

Piet Jozef SWERTS

Присвячується мужності й незламній стійкості Українського народу в боротьбі за свободу й незалежність України.

Слава Україні! Героям Слава!
SLAVA UKRAINI! HEROYAM SLAVA!

CONCERTBAND

www.zodiaceditions.com

Piet Jozef SWERTS

Присвячується мужності й незламній стійкості
Українського народу в боротьбі за свободу
й незалежність України.

Слава Україні!
Героям Слава!

for concertband

SLAVA UKRAINI!
HEROYAM SLAVA!

SCORE *for* CONCERTBAND

zodiaceditions

orchestration

piccolo
flute I.II
oboe I.II
english horn in F
piccolo clarinet in E flat
clarinet I.II.III in B flat
bassclarinet in B flat
bassoon I.II
double bassoon
alto saxophone in E flat
tenor saxophone in E flat
baritone saxophone in E flat
horns I.II.III.IV in F
trumpet I.II.III in C
euphonium
baritone
trombone I.II.III
tuba
percussion: 6 players
Glockenspiel, Tubular Bells
triangle,
suspended cymbals, clash cymbals,
snare drum I.II
tenor drum, bass drum, tamtam
harp
piano
double bass

duration: ca. 5'30"

first world performance symphonic version: 17.iii. and 19.iii.3.2022
Brussels Philharmonic, conducted by Yoel Levi,
Ghent — Bijloke, Brussels — Flagey

Слава Україні! Героям Слава!
SLAVA UKRAINI! HEROYAM SLAVA!

Piet Jozef SWERTS

Allegro deciso  = 120

5

Piccolo

Flute I.II

Oboe I.II

English Horn
in F

Piccolo Clarinet
in E $\flat$

Clarinet I
in B $\flat$

Clarinet II
in B $\flat$

Clarinet III
in B $\flat$

Bass Clarinet
in B $\flat$

Bassoon I.II

Double Bassoon

Alto
Saxophone
in E $\flat$

Tenor
Saxophone
in B $\flat$

Baritone
Saxophone
in B $\flat$

Horn I.II
in F

Horn III.IV
in F

Trumpet I.II
in C

Trumpet III
in C

Euphonium

Bairtone (B.C.)

Trombone I.II

Bass Trombone

Tuba

Glockenspiel

Tubular Bells

[March of the Ukrainian Army]

Triangle

Cymbals

Tamtam

Snare Drum I

Tenor Drum/
Snare Drum II

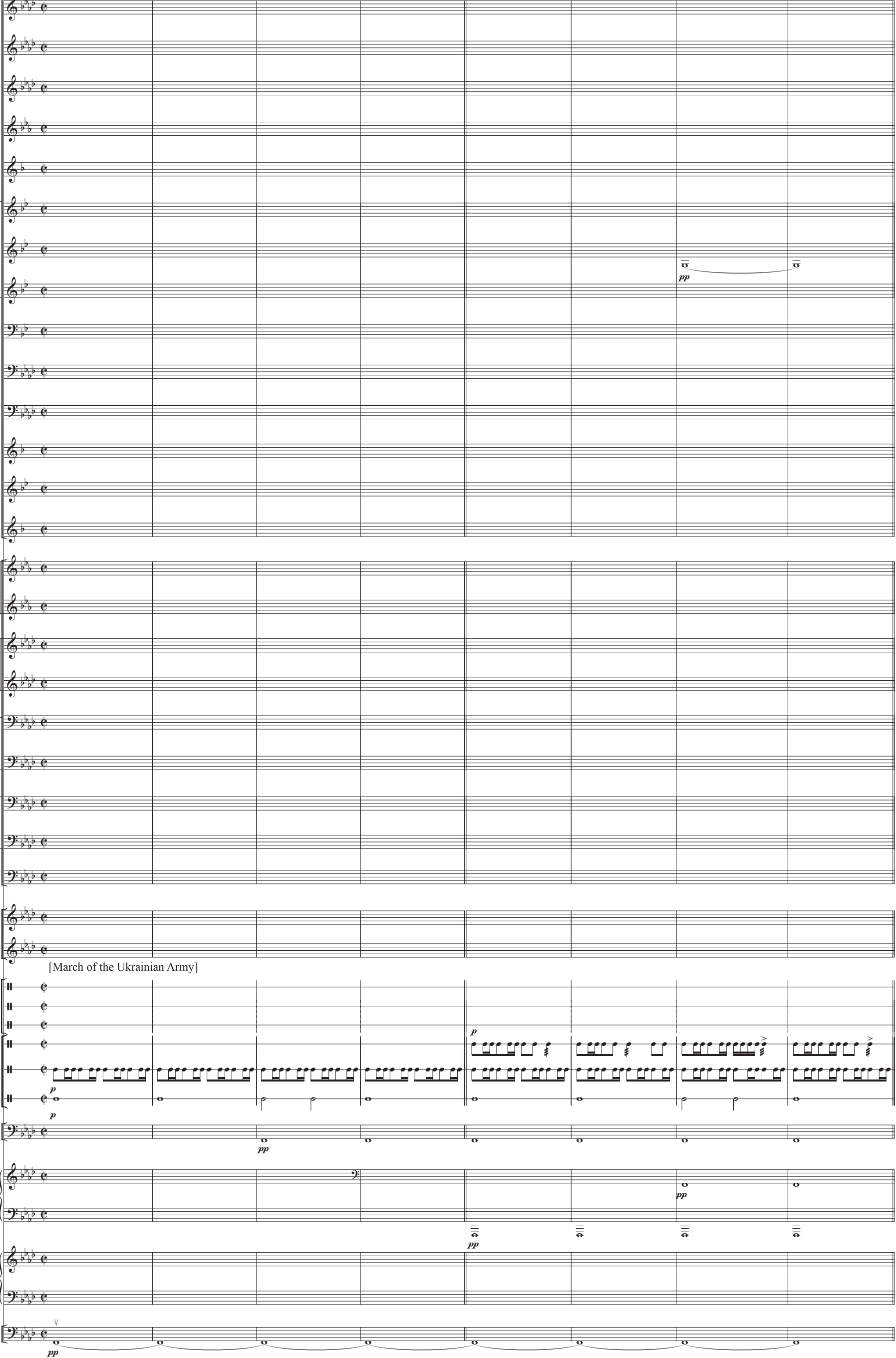
Bass Drum

Timpani

Harp

Piano

Double Bass



4

9

10

15

Picc.

Fl. I, II

Ob. I, II

Eng. Hrn.
in F

Picc. Cl.
in E $\flat$

Cl. I
in B $\flat$

Cl. II
in B $\flat$

Cl. III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn. I, II

Db. Bn.

A. Sx. I, II
in E $\flat$

T. Sx.
in B $\flat$

Br. Sx.
in E $\flat$

Hn. I, II
in F

Hn. III, IV
in F

Tpt. I, II

Tpt. III

Euph.

Bar.

Trb. I, II

B. Trb. III

Tba.

Glsp.

Tub. B.

Trgl.
Cymb.

T. T.

S. Dr. I

T. Dr./
S. Dr. II

B. Dr.

Timp.

Hrp. II

Pno.

D. B.

16

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I.II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Glsp.

Tub.B.

Trgl.
Cymb.

T.T

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E♭

Cl.I
in B♭

Cl.II
in B♭

Cl.III
in B♭

Bs. Cl.
in B♭

Bn.I.II

Db. Bn.

A.Sx.I,II
in E♭

T.Sx.
in B♭

Br.Sx.
in E♭

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Glsp.

Tub.B.

Trgl.
Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I.II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Glsp.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I.II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Gls.

Tub.B.

Trgl.
Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

This image displays a page from a musical score, likely for a symphony orchestra. The score is written in 3/8 time and features a variety of instruments, each with its own staff. The instruments listed on the left include Picc., Fl.I.II, Ob.I.II, Eng.Hrn. in F, Picc.Cl. in E♭, Cl.I in B♭, Cl.II in B♭, Cl.III in B♭, Bs. Cl. in B♭, Bn.I.II, Db. Bn., A.Sx.I,II in E♭, T.Sx. in B♭, Br.Sx. in E♭, Hn.I.II in F, Hn.III.IV in F, Tpt.I.II, Tpt.III, Euph., Bar., Trb.I.II, B.Trb.III, Tba., Glsp., Tub.B., Trgl., Cymb., T.T., S.Dr.I, T.Dr./S.Dr.II, B. Dr., Timp., Hrp.II, Pno., and D.B.

The score is divided into measures, with dynamic markings such as *mf* (mezzo-forte) and *f* (forte) indicating the volume. There are also articulation marks like accents and slurs. The notation includes various musical symbols such as notes, rests, and clefs. The overall layout is professional and typical of a printed musical score.

10

49

50

This image displays a page from a musical score, likely for a symphony, featuring various instruments and their parts across multiple staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The instruments listed on the left include Piccolo (Picc.), Flute II (Fl. II), Oboe II (Ob. II), English Horn (Eng. Hrn. in F), Piccolo Clarinet (Picc. Cl. in E-flat), Clarinet I (Cl. I in B-flat), Clarinet II (Cl. II in B-flat), Clarinet III (Cl. III in B-flat), Bass Clarinet (Bs. Cl. in B-flat), Bassoon II (Bn. II), Double Bassoon (Db. Bn.), Alto Saxophone II (A. Sax. II in E-flat), Tenor Saxophone (T. Sax. in B-flat), Baritone Saxophone (Br. Sax. in E-flat), Horn I II (Hn. I, II in F), Horn III IV (Hn. III, IV in F), Trumpet I II (Tpt. I, II), Trumpet III (Tpt. III), Euphonium (Euph.), Baritone (Bar.), Trombone I II (Trb. I, II), Trombone III (B. Trb. III), Tuba (Tba.), Gong (Glsp.), Tuba (Tub. B.), Triangle (Trgl.), Cymbals (Cymb.), Tom-Tom (T. T.), Snare Drum I (S. Dr. I), Snare Drum II (T. Dr./S. Dr. II), Bass Drum (B. Dr.), Timpani (Timp.), Harp II (Hrp. II), Piano (Pno.), and Double Bass (D. B.). The score is divided into measures by vertical bar lines, and the instruments are grouped into systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (e.g., *f* for fortissimo). The overall layout is professional and detailed, typical of a printed musical score.

12

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in Eb

C1.1

C111

04. 2000

Bs. Cl.

Bn.I.II

Db. Bn.

A.Sx.I.II

—

11. 22.

1111

in F

Abstract

Euph.

Bar.

Trb.I.II

B.Trb.U

Tba.

Glsp.

Tub.B.

Trgl.

T.T.

B. Dr.

Timp.

Pno.

D.B.

60

59

60

The image displays a page from a musical score, spanning measures 59 and 60. The score is written for a large ensemble, with multiple staves for woodwinds, brass, and strings. The notation is complex, featuring various rhythmic patterns, dynamic markings (such as *f* and *a2*), and articulation marks. The page is numbered 59 and 60. The score includes a variety of musical notations, including slurs, ties, and articulation marks. The woodwind section (flutes, oboes, and bassoons) is prominent in the upper staves, while the brass section (trumpets, trombones, and tubas) is in the middle. The string section (violins, violas, cellos, and double basses) is at the bottom. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is in a 4/4 time signature. The score includes a variety of musical notations, including slurs, ties, and articulation marks. The woodwind section (flutes, oboes, and bassoons) is prominent in the upper staves, while the brass section (trumpets, trombones, and tubas) is in the middle. The string section (violins, violas, cellos, and double basses) is at the bottom. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is in a 4/4 time signature.

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E^b

Cl.I
in B^b

Cl.II
in B^b

Cl.III
in B^b

Bs. Cl.
in B^b

Bn.I.II

Db. Bn.

A.Sx.I,II
in E^b

T.Sx.
in B^b

Br.Sx.
in E^b

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Glsp.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I.II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Gls.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

16 78 80

Picc.

Fl.II

Ob.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E $\flat$

Hn.I,II
in F

Hn.III,IV
in F

Tpt.I,II

Tpt.III

Euph.

Bar.

Trb.I,II

B.Trb.III

Tba.

Gls.

Tub.B.

Trgl.
Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

[Slava Ukraini]

[Heroyam Slava!]

[Slava Ukraini]

Picc.

Fl.I,II

Ob.I,II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I,II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I,II
in F

Hn.III,IV
in F

Tpt.I,II

Tpt.III

Euph.

Bar.

Trb.I,II

B.Trb.III

Tba.

Gls.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

[Heroyam Slava!]

[Slava Ukraini]

[Slava Ukraini]

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I.II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Glsp.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

This image shows a page of a musical score, likely for a symphony. The page is numbered 88 and 90. It contains multiple staves for various instruments, including Piccolo, Flutes (Fl.I, II), Oboes (Ob.I, II), English Horn (Eng.Hrn. in F), Clarinets (Cl.I in Bb, Cl.II in Bb, Cl.III in Bb), Bassoons (Bs. Cl. in Bb, Bn.I, II), Saxophones (A.Sx.I, II in Eb, T.Sx. in Bb, Br.Sx. in Eb), Trumpets (Hn.I, II in F, Hn.III, IV in F, Tpt.I, II), Trombones (Tpt.III, Euph., Bar., Trb.I, II, B.Trb.III, Tba.), Tuba (Tub.B.), Glockenspiel (Gls.), Snare Drum (S.Dr.I, II), Cymbals (Cymb.), Toms (T.T.), Timpani (Timp.), Harp (Hrp.II), and Piano (Pno.). The score includes musical notation, dynamics, and a section labeled "[National Anthem of Ukraine]".

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I.II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Glsp.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I.II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Gls.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

22

106

110

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I.II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I.II
in F

Hn.III.IV
in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Gls.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

Picc.

Fl.I,II

Ob.I,II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I,II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E $\flat$

Hn.I,II
in F

Hn.III,IV
in F

Tpt.I,II

Tpt.III

Euph.

Bar.

Trb.I,II

B.Trb.III

Tba.

Glsp.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

24

118

120

The image displays a page from a musical score, likely for a symphony or concert band. The score is written in 7/8 time and features a variety of instruments. The notation includes complex rhythmic patterns, dynamic markings, and articulation symbols. The instruments listed on the left include Picc., Fl.I.II, Ob.I.II, Eng.Hrn. in F, Picc.Cl. in E♭, Cl.I in B♭, Cl.II in B♭, Cl.III in B♭, Bs. Cl. in B♭, Bn.I.II, Db. Bn., A.Sx.I.II in E♭, T.Sx. in B♭, Br.Sx. in E♭, Hn.I.II in F, Hn.III.IV in F, Tpt.I.II, Tpt.III, Euph., Bar., Trb.I.II, B.Trb.III, Tba., Glsp., Tub.B., Trgl., Cymb., T.T., S.Dr.I, T.Dr./S.Dr.II, B. Dr., Timp., Hrp.II, Pno., and D.B. The score is written in a standard musical notation with a key signature of three flats (B♭, E♭, A♭) and a 7/8 time signature. The notation includes complex rhythmic patterns, dynamic markings, and articulation symbols. The instruments listed on the left include Picc., Fl.I.II, Ob.I.II, Eng.Hrn. in F, Picc.Cl. in E♭, Cl.I in B♭, Cl.II in B♭, Cl.III in B♭, Bs. Cl. in B♭, Bn.I.II, Db. Bn., A.Sx.I.II in E♭, T.Sx. in B♭, Br.Sx. in E♭, Hn.I.II in F, Hn.III.IV in F, Tpt.I.II, Tpt.III, Euph., Bar., Trb.I.II, B.Trb.III, Tba., Glsp., Tub.B., Trgl., Cymb., T.T., S.Dr.I, T.Dr./S.Dr.II, B. Dr., Timp., Hrp.II, Pno., and D.B. The score is written in a standard musical notation with a key signature of three flats (B♭, E♭, A♭) and a 7/8 time signature. The notation includes complex rhythmic patterns, dynamic markings, and articulation symbols.

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.

in F

Picc.Cl.

in E♭

Cl.I

in B♭

Cl.II

in B♭

Cl.III

in B♭

Bs. Cl.

in B♭

Bn.I.II

Db. Bn.

A.Sx.I,II

in E♭

T.Sx.

in B♭

Br.Sx.

in E♭

Hn.I.II

in F

Hn.III.IV

in F

Tpt.I.II

Tpt.III

Euph.

Bar.

Trb.I.II

B.Trb.III

Tba.

Glsp.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./

S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

Picc.

Fl.I,II

Ob.I,II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
in B $\flat$

Cl.III
in B $\flat$

Bs. Cl.
in B $\flat$

Bn.I,II

Db. Bn.

A.Sx.I,II
in E $\flat$

T.Sx.
in B $\flat$

Br.Sx.
in E B $\flat$

Hn.I,II
in F

Hn.III,IV
in F

Tpt.I,II

Tpt.III

Euph.

Bar.

Trb.I,II

B.Trb.III

Tba.

Gls.

Tub.B.

Trgl.

Cymb.

T.T.

S.Dr.I

T.Dr./
S.Dr.II

B. Dr.

Timp.

Hrp.II

Pno.

D.B.

Picc.

Fl.I.II

Ob.I.II

Eng.Hrn.
in F

Picc.Cl.
in E $\flat$

Cl.I
in B $\flat$

Cl.II
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Cl.III
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Br.Sx.
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Hn.I.II
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Hn.III.IV
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Tpt.I.II

Tpt.III

Euph.

Bar.

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Cymb.

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T.Dr./
S.Dr.II

B. Dr.

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Hrp.II

Pno.

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Picc.

Fl.I.II

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Eng.Hrn.
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Picc.Cl.
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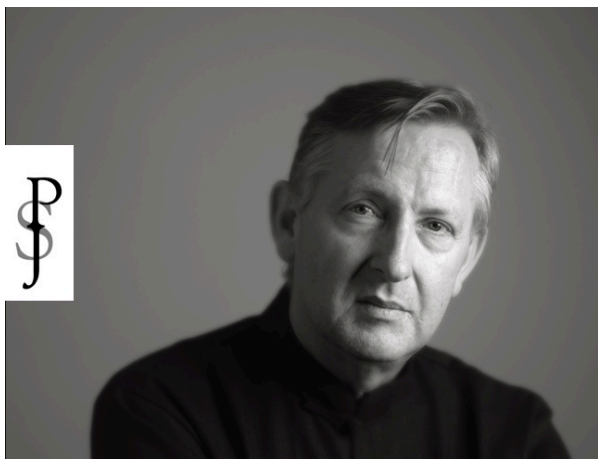
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[illegible]



Dr. Swerts, Piet Jozef (b. November 14, 1960, Tongeren) is a Belgian composer, conductor and pianist of international acclaim; his large catalogue of more than 240 works includes stage, orchestral, chamber, choral, vocal, and piano works.

Dr. Swerts studied from 1974-89 at the *Leuven College of Arts (LUCA) Campus Lemmens* in Leuven, where he obtained ten first prizes and for the first time in the history of the same institute the special *Prize Lemmens Tinel* for composition and piano with great distinction. Among his teachers were *Alan Weiss (USA)* and *Robert Groszot*.

Since 1982, he is Professor of *Composition and Orchestration* at the same institute, now Department of Drama and Music associated with the *Catholic University of Leuven*. He has been invited as guest professor in the *Sweelinck Conservatory*, Amsterdam, Netherlands, in the *Department of Electronic Music* at the *University of Huddersfield*, GB, the *Polytechnic Institute* in Castelo Branco, Portugal, as well as in the *Polytechnic Institute North Karelia*, Conservatory of Joensuu, Finland, and the *Conservatory of Barcelona*, Spain.

As a composer, he has received more than ten awards, including the *Baron Flor Peeters Prize* (1983) for **Apocalyps I** and the *Prize of the Belgian Artistic Promotion* (1985) for the song **Ardennes**. He has also received the *SABAM Prize* (1986) for his *Piano Concerto No. 2 (Rotations)*, which was chosen as a compulsory concerto during the finals of the *International Queen Elisabeth Competition* later that year. Other awards include the *Camille Huysmans Composition Prize* (1986) for **Dream pictures** and the *Prize for Composition of the Province Limburg* (1986) for **Capriccio** for guitar and chamber orchestra. In addition, he has received the *Silver Trophy of the*

Cultural Youth Passport Belgium-Netherlands (1988) as a promising young artist, the *Prize of the Gazet van Antwerpen* (newspaper) (1989) for **Symphony No. 1** and the *Prize for Composition of the Province Brabant* (1993) for a choral work.

He considers himself as autodidactic. Nevertheless, in summer 1981, he participated in a composition summer course with *Witold Lutoslawski* and *Vladimir Kotonsky* in Poland. From 1985 until 2005, he became also conductor of the *Ensemble for Contemporary Music* at the Institute and since that time, he has mostly worked on the basis of commissions. Among commissioners are the *Royal Philharmonic Orchestra of Flanders*, the *Symphony Orchestra of Flanders*, the *Opera of Antwerp*, the *Radio Orchestra*, *European Brass Band Championships*, *l'Orchestre de Strassbourg*, *Rubio String quartet*, *Gaggini Quartet*, *Flanders Recorder Quartet*, the *International Queen Elisabeth competition* and many others.

In 1993, his violin concerto **Zodiac** was selected out of 154 works from 28 countries as the compulsory concerto for the finals of the *International Queen Elisabeth Competition for Violin*. For this piece, he received the *Grand Prix* in the *International Queen Elisabeth Composition Competition*, 1993 (the first Belgian composer to win the prize). Included in the jury at the competition that year were *Henryk Górecki* and *Franco Donatoni*. In the same year, a double CD of the world première performance of his **Passio Domini Nostri Jesu Christi Secundum Marcum** for four soloists, chorus and large orchestra (composed in 1988-89 and first performed in 1993) was released. In 1994, the international organization *Jaycies* awarded him as one of the *Ten Outstanding Young People*.

Dr. Swerts has been invited as a guest-conductor in Austria, the Czech Republic, France, the Netherlands, Poland, and China, where he conducted the *Shanghai Symphony Orchestra* in 1994 with his own works. In October 2005, he was guest conductor of the *Simon Bolivar Symphony Orchestra* in Caracas, Venezuela, where he conducted a full program Belgian music, including his own compositions. In 2019 he conducted the Radio and TV orchestra in *Tirana* with his double concerto *Passions*.

In December 1996-January 1997, his first opera **Les liaisons dangereuses** was premièred by the *Flemish Opera* (who commissioned it) in Ghent and

Antwerp. In the magazine, *Opera Now* (UK), it was hailed as one of the most remarkable events of that season. In January 1997, there was a CD release by *Eufoda* devoted to his piano compositions (1985-95), recorded by the composer himself.

In September 2000, his **Symphony No. 2 (Morgenrot)** was given its world première to unanimous critical acclaim; since, his **Clarinet Quintet**, recently recorded by the Finnish *Tempera String Quartet* en *Roeland Hendrikx*, clarinet for the label *In Flanders' Fields* has also been given a successful première. His fifth piano concerto **Wings** performed and recorded by the composer has received already many performances after the first year of its creation: 4 performances in Germany, December 2004, 3 performances in Japan August 2004, 6 performances in Belgium in 2003, 2 performances in Québec, Canada in April 2005, and performances in Singapore, France 2006, USA december 2005. His **Dance of Uzume** for alto saxophone and concert band was his first commission from Japan for the famous EMI-artist *Nobuya Sugawa*, recorded in January 2005 by the famous *Tokio Kosei Wind Orchestra*. His large-scale piece for choir and orchestra **Living Stone**, a set of 14 pieces and 60 minutes of music to be built in an exposition with the same name and content in the Museum site M in Leuven, from September 2005 until January 2006 has been recorded on CD.

In 2006, his **Kotekan** for saxophone and strings has been commissioned by the *International Adolphe Sax Association* as compulsory concerto during the finals of the competition in November 2006.

He played recitals in USA in 2005, 2007, 2010 and in Ethiopia, *Addis Abeba*.

In 2011, he became *Doctor Phd in Arts* with the greatest distinction at the Leuven University College of Arts with a comparative research of compositional canonic techniques between the *L'homme armé Masses* of the late 15th Century and contemporary composers who utilized the same melody.

In 2012, he composed his **6th Piano concerto 'Indian Summer'** and was also involved to realize the soundtrack for an international film **'Atlantic.'** by the Dutch director *Jan-Willem Van Ewijk* from Amsterdam.

In 2013, he became appointed as member of the *Royal Academy of Arts of Belgium*.

In 2014, Vienna Philharmonic harpist *Anneleen Lenaerts* played the première of his **Etoiles** for harp and orchestra.

In 2016 he received a commission for the *National Orchestra of Belgium* for a new orchestral work named **'l'Apogée'**, which was premiered in May 2017, *Hugh Wolff* conducted.

In September 2017, his large oratorio **'Symphony of Trees'** (86') commissioned by the City of Ypres, was premiered as a commemoration of the First World War in the Cathedral of Ypres with *Thomas Blondelle*, tenor, *Lee Bisset*, soprano, a children's choir of 60 singers, a 280-man mixed choir, two organs and the *Flemish Symphony Orchestra* conducted by *David Angus*. Its Cd is released by PHAEDRA.

In November 15th, 2017, he conducted the Ukrainian Symphony Orchestra at the Gala Concert in Kiev as closure of the *Golden Saxophone Competition* under surveillance of the Belgian Embassy.

In 2019, commissions led to first performances of **Passions**, a new Double Concerto for two pianos in Belgium and Nijmegen 2019, **Serenata** for wind ensemble, commissioned by *Il Gardelino*, a new Suite, **Horta** for saxophone and piano, commissioned by *Arno Bornkamp*, presented at the *World Congress* in Zagreb in 2018.

In March 2020, the *Roeland Hendrikx Ensemble* created his large chamber music cycle **Le bestiaire**, for clarinet, piano and string quartet. It has been recorded on CD and will be released in September 2020. In June, his Dutch book *Principes van de Orkestratie* has been published, his adaptation and introduction of *Korsakovs* book.

Further first performances include his Third Symphony **Yakara** by the *Zuidnederlandse Philharmonie* in September 2020.

www.pietswerths.be
zodiacitions.com