

Contemporary Music in Flanders IV

Flemish Ensemble Music since 1950

historical overview, discussion of selected works and inventory

MATRIX

NEW MUSIC DOCUMENTATION CENTRE

Edited by Mark Delaere and Veronique Verspeurt

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www.matrix-new-music.be

edition: Mark Delaere, Veronique Verspeurt
production: Veronique Verspeurt
translation: Stratton Bull
lay-out: Compagnie Maandacht
print: Acco (Leuven, Belgium)

The compilation cd is an initiative of the Flanders Music Centre
Music selection by Peter Swinnen
Produced and mastered by Johan Favoreel & VRT
p & c FMC 2007/02

With the support of:
Flanders Music Centre (Muziekcentrum Vlaanderen) - www.flandersmusic.be

D/2007/10.184/1
ISBN 97890-77717-04-2

This is the fourth volume in a series documenting contemporary music since 1950 from Flanders. The first volume on Flemish string quartets was published in 2004, the second on piano music in 2005, the third on symphonic music in 2006. Future volumes will cover vocal music, chamber music, and electronic music.

With this series, MATRIX is meeting the criteria of its core activity: the documentation of contemporary music in general and Flemish contemporary music in particular (for more on MATRIX, go to www.matrix-new-music.be). To this end, MATRIX has built up an extensive collection of scores, CDs, books and periodicals. This collection is the starting point for educational activities such as, for instance, courses on new music, concert introductions or workshops for music teachers, conductors and children. The collection also forms the basis for this publication, which aims to make an inventory of all ensemble music written in Flanders since 1950. Only works written for mixed instrumental ensembles with 6 to 16 players were included in the inventory. Works with more than two vocal lines are not listed in the inventory of this volume. Because of limits of space, standardised or homogeneous ensembles (e.g. brass ensembles, string ensembles, clarinet choirs, etc.) will be presented in a later volume as well. This limitation has the advantage of connecting the listed works with the historical origins of the ensemble culture: a flexible group of musicians, devoted to new music and acting as a kind of counterculture to the established musical institutions.

The inventory is preceded by a major essay in which the most important stylistic characteristics of the Flemish repertoire for ensemble since 1950 are considered. This is followed by short articles on several representative works.

We should like to emphasise the fact that the selection of works for discussion is not based on a judgement of their merits. The chosen ensemble works are naturally compositions of high artistic quality, but this may be said of many other Flemish ensemble works. The aim of the discussions of the works is rather to illustrate the stylistic diversity of this repertoire and to allow composers from different generations to be considered. Works in an avant-garde idiom are slightly overrepresented in this volume, since this is the core repertoire of the international new music ensembles.

For budgetary reasons, a decision has been made not to provide a Dutch version of this text. Flemings are world citizens with a perfect understanding of English. The same cannot be said of all world citizens' grasp of Dutch. An English version thus offers a much wider international reach.

We are very grateful to the composers for their additions and corrections to the inventory of works. Klaas Coulembier provided us with a wonderful essay, and we also thank the authors of the short discussions of the works for taking part on a voluntary basis. A word of thanks goes out to the Flanders Music Centre (Muziekcentrum Vlaanderen) for sponsoring the translation of the texts; and for the production of a CD of fragments from representative ensemble works. Documentation in word and sound is, after all, that much stronger. In order to promote Flemish contemporary music, the book and CD will be distributed free of charge to ensembles, concert organisers, music festivals and other interested parties both in Flanders and abroad.

MARK DELAERE
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MATRIX: new music documentation centre

Over a few short years, MATRIX, with its library of 20,000 scores, has grown to become an important collection of music composed since 1950. Music from Flanders forms the core of this collection but placing this Flemish repertoire in an international context is equally important. Thus a search for Boulez' Structures in the online catalogue easily leads to a survey of all the works written in Flanders and elsewhere for the same scoring (two pianos). The collection is the point of departure for two other areas of activity: musical heritage and educational activities. For the former MATRIX has undertaken a collaboration with the Flemish musical heritage centre Resonant and with ComAV. Conscious of the fact that today's composition can be tomorrow's threatened heritage, a pro-active heritage policy has been adopted, involving both conservation and drawing up an inventory. The Flanders Music Centre, an organization with a governmental mandate to promote all Flemish music (from jazz, pop and classical to folk music), draws on the resources of MATRIX for its documentation of contemporary classical Flemish music. In 2004, MATRIX initiated its Contemporary Music in Flanders publication series, in which Flemish music since 1950 is being exhaustively inventoried by genre. The (bilingual) website comprises some 100 information files on contemporary Flemish composers providing extensive analyses of a selection of their works. The educational activities are geared to music-school teachers, children, young people, band and choir conductors and the wider audience, all of whom are offered a chance to increase their awareness of contemporary (Flemish) music through workshops, productions, lectures and concert introductions.

The establishing of MATRIX vzw, a non-profit organisation, has been made possible by Cera, an organisation that supports social and cultural projects in their start-up phase. MATRIX also enjoys the support of K.U.Leuven, the Flemish Government, the City of Leuven, and the Province of Flemish Brabant.

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A. Historical Overview

BRINGING TOGETHER THE BEST OF TWO WORLDS ENSEMBLE MUSIC IN FLANDERS SINCE 1950

If there is one genre that is influenced by both composers and performers today, while itself influencing them, it is ensemble music. Being pre-eminently a genre of the 20th century, its history is quite limited, though no less interesting for all that. One of the main features of ensemble music in the 20th century is the interaction between the different parties involved. Composers, musicians, conductors, concert organizers and the audience can all contribute to a vibrant dialogue on the music and its context. This is of course a tendency in most 20th-century music, the result of a society in which worldwide communication has become so easy that a young musician in Flanders can virtually pop a question to a composer in Timbuktu and get an answer by e-mail within a few hours.

A second feature of ensemble music in the 20th century is the instrumentation: putting together of a group of musicians and their instruments into a unified whole. In this publication, ensemble music is defined as music composed for 6 to 16 players. This restriction is in a way arbitrary but at the same time necessary for defining the boundaries of the subject to be treated. Music for groups of the same type of instrument, such as clarinet choirs, brass ensembles, percussion groups, or smaller chamber music settings have also been left out of this discussion.

It is difficult to define ensemble music as a genre or an instrumental scoring. Unlike string quartets, piano music or symphonic music, where the intended instrumentation is clear, the most important aspect of ensemble music is its flexibility in the instrumental scorings and combinations. The modern ensemble is a chameleon that changes colour depending on which composition it is performing. (In fact it's rather a science-fiction character that even changes its number and types of limbs...) This versatility is not limited to the set-up of an ensemble, but is at least equally present in the music that is written for and performed by the ensembles themselves. It should be mentioned that this is a general characteristic of music in Flanders since 1950 but perhaps ensemble music is the domain of contemporary music in which such trends are the most apparent.

In this short essay, we shall examine some quantitative aspects of the repertoire of Flemish ensemble music since 1950¹. A complete list of compositions, which forms the starting point for this quantitative analysis, is included at the end of the publication. Further, we shall look at some general stylistic tendencies, with attention to the part played by a number of ensembles and other institutions on the Flemish music scene.

Some quantitative observations

In figure 1, the number of ensemble compositions per year is shown in a comprehensive graph. Despite the fluctuations from year to year, there is clear growth in compositional activity.

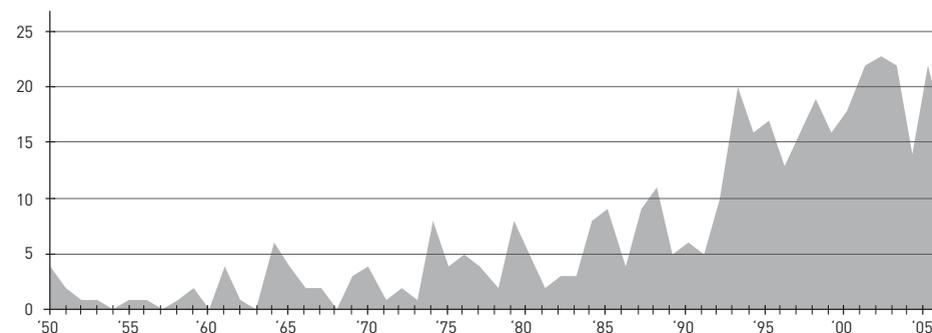


figure 1: number of new ensemble compositions per year

In figure 2, the same data are shown, but now the compositions of a five-year period are counted together, so that the year-to-year differences are cancelled out and the tendency towards growth becomes clearer. We should mention that the last period (2005-06) is incomplete, but the number of compositions in these first two years is comparable to the number of compositions in 2000-01.

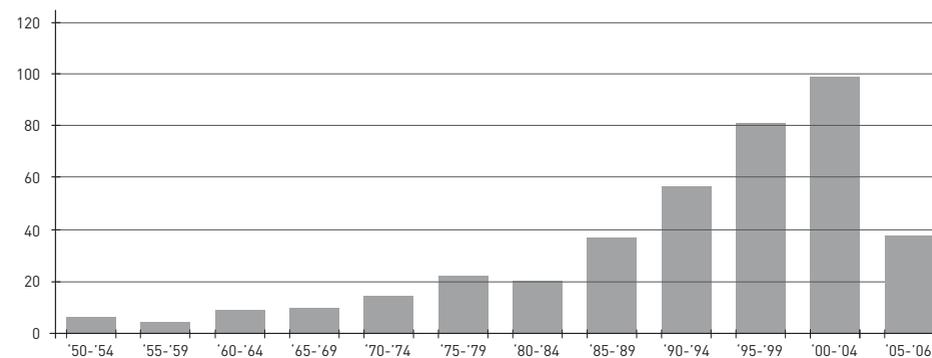


figure 2: number of new compositions for ensemble per period of 5 years

¹ DELAERE, M., *A musical landscape deeply divided, in Contemporary Music in the Low Countries, Rekkem, 2006, p. 78-89.*

To examine more local changes in the production of newly composed works for ensemble, the relation of every five-year period to the previous period is represented as percentages in table 1.

period	number of compositions	evolution
'50-'54	8	
'55-'59	5	- 37,5%
'60-'64	11	+ 120%
'65-'69	11	-
'70-'74	16	+ 45,5%
'75-'79	23	+ 43,8%
'80-'84	21	- 8,7%
'85-'89	38	+ 80,9%
'90-'94	57	+ 50%
'95-'99	81	+ 42,1%
'00-'04	99	+ 22,2%
'05-'06	39	

table 1

Some conclusions can be drawn from this material, and some explanations are to be given in order to understand which internal or external factors caused significant rises and falls.

First of all it is clear that the starting point of this evolution approaches zero. With only 8 compositions between 1950 and 1954, it is obvious that ensemble music was far from an important genre for Flemish composers at that time. If we compare this number with the number of symphonic works written in the same five years, the amount of ensemble music amounts to only 1/15 of the symphonic production. This reflects the fact that ensemble music was still a relatively new genre. Although over the course of music history there had been enough examples of ensemble playing (one thinks of Renaissance or Baroque ensembles, or Classical chamber orchestras), the idea of a variable combination of (orchestral) instruments dated only from the beginning of the 20th century. Two reasons can be cited for the appearance of this new phenomenon at that time. First of all, the advantage of playing music mainly with one player per part makes the music more transparent. In the aesthetics of some composers, particularly in the Second Viennese School, it was important to hear all melodic/contrapuntal lines at the same time, without one part being more important than another. This was also an alternative to the huge orchestras of the 19th century that were meant to produce an organic Schmelzklang, rather than sober, translucent polyphony.

A second and perhaps more decisive factor is the importance of economic motives. Rehearsing and performing a new composition with a large orchestra is far from evident because of the high cost and the large number of people involved. For an orchestra it seems preferable to play compositions from the standard repertoire, as musicians already know the music and the audience will more likely appreciate

the concert. The balance between input and output is disturbed if too much (costly) rehearsal time is spent on a piece that the audience, and sometimes also the musicians, dislike. The advantage of chamber music or ensemble music is that even with limited means, but with a handful of enthusiastic musicians, much can be done. In this way, a 20th-century ensemble brings together the best of two worlds: the richness in sound colours of an orchestra and the flexibility and transparency of chamber music.

Who then were the composers who in the fifties found their way to this new kind of music making? If we distinguish between composers who continued the tradition of Flemish-nationalistic and mainly Romantic music in the Peter Benoit style, on the one hand, and composers who tried to find a connection with more international tendencies, such as the twelve-tone technique, serialism, expressionism and impressionism, on the other, we see that the composers who wrote ensemble music between 1950 and 1960 are practically all part of the latter category. This indicates not only that ensemble music was a new phenomenon on the Flemish music scene but also that it was the genre best suited to those searching for new and modernist aesthetics, and averse to Romantic and figurative traditional music (see below, stylistic tendencies).

During the first three decades after 1950, there was a steady increase in the musical production, with growth of approximately 50% every five years, except for a slight relapse in the early eighties. The most striking number in table 1 is the growth of more than 80% in the period 1985-89². After this leap forward, an average growth of about 50% is again measured every five years. At first sight this evolution seems to wane at the beginning of the 21st century, but there is not enough historical distance yet to evaluate these numbers.

The sudden rise in musical production for ensemble since 1986 can be partly explained by the introduction of subsidies given by the Flemish government for the commission of new compositions by Flemish composers. Ensemble music was not the only form able to benefit from this new policy; musical production in general shows a remarkable step forward since 1986, the year this policy was actually established.³ These subsidies could be given to composers to write new music, but the government also supported organisations and musicians. This made it possible for musicians to organize themselves into ensembles and to create an identity as a group. Between 1988 and 2000, more than ten new ensembles were founded, and they are still very active today. They are in a way responsible for the steady growth of the repertoire during the nineties. Each of these ensembles, specialising in the performance of new music, has its own profile (see below, important players on the Flemish ensemble music scene). As already mentioned, it is the vivid interaction between organisers, composers and musicians that makes ensemble music what it is today: a playground for those eager to find new ways of musical expression. By supporting the different parties involved, the government does its part in stimulating the writing, playing and hearing of ensemble music.

² The growth of 120% in the early sixties is less relevant because of the small number of compositions taken into account.

³ See previous publications in this series, dedicated to string quartets, piano music and symphonic music.

The affirmation of ensemble music as an important genre might best be illustrated by the fact that in the period 2000-2004, for the first time in recent Flemish history, there were more ensemble pieces written than orchestral works. Symphonic music was thus dethroned as most important instrumental genre: ensemble music seems to be the future.

A last interesting aspect of these facts and figures is the age at which composers find their way to ensemble writing, and if and how they relate to a specific ensemble formation. By the first years treated in this publication, two generations of composers had already written ensemble pieces, most notably Louis De Meester (age 46), August Baeyens (age 56) and Karel Goeyvaerts (at that time only 28).

From the 1960s onwards, other young composers found their way to ensemble writing and most kept composing for the rest of their active life. Claude Coppens (°1936) and Boudewijn Buckinx (°1945) are two examples of young composers who built their early careers on ensemble compositions. Lucien Goethals' first composition for ensemble, *Movimientos y acciones* (1967), was written at the age of 36. He had previously written pieces for smaller scorings and had composed some electronic pieces, even in combination with live music (*Diálogos* for orchestra and tape, 1962). The combination of 'human' and electronic music would become very important in the later development of ensemble music in particular (see below). Composers from earlier generations also showed an interest in ensemble writing. Willem Kersters (1929-1998) only wrote three compositions for ensemble between 1964 and 1985, but as a composition teacher, he tutored such important composers as Luc Van Hove and Wim Henderickx, who in turn now coach other young composers. Practically all composers who wrote for ensemble from the very beginning of their careers continued to write for ensemble, even if they put their focus on other genres. Luc Brewaeys (°1959), though primarily known as a symphonic composer, started writing ensemble music in 1986 (*Due cose bella ha il mondo*), continuing until the present day. Boudewijn Buckinx, known as Flanders' most productive composer, wrote no less than 29 pieces between 1964 and 2006. From 1990 onwards, he became clearly more productive than the years before, but ensemble music had always been an important part of his oeuvre. Claude Coppens also composed regularly between 1961 and today, with an output of 14 compositions. Other composers who wrote ensemble music throughout their lives are Serge Verstockt, Raoul De Smet, Frank Nuyts (20 compositions between 1980 and 2006), Lucien Posman, Godfried-Willem Raes and Peter Swinnen (to name only the most productive). These composers were born before or shortly after 1950, and were often educated in a rather conservative or tradition-orientated context. The influence of a composer such as Karel Goeyvaerts can hardly be overestimated when it came to the widening of their musical horizons. These composers, most of whom are still active today, wrote ensemble music over a period of 20 or 30 years and are thus of great importance for younger generations of composers. If we take a look at composers active from 1990 onwards, a generation of ambitious youngsters comes to the fore. Some of the composers mentioned above functioned as an important link between the pioneers of the 1950s and our young composers.

Because teaching composition is today much less focused on traditional techniques, but rather on aesthetic issues and style, composition students assimilate new composition techniques immediately and get the chance to turn to progressive ensemble writing from their very first compositions. Because of the better circumstances when it comes to the rehearsal or performance of their music, it appears logical that these composers write in a genre that is likely to be played: ensemble music. In this way, the steady growth of ensemble music over the last decade has also been the result of the growing activity amongst young composers. The role that ensembles play in the stimulation of these composition students, through workshops, masterclasses, and commissions is elaborated further in this essay (see below, important players on the Flemish ensemble music scene).

Stylistic Tendencies

There is no typically Flemish style of composing music today. Every composer in Flanders has their own aesthetic point of view, and each composition teacher has a particular style of composing and of teaching. If one made a pedigree of composers and their teachers (which could never be fully accurate given the fact that not every composer actually studied composition, and certainly not every composer is a teacher), it would become clear that there are many different lines to be drawn between composers, and that there is no clear 'school' in the tradition of one single composer. This is partly because many composers studied different styles of music, and partly because most composition teachers today do not try to impose their (or any) aesthetics on their pupils. Just one example is Stefan Prins (°1979), who studied with Luc Van Hove and Wim Henderickx, both composers who do not radically abandon tonality in their works. By contrast, Prins has developed his own aesthetics of freedom and set out on a quest for new possibilities of improvisation and the use of electronics. There are of course also composers who choose their teacher for stylistic reasons, as can be seen in the direct line from Willem Kersters, through Jan Hadermann and Piet Swerts to Jeroen D'hoë.

This stylistic diversity, which makes Flanders a patchwork of artistic richness, has its roots in the way composers reacted to their predecessors. Karel Albert and August Baeyens were both the product of Belgian music education, and were thus strongly rooted in traditional music. Nevertheless, they belong to the pioneers in Flanders who tried to connect to international innovations and who incorporated modernist elements into their music. The case of Karel Goeyvaerts is quite different, as he escaped the conservative conservatory-culture of his time to study with Messiaen and Milhaud in Paris. Inspired by the music of Anton Webern and the Second Viennese School, he developed a way of composing that was in every possible way different from traditionalist music. Through serial techniques, his main purpose was to write a pure form of music, and his abstract compositions of that time indeed tend to be of the purest kind possible, detached from any Romanticism. It is remarkable that two of the eight compositions written between 1950-54 are Opus 2 and 3 by Goeyvaerts, two of the most progressive compositions possible in this period, especially in a Flemish context. Other composers who were formed at the beginning of the 20th century did not abandon tradition at all, and put their faith in Classic-Romantic music writing.

Rafaël D'Haene is one example of a composer who has actively ignored the changes in musical aesthetics since 1950, especially in modernist directions, and who thinks highly of craftsmanship and personal expression. As composition teacher and director of the Brussels Conservatory, he is one of the influential personalities when it comes to music education in Flanders.

It has been said by several authors that the music scene in Flanders represents all possible styles and genres of Western art music, reaching from the modernism of Claude Coppens, Serge Verstockt and Stefan Van Eycken to the post-modernism of Boudewijn Buckinx, Lucien Posman and Frank Nuyts; from the minimalism of Frans Geysen, Eric Sleichim and Walter Hus to the 'traditionalism' of Rafaël D'Haene, Piet Swerts and Jan Van Landeghem; from the eclecticism of Luc Van Hove, Wim Henderickx and Jeroen D'Hoe to more experimental genres and the use of electronics in the work of Stefan Prins, Maarten Buyl and other young composers. It is not the issue here to tie down each and every composer to one of these categories. What is important for us here is to note that each of these categories is present in music for ensemble and that this genre, perhaps most of all possible genres, provides a template for musical activity in Flanders.

The list of compositions for ensemble reveals that more progressive composers, such as Karel Goeyvaerts, have been responsible for the roots of ensemble music in Flanders. New aesthetic paths and new instrumental combinations naturally went together at the beginning of the second half of the 20th century. Nevertheless, other composers also found their way to ensemble writing, encouraged by the quality and diversity of the new ensembles. Even today, it still appears as if ensemble music holds a spearhead function for introducing new techniques, specifically electronics. In recent years, the use of electronic media, and particularly live-electronics, has increased in importance. Some composers, such as Stefan Van Eycken or Serge Verstockt, for instance, treat these new devices with the same importance as acoustic instruments. As the relation and interaction between composers and musicians is of particular interest here, it can be instructive to shed light on the different groupings active today.

Important players on the Flemish ensemble music scene

Since 1950 several groups and ensembles have been active in Flanders and have dedicated their efforts to contemporary music. Some of these no longer exist, while others have influenced newly-formed ensembles. From 1970 to 1976, there was the Vlaams Mobiel Ensemble Enteuxis, which was later transformed into Vlaams Mobiel Kamerensemble. These musicians often played new compositions by Lucien Goethals and other composers active at the time. Earlier, in 1963, and in close relation to Lucien Goethals as well, the group Spectra was founded. This was not an instrumental ensemble, but an association of composers, performers, musicologists, and others that organised concerts, studied scores and recordings, and did scientific research in different areas. This formation was part of the inspiration for the Spectra Ensemble, founded by Filip Rathé in 1993, and still active today. Spectra Ensemble performs new and older compositions by Flemish composers, as well as compositions from the international repertoire.

More than 50% of the compositions it performs are by Flemish composers, making Spectra Ensemble a very important partner for young composers. The ensemble is mainly active in Belgium.

In 1983, an ensemble was founded that would devote itself entirely to performances of contemporary music. Marc Desmet and De Nieuwe Muziekgroep played the works of such Belgian composers as Karel Goeyvaerts, and many others. The fact that this organization published its own periodical illustrates the need in that time not only to play, but also to comment on the music of young composers. The close interrelation between composition, performance and reflection was by then already apparent. Many musicians that are active in various ensembles today were previously engaged in De Nieuwe Muziekgroep, where they had the opportunity to become familiar with new kinds of music writing and new ways of performing as a group.

The oldest and perhaps most progressive of the ensembles still active today is Champ d'Action. Founded in 1988 by Serge Verstockt, the first goal of the ensemble was to perform and record the music of Karel Goeyvaerts, who had remained fairly unknown and unappreciated in Belgium; they also played other contemporary music. One of the first projects of Champ d'Action was a recording series of the work of Goeyvaerts. Besides their attention to Flemish new music, Champ d'Action also performs major works by foreign composers to put these Flemish compositions in a more international perspective. By giving young composers in residence the opportunity to become familiar with the specificities of the ensemble, and by performing Flemish and other compositions abroad, Champ d'Action plays an important role in promoting contemporary music in Belgium and elsewhere. The ensemble has lost none of its initial 'avant-garde'-ideals, and still is literally a 'field of action' for the development of new techniques, especially when it comes to live-electronics and other new media. A number of composers, led of course by Serge Verstockt, but also including Peter Swinnen, Stefan Van Eycken, Stefan Prins and Maarten Buyl, share their aesthetic positions with Champ d'Action, maintaining close links to the group. Champ d'Action also invests in performance practice, by coaching young musicians and giving them opportunities to play new music.

In 1992, Etienne Siebens started the Prometheus Ensemble. This group of 15 respected musicians focuses on 20th-century repertoire, including music from before 1950. Besides playing new compositions by Flemish composers from time to time, since 2005 the ensemble has organized an annual workshop for young composers. In this way, the ensemble tries to create a dialogue between very young composers and the more experienced musicians of the ensemble.

The nineties seem to have been a very fruitful decade for ensemble playing, as already mentioned in the quantitative analysis. After Prometheus in 1992 and Spectra Ensemble in 1993, Ictus Ensemble was born in 1994, again with a totally different style of creating and spreading new music in Flanders and, especially in the case of Ictus, in foreign countries. To keep close contact with composers, Ictus installed the Ictus Fellowship, which allows composers to work intensively with the ensemble for a certain period (as Stefan Van Eycken has done, for example). Ictus performs outside Belgium most of the time, and thus acts as an ambassador for Flemish music.

The potential of a Flemish ensemble with an international reputation for the promotion of Flemish music abroad is not to be underestimated. In 1995 and 1998, Black Jackets Company and Het Collectief were founded as smaller ensembles, though in some instances they play music that responds to the limitations of this publication (6 to 15 players). Black Jackets Company focuses on contemporary music, but in a more international context. Het Collectief's point of departure is musical tradition and the historical developments that led to the changes in musical aesthetics in the 20th century. From there they also explore contemporary music and premiere works by Flemish and other composers. A younger ensemble (1999) that puts all its energy into the creation of contemporary music is the Hermes Ensemble, which attempts to reach a broader public without losing their integrity as a modern ensemble. They devote much of their work to new Flemish compositions and have premiered works by Deneire, Posman, Laporte, Vermote and others. They are also involved in crossover projects and interdisciplinary projects.

A last ensemble that performs many compositions by Flemish composers is Emanon Ensemble, founded in 2002. This ensemble often commissions composers to write new pieces and, more importantly, Emanon always plays these compositions several times. Since compositions often seem to disappear after the premiere, it is important to keep playing them to give both musicians and listeners the opportunity to become familiar with the style and techniques of a composer.

Ensembles are not the only entities responsible for the large number of compositions for this scoring. In Flanders, there are several concert organisations that focus on new music, practically all of them devoting most of their concerts to chamber and ensemble music. Some of these organisations or festivals commission works by various composers each year, thus contributing to the repertoire of ensemble music⁴ in Flanders. Again, each organisation has its style and aesthetic preferences. This (incomplete) overview of important musical actors in Flanders illustrates the same diversity already mentioned in relation to stylistic tendencies. Every ensemble has a strong identity, and some composers are more closely affiliated with a particular ensemble than others. It is obvious that composers with certain aesthetic ideas will be more attracted by one specific ensemble than by another. The most clear-cut example is Champ d'Action, with its explicit modernist and experimentalist credo that is shared by composers as Stefan Prins, Maarten Buyl, Peter Swinnen, and of course its founder, Serge Verstockt.

Three conclusions can be drawn from the situation relating to ensemble music in Flanders, as outlined above.

First of all, ensemble music emerged as a genre or instrumental setting in parallel with new and innovative musical directions. It seemed to be essential for realising the music progressive composers wanted to write in the fifties and sixties.

Secondly, the genre of ensemble music has become more generalised and composers of all aesthetic 'beliefs' have found their way to this flexible, hyper-polyphonic instrument. As a result, the whole compositional output for 6 to 16 musicians shows, besides a clearly growing tendency, the same diversity in styles present in other genres of Flemish music.

Thirdly, considering the flexibility and the professionalism of the performers mentioned above, it is easy to see why ensemble music still acts as one of the most progressive genres in Flanders, the ensemble formations themselves often being in the vanguard of the musical scene and building an international reputation.

[KLAAS COULEMBIER]

⁴ Naming all these organisations here is beyond the scope of this article. Most of them can be found on the website of Flanders Music Centre (www.muziekcentrum.be).

FRITS CELIS (1929)

Musica per Undici, op. 19 (1984)

B. Discussion of Selected Works

music example 1

Musica per Undici op. 19 for percussion ensemble, composed by Frits Celis in 1984, was dedicated to the Mol Percussion Orchestra and its conductor Leo Ouderits. An explanation for the title of this work can easily be found: the composition is written for 10 percussionists and 1 synthesizer, adding up to 11 ('undici') different parts. Musica per Undici is unique in its extraordinarily rich orchestration, using no less than 45 different types of percussion instruments. These are divided by the composer into three groups: melodic instruments (including glockenspiel, xylophone, marimba, vibraphone and tubular bells), membranophones (such as timpani, bass drum, tom-tom, conga, bongos, military drum and roto-toms) and finally idiophones with indefinite pitch, made of metal (tam-tam, gong, cymbal, triangle, cow bells) or wood (claves, maracas, wood block, castanets). In addition to these familiar percussion instruments, the composer also uses more exotic species such as darabukka, Basque drum, flexatone and cabaza.

Musica per Undici consists of an introduction and a main body in three parts, with a slow middle part enclosed by two more lively parts (ABA'). The introduction has two different segments.

The first segment opens with a rhythmically undefined roll in the low register, started successively in the tam-tam, timpani, bass drum, tenor drum, gong and tom tom. This 'Urklang' or primal sound (comparable to the opening of Wagner's Rheingold) gradually gives way to more identifiable rhythmic figures, in combination with a dynamic crescendo from ppp to ff. The four timpani together constitute the tetrachord C – F – G-flat – B, in this way introducing the important harmonic material of fourths (perfect and augmented) and (minor) seconds. This tetrachord is adopted by the vibraphone in the second segment of the introduction. The second segment distinguishes itself from the previous segment by the appearance of more melodic instruments such as tubular bells and glockenspiel, sustained by a pedal tone A in the synthesizer. In the subsequent course of the composition, the synthesizer is largely responsible for providing the harmonic foundation of the work through sustained chords; only rarely does this instrument have a more active, rhythmic function.

The introduction is followed by a lively A part (Vivace), based on a rhythmic cell of two measures in 12/16 metre. This rhythmic cell is initially presented by the marimbas (in combination with the timpani) and subsequently adopted by the xylophone, vibraphone and glockenspiel. After evolving into a rhythmically free passage, a second rhythmic cell is introduced (rehearsal mark 15), also in a Vivace tempo but this time in 11/8 metre and expressed mainly by the membranophones (darabukka, tom toms, roto-toms, military drums and timpani). The synthesizer provides the harmonic foundation of this second rhythmic cell, with a gradual increase of harmonic complexity from a single tone G to the hexachord G – A flat – D – B – F sharp – C (which can be rewritten as G – B – D – F sharp – A flat – C, a kind of eleventh or 'undecime' chord). At the height of the dynamic climax, part A is suddenly broken off.

The slow middle part B opens with a brief solo passage for the synthesizer (23). The more soloistic style of writing for the melodic instruments in this middle part is in contrast with the rhythmically more homogeneous outer parts. Nevertheless, fragments of rhythmic figures from the preceding part A remain active in part B, functioning as brief reminiscences of the two rhythmic cells in 12/16 and 11/8 (especially in the membranophones). At the end of this slow movement (from rehearsal mark 37 onwards), some of the musicians are invited to contribute vocally by humming the melody of a Bach chorale (see the 'zoemstemmen' or 'humming voices' in the music example). This melody is borrowed from Bach's Cantata BWV 56 'Ich will den Kreuzstab gerne tragen', where it appears as the final chorale on the words 'Komm, o Tod, du Schlafes Bruder'.

For the recurrence of part A (as A'), the composer resumes the second rhythmic cell in 11/8 metre (repetition of the passage 15-22 as 42-49). This is followed by a finale (50-57) with an agitated rhythm, realized by quick changes in metre (fluctuating mainly between 7/8 and 5/8) and by syncopated rhythmic figures. Musica per Undici ends with a tone cluster in the synthesizer and with rapid glissandi in glockenspiel, tubular bells and vibraphones, followed by a last fragmentary reminiscence of the first rhythmic cell in the timpani.

[KRISTOF BOUCQUET]

LOUIS DE MEESTER (1904-1987)

Poèmes de Gosses (1986)

Revised version for ensemble & soprano, 1986

Original version for soprano & orchestra or piano, 1944

Louis De Meester composed the first versions of his Poèmes de Gosses in 1944. This work is a suite of short songs with texts by the Francophone Belgian poet Maurice Carême (1899-1978), whose playful children's lyrics made a strong impression on De Meester. In this same period the composer wrote two chamber cantatas on texts by Carême, Mère (1940) and La voix du silence (1950). Poèmes de Gosses was originally written for soprano and orchestra, and also existed in a version with piano reduction. In 1986, De Meester reworked his composition for ensemble.

In the short poems that form the point of departure for the whole composition, Maurice Carême sheds light on various aspects of the world of children, each time letting the children speak for themselves. Just as a child is never able to concentrate for long on one thing, the poetry continually jumps from one subject to another. In his musical setting, De Meester follows this twisting path leading past coloured chalk, intense childhood sorrow, April Fool's pranks and teasing impertinence. The result is a very capricious music, with great riches of colours and motifs. The atmosphere changes constantly, as texture and density seldom endure for more than a few bars at a time. As in many of his works, De Meester plays with metre and rhythm. With its many metrical shifts and syncopations, the use of irregular metres and ad lib passages, and sometimes abrupt changes of tempo, the whole gains a restless quality.

The overall sound of Poèmes de Gosses is reminiscent of composers such as Debussy, Satie and the Groupe des Six. In the 1940s, the period in which the first version of the work was written, De Meester had just finished a short period of study with Jean Absil, and was mainly familiar with the French music scene. In the music of this period, he does not opt for a particular tonal system, but usually combines (extended) tonal, free atonal and modal elements, making it difficult to categorise his work in a particular tradition or style.

Louis De Meester takes a very diversified approach to the ensemble. The soprano is given a clear position in the foreground, sometimes without instrumental accompaniment. Around the sung text he arranges little islands of sound in which he combines only one or a few voices and distributes tenuous melodic fragments among the various parts (ex. b. 281-291). This constantly creates subtle shadings of timbre. At the beginning of each new poem, and between the sections of longer poems, De Meester places short instrumental passages with a quasi-orchestral texture.

The image shows a musical score for three instruments: Flute, English horn in F, and Clarinet in Bb. The score is divided into two systems. The first system covers measures 281 to 285, and the second system covers measures 286 to 290. The Flute part features melodic lines with various intervals and phrasings. The English horn and Clarinet parts provide accompaniment with sustained notes and rhythmic patterns. The time signature changes from 3/4 to 2/4 and back to 3/4.

music example 2

In terms of rhythm and phrasing, the vocal part closely follows the text. Particularly noteworthy are the large intervals (up to a minor seventh) and the *ad lib* passages. Although the pitches and rhythms are notated in these passages (without instrumental accompaniment), they do not relate to an overarching metre and tempo. In such passages, De Meester sometimes calls for a sort of *Sprechstimme*, indicated by crosses instead of the usual noteheads.

In reworking *Poèmes de Gosses* in 1986, the thinner scoring seems to have offered the composer the possibility of a clearer texture. The ensemble is comprised of a miniature orchestra, thus largely preserving the range of possible timbres, but allowing the individual voices to be more clearly audible. The flou impressioniste, which De Meester likes to apply when writing for orchestra, has evaporated, as it were. The strength of the timbres and instrumental combinations does, however, serve as a sure reminder of the original orchestral version.

[REBECCA DIEPENDAELE]

KAREL GOEYVAERTS (1923-1993)

Opus 2 (No. 2) for 13 instruments (1951)

Karel Goeyvaerts attended the Internationale Ferienkurse für Neue Musik in Darmstadt for the first time in 1951. His ideas on serial organization of all musical dimensions and on 'static music', i.e., the composition as 'a projection in time and space of a basic idea generating structure' were in keeping with the approaches of many composers active at the time. A very talented young German composer was especially fascinated by this new concept of music: Karlheinz Stockhausen. He and Karel Goeyvaerts performed the second movement of the latter's Nr. 1. Sonata for 2 piano's in the composition seminar led by Theodor W. Adorno. This was the start of an intense artistic collaboration between the two composers, as testified by their extensive correspondence from the period 1951-54. It is no coincidence that only the second movement of Goeyvaerts's Sonata had been played in Adorno's seminar. Apart from the fact that it is the easiest movement to play for two non-professional pianists, it is the only one with distinct serial organization. Goeyvaerts entitled this work Nr. 1, because he felt that it was a wholly new start for him and perhaps for contemporary music as well. This is true for the inner movements 2 and 3, but not at all for the framing movements 1 and 4, whose traditional design justified the second part of the work's title ('Sonata'). Consequently, Goeyvaerts's Second Violin Concerto (1950-51) and his Nr. 1. Sonata for 2 piano's (winter 1950-51) may be considered transitory works in which the serialization of all parameters was aimed at, but as yet not fully realized.

In August-September 1951, just after his return from Darmstadt, Goeyvaerts composed an ensemble piece which he entitled Opus 2 (Nr. 2) for 13 instruments. In this work Goeyvaerts was finally able to work out the serial idea from the overall concept of the composition up to its slightest detail. Since Opus 2 came into being at roughly the same time as Pierre Boulez's *Structure 1a* for 2 pianos, both pieces can be qualified as the first examples of multiple serial music in the history of European art music. This went largely unnoticed, however, since it was not performed in Darmstadt in 1952, nor in the following years. As a matter of fact, Goeyvaerts no longer attended the summer courses in Darmstadt after 1952 (he returned to Darmstadt only in 1988). His disappointment concerning the lack of recognition for his pioneering work in serial and electronic music even led to his withdrawal from musical life in 1958 to take on an administrative job at the then national Belgian airline, SABENA.

Opus 2 is scored for 1 piccolo, 2 oboes, 2 bass clarinets, piano, 2 violins, 2 violas, 2 celli and 1 double bass. The symmetrical design of the instrumentation is obvious, with the piano occupying the central place and the winds and string instruments arranged symmetrically around this middle axis. Goeyvaerts's concept of 'static music' as defined above implies that all aspects of the piece derive from the same basic principle. This applies to the formal design as well, since Opus 2 has a perfectly symmetric layout. This one movement work has three sections (ABA) and the symmetrical axis is at the exact midpoint of section B.

ca. 6'30" 1951 (5) Karel Goeyvaerts

$\text{♩} = 108$

music example 3

The middle section is furthermore characterized by the absence of the piano, by a change of tempo (halving of the speed) and by octave doublings of isolated sounds. The density of the octave doublings highlights the symmetrical construction, with the highest density of doublings reached at the exact midpoint of the section and of the piece [middle C doubled four times at the first beat of b. 61]. From that moment onwards the musical process is inverted, resulting in an exact symmetrical form. In this middle section B, Goeyvaerts applies isorhythmic procedures to achieve a perfectly balanced distribution of the sound material.

The design of the A-section is more complex, up to the point that it is hardly possible to unravel its structural characteristics without studying the sketches. The sketch reproduced below

music example 4

is the key to understanding the serial structure of this section. The indication of 'Pizz - Pforte' and 'Arco - Blazers' at the bottom of this sketch informs us that different series forms are to be found in the pizzicati (strings) and piano on the one hand, and in the bowed tones (strings) and winds on the other. The first combination yields a twelve-tone series centred around middle C ('Continue voortschrijding naar C, langs beide kanten': a continuous progression towards C, from both sides), whereas the second combination starts from a 'chromatic' rhythmical ordering ('Rhythmische voortschrijding, die zich vereenzelvigd en uitkomt op ♩ (16)': rhythmic progression starting from one demisemiquaver and ending on a minim). The serial organization of Opus 2 is not restricted to pitch and rhythm, but includes other parameters such as dynamics, density (number of instruments playing in a specific octave register), timbre and articulation. A detailed analysis of this wonderful composition is to be found in the author's 'Auf der Suche nach serieller Stimmigkeit: Goeyvaerts Weg zur Komposition Nr. 2 (1951)', in Orm Finnendahl (ed.), *Die Anfänge der seriellen Musik* (Hofheim: Wolke, 1999), 13-36.

[MARK DELAERE]

STEFAN VAN EYCKEN (1975)

White River Dream Song (2001)

At the turn of the twenty-first century, the young Stefan van Eycken relocated to Tokyo, after completing a Masters degree in musicology (on Michael Finnis) in Leuven, and working on a PhD (on Brian Ferneyhough) in Edinburgh. *White River Dream Song*, composed shortly after his relocation, can be regarded as a reconciliation of new complexity's unconventional instrumental demands with a Japanese-influenced aesthetic oriented towards pure sonority, tranquillity, and receptiveness. The work consists of five connected sections, all clearly marked in the score, in which Van Eycken explores various possibilities of ensemble colour, instrumental interplay, and degrees of notational fixation. Timing and tempo are, in particular, often only loosely defined in the score, and yet the whole is far from uncoordinated. An example can be found in sections 1.1a through 1.2b. The contrabass clarinet plays a two-note ostinato, articulating durations of five quarter notes, which, according to the score, "can be varied slightly in length". Over this backdrop, the other musicians enter more or less freely in time, but in a fixed order and usually in pairs: piano and bass flute, bass flute and percussion, electric guitar and violoncello, and so on.

In contrast to the open notation of time, the notation of the desired sonorities is extremely accurate. Playing technique, dynamics, and the application of electronic distortion (guitar and piano) are carefully balanced. The specification of pitches even goes as far as supplying fingerings and lip-positions (in the later sections) for microtonal and timbral colouring in the woodwinds.

In section 2, a unison melody in the contrabass clarinet and bass flute is surrounded by flurrying arpeggios in the stringed instruments. At first (sections 2.1 and 2.2) the arpeggios are softly 'hocketed' in strict alternation. In section 2.3 the stringed instruments all have two or three arpeggios that should be repeated and permuted ad lib. Again, the progression of time is not exactly defined, but controlled by clarinet and flute, freely progressing through their melody.

A similar kind of coordination is applied in section 3, in a passage reminiscent of traditional Japanese heterophony, as all instruments play the same basic melody but at their own pace and with their own melodic, rhythmic and ornamental variations. Dotted vertical lines in the score, at every four to six notes of the basic melody, function as beacons for coordination: upon reaching this line, a musician should wait for the others to arrive at the same place, and then continue more or less together – to be 'synchronized' again at the next dotted line.

The greatest degree of freedom is found in section 4. Van Eycken notates three types of material for every instrument: A) 'backdrop material' – motifs (mostly soft and quick trills) to be repeated and permuted ad lib; B) 'main tones' – a single pitch, different for each instrument, to be introduced at will, at any dynamic; and C) 'interference/disturbance material' – short and loud sound events, to be played only once.

Cohesion is generated by the fact that players are invited to 'echo' the main tones of the other players after their introduction, albeit under strict rules. The musicians are forced to be very attentive to their colleagues: "the duration [of the 'echo'] cannot be longer and the dynamic level has to be softer than the previous occurrence of that pitch (which is either the original instrument's main tone, or another instrument's echo of it)." Ideally, the result will be a gradual fading of the main tones, through the ensemble, into the quiet backdrop material.

The concluding fifth section could be called a 'Klangfarbenmelodie', in which Van Eycken's timbral imagination reaches a highpoint. Piano and electric guitar play a central role, becoming increasingly dominant by driving up the level of electronic distortion. Their sonorities are subtly coloured (or "inhabited", as Van Eycken says) by the other members of the ensemble.

Van Eycken attaches great importance to the 'social' aspect of his work. This is not only implied by the great deal of communication and attention that is demanded by the score, but also made explicit in the performance guidelines: "Possibilities and options should be discussed in rehearsal." The instruction for section 3, which at first may seem a truism to most musicians, even sounds like a Confucian doctrine: "Listen to where you fit in, and what goes on around you."

[JOCHEM VALKENBURG]

BART VAN HECKE (1964)

Des cercles sur les eaux for harp, ensemble and live electronics (2002)

music example 6

Bart Van Hecke is a composer who is much inspired by the post-war generation of serial composers. However, he lets the serial technique determine his work only at a pre-compositional level; i.e., to predetermine the musical material he intends to work with. Once this pre-composition has yielded the materials he needs, Van Hecke then proceeds in a rather free and imaginative way to work out a large-scale structure. In *Des cercles sur les eaux*, Van Hecke predetermines his material regarding pitch and rhythm. He uses a basic pitch series consisting of 54 notes, organised in chromatic interval-groups. This is, incidentally, the same series that is used – in all its possible transformations and transpositions – in all his compositions

since the piano piece *Les racines du monde* of 1998 (see *Contemporary Music in Flanders II*, pp. 38-39). This series allows for 54 chromatic interval-groups (notes 1 to 3, 2 to 4, 3 to 5, etc.); i.e., a combination of three tones at least two of which are at a distance of a semitone.

By predetermining his pitch material in this way, Van Hecke achieves a highly constant degree of atonality throughout the piece. Furthermore, any favouring of motives is precluded by using each chromatic interval-group exactly once. In the next pre-compositional stage, Van Hecke drafts a series of 54 rhythmic cells with various note-values and lengths, each of which he correlated systematically to each of the tones of the pitch series. The concrete composition of each rhythmic cell (i.e., the amount of note-values and the specific lengths) is arrived at by a strict mathematical deduction starting from the position-number of the pitch (from 1 to 54) to which it corresponds. Since he uses the pitch series four times in the composition, Van Hecke decides to correlate the rhythmic series to it in four different ways, as shown in the following scheme:

	pitch series	rhythmic cells
I	1 - 54	1 - 54
II	1 - 54	54 - 1 (retrograde of each cell)
III	54 - 1	54 - 1
IV	54 - 1	1 - 54 (retrograde of each cell)

figure 3

With these two elements, the pitch series and the rhythmic cells, the composer develops a harmonic framework by superimposing different pitches (written out in their corresponding rhythmic values) and by varying the distances between the successive starts.

In the actual composing of the piece, the composer was clearly driven by a pre-occupation with a homogeneous sound, integrating the diverse instruments and the live electronics. In each of the four sections, different instrumental combinations are given prominence. In the first section (bb. 1-61), the solo harp and percussion take the lead, later to be joined by the clarinets, the strings and the live electronics. The sound spectrum moves to the bass register in the second section (bb. 62-126), with the bass and contrabass clarinets and the cello and double bass as the protagonists. A short duet between harp and viola follows in bars 83 to 109. The rest of this second section shows an increased density and dynamics, leading to the next section (bb. 127-200), which is a long cadenza for the harp. The sound of the harp is put into perspective here not only by the live electronics but also by the imaginative use Van Hecke makes of pedal slides. The last section (bb. 201-270) features a wonderful swelling of energy towards a climax in bars 250-253, in which all instruments play in a relatively high register, with the trills in the clarinets and the glissandi in the harp adding to this climactic effect.

[JAN CHRISTIAENS]

PETRA VERMOTE (1968)

Tsjizj (1999-2000)

I : Het badhuis

music example 7

Petra Vermote composed Tsjizj (1999-2000) on five texts by the Russian poet Daniil Charms (1905-1942). The absurdist slant in the texts makes Charms a remarkable author, who subtly offers a dark view of human existence, for which apparently only slapstick-like humour (with a fascination for violence) and highly imaginative absurdity seem to offer an antidote. In fact, Petra Vermote is not the first Flemish composer to set Daniil Charms' texts to music. Peter Vermeersch wrote a work for music-theatre in 1997 entitled simply Charms, in which an actor and a singer perform twelve texts by the poet, here in a Dutch translation. If Vermeersch's work emphasises the burlesque side of Charms' texts, and particularly their surrealist sense of humour (his Charms was also intended for a young persons' audience), in Tsjizj Petra Vermote offers a much more serious portrayal of this poet, which seems to go deeper into the social criticism carried by his texts.

Vermote also chose to preserve the original language of the songs, Russian. While this of course does not improve the comprehensibility of the song texts for a Western (thus including Flemish) audience, it does preserve the original sound of Charms' language. And from the first bar of this work it is clear that Vermote is particularly concerned with very subtle details of sound and articulation, which are put completely at the service of the content and the atmosphere of the poems. The colour of the original language is in this sense an essential component of the composer's intentions.

Tsjizj consists of five songs for soprano and six instruments (a 'Pierrot Lunaire-ensemble' of flute, clarinet, violin, cello, and piano, with the addition of a percussionist). With these limited instrumental forces, each individual song is accorded its own atmosphere. This is further strengthened by the use of different musical techniques, material and textures, with a special role given to detailed instructions on playing techniques. The result is that this song cycle is actually a collection of five character-pieces. The vocal part uses both normal vocal technique as well as Sprechstimme, and the tendency to use a wide range of alternative playing techniques is not limited to the instruments. Particularly in the third song, At Nievi, a deconstruction of the text is coupled with an alternative use of the voice.

It is, however, mainly the typically pithy motives and certain types of musical gesture that give each individual song its own character and atmosphere. Banja is dominated by quick motives ('as fast as possible'), ornamental figuration and many trills. The second movement is carried by an ongoing rhythm with irregular accents, heard in the congas and followed more freely by the other instruments, against which the voice sings a slower lyrical melody. In At Nievi, the composer takes the text apart almost letter by letter, with subtle colour shifts in the singing technique. This constitutes the quiet and introverted centre of the cycle. Jelizavieta returns to the rapid figurations of the first song, complemented by a free rhythm in the piano, whose quick notes are not completely coordinated with those of the other instruments. Only the final song, Vsje ljudie ljubat djenkie, uses basic material that is clearly traditional, in the form of an ostinato, a lamento-like line of descending seconds in the piano.

This brings us to a constant element in the whole cycle: the crucial presence of descending intervals. The voice part of Banja starts with a descending leap of a minor seventh, which at all important moments (such as the beginnings of verses) returns literally, or indeed expands into other intervals. Vocal lines very often descend (even the Sprechstimme passages are often notated as descending curves), and a similar structural use of descending intervals (although here there is more variation) is also found in Jelizavieta. The lamento bass-line that dominates the conclusion of the cycle is thus both the crowning and the most explicit manifestation of this tendency.

[MAARTEN BEIRENS]

SERGE VERSTOCKT (1957)

Feuillage du coeur (1994)

Serge Verstockt is the prime example of a Flemish composer working in close collaboration with the musicians who perform his works, specifically, with the ensemble Champ d'Action, which he founded and continues to lead. As a composer he often makes use of modern technologies, both on the level of performance (live-electronics) and of the composition process. In terms of the latter, from a young age the composer has worked in the avant-garde area of computer-aided composition. A crucial step in this development was his period of study at the Institute for Sonology in Utrecht, where Gottfried Michael Koenig was his most important teacher. Almost fifty years ago, Koenig set out from the context of multiple serialism to pave the way for algorithmic composition. Verstockt himself developed the computer program TRANS as an aid for composing algorithmic and stochastic musical processes.

Feuillage du coeur for coloratura soprano, two clarinets, viola, cello, piano, harp and percussion was commissioned by the November Music festival. Verstockt bases this composition on the poem of the same name taken from the collection Serres chaudes by the Belgian poet Maurice Maeterlinck, which Arnold Schönberg also used for his Herzgewächse. It should come as no surprise that the composer, as a convinced formal modernist, initially had no intention of effecting a close connection between the text of a nineteenth-century poem and his music. Maeterlinck's work made a strong impression on Verstockt, however, which is reflected in the poetic use of his own aesthetic motives in Feuillage du coeur. The poem calls up the image of a greenhouse (Fr. serre) filled with a chaotic tangle of plants above which a motionless 'white lily' grows: chaos and order, movement and stasis, united under one glass roof. The aim of Verstockt's algorithmic system, TRANS, was indeed to explore the borders between the determined and the undetermined, between chaos and order, and to make them controllable up to a point, allowing the generation of musical processes. The text of the poem is ultimately carried by the soprano part, but is fragmented, and never quite comprehensible, owing to the singer's high register. There is thus almost no direct musical text expression.

Feuillage du coeur is the last work that Verstockt has written to date with the aid of TRANS. By the time he came to write it, however, he had already left strict formalism behind in order to concentrate more fully on musical aspects that had been less prominent in his work up until then. This took the form of an empirical study of the vocal and instrumental possibilities in the area of timbre, and the physical and technical characteristics – and limitations – of the performer and his or her instrument. For example, the specific voice-identity and vocal techniques of soprano Rolande Van der Paal formed the point of departure for the work, rather than a compositional process based purely on musical formalism. Verstockt learned how to 'control' these vocal possibilities by conducting vocal experiments together with Van der Paal. He also developed a new playing technique for the clarinets – a sort of

'throat vibrato' – which made it possible to approximate very closely the coloratura soprano's vibrato. The soprano and her two handmaids, the clarinets, clearly have the starring roles in Feuillage du coeur. This often creates 'hallucinatory' and highly dramatic timbre displays as the three prima donnas take to the foreground with imitations, dialogues, sound-webs and unisons.

The image displays a musical score for three parts: Soprano, Clarinet 1, and Clarinet 2. The score is divided into two systems, measures 120-126 and 127. The Soprano part (S.) has lyrics: "mou mou mou li a nes mo les". The Clarinet parts (Cl.) feature complex rhythmic patterns, including triplets and sextuplets, and dynamic markings like *pp* and *mf*. The score is written in treble clef with a tempo of 84 beats per minute.

music example 8

More than previously, Verstockt now follows his own intuition – which has of course been formed by years of algorithmic composing and working with electronics – as the starting-point for his composition process. He uses this intuitive context as basic material to which stochastic processes are applied with the help of TRANS. In formal terms, Feuillage du coeur can best be described as a succession of different sections that are characterised by particular textures, tempos, densities, degrees of rhythmic periodicity, (stochastic) processes of intensification and acceleration, and timbre shifts.

The influence of electronic music is evident not only in the subtle interplay of timbres but also in the active use of space in the composition. Just as Maeterlinck's *Feuillage du coeur* describes a palpable space in a greenhouse, Verstockt's musical space is not two-dimensional but three-dimensional. The specific arrangement of the ensemble, for instance, allows him to work with spatial hoquetus techniques and crossfading.

In *Feuillage du coeur*, Serge Verstockt has written a composition that displays a great degree of control over material and medium. The work also possesses a surprisingly dramatic eloquence, achieved by the composer without ever having to abandon his modernistic idiom.

[MAARTEN QUANTEN]

C. Inventory

The alphabetical and chronological inventories display nearly all Flemish ensemble works composed between January 1950 and 2007. Most of the works can be consulted at the MATRIX archive (both scores and recordings). Availability of the materials can be checked online at www.matrix-new-music.be. This website also offers detailed discussions of the biography and work of the composers, as well as their contact information.

ALPHABETICAL INVENTORY OF FLEMISH ENSEMBLE MUSIC SINCE 1950

COMPOSER	TITLE	SUBTITLE
Adriaenssens, Paul	3-4-5-lots of good times	
Adriaenssens, Paul	Inserts	
Aerts, Hans	Kamerconcerto	
Agsteribbe, Frank	De hand van Guido	
Agsteribbe, Frank	Till Eulenspiegels Höllische Streiche	Septet
Albert, Karel	Werkstuk	
Anne, David	Humoresque	
Anne, David	Elegy	
Anne, David	Entre ombre et lumière	
Baert, Bernard	Réverie du promeneur solitaire	after Jean-Jacques Rousseau
Baert, Bernard	Sprawl Shake Shalom	a collective composition
Baeyens, August-L.	Arkadia	
Beelaerts, Paul	Permutaties	op thema van Bohuslav Martinu
Beelaerts, Paul	Schmollerie	
Beelaerts, Paul	Kabbalklad II	
Biesemans, Janpieter	Martonyi-pianosextet	
Bikkembergs, Kurt	De wens van de wind	scenische muziek v. kamerensemble
Blockeel, Dirk	Pater Pio in de schaduw van het kruis	
Blockeel, Dirk	Sprawl Shake Shalom	a collective composition
Bondue, Yves	Zolang de zon zingt	liedcyclus
Bondue, Yves	Kameleon	
Brackx, Joachim	Silent forms	
Brackx, Joachim	{G}rayns	
Brackx, Joachim	Metaforme	
Brackx, Joachim	Spring-flower petals	
Bradt, Sebastian	Neon	
Bradt, Sebastian	Morbid Chelsea	
Bradt, Sebastian	Nooit joeg de wind groene bladeren op	
Bradt, Sebastian	Tubisla	
Bradt, Sebastian	...and they committed \$uicide to tape...	
Bradt, Sebastian	S(ch)enes	heterogeen octet
Brewaeyns, Luc	Trajat	
Brewaeyns, Luc	Due cose bella ha il mondo	l'amore e la morte ...
Brewaeyns, Luc	Le concert	music for a film by Samy Brunett
Brewaeyns, Luc	Nobody is perfect!	André Laporte sixty-five

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	1976	4perc, 4 instruments	12'00"		
	1977	instrum. and modulator	7'00"		
	1981	pno, 9 instruments		CeBeDeM	
	1995	S, 2V, vl, vlc, db, pno	50'00"		Radio 3
	2003	fl, cl, bn, cor, vl, vla, vlc	12'00"	Lantro Music	
	1958	5winds, vla	4'30"	CeBeDeM	
	1991	fl, a-sax, t-sax, 2tpt, tuba, db, 2pno, perc	2'00"		
	1994	fl, 4strings, pno, perc	5'00"		
	2003	a-sax, 4strings, pno	6'00"		
35	2001	V, fl, ob, cl, bn, cor, vl, vla, vlc, pno			
	2001	fl, ob, cl, t-trbn, harp, pno, perc	27'00"		
	1951	19 musicians	23'00"		
	1976	a-fl, ob, b-cl, bn, 12strings			
	1980	fl, ob, vl, vla, vlc, pno	6'43"		
	1985	3V, cor ingl, bn, pno, perc	7'16"		
	1984	5 instruments, pno			
	1994	10 musicians	30'00"		
	2000	fl, ob, 2vl, vla, vlc, harp, pno, org, hpd	40'00"		
	2001	fl, ob, cl, t-trbn, harp, pno, perc	27'00"		
	1999	2A, fl, cl, vl, git, pno	16'30"	Cie de OorSprong	Sjantenboetiek LP 2311
	2001	fl, cl, 5strings, xyl, 2pno	7'00"	Cie de OorSprong	Codaex CX 4003
	1998	cl, trbn, vla, vlc, db, mar, pno	12'00"		
	2000	b-cl, vla, vlc, git, pno, perc, live elec	11'00"		
	2003	fl, cl, b-cl, 4strings, perc	11'00"		
	2004	git, elec, public (5 to 10 players)	8'00"		
	1997-98	S, T, ensemble	17'30"		
	1999	m-S, elec vl, 2elec git, b-git, elec pno, perc	10'00"		
	2000	ensemble	23'00"		
	2001	9 musicians	10'00"		
	2001-02	cl, t-sax, cor, elec git, b-git, harp, perc, live elec	3'00"		
	2005	fl, cl, 2vl, vla, vlc, pno, perc	5'00"		
	1982	fl, ob, cl, cor, bn, 4strings, pno, 2perc, ringmodulation	9'00"		Megadisc MDC 7869
	1986	pno solo, ensemble, live elec	12'00"		Megadisc MDC 7828/29
	1992	fl, cl, cor, tpt, vl, vla, vlc, 2perc	6'00"		
	1996	fl, ob, cl, bn, cor, tpt, trbn, 2vl, vla, vlc, db, pno, 2perc	1'45"	Lantro Music	Megadisc MDC 7828/29

COMPOSER	TITLE	SUBTITLE
Brewaey, Luc	OBAN	
Brewaey, Luc	Schumann's ghosts	
Brewaey, Luc	Jocasta	
Brewaey, Luc	Stolen silence	
Brewaey, Luc	Mozart's Ghosts	
Brewaey, Luc	Painted pyramids	
Brewaey, Luc	Fantasia con tre canzoni popolare Napoletane	
Brewaey, Luc	Nobody is perfect!	Frank Nuyts fifty
Brossé, Dirk	Tango tout court	
Buckinx, Boudewijn	Allotropie	
Buckinx, Boudewijn	Tarotie	
Buckinx, Boudewijn	Sine titulo	
Buckinx, Boudewijn	Sine titulo	
Buckinx, Boudewijn	Rexamen	rekbaar examenstuk
Buckinx, Boudewijn	Minderheid	
Buckinx, Boudewijn	Oktober	
Buckinx, Boudewijn	Fles	
Buckinx, Boudewijn	How is the moon in Buffalo these days?	
Buckinx, Boudewijn	The pacific	chapter one: a grain of sand
Buckinx, Boudewijn	Köchel 378	
Buckinx, Boudewijn	SE	
Buckinx, Boudewijn	De hand van Guido	
Buckinx, Boudewijn	Karoenasuïte	
Buckinx, Boudewijn	Air	
Buckinx, Boudewijn	60CC to be continued	
Buckinx, Boudewijn	Alla fine	
Buckinx, Boudewijn	Mapa	
Buckinx, Boudewijn	Recorda	
Buckinx, Boudewijn	Mondvoorraad	
Buckinx, Boudewijn	Cordiale	
Buckinx, Boudewijn	Hi Heine	
Buckinx, Boudewijn	Meanuet	
Buckinx, Boudewijn	Moneta en de ganzen	
Buckinx, Boudewijn	Nfrw	
Buckinx, Boudewijn	Obobo	
Buckinx, Boudewijn	Iets eigenaardigs	
Buckinx, Boudewijn	Het konijn	
Byloo, Jean-Paul	De aanloop	voor 15 instrumenten
Cabus, Peter	Passacaglia	
Cabus, Peter	Divertimento	voor zeven instrumenten

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	1996	cl, bn, cor, trbn, vla, vlc, db, pno, perc	10'00"		Megadisc MDC 7828/29
	1999	S ad lib., fl, cl, b-cl, cor, 5strings	2'35"		
	2003	m-S, 16 instruments, elec	22'00"		
	2004	13 instruments	4'33"		
	2006	cl, cor, vla, vlc, pno, hpd	8'00"		
	2006	fl, vl, vlc, harp, pno, perc, live elec	16'00"		
	2007	m-S, fl, vlc, harp, pno (5h)	8'00"		
	2007	fl, cl, vl, vla, vlc, pno, perc	1'30"		
	1999	4sax, pno, db, perc	4'30"	Dirk Brossé	Radio 3 R3-99011
1964.08	1964	variable	var.		
1970.01	1970	variable	20'00"		
1983.06	1983	cor, vl, vla, vlc, db, vib, pno	18'00"		
1984.01	1984	fl, ob, cl, bn, cor, pno	8'00"		
1987.17	1987	variable	15'00"		
1990.20	1990	3sax, cl, b-cl, perc	15'00"		
1992.16	1992	2vl, vla, vlc, db, pno	20'00"		
1993.24	1993	fl, cl, b-cl, vl, vla, vlc, pno, perc	14'00"	Lantro Music	Vox Temporis VTP 92026
1993.17	1993	ob, tpt, vl, vlc, db, pno, 2perc	12'00"		
1993.18	1993	ob, tpt, vl, vlc, db, pno, 2perc	11'00"		
1994.17	1994	pno solo, fl, ob, 2bn, 2vl, 2vla, vlc, db	10'00"		
1994.09	1994	ob, tpt, 2vl, vla, vlc, db, pno	7'00"		
1995.03	1995	2V, S, vl, vlc, db, pno	50'00"		Radio 3
1995.09	1995	fl, ob, b-cl, vl, vla, vlc, perc, synth	15'00"		
1996.11	1996	fl, ob, cl, bn, cor, pno	25'00"		
1996.21	1996	V, rec, b-cl, mar, pno (4h)	7'00"		
1997.21	1997	fl, b-cl, vl, vla, vlc, pno, perc	3'00"		
1997.25	1997	fl, b-cl, vl, vla, pno, perc	3'00"		
1997.17	1997	4rec, 2vl, vla, vlc	13'00"		
2000.11	2000	cl, 2vl, vla, vlc, db, 2pno	4'00"		
2003.36	2003	cor solo, ob, b-cl, vl, vlc, pno, perc	10'00"		
2003.35	2003	2V, cl, b-cl, 2cor, tuba, vl, perc, pno	11'00"		
2004.22	2004	cl, sax, tpt, b-git, synth, drums	5'00"		
2004.24	2004	cl, 2vl, vla, vlc, pno	10'00"		
2005.11	2005	cl, b-cl, 2vl, vla, 2vlc, pno	10'00"		
2005.21	2005	4ob, 2cor ingl, bn, c-bn	8'00"		
2006.03	2006	cl, bn, tuba, flugelhorn, vl, vlc, hpd	1'30"		
	s.d.	picc, cl, 2vl, vla, vlc, db, 2pno	5'00"		
	1996	fl, ob, cl, b-cl, cor, tpt, trbn, 2vl, vla, vlc, db, harp, timp, xyl	2'00"		
	1962	2tpt, cor, trbn, b-tuba, timp, harp, org	6'30"		
	1970	2fl, ob, cor ingl, cl, vl, vlc	15'30"		

COMPOSER	TITLE	SUBTITLE
Cabus, Peter	Muziek voor orgel, kopers en percussie	
Cabus, Peter	Twee liederen naar schild. van Jan De Smedt	
Cabus, Peter	Portrait d'un gentilhomme	cantata da camera
Cabus, Peter	Spiegel der zee	
Cafmeyer, Hans	Telayo	
Carlier, Chris	Beste vrienden	
Celis, Frits	The prisoners	kamerantate op een gedicht van Stephen Spender
Celis, Frits	Musica per undici	
Celis, Frits	Due inventioni	
Celis, Frits	Melopee	op een gedicht van Paul van Ostaijen
Celis, Frits	Preludio, scherzo e finale	
Celis, Frits	Septuor	
Celis, Frits	Tarquinia	naar de gelijkn. reeks gedichten door Anton van Wilderode
Ceulemans, Ivo	Drie Roemeense dansen	octet
Ceulemans, Ivo	Ottetto	
Ceulemans, Ivo	Suite van Westslavische volksliederen	
Ceulemans, Ivo	Ronde des instruments	
Ceulemans, Ivo	Utopia	
Chong, Kee-Yong	Beneath your soul	
Chong, Kee-Yong	I hear the wind calling	
Chong, Kee-Yong	Kong Shan	Hollow mountain
Chong, Kee-Yong	Monodrama	
Chong, Kee-Yong	Endless whispering	
Claesen, Ludo	Impressions	
Claesen, Ludo	Suite ancienne	
Coppens, Claude	Symétries pour neuf instruments	(version 1)
Coppens, Claude	Quatre ballades jaunes	text: F.G. Lorca
Coppens, Claude	... un coup de dés jamais n'abolira le hasard ...	version 2
Coppens, Claude	Mélopie II	en Octuor à la mémoire de Louis de Meester (1904-1988), version 2
Coppens, Claude	Sinfonia piccola per quattordici musicisti	version 2
Coppens, Claude	Kagura	
Coppens, Claude	..., Sweet murderers of men, ...	(the Sirens II)
Coppens, Claude	A costly noise	
Coppens, Claude	Homage-tapestry	i.m. Karel Geirlandt
Coppens, Claude	Songs from Alice	Jabberwocky (1855)
Coppens, Claude	Fantasia quasi una sonata	après une lecture de Khnopff: mirrors of an exhibition
Coryn, Roland	Triptiek	
Coryn, Roland	Triptiek	

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	1978	4tpt, 4cor, 4trbn, b-tuba, 2perc, org	19'00"		
	1994	S, fl, cl, 2vl, vlc, perc, pno	7'30"		
	1998	S, fl, 3vlc, 2perc	25'00"		
	s.d.	2V, fl, cl, vlc, pno			
	1999	ensemble	8'20"		
	2004	ensemble			
15	1979	m-S, Bar, a-sax, b-cl, mar, cel, hpd	10'35"		
19	1984	10perc, synth	11'00"		Phaedra 92003
33	1991	cl, 2vl, vla, vlc, db	19'00"	CeBeDeM	
52	1994	m-S, fl, b-cl, vl, vla, vlc, pno, perc	7'12"		René Gailly 92039
51	1994	fl, cl, vl, vla, vlc, db, pno	24'00"		
62	1998	2cl, 2vl, vla, vlc, db	15'00"		
76	2005	V ad lib, fl, ob, cl, bn, 4strings, perc	17'00"		
205	1961	8 instruments			
113	1965	fl, cl, cor, tpt, vl, vla, vlc, pno	28'00"		
98	1970	small ensemble	12'35"		
164	1976	S, fl, cor, piston, vl, vlc, accdn, perc	23'00"		
159	1977	V, ensemble			
	2002	8 players			
	2003	13 players	6'03"		
	2003	9 players			
	2004	ob, ensemble, elec			
	2006	Sheng, 4 western instruments, live elec	13'22"		
	1987	5sax, 6perc	17'00"		
	1996	strings, perc	13'37"		Radio 3 VMP 1003
18	1961	9 instruments	11'00"		
15bis	1967	S, T, fl, cl, vl, vlc, vib, harp	6'45"		
	1984	mar, cl choir	8'32"		
	1988	fl, ob, cl, cor, vl, vla, vlc, pno, perc	16'30"		Logos
	1988	14 musicians	11'30"		
	1990	12brass, 3perc	7'00"		Logos
	1994	fl, b-cl, vl, vla, vlc, pno, perc	12'15"		Vox Temporis 92026
	1998	V, cl, vl, vla, vlc, pno, perc	12'00"		Logos
	1999	a-fl, b-cl, vl, vla, vlc, pno, perc	41'54"		
	2000	V, a-fl, cl, cor, vl, vla, vlc, mar, pno	9'00"		
	2005	ensemble	19'00"		
10	1974	fl, ob, 8 strings	15'00"	CeBeDeM	
10bis	1974	2cl, strings	15'00"	CeBeDeM	

COMPOSER	TITLE	SUBTITLE
Cox, Boudewijn	Octet	
Cox, Boudewijn	Endosmosis	
Cox, Boudewijn	Diferencia	
Craenen, Paul	g	
Craens, Alain	Experience	
Craens, Alain	Mystery	
Darge, Moniek	Cyclic	soundscape
De Baerdemacker, Kris	Chamber music #1	
De Decker, George	13 Minutes	muziek en sounddesign
De Fleyt, Karin	Cyclic	soundscape
De Jong, Marinus	Klaviersextet	
De Jonghe, Marcel	Eklipticon I	
De Jonghe, Marcel	Trionic mouvements	
De Maeyer, Jan	Vijf voor acht	blazersoctet
De Maeyer, Jan	Fantasia e canzona popolare	
De Meester, Louis	De orgeldraaiers	
De Meester, Louis	Muziek voor Iphigeneia	
De Meester, Louis	Vlaamse volksliederen 2	
De Meester, Louis	Vlaamse volksliederen 3	
De Meester, Louis	Muziek voor Le drame de Fukuriju Maru	
De Meester, Louis	Ludus	
De Meester, Louis	Betje Trompet en de reus	
De Meester, Louis	Betje Trompet in de knoop	
De Meester, Louis	Poèmes de Gosses	
De Meester, Louis	Magreb	
De Nef, Dirk	Lucubrantunculae	
De Nef, Dirk	Coll'Age	
De Pillecyn, Jurgen	Capriccio lovaniensis	
De Praetere, Geert	Trinité	pièce pour ensemble
De Smet, Marc Michael	Het lied van de goede dingen des levens	
De Smet, Raoul	Five short stories	
De Smet, Raoul	Partita 1 for seven	
De Smet, Raoul	Black label suite	
De Smet, Raoul	't Zuid	el Barrio Sur de Amberes
de Visscher, Eric	Seven bagatelles	
de Visscher, Eric	Stille und Lärm	
De Windt, Kaat	Music for Grosstadt-Zigeuner	
Decadt, Jan	Suite	
Decadt, Jan	Festivalmuziek	
Dejonghe, Koen	Endless dream	
Dejonghe, Koen	What is light?	

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	1995	fl, ob, cl, bn, cor, vl, vlc, perc	10'00"	Lantro Music	
	2000	2fl, 2ob, cl, b-cl, 2bn, 2cor, pno	22'00"	CeBeDeM	
	2006	fl, b-cl, vl, vla, vlc, pno	11'00"	CeBeDeM	
	2001-02	6strings, amplified harp	13'00"		
	1992	b-cl, 4strings, perc	7'00"	CeBeDeM	Phaedra 92020
	1995	5winds, 5strings	14'00"	CeBeDeM	Phaedra 92037
	1998	V, fl, vl, fiddle, bicycle, car			Logos lpd 001
	2006	fl, cl, vl, vlc, perc	8'00"		
	2004	V, actor, fl, cl, vlc, db	13'00"		
	1998	V, fl, vl, fiddle, bicycle, car			Logos lpd 001
163	1972	fl, ob, cl, bn, cor, pno	25'00"		
	1980	cl, b-cl, vl, git, perc, pno	9'00"		
	1994	9tpt, b-tpt/trbn, 2timp	10'00"		
9	1983	2ob, 2cl, 2bn, 2cor	8'51"		
34/1	1995	ensemble	6'30"		
	1950	5winds, harmonica, org	2'30"		
	1950	fl, cl, tpt, 3vl, vlc, perc	35'00"		
	1961	fl, ob, cl, bn, cor, timp, tape			
	1961	fl, ob, cl, bn, cor, timp, tape			
	1964	V, ob, cl, git, harp, perc, tape	35'45"		
	1982	fl, cl, 5strings, 2pno, perc	6'00"		
	1984	V, 10 instruments	30'00"	CeBeDeM	
	1985	V, 10 instruments	25'00"		
	1986	S, ensemble	20'00"		
	1987	vla solo, ensemble	13'00"		
	1992	5strings, mar			
	1996	trbn solo, ensemble	4'26"		
	2006	fl, cl, vl, vla, vlc, pno	15'00"	CeBeDeM	
	2003	fl, cl, cor, tpt, trbn, vl, vla, vlc, 2pno, perc	12'00"	Lantro Music	
	s.d.	ensemble			
	1969	fl, b-cl, vl, vla, vlc, pno, perc	11'00"	CeBeDeM	
	1974	fl, ob, cor, trbn, vl, db, hpd	22'00"	CeBeDeM	
	1988	5sax, b-cl, accdn, 2perc	11'30"	CeBeDeM	
	2000	fl, b-cl, vl, vla, vlc, pno, perc	10'15"	CeBeDeM	
	1992	fl, ob, cl, vl, vlc, pno, perc	15'00"		
	1993	ob, cl, 2vl, vla, vlc, 2pno, perc	12'15"		Megadisc MDC 7869
	1998	2cl, vl, vla, vlc, db, pno, perc	14'30"		
	1993	tpt, 5strings	19'03"	CeBeDeM	
	1966	fl, ob, strings	15'25"	CeBeDeM	Jeugd & Muziek JM 5539A
	2005	2fl, 2ob, 2cl, bn, cor, tpt, trbn, vib, pno, 2perc	2'15"	Sibeliusmusic	
	2005	2V, fl, 2vl, vla, vlc, db, org	2'00"	Sibeliusmusic	

COMPOSER	TITLE	SUBTITLE
Delvaux, Albert	Triptiek	
Delvaux, Albert	Sextet	
Deneire, Hanne	Expositions	kamermuziek voor 14 instrum.
Deneire, Hanne	Soos	nonet
Deneire, Hanne	Soos	octet
Deneire, Hanne	Bent	
Deneire, Hanne	Khamûshîd	
D'haene, Frederic	Inert reacting substance of ()	
D'haene, Frederic	Dissociations centromériques	
D'haene, Frederic	Hearing from nowhere	part 2
D'haene, Rafaël	Intrada e toccata	
D'hoe, Jeroen	Adagio for oboe sextet	
D'hoe, Jeroen	Scherzo	for Sinfonietta ensemble
D'hoe, Jeroen	Les idées	
Flecijn, Eddy	Concerto voor blokfluiten, marimba en strijkorkest	versie voor strijkkwintet
Flecijn, Eddy	A path of life	
Geysen, Frans	De lange tijd	
Geysen, Frans	Stadssteeg	
Geysen, Frans	Omtrent h.c.	
Geysen, Frans	Lappenstuk	
Geysen, Frans	Drieluik	
Geysen, Frans	Muziektreintje voor Simon	
Geysen, Frans	Tussenspelen en scène uit Orpheus is in ons	
Gilles, Jules	Pirouette voor orkestseptet en slagwerk	
Gilles, Jules	Extergem	hommage aan een mens die niet meer is en een wereld die nog niet is maeleriana
Gilles, Jules	Lied eines fahrenden Gesellen	
Gilles, Jules	Scènes de la Nomadie	
Gistelincq, Elias	Ad maiorem Limburgiae fodientium gloriam	
Gistelincq, Elias	Music for three mixed groups	
Goethals, Lucien	Movimientos y acciones	
Goethals, Lucien	Cáscaras	
Goethals, Lucien	Tres paisajes sonoros	
Goethals, Lucien	Diferencias	
Goethals, Lucien	Gmébophonies	
Goethals, Lucien	Pampa	
Goethals, Lucien	Paal en perk	

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	1993	2vl, vla, 2vlc, harp	23'00"		
	1999	2cor, 2vl, vla, vlc, db	23'00"		
sruti9a	2002	variable	10'00"		
sruti13	2002	a-fl, 2vl, vla, 2vlc, db, harp, pno	10'30"		
sruti13b	2002	a-fl, 2vl, vla, 2vlc, db, pno	10'30"		
sruti26	2006	V, 2vl, 2vla, 2vlc, instruments	17'00"		
sruti27	2007	S, fl, cl, vl, vlc, perc	14'00"		
	1993	fl, cl, b-cl, t-sax, cor, trbn, vl, vla, vlc, db, harp, pno, 2perc	13'00"		Megadisc MDC 7869
	1997-98	pno solo, perc solo, fl, ob, cl, b-cl, bn, cor, tpt, trbn, 5strings	23'00"		
	2000	fl, b-cl, vl, vlc, pno, perc	20'00"		
28	2005	ob, 2cor, strings	9'00"		
	1996	ob, 2vl, vla, vlc, db			
	2002	fl, ob, cl, bn, cor, tpt, trbn, tuba, 2vl, vla, vlc, db, pno, perc	7'15"		
	2005	m-S, fl, cl, harp, 4strings			
	1987	2rec solo, mar, 5strings	10'00"		
	2002	fl, vl, vlc, db, pno, accdn	12'00"		
	1975	chalumeau, 3rec, 3cornett, 3fiddle, 3viola da gamba	7'00"		
	1975	6ob, 4tpt, 2trbn	9'00"		
	1979	fl, ob, cl, bn, cor, tpt, trbn, db	10'00"		
	1980	fl, ob, cl, bn, cor, vl, db, pno, mouth organ	10'20"		
	1981	ob, cl, bn, t-sax, cor, tuba, 2vl	1'45"		
	1984	fl, ob, cl, bn, cor, tpt, trbn	3'00"		
	1987	fl, 2ob, cl, bn, cor, trbn, pno, perc	13'00"		
9/1	1974	picc, fl, a-fl, tpt, vla, db, pno, perc	10'00"		
23	1997	4cl, vl, vla, db	35'00"		VUB
26	1999	V, 4brass, perc	15'00"		
27	2000	V, 3cl, b-cl, 4strings, perc	120'00"		
12	1970	s-sax, b-cl, 14strings	16'47"		
26	1975	brass, perc			
	1967	fl, cl, 2vl, vla, vlc, harp, 2perc	12'45"		
	1969	m-S, fl, cl, vl, vlc, pno	10'00"		VTP 92047
	1973	fl, ob, cor, trbn, vl, db, hpd	10'00"		
	1974	2ob, cor ingl, 2bn, 2tpt, 3trbn	10'00"		
	1979	fl, a-sax, vla, vlc, elec org, perc, tape	20'00"		
	1979	m-S, a-fl, cl, vl, vla, vlc, pno, 2perc	6'00"		VTP 92047
	1980	m-S, fl, ob, cl, cor, trbn, db, 2perc	9'00"		VTP 92047

COMPOSER	TITLE	SUBTITLE
Goethals, Lucien	Twee liederen	
Goethals, Lucien	Concierto de la luz y las tinieblas	
Goethals, Lucien	Cuatro poemas de Federico García Lorca	
Goethals, Lucien	Fuga enigmática	
Goethals, Lucien	Festina lente	
Goeyvaerts, Karel	Opus 2 (nummer 2)	voor 13 instrumenten
Goeyvaerts, Karel	Opus 3 (nummer 3)	met gestreken en geslagen tonen
Goeyvaerts, Karel	Hé	
Goeyvaerts, Karel	... Erst das Gesicht, ... dann die Hände...	und zuletzt erst das Haar
Goeyvaerts, Karel	Claus-ule	text by H. Claus
Goeyvaerts, Karel	Litanie IV	
Goeyvaerts, Karel	Avontuur	
Goeyvaerts, Karel	De stemmen van de Waterman	
Goeyvaerts, Karel	Voor het rijpen van de zomervruchten	adaptation of Pour que les fruits mûrissent cet été
Goeyvaerts, Karel	Drie liederen	text by G. Gils
Goeyvaerts, Karel	Das Haar	
Groslot, Robert	Una processione notturna	
Groslot, Robert	Imbarca per citera	
Gyselynck, Franklin	Prima la musica	voor altviool en ensemble
Henderickx, Wim	Only darkness and shadows	for soprano and ensemble
Henderickx, Wim	Maya's dream	
Henderickx, Wim	Nada Brahma	
Henderickx, Wim	Olek	for narrator and ensemble
Hulshagen, Ludo	Herkenrode hymne	
Hus, Walter	Five to five	for Maximalist!
Hus, Walter	La théorie	for sextet
Hus, Walter	Le désir	for ensemble
Hus, Walter	Preludes and fugues	book I, for mixed ensemble
Hus, Walter	Preludes and fugues	book I, for wind ensemble
Hus, Walter	Five to five	for wind ensemble
Hus, Walter	Le miroir	for ensemble
Hus, Walter	Good mo(u)rning, mister Bush!	
Hus, Walter	Two preludes and fugues for ensemble	from the Third book of preludes and fugues

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	1989	S, fl, ob, cl, bn, cor, trbn, 2vl, vla, vlc, db, perc	7'00"		VTP 92047
	1990	org solo, fl, ob, cl, bn, cor, tpt, trbn, vl, vlc, db, 2perc	22'00"		
	1998	m-S, a-fl, b-cl, vl, vla, vlc, pno, perc	13'30"		VTP 92047
	1999	fl, cl, vlc, git, pno, perc	8'00"		
	2000	m-S, Bar, fl, b-cl, vl, vla, vlc, pno, 2perc	40'00"		VTP 92047
2	1951	picc, 2ob, 2b-cl, 7strings, pno	6'30"		Megadisc MDC 7845
3	1952	vl, vla, vlc, pno, 3perc	10'15"		Megadisc MDC 7845
	1971	fl, ob, 2cl, bn, cor, trbn, vla, vlc, hpd, mime artist, tape recorder, projection	75'00"		
	1978	ob, cl, bn, tpt, trbn, 5strings	13'00"		Megadisc MDC 7829/30
	1979	V, fl, ob, cl, bn, tpt, trbn, db		CeBeDeM	
	1981	S, fl, cl, vl, vlc, pno	15'00"	Salabert	Megadisc MDC 7872/73
	1985	3ob, 2bn, 2tpt, 2trbn, tuba, pno	13'00"		Megadisc MDC 7829/30
	1985	S, fl, cl, vl, vlc, pno	10'38"	CeBeDeM	Megadisc MDC 7877
	1988	fl, ob, cl, bn, cor, tpt, trbn, vl, vla, vlc, harp			
	1989	m-S, fl, cl, vl, vla, vlc	8'00"		
	1990	ob, cl, bn, tpt, trbn, 5strings	10'30"	CeBeDeM	Megadisc MDC 7877
	2003	fl, 5strings			
	s.d.	S, fl, ob, 5strings, pno, synth, tape			
	2002	vla solo, ensemble			
	2003	S, fl, ob, cl, bn, cor, vl, vla, vlc, db, pno	15'00"	CeBeDeM	
	2005	ob solo, fl, a-fl, cl, bn, trbn, 2vl, db	10'00"	CeBeDeM	
	2005	S, ensemble, live elec	25'00"	CeBeDeM	
	2006	V, cl, bn, tpt, trbn, vl, db, perc	35'00"	CeBeDeM	
	2002	cor, 3strings, 2mar, pno	7'30"		
	1984	cl, b-cl, a-sax, vlc, 2pno	13'00"		
	1994	fl, ob, cl, bn, cor, pno	30'00"		
	1998	V, fl, ob, cor ingl, cl, b-cl, bn, c-bn, cor, tpt, trbn, pno, strings	27'00"		
	1998	fl, b-cl, vl, vla, vlc, pno, perc	21'00"		
	1998	fl, cl, a-sax, tpt, bn, tuba	21'00"		
	1999	fl, ob, a-sax, cl, b-cl, bn, cor, tpt, trbn, tuba	12'00"		
	1999	picc, fl, ob, cor ingl, cl, b-cl, bn, cor, tpt, trbn, strings	25'00"		
	2003	fl, cl, 2vl, vlc, db	19'29"		
	2003	V, fl, cl, vl, vla, vlc, pno			

COMPOSER	TITLE	SUBTITLE
Hus, Walter	Five to five	voor twee piano's, cello en saxofoonkwartet
Kerstens, Willem	Heer Halewijn	pas de deux
Kerstens, Willem	Septet	de drie tamboers
Kerstens, Willem	Nonetto	
Knockaert, Yves	Muziek voor de gele zaal	
Lamal, Hans	Caligula	
Laporte, André	Le morte chitarre	
Laporte, André	Incontro notturno	omstreeks middernacht ontmoette ik Hendrik Isaac op de Piazza della Signoria
Laporte, André	Icarus' flight	
Laporte, André	Variaties op een akkoord	
Laporte, André	Litanie con epitaffio	
Logghe, Geert	Time before and time after	
Logghe, Geert	Togaku	
Logghe, Geert	Redemption	a sweet lament
Matthys, Marc	Elegy and rondeau	
Matthys, Marc	Ballad & finale	
Matthys, Marc	Nocturne and dance	
Matthys, Marc	Camel caravan	
Matthys, Marc	Eclectic dances	
Matthys, Marc	Dos acuarelas	
Meuris, Ingrid	De reis naar de zeearmen	evocatie van een gedicht van Kees Ouwens
Moulaert, Raymond	Concert	
Nuyts, Frank	Rastapasta	
Nuyts, Frank	When the tombs of brass are spent	
Nuyts, Frank	Five-penny beats & The seven beats itch	
Temporis VTP 92026		
Nuyts, Frank	Flavours come easily	from Hard scores book 1
Nuyts, Frank	Hard scores book 2	
Nuyts, Frank	Hard scores book 3	
Nuyts, Frank	Hard scores book 4	tubes for sections
Nuyts, Frank	Hard scores book 5	surf, wind and desire
Nuyts, Frank	Hard scores book 6	monkey trial

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	2004	4sax, vlc, 2pno	12'33"		Universal 986835 6
62	1964	ensemble	9'30"		
37	1966	4cl, pno, timp, perc	14'00"		
78	1985	fl, ob, bn, cor, vl, vla, vlc, db	16'00"		
	1988	4vl, 2vla, 2vlc, pno	60'00"		
	1990	S, cl, b-cl, cor ingl, vla, db, harp, bandonion, hpd, perc			
	1969	T, fl, 5strings	10'00"	Tonos	Fuga Libera FUG 523
	1976	fl, a-fl, ob, cor ingl, 3cl, basset-horn, b-cl, 2cor, 2bn, perc	6'00"		CeBeDeM
	1977	pno solo, fl, ob, cl, bn, cor, tpt, trbn, 5strings	10'00"	Edition Gravis	René Gailly 87011
	1979	rec, fl, ob, cl, bn, cor	3'00"	CeBeDeM	
	1994	fl, b-cl, 3strings, pno, perc	10'00"	CeBeDeM	Phaedra
	1992-93	fl, ob, cl, cor, tpt, trbn, 2vl, vla, vlc, db, pno, perc	13'35"		Megadisc MDC 7869
	1993-94	fl, b-cl, vl, vla, vlc, pno, perc	11'47"		
	2001	2cl, tpt, trbn, 2vl, vla, vlc, harp, perc	13'33"		LM 04 + TRANSIT
	1995	vl, perc, strings	9'00"		CMP 1002
	1998	tpt, vib, elec b-git, pno, strings	12'00"		
	1998	fl, 5strings	10'00"	Golden River Music	René Gailly 87169
	2001	fl, 5strings, pno	6'10"	Golden River Music	Codaex CX 4003
	2001	git, 5strings		Copa	
	2004	fl, 5strings, hpd, pno	12'00"		
25	2003	V, fl ensemble			
	1950	fl, ob, cl, bn, cor, harp	20'00"	CeBeDeM	
	1986	fl, 8vl, 2vla, 2vlc, db, keyb	4'00"		LM 02
	1991	4cor, 4tpt, 4trbn, tuba, mar, 2perc, 2elec	12'00"		
	1993	fl, b-cl, vl, vla, vlc, pno, drums	8'00"		Radio 3 3-3025 + Vox
	1995	S, s-sax, t-sax, pno, synth, 4perc	20'00"		
	1995	S, s-sax, t-sax, pno, synth, 4perc	20'00"		Carbon 7
	1996	S, s-sax, t-sax, pno, synth, 3perc	30'00"		Carbon 7
	1997	S, s-sax, t-sax, tpt, t-trbn, pno, 3synth, 4perc	21'00"		
	1999	m-S, s-sax, t-sax, pno, 3synth, elec b-git, 2perc	65'00"		Carbon 7
	2000	m-S, s-sax, t-sax, pno, 2synth, elec b-git, 2perc	60'00"		Margen records

COMPOSER	TITLE	SUBTITLE
Nuyts, Frank	X-raying my ... radio	
Nuyts, Frank	Bekket	
Nuyts, Frank	Low-key music	
Nuyts, Frank	Rats and rabbits	
Nuyts, Frank	Voortbestaan	
Nuyts, Frank	The abduction of the East	
Oelbrandt, Kris	Broken mirrors	
Pauwels, Dominique	Boreas	
Pelemans, Willem	Fantasie	
Pichal, Andre	Spiegelerei	
Posman, Lucien	Wheel within wheel...	op tekst van William Blake
Posman, Lucien	Ik treur niet	op tekst van Hugues C. Pernath
Posman, Lucien	De laatste hooivracht	
Posman, Lucien	De Pauw	
Posman, Lucien	The book of Thel	cantate
Posman, Lucien	For Gilberto Mendes	sextet
Posman, Lucien	The mental traveller	cantate
Prins, Stefan	Memory space #2	
Prins, Stefan	Ventriloquium	
Raes, Godfried-Willem	Tutti tubi campane	
Raes, Godfried-Willem	Power of three	
Raes, Godfried-Willem	Shift	een kamermuzikale kompositie voor 4 tot 14 spelers met variabele bezetting gekomponoerd
Raes, Godfried-Willem	2b v - 2b	
Raes, Godfried-Willem	A fugue for Irma	no. 1 from 'A book of Fugues'
Raes, Godfried-Willem	Fall '95	
Raes, Godfried-Willem	Trinity	finale from A requiem for a dying tree
Raes, Godfried-Willem	Stacks for Spectra	
Rathé, Filip	La velocidad de las tinieblas	
Roels, Hans	Nature morte	

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	2001	fl, cl, s-sax, t-sax, tpt, trbn, 2tuba, 2vl, 2vla, vlc, db, elec b-git, pno, elec pno, 2perc	13'00"		
	2003	instruments and voices	60'00"		
	2004	fl, 2cl, b-cl, tpt, trbn, 5strings, 2mar, perc	9'30"		
	2005	fl, cl, vl, vla, vlc, perc	12'00"		
	2005	2fl, ob, 2cl, bn, 2cor, tpt, trbn, db, pno, perc	2'00"		
	2006	B, fl, cl, cor, vl, vla, vlc, db, harp, pno, perc	35'00"		
3	1999	cl, bn, cor, vl, vla, vlc	10'00"		
	2005	S, 4tuba, elec			
	1979	2cl, 7brass	15'00"		
	1985	fl, ob, cl, bn, cor, trbn, 2vl, vlc			
	1987	S, trbn solo, instruments	25'00"		
	1988	V, instruments	5'00"		
	1994	fl, b-cl, vl, vla, vlc, mar, pno	10'00"		René Gailly 92026 + VTP 92026 Codaex CX 4003
	2001	fl, cl, 5strings, xyl, 2pno	5'00"		
	2001	m-S, fl, cl, vl, vla, vlc, mar, pno, perc	28'00"		
	2002	fl, b-cl, vl, vla, vlc, pno	6'00"		
	2002	S, fl, b-cl, vl, vlc, mar, pno	10'45"		
	2006	rec, elec git, db, pno, perc, live elec	10'00"		CD-A 06
	2006	2improvisors, vlc, elec git, perc, live elec	14'00"		
	1985	8euph inside large carillon bells	16'00"		
	1988	3rec, 3cl, 3euph, 3perc	18'00"		
	1988	ensemble			
	1989	large ensemble			
	1991	picc, rec, fl, ob, 3cl, 2euph, a-sax, bn, tuban vl, db, hpd, tumba			
	1995	fl, cl, cor, euph, tuba, vl, player pno, computer, polymetronome	12'00"		Logos
	1998	fl, tuba, 3vl, accdn, perc, gamelan orch	8'00"		
	2001	ensemble	3'00"		
	2005	V, fl, cl, cor, trbn, 2vl, vla, vlc, db, bayan	11'53"		
	1997	fl, cl, vl, vla, vlc, pno, perc	10'00"		

COMPOSER	TITLE	SUBTITLE
Roels, Hans	Nowhere's chaos	
Roels, Hans	Run!	
Roels, Hans	How it takes place	
Roels, Hans	Different ways	
Roelstraete, Herman	Sinfonia piccolo	voor blaas- en slaginstrumenten
Roelstraete, Herman	Octuor	
Schroyens, Raymond	Aureolen	commemorating Albert Mertens, celebrating Piet van den Broeck
Schuermans, Pieter	Rapsodie	
Schuermans, Pieter	Compositie	voor blokfluitkwartet, percussie en jongleur
Schuermans, Pieter	Opus nul	
Severens, Koen	Omtrent Roeland	
Slangen, Piet	Winterslag	
Slangen, Piet	Ad te levavi	muziekcreatie voor 14 muzikanten
Sluys, Johan	Marbles	
Smetryns, Thomas	Annandale	
Smetryns, Thomas	First shot missed him	for voice and ensemble
Smetryns, Thomas	On our behaviour	
Smetryns, Thomas	Another just another one-man-band	voor one-man-band en ensemble
Smetryns, Thomas	Okeh	
Soenen, Willy	Bagatel	
Soenen, Willy	Divertimento	voor klarinet en strijkers
Sommereyns, Gwendolyn	Traces	
Steegmans, Paul	Girolago	suite
Steegmans, Paul	Ex ore infantium	
Steegmans, Paul	Omnia subjeciste	
Steegmans, Paul	Pinksterdans	
Steegmans, Paul	Slotdans	
Steegmans, Paul	After a dream	
Swerts, Piet	Groups III	
Swinnen, Peter	SylXóa	
Swinnen, Peter	Terje Medubis	Spiel-Uhr per 15 strumenti
Swinnen, Peter	Bonang	Spiel-Uhr

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	1998	S, m-S, 2ob, 2tpt, 2cor, 2trbn, 4vla, pno	5'00"		
	2000	fl, cl, cor, trbn, 5strings, pno, perc, tape	11'00"		
	2001	V, fl, cl, vl, vla, vlc, git, pno, perc	9'00"		A+174/1/2002
	2006	rec, cl, b-cl, euph, vl, vlc, perc, accdn, live elec	18'00"		
36/3	1959	winds, perc		CeBeDeM	
60	1965	fl, ob, cl, bn, 4strings		CeBeDeM	
	1974	3tpt, 3trbn, tuba, perc	6'00"		
	1993	vl solo, fl, ob, cl, bn, cor	13'00"		
	2000	juggler, 4rec, perc	25'00"		
	2002	fl, cl, vl, vla, vlc, pno, perc	11'00"		
	1992	2V, ob, vlc, git, hmn	15'00"		
	s.d.	ensemble			
	1991	14 musicians			
	2005	7perc, pno	12'00"		
	2002	fl, cl, b-cl, vl, vla, vlc, pno, vib, perc	8'00"		
	2002	V, variable			
	2002	S, b-cl, tpt, vl, vla, db, mouth organ, accdn, cel, perc	10'00"		
	2003	mand, accdn, cel, db, perc, one man band	10'00"		
	2005	b-cl, trbn, git, mand, chinese lute, sheng, pno	12'00"		
	1993	cl, 2vl, vla, vlc, db	5'00"		
	1993	cl, 2vl, vla, vlc, db	5'08"		
	2005	fl, cl, vl, vla, vlc, pno, perc	11'00"		
	1995	8cl, b-cl, pno	13'00"		
	1996	Bar, fl, ob, 5strings, pno, org	4'00"		
	1996	Bar, fl, ob, 5strings, pno, org	4'00"		
	1996	picc, fl, 2tpt, 2trbn, timp, perc	3'00"		
	1996	3tpt, 3trbn, timp, perc	3'00"		
	2005	picc, fl, ob, cor ingl, b-cl, 2bn, c-bn, 3cor, tpt, trbn, vib, vlc, db, perc	2'00"		
	1977-79	fl, ob, cl, bn, cor, 5strings, pno, perc	3'00"		
	1995	fl, cl, 5strings, harp	12'00"	Lantro Music	
	1996	3fl, cl, b-cl, a-sax, bugel, vl, vlc, db, mand, b-git, 2pno, synth	14'00"	Lantro Music	
	1997	5brass, bells	14'00"	Lantro Music	

COMPOSER	TITLE	SUBTITLE
Swinnen, Peter	Moordende wals	
Swinnen, Peter	Anemno	
Swinnen, Peter	Sinfonia II	a broken consort
Swinnen, Peter	Hodechtri	
Swinnen, Peter	Mancoras	in memoriam Gy. Ligeti
Thys, Peter	Icarus	
Valcke, Martin	Shriek	
Van Camp, Bram	Vers 4	naar een gelijknamig gedicht van Paul Van Ostaijen
Van Camp, Bram	273"	voor 21 instrumenten
Van Cleemput, Werner	Suite voor Pieter Breugel	
Van de Moortel, Arie	Les Cordamont	
Van de Moortel, Arie	Le bouffon de Tintagel	
Van de Woestijne, David	Variations pour 7 instruments	
Van de Woestijne, David	Concert	
Van de Woestijne, David	Een-en-twintig	
van der Eyken, Ernest	Concerto per otto strumenti a vento	
Van der Roost, Jan	Contrasto grosso	
Van der Velden, Renier	Kamermuziek	voor alto en instrum. ensemble
Van der Velden, Renier	Concerto	voor 2 piano's en koperblazerskw.
Van der Velden, Renier	Studie voor kamerensemble	
Van der Velden, Renier	Balletmuziek	voor blazersensemble en piano
Van Eetvelde, Jo	Concertino da camera	
Van Eetvelde, Jo	Timonere	
Van Eycken, Stefan	As if you ever knew what it was, taking you down the line	
Van Eycken, Stefan	Light rhythms	music for the silent film Light rhythms (1928) by Francis Bruguiere
Van Eycken, Stefan	White river dream song	for 6 instruments and electronics
Van Eycken, Stefan	If you face it	for 8 instruments
Van Eycken, Stefan	Republics of reality	for 12 musicians and electronics
Van Eycken, Stefan	Histories of nearness and touch	
Van Eycken, Stefan	Techno park (after closing time)	for 8 instruments with electronics
Van Eycken, Stefan	Revenant	for 5 modern instruments and 5 period instruments
Van Eycken, Stefan	Walk in hours	for 10 instruments

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	1998	S, m-S, ob, cor ing, 2cor, b-trbn, harp	6'00"	Lantro Music	
	2000	fl, cl, vl, vlc, git, vib	12'00"	Lantro Music	
	2004	vlc solo, fl, cl, cor, trbn, pno, perc, elec	18'00"		
	2006	fl, cl, vl, vlc, pno, perc, elec	12'00"		
	2007	a-fl, a-sax, tpt, tuba, vl, vla, mand	8'30"		
	2001	ob solo, 9winds	21'00"		Phaedra 92037
	2002	ensemble	14'19"		
	2001	m-S, fl, cl, bn, cor, vl, vla, vlc, db	9'00"		
	2003	fl, ob, cl, b-cl, cor, tpt, trbn, 2vl, vla, vlc, db, 3perc	4'33"		
	1959	2fl, 2ob, 2vla, 2perc	22'00"		
35	1964	2V, ensemble, perc			
26	s.d.	T, ensemble, perc			
	1964	fl, ob, cl, bn, cor, 2git	8'00"		
	1974	14winds, 5strings	15'00"		
	1976	19winds, db, pno	13'45"		
	1999	fl, 2ob, 2cl, 2bn, cor	23'00"		
	1997	4rec, 4strings	12'00"	De Haske	EMI Classics
	1956	vla solo, ensemble	24'00"	CeBeDeM	
	1965	2tpt, cor, trbn, tuba, 2pno			
	1969	ensemble	8'24"		
	1972	2fl, ob, cl, bn, 4cor, 2tpt, 3trbn, tuba, pno	11'00"		
	1983	fl, ob, cl, bn, cor, pno	12'00"		
	1993	fl solo, 2vl, vla, vlc, db, org	15'00"		
	1999	2ob, 2cl, 2bn, c-bn, 2cor	4'30"		Edition Compusic EDCO 99-01
	2000	b-cl, flugelhorn, 2vl, vla, vlc, db, pno, accdn, perc	6'15"		
	2001	b-fl, cl, vlc, elec git, pno, perc, elec	10'00"		FMC 2003 03
	2002	a-fl, ob, b-cl, tpt, vl, db, pno, perc	15'00"		TRANSIT
	2003	ob, cl, b-cl, elec b-cl, elec flugelhorn, vla, vlc, elec git, accdn, pno, 2perc	15'00"		
	2004	2b-cl, elec git, 4elec b-git	15'00"		
	2004	cl, b-cl, vlc, accdn, elec git, elec b-git, perc, pno	30'00"		CD-A 02
	2006	fl, ob, vl, vlc, prepared pno, traverso, hautboy, vl, vlc, ft-pno	10'00"		
	2006-07	b-cl, cb-cl, s-sax, bar-sax, tpt, 2db, elec git, keyb, perc	45'00"		

COMPOSER	TITLE	SUBTITLE
Van Geert, Octaaf A.	KLAZZ	
Van Herck, Bert	Oxymoron	
Van Hove, Luc	Septet	
Van Hove, Luc	Nonet	
Van Hove, Luc	Kammerkonzert	
Van Ingelgem, Maarten	Gen	
Van Ingelgem, Maarten	Laokoön	
Van Landeghem, Jan	Sieben Trakllieder	liedcyclus op tekst van Georg Trakl
Van Landeghem, Jan	Concerto grosso modo for nonet	version 1
Van Landeghem, Jan	Concerto grosso modo for nonet	version 2
Van Landeghem, Jan	Les Heures d'après-midi	op tekst van Emile Verhaeren
Van Parys, Annelies	Picasso 1937	
Van Puymbroeck, Stefan	The marriage of heaven and hell	kamercantate
Van San, Herman	Sextet	
Van San, Herman	Sectionen	
Vande Ginste, Stephane	De moddersmijters	
Vande Ginste, Stephane	Darkness	
Vanhecke, Bart	Quand la lune meurt	for bass clarinet and ensemble
Vanhecke, Bart	Twee liederen	for soprano and 5 instruments
Vanhecke, Bart	Les fleurs pâles du clair de lune	for ensemble
Vanhecke, Bart	Dans les plis des nuages	for 2 violins and small ensemble
Vanhecke, Bart	Des cercles sur les eaux	for harp, ensemble and live electronics
Vanhecke, Bart	La hora de la luz	for countertenor, ensemble and live electronics
Verbesselt, August	Caesar en Cleopatra	
Verbesselt, August	De cirkel	
Verhaegen, Marc	Concierto	
Verhaegen, Marc	Convergences	
Vermeersch, Peter	De oplosbare vis	de muziek
Vermeersch, Peter	Slow surfer on a turd stream	componeerkit voor 17 muzikanten en dirigent
Vermeersch, Peter	Brasschaet 1932	
Vermeersch, Peter	Ontmoeting	
Vermeersch, Peter	Contre Six	
Vermeersch, Peter	Habanera	
Vermeersch, Peter	Karanova	

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	2001	2sax, tpt, 2tuba, 2vl, 2vla, vlc, db, pno, perc	10'00"	CeBeDeM	
	2003	ensemble	9'45"		
24	1988	fl, cl, tpt, vl, vla, vlc, pno	13'00"	CeBeDeM	René Gailly 87164
31	1994	fl, ob, cl, bn, cor, vl, vla, vlc, pno	13'00"		René Gailly 87164
36	1998	vlc solo, ensemble	23'00"		
	2002	S, fl, cl, vl, vlc, pno	11'00"		
	2003	ob, s-sax, 2trbn, vla, perc	9'44"		
	1994-95	T, 4strings, pno	28'00"		
	1997	4rec, 4strings, perc	15'00"		
	1997	fl, ob, cl, bn, 4strings, perc	15'00"		
	1997-98	S, 5cl, pno	32'00"		
	1999-00	vl solo, V, large ensemble, live elec			
	2002	m-S, 2ob, 2cor, 4strings	30'00"		
	1951	fl, ob, cl, bn, cor, pno	17'08"		Timescraper LC 2174
5	1953-54	3vl, 3vlc	13'10"		Timescraper LC 2174
	2001	V, fl, cl, bn, trbn, db, perc	60'00"		
	2006	2V, 5winds, 5strings, pno, perc	20'00"		Phaedra
	1993	b-cl solo, a-fl, ob, cl, bn, cor, trbn, 2vl, vla, vlc, db, pno, 2perc	20'00"		
	1993	S, fl, cl, cor, git, cel	3'00"		
	1994-01	fl, ob, cl, bn, cor, 2vl, vla, vlc, db, pno, perc	10'00"		
	1996	2vl solo, b-fl, b-cl, vla, vlc, db, harp	12'00"		
	2002	harp solo, 3cl, vla, vlc, db, 2perc, live elec	15'00"		
	2005	c-T, fl, cl, vl, vla, vlc, pno, perc, live elec	20'00"		
	1953	fl, 3buccina, b-buccina, harp, perc	10'00"		
	1965	V, ensemble, perc	10'00"		
	1988	fl, git, 4strings	13'00"		
	s.d.	9winds, 2strings	12'26"		KVC 2000.001
	1993	S, Bar, 2cl, vl, vlc, pno/org, git/perc	35'00"		Walpurgis WPR 010
	1997	17 musicians, conductor	14'00"		
	1998	ob, cl, 2vl, vla, vlc, db, pno, perc, sampler	12'00"		
	2003	V, 4fl, perc	1'00"		Walpurgis WPR 010
	2004	4sax, vlc, 2pno, loop	7'26"		Universal 986835 6
	2004	4sax, vlc, 2pno	13'50"		Universal 986835 6
	2004	ensemble			

COMPOSER	TITLE	SUBTITLE
Vermeersch, Peter	Wraps	voor 10 instrumenten
Vermeulen, Hans	Urban thoughts	concertino
Vermote, Petra	Tsjizj	5 songs on texts of Daniil Charms
Vermote, Petra	Diferencias	7 songs on texts of F.G. Lorca
Vermote, Petra	Drakemie	
Vermote, Petra	Amanecía	dixtuor
Vermote, Petra	Inni	7 songs on poems of Giuseppe Ungaretti
Vermote, Petra	Very light	
Vermote, Petra	De echo van de maan	
Verspaendonck, Bo	Goya	ballet
Verspaendonck, Bo	Abelard et Heloïse	
Verstockt, Serge	DEC	
Verstockt, Serge	Apeiron	
Verstockt, Serge	Feuillage du cœur	
Verstockt, Serge	Towards the inside of a tiny cowbell	
Verstockt, Serge	In de schaduw van de klokken	voor de klokken van Brugge
Verstockt, Serge	LOW	
Verstrepen, Rik	English breakfast can be tasty too	
Wauters, Christian-Adolphe	Diafonia maestosa	
Wauters, Christian-Adolphe	Todesfuge	op tekst van Paul Celan
Welfens, Peter	Octet	
Westerlinck, Wilfried	Nocturne	op teksten van Werner Abeelee
Westerlinck, Wilfried	Carillon I	Claus-carillon
Westerlinck, Wilfried	Landschappen V	
Westerlinck, Wilfried	Carillon III	Riga-carillon
Wouters, Tom	Le grand bazar	

OPUS	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	2005	10 instruments			
	2000	fl, ob, cl, bn, cor, 2vl, vla, vlc, pno	20'00"		
	2000	S, fl, cl, vl, vlc, pno, perc	14'47"		FMC 2003 03 + LM 04
	2001	coloratureS, fl, cl, vl, vla, vlc, git, pno, perc	16'16"		A+174/1/2002
	2001	fl, cl, 5strings, 2pno	2'50"		Codaex CX 4003
	2003	fl, cl, cor, vl, vla, vlc, db, git, pno, perc	11'07"		Phaedra 92037
	2003	S, fl, ob, cl, vl, vla, vlc, pno, perc	10'00"		
	2003	2fl, 2ob, 2cl, 2bn, 2cor	10'00"		
	2005	S, fl, cl, vlc, git, perc	40'00"		
	1995	ensemble			
	s.d.	fl/cl, 4brass, 2vlc, git, pno, keyb, perc, elec, tape	13'00"		
	1992	2ob, 2cl, 2cor, tpt, trbn, 2pno, 2perc	20'50"		Radio 3 R3 98007
	1993	fl, ob, cl, trbn, 2vl, vla, vlc, db, pno, 2perc	11'08"		Megadisc MDC 7869
	1994	coloratureS, 2cl, vla, vlc, harp, pno, perc	14'15"		CD-A 03
	2001	S, cl, vl, vla, vlc, elec git, pno, perc, live elec	17'00"		FMC 2003 03
	2002	2carillon, 3clocks, perc			
	2003	rec, fl, b-fl, cl, b-cl, t-trbn, tuba, vla, db, git, 2pno, 2perc, elec	20'30"		CD-A 03
	2001	2fl, cl, b-cl, vl, vlc, git, perc			
24	1982	3tpt, 3trbn, org	4'35"		Pavane ADW 7151 (Lp)
81	2003	vlc solo, S, 2tpt, 2db, timp, perc	14'31"		
	1975	fl, ob, cl, bn, 2vl, vla, vlc	15'00"		
	1974	m-S, ob solo, 12strings	12'00"		
	1979-80	9winds, db, perc	4'35"		Radio 3 R3 89009
	1983	tpt solo, 12strings	9'00"		
	2005	winds, db, pno, perc	3'00"		
	2004	ensemble			

CHRONOLOGICAL INVENTORY OF FLEMISH ENSEMBLE MUSIC SINCE 1950

YEAR	COMPOSER	TITLE	SUBTITLE
1950	De Meester, Louis	De orgeldraaiers	
1950	De Meester, Louis	Muziek voor Iphigeneia	
1950	Moulaert, Raymond	Concert	
1951	Baeyens, August-L.	Arkadia	
1951	Goeyvaerts, Karel	Opus 2 (nummer 2)	voor 13 instrumenten
1951	Van San, Herman	Sextet	
1952	Goeyvaerts, Karel	Opus 3 (nummer 3)	met gestreken en geslagen tonen
1953	Verbesselt, August	Caesar en Cleopatra	
1953-54	Van San, Herman	Sectionen	
1956	Van der Velden, Renier	Kamermuziek	voor alto en instrum. ensemble
1958	Albert, Karel	Werkstuk	
1959	Roelstraete, Herman	Sinfonia piccolo	voor blaas- en slaginstrumenten
1959	Van Cleemput, Werner	Suite voor Pieter Breugel	
1961	Ceulemans, Ivo	Drie Roemeense dansen	octet
1961	Coppens, Claude	Symétries pour neuf instruments	(version 1)
1961	De Meester, Louis	Vlaamse volksliederen 2	
1961	De Meester, Louis	Vlaamse volksliederen 3	
1962	Cabus, Peter	Passacaglia	
1964	Buckinx, Boudewijn	Allotropie	
1964	De Meester, Louis	Muziek voor Le drame de Fukuriju Maru	
1964	Kerstens, Willem	Heer Halewijn	pas de deux
1964	Van de Moortel, Arie	Les Cordamont	
1964	Van de Woestijne, David	Variations pour 7 instruments	
1965	Ceulemans, Ivo	Ottetto	
1965	Roelstraete, Herman	Octuor	
1965	Van der Velden, Renier	Concerto	voor 2 piano's en koperblazerskwintet
1965	Verbesselt, August	De cirkel	
1966	Decadt, Jan	Festivalmuziek	
1966	Kerstens, Willem	Septet	de drie tamboers
1967	Coppens, Claude	Quatre ballades jaunes	text: F.G. Lorca
1967	Goethals, Lucien	Movimientos y acciones	
1969	De Smet, Raoul	Five short stories	
1969	Goethals, Lucien	Cáscaras	
1969	Laporte, André	Le morte chitarre	
1969	Van der Velden, Renier	Studie voor kamerensemble	
1970	Buckinx, Boudewijn	Tarotie	
1970	Cabus, Peter	Divertimento	voor zeven instrumenten
1970	Ceulemans, Ivo	Suite van Westslavische volksliederen	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	5winds, harmonica, org	2'30"		
	fl, cl, tpt, 3vl, vlc, perc	35'00"		
	fl, ob, cl, bn, cor, harp	20'00"	CeBeDeM	
	19 musicians	23'00"		
2	picc, 2ob, 2b-cl, 7strings, pno	6'30"		Megadisc MDC 7845
	fl, ob, cl, bn, cor, pno	17'08"		Timescraper LC 2174
3	vl, vla, vlc, pno, 3perc	10'15"		Megadisc MDC 7845
	fl, 3buccina, b-buccina, harp, perc	10'00"		
5	3vl, 3vlc	13'10"		Timescraper LC 2174
	vla solo, ensemble	24'00"	CeBeDeM	
	5winds, vla	4'30"	CeBeDeM	
36/3	winds, perc		CeBeDeM	
	2fl, 2ob, 2vla, 2perc	22'00"		
205	8 instruments			
18	9 instruments	11'00"		
	fl, ob, cl, bn, cor, timp, tape			
	fl, ob, cl, bn, cor, timp, tape			
	2tpt, cor, trbn, b-tuba, timp, harp, org	6'30"		
1964.08	variable	var.		
	V, ob, cl, git, harp, perc, tape	35'45"		
62	ensemble	9'30"		
35	2V, ensemble, perc			
	fl, ob, cl, bn, cor, 2git	8'00"		
113	fl, cl, cor, tpt, vl, vla, vlc, pno	28'00"		
60	fl, ob, cl, bn, 4strings		CeBeDeM	
	2tpt, cor, trbn, tuba, 2pno			
	V, ensemble, perc	10'00"		
	fl, ob, strings	15'25"	CeBeDeM	Jeugd & Muziek JM 5539A
37	4cl, pno, timp, perc	14'00"		
15bis	S, T, fl, cl, vl, vlc, vib, harp	6'45"		
	fl, cl, 2vl, vla, vlc, harp, 2perc	12'45"		
	fl, b-cl, vl, vla, vlc, pno, perc	11'00"	CeBeDeM	
	m-S, fl, cl, vl, vlc, pno	10'00"		VTP 92047
	T, fl, 5strings	10'00"	Tonos	Fuga Libera FUG 523
	ensemble	8'24"		
1970.01	variable	20'00"		
	2fl, ob, cor ingl, cl, vl, vlc	15'30"		
98	small ensemble	12'35"		

YEAR	COMPOSER	TITLE	SUBTITLE
1970	Gistelincx, Elias	Ad maiorem Limburgiae fodientium gloriam	
1971	Goeyvaerts, Karel	Hé	
1972	De Jong, Marinus	Klaviersextet	
1972	Van der Velden, Renier	Balletmuziek	voor blazersensemble en piano
1973	Goethals, Lucien	Tres paisajes sonoros	
1974	Coryn, Roland	Triptiek	
1974	Coryn, Roland	Triptiek	
1974	De Smet, Raoul	Partita 1 for seven	
1974	Gilles, Jules	Pirouette voor orkestseptet en slagwerk	
1974	Goethals, Lucien	Diferencias	
1974	Schroyens, Raymond	Aureolen	commemorating Albert Mertens, celebrating Piet van den Broeck
1974	Van de Woestijne, David	Concert	
1974	Westerlinck, Wilfried	Nocturne	op teksten van Werner Abeele
1975	Geysen, Frans	De lange tijd	
1975	Geysen, Frans	Stadssteeg	
1975	Gistelincx, Elias	Music for three mixed groups	
1975	Welfens, Peter	Octet	
1976	Adriaenssens, Paul	3-4-5-lots of good times	
1976	Beelaerts, Paul	Permutaties	op een thema van Bohuslav Martinu
1976	Ceulemans, Ivo	Ronde des instruments	
1976	Laporte, André	Incontro notturno	omstreeks middernacht onmoette ik Hendrik Isaac op de Piazza della Signoria
1976	Van de Woestijne, David	Een-en-twintig	
1977	Adriaenssens, Paul	Inserts	
1977	Ceulemans, Ivo	Utopia	
1977	Laporte, André	Icarus' flight	
1977-79	Swerts, Piet	Groups III	
1978	Cabus, Peter	Muziek voor orgel, kopers en percussie	
1978	Goeyvaerts, Karel	... Erst das Gesicht, ... dann die Hände...	und zuletzt erst das Haar
1979	Celis, Frits	The prisoners	kamercantate op een gedicht van Stephen Spender
1979	Geysen, Frans	Omtrent h.c.	
1979	Goethals, Lucien	Gmébophonies	
1979	Goethals, Lucien	Pampa	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
12	s-sax, b-cl, 14strings	16'47"		
	fl, ob, 2cl, bn, cor, trbn, vla, vlc, hpd, mime artist, tape recorder, projection	75'00"		
163	fl, ob, cl, bn, cor, pno	25'00"		
	2fl, ob, cl, bn, 4cor, 2tpt, 3trbn, tuba, pno	11'00"		
	fl, ob, cor, trbn, vl, db, hpd	10'00"		
10	fl, ob, 8 strings	15'00"	CeBeDeM	
10bis	2cl, strings	15'00"	CeBeDeM	
	fl, ob, cor, trbn, vl, db, hpd	22'00"	CeBeDeM	
9/1	picc, fl, a-fl, tpt, vla, db, pno, perc	10'00"		
	2ob, cor ingl, 2bn, 2tpt, 3trbn	10'00"		
	3tpt, 3trbn, tuba, perc	6'00"		
	14winds, 5strings	15'00"		
	m-S, ob solo, 12strings	12'00"		
	chalambeau, 3rec, 3cornett, 3fiddle, 3viola da gamba	7'00"		
	6ob, 4tpt, 2trbn	9'00"		
26	brass, perc			
	fl, ob, cl, bn, 2vl, vla, vlc	15'00"		
	4perc, 4 instruments	12'00"		
	a-fl, ob, b-cl, bn, 12strings			
164	S, fl, cor, piston, vl, vlc, accdn, perc	23'00"		
	fl, a-fl, ob, cor ingl, 3cl, basset-horn, b-cl, 2cor, 2bn, perc	6'00"	CeBeDeM	
	19winds, db, pno	13'45"		
	instruments and modulator	7'00"		
159	V, ensemble			
	pno solo, fl, ob, cl, bn, cor, tpt, trbn, 5strings	10'00"	Edition Gravis	René Gailly 87011
	fl, ob, cl, bn, cor, 5strings, pno, perc	3'00"		
	4tpt, 4cor, 4trbn, b-tuba, 2perc, org	19'00"		
	ob, cl, bn, tpt, trbn, 5strings	13'00"		Megadisc MDC 7829/30
15	m-S, Bar, a-sax, b-cl, mar, cel, hpd	10'35"		
	fl, ob, cl, bn, cor, tpt, trbn, db	10'00"		
	fl, a-sax, vla, vlc, elec org, perc, tape	20'00"		
	m-S, a-fl, cl, vl, vla, vlc, pno, 2perc	6'00"		VTP 92047

YEAR	COMPOSER	TITLE	SUBTITLE
1979	Goeyvaerts, Karel	Claus-ule	text by H. Claus
1979	Laporte, André	Variaties op een akkoord	
1979	Pelemans, Willem	Fantasia	
1979-80	Westerlinck, Wilfried	Carillon I	Claus-carillon
1980	Beelaerts, Paul	Schmollerie	
1980	De Jonghe, Marcel	Eklipticon I	
1980	Geysen, Frans	Lappenstuk	
1980	Goethals, Lucien	Paal en perk	
1981	Aerts, Hans	Kamerconcerto	
1981	Geysen, Frans	Drieluik	
1981	Goeyvaerts, Karel	Litanie IV	
1982	Brewaeyts, Luc	Trajat	
1982	De Meester, Louis	Ludus	
1982	Wauters, Christian-Adolphe	Diafonia maestosa	
1983	Buckinx, Boudewijn	Sine titulo	
1983	De Maeyer, Jan	Vijf voor acht	blazersoctet
1983	Van Eetvelde, Jo	Concertino da camera	
1983	Westerlinck, Wilfried	Landschappen V	
1984	Biesemans, Janpieter	Martonyi-pianosextet	
1984	Buckinx, Boudewijn	Sine titulo	
1984	Celis, Frits	Musica per undici	
1984	Coppens, Claude	... un coup de dés jamais n'abolira le hasard ...	version 2
1984	De Meester, Louis	Betje Trompet en de reus	
1984	Geysen, Frans	Muziektreintje voor Simon	
1984	Hus, Walter	Five to five	for Maximalist!
1985	Beelaerts, Paul	Kabbalklad II	
1985	De Meester, Louis	Betje Trompet in de knoop	
1985	Goeyvaerts, Karel	Avontuur	
1985	Goeyvaerts, Karel	De stemmen van de Waterman	
1985	Kerstens, Willem	Nonetto	
1985	Pichal, Andre	Spiegelerei	
1985	Raes, Godfried-Willem	Tutti tubi campane	
1986	Brewaeyts, Luc	Due cose bella ha il mondo	l'amore e la morte ...
1986	De Meester, Louis	Poèmes de Gosses	
1986	Nuyts, Frank	Rastapasta	
1987	Buckinx, Boudewijn	Rexamen	rekbaar examenstuk
1987	Claesen, Ludo	Impressions	
1987	De Meester, Louis	Magreb	
1987	Flecijn, Eddy	Concerto voor blokfluiten, marimba en strijkorkest	versie voor strijkkwintet
1987	Geysen, Frans	Tussenspelen en scène uit Orpheus is in ons	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	V, fl, ob, cl, bn, tpt, trbn, db		CeBeDeM	
	rec, fl, ob, cl, bn, cor	3'00"	CeBeDeM	
	2cl, 7brass	15'00"		Radio 3 R3 89009
	9winds, db, perc	4'35"		
	fl, ob, vl, vla, vlc, pno	6'43"		
	cl, b-cl, vl, git, perc, pno	9'00"		
	fl, ob, cl, bn, cor, vl, db, pno, mouth organ	10'20"		
	m-S, fl, ob, cl, cor, trbn, db, 2perc	9'00"		VTP 92047
	pno, 9 instruments		CeBeDeM	
	ob, cl, bn, t-sax, cor, tuba, 2vl	1'45"		
	S, fl, cl, vl, vlc, pno	15'00"	Salabert	Megadisc MDC 7872/73
	fl, ob, cl, cor, bn, 4strings, pno, 2perc, ringmodulation	9'00"		Megadisc MDC 7869
	fl, cl, 5strings, 2pno, perc	6'00"		
24	3tpt, 3trbn, org	4'35"		Pavane ADW 7151 (Lp)
1983.06	cor, vl, vla, vlc, db, vib, pno	18'00"		
9	2ob, 2cl, 2bn, 2cor	8'51"		
	fl, ob, cl, bn, cor, pno	12'00"		
	tpt solo, 12strings	9'00"		
	5 instruments, pno			
1984.01	fl, ob, cl, bn, cor, pno	8'00"		
19	10perc, synth	11'00"		Phaedra 92003
	mar, cl choir	8'32"		
	V, 10 instruments	30'00"	CeBeDeM	
	fl, ob, cl, bn, cor, tpt, trbn	3'00"		
	cl, b-cl, a-sax, vlc, 2pno	13'00"		
	3V, cor ingl, bn, pno, perc	7'16"		
	V, 10 instruments	25'00"		
	3ob, 2bn, 2tpt, 2trbn, tuba, pno	13'00"		Megadisc MDC 7829/30
	S, fl, cl, vl, vlc, pno	10'38"	CeBeDeM	Megadisc MDC 7877
78	fl, ob, bn, cor, vl, vla, vlc, db	16'00"		
	fl, ob, cl, bn, cor, trbn, 2vl, vlc			
	8euph inside large carillon bells	16'00"		
	pno solo, ensemble, live elec	12'00"		Megadisc MDC 7828/29
	S, ensemble	20'00"		
	fl, 8vl, 2vla, 2vlc, db, keyb	4'00"		LM 02
1987.17	variable	15'00"		
	5sax, 6perc	17'00"		
	vla solo, ensemble	13'00"		
	2rec solo, mar, 5strings	10'00"		
	fl, 2ob, cl, bn, cor, trbn, pno, perc	13'00"		

YEAR	COMPOSER	TITLE	SUBTITLE
1987	Posman, Lucien	Wheel within wheel...	op tekst van William Blake
1988	Coppens, Claude	Mélopée II	en Octuor à la mémoire de Louis de Meester (1904-1988), version 2
1988	Coppens, Claude	Sinfonia piccola per quattordici musici	version 2
1988	De Smet, Raoul	Black label suite	
1988	Goeyvaerts, Karel	Voor het rijpen van de zomervruchten	adaptation of Pour que les fruits mûrissent cet été
1988	Knockaert, Yves	Muziek voor de gele zaal	
1988	Posman, Lucien	Ik treur niet	op tekst van Hugues C. Pernath
1988	Raes, Godfried-Willem	Power of three	
1988	Raes, Godfried-Willem	Shift	een kamermuzikale kompositie voor 4 tot 14 spelers met variabele bezetting gekomponeerd
1988	Van Hove, Luc	Septet	
1988	Verhaegen, Marc	Concierto	
1989	Goethals, Lucien	Twee liederen	
1989	Goeyvaerts, Karel	Drie liederen	text by G. Gils
1989	Raes, Godfried-Willem	2b v - 2b	
1990	Buckinx, Boudewijn	Minderheid	
1990	Coppens, Claude	Kagura	
1990	Goethals, Lucien	Concierto de la luz y las tinieblas	
1990	Goeyvaerts, Karel	Das Haar	
1990	Lamal, Hans	Caligula	
1991	Anne, David	Humoresque	
1991	Celis, Frits	Due inventioni	
1991	Nuyts, Frank	When the tombs of brass are spent	
1991	Raes, Godfried-Willem	A fugue for Irma	no. 1 from 'A book of Fugues'
1991	Slangen, Piet	Ad te levavi	muziekcreatie voor 14 muzikanten
1992	Brewaews, Luc	Le concert	music for a film by Samy Brunett
1992	Buckinx, Boudewijn	Oktober	
1992	Craens, Alain	Experience	
1992	De Nef, Dirk	Lucubrantiunculae	
1992	de Visscher, Eric	Seven bagatelles	
1992	Severens, Koen	Omtrent Roeland	
1992	Verstockt, Serge	DEC	
1992-93	Logghe, Geert	Time before and time after	
1993	Buckinx, Boudewijn	Fles	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	S, trbn solo, instruments	25'00"		
	fl, ob, cl, cor, vl, vla, vlc, pno, perc	16'30"		Logos
	14 musicians	11'30"		
	5sax, b-cl, accdn, 2perc	11'30"	CeBeDeM	
	fl, ob, cl, bn, cor, tpt, trbn, vl, vla, vlc, harp	60'00"		
	4vl, 2vla, 2vlc, pno	5'00"		
	V, instruments	18'00"		
	3rec, 3cl, 3euph, 3perc ensemble			
24	fl, cl, tpt, vl, vla, vlc, pno	13'00"	CeBeDeM	René Gailly 87164
	fl, git, 4strings	13'00"		
	S, fl, ob, cl, bn, cor, trbn, 2vl, vla, vlc, db, perc	7'00"		VTP 92047
	m-S, fl, cl, vl, vla, vlc large ensemble	8'00"		
1990.20	3sax, cl, b-cl, perc	15'00"		
	12brass, 3perc	7'00"		Logos
	org solo, fl, ob, cl, bn, cor, tpt, trbn, vl, vlc, db, 2perc	22'00"		
	ob, cl, bn, tpt, trbn, 5strings	10'30"	CeBeDeM	Megadisc MDC 7877
	S, cl, b-cl, cor ingl, vla, db, harp, bandonion, hpd, perc			
33	fl, a-sax, t-sax, 2tpt, tuba, db, 2pno, perc	2'00"		
	cl, 2vl, vla, vlc, db	19'00"	CeBeDeM	
	4cor, 4tpt, 4trbn, tuba, mar, 2perc, 2elec	12'00"		
	picc, rec, fl, ob, 3cl, 2euph, a-sax, bn, tuban vl, db, hpd, tumba			
	14 musicians			
	fl, cl, cor, tpt, vl, vla, vlc, 2perc	6'00"		
1992.16	2vl, vla, vlc, db, pno	20'00"		
	b-cl, 4strings, perc	7'00"	CeBeDeM	Phaedra 92020
	5strings, mar			
	fl, ob, cl, vl, vlc, pno, perc	15'00"		
	2V, ob, vlc, git, hmn	15'00"		
	2ob, 2cl, 2cor, tpt, trbn, 2pno, 2perc	20'50"		Radio 3 R3 98007
	fl, ob, cl, cor, tpt, trbn, 2vl, vla, vlc, db, pno, perc	13'35"		Megadisc MDC 7869
1993.24	fl, cl, b-cl, vl, vla, vlc, pno, perc	14'00"	Lantro Music	Vox Temporis VTP 92026

YEAR	COMPOSER	TITLE	SUBTITLE
1993	Buckinx, Boudewijn	How is the moon in Buffalo these days?	
1993	Buckinx, Boudewijn	The pacific	chapter one: a grain of sand
1993	de Visscher, Eric	Stille und Lärm	
1993	Decadt, Jan	Suite	
1993	Delvaux, Albert	Triptiek	
1993	D'haene, Frederic	Inert reacting substance of []	
1993	Nuyts, Frank	Five-penny beats & The seven beats itch	
1993	Schuermans, Pieter	Rapsodie	
1993	Soenen, Willy	Bagatel	
1993	Soenen, Willy	Divertimento	voor klarinet en strijkers
1993	Van Eetvelde, Jo	Timonere	
1993	Vanhecke, Bart	Quand la lune meurt	for bass clarinet and ensemble
1993	Vanhecke, Bart	Twee liederen	for soprano and 5 instruments
1993	Vermeersch, Peter	De oplosbare vis	de muziek
1993	Verstockt, Serge	Apeiron	
1993-94	Logghe, Geert	Togaku	
1994	Anne, David	Elegy	
1994	Bikkembergs, Kurt	De wens van de wind	scenische muziek voor kamerensemble
1994	Buckinx, Boudewijn	Köchel 378	
1994	Buckinx, Boudewijn	SE	
1994	Cabus, Peter	Twee liederen naar schilderijen van Jan De Smedt	
1994	Celis, Frits	Melopee	op een gedicht van Paul van Ostaïjen
1994	Celis, Frits	Preludio, scherzo e finale	
1994	Coppens, Claude	..., Sweet murderers of men, ...	(the Sirens II)
1994	De Jonghe, Marcel	Trionic mouvements	
1994	Hus, Walter	La théorie	for sextet
1994	Laporte, André	Litanie con epitaffio	
1994	Posman, Lucien	De laatste hooivracht	
1994	Van Hove, Luc	Nonet	
1994	Verstockt, Serge	Feuillage du coeur	
1994-01	Vanhecke, Bart	Les fleurs pâles du clair de lune	for ensemble
1994-95	Van Landeghem, Jan	Sieben Trakllieder	liedcyclus op tekst van Georg Trakl
1995	Agsteribbe, Frank	De hand van Guido	
1995	Buckinx, Boudewijn	De hand van Guido	
1995	Buckinx, Boudewijn	Karoenasuïte	
1995	Cox, Boudewijn	Octet	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
1993.17	ob, tpt, vl, vlc, db, pno, 2perc	12'00"		
1993.18	ob, tpt, vl, vlc, db, pno, 2perc ob, cl, 2vl, vla, vlc, 2pno, perc tpt, 5strings 2vl, vla, 2vlc, harp fl, cl, b-cl, t-sax, cor, trbn, vl, vla, vlc, db, harp, pno, 2perc fl, b-cl, vl, vla, vlc, pno, drums	11'00" 12'15" 19'03" 23'00" 13'00"	CeBeDeM	Megadisc MDC 7869 Megadisc MDC 7869 Radio 3 3-3025 + VTP 92026
	vl solo, fl, ob, cl, bn, cor cl, 2vl, vla, vlc, db cl, 2vl, vla, vlc, db fl solo, 2vl, vla, vlc, db, org b-cl solo, a-fl, ob, cl, bn, cor, trbn, 2vl, vla, vlc, db, pno, 2perc S, fl, cl, cor, git, cel S, Bar, 2cl, vl, vlc, pno/org, git/perc fl, ob, cl, trbn, 2vl, vla, vlc, db, pno, 2perc fl, b-cl, vl, vla, vlc, pno, perc fl, 4strings, pno, perc 10 musicians	13'00" 5'00" 5'08" 15'00" 20'00" 3'00" 35'00" 11'08" 11'47" 5'00" 30'00"		Walpurgis WPR 010 Megadisc MDC 7869
1994.17	pno solo, fl, ob, 2bn, 2vl, 2vla, vlc, db	10'00"		
1994.09	ob, tpt, 2vl, vla, vlc, db, pno S, fl, cl, 2vl, vlc, perc, pno	7'00" 7'30"		
52	m-S, fl, b-cl, vl, vla, vlc, pno, perc	7'12"		René Gailly 92039
51	fl, cl, vl, vla, vlc, db, pno fl, b-cl, vl, vla, vlc, pno, perc 9tpt, b-tpt/trbn, 2timp fl, ob, cl, bn, cor, pno fl, b-cl, 3strings, pno, perc fl, b-cl, vl, vla, vlc, mar, pno	24'00" 12'15" 10'00" 30'00" 10'00" 10'00"		Vox Temporis 92026 Phaedra René Gailly 92026 + VTP 92026 René Gailly 87164 CD-A 03
31	fl, ob, cl, bn, cor, vl, vla, vlc, pno coloratureS, 2cl, vla, vlc, harp, pno, perc fl, ob, cl, bn, cor, 2vl, vla, vlc, db, pno, perc T, 4strings, pno S, 2V, vl, vlc, db, pno	13'00" 14'15" 10'00" 28'00" 50'00"		Radio 3 Radio 3
1995.03	2V, S, vl, vlc, db, pno	50'00"		
1995.09	fl, ob, b-cl, vl, vla, vlc, perc, synth fl, ob, cl, bn, cor, vl, vlc, perc	15'00" 10'00"	Lantro Music	

YEAR	COMPOSER	TITLE	SUBTITLE
1995	Craens, Alain	Mystery	
1995	De Maeyer, Jan	Fantasia e canzona popolare	
1995	Matthys, Marc	Elegy and rondeau	
1995	Nuyts, Frank	Flavours come easily	from Hard scores book 1
1995	Nuyts, Frank	Hard scores book 2	
1995	Raes, Godfried-Willem	Fall '95	
1995	Steegmans, Paul	Girolago	suite
1995	Swinnen, Peter	SylXóa	
1995	Verspaendonck, Bo	Goya	ballet
1996	Brewaeyts, Luc	Nobody is perfect!	André Laporte sixty-five
1996	Brewaeyts, Luc	OBAN	
1996	Buckinx, Boudewijn	Air	
1996	Buckinx, Boudewijn	60CC to be continued	
1996	Byloo, Jean-Paul	De aanloop	voor 15 instrumenten
1996	Claesen, Ludo	Suite ancienne	
1996	De Nef, Dirk	Coll'Age	
1996	D'hoë, Jeroen	Adagio for oboe sextet	
1996	Nuyts, Frank	Hard scores book 3	
1996	Steegmans, Paul	Ex ore infantium	
1996	Steegmans, Paul	Omnia subjeciste	
1996	Steegmans, Paul	Pinksterdans	
1996	Steegmans, Paul	Slotdans	
1996	Swinnen, Peter	Terje Medubis	Spiel-Uhr per 15 strumenti
1996	Vanhecke, Bart	Dans les plis des nuages	for 2 violins and small ensemble
1997	Buckinx, Boudewijn	Alla fine	
1997	Buckinx, Boudewijn	Mapa	
1997	Buckinx, Boudewijn	Recorda	
1997	Gilles, Jules	Extergem	hommage aan een mens die niet meer is en een wereld die nog niet is
1997	Nuyts, Frank	Hard scores book 4	tubes for sections
1997	Roels, Hans	Nature morte	
1997	Swinnen, Peter	Bonang	Spiel-Uhr
1997	Van der Roost, Jan	Contrasto grosso	
1997	Van Landeghem, Jan	Concerto grosso modo for nonet	version 1
1997	Van Landeghem, Jan	Concerto grosso modo for nonet	version 2
1997	Vermeersch, Peter	Slow surfer on a turd stream	componeerkit voor 17 muzikanten en dirigent
1997-98	Bradt, Sebastian	Neon	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	5winds, 5strings	14'00"	CeBeDeM	Phaedra 92037
34/1	ensemble	6'30"		
	vl, perc, strings	9'00"		CMP 1002
	S, s-sax, t-sax, pno, synth, 4perc	20'00"		
	S, s-sax, t-sax, pno, synth, 4perc	20'00"		Carbon 7
	fl, cl, cor, euph, tuba, vl, player pno, computer, polymetronome	12'00"		Logos
	8cl, b-cl, pno	13'00"		
	fl, cl, 5strings, harp	12'00"	Lantro Music	
	ensemble			
	fl, ob, cl, bn, cor, tpt, trbn, 2vl, vla, vlc, db, pno, 2perc	1'45"	Lantro Music	Megadisc MDC 7828/29
	cl, bn, cor, trbn, vla, vlc, db, pno, perc	10'00"		Megadisc MDC 7828/29
1996.11	fl, ob, cl, bn, cor, pno	25'00"		
1996.21	V, rec, b-cl, mar, pno (4h)	7'00"		
	fl, ob, cl, b-cl, cor, tpt, trbn, 2vl, vla, vlc, db, harp, timp, xyl	2'00"		
	strings, perc	13'37"		Radio 3 VMP 1003
	trbn solo, ensemble	4'26"		
	ob, 2vl, vla, vlc, db			
	S, s-sax, t-sax, pno, synth, 3perc	30'00"		Carbon 7
	Bar, fl, ob, 5strings, pno, org	4'00"		
	Bar, fl, ob, 5strings, pno, org	4'00"		
	picc, fl, 2tpt, 2trbn, timp, perc	3'00"		
	3tpt, 3trbn, timp, perc	3'00"		
	3fl, cl, b-cl, a-sax, bugel, vl, vlc, db, mand, b-git, 2pno, synth	14'00"	Lantro Music	
	2vl solo, b-fl, b-cl, vla, vlc, db, harp	12'00"		
1997.21	fl, b-cl, vl, vla, vlc, pno, perc	3'00"		
1997.25	fl, b-cl, vl, vla, pno, perc	3'00"		
1997.17	4rec, 2vl, vla, vlc	13'00"		
23	4cl, vl, vla, db	35'00"		VUB
	S, s-sax, t-sax, tpt, t-trbn, pno, 3synth, 4perc	21'00"		
	fl, cl, vl, vla, vlc, pno, perc	10'00"		
	5brass, bells	14'00"	Lantro Music	
	4rec, 4strings	12'00"	De Haske	EMI Classics
	4rec, 4strings, perc	15'00"		
	fl, ob, cl, bn, 4strings, perc	15'00"		
	17 musicians, conductor	14'00"		
	S, T, ensemble	17'30"		

YEAR	COMPOSER	TITLE	SUBTITLE
1997-98	D'haene, Frederic	Dissociations centromériques	
1997-98	Van Landeghem, Jan	Les Heures d'après-midi	op tekst van Emile Verhaeren
1998	Brackx, Joachim	Silent forms	
1998	Cabus, Peter	Portrait d'un gentilhomme	cantata da camera
1998	Celis, Frits	Septuor	
1998	Coppens, Claude	A costly noise	
1998	Darge, Moniek	Cyclic	soundscape
1998	De Fleyt, Karin	Cyclic	soundscape
1998	De Windt, Kaat	Music for Grosstadt-Zigeuner	
1998	Goethals, Lucien	Cuatro poemas de Federico García Lorca	
1998	Hus, Walter	Le désir	for ensemble
1998	Hus, Walter	Preludes and fugues	book I, for mixed ensemble
1998	Hus, Walter	Preludes and fugues	book I, for wind ensemble
1998	Matthys, Marc	Ballad & finale	
1998	Matthys, Marc	Nocturne and dance	
1998	Raes, Godfried-Willem	Trinity	finale from A requiem for a dying tree
1998	Roels, Hans	Nowhere's chaos	
1998	Swinnen, Peter	Moordende wals	
1998	Van Hove, Luc	Kammerkonzert	
1998	Vermeersch, Peter	Brasschaet 1932	
1999	Bondue, Yves	Zolang de zon zingt	liedcyclus
1999	Bradt, Sebastian	Morbid Chelsea	
1999	Brewaey, Luc	Schumann's ghosts	
1999	Brossé, Dirk	Tango tout court	
1999	Cafmeyer, Hans	Telayo	
1999	Coppens, Claude	Homage-tapestry	i.m. Karel Geirlandt
1999	Delvaux, Albert	Sextet	
1999	Gilles, Jules	Lied eines fahrenden Gesellen	maeleriana
1999	Goethals, Lucien	Fuga enigmática	
1999	Hus, Walter	Five to five	for wind ensemble
1999	Hus, Walter	Le miroir	for ensemble
1999	Nuyts, Frank	Hard scores book 5	surf, wind and desire
1999	Oelbrandt, Kris	Broken mirrors	
1999	van der Eyken, Ernest	Concerto per otto strumenti a vento	
1999	Van Eycken, Stefan	As if you ever knew what it was, taking you down the line	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	pno solo, perc solo, fl, ob, cl, b-cl, bn, cor, tpt, trbn, 5strings	23'00"		
	S, 5cl, pno	32'00"		
	cl, trbn, vla, vlc, db, mar, pno	12'00"		
	S, fl, 3vlc, 2perc	25'00"		
62	2cl, 2vl, vla, vlc, db	15'00"		
	V, cl, vl, vla, vlc, pno, perc	12'00"		Logos
	V, fl, vl, fiddle, bicycle, car			Logos lpd 001
	V, fl, vl, fiddle, bicycle, car			Logos lpd 001
	2cl, vl, vla, vlc, db, pno, perc	14'30"		
	m-S, a-fl, b-cl, vl, vla, vlc, pno, perc	13'30"		VTP 92047
	V, fl, ob, cor ingl, cl, b-cl, bn, c-bn, cor, tpt, trbn, pno, strings	27'00"		
	fl, b-cl, vl, vla, vlc, pno, perc	21'00"		
	fl, cl, a-sax, tpt, bn, tuba	21'00"		
	tpt, vib, elec b-git, pno, strings	12'00"		
	fl, 5strings	10'00"	Golden River Music	René Gailly 87169
	fl, tuba, 3vl, accdn, perc, gamelan orch	8'00"		
	S, m-S, 2ob, 2tpt, 2cor, 2trbn, 4vla, pno	5'00"		
	S, m-S, ob, cor ing, 2cor, b-trbn, harp	6'00"	Lantro Music	
36	vlc solo, ensemble	23'00"		
	ob, cl, 2vl, vla, vlc, db, pno, perc, sampler	12'00"		
	2A, fl, cl, vl, git, pno	16'30"	Cie de OorSprong	Sjantenboetiek LP 2311
	m-S, elec vl, 2elec git, b-git, elec pno, perc	10'00"		
	S ad lib., fl, cl, b-cl, cor, 5strings	2'35"		
	4sax, pno, db, perc	4'30"	Dirk Brossé	Radio 3 R3-99011
	ensemble	8'20"		
	a-fl, b-cl, vl, vla, vlc, pno, perc	41'54"		
	2cor, 2vl, vla, vlc, db	23'00"		
26	V, 4brass, perc	15'00"		
	fl, cl, vlc, git, pno, perc	8'00"		
	fl, ob, a-sax, cl, b-cl, bn, cor, tpt, trbn, tuba	12'00"		
	picc, fl, ob, cor ingl, cl, b-cl, bn, cor, tpt, trbn, strings	25'00"		
	m-S, s-sax, t-sax, pno, 3synth, elec b-git, 2perc	65'00"		Carbon 7
3	cl, bn, cor, vl, vla, vlc	10'00"		
	fl, 2ob, 2cl, 2bn, cor	23'00"		
	2ob, 2cl, 2bn, c-bn, 2cor	4'30"		Edition Compusic EDCO 99-01

YEAR	COMPOSER	TITLE	SUBTITLE
1999-00	Van Parys, Annelies	Picasso 1937	
2000	Blockeel, Dirk	Pater Pio in de schaduw van het kruis	
2000	Brackx, Joachim	{G}rayns	
2000	Bradt, Sebastian	Nooit joeg de wind groene bladeren op	
2000	Buckinx, Boudewijn	Mondvoorraad	
2000	Coppens, Claude	Songs from Alice	Jabberwocky (1855)
2000	Cox, Boudewijn	Endosmosis	
2000	De Smet, Raoul	't Zuid	el Barrio Sur de Amberes
2000	D'haene, Frederic	Hearing from nowhere	part 2
2000	Gilles, Jules	Scènes de la Nomadie	
2000	Goethals, Lucien	Festina lente	
2000	Nuyts, Frank	Hard scores book 6	monkey trial
2000	Roels, Hans	Run!	
2000	Schuermans, Pieter	Compositie	voor blokfluitkwartet, percussie en jongleur
2000	Swinnen, Peter	Anemno	
2000	Van Eycken, Stefan	Light rhythms	music for the silent film Light rhythms (1928) by Francis Bruguiere
2000	Vermeulen, Hans	Urban thoughts	concertino
2000	Vermote, Petra	Tsjizj	5 songs on texts of Daniil Charms
2001	Baert, Bernard	Rêverie du promeneur solitaire	after Jean-Jacques Rousseau
2001	Baert, Bernard	Sprawl Shake Shalom	a collective composition
2001	Blockeel, Dirk	Sprawl Shake Shalom	a collective composition
2001	Bondue, Yves	Kameleon	
2001	Bradt, Sebastian	Tubisla	
2001	Logghe, Geert	Redemption	a sweet lament
2001	Matthys, Marc	Camel caravan	
2001	Matthys, Marc	Eclectic dances	
2001	Nuyts, Frank	X-raying my ... radio	
2001	Posman, Lucien	De Pauw	
2001	Posman, Lucien	The book of Thel	cantate
2001	Raes, Godfried-Willem	Stacks for Spectra	
2001	Roels, Hans	How it takes place	
2001	Thys, Peter	Icarus	
2001	Van Camp, Bram	Vers 4	naar een gelijknamig gedicht van Paul Van Ostaïjen
2001	Van Eycken, Stefan	White river dream song	for 6 instruments and electronics
2001	Van Geert, Octaaf A.	KLAZZ	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	vl solo, V, large ensemble, live elec fl, ob, 2vl, vla, vlc, harp, pno, org, hpd	40'00"		
	b-cl, vla, vlc, git, pno, perc, live elec ensemble	11'00" 23'00"		
2000.11	cl, 2vl, vla, vlc, db, 2pno V, a-fl, cl, cor, vl, vla, vlc, mar, pno 2fl, 2ob, cl, b-cl, 2bn, 2cor, pno	4'00" 9'00" 22'00"	CeBeDeM CeBeDeM	
27	fl, b-cl, vl, vla, vlc, pno, perc fl, b-cl, vl, vlc, pno, perc V, 3cl, b-cl, 4strings, perc m-S, Bar, fl, b-cl, vl, vla, vlc, pno, 2perc m-S, s-sax, t-sax, pno, 2synth, elec b-git, 2perc	10'15" 20'00" 120'00" 40'00" 60'00"		VTP 92047 Margen records
	fl, cl, cor, trbn, 5strings, pno, perc, tape juggler, 4rec, perc	11'00" 25'00"		
	fl, cl, vl, vlc, git, vib b-cl, flugelhorn, 2vl, vla, vlc, db, pno, accdn, perc	12'00" 6'15"	Lantro Music	
35	fl, ob, cl, bn, cor, 2vl, vla, vlc, pno S, fl, cl, vl, vlc, pno, perc V, fl, ob, cl, bn, cor, vl, vla, vlc, pno fl, ob, cl, t-trbn, harp, pno, perc fl, ob, cl, t-trbn, harp, pno, perc fl, cl, 5strings, xyl, 2pno 9 musicians	20'00" 14'47" 27'00" 27'00" 7'00" 10'00"		FMC 2003 03 + LM 04
	2cl, tpt, trbn, 2vl, vla, vlc, harp, perc fl, 5strings, pno git, 5strings	13'33" 6'10"	Cie de OorSprong Golden River Music Copa	Codaex CX 4003 LM 04 + TRANSIT Codaex CX 4003
	fl, cl, s-sax, t-sax, tpt, trbn, 2tuba, 2vl, 2vla, vlc, db, elec b-git, pno, elec pno, 2perc fl, cl, 5strings, xyl, 2pno	13'00" 5'00"		Codaex CX 4003
	m-S, fl, cl, vl, vla, vlc, mar, pno, perc ensemble	28'00" 3'00"		
	V, fl, cl, vl, vla, vlc, git, pno, perc ob solo, 9winds	9'00" 21'00"		A+174/1/2002 Phaedra 92037
	m-S, fl, cl, bn, cor, vl, vla, vlc, db	9'00"		
	b-fl, cl, vlc, elec git, pno, perc, elec 2sax, tpt, 2tuba, 2vl, 2vla, vlc, db, pno, perc	10'00" 10'00"		FMC 2003 03 CeBeDeM

YEAR	COMPOSER	TITLE	SUBTITLE
2001	Vande Ginste, Stephane	De moddersmijters	
2001	Vermote, Petra	Diferencias	7 songs on texts of F.G. Lorca
2001	Vermote, Petra	Drakemie	
2001	Verstockt, Serge	Towards the inside of a tiny cowbell	
2001	Verstrepen, Rik	English breakfast can be tasty too	
2001-02	Bradt, Sebastian	...and they committed \$uicide to tape...	
2001-02	Craenen, Paul	g	
2002	Chong, Kee-Yong	Beneath your soul	
2002	Deneire, Hanne	Expositions	kamermuziek voor 14 instrum.
2002	Deneire, Hanne	Soos	nonet
2002	Deneire, Hanne	Soos	octet
2002	D'hoel, Jeroen	Scherzo	for Sinfonietta ensemble
2002	Flecijn, Eddy	A path of life	
2002	Gyselynck, Franklin	Prima la musica	voor altviool en ensemble
2002	Hulshagen, Ludo	Herkenrode hymne	
2002	Posman, Lucien	For Gilberto Mendes	sextet
2002	Posman, Lucien	The mental traveller	cantate
2002	Schuermans, Pieter	Opus nul	
2002	Smetryns, Thomas	Annandale	
2002	Smetryns, Thomas	First shot missed him	for voice and ensemble
2002	Smetryns, Thomas	On our behaviour	
2002	Valcke, Martin	Shriek	
2002	Van Eycken, Stefan	If you face it	for 8 instruments
2002	Van Ingelgem, Maarten	Gen	
2002	Van Puymbroeck, Stefan	The marriage of heaven and hell	kamercantate
2002	Vanhecke, Bart	Des cercles sur les eaux	for harp, ensemble and live electronics
2002	Verstockt, Serge	In de schaduw van de klokken	voor de klokken van Brugge
2003	Agsteribbe, Frank	Till Eulenspiegels Höllische Streiche	Septet
2003	Anne, David	Entre ombre et lumière	
2003	Brackx, Joachim	Metaforme	
2003	Brewaews, Luc	Jocasta	
2003	Buckinx, Boudewijn	Cordiale	
2003	Buckinx, Boudewijn	Hi Heine	
2003	Chong, Kee-Yong	I hear the wind calling	
2003	Chong, Kee-Yong	Kong Shan	Hollow mountain
2003	De Praetere, Geert	Trinité	pièce pour ensemble
2003	Groslot, Robert	Una processione notturna	
2003	Henderickx, Wim	Only darkness and shadows	for soprano and ensemble

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	V, fl, cl, bn, trbn, db, perc	60'00"		
	coloratureS, fl, cl, vl, vla, vlc, git, pno, perc	16'16"		A+174/1/2002
	fl, cl, 5strings, 2pno	2'50"		Codaex CX 4003
	S, cl, vl, vla, vlc, elec git, pno, perc, live elec	17'00"		FMC 2003 03
	2fl, cl, b-cl, vl, vlc, git, perc			
	cl, t-sax, cor, elec git, b-git, harp, perc, live elec	3'00"		
	6strings, amplified harp	13'00"		
	8 players			
sruti9a	variable	10'00"		
sruti13	a-fl, 2vl, vla, 2vlc, db, harp, pno	10'30"		
sruti13b	a-fl, 2vl, vla, 2vlc, db, pno	10'30"		
	fl, ob, cl, bn, cor, tpt, trbn, tuba, 2vl, vla, vlc, db, pno, perc	7'15"		
	fl, vl, vlc, db, pno, accdn	12'00"		
	vla solo, ensemble			
	cor, 3strings, 2mar, pno	7'30"		
	fl, b-cl, vl, vla, vlc, pno	6'00"		
	S, fl, b-cl, vl, vlc, mar, pno	10'45"		
	fl, cl, vl, vla, vlc, pno, perc	11'00"		
	fl, cl, b-cl, vl, vla, vlc, pno, vib, perc	8'00"		
	V, variable			
	S, b-cl, tpt, vl, vla, db, mouth organ, accdn, cel, perc	10'00"		
	ensemble	14'19"		
	a-fl, ob, b-cl, tpt, vl, db, pno, perc	15'00"		TRANSIT
	S, fl, cl, vl, vlc, pno	11'00"		
	m-S, 2ob, 2cor, 4strings	30'00"		
	harp solo, 3cl, vla, vlc, db, 2perc, live elec	15'00"		
	2carillon, 3clocks, perc			
	fl, cl, bn, cor, vl, vla, vlc	12'00"	Lantro Music	
	a-sax, 4strings, pno	6'00"		
	fl, cl, b-cl, 4strings, perc	11'00"		
	m-S, 16 instruments, elec	22'00"		
2003.36	cor solo, ob, b-cl, vl, vlc, pno, perc	10'00"		
2003.35	2V, cl, b-cl, 2cor, tuba, vl, perc, pno	11'00"		
	13 players	6'03"		
	9 players			
	fl, cl, cor, tpt, trbn, vl, vla, vlc, 2pno, perc	12'00"	Lantro Music	
	fl, 5strings			
	S, fl, ob, cl, bn, cor, vl, vla, vlc, db, pno	15'00"	CeBeDeM	

YEAR	COMPOSER	TITLE	SUBTITLE
2003	Hus, Walter	Good mo(u)rning, mister Bush!	
2003	Hus, Walter	Two preludes and fugues for ensemble	from the Third book of preludes and fugues
2003	Meuris, Ingrid	De reis naar de zeearmen	evocatie van een gedicht van Kees Ouwens
2003	Nuyts, Frank	Bekket	
2003	Smetryns, Thomas	Another just another one-man-band	voor one-man-band en ensemble
2003	Van Camp, Bram	273"	voor 21 instrumenten
2003	Van Eycken, Stefan	Republics of reality	for 12 musicians and electronics
2003	Van Herck, Bert	Oxymoron	
2003	Van Ingelgem, Maarten	Laokoön	
2003	Vermeersch, Peter	Ontmoeting	
2003	Vermote, Petra	Amanecia	dixtuor
2003	Vermote, Petra	Inni	7 songs on poems of Giuseppe Ungaretti
2003	Vermote, Petra	Very light	
2003	Verstockt, Serge	LOW	
2003	Wauters, Christian-Adolphe	Todesfuge	op tekst van Paul Celan
2004	Brackx, Joachim	Spring-flower petals	
2004	Brewaeys, Luc	Stolen silence	
2004	Buckinx, Boudewijn	Meanuet	
2004	Buckinx, Boudewijn	Moneta en de ganzen	
2004	Carlier, Chris	Beste vrienden	
2004	Chong, Kee-Yong	Monodrama	
2004	De Decker, George	13 Minutes	muziek en sounddesign
2004	Hus, Walter	Five to five	voor twee piano's, cello en saxofoonkwartet
2004	Matthys, Marc	Dos acuarelas	
2004	Nuyts, Frank	Low-key music	
2004	Swinnen, Peter	Sinfonia II	a broken consort
2004	Van Eycken, Stefan	Histories of nearness and touch	
2004	Van Eycken, Stefan	Techno park (after closing time)	for 8 instruments with electronics
2004	Vermeersch, Peter	Contre Six	
2004	Vermeersch, Peter	Habanera	
2004	Vermeersch, Peter	Karanova	
2004	Wouters, Tom	Le grand bazar	
2005	Bradt, Sebastian	S(ch)enes	heterogeen octet
2005	Buckinx, Boudewijn	Nfrw	
2005	Buckinx, Boudewijn	Obobo	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	fl, cl, 2vl, vlc, db V, fl, cl, vl, vla, vlc, pno	19'29"		
25	V, fl ensemble			
	instruments and voices mand, accdn, cel, db, perc, one man band	60'00" 10'00"		
	fl, ob, cl, b-cl, cor, tpt, trbn, 2vl, vla, vlc, db, 3perc	4'33"		
	ob, cl, b-cl, elec b-cl, elec flugelhorn, vla, vlc, elec git, accdn, pno, 2perc ensemble	15'00" 9'45"		
	ob, s-sax, 2trbn, vla, perc V, 4fl, perc	9'44" 1'00"		Walpurgis WPR 010 Phaedra 92037
	fl, cl, cor, vl, vla, vlc, db, git, pno, perc S, fl, ob, cl, vl, vla, vlc, pno, perc	11'07" 10'00"		
	2fl, 2ob, 2cl, 2bn, 2cor rec, fl, b-fl, cl, b-cl, t-trbn, tuba, vla, db, git, 2pno, 2perc, elec	10'00" 20'30"		CD-A 03
81	vlc solo, S, 2tpt, 2db, timp, perc git, elec, public (5 to 10 players) 13 instruments	14'31" 8'00" 4'33"		
2004.22	cl, sax, tpt, b-git, synth, drums	5'00"		
2004.24	cl, 2vl, vla, vlc, pno ensemble ob, ensemble, elec V, actor, fl, cl, vlc, db 4sax, vlc, 2pno	10'00" 13'00" 12'33"		Universal 986835 6
	fl, 5strings, hpd, pno fl, 2cl, b-cl, tpt, trbn, 5strings, 2mar, perc vlc solo, fl, cl, cor, trbn, pno, perc, elec	12'00" 9'30" 18'00"		
	2b-cl, elec git, 4elec b-git cl, b-cl, vlc, accdn, elec git, elec b-git, perc, pno	15'00" 30'00"		CD-A 02
	4sax, vlc, 2pno, loop 4sax, vlc, 2pno ensemble ensemble	7'26" 13'50"		Universal 986835 6 Universal 986835 6
	fl, cl, 2vl, vla, vlc, pno, perc	5'00"		
2005.11	cl, b-cl, 2vl, vla, 2vlc, pno	10'00"		
2005.21	4ob, 2cor ingl, bn, c-bn	8'00"		

YEAR	COMPOSER	TITLE	SUBTITLE
2005	Celis, Frits	Tarquinia	naar de gelijknamige reeks gedichten door Anton van Wilderode
2005	Coppens, Claude	Fantasia quasi una sonata	après une lecture de Khnopff: mirrors of an exhibition
2005	Dejonghe, Koen	Endless dream	
2005	Dejonghe, Koen	What is light?	
2005	D'haene, Rafaël	Intrada e toccata	
2005	D'hoë, Jeroen	Les idées	
2005	Henderickx, Wim	Maya's dream	
2005	Henderickx, Wim	Nada Brahma	
2005	Nuyts, Frank	Rats and rabbits	
2005	Nuyts, Frank	Voortbestaan	
2005	Pauwels, Dominique	Boreas	
2005	Rathé, Filip	La velocidad de las tinieblas	
2005	Stuys, Johan	Marbles	
2005	Smetryns, Thomas	Okeh	
2005	Sommereyns, Gwendolyn	Traces	
2005	Steegmans, Paul	After a dream	
2005	Vanhecke, Bart	La hora de la luz	for countertenor, ensemble and live electronics voor 10 instrumenten
2005	Vermeersch, Peter	Wraps	
2005	Vermote, Petra	De echo van de maan	
2005	Westerlinck, Wilfried	Carillon III	Riga-carillon
2006	Brewaeyts, Luc	Mozart's Ghosts	
2006	Brewaeyts, Luc	Painted pyramids	
2006	Buckinx, Boudewijn	Iets eigenaardigs	
2006	Chong, Kee-Yong	Endless whispering	
2006	Cox, Boudewijn	Diferencia	
2006	De Baerdemacker, Kris	Chamber music #1	
2006	De Pillecyn, Jurgen	Capriccio lovaniensis	
2006	Deneire, Hanne	Bent	
2006	Henderickx, Wim	Olek	for narrator and ensemble
2006	Nuyts, Frank	The abduction of the East	
2006	Prins, Stefan	Memory space #2	
2006	Prins, Stefan	Ventriloquium	
2006	Roels, Hans	Different ways	
2006	Swinnen, Peter	Hodechtri	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
76	V ad lib, fl, ob, cl, bn, 4strings, perc	17'00"		
	ensemble	19'00"		
	2fl, 2ob, 2cl, bn, cor, tpt, trbn, vib, pno, 2perc	2'15"	Sibeliusmusic	
	2V, fl, 2vl, vla, vlc, db, org	2'00"	Sibeliusmusic	
28	ob, 2cor, strings	9'00"		
	m-S, fl, cl, harp, 4strings			
	ob solo, fl, a-fl, cl, bn, trbn, 2vl, db	10'00"	CeBeDeM	
	S, ensemble, live elec	25'00"	CeBeDeM	
	fl, cl, vl, vla, vlc, perc	12'00"		
	2fl, ob, 2cl, bn, 2cor, tpt, trbn, db, pno, perc	2'00"		
	S, 4tuba, elec			
	V, fl, cl, cor, trbn, 2vl, vla, vlc, db, bayan	11'53"		
	7perc, pno	12'00"		
	b-cl, trbn, git, mand, chinese lute, sheng, pno	12'00"		
	fl, cl, vl, vla, vlc, pno, perc	11'00"		
	picc, fl, ob, cor ingl, b-cl, 2bn, c-bn, 3cor, tpt, trbn, vib, vlc, db, perc	2'00"		
	c-T, fl, cl, vl, vla, vlc, pno, perc, live elec	20'00"		
	10 instruments			
	S, fl, cl, vlc, git, perc	40'00"		
	winds, db, pno, perc	3'00"		
	cl, cor, vla, vlc, pno, hpd	8'00"		
	fl, vl, vlc, harp, pno, perc, live elec	16'00"		
2006.03	cl, bn, tuba, flugelhorn, vl, vlc, hpd	1'30"		
	Sheng, 4 western instruments, live elec	13'22"		
	fl, b-cl, vl, vla, vlc, pno	11'00"	CeBeDeM	
	fl, cl, vl, vlc, pno, perc	8'00"		
	fl, cl, vl, vla, vlc, pno	15'00"	CeBeDeM	
sruti26	V, 2vl, 2vla, 2vlc, instruments	17'00"		
	V, cl, bn, tpt, trbn, vl, db, perc	35'00"	CeBeDeM	
	B, fl, cl, cor, vl, vla, vlc, db, harp, pno, perc	35'00"		
	rec, elec git, db, pno, perc, live elec	10'00"		CD-A 06
	2improvisors, vlc, elec git, perc, live elec	14'00"		
	rec, cl, b-cl, euph, vl, vlc, perc, accdn, live elec	18'00"		
	fl, cl, vl, vlc, pno, perc, elec	12'00"		

YEAR	COMPOSER	TITLE	SUBTITLE
2006	Van Eycken, Stefan	Revenant	for 5 modern instruments and 5 period instruments
2006	Vande Ginste, Stephane	Darkness	
2006-07	Van Eycken, Stefan	Walk in hours	for 10 instruments
2007	Brewaey, Luc	Fantasia con tre canzoni popolare Napoletane	
2007	Brewaey, Luc	Nobody is perfect!	Frank Nuyts fifty
2007	Deneire, Hanne	Khamûshîd	
2007	Swinnen, Peter	Mancoras	in memoriam Gy. Ligeti
s.d.	Buckinx, Boudewijn	Het konijn	
s.d.	Cabus, Peter	Spiegel der zee	
s.d.	De Smet, Marc Michael	Het lied van de goede dingen des levens	
s.d.	Groslot, Robert	Imbarca per citera	
s.d.	Slangen, Piet	Winterslag	
s.d.	Van de Moortel, Arie	Le bouffon de Tintagel	
s.d.	Verhaegen, Marc	Convergences	
s.d.	Verspaendonck, Bo	Abelard et Heloïse	

OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	fl, ob, vl, vlc, prepared pno, traverso, hautboy, vl, vlc, ft-pno	10'00"		Phaedra
	2V, 5winds, 5strings, pno, perc	20'00"		
	b-cl, cb-cl, s-sax, bar-sax, tpt, 2db, elec git, keyb, perc	45'00"		
	m-S, fl, vlc, harp, pno (5h)	8'00"		
	fl, cl, vl, vla, vlc, pno, perc	1'30"		
sruti27	S, fl, cl, vl, vlc, perc	14'00"		
	a-fl, a-sax, tpt, tuba, vl, vla, mand	8'30"		
	picc, cl, 2vl, vla, vlc, db, 2pno	5'00"		
	2V, fl, cl, vlc, pno ensemble			
	S, fl, ob, 5strings, pno, synth, tape ensemble			
26	T, ensemble, perc			
	9winds, 2strings	12'26"		KVC 2000.001
	fl/cl, 4brass, 2vlc, git, pno, keyb, perc, elec, tape	13'00"		

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TRACK LIST CD

1. Bart Vanhecke [15:05]

Des cercles sur les eaux, for harp, ensemble & live electronics
Consuelo Giulianelli, harp - Ensemble Phoenix Basel - Jürg Henneberger, conductor
(p) DRS 2 - Live recording ISCM World Music Days 2004

2. Frits Celis [11:01]

Musica per undici, op. 19
Mol Percussion Orchestra - Leo Ouderits, conductor - Live 1987
(p) In Flanders' Fields Vol. 3 [Phaedra 92003 © 1992]

3. Karel Goeyvaerts [7:20]

Opus 2 (nr. 2)
Champ d'Action - Celso Antunes, conductor
(p) The Serial Works (#1-7) [Megadisc MDC 8745 © 1998]

4. Louis De Meester [5:44]

Poèmes de gosses, revised version, from 9:51 to 14:38
Beatrijs De Vos, soprano - Marc Michael De Smet, conductor
De Nieuwe Muziekgroep
(p) VRT - Live recording 1988

5. Petra Vermote [9:38]

Tsjizj for soprano and ensemble on words of Daniil Charms, Part 1 - 4
Charlotte Riedijk, soprano - Hermes Ensemble - Koen Kessels, conductor
(p) VRT - Live recording 2000

6. Stefan Van Eycken [10:08]

White River Dream Song
Champ d'Action - Peter Swinnen, electronics
(p) VRT - Live recording 2001

7. Serge Verstockt [13:49]

Feuillage du cœur
Rolande Van Der Paal, soprano - Champ d'Action
(p) VRT - Live recording 2006

Total time: 1:13:06

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