

Peter Benoit Fonds

2025 Peter Benoit International Prize for Musical Composition Rules and Regulations



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2025 Peter Benoit International Prize for Musical Composition

Peter Benoit was first and foremost a creative artist, whose work made an eminent contribution to Flemish musical consciousness. He inspired successive generations of composers.

The prize has already been awarded to the following:

Composer's Career (Frits Celis in 2018; Jacqueline Fontyn in 2022)

Soloist or Chamber Music Ensemble (Jozef De Beenhouwer in 2019; Liesbeth Devos in 2023)

Prize for Research and Heritage (Jan Dewilde in 2020)

Composition Competition (Joris Van der Hertten in 2021)



In line with the strategic vision and work program approved by the General Assembly on March 8, 2016, the Board of Directors of the [Peter Benoit Fund](#) has decided to organize for the first time an international composition competition in 2025. The Fund commissioned [Maud Vanhauwaert](#) to write a poem to be set to music for this competition.

In accordance with Article 4b of the statutes - "The association aims to promote the art of music in general and Flemish music in particular by all means" - the Peter Benoit Fund aims to encourage and support composers in the development of their talents through this prize. The laureate will receive a cash prize and his composition will be given various performances within the [Antwerp Symphony Orchestra](#), [Zuidgeluid vzw](#) and the Peter Benoit Fonds.



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Rules and Regulations

The regulations below apply to the '2025 Peter Benoit International Prize for Musical Composition'.

Article 1. Purpose

By awarding a prize to a composer, the Peter Benoit Fund not only expresses its appreciation for the laureate's work but also encourages them to continue their activities. The awarded composition receives various performances.

Article 2. Conditions of participation

Composers of all ages and nationalities can participate.

Article 3. Composition: Form & Content, Instrumentation, and Duration

The task is to set the poem "De Toekoeroekoetoeekomst" by [Maud Vanhauwaert](#) to music in two versions.

Version 1: Setting of the entire poem for a choir of [target group 1](#)
The composition must be a setting of the original Dutch text.
Duration: minimum 4, maximum 6 minutes
Piano reduction for rehearsal and concert purposes
Orchestration for the [given instrumentation](#)
The song must be suitable for all children, even with little or no singing experience.

Version 2: Same as Version 1, supplemented with more challenging passages for a choir of [target group 2](#). So, version 1 is an integral and unchanged part of version 2
Duration: minimum 14, maximum 16 minutes
Piano reduction for rehearsal and concert purposes
Orchestration for the [given instrumentation](#)
A far-reaching contemporary writing for the ensemble is possible in this version.

Article 4. Submission of the Composition

The score must be submitted anonymously.

The submission must be accompanied by a separate document with personal information.

Each participant can submit more than one score.

The score must be digitally created in PDF format, not handwritten.

The score is accompanied by a MIDI file or recording.

The score is accompanied by a piano reduction for rehearsal.

The deadline for submission is December 31, 2024.

Submission via compositiewedstrijd@peterbenoitfonds.org

Article 5. Jury

Article 5.1 Composition of the Jury

The jury will be composed by the Board of Directors of the Peter Benoit Fund. In addition to the chairman, it consists of three to six voting members. For the Peter Benoit 2025 Composition Prize,

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the jury is composed of prominent composers from the Flemish and international music world and experts in the field of children's choir.

Article 5.2 Operation of the Jury

Patrick Verhoeven, the chairman of the jury, will be assisted by the secretary, who oversees the proceedings and prepares a report. Selections are made after a substantive discussion, if necessary followed by a vote. The chairman has no voting rights, except in the event of a tie.

Article 5.3 Course of the Judging

The scores will be made available to the jury anonymously from January 1, 2025. The jury members each select one work. A list of three nominees will be compiled in January 2025 after consultation. The laureate will be chosen from this list. No communication is made about the jury's decisions.. The prize cannot be shared. It is also possible that the prize will not be awarded.

Article 6. The Prize

The laureate receives a cash prize of € 5,000. This will be awarded during the annual memorial concert of the Peter Benoit Fund in March 2025. In addition, the laureate receives a medal. The awarded composition will be performed at the following events.

Article 7. Performances

Version 1:

Performance at the concert of the Antwerp Symphony Orchestra "[OpMaatorkest](#)" (*Learning orchestra project called 'upbeat orchestra'*), spring 2026, with the ensemble and children from Antwerp primary schools.

Performance at the "[Iedereen zingt](#)" (*"Everybody Sings"*) concert, spring 2026, with piano accompaniment and children from Antwerp primary schools.

Version 2:

Performance at the memorial concert of the Peter Benoit Fund in March 2026, with children from a good children's choir in Antwerp and a professional ensemble. During this concert, "[De Waereld in](#)" by Peter Benoit is also on the program, in an arrangement for children's choirs and a professional ensemble.



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Attachments

Attachment 1: "de Toekoeroekoetoeekomst" by Maud Vanhauwaert

An [audio file](#) (the poet reading her poem), a phonetic spelling and translation can be found in [this folder](#). The composition must be a setting of the original Dutch text!

De Toekoeroekoetoeekomst

Tio ligt in bed en kan niet slapen
woelt door de nacht met zoveel vragen
 over honderd jaar, draait de aarde
 dan nog steeds in dezelfde baan?
 zullen er nog dieren leven of alleen
 opgezet in een museum staan?
 moet ik de laatste sneeuwvlokken
 in sneeuwballen bewaren?
 zullen we allemaal naar de ruimte toe varen?

Tio klimt uit bed en opent het raam
zijn hoofd is zo vol, vol als de maan
 over honderd jaar, praten we dan
 in een wirwar van talen of zullen we
 elkaar eindelijk woordeloos verstaan?
 zal men nog vragen 'waar kom jij vandaan?'
 zullen de grenzen vervagen
 tussen noord en zuid
 maakt het nog uit, de kleur van mijn huid?

Tio kan niet slapen en geeuwt
blijft maar woelen in de volgende eeuw
 over honderd jaar
 zal onze stad nog bestaan
 en in onze stad dit huis
 en in dit huis mijn kamer
 en in mijn kamer dit raam
 en in dit raam de maan?
 wie zal dan op mijn plekje hier staan?

Plots strijkt een duif op de vensterbank neer
neemt Tio's vragen één voor één mee

hangt ze als kapstokjes in oude bomen
ik zal over ze waken, ga jij nu maar dromen

*want de toekoeroekoetoeekomst, Tio
mag jij morgen zelf maken*

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Attachment 2: Target Groups

Target Group 1

Setting of the poem in a song of 4 - 6 minutes for a large ad-hoc children's choir, without selection on vocal or musical qualities, with pupils of Antwerp primary schools. The age of the children is from 7 to 12 years

The song will be embedded in a social project, suitable for all children, even with little or no singing experience. A primary school teacher must be able to teach the song to the students independently.

Tessitura:



The centre of the melody is between



Extensions from the centre upwards and downwards are possible, preferably in a horizontal, vocally friendly line. An isolated high or low note is very difficult, and in fact almost impossible.

Melody:

Child-sized melody yet artistically challenging.

Things to consider: The melody is designed within a tonal framework. Respiratory arcs. Preferably syllabic. Melismatic is possible, but is more challenging. The rhythm is linked to the prosody of the text.

Small melodic and rhythmic variation in a repeated melody is only useful if it is logically linked to the text and clearly understood by the children.

Polyphony:

The work is completely or largely written in unison. The strength of this target group lies in its large size and the power of its monophony.

Possibilities for polyphony: Rhythmic polyphony. Canon. Logical counter melody.

Impossible: Homophonic polyphony.

Pedagogical value:

You write a work that not only has an artistic value but also a pedagogical value. Keep in mind that your song should be taught to children without experience. Provide sufficient guidance and artistic material that gives room to be creative during the learning process.

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Target group 2

Setting of the extensive composition of 14 - 16 minutes for an existing medium-sized children's choir from Antwerp, which rehearses on a regular basis and has stage experience. (Version 1 is an integral and unchanged part of version 2.)

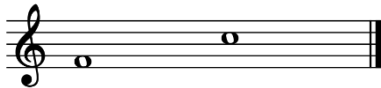
Children 8 – 14 years

Children with choir experience, or an existing Flemish children's choir with stage experience.

Tessitura:



The centre of the melody is located between:



Extension from the centre upwards and downwards is certainly possible, preferably in a horizontal, vocally friendly line. An isolated high or low note is possible, but is less obvious.

Melody:

Child-sized melody yet artistically challenging.

Things to consider: The melody is designed within a tonal framework. Respiratory arcs. Preferably syllabic. Melismatic is possible, but is more challenging. The rhythm is linked to the prosody of the text

Small melodic and rhythmic variation in a repeated melody is only useful if it is logically linked to the text and clearly understood by the children.

Polyphony:

More possibilities for polyphony than target group 1.

In two-part harmony, there is a preference for:

Countermelody. Canon. Quodlibet. Bourdon. Changing song. Rhythmic polyphony.

Parallel homophonic polyphony is possible, but less preferred.

Possibilities for three-part harmony:

Canon. Quodlibet

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Attachment 3 nomenclature of the orchestra

1.1.1.1|1.1.1.0|0.1.0.0|1.1.1.1|1

Nomenclatura

flute, oboe, clarinet, bassoon,
horn, trumpet, trombone,
percussion,
violin 1, violin 2, viola, cello, double bass,
piano.

(NB: only the instruments listed. No piccolo, alto flute, bass flute, English horn, etc.)

All instruments will be played by professional musicians from the Antwerp Symphony Orchestra .

In version 1, the orchestration is preferably primarily supportive of the singers.

In version 2 the ensemble can be used more broadly and include challenging solo passages.

A far-reaching contemporary writing is possible in this version, in balance with the level of difficulty for the choir.

If you have any questions about these regulations, please send them to

peterbenoitfonds@gmail.com



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