

## BEÑOÏ CHANTRY

Nederlands :

Op jeugdige leeftijd gaat Benoît Chantry naar het Conservatorium van Doornik (B) waar hij piano, viool, saxofoon en slagwerk studeert. Voor het laatste onderdeel gaat hij uiteindelijk naar het 'Conservatoire Royal' te Brussel om daar verder te studeren. Op dat conservatorium volgt hij ook de studies orkestdirectie, kamermuziek, jazz en compositie (in de klas van André Waignein).

Hij houdt zich bezig met het schrijven van muziekspektakels, het schrijven van theatermuziek (onder meer voor "Rijsel Centrum 2004 van de Europese Cultuur"), maar ook arrangementen, bijvoorbeeld voor jazz- en folkartiesten. Hij valt op door zijn pogingen om diverse, vaak sterk verschillende, stijlen dicht bij elkaar te brengen. Hij dirigeert met grote regelmaat kamermuziekensembles en symfonieorkesten, soms in prestigieuze projecten zoals ondermeer bij de inhuldiging van het Instrumentenmuseum te Brussel. Hij dirigeerde veel werk van bekende componisten. Toch gaat zijn persoonlijke voorkeur uit naar het dirigeren van harmonieorkesten. Hij dirigeert al een harmonieorkest sinds zijn 17<sup>e</sup>. Momenteel is hij dirigent bij de harmonie "La Concorde" van Péronnes, welke in de afdeling uitmuntendheid speelt. Ook is hij dirigent van het harmonieorkest van het Conservatorium van Doornik.

Hij doceert momenteel zelf aan het Conservatorium van Doornik en aan het 'Conservatoire Royal' van Brussel. In 1999 behaalde hij de compositieprijs van de SABAM tijdens de European Jazz Contest en in 2007 de prijs van de Muziekfederatie van de Provincie Henegouwen.

English :

At a very young age, Benoît Chantry starts attending classes at the Doornik Conservatory (Belgium) where he studies piano, violin, saxophone and percussion. He continues his percussion studies at the Royal Conservatory in Brussels, where he also attends lessons for orchestral conducting, chamber music, jazz and composition (in André Waignein's class). He composes for musical spectacles, musical theatre (amongst others for "Rijsel Centre of European Culture 2004") but also arrangements for jazz and folk artists. He has a remarkable style, characterized by his attempts to combine various, often very different, styles. He very regularly conducts chamber music ensembles and symphony orchestras, at events such as the opening of the Musical Instruments Museum in Brussels. He conducted many pieces of well known composers. However, he personally favours conducting wind bands, which he has been doing since the age of 17. Currently he is the conductor of the wind band 'La Concorde' at Péronnes, which plays in the excellence division. Also he conducts the wind band of the Doornik Conservatory. At this moment he is also a professor at the Doornik Conservatory as well as the Brussels Royal Conservatory. In 1999 he was awarded the Composition Prize winner at the SABAM European Jazz Contest and in 2007 he was awarded the Prize of the Music Federation of the Province of Henegouwen.

Deutsch:

Im jugendlichen Alter studierte Benoît Chantry Klavier, Geige, Saxophon und Schlagzeug am Musikkonservatorium von Tournai (B). Er schloss sein Schlagzeugstudium ab und studierte auch Orchesterdirektion, Kammermusik, Jazz und Instrumentalsatz (bei André Waignein) am Conservatoire Royal von Brüssel. Er kreiert Musikspektakel, schreibt Bühnenmusik – u.a. für das Ereignis „Lille Zentrum der europäischen Kultur 2004“ – und schreibt Arrangements für Jazzmusiker und Folkkünstler. Er fällt auf wegen seiner Versuche, oft ganz verschiedene Stile zu vereinigen. Er dirigiert regelmäßig Kammermusikensembles und Sinfonieorchester, oft bei wichtigen Veranstaltungen wie z.B. bei der Huldigungsfest der Musikinstrumentenmuseums von Brüssel. Er dirigierte die Uraufführung von verschiedenen Werken bekannter Komponisten. Jedoch hat er eine gewisse Vorliebe für das sinfonische Blasorchester. Er dirigiert schon ein Blasorchester seit dem Alter von siebzehn Jahren. Aktuell ist er Dirigent des Harmonieorchesters „La Concorde“ in Péronnes (Exzellenz Stufe) und des sinfonischen Blasorchesters des Musikkonservatoriums in Tournai.

Derzeit unterrichtet er am Musikkonservatorium von Tournai und am Conservatoire Royal von Brüssel. 1999 erhielt er den Kompositionspreis der SABAM während des europäischen Jazzmusikwettbewerbes und 2007 bekam er den Preis der Blasmusikföderation der Provinz Hainaut.

Français:

Dès son plus jeune âge, Benoît Chantry entre au Conservatoire de Tournai (B) pour y apprendre le piano, le violon, le saxophone et la percussion. C'est dans cette discipline qu'il se spécialise ensuite au Conservatoire Royal de Bruxelles, où il étudie également la direction d'orchestre, la musique de chambre, le jazz et les écritures, et se forme notamment auprès d'André Waignein. Ses activités se partagent entre la conception de spectacles musicaux, l'écriture de musique pour le théâtre, notamment pour Lille 2004 Capitale culturelle européenne, et les arrangements pour des artistes de jazz et de musique traditionnelle. Il se caractérise d'ailleurs par sa volonté de rapprocher des styles parfois très différents. Il dirige régulièrement des orchestres de chambre et symphoniques, parfois dans des contextes prestigieux comme l'inauguration du Musée des Instruments de Musique de Bruxelles, et a déjà créé des œuvres de compositeurs reconnus. Mais son cœur penche surtout du côté des orchestres d'harmonie, qu'il dirige depuis l'âge de 17 ans. Actuellement, il dirige l'Harmonie La Concorde de Péronnes, reconnue en catégorie Excellence, et l'Orchestre à vent du Conservatoire de Tournai, fondé par André Waignein.

Il enseigne au Conservatoire de Tournai et au Conservatoire Royal de Bruxelles. Il a obtenu le prix de composition de la SABAM au European Jazz Contest en 1999 et le Prix de composition de la Fédération musicale du Hainaut en 2007.



Full Score  
(Concert Band)

# CHOPIN TAKES A TRIP

Benoît Chantry

based on Fantaisie Impromptu, op. 66

Flute *Broadly*  $\text{♩} = 76$  *Rit.* *Latin rock*  $\text{♩} = 104$

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1  
Trombone 1 Play

F Horn 2  
Trombone 2 Play

F Horn 3  
Trombone 3 Play

Trombone 1

Trombone 2

Trombone 3

C Baritone

String Bass

C Basses

Timpani

Mallet Percussion (Bells only)

Percussion 1  
Sup. Cymb.

Percussion 2  
Shaker

Percussion 3 (optional)

1 2 3 4 5 6 7 8

Musical score for page 2, measures 9-17. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Alto Clarinet (A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), French Horn 1 (F. Hn. 1), French Horn 2 (F. Hn. 2), French Horn 3 (F. Hn. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Contrabass (C. Btrn.), Stric Bass (Str. Bs.), Bass (C. Bs.), Timpani (Timp.), Mallet Percussion (Mall. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). A circled '1' is above the Flute staff at measure 11. Dynamics include *mp*, *cresc.*, and *f*.

Musical score for page 3, measures 18-27. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Alto Clarinet (A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), French Horn 1 (F. Hn. 1), French Horn 2 (F. Hn. 2), French Horn 3 (F. Hn. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Contrabass (C. Btrn.), Stric Bass (Str. Bs.), Bass (C. Bs.), Timpani (Timp.), Mallet Percussion (Mall. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). A circled '10' is above the Flute staff at measure 18. A circled '10' is above the Oboe staff at measure 23. A circled '10' is above the Bassoon staff at measure 24. A circled '10' is above the Eb Clarinet staff at measure 25. A circled '10' is above the Clarinet 1 staff at measure 26. A circled '10' is above the Clarinet 2 staff at measure 27. Dynamics include *mp*, *cresc.*, *f*, and *mf*. Percussion parts include Suspended Cymbal (Susp. Cymb.) and Tubular Bells.

FL. (ms.)

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C. Btrn.

Str. Bs.

C. Bs.

Timp.

Mall. Perc.

Perc. 1 (Ride)

Perc. 2 Conga (w/ hand) w/ Bongo

Perc. 3 Cowbell

28 29 30 31 32 33 34 35 36 37 38

FL.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C. Btrn.

Str. Bs.

C. Bs.

Timp.

Mall. Perc.

Perc. 1

Perc. 2

Perc. 3

39 40 41 42 43 44 45 46 47 48 49 50

Fl. *mp* *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Eb Clar. *mp* *f* *mf*

Clar. 1 *mp* *f* *mf*

Clar. 2 *mp* *f* *mf*

Clar. 3 *mp* *f* *mf*

A. Clar. *mp* *f* *mf*

Bs. Clar. *f* *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *f* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

F. Hn. 1 *mf*

F. Hn. 2 *mf*

F. Hn. 3 *mf*

Thu. 1 *mf*

Thu. 2 *mf*

Thu. 3 *mf*

C. Bsn. *f* *mf*

Str. Bsn. *f* *mf*

C. Bsn. *f* *mf*

Timp. *mf*

Mall. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *mp* *f*

Perc. 3 *mp* *f*

51 52 53 54 55 56 57 58 59 60 61

Meno Mosso  $\text{♩} = 72$

Fl. *mf* *espressivo* *Solo* *mf* *Tutti*

Ob. *mf* *espressivo* *Solo* *mf* *Tutti*

Bsn. *mp* *f* *mf*

Eb Clar. *mf*

Clar. 1 *p* *mf*

Clar. 2 *p* *mf*

Clar. 3 *p* *mf*

A. Clar. *mp* *mf*

Bs. Clar. *p* *mf*

A. Sax. 1 *mp* *mf*

A. Sax. 2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

F. Hn. 1 *mf*

F. Hn. 2 *mf*

F. Hn. 3 *mf*

Thu. 1 *p* *mf*

Thu. 2 *p* *mf*

Thu. 3 *p* *mf*

C. Bsn. *mp* *f* *mf* *div.*

Str. Bsn. *p* *mf*

C. Bsn. *mf*

Timp. *mp* *mf*

Mall. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf*

Perc. 3 *mf*

91 92 93 94 95 96 97 98 99 100 101 102 103 104

FL. *mp* *mf* (107) (115)

Ob. *mp* *mf*

Bsn. *mp* *mf* T. Sax. Play

E♭ Clar. *mp* *mf*

Clar. 1 *mp* *mf* Solo Tutti

Clar. 2 *mp* *mf* Others

Clar. 3 *mp* *mf*

A. Clar. *mp* *mf*

Bs. Clar. *mp* *mf*

A. Sax. 1 *mp* *mf*

A. Sax. 2 *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

F. Hn. 1 *mp* *mf*

F. Hn. 2 *mp* *mf*

F. Hn. 3 *mp* *mf*

Thu. 1 *mp* *mf*

Thu. 2 *mp* *mf*

Thu. 3 *mp* *mf*

C. Bsn. *mp* *mf* (ms.) T. Sax. Play

Str. Bsn. *mp* *mf*

C. Bs. *mp* *mf*

Timp. *mp* *mf*

Mall. Perc. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf* Triangle Shaker

Perc. 3 *mp* *mf* Temple Blocks (medium and low) Marimba

105 106 107 108 109 110 111 112 113 114 115 116

FL. *mp subito* *mf* (227) (233) Poco Rit. A Tempo

Ob. *mp* *mf*

Bsn. *mp subito* *mf*

E♭ Clar. *mp* *mf*

Clar. 1 *mp subito* *mf*

Clar. 2 *mp subito* *mf*

Clar. 3 *mp subito* *mf*

A. Clar. *mp subito* *mf*

Bs. Clar. *mp subito* *mf*

A. Sax. 1 *mp subito* *mf*

A. Sax. 2 *mp subito* *mf*

T. Sax. *mp subito* *mf*

B. Sax. *mp subito* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

F. Hn. 1 *mp* *mf* Trombone 1

F. Hn. 2 *mp* *mf* Trombone 2

F. Hn. 3 *mp* *mf* Trombone 3

Thu. 1 *mp* *mf*

Thu. 2 *mp* *mf*

Thu. 3 *mp* *mf*

C. Bsn. *mp subito* *mf*

Str. Bsn. *mp subito* *mf*

C. Bs. *mp subito* *mf*

Timp. *mp* *mf*

Mall. Perc. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf* Triangle Shaker

Perc. 3 *mp* *mf*

227 228 229 230 231 232 233 234 235 236 237 238

Fl. *mf* *cresc.* *ff* *mf*

Ob. *mf* *cresc.* *ff* *mf*

Bsn. *mf* *cresc.* *ff* *mf*

Eb Clar. *mf* *cresc.* *ff* *mf*

Clar. 1 *mf* *cresc.* *ff* *mf*

Clar. 2 *mf* *cresc.* *ff* *mf*

Clar. 3 *mf* *cresc.* *ff* *mf*

A. Clar. *mf* *cresc.* *ff* *mf*

Bs. Clar. *mf* *cresc.* *ff* *mf*

A. Sax. 1 *mf* *cresc.* *ff* *mf* Trombone 1

A. Sax. 2 *mf* *cresc.* *ff* *mf* Trombone 2

T. Sax. *mf* *cresc.* *ff* *mf* Trombone 3

B. Sax. *mf* *cresc.* *ff* *mf*

Tpt. 1 *mf* *cresc.* *ff* *mf* (div.) (un.) (div.)

Tpt. 2 *mf* *cresc.* *ff* *mf* (div.) (un.)

Tpt. 3 *mf* *cresc.* *ff* *mf*

F. Hrn. 1 *mf* *cresc.* *ff* *mf* Play

F. Hrn. 2 *mf* *cresc.* *ff* *mf* Play

F. Hrn. 3 *mf* *cresc.* *ff* *mf* Play

Thu. 1 *mf* *cresc.* *ff* *mf*

Thu. 2 *mf* *cresc.* *ff* *mf*

Thu. 3 *mf* *cresc.* *ff* *mf*

C. Bsn. *mf* *cresc.* *ff* *mf*

Str. Bsn. *mf* *cresc.* *ff* *mf*

C. Bsn. *mf* *cresc.* *ff* *mf*

Timp. *mf* *cresc.* *ff* *mf*

Mall. Perc. *mf* *cresc.* *ff* *mf*

Perc. 1 *mf* *cresc.* *ff* *mf*

Perc. 2 *mf* *cresc.* *ff* *mf* Shaker

Perc. 3 *mf* *cresc.* *ff* *mf* Cowbell

Fl. *mf* *cresc.* *ff* *mf*

Ob. *mf* *cresc.* *ff* *mf*

Bsn. *mf* *cresc.* *ff* *mf*

Eb Clar. *mf* *cresc.* *ff* *mf*

Clar. 1 *mf* *cresc.* *ff* *mf* (div.) (un.)

Clar. 2 *mf* *cresc.* *ff* *mf*

Clar. 3 *mf* *cresc.* *ff* *mf*

A. Clar. *mf* *cresc.* *ff* *mf*

Bs. Clar. *mf* *cresc.* *ff* *mf*

A. Sax. 1 *mf* *cresc.* *ff* *mf* Play

A. Sax. 2 *mf* *cresc.* *ff* *mf* Play

T. Sax. *mf* *cresc.* *ff* *mf* Play

B. Sax. *mf* *cresc.* *ff* *mf* Bassoon Play

Tpt. 1 *mf* *cresc.* *ff* *mf*

Tpt. 2 *mf* *cresc.* *ff* *mf* (un.)

Tpt. 3 *mf* *cresc.* *ff* *mf*

F. Hrn. 1 *mf* *cresc.* *ff* *mf*

F. Hrn. 2 *mf* *cresc.* *ff* *mf*

F. Hrn. 3 *mf* *cresc.* *ff* *mf*

Thu. 1 *mf* *cresc.* *ff* *mf*

Thu. 2 *mf* *cresc.* *ff* *mf*

Thu. 3 *mf* *cresc.* *ff* *mf*

C. Bsn. *mf* *cresc.* *ff* *mf*

Str. Bsn. *mf* *cresc.* *ff* *mf*

C. Bsn. *mf* *cresc.* *ff* *mf*

Timp. *mf* *cresc.* *ff* *mf*

Mall. Perc. *mf* *cresc.* *ff* *mf*

Perc. 1 *mf* *cresc.* *ff* *mf*

Perc. 2 *mf* *cresc.* *ff* *mf* Susp. Cymb.

Perc. 3 *mf* *cresc.* *ff* *mf* Triangle Bar Chimes

Molto Rit. (div.)

260

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hu. 1

F. Hu. 2

F. Hu. 3

Tbn. 1

Tbn. 2

Tbn. 3

C. Bsn.

Str. Bsn.

C. Bsn.

Timp.

Mall. Perc.

Perc. 1

Perc. 2

Perc. 3

Sup. Cymb.

Tabular Bells

Triangle

Bar Chimes

262 263 264 265 266 267 268 269 270 271 272 273