



# Future Ready Musicians

Helping independent  
musicians develop  
successful performance  
projects.

—— A **free** service ——

[www.FutureReadyMusicians.org](http://www.FutureReadyMusicians.org)

# who we are

**FutureReadyMusicians, a non profit organization, supports music graduates at the beginning of their careers.**

# what we offer



## Project Consulting

Send us your repertoire list and, using our blueprint, we'll tailor two programs especially for you.



## Program Notes

Once you have decided on your program, we'll also write and design your program notes.



## Stage Talks

We'll develop a script for your stage talk. Or send us your practice video, and we'll give you feedback



## Contact Us



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**Not sure how to line up performing opportunities?**

**Contact us, and we'll help you move forward.**

# Understanding the

# Market Place Today

## A New Environment

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*the value of classical music  
is no longer a given*

1

In the Western world, the audience for classical music is ageing and shrinking. Younger people tend to be musical omnivores, listening to different styles of music depending on their mood and the occasion.

2

There are fewer performing opportunities, even for the most talented of musicians. Agencies only book musicians with inspiring projects, a performance history and a full promotional package.

3

To establish themselves, musicians need to create projects that motivate potential listeners to attend events - and come back to experience more.

4

This can be done with the traditional repertoire as long as it is presented in a new live format.

5

The musicians who embrace change will become evangelists, creating a new following for classical music.

## A New Audience

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*people consume music in  
new and different ways*

1

People go to concerts for the experience of being captured and engaged. They seek moments of emotional intensity. These moments are what they will remember and what will bring them back.

2

Audiences expect an interactive, personal and immediate connection with artists. Therefore, speaking on stage is a must.

3

A new approach to programming is the key to success. Choosing the right music in the right order is essential to winning over the audience.

4

Think out of the box: the program is a setlist. Creating powerful experiences means combining multiple styles, composers and degrees of familiarity.

5

Programs crafted in this way, maintain artistic integrity, provide meaningful inroads to great music, and deliver memorable moments of excitement, love, longing, happiness, and reflection.

# Our Blueprint for

# Performance Projects

## 1 Make a repertoire list

Make a list of your chamber music repertoire comprised of titles you currently know as well as older ones that you could restore to concert-ready condition.

If your list isn't large, consider partnering with one or more peers to compile a list of your combined repertoire.

## 2 Categorize your repertoire

**By Style** - Baroque, Classical, Romantic, 20th century, Contemporary, etc.

**By Musical Features** - Specific musical features influence the emotional force of a piece. Look at each movement individually. Do this carefully, but don't overthink it!

Tempo (fast, medium, slow)

Mode (major, minor, ambiguous, atonal)

Loudness (from very soft to very loud)

Melody (complementing vs. clashing harmonies)

Rhythm (regular/smooth, varied, irregular/rough)

**By Playing Time** - Write down the playing time of each movement.

**By Level of Difficulty** - Write down the level of difficulty (easy / medium / difficult / very difficult).

## 3 Create your program

Make a preliminary selection of 5-8 pieces (total playing time: 50-60 minutes)

Change it around until it meets the following criteria:

Does each piece *sound different* from the one before?

Is there variation with respect to *what people see on stage* (# of players / stage positions)?

Are there moments of *instrumental virtuosity*?

Is there a good *energy curve* to the program?

## 4 Find musical partners & script your stage talk

Speaking establishes a rapport with your audience and creates an atmosphere of energized and positive listening.

Develop your stage talk around these questions:

What makes the selected work *great/special*?

What *excites* me about this piece?

What do I especially hope my audience *notices*?

What *difficulties* would a first time listener encounter in the work?

Is there anything *historical* about the work that would help a listener?

Write and practice your stage talk

Develop a concert title

Make it *short and memorable*.

*Don't overthink it* - a title is primarily a marketing device

# Our Blueprint -

# 8 sample programs\*

## 1 Dreams

(fl - vn - va - vc)

W.A. Mozart	Flute Quartet D major KV 285	Allegro	7 min
J.S.Bach	Suite N.3 C major BWV 1009 for Violoncello solo	Bouree - Gigue	7 min
J.S.Bach	Inventions for Harpsichord BWV 772-786 - Transcription by Stefano Gervasoni (2009)	No.1 BWV 772 (Vn + Va) No.2 BWV 773 (Fl + Va) No.4 BWV 775 (Vn + Va) No.6 BWV 777 (Vn + B.Fl) No.7 BWV 778 (Vn + Va) No.9 BWV 780 (Vn + A.Fl) No.10 BWV 781 (Vn + Va) No.12 BWV 783 (Picc + Vn)	14 min
E. Ysaye	Sonata No.4 E minor op. 27 for Violin solo	Allemande	6 min
G. Klein	Trio for Violin, Viola and Violoncello	Lento	7 min
M. Reger	Serenade in G major op. 141a for Flute, Violin and Viola	Larghetto	6 min
W.A. Mozart	Flute Quartet D major KV 285	Adagio-Rondeau	7 min

## 3 Bitter-Sweet

(ob - vn - va - vc)

B. Britten	Metamorphoses for Oboe solo	Pan	2 min
W.A. Mozart	Oboe Quartet in F major, KV 370	Allegro (1st. movement)	7 min
B. Martinu	3 Madrigals H 313 for Violin and Viola	2nd madrigal	7 min
J.S.Bach	Suite No.3 C major BWV 1009 for Violoncello solo	Bouree - Gigue	7 min
C.P.E. Bach	Sonata A minor Wq 132/H 562 for Oboe solo	Allegro (2nd movement)	6 min
J.S.Bach	Inventions for Harpsichord BWV 772-786 - Transcription by Stefano Gervasoni (2009)	No.1 BWV 772 (VI + Va) No.4 BWV 775 (VI + Va) No.7 BWV 778 (VI + Va) No.10 BWV 781 (VI + Va) No.13 BWV 784 (VI + Va)	8 min
A. Honegger	3 Contrepoints H 43 for English Horn, Violin, Violoncello	2. Chorale: Large	4 min
J. Francaix	Quartet for English Horn, Violin, Viola and Violoncello	Andante tranquillo (2nd movement)	4 min
I. Albeniz	Chant d'Espagne op. 232 arr. for Oboe, Violin, Viola and	No 4 ( 'Cordoba' )	6 min

## 2 Tender Heart

(vn - vn - va - vc)

J. Haydn	String Quartet G major op. 76 No.1	Allegro con spirito (first movement)	6 min
J.S.Bach	Inventions for Harpsichord BWV 772-786 - Transcription by Stefano Gervasoni (2009)	No.1 BWV 772 (VI + Va) No.4 BWV 775 (VI + Va) No.7 BWV 778 (VI + Va) No.10 BWV 781 (VI + Va) No.13 BWV 784 (VI + Va)	8 min
S. Prokofiev	Sonata op. 56 for 2 Violins	Comodo (3rd movement)	4 min
W.A. Mozart	Duo G Major KV 423 for Violin and Viola	Allegro (3rd movement)	6 min
Z. Kodaly	Duo op. 7 for Violin and Cello	Allegro serioso, non troppo (1st movement)	10 min
W.A. Mozart	Divertimento KV 563 for Violin, Viola and Cello	Andante (4th movement)	8 min
A. Dvorak	Miniatures op.75a for 2 Violins and Viola	1. Cavatina. Moderato 2. Capriccio. Poco Allegro	6 min
F. Schubert	String Quartet No.14 D minor D.810 ( 'Death and the Maiden' )	Allegro (1st movement)	11 min

## 4 Tremulous Stones

(fl - ob - vn - vn)

W.F.Bach	Sonata No.1 E Minor FK.54 for Flute and Oboe	Allegro - Larghetto - Vivace	11 min
M. Reger	Canons und Fugen im alten Stil Op.131b for 2 Violins	No.1 E minor	6 min
C.P.E. Bach	Duet Wq 140 / H 598 for Flute and Violin	Andante - Allegro	6 min
H. Holliger	Sonata for Oboe solo	Aria	4 min
J.S.Bach	Partita A minor BWV 1013 for Flute solo	Allemande - Bourée Anglaise	7 min
E. Ysaye	Sonata No.4 E minor op. 27 for Violin solo	Allemande	6 min
M. Reger	Canons und Fugen im alten Stil Op.131b for 2 Violins	No. 3 A major	4 min
W.F.Bach	Sonata No.4 F major FK.57 for Flute and Oboe	Lamentabile - Presto	9 min

\*Play different instruments? We'll help you move forward with any combination of instruments.

# Our Blueprint -

# 8 sample programs\*

## 5 High Voice

(fl - vn - vn - va)

L.v. Beethoven	Serenade in D major op.25 for Flute, Violin and Viola	1. Entrata. Allegro 2. Tempo ordinario d'un Menuetto 3. Allegro molto	11 min
B. Martinu	Three Madrigals H.313 for Violin and Viola	2nd Madrigal	6 min
C.P.E. Bach	Duet H 598 / Wq140 for Flute and Violin	Andante - Allegro	6 min
J.S.Bach	Inventions for Harpsichord BWV 772-786 - Transcription by Stefano Gervasoni (2009)	No.2 BWV 773 (Fl + Va) No.6 BWV 777 (Vn + B.Fl) No. 8 BWV 779 (Fl + Va) No.9 BWV 780 (Vn + A.Fl) No.12 BWV 783 (Picc + Vn)	8 min
Z. Kodaly	Serenade op.12 for 2 Violins and Viola	Allegramente (1st movement)	5 min
B. Bartok	Duos SZ 98 for 2 Violins	Selection	8 min
M. Reger	Serenade in G Major op. 14a for Flute, Violin and Viola	Larghetto or Presto	6 min
A. Dvorak	Miniatures op.75a for 2 violins and Viola	1. Cavatina. Moderato 2. Capriccio. Poco Allegro	6 min

## 7 Out-of-the-box

(fl - ob - vn - va)

G. Holst	Terzetto for Flute, Oboe and Viola	Allegretto (1st movement)	7 min
J.S. Bach	Inventions for Harpsichord BWV	No.1 BWV 772 (VI + Va) No.4 BWV 775 (VI + Va) No.7 BWV 778 (VI + Va) No.10 BWV 781 (VI + Va) No.13 BWV 784 (VI + Va)	8 min
C. Debussy	Syrinx for Flute solo		3 min
B. Britten	Metamorphoses for Oboe solo	Pan / Phaeton / Narcissus / Arethusa	8 min
J. Ibert	Piece for Flute solo		5 min
W.A. Mozart	Duo G Major KV 423 for Violin and Viola	Allegro (3rd movement)	6 min
M. Reger	Serenade in G Major op. 14a for Flute, Violin and Viola	Larghetto	5 min
W.F. Bach	Sonata No.1 E Minor FK.54 for Flute and Oboe	Allegro - Larghetto - Vivace	11 min

## 6 Roots

(fl - vn - vn - vc)

J. Haydn	Divertimento No. 2 G major Op. 100 for Flute, Violin and Violoncello	Allegro - Adagio - Allegro	8 min
A. Borodin	String Trio G minor for 2 Violins and Violoncello	Single movement	7 min
Z. Kodaly	Duo op. 7 for Violin and Violoncello	Allegro serioso, non troppo (1st movement)	10 min
B. Bartok	Duos Sz 98 for 2 Violins	Selection	8 min
A. Honegger	Dance de la chèvre H 39 for Flute solo		4 min
H. Villa-Lobos	Assobio a jato ('The Jet Whistle') for Flute and Violoncello	Allegro non troppo (1st movement)	3 min
M. O'Connor	Appalachian Waltz for Violoncello solo		4 min
Shawn Wyckoff/ Maria Millar	Folk tunes from Norway, Sweden and Denmark arranged for Flute, Violin and Cello	1. Reinlander 2. Lars Persson, 3. Hornpipe	6 min

## 8 Inner Song

(fl - ob - va - vc)

L.v. Beethoven	Duo for Violoncello and Viola E flat Major, WoO32	Allegro (1st movement)	9 min
W.F.Bach	Sonata No.1 E Minor FK.54 for Flute and Oboe	Larghetto - Vivace	8 min
J.S.Bach	Inventions for Harpsichord BWV 772-786 - Transcription by Stefano Gervasoni (2009)	No.2 BWV 773 (Fl + VA) No.5 BWV 776 (Fl + VA) No. 8 BWV 779 (Fl + VA) No.14 BWV 785 (Fl + VA)	6 min
J.S.Bach	Suite No.3 C major BVW 1009 for Violoncello solo	Bouree - Gigue	7 min
C.P.E. Bach	Sonata A minor Wq 132/H 562 for Oboe solo	Allegro (2nd movement)	6 min
J.Sibelius	Theme and Variations D Minor for Violoncello solo		9 min
G. Holst	Terzetto for Flute, Oboe and Viola	Allegretto - Un poco vivace	12 min

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