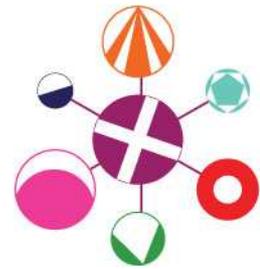


## TENSO 14-18 : FROM POETRY TO MUSIC

Tenso is the European network of professional chamber choirs. Tenso - currently 13 members from 10 countries - represents the top choirs in Europe, frontrunners in offering performances at the highest artistic level, creating new repertoire and developing ways to present it all over Europe and beyond. See [www.tenso-vocal.eu](http://www.tenso-vocal.eu) for more information.



### WORLD WAR I

In the project *Tenso 14-18 : from poetry to music*, we want to bring to life the poems and texts that were written during the Great War and immediately after, and use these as the basis for new choral repertoire. World War I brought “the end of civilization” - after this catastrophe, it was no longer possible to blindly trust ideals such as “Europe” - but it also brought about the first pan-European peace and it led to the independence of many European nations. One of the effects of the Great War was the urge to create European organizations that were the forerunners of the EU. The catastrophe also brought about a significant change in the arts that would make its mark on music in the years after the war, resulting in the re-appreciation of ensemble and chamber choir music - music in which the collaboration of individuals is at the core. In this project we want to honour the thoughts and ideas of that very special period, 100 years ago, and give them expression in music.

### POETRY

Many soldiers and civilians who lived during and after World War I have expressed their feelings in poetry - both the despair of war and the joy of the ensuing peace. Via international poetry festivals, we will make an appeal to the European public to share their knowledge of these poems with us. We want to pay special attention to texts originating from the Balkan and Eastern Europe - the English poems are well enough known - and the fact that most of the fighting did not take place in Western Europe, but in other areas from the Baltic to the Near East, and from the Balkan to the Caucasus, deserves extra attention. We will also not limit ourselves to war poems; during and after World War I amazing cultural movements such as Dada and futurism led to great literature that also sheds a light on those turbulent years.

Via the network of 350 poetry festivals of World Poetry Movement, we will reach across Europe and stimulate people to contribute to our project. In a wiki-environment on the internet, people can post poems and translations, and follow the composers as they select the lyrics and start to compose music. At the end of the project, the poetry and the music based on it will be collected, translated, recorded and published in print and via internet.

The collection of the poems, the creation of the music based on them, and the performances of that music will be framed in a larger context of war and peace, memory and future, and the European ideals. By connecting to networks of principal European centres of commemoration of the Great War, we will reach a large number of people. We will involve important memorial musea such as In Flanders Fields (BE), Historial (FR), Museo Storico Italiano della Guerra (IT) and the Kobariški muzej (SI) to spread the results and reach new audiences. In many Eastern European countries, who were sometimes against their will part of the

Carlo Carrà (1881-1966)

[...]

Cammino sui diamanti della terra e nella  
cadenze musicale sfoglio la fresca Rosa  
della mia giovinezza

Dai lacci delle Volontà cosmiche si  
sgranano  
frammenti di sommità non ancora da Dio  
toccate

Ne' miei occhi dilatati si sono purificati i  
diamanti dell'iride

Assisto alla creazione del secondo spazio

from : *Marcia nell'aurora*

Central Powers that lost the war, the commemoration of World War I will be less present in public life. Via the networks of museums and poetry festivals we will be able to reach out to such areas, where the memory of the Great War is as alive in the literature as elsewhere.

## MUSIC

Tenso choirs will jointly commission young and established composers to write new music on the basis of the WWI poetry, ensuring performances of the new repertoire all over Europe. We will give several commissions to composers who live and work in current zones of conflict such as the Caucasus and the Near East - where the Great War also left its traces - to translate their experience of fighting and civil unrest into music.

Edlef Köppen (1893-1939)

Einen Tag lang in Stille untergehen !  
Einen Tag lang den Kopf in Blumen  
kühlen  
Und die Hände fallen lassen  
Und träumen: diesen schwartzsamtnen,  
singenden Traum  
Einen Tag lang nicht toten.

The use of lyrics is the principal difference between choral music and instrumental music. As one of our principal goals, we seek to recreate the link between text and music, reinforcing the appeal of the texts for audiences by looking closely at narrative, meaning, and role (as in rituals). For this, we will develop new ways to present the lyrics to audiences as a fundamental element of a concert experience.

Stimulating composers to write more and better music for chamber choir is an ongoing goal for Tenso. In seminars, workshops and individual coaching, we work with composers and offer them choirs as 'laboratories'. International collaboration between choirs makes this practically and financially possible.

In a series of seminars, we will encourage dialogue about different aesthetics in choral music, along parameters such as North/ South, East/ West, individuality/ homogeneity, narrative music/ soundscapes, improvisation/ notation etc. Renowned composers will take part in these seminars and exchange their ideas and approaches with a new generation. We will pay special attention to different vocal traditions in European (folk) music, and to the use of live electronics and multimedia.

The Tenso wiki for repertoire plays a key role in the dissemination of the new music as widely as possible. The Tenso choirs are ambassadors for the new repertoire, performing it at the very highest level on prestigious stages all over Europe.

Guillaume Apollinaire  
(1880-1918)

[...]

Regarde

La Victoire avant tout sera  
De bien voir au loin  
De tout voir  
De près  
Et que tout ait un nom  
nouveau

from: *La victoire*

## INVESTING IN ARTISTS

*Tenso 14-18 from poetry to music* invests heavily in the development of (young) artists. In seminars, workshops and coaching sessions we work with young composers on new music for chamber choir, from selecting lyrics to finding out the right combination of techniques and material. For young conductors, we organize coaching sessions and participate in the Eric Ericsons Masterclass. Young singers from all over Europe participate in the Tenso Europe Chamber Choir, where a summerschool for ensemble singing is combined with exciting performances on European stages.

The investment in young artists relies on a strong digital community to open up, exchange, evaluate and promote the activities to a larger audience. For this purpose, we will also tap into existing networks for young artists, such as the Ulysses Network.

## **WORKING TOGETHER WITH AMATEUR SINGERS**

If we view the cultural infrastructure as a pyramid, Tenso choirs are at the top. And if we want our music to have a future, we not only need to invest in the top, but also to create a stable and broad fundament. The pyramidal structure that was so essential to European music practice in the XIXth century has crumbled away in the last hundred years, and we must work on its restoration.

“ *The way to the heart is through the music* “ - that counts for us as much as for amateur singers. Our strategy is twofold. We want to encourage amateur choirs to perform challenging music and we want to invest in the creation of choral music for amateur choirs. The theme of our project, new music based on WWI poetry, offers many interesting angles to involve amateur singers. Joint performances of professional and amateur choirs presenting the new music will take place during the international choral festivals Tenso Days and Europa Cantat.

## **LEADING UP TO 2018**

In 2014, we will start collecting and publishing the World War I poems, together with translations, scores and music recordings, on a special website [www.frompoetrytomusic.eu](http://www.frompoetrytomusic.eu), resulting in a publication in 2018. Also starting in 2014 are seminars, workshops, Tenso Days and other activities for exchange and dialogue between European artists from all generations.

In the years 2016-2018, the Tenso member choirs will present the new repertoire based on WWI poetry in their regular season. The lyrics, and the context in which they were written, will be given a prominent place.

Concerts presenting the new repertoire will be part of larger commemorative events in 2018. In the second half of the year, we intend to organize special festivals, together with amateur choirs, in historically and emotionally charged places on the former frontiers of the fighting: Flanders, Somme, Slovenia/ North Italy, and if possible, the Balkan region including Serbia, Romania, Belorussia, and Greece/Turkey. Our proposed project - collecting poems, creating new works, involving composers, conductors, choirs and a large European community - paves the way for the outburst of activities that we intend to organize in 2018, together with other parties. By then, we will have expanded our network immensely via the poetry collecting networks and the museums dedicated to the heritage of World War I, and have involved them in shaping the future project.

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## **ACTIVITIES**

To realize our plan, we will develop a broad range of activities that are related to the goals and contribute to its implementation.

### **collecting and publishing poems (2014 - 2018)**

The project starts with a well-publicized call to a general audience, asking them to share their most cherished poems or literary texts from Word War I and the period immediately after. On [www.frompoetrytomusic.eu](http://www.frompoetrytomusic.eu), poems and, if available, translations can be published via a wiki tool (similar to the Tenso wiki for contemporary choral repertoire [www.tensowiki.eu](http://www.tensowiki.eu)). An open blog allows even stray visitors to leave texts and comments.

In the beginning the process will have to be strictly monitored and steered by making calls to specific countries. Relying on the snowball effect and the self-editing process of the wiki, the

necessary editorial work will become less intensive during the years. Where possible, translations will be supplied or specifically asked for, also trusting the wiki method where the clutter and rubbish is weeded out by the contributors as the project proceeds. The wiki environment contains a powerful search tool, allowing composers - and of course all other visitors to the site - to search for authors but also, for example, for words that occur in the texts.

Readers all over Europe will not only be asked to contribute poems, but also to vote for favourites, thus creating an international canon of World War I poems, which so far does not exist. The existing (national, one-language) websites with war poetry will be acknowledged and linked.

We will specifically search for war poetry from the Mediterranean and Eastern Europe where many of the soldiers came from who were recruited to fight elsewhere. Next to the core collection we will also open the wiki to war poetry from other eras. The aim of the poetry website is to show diversity, not similarity, as the basis for all communication.

Composers can visit the site and choose poems to use as the starting point of their composition. We will make video material of interviews with composers and conductors discussing the (im)possibilities of transferring all the layers of the literature to music and adding extra dimensions - not from a literary, but a musicians' point of view. We will also make videos of first rehearsals and in a later stage, of performances. The link between the poetry and the music should permeate the site.

Prestigious memorial museums such as In Flanders Fields (BE), Historial (FR), Museo Storico Italiano della Guerra (IT) and the Kobariški muzej (SI) that are involved in the coordination of the commemoration activities of 100 years after World War I in their own region, will help us spread the call for contributions and its results. By actively creating a large community of poetry lovers and involving them in the process of 'transforming' poetry into music, we expand our audience reach for the future concerts and festivals where the music will be performed.

### **seminars and workshops (nineteen seminars/workshops in the period 2014-2018)**

Seminars and workshops will be organized for (young) composers, conductors, singers and artistic staff of choirs and other music ensembles. Eminent composers will participate, as well as performers and theorists. These seminars will bring young composers into an international setting, where the discussion zooms in on choral music but may also touch on more general aesthetic and philosophical topics.

The seminars will take place during Tenso Days, but also in collaboration with international (contemporary) music festivals such as ISCM (Poland 2015), Europa Cantat Pécs (2015), Gaudeamus Muziekweek (2016) and Nordic Music Days.

#### *seminar topics - a selection*

- *live electronics in choral music*, dealing with everything from aesthetics to practicalities. Live electronics have created new sounds and new aesthetics in instrumental music, but in vocal and especially choral music, there still seem to be many directions to explore.

Participants: James Wood (UK), Alejandro Viñao (Arg/UK), Kent Olofsson (SE) and others

- *traditional vocalities in Europe*; looking at improvisation, microtonality and other "extended techniques" in European folk music, building on the work done in the Concrecence project on microtonal singing, the collaboration of Musicatreize and other choirs collaboration with folk singers from around the Mediterranean. Includes workshops for singers, both professionals and

amateurs; and coaching of composers and choirs to familiarize themselves with techniques such as Jeux Vocaux (Guy Reibel), microtonal solfège (Norges musikkhøgskole).

Participants: Guy Reibel (FR), Lasse Thoresen (NO), Alexandros Markeas (GR/FR), Karin Rehnqvist (SE) and others

Workshops will take place during Tenso Days, where several choirs participate and collaborate over a number of days, creating “laboratories” for choral music. These offer composers the opportunity to work closely with the choirs, allowing the music to grow naturally, giving room for the necessary experimentation before and not during the concert. This way of working has been tried out and evaluated in the Concrecence project ([www.concrecence.no](http://www.concrecence.no)) in which Latvijas Radio Koris participated for several years. It has yielded compositions that are considerably better written than the average commissioned choral composition and therefore more effective and satisfactory for composers, performers and audiences alike.

### ***Tenso Young Composers Workshop (twice per year)***

Every year, five composers under 30 are selected to come and work with a professional chamber choir. In two rounds, spaced six months apart, the workshop offers several days of intense, individual coaching, led by composer/ conductor James Wood. Rather than giving confirmation to those who have already shown their skills in writing choral music, we especially want to give encouragement and practical support to composers who have shown promise in instrumental works. Using (fragments of) a score as starting point, the goal of the workshops is to make room for a significant contribution from all participants and to explore various elements such as dramatic effects, vocal range and colour, text setting, and other compositional tools.

One of the composers is awarded a commission - the Tenso Young Composers Prize, a celebration of Tenso’s investment in young talent. The winner is asked to compose a work based on one of the texts proposed by us. The resulting piece is to be premiered during Tenso Days and subsequently performed by Tenso choirs in their regular seasons.

We create a sustainable relationship with the composers that have made the selection for the workshop, by inviting them to seminars, publishing their work on the repertoire wiki, and offering them time to test out future repertoire in rehearsals with a professional chamber choir.

### ***conductors workshops (once per year)***

In special workshops we provide high-level, individual coaching for a new generation of conductors. The workshops offer several days of individual coaching by Tenso conductors such as Kaspars Putniņš, Daniel Reuss, Josep Vila i Casañas and Paul Hillier, working on new scores, followed by (public) workshops with a professional chamber choir in the presence of the composers of the works performed. We will also participate in the Eric Ericsons Masterclass that provides training and coaching in a wider field of choral music.

### **commissioning (2014-2018, 40 new works)**

The project intensifies our co-commissioning activity, where the initiative comes from the choirs who involve co-commissioners within and outside the network. Shared commissions make it possible to get new works from top composers which would be out of the individual choir’s reach. It also ensures the wide circulation of the new works, and it gives the opportunity for (inter)national media coverage. Inventive concert programming - where partners share their views on the context in which the new work is presented - is also the result of the international collaboration.

The World War I theme, and more in general, the emphasis on lyrics should of course not preclude the creation of new music based on other or no texts. However by offering a wealth of choice information we hope to stimulate the composers to dip into this wonderful resource.

### **Tenso Days (2014 -2018, nine festivals)**

The Tenso Days are international festivals for contemporary choral music, organized by external partners in collaboration with local member choirs. They showcase the very best of chamber choir performances that illustrate Tenso's ongoing commitment to new creation and the performance of contemporary choral works. The Tenso Days, with the participation of a minimum of three professional chamber choirs, are at the core of our activities, since they provide opportunity for intensive exchange between singers, conductors, composers, performers and audiences, in public rehearsals, introductions, concerts, seminars, workshops and meet&greet. As with all Tenso activities, the Tenso Days get a wide coverage in high profile media and as such contribute immensely to the visibility of the members of the network and their activities.

In the period 2014-2018 we will organize nine festivals, five in Mechelen (BE) and four in other places in Europe.

Festival van Vlaanderen / Mechelen hoort Stemmen (BE) organizes Tenso Days annually, as part of their three-week long international festival dedicated to vocal music from all ages (and as such unique in its kind). This continuity and the central location near to Brussels, which can be easily reached from everywhere in Europe, make it an ideal 'hub' for our activities. Tenso member Collegium Vocale Gent will present concerts entirely dedicated to premieres of young composers; other invited choirs will participate in the Tenso Young Composers Workshops or in workshops for amateur choirs. The new museum Dossin Kazerne, dedicated to the memory of the holocaust and human rights, will collaborate with *Mechelen hoort stemmen* in presenting the music based on WWI poetry in a wider context.

Next to the festivals in Mechelen, other cities will host Tenso Days each year: Riga (2014), as part of its celebration of being Cultural Capital; Utrecht (NL) where the newly renovated concert hall Vredenburg in collaboration with Gaudeamus Muziekweek welcomes us; Berlin (DE), coinciding with Maerz Musik; and Nova Gorica (SI), as a preliminary step to the commemorative festival taking place in 2018.

#### *a closer look at the festivals in 2014*

##### • *Mechelen hoort stemmen / Tenso Days Mechelen 2014*

The theme of Tenso Days Mechelen 2014 is (e)motion. Performing choirs are Ars Nova Copenhagen, Nederlands Kamerkoor and Musicatreize, who will use the space in Mechelen's churches and concert halls to surround audiences with acoustic and electronic sounds. The concert will be supplemented with seminars on live electronics and spatial staging.

##### • *Tenso Days Riga 2014*

Four concerts put the lyrics in the spotlight, with compositions based on mystical, secular, sacred and spiritual texts. With premieres of David Lang and Ēriks Ešņvalds, collaboration with the Bulgarian/Jordanian ensemble Sarband, and a joint concert of four Tenso choirs bringing Schnittke's requiem. Participating choirs: Latvijas Radio Koris, Collegium Vocale Gent, accentus, Det Norsk Solistkor.

### **working with amateur choirs**

Our collaboration with amateur choirs is all about sharing and working together, off and on stage. We want to encourage amateur choirs to perform new works, by working together with those who already do, and by showing the magic of the music to the ones that have not yet done so. The music created within the framework of this project will be performed by amateur choirs, with our help if wanted. Using the network's communication tools to spread information on successful collaborative projects of member choirs, we will set benchmarks for others to follow.

#### *repertoire*

We will work with composers, conductors, singers to create choral repertoire that is artistically challenging and suited to the technical abilities of amateur performers. For this purpose, we organize seminars and workshops during Tenso Days and at Europa Cantat, the festival for amateur singing in Pécs (HU) in 2015.

The Tenso wiki for contemporary choral repertoire offers basic data on repertoire, but also (copyrighted) scores and recordings that can be made available to amateur choirs. Amateur choirs can also apply for one-on-one counselling from a Tenso conductor on concert programming and rehearsal techniques. The Tenso wiki widens the reach of the new repertoire, stimulating its performance all over the world, and also plays an important role in keeping 'older' new music alive.

#### *performances*

Tenso Days will provide a platform for collaborative projects, where we share experience, provide coaching by professional singers, work with conductors, and give amateur choirs a once-in-a-lifetime experience of performing on a professional stage. A Tenso choir will perform at the large festival Europa Cantat in Pécs.

Building up to the commemorative events in the second half of 2018, Tenso choirs will work with amateur singers in their own country on the new repertoire to prepare them for performances.

### **Tenso Europe Chamber Choir**

The Tenso Europe Chamber Choir brings together young professional singers from all over Europe, for a summer project of coaching and performances. Participation in the choir expands the economic perspectives of young singers and gives them a valuable post-graduate experience that is a step up into the professional world.

Looking closely at inspiring national examples organized by Tenso members, such as *Le Jeune Choeur de Paris* (FR) and *Meesters & Gezellen* (NL), the project is designed to get the most out of the singers in a short period of time. The repertoire is varied and brings out all facets of (classical and contemporary) choral singing. This is the first initiative of its kind: a European choir for young professional singers, coming together to work on ensemble singing and contemporary repertoire.

Young singers (age 18-30) can apply by sending in an application form and recordings. From these applications, 24 to 28 singers are selected for the choir and invited to come to the summer school in Riga that takes place in August, followed by a short concert tour of European summer festivals.

The intense coaching in ensemble singing fills a gap in the system of higher musical education. Via our partner Jāzeps Vītols Latvian Academy of Music the results and recommendations of the project will be shared with the ACE (Association Européenne des Conservatoires, Academies de Musique et Musikhochschulen), as part of Tenso's ongoing commitment to involve the institutes of musical education in training for ensemble singing.

Tenso Europe Chamber Choir encourages mobility of young artists and brings unique concerts of choral music to large audiences. This new international vocal ensemble, operating at the highest level, will in future collaborate with prestigious orchestras for young instrumentalists such as the European Chamber Orchestra. The choir will perform a significant portion of the new music based on WWI poetry all over Europe, as an ambassador of peace and unity.

### **Tenso Professionals Meeting (once per year)**

The Tenso Professionals Meeting is organized once per year, hosted by one of the members. These are seminars for the management staff of the choirs, focussed on issues relevant to all members and other organizations active in the performing arts. Panel discussions with experts with working knowledge on the subject provide in-depth, state of the art information that participants can apply in their own work.

Over the past years, the meetings have drawn participants from for a larger (music/ arts) community, thereby enlarging the scope of the activities of the network and of its members. Participation in the TPM is also for many choirs the first step towards internationalization and future membership. In the years 2014-2018, we will organize five meetings, taking place in Gand (BE), Ljubljana (SI), Copenhagen (DK), Barcelona (ES) and Budapest (HU).

*seminar topics for future meetings - a selection :*

- from poetry to music  
How can we use all available media to bring across the importance of the lyrics of choral music?
    - successful examples of staged concert productions
    - content of programme books, additional content on websites
  
  - our stakeholders : who are they? how to involve them?
    - look at innovative ways to involve your stakeholders in audience development, fundraising and internationalization
    - changing role for the arts, finding new ways to finance arts
  
  - successful collaboration with amateur choirs and amateur singers ( part 2)
    - benchmark projects, do's and don'ts,
    - how to set up workshops, how to monitor and guide the process of collaboration
    - how to build sustainable relationships
- 



## TENSO NETWORK EUROPE - HOW WE WORK

Tenso began in 2005 as an informal network of befriended managers of four chamber choirs. In 2011 the official association Tenso Network Europe was established. As of October 2012, the network counts 13 members from 10 countries.

- *choeur de chambre accentus (France) founding member*
- *Latvijas Radio Koris (Latvia) founding member*
- *Nederlands Kamerkoor (The Netherlands) founding member*
- *RIAS Kammerchor (Germany) founding member*
- *Cappella Amsterdam (The Netherlands) member per 2007*
- *Musicatreize (France) member per 2009*
- *Det Norske Solistkor (Norway) member per 2009*
- *DR Vokalensemblet (Danmark) member per 2010*
- *Cor de Cambra del Palau de la Música (Spain) member per 2010*
- *Ars Nova Copenhagen (Danmark) member per 2011*
- *Eric Ericsons Kammarkör (Sweden) member per 2011*
- *Helsingin kamarikuoro (Finland) member per 2012*
- *Collegium Vocale Gent (Belgium) member per 2012*

aspirant/associate members :

- *Coro Casa da Música (Portugal)*
- *Polski Chór Kameralny (Poland)*
- *Bartók Béla Kamarakórus (Hungary)*
- *Pražský filharmonický sbor (Czech Republic)*
- *Slovenski Komorni Zbor (Slovenia)*
- *The Sixteen (UK)*
- *Coro de la Comunidad de Madrid (Spain)*
- *National Chamber Choir (Ireland)*
- *Zbor Hrvatske Radiotelevizije (Croatia)*

Over the past years we have established a smooth cooperation involving all members. Tenso members meet twice per year to decide on policy and action points. An external artistic council advises on festival programmes, commissions etc. One of the principal aims of the network is to function as a platform for information exchange: on repertoire, on international collaborations, on management issues, on relevant research projects performed by academic institutions. Transfer of information takes place on virtual platforms but also during members meetings, seminars and festivals.

The cooperation between international partners has not only led to two successful short term collaboration projects funded by the Culture programme of the EU (with the third one running), but also to one-to-one collaborations which are facilitated but not organized by the network. The projects resulted in international festivals, new repertoire, close collaboration with composers, the extension of the network to include new members and associate members, and the founding of the digital platform for the exchange of information and expertise, that currently reaches over 1200 professionals in the field of music and performing arts.

In the first years of the network, the focus lay - of necessity - on the exchange between the management and office staff involved in marketing and production. The focus has now shifted to the exchange between artistic personnel, resulting in a demonstrable larger international action radius of conductors and singers, and of the works commissioned and programmed by the choirs. Opening up the network by creating an associate membership allows the network to reach out to semi-professional choirs, especially in Eastern Europe, thus offering these choirs facilities and counseling on their path to professionalization.

The management of the network's activities is in the hands of steering groups consisting of two or three members of the network, assisted by the project manager, and supervised by the executive

committee. The head office of the network is in Amsterdam, making Cappella Amsterdam a natural choice as coordinator of the proposed project. The staff consists of a project manager (part-time), an accountant (part-time), both based in Amsterdam, and a communication officer (part-time), based in Barcelona.

The well-tested collaboration between partners is based on equal partnership, implicit trust, and joint identification of problems and solutions. Structured and careful communication is at the basis of the cooperation. The commitment of the partners is laid down in the statutes and regulations of the association (which cover all areas as defined in project cooperation agreements).

## **BUDGET - A FEW REMARKS**

The project is carried by the members of the network plus Festival van Vlaanderen / Mechelen that is a constant factor in the project. Other parties will contribute, but these contributions are not calculated in order to avoid the extra administrative burden. For similar reasons, we have chosen not to show public income generated by the project in the budget. Public income will be mostly generated by associate partners (in other words, the 'market mechanism') and the structure of long term European projects makes it very difficult to involve them as co-organizers, because it does not allow for taking the risks and chances that the reality of cultural life in the XXI century.

The nine festivals are budgetted equally, but in reality more money will go to for instance to the festivals in Riga and Nova Gorica, where it will be more difficult to raise additional funds. The budget, as does the workplan, reflects the joint effort of all partners in the project; the actual allocation of tasks and resources will be specified in detail as the project proceeds and laid down in an agreement. This way of working is reflected in the statutes and regulations of the association Tenso Network Europe, to which all partners are formally committed.

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## **RESULTS OF TENSO 14-18 : FROM POETRY TO MUSIC**

- creation of 40 new pieces of music for chamber choir, circulating more than 17 countries
- publication of poems and music, via website and in book form, distributed all over Europe
- trans-European mobility of young artists: conductors (25), composers (75), singers (125)
- trans-European mobility of other artists: conductors (25), composers (50), singers (700)
- nine international choral music festivals (9)
- concerts with new works with an appealing theme by Tenso choirs (250) reaching audiences all over Europe
- concerts by amateur choirs bringing new music (300)
- concerts with new repertoire of Tenso Europe Chamber Choir, consisting of young professional singers (20)
- international expertise exchange for music professionals (5 x 40)
- informing audiences via direct mailings to Europe-wide by email, newsletters and other means, via member choirs (70 000), project partners (1 000 000)
- media coverage of all events, reaching at least 80 000 000 people over Europe via tv, radio, newspapers and other media