



CATALOGUE

MUSIC FROM FLANDERS

JULY 2008

Set to non-Dutch texts

CVM - CENTRUM VOOR VOCALE MUZIEK

CONTENTS

Foreword		p. 4
Centrum voor Vocale Muziek	Mixed choir	5
	Upper voices	12
	Male choir	14
	Children's & Youth choir	15
	Compilation	15
De Notenboom	Mixed choir	16
	Upper voices	25
	Male choir	30
	Children's & Youth choir	30

PRICES

Prices are in euro and valid as of 1 July 2008. Prices are subject to change.

A=	0,50	J=	3,85	S=	11,50
B=	0,75	K=	4,20	T=	12,80
C=	1,00	L=	4,90	U=	14,00
D=	1,30	M=	5,50	V=	15,25
E=	1,55	N=	6,00	W=	16,45
F=	2,00	O=	6,75	X=	17,50
G=	2,30	P=	7,50	Y=	18,90
H=	2,60	Q=	8,50	Z=	on demand
I=	3,00	R=	9,75		

ABBREVIATIONS

S=	Soprano	T=	Tenor	KP=	CVM choral scores
mS=	Mezzo	Bar=	Bariton	MK=	De Monte choral scores
A=	Alto	B=	Bass		

The numbers in brackets [] indicate for some pieces the degree of difficulty increasing from 1 to 5.

Music from Flanders set to non-Dutch texts

The Centre for Vocal Music (*Centrum voor Vocale Muziek vzw*, CVM) promotes Flemish choral music at national and international level, and encourages it to be performed. The Centre for Vocal Music provides Flemish composers with opportunities and supports them in the publication and promotion of new choral works. The music published by CVM is in the first part of the catalogue.

The Centre for Vocal Music manages a number of important choir funds and is in charge of allocating them to choirs and keen choir lovers. As a result, the 'Notenboom' fund has built up a significant and valuable collection of fascinating choral literature by Flemish composers. The management of this fund was entrusted to the Centre for Vocal Music by the Koor&Stem vzw organisation. This music is listed in the second part of the catalogue.

The Centre for Vocal Music collaborates actively with Koor&Stem, the organisation for choral life in Flanders, enabling the new choral works to be rapidly launched into the national and international world of choral music. One important collective initiative is the publication of choral scores (*koorpagina's*, KP) with the magazine StemBand published quarterly by Koor&Stem.

In this catalogue, you will find works by Flemish composers set to non-Dutch texts only. The catalogue of works set to Dutch texts can be requested at the following address: info@cvm.be.

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CVM

Mixed choir

- Agsteribbe, Frank (°1968): *Veni Sancte Spiritus* (KP) - B -
SATB
- Bielen, Jos (°1967): *Christus factus est* (KP) - B -
SATB
- Budai, Erika (°1966): *Somewhere over the rainbow* - H -
SATBarB, piano
- Celis, Frits (°1929): *Three Shakespeare poems:*
It was a lover and his lass - N -
SATB
- Claesen, Ludo (°1956): *Domine Deus in simplicitate* (KP) - B -
SATB
- Claesen, Ludo (°1956): *Konnichiwa, aka-chan!* (KP) - B -
SATB
- Coryn, Roland (°1938): *Death be not proud* - J -
SATB
- Coryn, Roland (°1938): *Psalm VII* (KP) - B -
SATB
- De Rivaflecha, Martin (1479-1528): *Anima mea* (KP) - B -
SATB
- D'hollander, Geert (°1965): *Ave Regina coelorum* (KP) - B -
SATB
- D'hollander, Geert (°1965): *Lauda Jerusalem* - L -
SATB, organ
- Dieltiens, Lode (°1926): *Ave Maria* (KP) - B -
SATB, piano
- Dieltiens, Lode (°1926): *Salve Regina* - L -
SATB, organ
- Duijck, Johan (°1954): *Ich lebe mein Leben* - H -
SATB, solo mS or solo Bar
- Goossens, Mark (°1951): *Beata es, virgo Maria* - J -
SATB
- Malisse, Geert (°1955): *Ver optatum* - J -
SATB
- Nees, Vic (°1936): *O Domine Deus* (KP) [4] - B -
SATB

Konnichiwa, aka-chan!

Muziek: Hachidai Nakamura (1931-1992)

Arrangement: Ludo Claesen (°1956)

Moderato e leggiero

S.
1. Kon-ni-chi-wa, a-ka-chan! A-na-ta no e-ga-o. Kon-ni-chi-wa, a-ka-
2. Kon-ni-chi-wa, a-ka-chan! A-na-ta no i-no-chi. Kon-ni-chi-wa, a-ka-

A.
1. Kon-ni-chi-wa, a-ka-chan! A-na-ta no e-ga-o. Kon-ni-chi-wa, a-ka-
2. Kon-ni-chi-wa, a-ka-chan! A-na-ta no i-no-chi. Kon-ni-chi-wa, a-ka-

T.
1. Kon-ni-chi-wa, a-ka-chan! A-na-ta no e-ga-o. Kon-ni-chi-wa, a-ka-
2. Kon-ni-chi-wa, a-ka-chan! A-na-ta no i-no-chi. Kon-ni-chi-wa, a-ka-

B.

6
-chan! A-na-ta no na-ki-go-e. So-no chi-i-sa-na te, tsu-bu-ra-na hi-to-
-chan! A-na-ta no mi-ra-i-ni. Ko-no shi-a-wa-se-ga, pa-pa no no-zo-mi-

-chan! A-na-ta no na-ki-go-e. So-no chi-i-sa-na te, tsu-bu-ra-na hi-to-
-chan! A-na-ta no mi-ra-i-ni. Ko-no shi-a-wa-se-ga, pa-pa no no-zo-mi-

12
- mi ha - ji - me - ma - shi - te! Wa - ta - shi ga ma - ma - yo.
- yo ha - ji - me - ma - shi - te! Wa - ta - shi ga ma - ma - yo.

- mi ha - ji - me - ma - shi - te! Wa - ta - shi ga ma - ma - yo. *mf*
- yo ha - ji - me - ma - shi - te! Wa - ta - shi ga ma - ma - yo. 3. Fu - *mf*

Music from Flanders set to non-Dutch texts

Vic Nees was born in Malines (*Mechelen*), Belgium, in 1936. He studied composition under Flor Peeters at the Royal Flemish Conservatorium of Music (*Koninklijk Vlaams Conservatorium*) in Antwerp and choral conducting in Hamburg under Kurt Thomas. He has been a producer of choral music at the Flemish Radio in Brussels since 1961. He was also conductor of the Radio Choir from 1970 to 1996. He has played an important role in the choral life of his country and has been member of the jury in many international competitions. Experienced as a conductor of non-professional choirs and involved in amateur choral activities, he knows how to adapt new techniques to the potential of amateur singers. He is now a member of the Belgian Royal Academy. As a composer, he has devoted himself mainly to vocal music. In the Low Countries, his choral works are ranked amongst the most remarkable of the last century.



Vic Nees by Hugo De Bie

- Nuyts, Gaston (°1922): *Canticum canticorum Salomonis* [4] - R -
SATB
- Nuyts, Gaston (°1922): *Dilectus meus* (KP) - B -
SATB
- Pieters, Peter (°1957): *Ego sum panis vivus* (KP) - B -
SATB
- Posman, Lucien (°1952): *To the evening star* [3] - I -
SATB
- Roelstraete, Herman (1925-1985): *8 Motetten Cantiones spirituales*
[2] SATB - N -
Parts: O salutaris
Sub tuum praesidium
Languentibus
Ave Maria
Regina Caeli
Tantum ergo
Jesu dulcis memoria

Music from Flanders set to non-Dutch texts



The Flemish composer **Herman Roelstraete** left about 150 compositions, in spite of his very busy career as a music pedagogue, choir master and conductor, organist and musicologist.

Amongst his works were four symphonies, several other orchestral pieces, chamber music, organ music, three oratorios, eleven masses, religious and secular choral music, and more than 100 polyphonic arrangements of folk songs. He also published about ten volumes of song cycles.

Herman Roelstraete was fond of organ music as well as vocal music, his style being characterised by rigorous use of counterpoint and influenced by Gregorian chant and its modal system.

His musical language combined traditional elements such as form and linear style, with modern techniques such as polytonality and

- although to a lesser degree - the dodecaphonic system. Emotionally, his music developed from vigorous expressionism into a meditative mood, typical of his last compositions.

- Steegmans, Paul (°1957): *Ave Regina coelorum* [4] - J -
SATB
- Steegmans, Paul (°1957): *Ego sum panis* (KP) - B -
SATB
- Steegmans, Paul (°1957): *Internationale volksliedsuite*
SATB, flute, piano
Parts: Vlaenderen dach en nacht
Wij zijn al bijeen
Im schönsten Wiesengrunde
Segla förutan vind
Plovi
What shall we do
Shalom Aleichem
Choral score - R -
Vocal score - Z -

Music from Flanders set to non-Dutch texts

The final concert of the 2007 International Choir Competition of Flanders in Maasmechelen, Belgium, saw the creation of the *Internationale Volksliedsuite* (International Folksong suite) by **Paul Steegmans**.

This series is a compilation of folksongs from Flanders, Germany, Sweden, Ireland and ex-Yugoslavia, and ends with the Hebrew Shalom Aleichem. Steegmans, who has just turned 50, has assembled the choral settings of **Juliaan Wilmots** (1936 - 2000), and clad them with a fresh flute-and-piano accompaniment. And for those who crave for more, there is also a version for choir and harmony orchestra.

www.geocities.com/paulsteegmans

- Steegmans, Paul (°1957): *Domine non superbit* [4] - J -
SATB
- Termont, Joost (°1962): *3 Chansons de Charles d'Orléans* - K -
SATB
Parts: Quant j'ay ouy le tabourin
Jennes amoureux nouveaulx
En regardant ces belles fleurs
- Termont, Joost (°1962): *Quant j'ay ouy le tabourin* (KP) - B -
SATB

Clearly inspired by the melody of the anonymous 16th-century *Tourdion*, **Joost Termont** sets a French text by **Charles D'Orléans** (1394-1465) - Count of Orléans - to music. Claude Debussy had also written a choral piece based on this text in 1908. In Termont's work, basses and tenors form a bourdon for the ladies choir. Even though the text tells the tale of someone who would rather stay in bed than go to the spring festival, the ladies should still be on their guard lest they exhaust themselves with the fast texts. Nice bit of choral work!



Music from Flanders set to non-Dutch texts

- Termont, Joost (°1962): *Vic-toria* - J -
SATB
- Van den Borre, Jaak (°1935): *Morning has broken / Berceuse* (KP) - B -
SATB, piano



The following two songs are by **Jaak Van den Borre**; firstly, a simple close harmony arrangement of *Morning has broken*, and secondly, a flowing arrangement of **Van Ostaijen's** (1896-1928) very well-known *Berceuse*, in which the music devotedly expresses the text and brings it to life.

- Van der Roost, Jan (°1956): *Beata viscera* (KP) - B -
SATB



As a composer, the Belgian **Jan Van der Roost** dedicates his efforts to instrumental as well as vocal music. *Beata viscera* is based on the Gregorian chant (written by **Perotinus**, text by **Philippe Le Chancelier**) which bears the same name. What was originally a piece of music without measure becomes a ternary-rhythm arrangement for a four-voice choir with special attention given to word stresses. Delightful contemporary religious music.

www.janvanderroost.com

- Van der Roost, Jan (°1956): *Carmen amoris* - Z -
SATB, orchestra (full score)
- Van der Roost, Jan (°1956): *Carmen amoris* - O -
SATB, piano reduction (vocal score)
- Van der Roost, Jan (°1956): *Contemplations* - Q -
SATB, organ

Music from Flanders set to non-Dutch texts

- Van Eyndhoven, Carl (°1959): *The Curfew* (KP) - B -
SATB

For All Saints, **Van Eyndhoven** has chosen two out of the first verses in *Elegy written in a country churchyard* by **Thomas Gray** (1716-1771). Gray's elegy sings and mourns the death of a simple man. At sunset, the poet daydreams about the concept of man as a mortal being. Death sees no difference between the famous and the poor. The text of the opening phrase is irresistible for bell-lovers like Van Eyndhoven. *The Curfew* indicates the evening clock. *To Toll* refers to the sounding of death's clock, but could also mean the day coming to an end, or separation in the wider sense. With *The Knell*, the poet once again uses a synonym for the death-clock and in that way sets the tone for the remainder of the poem. The original musical arrangement was by the pen of **Stephen Storace** (1762-1796), who was especially active in England as a composer of opera. Around 1782, he wrote eight canzonets for voice with harp or harpsichord accompaniment, of which *The Curfew* is fourth. The piece is in *d*, a tonality which also evokes death in Mozart's Requiem. Van Eyndhoven has arranged this piece for a four-voice mixed choir. The opening soprano's theme is taken over by the tenors at the end of the piece. A timeless arrangement with a surprising harmonic ending...

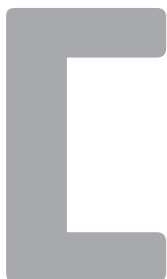


- Van Steenberge, Sebastiaan (°1974): *Ave Maria* (KP) - B -
SATB, piano
- Van Steenberge, Sebastiaan (°1974): *L'amour de moy* (KP) - B -
SATB, piano
- Verstraeten, Bart (°1981): *Salve Regina* (KP) - B -
SATB

Aged six, **Bart Verstraeten** took his first piano lessons and followed preparation classes at the Municipal School of Music, Dance and Drama (*Stedelijke Academie voor Muziek, Woord en Dans*) of Sint-Niklaas, where he also completed the intermediary and higher degrees. He obtained his Master's degree in music theory and composition at the Royal Flemish Conservatorium of Music (*Koninklijk Vlaams Conservatorium*) in Antwerp, where his teachers were Luc Van Hove and Wim Henderickx. He has been composing on a regular basis since 2001. In 2008, Verstraeten, commissioned by Koor&Stem, wrote a deep-felt *Salve Regina* for four voices, with interesting lines for all parts. The recurrent use of chromatics for the tenors and basses does require more attention from the men. However, this can also be used as a study piece for singing chromatics. The last bars express total devotion.

Music from Flanders set to non-Dutch texts

- ↪ Wise, Andrew (°1957): *Belgian Endives* (KP) - J -
SATB



Belgium is a culinary paradise. Alongside chips and mussels, Belgian cuisine is also famous for its endive. 'Belgian endive tastes best when baked in the oven with butter. When it's ready, you add a little salt and lemon juice.' In any case, that is according to **Elizabeth David's** guide to *French Provincial Cooking*, which was the source of inspiration for the humoristic music of the British expatriate **Andrew Wise**. Homophone and polyphone passages alternate with focus on text expression. A light and pleasant piece for every amateur choir. www.wisenose.net

Upper voices

- ↪ Bikkembergs, Kurt (°1963): *The maiden and the sea* - I -
SA
- ↪ Budai, Erika (°1966): *Candle in the wind* (KP) - B -
SmSA, piano
- ↪ Cabus, Peter (1923-2000): *Three Poems* - L -
SA, piano
Parts: To Blossoms
To Daffodils
Spring
- ↪ Celis, Frits (°1929): *Three Shakespeare Poems: Spring* - K -
SmSA
- ↪ Coeck, Jan (°1950): *Juan Brevá* - N -
SSA, piano



Juan Brevá (1844-1918) was one of the most important Spanish 'cantaores' of flamenco singers. The somewhat jesting Spanish text by **Federico García Lorca** (1898-1936) characterises Brevá's peculiar loud and high voice. In **Jan Coeck's** *Juan Brevá*, the flamenco whirls away: headstrong rhythms and the abundant use of measure changes liven up the ladies choir. All you need now is a dark bar and the right skirt! www.jancoeck.be

- ↪ Coryn, Roland (°1938): *The Bells* - K -
SSAA

Music from Flanders set to non-Dutch texts

- Goossens, Natalie (°1976): *Ave Maria* (KP)
SSA - B -

Young composer **Natalie Goossens** obtained her Master's diploma in music theory in 1999, and in 2002, she was made Master of the clarinet. She regularly picks up that instrument alongside her activities as a choir director and singer. She likes to dedicate her composing skills to choir music. With this *Ave Maria*, she has written a simple and gentle piece for ladies choirs. The piece starts quite softly, then the marked triplets strike up an exuberant middle part beginning with *ora pro nobis*, to end on a more tranquil tone with *nunc et in hora*. By keeping the rhythmical and melodic material rather limited, Goossens creates an illusory simplicity in a score filled with measure changes and alterations. But don't let that scare you off! You will quickly fathom out the natural flow of the melody. The motives often build up from unison into a more or less logical melodic line in which all voices are awarded interesting material. So the viola regularly occupies the foreground. The music requires fine legato bows and a choir able to sing very softly. Challenging too, are the fragile duets between both upper voices. In short, a sensitive little piece for a ladies choir to really get their teeth into.



Natalie Goossens by David Smith

- Posman, Lucien (°1952): *To morning* [3]
SSA - K -
- Steegmans, Paul (°1957): *Dominus pascit me* [4]
SSAA - J -
- Termont, Joost (°1962): *Aha* (KP)
SSA, piano - C -

The sound-based poems by Dutch poet **Nicolaas Werkman** (1882-1945) continue to inspire **Termont** because of their musical language. In 1996, he set 'Loemoem lammoem laroem' to music under the title *Scherzo*. A year later, he chose 'Elka balka elkana' for his arrangement for a three-voice ladies choir. The piece was called *Aha* and was assigned to Scala, a choir conducted by Stijn Kolacny.

- Termont, Joost (°1962) *Paris* [3]
SSA - F -
- Termont, Joost (°1962): *London* [3]
SSA - H -
- Vancraeynest, Michaël (°1976): *Shall I compare* (KP)
SA, piano - B -

Music from Flanders set to non-Dutch texts

Male choir

- Celis, Frits (°1929): *Three Shakespeare Poems: Sweet-And-Twenty* - K - TBarB
- Coryn, Roland (°1938): *Amidst the flowers* - I - TTBB
- Maertens, Jacques (°1932): *O spem / In manus tuas* (KP) - B - TBarB
- Malisse, Geert (°1955): *Exiit diliculo - Si me dignetur* - K - TTBB
- Steegmans, Paul (°1957): *Pater noster* - J - TTBB
- Termont, Joost (°1962): *Western song* (KP) - B - TTBB
- Van den Borre, Jos (°1930): *European Folk Songs* - R - Male choir

Jos Van den Borre's aim was to produce an anthology of folksongs of ever-lasting value *and* for practical use, when compiling this collection of European Folksongs arranged for male choirs. This is not about national hymns, state symbols for a people or a nation, but rather about songs which are kept alive through oral folk tradition. The texts reflect on everyone's basic concerns: love, death, seduction, grief and existential questions.

The arrangements vary, here for one voice, there for two, three or four voices, here a cappella, there with piano or harp accompaniment, but always unexpected. They are mostly by **Jos Van den Borre**, but **Vic Nees**, **Gottfried Wolters**, **Willi Gohl** and **Heinz Lau** also reappear amongst the arrangers. An extra trump card in this publication: the translations into Dutch, English and German. A pronunciation key has been added for the more

“exotic” languages and difficult sounds.

Delightful melodies such as *Pūt, vējiņi* from Latvia or the dashing *Minun kultani* from Finland just could not fail to move you...



Children's & Youth choir

- Budai, Erika (°1966): *Cricket Canon* (KP) - B -
Speaking chorus
- Coeck, Jan (°1950): *Es tu sonrisa/Chante* - I -
Youth choir in unison, piano

Compilation

- *Vlaanderen in Europa, Europa in Vlaanderen*
(Flanders in Europe, Europe in Flanders) - V -
Mixed choir (4 to 8 parts)

Parts:	Pierlala	Willem Kersters
	Und im Feld singt die Lerch'	Paul Steegmans
	Czerwone Jabłuszko	Marc Verhaegen
	Netükey	Joost Termont
	Vårvindar friska	Lode Dieltiens
	Jan Hinnerk	Peter Cabus
	Lino, Leano	Ludo Claesen
	Canção da Vindima	Geert d'Hollander
	Si le roi m'avait donné	Flor Van den Bossche
	Loghariássate Láthos	Jan Van der Roost
	De Zilvervloot	Jean-Paul Byloo
	Vousse vini, cuzène Marèye	Kurt Bikkembergs
	La dama d'Aragó	Johan Duijck
	Shalom Aleichem	Juliaan Wilmots
	I skovens dybe stille ro	Jan Van Landeghem
	Ein g'mischter Salat	Dirk De Nef
	BB sine nomine	Filip Rathé
	Vögale af'n Zweschpbam	Luc Van Hove
	Finestra che lucevi	Jos Van den Borre
	Whiskey in the jar	Vic Nees
	À la tzigane	Gaston Nuyts
	Prídi ty šuhajko	Kristiaan Van Ingelgem
	The lea rig	Raymond Schroyens
	It's a birthday	Jan Hadermann
	Per Spelmann	Rudi Tas
	Kukkuu, kukkuu, kaukana kukkuu	Frits Celis
	Gdjè èta ulitsa	Erika Budai
	Waltzing Matilda	Jan Coeck

28 folksongs from Europe with three in the bag from Israël, Australia and the USA, form a kaleidoscope of quiet, peaceful, swinging, explosive, fascinating, contemplative, humoristic, playful, serious, melancholic and spiritual compositions.



DE NOTENBOOM

Mixed choir

- Bikkembergs, Kurt (°1963): *Rorate caeli* [3] - G -
3x SATB, 1 girl's choir



After graduating in music teaching, composition and choral and orchestral conducting at the Lemmens Institute (*Lemmensinstituut*) in Leuven, Belgium, **Kurt Bikkembergs** went on to further his training in international master classes in Belgium and Austria given, among others, by Robert Sund (Sweden) and Timothy Brown (UK) for choral conducting, and Heinz Kratochwil (Austria) for composition. Bikkembergs is Choir Master at the Flemish Opera and a choir master and lecturer at the Lemmens Institute. He is Kapellmeister of the Saint Michael and Gudula Cathedral in Brussels, current Choir Master of the EUROCHOR (AGEC), conducts the Capella di Voce in Leuven, and is a guest conductor of the Flemish Radio Choir. He is an active staff member of the EMJ at Neerpelt and of Europa Cantat (Music Consultant). As a composer, he strives to renew vocal, and in particular religious, music, by adding his personal stamp, whilst not neglecting tradition. His compositions include a variety of choral, chamber and ballet music, three oratorios, some cantatas, as well as orchestral works. His scarce leisure time is spent working on freelance commissions as a composer, a conductor and even as a singer. He has had commissions to work for festivals in Belgium (Maasmechelen, Neerpelt, Brussels, Antwerp, Ghent, Harelbeke, Kortrijk, Watou, Hasselt, Leuven...) and abroad; in Germany (Bottrop, Halle, Mainz), Holland (The Hague, Utrecht, Den Bosch, Breda, Arnhem), the United Kingdom (Oxford), Spain (Barcelona), Poland (Poznan) and Belarus (Minsk).
www.kurtbikkembergs.be

- Bikkembergs, Kurt (°1963): *Laudate Dominum* [4] - G -
SSATBB
- Budai, Erika (°1966): *The mask* (MK74) [2] - A -
SATB
- De Monte, Philippus (1521-1603): *Per divina bellezza* (MK15) - A -
SATB
- Duijck, Johan (°1954): *Lauda Jeruzalem* [4] - L -
SATB, organ

Tender Comrade

t/m Billy Bragg
arr. Stef Minnebo

slow

What will you do when the war is o - ver ten - der com - rade?
 What will you do when the war is o - ver ten - der com - rade?
 What will you do when the war is o - ver ten - der com - rade?
 When the war is o - ver ten - der com - rade?

When we lay down our wea - ry guns when we re - turn home to our
 down home
 when we lay down home
 down our wea - ry guns home

- Eben, Petr (1929-2007): *Salve Regina* (MK49) - A - SATB
- Geysen, Frans (°1936): *O ja wi no* (MK62) [3] - C - SATB

Music from Flanders set to non-Dutch texts

Vic NEES

Tempo ordinario

Sur le pont d'A - vi-gnon, l'on y dan- se, l'on y dan-se, sur le pont
Sur le pont d'A - vi-gnon, l'on y dan- se, l'on y dan-se, sur le pont
Sur le pont d'A - vi-gnon, l'on y dan- se, l'on y dan-se, sur le pont
Pon pon pon pon pon pon

d'A- vi-gnon, l'on y dan-se tout en rond. ou
d'A- vi-gnon, l'on y dan-se tout en rond. Les beaux mes-sieurs font
d'A- vi-gnon, l'on y dan-se tout en rond. ou
pon pon pon pon ou

ou Sur le pont d'A - vi-gnon,
comme ça et puis en-co- re comme ça. Pon pon
ou Pon pon
ou Pon pon

Music from Flanders set to non-Dutch texts

- Nees, Vic (°1936): *Veni sancte spiritus* [2] - K -
SATB, brass ensemble
- Rosseau, Norbert (1907-1975): *Missa in honorem Spiritus Sancti* [4] - J -
SATB
- Rosseau, Norbert (1907-1975): *Tre madrigali Italiani* [3] - H -
SATB
Parts: Felicità d'usignolo
Che debbo far
S'il dissi mai
- Ryelandt, Joseph (1870-1965): *Missa quatuor vocibus mixtis cum organo* [3] - L -
SATB, organ
Parts: Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei



Oddly enough, **Joseph Ryelandt** is hardly mentioned in the history of music, while much attention is given to his contemporary Lodewijk Mortelmans (1868 - 1952). With five symphonies, five oratorios, some overtures, a series of songs, an opera, a great deal

of chamber music and church music, he is one of the most productive and versatile composers of the late Romanticism in Flanders.

His *Missa quatuor vocibus mixtis cum organo* was commissioned by Jules Van Nuffel (1883-1953). Van Nuffel described the work, rich in nuances, as one of the most remarkable pages of contemporary church music of that time. The music wavers between deep-felt and jubilant passages, and expresses sincere and devout confession of faith.

(based on Hugo Heughebaert: *Religieus koorwerk van Ryelandt (Religious choral works by van Ryelandt)*, in *Even Aanzoemen*, 2000, nr. 3, p. 28.)

- Ryelandt, Joseph (1870-1965): *Missa sex vocibus* [3] - L -
SSATBB
Parts: Kyrie
Gloria
Credo
Sanctus et Benedictus
Agnus Dei

Music from Flanders set to non-Dutch texts

T: Guarini

Felicità d'usignolo

M: Norbert Rosseau, opus 17

Dol - cis - si - mo u - si - gno - lo tu chia - mi la tua
 Dol - cis - si - mo u - si - gno - lo tu chia - mi la tua
 Dol - cis - si - mo u - si - gno - lo tu chia - mi la tua
 Dol - cis - si - mo u - si - gno - lo tu chia - mi

ca - ra com - pa - gni - a, can - tan - do: can - tan - do can -
 ca - ra com - pa - gni - a, can - tan - do: can - tan -
 ca - ra com - pa - gni - a, can - tan - do: can - tan - do can -
 la tua ca - ra com - pa - gni - a, can - tan - do can -

tan - do: vie - ni, vie - ni a - ni - ma mi - a A me
 tan - do: vie - ni, vie - ni a - ni - ma mi - a A me can - to non va - le
 tan - do: vie - ni, vie - ni a - ni - ma mi - a
 tan - do: vie - ni, vie - ni a - ni - ma mi - a

Music from Flanders set to non-Dutch texts

- Schroyens, Raymond (°1933): *Eichendorff-Lieder* [3] - H -
SATB, solo S
Parts: Von den Berge sacht hernieder
Denn die Nachtigallen schlagen
O Trost der Welt



Raymond Schroyens, born in Mechelen, obtained a Master of Music at Mechelen's Lemmens Institute (1954) and at the Royal Flemish Conservatorium of Music in Antwerp (*Koninklijk Vlaams Muziekconservatorium, Antwerpen*); mastering in organ with the renowned Flor Peeters' (1958). This took him to the USA as Director of Music. From 1963 till 1993 Schroyens built up a music career at the Belgian National Radio in Brussels (*Belgische Radio en Televisie*). In 1971 a teaching position in harpsichord at the Brussels Royal Conservatorium of Music (*Koninklijk Muziekconservatorium Brussel*), as well as the Music Academy of his native town, were added to his

curriculum, until his official retirement in 1993.

Schroyens has played a number of harpsichord concerts, as a soloist (e.g. with the Karl Münchinger Chamber Orchestra, or in duo with Robert Veyron-Lacroix) and in instrumental groups. Among other radio stations, he has performed a number of recording performances for the BBC. Nonetheless he kept close to his first love: piano accompaniment in Lied performance. In 1967, he was awarded an official prize in this field at an International Contest sponsored by the Bulgarian State.

The composer also writes poetry and articles on various subjects. This, however, does not interfere with his delight in music which - in the wake of absolute priority for his American wife and first lady - he still considers as his second spouse. Raymond Schroyens mainly composes choral music, but also instrumental solo pieces, chamber music and combinations of both.

- Schroyens, Raymond (°1933): *Gemini 1-2-3* [3] - G -
SATB, SATB
- Schroyens, Raymond (°1933): *Gemini 4* [3] - G -
SATB
- Schroyens, Raymond (°1933): *My love is like a red red rose* [2] - E -
SATB

penelopee

ladies' love poetry
five lyrics for mixed choir
raymond schroyens (1992)

1. I can't be talkin' of love

Edith Mathews
(1886-1927)

p (Almost like speaking)

I can't be tal - kin' of love, dear, I can't be tal - kin' of love.

p (Almost like speaking)

I can't be tal - kin' of love, dear, I can't be tal - kin' of love.

p (Almost like speaking)

I can't be tal - kin' of love, dear, I can't be tal - kin' of love.

p (Almost like speaking)

I can't be tal - kin' of love, dear, I can't be tal - kin' of love.

(for rehearsal only)

Music from Flanders set to non-Dutch texts



Schroyens wrote a charming song on a text by the Scottish poet **Robert Burns** (1759-1796). The melody is sung first in the higher voice. Half-way through the composition, the men leave the women in the background; bases and tenors, in turn, receive snippets of the melody. This work is also part of Schroyens's *Gemini 4*, in which *My love is like a red red rose* is combined with *O stille dies Verlangen*. These two choir songs can be sung either separately or simultaneously.

- ↪ Schroyens, Raymond (°1933): *Penelopee - Ladies' love poetry* [3] - J -
 SATB
Parts: I can't be talkin' of love
 If ever two are one
 How do I love thee?
 The look
 Let it be forgotten
- ↪ Schroyens, Raymond (°1933): *Pentalpha* [4] - J -
 SATB
Parts: Gedenk'an mich
 Chanson d'automne
 O, als ik dood zal zijn
 Never seek to tell thy love
 Bayu, olyenku mayu
- ↪ Schroyens, Raymond (°1933): *Six Dickinson miniatures* [2/3] - J -
 SATB
Parts: Summer for thee
 Alter? When the hills do
 Heart, we will forget him
 Parting
 I took my power in my hand
 I died for beauty



In 1980 and 1983, **Schroyens** set to music, remarkably well, six short poems by American poet **Emily Dickinson** (1830-1886). The subjects of her poems are often observations from every-day life and her own awareness. Schroyens' composition excels in text expression and, even though most of the music is homophone, every voice retains a high level of autonomy.

Music from Flanders set to non-Dutch texts

- Swerts, Piet (°1960): *Ex-libris* (MK67) [3] - C -
SATB
- Van den Borre, Jos (°1930) - A -
A la Claire fontaine (MK68) [2]
The salley gardens (MK68) [2]
SATB
- Van den Borre, Jos (°1930) - A -
Little David (MK69) [2]
Nobody knows (MK69) [2]
Swing low (MK69) [2]
SATB
- Van Ingelgem, Kristiaan (°1944): *Ave Maria* (MK72) [2] - A -
SATB, SATB
- Wise, Andrew (°1957): *Magnificat* - H -
SATB

Upper voices

- Budai, Erika (°1966): *De bello Gallico* [3] - D -
SmSA

The Belgians were the bravest of Gauls, but still they were defeated by Caesar. **Erika Budai** depicts this historical event in her three-voice arrangement with lively rhythms, many measure changes and an ever-recurring theme. Had the Belgians had such an exciting melody for their war song back then, history would have certainly taken another turn!



Music from Flanders set to non-Dutch texts

De bello Gallico

T + M : Erika Budai (°1966)

16 juni 1990

Allegro (♩ = 126)

(Choir snap fingers)

Tutti *mf* *p* *f* *p* *mf* *p* *f* *p*

De bel-lo bel-lo Gal-li-co De bel-lo bel-lo Gal-li-co

De bel-lo bel-lo, bel-lo Gal-li-co Scri-be-ba-tur Ju-li-o

S (+T)

MS (+Bar)

A (+B)

mf *p* *f* *p* *mf* *p* *f* *p*

De bel-lo bel-lo Gal-li-co De bel-lo bel-lo Gal-li-co

De bel-lo bel-lo Gal-li-co De bel-lo bel-lo Gal-li-co

De bel-lo bel-lo Gal-li-co De bel-lo bel-lo Gal-li-co

Music from Flanders set to non-Dutch texts

- ↪ Eben, Petr (1929-2007): *De angelis* (MK47) [3] - A -
SmSA
 - ↪ Eben, Petr (1929-2007): *Mater cantans filio* (MK46) [3] - A -
SmS
 - ↪ Kersters, Willem (1929-1998): *Adoramus te* (MK42) - A -
SA
 - ↪ Kersters, Willem (1929-1998): *Pater noster* (MK42) - A -
SmSA
 - ↪ Laporte, André (°1931): *Eight songs of innocence* [3] - I -
SmSAA
- Parts:** Introduction
A dream
The Lamb
The Blossom
The Shepherd
A cradle Song
Spring
Laughing Song

Commissioned in 1979 by Leuven's Concinite ladies choir, **André Laporte** wrote eight songs based on the *Songs of Innocence* (1789) by the English mystic and poet **William Blake** (1767-1827). The poem anthology was written from the eye of a child, full of innocence and ignorance, which looks at life in sheer wonder. Combining this with Laporte's arrangement, in traditional folk style for a four-voice ladies choir, yields a fresh result.



- ↪ Nees, Vic (°1936): *Ave Maria* (MK32) [3] - A -
SmSA
 - ↪ Nees, Vic (°1936): *Cantemus* [3] - C -
SSA
 - ↪ Nees, Vic (°1936): *Emmanuel* [3] - J -
SSAA, solo A
- Parts:** Ecce virgo concipiet
Tollite portas
Laetentur coeli
Lux fulgebit
Multifariam
Anima nostra sicut passer

Music from Flanders set to non-Dutch texts

- Nees, Vic (°1936): *Liermolen (European millersongs)* [1/2/3] - J -
 SA, solo T, harp
Parts: There was a maid went to the mill
 La meunière du moulin à vent
 Te Haarlem in den Houte
 Quand Marion va-t-au Moulin
 Vengo de moler
 El moliner
 Die verkaufte Müllerin
 Katten I saekken
 L'aria del molino
 Qui veut moudre, moudra
 Das Wandern ist des Müllers Lust
 Det va tri karar
 Sankt Odilien und der Müller
 Myllärin Tytar
 Jan de mulder
- Nees, Vic (°1936): *Memoria Justi* [4] - L -
 SSAA, solo S
Parts: Preludio
 Meditazione
 Corrente
 Caccia
 Ganzone
 Giga
- Nees, Vic (°1936): *Repleatur os meum (MK31)* [2] - A -
 SA
- Nees, Vic (°1936): *Three partsongs* [3 / 4] - J -
 SSAA, solo S
Parts: O leak of light
 Tears
 Swifts

THREE PARTSONGS

For female choir (SSAA)

Guido Gezelle, Translated from the Flemish
by Paul Claes and Christine D'haen

1. o Leak of light - (o Leeksken licht)

Allegretto ♩ = 100 Vic NEES

mp

S
S
A
A

S
S
A
A

Male choir

- ↪ Buckinx, Boudewijn (°1945): *Nota Bene* [3] - H -
 TTBarB
Parts: Dignus est intrare
 Aere perrennius
 Alea iacta est
 Utile dulci
 Carpe diem
 Quod erat demonstrandum
- ↪ Nees, Vic (°1936): *Rana et bos* [4] - F -
 TTBB



Jean de La Fontaine was not the only writer of animal fables. Already in the first century AD, the Roman **Phaedrus** was dedicated to writing animal stories with a hidden moral. The story of *The frog and the cow* serves as a metaphor for a small man who wants to imitate a bigger one, and ends up drowning. The text was set to music with masterly expression by **Vic Nees**. Well, should the men have a frog in their throat, no problem: croaking is permitted!
 A particularly amusing and challenging arrangement for the better male choir.

- ↪ Nees, Vic (°1936): *Trois chansons de Hollande* [4] - F -
 TTBB
Parts: Liminaire
 Mais lors ma joie étant Hollande
 Et vaisseau mon bon frère
- ↪ Schroyens, Raymond (°1933): *My love is like a red, red rose* [2] - E -
 TTBarB
- ↪ Van der Roost, Jan (°1956): *Drie studentenliederen* [3] - D -
 TTBB
Parts: Io vivat
 A, a, a, valete studia
 Gaudeamus igitur

Children's & Youth choir

- ↪ Bikkembergs, Kurt (°1963): *Rorate caeli* [3] - D -
 3x SATB, girl's choir



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