky'.</p>                | <p><b>Flute trio:</b> Webern, Trio. Czerny, Fantasia Concertant. <b>Clarinet trio:</b> Brahms trio op. 114. <b>Piano trio:</b> Beethoven op.97, op.121a - Schubert op.100 - Dvorak op.65 - Shostakovitch no.2.</p>   |
| Woodwind quintet | <p>D. Agay, 5 Easy Dances. F. Farkas, Antiche Danze ungherese.</p>   | <p>A. Klughardt, Quintett. G. Pierné, Pastorale op. 14/1. A. Reicha, Quintets.</p>  | <p>M. Arnold, 3 Shanties. F. Danzi, Quintets. W. Kersters, Quintet.</p>   | <p>E. Carter, Woodwind Quintet.W. Lutoslawski, Quintet. G. Onslow, Quintette op. 81.</p>  | <p>S. Barber, Summer Music. J. Françaix, Quintette. C. Nielsen, Quintett op. 43.</p>   |
| Brass Quintet    | <p><b>5trbs:</b> 3 madrigals (Gabrieli-Weelkes-Wilbye). <b>Brass Quintet:</b> - Contrapunctus I, JS. Bach - 5 Schor Sketches, D. Uber - Cuprioles, J. Vanderoost - Quintet op. 5, V. Ewald - Battle Suite, S. Scheidt.</p> | <p><b>5trbs.:</b> 3 madrigals (Gabrieli-Weelkes-Wilbye). <b>Brass Quintet:</b> Quintet Op.7, V. Ewald - Contrapunctus IX, JS. Bach - Armenian Scenes, A. Aratiunian - Canzona per sonare 1, G. Gabrieli - Battle Suite, S. Scheidt.</p> | <p><b>Brass Quintet:</b> The Great Fugue in G minor, JS. Bach (Leader) - Quintet, M. Arnold - Suite Française, E. Bozza - Brass Quintet 2, A. Frackenpohl - Quintett, H. Genzmer.</p>   | <p><b>5hns:</b> Casbah of Tetuan, K. Turner. <b>5trbs:</b> The Pageant, B.E. Lynn. <b>Brass Quintet:</b> Brass Quintet op.65, J. Koetsier - Brass Quintet, K. Turner - Mini Overture, W. Lutoslasky - Zoom, J. Naulais.</p> | <p><b>5trptn:</b> Coctail, J. Naulais. <b>5hns:</b> Casbah of Tetuan, K. Turner. <b>5trbs:</b> The Pageant, B.E. Lynn. <b>Brass Quintet:</b> Suite for brass Quintet, F. Devreese - Sonata, D. Bourgeois - The American, E. Howarth - Faits Divers, Jan Hadermann - A brass menagerie, J. Cheetham - Quintet for brass, E. Gregson. <b>Horn quintet</b> (strings), Mozart.</p> |

|                             |  |  |  |   |   |
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| Mixed occupation wood/other | <p><b>Wind instrument/piano:</b> G. Donizetti, Sonata (ob/pi). W. Kersters, Sonatine (ob/pi).</p>  | <p><b>Wind instrument/piano:</b> M. Bruch, 8 Stücke (cl/vla/pi). G. Jacob, Sonatina (ob/cemb). A. Huybrechts, Suite (fl/ob/cl/fg/pi). <b>Trio:</b> H. Baumann, Sonatina (ob/fg/git).</p>                           | <p><b>Wind instrument/piano:</b> M. Glinka, Trio pathétique (cl/fg/pi). P. Hindemith, Oboe Sonata. F. Mendelssohn, Konzertstücke 1 &amp; 2 (cl/altcl/pi). <b>Quartet:</b> K. Stamitz, Quartet (ob/cl/crno/fg).</p>   | <p><b>Wind instrument/piano:</b> J. Brahms, Trio (cl/vc/pi). E. Denisow, Concerto (fl/ob/pi/pc). K. Stockhausen Tierkreis (sax/pi). <b>Duo:</b> A. Jolivet, Alla rustica (fl/arpa). <b>mixed ensemble:</b> A. Caplet, Suite persane (double quintet). C. Gounod, Petite symphonie. P. Hindemith, Kammermusik Nr. 2.</p> | <p><b>Wind instrument/piano:</b> J.-M. Damase, Trio (fl/ob/pi). S. Prokofiev, Flute Sonata. L. Van Beethoven, Quintet (ob/clar/corno/fg/pi). <b>mixed ensemble: M.</b> Castelnuovo-Tedesco, 3 ecloghi (fl/ca/git). A. Dvorak, Serenade. A. Katshatoerian, Trio (cl/vlno/pi). <b>Work with saxophone:</b> H. Villa-Lobos, Sextuor mystique (fl/ob/sax/git/arpa/celesta). <b>Trio: F.</b> Poulenc, Trio (fg/ob/pi).</p> |
| Copper trio/quartet         | <p><b>3trptn:</b> pièces, A. Manouvrier. <b>4horns:</b> 2 pièces, G. Barboteu. <b>3euf-3tuba-or mixed:</b> Manhattan Vignettes, D. Uber. <b>4trbs:</b> Suite, F. Peeters. <b>Saxophone Quartet:</b> Divertimento, J. Addison</p> | <p><b>4trbs:</b> Finlandia, Sibelius / Suite Peeters. <b>3trbs:</b> trio sonata, Caldara. <b>3euf-3tuba-of mixed:</b> Manhattan Vignettes, D. Uber. <b>Saxophone quartet:</b> A classical quartet, J. Golland.</p> | <p><b>4hns:</b> Sonata Hindemith. <b>3hns:</b> trios Reicha. <b>4trbs:</b> Finlandia, Sibelius. Suite F. Peeters. <b>3trbs: trio</b> sonata, Caldara. <b>Saxophone quartet:</b> Variations on a theme of Paganini, J. Horovitz - A classical quartet, J. Golland. <b>Trumpet, clarinet and piano:</b> Double</p> | <p><b>3 trptn:</b> Suite, H. Tomasi - 5 Bagatelles, P.M. Dubois. <b>4hns:</b> Sonata, Hindemith - Petite Suite, H. Tomasi. <b>3hns:</b> trios Reicha. <b>4trbs:</b> Suite, Otten Ludwig. <b>Saxophone Quartet:</b> Variations on a theme of Paganini, J. Horovitz - A classical quartet, J. Golland.</p>                | <p><b>Trumpet, violin, piano:</b> Trio, Ewazen. <b>4hns:</b> Sonata, Hindemith. <b>3hns:</b> trios Reicha. <b>4trbs:</b> Chemical Suite, J. Vanderroost. <b>Saxophone quartet:</b> Variations on a theme of Paganini, J. Horovitz - A classical quartet, J. Golland. <b>Horn, violin and piano:</b> Trio, Brahms.</p>   |



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|                             | concerto, Gordon Jacob.  |  |  |  |   |   |
| Piano singing (song class)  | <b>sem1:</b> Franz Schubert, Am Grabe Anselmos - Robert Schuman: Ertses Grün. <b>sem2:</b> Vincent d'Indy, Magrigal - Gabriel Fauré, Le Secret | <b>sem1:</b> Robert Schumann, Widmung - Hugo Wolf, Verborgeneheit. <b>sem2:</b> Gabriel Fauré, Les Berceaux - Claude Debussy, Romance. | <b>sem1:</b> Johannes Brahms, Meine Liebe ist grün - Hugo Wolf, Denk'es o Seele. <b>sem2:</b> Claude Debussy, Nuit d'Etoiles - Ernest Chausson, Le Papillon. | <b>sem1:</b> Alban Berg, Nachts - Hugo Wolf, Er ist's. <b>sem2:</b> Claude Debussy, C'est l'extase langoureuse - Francès Poulenc, Françailles pour rire. | <b>sem1:</b> Franz Schubert, Suleika 1 + 2 - Hugo Wolf, Auf einer Wanderung. <b>sem2:</b> Claude Debussy, Apparition, Pierro - Maurice Ravel, Don Quichote. |   |
| Percussion group (rhythmic) | Four Horseman of Teamword, Mitch Markovich   | Lift-Off!, Russell Peck  | Musique de Table, Thierry De Mey   | Trio per Uno, N.J. Zivkovic.   | Sonata for 2 pianos & percussion, Bela Bartok   | An American Fantasy, Kim Helweg           |
| Percussion group (melodic)  | Rainbows, Alice Gomez. Music for Pieces of Wood, Steve Reich   | Petite Suite, J. Verplanck. Puzzle Piece, Rich O'Meara.  | Rain Tree, Toru Takemitsu. Gainsborough, Thomas Gauger.  | Marimba Spiritual, Minoru Miki.  | Sonata for 2 pianos & percussion, Bela Bartok   | An American Fantasy, Kim Helweg           |
| Marimba duo/trio            | Losa, Emmanuel Sejourne. Carousel, Friedman/Samuels.   | Sunset Glow, Dave Samuels. Wind Sketch, Keiko Abe.   | Tango Suite, Astor Piazzolla.  | Nagoya Marimbas, Steve Reich.  | Tocatta, Anders Koppel.   | Ultimatum, N.J. Zivkovic.                 |
| Guitar group                | Sonatas by D. Scarlatti  | Trio by Anton Diabelli.  | Triana, Isaac Albéniz (for 3 guitars). Preludes and fugues by Mario  | Introduction and dance, Dusan Bogdanovic (4 guitars)   | Tonadilla (2guitars), Joaquin Rodrigo   | Tango Suite by Astor Piazzolla (2guitars) |

| Castelnuovo-Tedesco<br>(2 guitars) |  |  |   |   |  |
|------------------------------------|--|--|---|---|--|
| Mixed line-up with harp            | Suite Magica by Maximo Diego Pujol (guitar - harp)   | Jovano, Jovanke, arr. Duxan Bogdanovic (guitar - harp). <b>Horn and harp</b> (I. Hadermann): Sonata Dauprat.   |   | Due immagini animate, Konstantin Vassiliev (guitar-harp)  | Metamorphosis, Dusan Bogdanovic (guitar - harp)  |
| Line-up with harpsichord           | Sonata in D major HWV 378 for flute and basso continuo by Georg Friedrich Haendel<br><br>Adagio, Allegro, Adagio, Allegro<br><br>Sonata Terza op. 5 for violin and basso continuo by Marco Uccellini | Sonata in sol minor op. 1/10 for 2 violins and basso continuo by Arcangelo Corelli<br><br>Grave, Allegro, Adagio, Allegro<br><br>Première Suitte op. 2 for traverso and basso continuo by Jacques Hotteterre le Romain | Sonata in do minor BWV 1017 for violin and obligato harpsichord by Johann Sebastian Bach<br><br>Siciliano, Allegro, Adagio, Allegro<br><br>Première Lamentation du Jeudi Saint for soprano, 2 violins and basso by Joseph-Hector Fiocco | Sonata in sol major BWV 1039 for 2 traversi and basso continuo by Johann Sebastian Bach<br><br>Adagio, Allegro ma non tanto, Adagio e piano, Presto<br><br>Herr, wenn ich nur dich hab BuxWV 38 for soprano, 2 violins and basso continuo by Dietrich Buxtehude | Concerto in re minor BWV 1052 for harpsichord, strings and basso continuo by Johann Sebastian Bach<br><br>Allegro, Adagio, Allegro<br><br>Cantata Jetzt geht der Lebensfürst zum Tode TWV 01:989 for soprano, violin, viola and basso continuo by Georg Philipp Telemann |

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|                    |  | Prelude (Lentement - Gay), Allemande La Royale (Gracieusement), Rondeau Le Duc d'Orleans (Gay), Sarabande La d'Armagnac, Gavotte La Meudon, Gigue La Folichon                |   |  |   |                                      |
| Accordion group    | Éclat - Joseph Natoli (4acc)   | Aus zungen Stimmen - Mauricio Kagel (5acc)   | Rondo Capriccioso - Wladislaw Solotarev (5acc)  | Three pieces - Andrezh Krzanowski  | Ballet Tango - Astor Piazzolla (4acc)   | Partita - Wladislaw Solotarev (5acc) |
| Line-up with organ | <p>Camillo Schumann: Andante cantabile opus 3 violin.</p> <p>Camille Saint-Saëns: Prière opus 158bis violin.</p> <p>Giovanni Bernardo Zucchinetti: Sonata a due organi.</p> <p>César Franck: Prélude, Fugue et Variation, for piano and harmonium.</p> | <p>Antonin Dvorak: Bagatelles, with 2 violins and cello (harmonium).</p> <p>Gustav Hägg: Adagio opus 34 with violin.</p> <p>Joseph Jongen: Humoresque op 92, with cello.</p> | <p>Joseph Rheinberger: Suite opus 166 violin or Sechs Stücke opus 150.</p> <p>Sigfrid Karg-Elert: Wagner Album für Klavier und Harmonium (III parts).</p> <p>Wolfgang Amadeus Mozart: Kirchengesamten: e.g. K.V. 212.</p> | <p>Frank Martin: Sonata da chiesa, version for flute or viola.</p> <p>P. Antonio Soler: Concierto de dos organos obligados</p> <p>J.S.Bach, C.P.E.Bach: b.c.</p> <p><b>Alternative choral accompaniment:</b></p> | <p>Wolfgang Amadeus Mozart: Kirchengesamten: K.V.244 K.V.245 K.V.263 K.V.328 K.V.329 K.V.336.</p> <p>Franz Liszt: Offertorium and Benedictus from "Kronungsmesse", violin and organ (ossia harmonium).</p> <p>Gaston Litaize: Cortège, + 3 trp, 3 trb.</p> <p>Camille Saint-Saëns: duos for piano and harmonium opus 4.</p> |                                      |

Simple b.c.

Motets by César  
Franck, Jef Van  
Nuffel, Herbert  
Howells.

**Alternative choral  
accompaniment:**

Benjamin Britten: Rejoice  
the Lamb

César Franck: Messe en La.