



Reference number

To be filled in by the Executive Agency

Application Form

Programme	<i>Culture (2007-2013)</i>
Programme Guide	<i>Programme Guide</i>
Action	<i>Strand 1.2.1</i>
Round	<i>Period covered: 1 May 2009 – 30 November 2011</i>
Deadline	<i>1 Octobre 2008</i>
Project title (and acronym if any)	Tenso 09/10 : la voix humaine
Application language	English

Note

The numbers in brackets refer to the Programme Guide¹

¹ The Programme Guide published on the website of the Agency explains the conditions for application. Where necessary, this form refers back to the Programme Guide. See for example point C.3 of this application form: the reference to the Programme Guide = (IV.1).

Part A. Identification of the applicant (coordinator) of the project.

The parts A and B must be filled in for each co-organiser ('co-beneficiary') separately

A separate copy regarding questions A1 to B3 is required for each organisation

A.1 ORGANISATION

Role in the application	Coordinator	<input checked="" type="checkbox"/>						
	Co-organiser (Co-beneficiary)	N°1 <input type="checkbox"/>	N°2 <input type="checkbox"/>	N°3 <input type="checkbox"/>	N°4 <input type="checkbox"/>	N°5 <input type="checkbox"/>	N°6 <input type="checkbox"/>	N°... <input type="checkbox"/>
Organisation's legal name:	Stichting Cappella Amsterdam							
Acronyme:								
Department, if applicable:								
Legal address:	Piet Heinkade 5							
Post Code:	1019 BR	City:	Amsterdam					
Region:		Country:	the Netherlands					
Web site:	http://www.cappellaamsterdam.nl							
Telephone:	+ 31 20 5191866	Fax:	+ 31 20 5191865					

A.2. PERSON AUTHORISED TO LEGALLY COMMIT THE ORGANISATION (LEGAL REPRESENTATIVE)

Surname:	<i>Title</i>	Becker-Wassen	First name:	Anna
Position:		general manager	Telephone:	+ 31 20 5191866

A.3. PERSON RESPONSIBLE FOR THE IMPLEMENTATION OF THE ACTION (CONTACT PERSON)

Surname:	<i>Title</i>	Becker-Wassen	First name:	Anna
Position:		general manager		
E-mail ² :	anna.becker@cappellaamsterdam.nl			
Telephone:	+ 31 20 5191866	Fax:	+ 31 20 5191865	

² This email address will be used for all kind of correspondence including the acknowledgment of receipt.

Part B. Organisation and activities

The candidate should refer to the applicable eligibility criteria as stated in the Programme Guide

B.1. STRUCTURE

Legal Status:	<input type="checkbox"/> Public	<input checked="" type="checkbox"/> Private	<input type="checkbox"/> Profit	<input checked="" type="checkbox"/> Non-profit	<input type="checkbox"/> Charity	
Type of the organisation:	National authority <input type="checkbox"/>	Regional authority <input type="checkbox"/>	Local authority <input type="checkbox"/>	NGO <input type="checkbox"/>	Cultural enterprise <input checked="" type="checkbox"/>	Opera <input type="checkbox"/>
	University <input type="checkbox"/>	School <input type="checkbox"/>	Museum <input type="checkbox"/>	Theatre <input type="checkbox"/>	Network <input type="checkbox"/>	
Registered Office:	Kamer van Koophandel 41201414					

B.2. OBJECTIVES AND ACTIVITIES OF THE ORGANISATION *(not applicable for municipalities and universities)*

Please provide a short presentation of your organisation or group (usual activities, affiliations, etc) in relation to the field covered by the project.

Cappella Amsterdam is a professional chamber choir, founded in 1970. Over the past years the ensemble, under the direction of Daniel Reuss, has occupied a prominent position in the fields of both early music and the modern and contemporary repertoires. The group aims to involve a wide audience in choral music, in particular works by old and new composers from the Netherlands.

Cappella Amsterdam often participates in opera-productions, such as Tan Dun's *Marco Polo* (co-operation with the Nederlandse Opera and Pierre Audi), Rameau's *Les Indes Galantes* (co-operation with the Orchestra of the Eighteenth Century and Frans Brüggen), Van Vlijmen's *Thyeste* (co-operation with La Monnaie in Brussels) and Jan van de Putte's *Wet Snow* in the Holland Festival 2004.

Cappella Amsterdam is frequently invited to participate in productions programmed by renowned Dutch Festivals as the Holland Festival, the Holland Festival Early Music Utrecht and the Festival Musica Sacra in Maastricht. On the invitation of the festivals Settembre Musica, La Folle Journée, Chaise Dieu, Ars Musica and Berliner Festspiele, Cappella Amsterdam has performed in Turin, Nantes, Lisbon, Tokyo, Brussels, Bilbao and Berlin.

Collaborations with major orchestras, instrumental ensembles and choirs have included the Asko|Schönberg, Nieuw Ensemble, Royal Concertgebouw Orchestra, Radio Chamber Orchestra, Rotterdam Philharmonic Orchestra, Orchestre de Paris, the Orchestra of the Eighteenth Century, Ensemble Intercontemporain, SWR Vokalensemble and RIAS Kammerchor.

Please provide a presentation of your motivation in the field covered by the project.

- The European exchange of expertise and experience in several fields : professional choir management, educational projects and collaboration with amateurs, performance practices, from which both staff and singers of the network choirs will benefit
- The sharing of repertoire, both existing and new works. Joint commissioning, presentation of new works in a range of European countries, in the best venues and festivals. Finding a larger audience (through concerts of Cappella Amsterdam and of other choirs) for choir music from Dutch composers, both old and new.
- Creating European focus for the tradition of choir singing and the achievements of professional chamber choirs, strengthening the position of choirs in the cultural debate and policy making.

Due to the fundamental increase of government subsidy for the period 2009–2012, Cappella Amsterdam now has the means to act as full member of the Tenso network and invest labour and facilities in the further development of Tenso and its activities. Cappella Amsterdam will, together with the Nederlands Kamerkoor, host the Tenso Days 2009 in Amsterdam, which gives a unique opportunity to manifest itself nationally and internationally as one of the leading European chamber choirs.

B.3. OTHER COMMUNITY FUNDING

The Executive Agency should be informed of any future application or funding

Will your organisation or group apply for or receive funding from the European Union for the last financial exercise? If yes, for every subsidy, please indicate the activity, the Directorate-General, the programme concerned and the allocated amount:

Activity	Directorate-General	Programme Concerned	Subsidy Allocated/Requested
<i>(none)</i>			

Part A. Identification of the applicant (coordinator) of the project.

The parts A and B must be filled in for each co-organiser ('co-beneficiary') separately

A separate copy regarding questions A1 to B3 is required for each organisation

A.1 ORGANISATION

Role in the application	Coordinator	<input type="checkbox"/>					
	Co-organiser (Co-beneficiary)	N°1 <input checked="" type="checkbox"/>	N°2 <input type="checkbox"/>	N°3 <input type="checkbox"/>	N°4 <input type="checkbox"/>	N°5 <input type="checkbox"/>	N°6 <input type="checkbox"/>
Organisation's legal name:	ERDA ACCENTUS						
Acronyme:	cheour de chambre accentus						
Department, if applicable:							
Legal address:	51 rue de chabrol						
Post Code:	75010	City:	Paris				
Region:		Country:	France				
Web site:	http://www.accentus.fr						
Telephone:	+33 1 42 46 22 00	Fax:	+33 1 42 46 13 03				

A.2. PERSON AUTHORISED TO LEGALLY COMMIT THE ORGANISATION (LEGAL REPRESENTATIVE)

Surname:	<i>Monsieur</i>	DROIN	First name:	Nicolas
Position:		Administrateur Général	Telephone:	+ 33 42 46 22 15

A.3. PERSON RESPONSIBLE FOR THE IMPLEMENTATION OF THE ACTION (CONTACT PERSON)

Surname:	<i>Monsieur</i>	DROIN	First name:	Nicolas
Position:		Administrateur général		
E-mail ³ :		n.droin@accentus.fr		
Telephone:	+33 1 42 46 22 15	Fax:	+33 1 42 46 13 03	

³ This email address will be used for all kind of correspondence including the acknowledgment of receipt.

Part B. Organisation and activities

The candidate should refer to the applicable eligibility criteria as stated in the Programme Guide

B.1. STRUCTURE

Legal Status:	<input type="checkbox"/> Public	<input checked="" type="checkbox"/> Private	<input type="checkbox"/> Profit	<input checked="" type="checkbox"/> Non-profit	<input type="checkbox"/> Charity	
Type of the organisation:	National authority <input type="checkbox"/>	Regional authority <input type="checkbox"/>	Local authority <input type="checkbox"/>	NGO <input type="checkbox"/>	Cultural enterprise <input checked="" type="checkbox"/>	Opera <input type="checkbox"/>
	University <input type="checkbox"/>	School <input type="checkbox"/>	Museum <input type="checkbox"/>	Theatre <input type="checkbox"/>	Network <input type="checkbox"/>	
Registered Office:	Préfecture de Police, Paris					

B.2. OBJECTIVES AND ACTIVITIES OF THE ORGANISATION (not applicable for municipalities and universities)

Please provide a short presentation of your organisation or group (usual activities, affiliations, etc) in relation to the field covered by the project.

Avec plus de 60 concerts en moyenne par saison, en France et à l'étranger, accentus s'attache à la diffusion du répertoire de l'art vocal (avec orchestre ou a cappella) auprès d'un public de plus en plus large.

accentus mène une politique active de création. Il a notamment créé plus de soixante nouvelles oeuvres ces dernières années: Pascal Dusapin (*Granum Sinapis* –1998, *Dona eis* – 1999) Philippe Manoury (*Slova* – 2001, *On-Iron* – 2006), Bruno Mantovani (*Cinq poèmes de Janos Ppilinsky* – 2005), Marco Stroppa (*Lamento* – 2004), Gérard Pesson (*Siegfried Idyll-Treppenmusik* – 2007), etc.

La saison 2008-2009 verra les créations d'oeuvres originales de Franck Krawczyk, Gérard Pesson, Philippe Manoury et Brice Pauset, 2009-2010 celles de Matthias Pintscher et Bruno Mantovani.

accentus a participé à la mise au point du nouveau diapason électronique e-tuner, conçu par Laurence Equilbey en 2007. Ce dernier est dorénavant utilisé pour explorer de nouvelles possibilités d'écriture vocale (notamment en quittant le système tempéré). Les commandes à Philippe Manoury et Brice Pauset ont été passées dans ce sens.

En parallèle de cette politique d' commandes accentus est en perpétuelle recherche de nouveaux répertoires peu ou moins connus. C'est ainsi que l'ensemble a produit un programme de musique de compositeurs Baltes et que le cycle *Dix Chants sur des poèmes révolutionnaires* de Dmitri Chostakovich a été inscrit au répertoire.

accentus questionne également l'environnement scénique du concert classique. Lors de *concerts-version*, les éléments non musicaux sont repensés (mise en lumière, mise en espace, surtitrages, costumes, etc). Ce travail pluridisciplinaire est un des axes artistiques des prochaines années. Le premier concert-version a eu lieu au Festival de Feldkirch en octobre 2007, avec une mise en espace et lumière du metteur en scène Philippe Arlaud. Le travail se poursuivra avec la réalisation du projet *Agit Prop* par André Wilms. (musiques de Kurt Weill et Hans Eisler).

Please provide a presentation of your motivation in the field covered by the project.

Né en 2004 sous l'impulsion de Laurence Equilbey, accentus, Daniel Reuss, Geoffroy Jourdain et de plusieurs ensembles vocaux européens, tenso mène une politique active de médiation (site, mise en réseau des ressources), de recherche (workshops, publications, éditions) et d'aide à la création (commandes, tenso days). Il crée une dynamique fructueuse autour de l'art vocal en Europe. Accentus est moteur puisque co-fondateur du réseau, organise et prend part à de nombreux événements (comme le séminaire de composition autour de Jonathan Harvey à Casis en juillet 2007) et notamment en ayant organisé par deux fois les Tenso Days à Paris: leur première édition en 2005 à l'opéra Bastille puis en 2007 à la Cité de la Musique.

B.3. OTHER COMMUNITY FUNDING

The Executive Agency should be informed of any future application or funding

Will your organisation or group apply for or receive funding from the European Union for the last financial exercise? If yes, for every subsidy, please indicate the activity, the Directorate-General, the programme concerned and the allocated amount:

Activity	Directorate-General	Programme Concerned	Subsidy Allocated/Requested
(none)			(none)

Part A. Identification of the applicant (coordinator) of the project.

The parts A and B must be filled in for each co-organiser ('co-beneficiary') separately

A separate copy regarding questions A1 to B3 is required for each organisation

A.1 ORGANISATION

Role in the application	Coordinator	<input type="checkbox"/>						
	Co-organiser (Co-beneficiary)	N°1 <input type="checkbox"/>	N°2 <input checked="" type="checkbox"/>	N°3 <input type="checkbox"/>	N°4 <input type="checkbox"/>	N°5 <input type="checkbox"/>	N°6 <input type="checkbox"/>	N°... <input type="checkbox"/>
Organisation's legal name:	VBS "Latvijas Radio"							
Acronym:	----							
Department, if applicable:	----							
Legal address:	Doma laukums 8							
Post Code:	LV-1505	City:	Riga					
Region:	----	Country:	Latvia					
Web site:	http://www.latvijasradio.lv/							
Telephone:	+ 371 67206747			Fax:	+ 371 67206709			

A.2. PERSON AUTHORISED TO LEGALLY COMMIT THE ORGANISATION (LEGAL REPRESENTATIVE)

Surname:	<i>Mr.</i>	Semēvics	First name:	Aigars
Position:	General manager		Telephone:	+ 371 7206747

A.3. PERSON RESPONSIBLE FOR THE IMPLEMENTATION OF THE ACTION (CONTACT PERSON)

Surname:	<i>Mr.</i>	Druvietis	First name:	Reinis
Position:	General manager of the Latvian Radio choir			
E-mail ⁴ :	reinis.druvietis@radio.org.lv			
Telephone:	+ 371 67206671		Fax:	+ 371 67213488

⁴ This email address will be used for all kind of correspondence including the acknowledgment of receipt.

Part B. Organisation and activities

The candidate should refer to the applicable eligibility criteria as stated in the Programme Guide

B.1. STRUCTURE

Legal Status:	<input checked="" type="checkbox"/> Public	<input type="checkbox"/> Private				
	<input type="checkbox"/> Profit	<input checked="" type="checkbox"/> Non-profit <input type="checkbox"/> Charity				
Type of the organisation:	National authority <input checked="" type="checkbox"/>	Regional authority <input type="checkbox"/>	Local authority <input type="checkbox"/>	NGO <input type="checkbox"/>	Cultural enterprise <input type="checkbox"/>	Opera <input type="checkbox"/>
	University <input type="checkbox"/>	School <input type="checkbox"/>	Museum <input type="checkbox"/>	Theatre <input type="checkbox"/>	Network <input type="checkbox"/>	
Registered Office:						

B.2. OBJECTIVES AND ACTIVITIES OF THE ORGANISATION *(not applicable for municipalities and universities)*

Please provide a short presentation of your organisation or group (usual activities, affiliations, etc) in relation to the field covered by the project.

The Latvian Radio Choir is a full-time professional chamber choir that performs up to 60 concerts a year, on a regular basis commissions new works from Latvian composers, records material for archives of Latvian Radio and produces CDs.

The Choir regularly performs at festivals of contemporary music and frequently participates in stage projects (opera, multimedia etc.)

To encourage young composers, in collaboration with Jāzeps Vītols Latvian Academy of music in 2007 the Choir launched a new annual competition for young composers' choral works. The Choir is also involved into international Concrecence project for young composers in collaboration with Ultima Festival and the Norwegian Academy of Music.

Latvian Radio Choir has participated in all Tenso days so far and is proud to be host of Tenso Days in Riga 2008.

Please provide a presentation of your motivation in the field covered by the project.

Latvian Radio Choir always has been active promoter of Latvian contemporary music and through Tenso database and Tenso days we will be able to bring more often best Latvian music to other countries. Tenso is created as a platform for information exchange between choirs, composers, students, listeners and we are convinced that Tenso network will improve the circulation of vocal music in Europe. Through the network we will be able to do joint commissions to get new music from well known composers (which normally is rather expensive for one choir) and also give opportunity for young composers to write for best European professional choirs.

B.3. OTHER COMMUNITY FUNDING

The Executive Agency should be informed of any future application or funding

Will your organisation or group apply for or receive funding from the European Union for the last financial exercise? If yes, for every subsidy, please indicate the activity, the Directorate-General, the programme concerned and the allocated amount:

Activity	Directorate-General	Programme Concerned	Subsidy Allocated/Requested
			(none)

Part A. Identification of the applicant (coordinator) of the project.

The parts A and B must be filled in for each co-organiser ('co-beneficiary') separately

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A.1 ORGANISATION

Role in the application	Coordinator	<input type="checkbox"/>						
	Co-organiser (Co-beneficiary)	N°1 <input type="checkbox"/>	N°2 <input type="checkbox"/>	N°3 <input checked="" type="checkbox"/>	N°4 <input type="checkbox"/>	N°5 <input type="checkbox"/>	N°6 <input type="checkbox"/>	N°... <input type="checkbox"/>
Organisation's legal name:	Stichting Nederlands Kamerkoor							
Acronym:	NKK							
Department, if applicable:								
Legal address:	Beurs van Berlage, Damrak 223							
Post Code:	1012 ZJ	City:	Amsterdam					
Region:		Country:	The Netherlands					
Web site:	http://www.nederlandskamerkoor.nl							
Telephone:	+31 (20) 5787978	Fax:	+31 (20) 5787979					

A.2. PERSON AUTHORISED TO LEGALLY COMMIT THE ORGANISATION (LEGAL REPRESENTATIVE)

Surname:	<i>Title</i>	Samama	First name:	Leo
Position:	General manager		Telephone:	+31 (20) 5787978

A.3. PERSON RESPONSIBLE FOR THE IMPLEMENTATION OF THE ACTION (CONTACT PERSON)

Surname:	<i>Title</i>	Samama	First name:	Leo
Position:	General manager			
E-mail ⁵ :	leo.samama@nederlandskamerkoor.nl			
Telephone:	+31 (20) 5787978	Fax:	+31 (20) 5787979	

⁵ This email address will be used for all kind of correspondence including the acknowledgment of receipt.

Part B. Organisation and activities

The candidate should refer to the applicable eligibility criteria as stated in the Programme Guide

B.1. STRUCTURE

Legal Status:	<input type="checkbox"/> Public	<input checked="" type="checkbox"/> Private				
	<input type="checkbox"/> Profit	<input checked="" type="checkbox"/> Non-profit <input type="checkbox"/> Charity				
Type of the organisation:	National authority <input type="checkbox"/>	Regional authority <input type="checkbox"/>	Local authority <input type="checkbox"/>	NGO <input type="checkbox"/>	Cultural enterprise <input checked="" type="checkbox"/>	Opera <input type="checkbox"/>
	University <input type="checkbox"/>	School <input type="checkbox"/>	Museum <input type="checkbox"/>	Theatre <input type="checkbox"/>	Network <input type="checkbox"/>	
Registered Office:	KvK 41197890					

B.2. OBJECTIVES AND ACTIVITIES OF THE ORGANISATION *(not applicable for municipalities and universities)*

Please provide a short presentation of your organisation or group (usual activities, affiliations, etc) in relation to the field covered by the project.

The Nederlands Kamerkoor is considered since its foundation in 1937 one of the very best chamber choirs in Europe, and specialises in over 1.000 years of music for chamber choir, as well with instrumental ensembles and orchestras as strictly a cappella. The Nederlands Kamerkoor is a full-time and independent professional vocal ensemble.

The Nederlands Kamerkoor initiates productions with ensembles and groups within and outside the Netherlands, among which Tenso (of which the choir is one of its founders). In recent seasons the Nederlands Kamerkoor has commissioned works from various leading composers, and the world premières of these compositions – by Sir John Tavener, James MacMillan, Edith Canat de Chizy, Gija Kancheli, Hans Kox, Sir Harrison Birtwistle, Gerard Beljon, Karin Rehnqvist, Mauricio Kagel and Jan Vriend – have been received enthusiastically by the press. The Nederlands Kamerkoor also put on a successful programme of songs by Burt Bacharach, arranged for the Nederlands Kamerkoor and instrumental combo by Bob Zimmerman. On the books for the near future are commissions for works by Peter-Jan Wagemans, Karin Rehnqvist, Elmer Schönberger and Sir Harrison Birtwistle.

The Nederlands Kamerkoor works with conductors specialized in different periods of music. In 2005 Peter Dijkstra was named Principal Guest Conductor and the Flemish early music specialist Paul Van Nevel Honorary Guest Conductor. That same year saw the appointment of Klaas Stok as Choirmaster. The Nederlands Kamerkoor also works regularly with conductors Marcus Creed, Ed Spanjaard, Reinbert de Leeuw and Roland Hayrabedian. Every year the Nederlands Kamerkoor presents its own series of concert programmes in Holland, and in addition performs both there and abroad with orchestras and ensembles such as the Nieuw Ensemble, ASKO Schönberg Ensemble, the Royal Concertgebouw Orchestra, the Netherlands Radio Orchestra and the Orchestra of the 18th Century.

The Nederlands Kamerkoor has to date issued over seventy CDs, of which several have received an Edison Award. The most recent CD's, French Choral Music, parts two and three, contain recordings of choral works by Messiaen, Daniel-Lesur, Jolivet, Canat de Chizy and Ohana. These CD's were issued on the Globe label in September 2007. The choir's newest CD with the motets by Bach have been praised worldwide as one of the very best available.

Please provide a presentation of your motivation in the field covered by the project.

The Nederlands Kamerkoor is one of the founders of the European network Tenso. The goal of this network is as well as the goal of the Nederlands Kamerkoor to bring professional chamber choirs together, researching music, co-commissioning new scores, educating new generations of young conductors and composers of choral music, and – in short – deseminating choral music as much as possible on the highest level.

Apart from these more general goals, the project and thus Tenso, is meant also as an exchange platform for the managers of professional chamber choirs, the educators, the researchers of new music and new vocal techniques, the programmers, etcetera. The tradition of choral music is one of the oldest in the western hemisphere, and needs time and again to be exemplified and presented to as large an audience as possible. Tenso helps the choirs to do this on a national and international level.

B.3. OTHER COMMUNITY FUNDING

The Executive Agency should be informed of any future application or funding

Will your organisation or group apply for or receive funding from the European Union for the last financial exercise? If yes, for every subsidy, please indicate the activity, the Directorate-General, the programme concerned and the allocated amount:

Activity	Directorate-General	Programme Concerned	Subsidy Allocated/Requested

Part A. Identification of the applicant (coordinator) of the project.

The parts A and B must be filled in for each co-organiser ('co-beneficiary') separately

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A.1 ORGANISATION

Role in the application	Coordinator	<input type="checkbox"/>						
	Co-organiser (Co-beneficiary)	N°1 <input type="checkbox"/>	N°2 <input type="checkbox"/>	N°3 <input type="checkbox"/>	N°4 <input checked="" type="checkbox"/>	N°5 <input type="checkbox"/>	N°6 <input type="checkbox"/>	N°... <input type="checkbox"/>
Organisation's legal name:	Rundfunk Orchester und Chöre GmbH Berlin							
Acronym:	ROC Berlin							
Department, if applicable:	RIAS Kammerchor							
Legal address:	Charlottenstrasse 56							
Post Code:	10117	City:	Berlin					
Region:		Country:	Germany					
Web site:	http://www.rias-kammerchor.de ; http://www.roc-berlin.de							
Telephone:	0049-30-20298732	Fax:	0049-30-20298740					

A.2. PERSON AUTHORISED TO LEGALLY COMMIT THE ORGANISATION (LEGAL REPRESENTATIVE)

Surname:	<i>Title</i>	Rehrl	First name:	Gernot
Position:	General Manager		Telephone:	0049-30-202987410

A.3. PERSON RESPONSIBLE FOR THE IMPLEMENTATION OF THE ACTION (CONTACT PERSON)

Surname:	<i>Title</i>	Heß	First name:	Bernhard
Position:	Managing Director RIAS Kammerchor			
E-mail ⁶ :	hess@rias-kammerchor.de			
Telephone:	0049-30-20298732	Fax:	0049-30-20298740	

⁶ This email address will be used for all kind of correspondence including the acknowledgment of receipt.

Part B. Organisation and activities

The candidate should refer to the applicable eligibility criteria as stated in the Programme Guide

B.1. STRUCTURE

Legal Status:	<input checked="" type="checkbox"/> Public	<input type="checkbox"/> Private				
	<input type="checkbox"/> Profit	<input checked="" type="checkbox"/> Non-profit <input type="checkbox"/> Charity				
Type of the organisation:	National authority <input type="checkbox"/>	Regional authority <input type="checkbox"/>	Local authority <input type="checkbox"/>	NGO <input type="checkbox"/>	Cultural enterprise <input checked="" type="checkbox"/>	Opera <input type="checkbox"/>
	University <input type="checkbox"/>	School <input type="checkbox"/>	Museum <input type="checkbox"/>	Theatre <input type="checkbox"/>	Network <input type="checkbox"/>	
Registered Office:	Charlottenstrasse 56, D-10117 Berlin, Germany					

B.2. OBJECTIVES AND ACTIVITIES OF THE ORGANISATION *(not applicable for municipalities and universities)*

Please provide a short presentation of your organisation or group (usual activities, affiliations, etc) in relation to the field covered by the project.

The RIAS Kammerchor is one of four ensembles of the Rundfunk Orchester und Chöre GmbH, a company in which the two choirs and two orchestras of the former eastern and western Berlin broadcasting stations have been combined. Besides two concert series in Berlin with at least ten concerts the choir presents up to 50 concerts in Germany and abroad. The repertoire of the ensemble covers the period from the 17th till the 21st century; although there is no official specialization, the choir receives a responsibility for contemporary music.

Please provide a presentation of your motivation in the field covered by the project.

During almost 60 years the RIAS Kammerchor has been performed more than 50 world premieres. The responsibility for the development of contemporary composing is a fundamental contribution for the enhancement of the European cultural heritage.

The Rias Kammerchor wants to increase its involvement in educational programmes and is looking forward to the exchange of expertise with partners choirs in the Tenso network to develop the strategies and implementations.

B.3. OTHER COMMUNITY FUNDING

The Executive Agency should be informed of any future application or funding

Will your organisation or group apply for or receive funding from the European Union for the last financial exercise? If yes, for every subsidy, please indicate the activity, the Directorate-General, the programme concerned and the allocated amount:

Activity	Directorate-General	Programme Concerned	Subsidy Allocated/Requested
			(none)

PART C. Description of the project

C.1. Calendar of the project

Project start date (I.8): 01 / 05 / 2009

Project end date: 30 / 04 / 2010

Project duration (IV.4.2): 12 months

C.2. Please specify which are the different European countries (indicated in alphabetical order of the ISO-Codes) participating in the Programme that will host and/or benefit from the activities:

<input type="checkbox"/>	AT	Austria	<input type="checkbox"/>	LI	Liechtenstein
<input type="checkbox"/>	BE	Belgium	<input type="checkbox"/>	LT	Lithuania
<input type="checkbox"/>	BG	Bulgaria	<input type="checkbox"/>	LU	Luxembourg
<input type="checkbox"/>	CY	Cyprus	<input checked="" type="checkbox"/>	LV	Latvia
<input type="checkbox"/>	CZ	Czech Republic	<input type="checkbox"/>	MK	The Former Yugoslav Republic of Macedonia
<input checked="" type="checkbox"/>	DE	Germany	<input type="checkbox"/>	MT	Malta
<input checked="" type="checkbox"/>	DK	Denmark	<input checked="" type="checkbox"/>	NL	Netherlands
<input checked="" type="checkbox"/>	EE	Estonia	<input checked="" type="checkbox"/>	NO	Norway
<input type="checkbox"/>	ES	Spain	<input type="checkbox"/>	PL	Poland
<input type="checkbox"/>	FI	Finland	<input type="checkbox"/>	PT	Portugal
<input checked="" type="checkbox"/>	FR	France	<input type="checkbox"/>	RO	Romania
<input type="checkbox"/>	GR	Greece	<input type="checkbox"/>	RS	Serbia
<input type="checkbox"/>	HR	Croatia	<input checked="" type="checkbox"/>	SE	Sweden
<input type="checkbox"/>	HU	Hungary	<input type="checkbox"/>	SI	Slovenia
<input type="checkbox"/>	IE	Ireland	<input type="checkbox"/>	SK	Slovakia
<input type="checkbox"/>	IS	Iceland	<input type="checkbox"/>	TR	Turkey
<input type="checkbox"/>	IT	Italy	<input checked="" type="checkbox"/>	UK	United Kingdom

C.3. Organisations (please add further rows as necessary) (IV.1)

Role	Name of the organisation	When was your organisation legally established	Number of permanent staff employed by the organisation		Country (ISO Code)
			Part time	Full time	
Coordinator	Cappella Amsterdam	1974	40 * free lance contracts singers	3 =staff	NL
Co-organiser n°1	chœur de chambre accentus (part of erda / accentus)	1988	250 * choir accentus : 36	12 staff accentus : 6	FR
Co-organiser n°2	Latvijas Radio Koris (part of VBS "Latvijas Radio")	1940		317 staff LRK : 4	LV
Co-organiser n°3	Nederlands Kamerkoor	1937	36	6 =staff	NL
Co-organiser n°4	Rias Kammerchor (part of Rundfunkorchester und -Chöre)	1956		350 staff Rias : 5	DE
Co-organiser n°5					
Co-organiser n°6					

Are there dependencies between the organisation and the co-organisers involved in this application (coordinator / co-organisers or co-organiser / co-organiser)? (see for examples of dependencies on the website of the Agency under Frequently Asked Questions)

No
 Yes (please specify)

C.4 Relevance to the specific objectives of the Programme (I.4.1)		
<i>Objectives of the programme (please tick as appropriate)</i>		
• The project supports the trans-national mobility of people working in the cultural sector	<input checked="" type="checkbox"/>	
• The project encourages the trans-national circulation of artistic and cultural works and products	<input checked="" type="checkbox"/>	
• The project encourages intercultural dialogue	<input checked="" type="checkbox"/>	
<i>Field (Please tick the relevant box)</i>	<i>Priority (please indicate 1, 2, 3 following the priority if your project is interdisciplinary)</i>	
• <i>Cultural Heritage</i>	<input checked="" type="checkbox"/>	2
• <i>Visual Arts</i>	<input type="checkbox"/>	<input type="checkbox"/>
• <i>Performing Arts</i>	<input checked="" type="checkbox"/>	1
• <i>Literature, Books and Reading</i>	<input type="checkbox"/>	<input type="checkbox"/>
• <i>Architecture</i>	<input type="checkbox"/>	<input type="checkbox"/>
• <i>Design, Applied Arts</i>	<input type="checkbox"/>	<input type="checkbox"/>
• <i>Interdisciplinary (if it is an interdisciplinary project, only click this box and indicate in the second column the specific area including the order of priority)</i>	<input type="checkbox"/>	<input type="checkbox"/>
Please specify how your project relates to the objectives and selected fields.		
<p>Tenso – the European network for professional chamber choirs – was founded to combine the joint efforts and achievements of the most prominent European chamber choirs and to make their results available within the context of a European network, adding a necessary European dimension to the work previously done on a national level.</p> <p>Trans-national circulation, both of people and of artistic works, is explicitly stimulated by organizing expertise exchange meetings, seminars and an annual international festival. The scope of the artistic products of the Tenso members – and especially contemporary choir music – is expanded by stimulating and creating opportunities and formats for the presentation of new and often highly innovative repertoire in several European countries, both in Western and in Eastern Europe, for a growing international audience. By involving amateur choirs in the project, the spin-off is extended to the large community of choir singers and choirs audiences all over Europe.</p> <p>Tenso focuses on the different approaches of choir performance and choir management in various European countries, with the explicit aim of learning from each other, which includes reflecting on each others' working methods and the unique cultural backgrounds of the members of the network.</p>		
<ul style="list-style-type: none"> • <i>Cultural Heritage</i>: (re)appraisal of choir music as an essential part of the European (music) culture; adding to the common European heritage by joint commissioning new repertoire of choir music from the most important living European composers • <i>Performing Arts</i>: sharing expertise in performance practices, establishing a common high standard of excellency for choir performances; bringing annual international chamber choir festivals to the European public 		
C.5 Activities most relevant to the project		
Performance	<input type="checkbox"/>	
Dance	<input type="checkbox"/>	
Theatre	<input type="checkbox"/>	
Music	<input checked="" type="checkbox"/>	
Opera	<input type="checkbox"/>	

Street Art	<input type="checkbox"/>
Fair/Exhibition	<input type="checkbox"/>
Festival	<input checked="" type="checkbox"/>
Publication	<input checked="" type="checkbox"/>
Research	<input checked="" type="checkbox"/>
Training	<input checked="" type="checkbox"/>
Conference/ Seminar/ Workshop	<input checked="" type="checkbox"/>
Multimedia and new technologies	<input type="checkbox"/>
Innovation and Creativity (European Year in 2009)	<input type="checkbox"/>
Other (<i>please specify</i>)	<input type="checkbox"/>

**C.6 Summary of the project in English, or French, or German
(max. 2000 Characters).**

The Tenso network was founded in 2005 by four renowned European professional chamber choirs from Germany, France, Latvia and the Netherlands, in order to reinforce, extend and promote professional and amateur choir practice in Europe and to contribute to the creation of new, innovative repertoire, that can be presented to an eager international audience.

The project **Tenso 09|10 : LA VOIX HUMAINE** aims to intensify the existing cooperation, extend it to a larger group of excellent professional chamber choirs, and use the acquired momentum to realize a renewed appraisal of (contemporary) chamber choir music in European culture.

In the period May 2009 – April 2010, Tenso plans to

- collect and publicize the work done by member choirs in the creation, discovery and distribution of existing and new repertoire for chamber choir
- commission new music for chamber choir from the most outstanding living European composers
- coach young composers in writing for choirs
- organize expertise exchange on several subjects of choir management, such as cooperation with amateurs and children and innovative multi-disciplinary projects
- organize expertise exchange for singers and conductors
- organize the fifth edition of the Tenso Days, an international choir festival in Amsterdam, October 2009, aimed at a large and general audience of music lovers
- formulate a strategy for extending the existing network with partner choirs in other countries
- develop a business plan for Tenso 2010–2015, including a blueprint for an international marketing campaign for choir music

PART D: Operational capacity

D.1 Experience in cultural cooperation with organisations from eligible countries under the Culture Programme (I.3.2)

Please indicate only experience of the past three years

Country	Name of the organisation	Year		Project title
		From	To	
	<i>following: (1) previous cooperation within the Tenso network and (2) specific (other) experience of the coordinator For other experience of the co-organizers, see the annexed activity reports</i>			
DE, FR, LV	Rias + Latvijas Radio Koris + Accentus	2006	2006	Tenso Days 2006 Berlin
FR, NL, IE, LV	Accentus + Nederlands Kamerkoor + Cappella Amsterdam + Latvijas Radio Koris + National Chamber Choir Ireland (IE)	2007	2007	Tenso Days 2007 Paris
LV, DE, EE, NL	Latvijas Radio Koris + Rias + Nederlands Kamerkoor + Eesti Filharmoonia Kammerkoor (EE)	2008	2008	Tenso Days 2008 Riga
NL, DE, FR, ES	Cappella Amsterdam + Württembergisches Kammerorchester Heilbronn (DE)	2008	2008	les Folles Journees (FR + ES + Japan)
NL, DE, FR	Cappella Amsterdam + MusikFabrik (DE)	2007	2007	les Folles Journees (FR + Japan)
NL, DE, FR, PT	Cappella Amsterdam + Concerto Köln + RIAS Kammerchor (DE)	2005	2005	les Folles Journees (FR + PT + Japan)
NL, PL, IT	Cappella Amsterdam + Orchestra of the 18th Century (NL) + Teatr Wielki Poznan (PL) + Teatro di Communale Ferrara (IT)	2004	2005	international opera production <i>les Indes Galantes</i>

PART E: Implementation of the project/Award criteria

E.1. Detailed description of the project (between 15.000 – 20.000 characters, i.e. maximum 5 pages)

Please note: This section of the application form will be used to evaluate your proposal on the basis of the award criteria (i.e. European added value, relevance to the specific objectives of the Programme, excellence of proposed cultural activities).

TENSO 09 | 10 : LA VOIX HUMAINE

[*tenso, tençon* : a specific musical form by means of which troubadour singers enter into dialogue with each other]

The Tenso network was founded in 2005 by four major European professional chamber choirs, in order to reinforce, extend and promote professional choir practice in Europe. More specifically, Tenso aims to:

- create a European platform for the creation and diffusion of repertoire and the exchange of expertise and information among European professional choirs and singers
- promote the role of professional choir singing in European culture, with a special eye for contemporary music

Since its foundation, the Tenso network has organized four editions of the Tenso Days (Paris, 2005; Berlin, 2006; Paris, 2007; Riga, 2008). Several major new works for choir by European composers have been premiered during these days, and been performed in other concerts of the Tenso members in their own and in other European countries.

choir singing in European culture

Singing is the musical activity that is most central to the human kind; from baby lullabies and birthday songs to national anthems and football hymns, people sing and are sung to throughout their life – whether they ever set foot in a concert hall or not. The practice of joint singing, in a choir, has stood at the basis of the development of European music in the past centuries. And although choir singing is a form of human expression that is found all over the world, it is especially in Europe that it has generated such a tremendous repertoire of vocal music and such a high level of performance. Choir singing is truly an expression of European culture.

Tenso aims to raise awareness for choir singing at all levels of the cultural society: for concert programmers and festival

organizers, for collaborators such as instrumental ensembles and other performing artists, in the media, in politics and for the general public. The essence of Tenso's message is that singing is central to our (musical) activities and will continue to play a determining role in our lives, our cultural interests, and our common heritage for generations to come. The lobby for musical education at primary and secondary schools – already more or less banned from the curriculum in Western Europe, and rapidly disappearing in Eastern Europe – should be intensified and supported by the Tenso network. It is important to shelter, nurture and expand the European choir tradition, both the performance practice and the repertoire. The activities of Tenso give an important impulse to the professional choir sector in Europe, with a significant spin-off to amateur choirs in the whole of Europe.

TENSO 09|10 LA VOIX HUMAINE – activities

- **exchange best practice examples in marketing and audience outreach within the Tenso network, in seminars and in publications; develop communal marketing strategies for choirs**
 - **together with Europa Cantat (the European network for amateur and youth choirs), initiate European campaign for the promotion of choir singing**
 - **develop strategies to influence (European / national) policy making relating to singing in all levels of society, from musical education to the specific needs of amateur and professional choirs at political and other levels of the cultural society**
-

repertoire: European heritage and the classics of tomorrow

Music is a universal art form that effortlessly moves across boundaries, and the countries in Europe, from the British Isles to the Baltic states and from Scandinavia to the Mediterranean, share a deeply felt common musical heritage.

The existing repertoire of European choir music is large, but still there are many valuable works that have been neglected, because they were not published or because they were just plainly forgotten. The members of Tenso initiated research programmes in their own countries to uncover these works, to describe them within the context of their creation and first performances, and to publish modern scores and other specific materials needed for the performance of such works, as well as theoretical essays on the subject. A good example is the joint work of the Jaz.Vitols Latvian Academy of music and the Latvian Radio Choir, who have done extensive research both in contemporary vocal composition techniques and in Latvian choir repertoire of the twentieth century.

The Tenso network aims to make the result of these research programmes available to other European choirs by digitalizing scores, and by making these accessible via internet. For this, Tenso will develop an internet database that can be searched on different criteria, such as division of voices, number of singers, additional instrumentation, but also on relevant information such as historical context and performance dates.

The members of Tenso also want to put forward the choir music from their own country and region that deserves to be in the spotlight, thereby promoting the exchange of repertoire; well-known music, such as the old masters from the Flemish school or the Baltic vocal music between 1980 and 2000, but also repertoire that has been neglected, such as twentieth century ritual or liturgic music from the former Eastern European countries. The music that has been created in the twentieth century deserves special attention. The Tenso choirs commit themselves to regularly perform the masterpieces of the twentieth century, by composers such as Stravinsky, Messiaen, Ligeti, Berio, Schnittke, Kagel, Britten and Pärt. In 2009, Tenso will take the first steps towards formulating a canon of twentieth century choir music that will function as a future point of reference.

The other principal aim of Tenso is to stimulate the creation of new repertoire for choir. By joint commissioning, premieres from the most eminent composers in Europe come within the reach of the member choirs. The artistic leaders of the network members form a committee that evaluates repertoire in reading sessions and propose European composers for commissioning; in 2009, these are the German composer Wolfgang Rihm; the French composer Philippe Manoury; the Dutch composers Hans Koolmees and Louis Andriessen, and the Baltic composers Arvo Pärt and Peteris Vasks. In seminars and masterclasses, Tenso will coach promising young composers in specific techniques in vocal music, and especially encourage them to write innovative music and for inventive settings. This is an important aspect of the contribution of Tenso to European music: the future rests in the hands of the present, and just like the choir finale of Beethoven's Ninth symphony has now become the anthem of the European Union, the future anthem may be written in our time.

Through joint commissioning, a new work will be performed by several or all member choirs in their regular concert programmes in several countries, considerably enlarging the impact of the new music.

TENSO 09|10 LA VOIX HUMAINE – activities

- **create an internet database for the international distribution of new, newly re-discovered and existing repertoire, made accessible to (professional and amateur) chamber choirs and other interested parties**
 - **enlarge the repertoire of choir music by commissioning new works, to be performed by the member choirs in their own concert series; in 2009, Tenso wants to commission works from Rihm, Pärt, Andriessen, Manoury, Koolmees, and Vasks.**
 - **organize (international) reading sessions for new works with conductors and composers**
 - **organize seminars for young composers to increase knowledge and expertise on writing music for choir**
 - **formulate a canon of twentieth century choir music**
-

Tenso Days

The annual *Tenso Days*, a international choir festival, are organized in turn by the member choirs in their resident country, in co-production with the most prominent venues in their respective countries: in the past years, the Tenso Days were organized in Paris (Cité de la Musique), December 2005 and June 2007, in Berlin (Radialsystem V), November 2006, and in Riga (Latvian University Hall), October 2008.

The Tenso Days bring concerts of the Tenso choirs and other European professional chamber choirs that are invited for the occasion. This festival is principally a public event, aiming to maximize the media attention and audience appeal for (contemporary) vocal music. In workshops and joint presentations, local (amateur) choirs work with their professional colleagues on new repertoire and performance techniques. Several world premieres by Europe's top composers are performed in the presence of the composers. The concerts are broadcast on national radio and webradio, and in other countries in Europe through the European Broadcasting Union.

A selection of cultural decision makers from several countries in Europe will be invited to participate in the Tenso Days.

During the Tenso Days, separate (non-public) seminars, lectures, and presentations are organized for the members of the network, both for the performers, for the (artistic and general) management, and for composers.

The Tenso Days play a key role in the functioning of the network, because it results in a very effective synergy, both among the members of the network and beyond, with other professional choirs, amateur choirs, media and audiences. The desired international exchange is only feasible within the framework of this kind of public event, both in terms of fundraising, marketing and audience appeal.

The main theme of the Tenso Days 2009 in Muziekgebouw aan 't IJ in Amsterdam is "the choir canon of the XXth century", where the audience can enjoy the most significant works written for chamber choir in the past 100 years within the framework of four days. Special concerts are programmed around the work of a guest of honour; in 2009, this will be the outstanding German composer Wolfgang Rihm, who will be closely involved in the first performance of his new major work for chamber choir.

TENSO 09|10 LA VOIX HUMAINE – activities

- **organize the 2009 edition of the Tenso Days in Amsterdam, 15–18 October 2009**
- **during the Tenso Days, present the world premieres of new works commissioned by the Tenso network**
- **during the Tenso Days, organize seminars and workshops for the exchange of expertise in several fields (see below) both for the management and artistic staff and the singers, and for composers**
- **collaborate with national amateur choirs, both in coaching and in performances**
- **capitalize on the event to maximize attention from national and international media and the general audience for the role and importance of choir singing, with a special eye to contemporary repertoire**

(see the programme of the Tenso Days 2009 on the following page)

TENSO DAYS 2009

the choir canon of the XXth century

15–18 October 2009, Muziekgebouw aan 't IJ Amsterdam (NL)

guest of honour: Wolfgang Rihm, composer

Thursday 15 October

afternoon *Tenso network meeting (general and artistic managers)*

evening

opening concerts

Cappella Amsterdam

Nederlands Kamerkoor

choir works by Messiaen, Gubaidulina, Ligeti, Verbey

Friday 16 October

morning public rehearsals of LRK and Accentus

Tenso symposia (for network members)

afternoon public rehearsals of EFK and Rias

workshops for Tenso members and other prof. chamber choirs:

(1) composing for chamber choir (LRK + Rihm + composers)

(2) vocal techniques (Accentus)

(3) multi-disciplinary projects (Cappella Amsterdam)

continuous video presentations:

documentaries about choirs and composers belonging to the canon of XXth century

choir music

evening

concerts

Accentus

Latvijas Radio Koris (LRK)

choir works by Manoury (premiere), Pärt, Schnittke

Saturday 17 October

morning workshops with amateur choirs (open to the public)

market with presentation stands (for music publishers, cd companies, amateur

afternoon ensembles)

continuous video presentations:

documentaries about choirs and composers belonging to the canon of XXth century

choir music

Tenso symposia :

on the position of professional chamber choirs in the EU countries

evening

concerts

Rias Kammerchor

Eesti Filharmoonia Kammerkoor (EFK)

choir works by Vasks, Kagel, Britten, Rihm (premiere)

Sunday 18 October

morning workshops with amateur choirs (open to the public)

afternoon concerts amateur choirs

evening

concerts

Cappella Amsterdam

Nederlands Kamerkoor

choir works by de Leeuw, Stravinsky, Schönberg

collaboration with amateur choirs

Professional choirs do not exist in a vacuum; on the contrary, the best professional choirs originate from countries where amateur and youth choirs blossom. It is in the interest of professional choirs in the Tenso network to maintain and develop close working relations with amateur (youth and adult) choirs and the organizations that represent them. Together with Europa Cantat, the European network for amateur choirs, Tenso will make a survey of the needs of amateur choirs and develop tutorials for amateur singers, composers and conductors.

The cooperation with amateur choirs takes many forms, like working on vocal skills and ensemble performance, additional training for conductors for contemporary repertoire, coaching repertoire choice, joint concerts, etc. The Tenso members each have specific, but different experiences in this field, both in the framework of (music) schools and in working with amateur choirs.

The existing repertoire for chamber choir will be made available to amateur choirs, facilitated by the information that is supplied in the Tenso database. Through the Tenso network, conductors of amateur choirs can contact members of the network for individual coaching in working on specific compositions.

In seminars during the Tenso Days, composers will be encouraged and coached in writing works that are (also) suitable for amateur choirs; existing repertoire with multiple instrumentation should be rearranged for piano accompaniment. At the Tenso Days, the collaboration with amateur choirs in a specific country are intensified.

On another level, amateur choirs will profit from the attention that the Tenso activities generate in the media, and the resulting increased audience awareness of choir music.

TENSO 09|10 LA VOIX HUMAINE – activities

- **exchange best practice examples of cooperation with amateur choirs within the Tenso network**
 - **promote new repertoire or new arrangements suitable for amateur choir performance**
 - **collaborate with youth and amateur choirs in custom-made projects and cooperations during Tenso Days**
 - **together with Europa Cantat, initiate a survey among national organizations for amateur choir to inventarize the specific needs and wishes regarding repertoire and coaching**
-

performing practice

The views on vocal performance change through the years and notably vary in different countries, leading in turn to different approaches to rehearsing and training. Through the Tenso network, these new insights and experiences will be shared among the member choirs. Short internships (for the duration of a concert project) of singers from the other choirs stimulate the mastering of these new developments by individual singers. Tenso will act as an intermediary between existing training centers, composers and ensembles. During the annual Tenso Days, workshops and trainings for singers and conductors will be organized

Audience expectations of classical concerts change as well. Multidisciplinary projects – ranging from working with electronics and improvisation, to theatrical settings and performances in unusual venues – cost money, more money than traditional concerts; new money sources have to be found to finance these programmes. Tenso want to encourage this type of programmes by documenting best practices, facilitating (money-saving) exchange of expertise and material, and stimulating European co-productions.

TENSO 09|10 LA VOIX HUMAINE – activities

- **exchange expertise in non-traditional performance practices through seminars for management**
 - **digitally document (fragments of) multi-disciplinary productions by the members, to be published on the restricted part of the Tenso website, for future reference**
 - **distribute information on (successful) multi-disciplinary programmes (e.g. collaborations, technical facilities) among the member choirs, facilitating exchange of expertise and material, via internet and the Tenso newsletter**
-

extending the Tenso network

The criteria for membership of the Tenso network are

- chamber choir
- professional organization
- professional singers
- working on year-round basis
- focus on contemporary repertoire

The Tenso network currently exists of the following choirs:

- Rias Kammerchor (Germany) *member*
- Nederlands Kammerkoor (the Netherlands) *member*
- Latvian Radia Choir (Latvia) *member*
- Accentus (France) *member*
- Cappella Amsterdam (the Netherlands) *member*
- Eesti Filharmoonia Kammerkoor (Estonia) *associate member*
- SWR Vokalensemble (Germany) *associate member*

Since its foundation, the Tenso network has found much acclaim and support from fellow professional choirs all over Europe, and several choirs already have participated in Tenso activities such as workshops, Tenso Days and publications on repertoire.

A selection of candidate members:

- Radiokören (Sweden)
- New London Chamber Choir (United Kingdom)
- The Norwegian Soloists' Choir (Norway)
- Les Cris de Paris (France)
- Polski Chór Kameralny (Poland)
- The National Chamber Choir (Ireland)
- DR Radiokoret (Denmark)

These and other professional chamber choirs in the European countries listed above, but also for instance in Spain, Slovenia and Hungary have expressed the wish to join the network. However, before the network can be extended, the membership criteria and more importantly, the obligations and benefits resulting from membership have to be critically evaluated and reformulated. In order to do this, Tenso will get advice from successful existing international networks in the performing arts, such as the Réseau Varèse (a similar European network of venues and other organizations for the creation and distribution of contemporary music and music theatre in Europe), resulting in a businessplan for the period 2010–2015.

The position of chamber choirs has been threatened in the last decade. Historically, chamber choirs are often linked to or managed by broadcasting organizations. With the liberalization of the media market, the role of these choirs has become less obvious and many radio or former radio choirs are threatened in their existence. Tenso's role in influencing national and European decision makers in the cultural field will focus on this issue. A fundamental re-appraisal of the role of chamber choirs in music, and more generally in the culture of Europe and the society will be the first step, as an essential part of the businessplan.

'national Tenso networks' The participation in the European network is for professional chamber choirs only; however, the Tenso choirs are regularly approached by choirs in their own country (project choirs, or amateur choirs) for coaching, information and collaboration. Although these activities are strictly outside the scope of the European network, Tenso will help the member choirs to create national networks, with the emphasis on repertoire and collaboration with amateur choirs. A good example is the situation in France, where the work of Tenso member Accentus has led to support from local and regional governments for this type of national network, undoubtedly aided by the status of the international network membership of Accentus.

TENSO 09|10 LA VOIX HUMAINE – activities

extend the existing nuclear network

- **start pilot studies into the position of professional chamber choirs, especially the (former) radio choirs in the Baltic States, the Scandinavian countries and the United Kingdom, together with candidate network members in these regions**
- **continue ongoing talks with professional chamber choirs in other countries (esp Slovenia, Germany, France, Spain) with a view to possible future membership of the Tenso network**
- **initiate talks with possible participants in other countries, especially Balkan states**
- **identify possible threats and possible solutions**

organize the extended network

- **(re)formulate criteria for memberships and cooperation standards**
- **define financial obligations and benefits of network participation**
- **modify existing, or define additional goals and objectives, catering to the needs and wishes of the new member choirs**
- **resulting in a businessplan for the Tenso network 2010–2015**

facilitate the institution of national Tenso networks

- **distribute information on the structure and activities of the national offspring networks, including information on marketing and fundraising, via internet and newsletters to network members and other interested parties**
- **create expertise database accessible for member choirs (“how to...”)**

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If you have associated partners, what will be their role (i.e. tasks)?

- Implementation role (*brief description*):

- associated partner N° 1: Radiokören, Sweden (Stockholm, SE) : pilot swot analysis Scandinavian countries
- associated partner N° 2: Eesti Filharmoonia Kammerkoor (Tallinn, EE) : pilot swot analysis Baltic states
- associated partner N° 3: New London Chamber Choir (London, UK) : pilot swot analysis United Kingdom/Ireland
- associated partner N° 4: Europa Cantat : co-developing blueprint for international marketingplan for choir music
- associated partner N° 5: Muziekgebouw aan 't IJ, Amsterdam: co-producer Tenso Days Amsterdam October 2009
- associated partner N° 6:

E.3. Expected level of outputs

- *What are the expected outputs, both tangible and intangible, of your activities (III.10)?*
- *Please specify who and how many people might benefit directly and indirectly from the results of the proposed activities?*
- *Please explain the trans-sectorial (i.e. interdisciplinary) dimension where relevant of your project and the potential for interaction between different artistic and cultural domains (i.e. performing arts, visual arts, cultural heritage, design and applied arts, literature, architecture, new media)?*

repertoire

- database with detailed information about chamber choir repertoire, *through website accessible to general public (esp (amateur and professional) choirs*
relevant to performing arts (both professional and amateur), relevant to cultural heritage
- six new works by major European composers (appr 15 minutes each) for chamber choir, presented in more than 20 concerts in European countries
relevant to performing arts (both professional and amateur),

strengthening position of European professional chamber choirs

- blueprint for businessplan (including blueprint for European marketing strategy for choir singing) for Tenso network 2010-2015
relevant to performing arts (both professional and amateur),
- extended network, with members or candidate members from Great Britain, Spain, Scandinavian countries, Balkan countries
relevant to performing arts

concerts and presentations

- Tenso Days in Amsterdam: 11 concerts, 14 workshops and masterclasses *general public in the Netherlands;*
relevant to performing arts (both professional and amateur)

exchange of expertise (management, education, performance practice, new repertoire)

- reports and audiovisual records on workshops of staff and performers of network members,
- reports and audiovisual records on workshops of artistic staff of network members with young composers
- reports and audiovisual records on workshops with amateur choirs (during Tenso Days)
relevant to performing arts (both professional and amateur) ;
relevant to interaction between various performing arts, visual artis, new media

Target group: General public Youth Artists Minority Disadvantaged people
 Culture specialists/experts Educational institution

E.4. Communication and promotion activities (III.10)

- How do you intend to disseminate the results of your activities?
- How do you intend to promote the visibility of the European Union through your project?
- Could you please detail your communication and promotion plan?

The results of the project will be disseminated as follows:

- **website www.tenso-vocal.org** with information on :
 - Tenso network
 - network activities
 - public activities of network members
 - database on choir repertoire, with detailed information about the music and its performance
 - excerpts of reports (written / audiovisual) on workshops, new projects, etc
 - youtube-type video reports of concerts
- **reports** (written and audiovisual) on workshop sessions – for Tenso network members
- quarterly **newsletter**, including information on new repertoire, concerts, workshops, and other network activities – distributed among European chamber choirs, (national and international) organizations in the field of (classical) music, press and policy making organizations in the field of culture
- **press releases** / notices about concerts and other public activities, new repertoire and publications – for the general press
- **general publicity for concerts** of the Tenso network members – through the (national and international) publicity channels of the member choirs
- **audio recordings** :
 - (1) concerts in Tenso Days (national broadcasting radio, EBU broadcasts, webradio);
 - (2) concerts of Tenso member choirs with new repertoire (national broadcasting companies and EBU broadcasts, webradio)
 for the general public
- **video recordings**
 - (1) concerts in Tenso Days (national television, webcasting);
 - (2) concerts of Tenso member choirs with new repertoire (national television, webcasting);
 for the general public

In these communications, the importance of choir music in European culture will be the starting point. Together with Europa Cantat (the European network for amateur choirs) an international marketing strategy for choirs and choir music, especially newly composed music will be developed, to be implemented in 2010–2015 (“ the EU anthem of the future is composed today!”).

- Which are the different communication tools used for your communication and promotion plan?

Media	Number of Media	People Targeted	How many people
TV	5 (countries)	general public interested in culture / music	5.000.000
Radio	25 (countries)	general public interested in culture / music	20.000.000
Written press	40	general public interested in culture / music	10.000.000
Internet	1 network site + sites member choirs	professionals in the field of (choir) music; general public	1.000.000
Publications	500 (digital scores + essays)	professionals in the field of (choir) music	3.000
Merchandising	5	(cd's with Tenso repertoire by the member choirs)	40.000

E.5. Sustainability

- *How can the proposed activities result in continued/sustained cooperation, in complementary activities and/or permanent benefits at European level? How can the project contribute to a longer-term development of cultural cooperation in Europe?*
- *What is the potential of the proposed activities to generate other future initiatives of cultural cooperation at European or regional level?*

Since the foundation of the Tenso network, a number of activities have been realized by the combined efforts of the founding members:

- the organization of Tenso Days in Cité de la Musique, Paris (Dec 2005, June 2007), in Radialsystem V, Berlin (November 2006), and in several venues in Riga (2008)
- the research and publications on chamber choir repertoire in the respective countries have been inventorized, but not publicized yet
- a start has been made with the website www.tenso-vocal.org, including the database for repertoire

The project **TENSO 09|10 LA VOIX HUMAINE** aims to strengthen and intensify this cooperation, extend it to a larger group of professional chamber choirs, and use the acquired momentum to realize a renewed appraisal of (contemporary) chamber choir music in European culture. There is no doubt that, among professional chamber choirs, there is an explicit and urgent need for a European organization defending their specific interests and creating a debate between decision makers about the position of chamber choirs in a changing society. The establishment of a full-fledged network for professional chamber choirs in Europe is the principal spin-off of the proposed project.

The repertoire for chamber choir collected through the efforts of the member of the network will be made available to the general public via internet, and will be augmented and continually revised and updated in the following years.

The high artistic standards of the member choirs assure that the resulting repertoire, concerts and recordings will draw attention both from the media and from the general public, with raised awareness for contemporary music. The new works for chamber choir that can be commissioned thanks to the funding for the project **TENSO 09|10 LA VOIX HUMAINE**, will be performed (and broadcasted) all over Europe.

Another potential spin-off of the Tenso network activities is the creation of regional (Scandinavian, Balkan, Baltic, British Isles) Tenso networks, where the exchange of repertoire and expertise with amateur choirs in the countries in the region, combined marketing plans, and policy strategies can acquire a supra-national force.

PART F: TIMETABLE FOR THE IMPLEMENTATION OF THE PROJECT ACTIVITIES

Please fill in the following table in accordance with the detailed description of the project activities in point E.1

N°	Activity ⁷ (brief description)	Project end date		Location	Name of coordinator/co-organiser(s) responsible and involved	Subcontracting (tick if appropriate) (III.5)	Name of subcontractor (if known)
		From (m/yyyy)	To (m/yyyy)				
1	dissemination (existing) repertoire (publication)	5/2009	05/2010	Amsterdam	responsible : NKK involved : all partners	<input type="checkbox"/>	
2	creation new repertoire	5/2009	05/2010	Amsterdam	responsible : NKK involved : all partners	<input type="checkbox"/>	
3	Tenso Days 2009 - public programme (performances)	5/2009	02/2010	Amsterdam	responsible : CA involved : all partners + Muziekgebouw aan 't IJ	<input checked="" type="checkbox"/>	
4	Tenso Days 2009 - non-public programme for professionals (artists / general staff) and amateur choirs (seminars / workshops)	5/2009	01/2010	Amsterdam	responsible : Accentus involved : all partners	<input type="checkbox"/>	
5	organization additional exchange of expertise : seminars / workshops with singers / staff / composers / amateur choirs (seminars / workshops)	5/2009	05/2010	Paris	responsible : Accentus involved : all partners	<input type="checkbox"/>	
6	network extension	8/2009	05/2010	Riga	responsible : LRK involved : associate members	<input type="checkbox"/>	
7	businessplan Tenso 2010-2015	8/2009	05/2010	Berlin	responsible : RIAS involved : all partners	<input checked="" type="checkbox"/>	
8	blueprint international marketing plan choirs	8/2009	05/2010	Berlin	responsible : RIAS involved : Europa Cantat	<input checked="" type="checkbox"/>	

Please add further rows as necessary

⁷ Please specify if it is a dance, theatre, music, opera, street art performance; a fair/exhibition; a festival; a publication; a research, a training, a conference/seminar/workshop; a multimedia and new technologies; an innovation and creativity (European Year in 2009) or other.

PART G: INFORMATION ON THE PROJECT – ESTIMATED BUDGET (III)

***Please fill in and attach the budget form
(EXCEL format)***

After having filled in the attached budget form, you should indicate the total amount of the expenditures, of the income and of the requested grant in the following boxes in Euro:

Total expenditures

Total income

Grant requested

Applicants are reminded that total income should equal total expenditure. The grant requested has to be included in the total income.

Declaration on honour

To be completed by the person legally authorised to sign on behalf of the applicant organisation

I, the undersigned, hereby request a grant for 2009 from the Education, Audiovisual and Culture Executive Agency of EUR 200.000 for the costs covered by this grant application.

I, the undersigned, certify that all information contained in this application, including the description of the project, is correct to the best of my knowledge and that I am aware of the content of the annexes to the application form.

I confirm that my institution/organisation has the financial and operational capacity to complete the proposed project.

I take note that under the provisions of the Financial Regulation applicable to the general budget of the European Communities, grants⁸ may not be awarded to applicants who are in any of the following situations:

- a) are bankrupt or being wound up, are having their affairs administered by the courts, have entered into an arrangement with creditors, have suspended business activities, are the subject of proceedings concerning those matters, or are in any analogous situation arising from a similar procedure provided for in national legislation or regulations;
- b) have been convicted of an offence concerning their professional conduct by a judgment which has the force of *res judicata*;
- c) have been guilty of grave professional misconduct proven by any means which the contracting authority can justify;
- d) have not fulfilled obligations relating to the payment of social security contributions or the payment of taxes in accordance with the legal provisions of the country in which they are established or with those of the country of the contracting authority or those of the country where the contract is to be performed;
- e) have been the subject of a judgment which has the force of *res judicata* for fraud, corruption, involvement in a criminal organisation or any other illegal activity detrimental to the Communities' financial interests;
- f) following another procurement procedure or grant award procedure financed by the Community budget, have been declared to be in serious breach of contract for failure to comply with their contractual obligations;
- g) in their grant application, are subject to a conflict of interest;
- h) in their grant application, are guilty of misrepresentation in supplying the information required by the contracting authority as a condition of participation in the grant award procedure, or fail to supply this information.

I confirm that neither I nor the institution for which I am acting as legal representative are in any of the situations described above, and that I am aware that the penalties set out in the Financial Regulation may be applied in the case of a false declaration.

In the event that my grant application is successful, I authorise the Commission / the Agency to publish on its website or in any other appropriate medium:

- the name and address of the beneficiary of the grant; for networks, the name and address of the members;
- the subject of the grant;
- the amount awarded and the rate of funding of the costs of the approved project.

By signing this application form, I accept all the conditions set out in the Culture Programme (2007-2013) Programme Guide, including the general conditions of the European Commission published on the Executive Agency website.

Done at: Amsterdam

Date 30 / 09 / 2008 (day/month/year)

Contractor's signature

Stamp of the applicant organisation /

Name and position in capitals: Anna Becker-Wassen, general manager Cappella Amsterdam

⁸ Council Regulation (EC, Euratom) No 1605/2002 (OJ L 248 of 16.09.2002), amended by Regulations (EC, Euratom) No 1995/2006 (OJ L 390 of 30.12.2006) and (EC) No 1525/2007 (OJ L 343 of 27.12.2007). These can be consulted in the Official Journal online at: <http://europa.eu.int/eur-lex/lex/en/index.htm>

This part must be completed by the coordinator and by each co-organiser ('co-beneficiary') separately

CHECKLIST FOR THE ANNEXES

ANNEX.A	Activity Report of the past two (2) years (II.2.3.1)	YES	<input checked="" type="checkbox"/>
ANNEX B	Curriculum Vitae (II.2.3.1)	YES	<input checked="" type="checkbox"/>
ANNEX C	Legal Entity Identification form to be downloaded at the following website: http://europa.eu.int/comm/budget/execution/legal_entities_en.htm + documents attesting to the legal status of the entity (for the coordinator only) (II.2.1.1)	YES	<input checked="" type="checkbox"/>
ANNEX D	Financial Identification Form (for the coordinator only)	YES	<input checked="" type="checkbox"/>
ANNEX E	Official accounts (Balance sheets + Profit/Loss accounts) (for the coordinator only)	YES	<input checked="" type="checkbox"/>
ANNEX F	Financial Capacity form (for the coordinator only) (II.2.3.1)	YES	<input checked="" type="checkbox"/>
ANNEX G	Mandate (for co-organisers only)	YES	<input checked="" type="checkbox"/>
ANNEX H	Budget form	YES	<input checked="" type="checkbox"/>

NOTE:

For each annex please use a divider