

W. S. GWYNN WILLIAMS

O.B.E., F.R.S.A., HON.F.T.S.C.

LLANGOLLEN, N.WALES, Great Britain

Telephone : 2209

9 October 1958

Prof. Lluís M.ª Millet
Director de L'Orfeo Català
Amadeo Vives 1
Barcelona
Spain

Dear Prof. Millet,

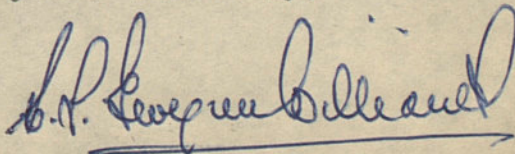
I am sending you
herewith a copy of the Syllabus for the
1959 Llangollen International Musical
Eisteddfod, together with a copy of an
article just written on the Eisteddfod
by Dr. Sydney Northcote, one of the
adjudicators.

I am enclosing also a copy of the
catalogue of The Gwynn Publishing
Company, which is this year celebrating
its 21st. birthday.

We were very sorry that we did
not see you on the train and hope that
you had a pleasant journey home.

With kindest regards,

yours sincerely,

A handwritten signature in blue ink, which appears to read 'W.S. Gwynn Williams', is written over a horizontal line.

W.S. GWYNN WILLIAMS

Barcelona, 20th February 1959

Mr. W.S. Prynn Williams
Langollen

Dear Sir,

in its time I received your letter dated 15th January, for which I am very grateful, together with the adjoining compositions.

I have been delayed in answering owing to having sought and ordered to copy the compositions according to what you asked for. I send you three songs for three voices; one of them was composed by Francisco Guerrero; the other two by unknown author.

"Ora baila tu" belongs to the "Musical Song-book of the Court" from the Court of the Catholic Kings (Ferdinand and Elisabeth). The other two belong to the "Musical Song-book of the House of Medinaceli", published by the

"Spanish Institut of Musicology" which should be
asked to give the permission to copy them. I could see
to that, in case we decided on those songs.

I send you those ~~XXXXXX~~ copies by registered mail.
I am sorry not to have found catalan three parts songs
from that time (four parts, as many as you like).

In case of any difficulty and always, you can rely
on your friend,

Orfeo Català

Barcelona, de Febrer del 1959

Sr. W. S. Gwynn Williams

"Dear Senor W.S.G.W." : Al seu temps vaig rebre la seva molt apreciada lletra del 5 de febrer passant per agraït i molt punt amb les coses que hi anaven a dretes. Si no he contestat més aviat és a causa de cercar i fer copiar les composicions de les característiques demanades per V. ~~Com~~ N'hi envio tres del segle XVI a tres versos, una d'elles de Francisco Guerrero i les altres dos anònimes.

"Ora baila tu" pertany al "Cancionero Musical de Palacios" de la cort dels Reis Catòlics, les altres dues pertanyen al "Cancionero Musical de la Casa de Medina del Campo" publicat per el "Instituto Español de Musicología" al qual s'hauria de demanar per

-mis per a reproduir-les. Si us
determinéssim jo ja m'en
curidaria.

Per conen certificant a
part us envio aquestes espè-
cimens musicals, lamentant
que no hagi trobat música
Catalana d'aquesta època
a tres vers (a quatre
tanta com vulguen)

Per preservar de dificul-
tat que hi hui i per tot
el que us pugui convenir
disposen sempre d'aquest
vostre amic

Lluís R. Munt

Senyor Illustre Sr. W. W. Willitt
Director de l'Orfeó Català
Amadeu Vives 1
Barcelona
Espanya

5-jener-59

(entimati)
Spreier (at) Senyor Illustre Sr. W. W. Willitt,

gràcies per la seva lletua ^{del 20 Dec.} que he rebut
aquest matí. Encara no tinc els programes
de vostres concerts del cor, mes espero amb il·lusió
sebre'ls aviat.

Tenim a Espanya alguna pesa clàssica poli-
fònica, de dos o tres veus, brillant i curta que

propies presentar al.

?

La peça tindria d'esser publicada amb traducció anglesa i poder una o dos altres llengüatges. La idea que jo tinc, si tal obra es pot obtenir i es característica del país i de la època, es queleson semblant a "Sweet Rumples" de Morley, o "Come to thy Lover", "Plein Sent Cœli" de Pasterina, "Cor Meum" de Lassus o la portafusa "Et Misericordia".

Eds vostres millors vots per 1959!

Vostre sincer amic.

Orfeó Català

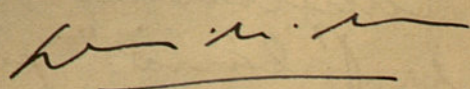
Barcelona, 15 de Febrer del 1959.

Sr. W. S. Gwyn Williams.

"Dear Senor" W. S. Gwyn Williams:
Al seu temps vaig rebre
la seva molt apreciada
lletra del 5 de gener
parant que afeixos molt
junt amb les composicions
que hi anaven adjuntes.
Si no he contestat més
aviat és a causa de
 cercar les composicions
de les característiques
denuncades per V.
Aci'n hi envio tres del
segle XVI a tres veus, una
d'ells de Francisco
Guerrero i les altres
d'uns anònims. "Ora
baila tu" pertany al
"Cancionero Municipal
de Palau" pertanyent
de la cort dels Reis Catòlics

Les altres dues pertanyen
al "Cancionero Municipal
de la Casa de Medinaceli"
publicat ~~per l'Institut~~
per l'"Instituto Español
de Musicología", al
qual crec que s'hauria
de demanar permís per
reproduir-les. Si es
determinessin ja faria en
Cuidaria.

Per correu certificar
a part un envío
afegit 5 exemplars
pursos lamentant
que no hagi trobat ^{un}
Catalana d'aquesta
època a tres veng.

Per preservar de fiada
tot que tinguen i per
tot el que us pugui
convenir disposen
d'aquest vostre amic


Festival of Wales

LLANGOLLEN
INTERNATIONAL
MUSICAL
EISTEDDFOD

8 - 13 July, 1958

TWELFTH YEAR

Preliminary Announcement

(subject to alteration)

OFFICIAL PROGRAMME AVAILABLE IN JUNE



Enquiries and Reservation of Seats to
Llangollen International Musical Eisteddfod,
Eisteddfod Office,
Llangollen,
North Wales (Great Britain)

Telephone No. 2236

TUESDAY, 8 JULY, 1958

7.30 p.m.

Opening Performance

by
INTERNATIONAL
FOLK SINGERS AND DANCERS
from

Algeria, Austria, Belgium, Czechoslovakia, Denmark, England, France,
Germany, Hungary, Italy, Netherlands, S. Africa, Sweden, and U.S.A.

WEDNESDAY, 9 JULY, 1958

9 a.m.

Folk Song and Dance Competitions

PARTIES OF NOT MORE THAN 25 VOICES,
Mixed, Male or Female :

Two arrangements of well-contrasted traditional folk
songs of the singers' own country.

First Prize, International Trophy and £35 ; Second, £20 ;
Third, £10.

PARTIES OF NOT MORE THAN 20 DANCERS
including musicians :

Two well-contrasted traditional folk dances of the
dancers' own country.

First Prize, International Trophy and £35 ; Second £20 ;
Third, £10.

7.30 p.m.

Folk Song & Dance Competitions

continued
with Special Performances by the Prize Winners

Over 200 entries form Choirs and Dance Parties representing :—
Algeria, Austria, Belgium, Canada, Channel Islands, Czechoslovakia,
Denmark, Eire, England, Finland, France, Germany, Hungary, Italy,
Latvia, Netherlands, Northern Ireland, Scotland, South Africa, Spain,
Sweden, Ukraine, U.S.A., Wales, West Indies.

THURSDAY, 10 JULY, 1958

9 a.m.

Competitive Session

including
YOUTH CHOIRS (S.A. or T.B. or S.A.T.B.)
of not more than 50 singers,
not over 25 nor under 16 years of age :

- (a) " Illumina oculos meos " (Giovanni Pierluigi da Palestrina, 1524-94)
To be sung in Latin, English or Welsh.
(b) " As Torrents in Summer " (Edward Elgar, 1857-1934)
To be sung in English.

First Prize, International Trophy and £50 ; Second, £25 ; Third, £15.

INSTRUMENTAL FOLK SOLO OR GROUP

Folk air, song or dance on regional instrument or instruments. In this
competition it is intended that competitors should demonstrate the
instrumental folk tradition of their own country.

First Prize, £10/10/0 ; Second, £7/7/0 ; Third, £5/5/0.

FEMALE CHOIRS, not exceeding 60 voices

- (a) " Psalm 23 " (Franz Schubert, 1797-1828)
To be sung in German, English or Welsh.
(b) " This love is but a wanton fit " (Thomas Morley, 1557-1603)
To be sung in English or Welsh.
(c) An original composition by a composer of the competing choir's
own country, sung in any language.

First Prize, International Trophy and £75 ; Second, £35 ; Third, £20.

7.30 p.m.

Concert by International Female and Youth Choirs

with Parties of Folk Dancers and
ANITA CERQUETTI, Soprano
Accompanist : STEWART NASH

FRIDAY, 11 JULY, 1958

9 a.m.

Competitive Session

including
MIXED CHOIRS, not exceeding 80 voices :

- (a) " Exspectans Exspectavi " (Orlando di Lasso, 1532-94)
To be sung in Latin, English or Welsh.
(b) " The Silver Swan " (Orlando Gibbons, 1583-1625)
To be sung in English, Italian or Welsh.
(c) An original composition by a composer of the competing choir's
own country, sung in any language.

First Prize, International Trophy and £150 ; Second, £75 ; Third, £35.

7.30 p.m.

Concert by International Mixed Choirs

with Parties of Folk Dancers and
PAUL TORTELIER, 'Cellist
Accompanist : IVOR NEWTON

SATURDAY, 12 JULY, 1958

9 a.m.

Competitive Session

including
CHILDREN'S CHOIRS
of not more than 60 singers, not over 16 years of age :

- (a) " Fac ut ardeat " (Giovanni B. Pergolesi, 1710-36)
To be sung in Latin, English or Welsh.
(b) " Cwsg, Lwli, Cwsg " (W. Matthews Williams)
To be sung in Welsh or English.

First Prize, International Trophy and £50 ; Second, £25 ; Third, £15.

MALE CHOIRS, not exceeding 60 voices :

- (a) " Coro dei Soldati Rivoltati " (Giacomo Meyerbeer, 1791-1864)
To be sung in Italian, English or Welsh.
(b) " Miserere Mei " (Tomas Luis de Victoria, 1535-1611)
To be sung in Latin, English or Welsh.
(c) An original composition by a composer of the competing choir's
own country, sung in any language.

First Prize, International Trophy and £100 ; Second, £50 ; Third, £25.

7.30 p.m.

Concert by International Male and Children's Choirs

with Parties of Folk Dancers and
ERNA SPOORENBERG, Soprano
Accompanist : FELIX DE NOBEL

SUNDAY, 13 JULY, 1958

7.30 p.m.

Concluding Concert

by
TRIPLE CHORAL PRIZE WINNERS, 1947-1957
with a performance by the MASSED CHOIRS and
THOMAS LL. THOMAS, Baritone.

Car Parks : Adequate space for Car Parking adjoining Eisteddfod
Ground. Permits : 12/- for whole period ; 3/- per day or
part of day. Available on Application to :—Parking
Officer, Eisteddfod Office, Llangollen.

Copies of the Choral test-pieces may be obtained from the Publishers, The
Gwynn Publishing Co., Llangollen, N.Wales. Price 6d. and 9d. each.

Syllabus including Entry Forms available on application.

TEST PIECES

1952	1953	1954	1955	1956	1957
(a) Tenebrae factae sunt (F. L. de Victoria)	Ave Maria (A. Bruckner)	Wer bis an das Ende Beharrt (F. Mendelssohn)	Soul of the World (Henry Purcell)	Eia mater (Antonin Dvorak)	O hilf, Christe (Heinrich Schutz)
(b) Contraponto Bestiale (A. Banchieri)	Night Cometh (W. H. Reed)	Lady, when I behold (John Wilbye)	Lamento d'Arianna (C. Monteverdi)	L'Echo (Orlando di Lasso)	Il bianco e dolce cigno (J. Arcadelt)
(c) o.c.	o.c.	o.c.	o.c.	o.c.	o.c.
(a) Benedictus (Hans Leo Hassler)	Cantate Domino (Ivan Lukacic)	Siabab Mater, No. 1 (G. B. Pergolesi)	Pleni sunt coeli (G. P. da Palestrina)	O Bone Iesu (C. Monteverdi)	Gruss (F. Mendelssohn)
(b) Sure there is no God of Love (Thomas Tomkins)	Chi ne' lacci di Cupido (G. Carissimi)	Senkint a Vilagon (Bela Bartok)	Der Brautigam (Johannes Brahms)	Youth and Love (J. Frederic Staton)	Et misericordia ejus (Portuguesa XVII c.)
(c) o.c.	o.c.	o.c.	o.c.	o.c.	o.c.
(a) Psalm 23 (F. Schubert)	Ave verum corpus (L. G. da Viadana)	O vos omnes (T. L. de Victoria)	In nomine Jesu (Jacobus Handl)	Innsbruck ich muss dich lassen (Heinrich Isaak)	Tibi laus (Orlando di Lasso)
(b) Serenade (A. Borodin)	Brindiam, beviam (L. Cherubini)	Coronach (Mansel Thomas)	Bonjour, mon coeur (Orlando di Lasso)	Hey, Nonny No (B. Trehanne)	De Profundis (Vincent Thomas)
(c) o.c.	o.c.	o.c.	o.c.	o.c.	o.c.

o.c.—An original composition by a composer of the competing choir's own country, sung in any language.
The choral set test-pieces are available in 2, 3 or 4 languages, including English and Welsh, and in Staff and Sol-fa notations.

MIXED
CHOIRS

FEMALE
CHOIRS

MALE
CHOIRS

EISTEDDFOD PRIZE WINNERS

MIXED CHOIRS

1947. 1. Sale and District Musical Society, England.
2. Madrigalkoren i Kalmar, Sweden.
3. Amsterdamsch Kamerkoor, Netherlands.
1948. 1. Sale and District Musical Society, England.
2. Agrupacion Coral de Camara, Pamplona, Spain.
3. Akademie-Kammerchor, Vienna, Austria.
1949. 1. Akademiska Koren, Stockholm, Sweden.
2. I Cantori Veronesi, Italy.
3. Agrupacion Coral de Camara, Pamplona, Spain.
1950. 1. Belfast Gaelic Choir, N. Ireland.
2. Sale and District Musical Society, England.
3. Accademia Filharmonica Romana, Italy.
1951. 1. Sale and District Musical Society, England.
2. Coro do Conservatorio de Musica do Porto, Portugal.
3. Eteläsuomalainen Osakunnan Laulajat, Helsinki, Finland.
1952. 1. Agrupacion Coral Elizondo, Spain.
2. Sale and District Musical Society, England.
3. Walther v.d. Vogelweide, Innsbruck, Austria.
1953. 1. Berliner Motettenchor, Germany.
2. Kammerchor Koeln-Muelheim, Germany.
3. Fylde Musical Society, Blackpool, England.
1954. 1. Sale and District Musical Society, England.
2. The J. L. Riley Festival Choir, Macclesfield, England.
3. Munchner Kammerchor, Germany.
1955. 1. Sale and District Musical Society, England.
2. St. Cecilia Choir, Manchester, England.
3. The J. L. Riley Festival Choir, Macclesfield, England.
1956. 1. St. Cecilia Choir, Manchester, England.
2. Agrupacion Coral de Elizondo, Spain.
3. Birkenhead Choral Society, England.
1957. 1. Sale and District Musical Society, England.
2. St. Cecilia Choir, Manchester, England.
3. Fylde Musical Society, Blackpool, England.

FEMALE CHOIRS

1947. 1. Penarth Ladies' Choral Society, Wales.
2. Femina Choir, Amsterdam, Netherlands.
3. Grupo Musical Feminino, Porto, Portugal.
1948. 1. Orpheus Choral Society, Earlestown, England.
2. Pwllheli Ladies' Choir, Wales.
3. Cor Rhianedd y Moelwyn, Blaenau Ffestiniog, Wales.
1949. 1. Coro Maitea, San Sebastian, Spain.
2. Caernarvon Ladies' Choir, Wales.
3. Kvindelige Studenters Sangforening, Norway.
1950. 1. Fylde Musical Society, Blackpool, England.
2. Grupo Musical Feminino, Porto, Portugal.
3. Earlestown Orpheus Ladies' Choir, England.
1951. 1. Fylde Musical Society, England.
2. Dameskoor "Femina" Amsterdam, Netherlands.
3. Chorale Universitaire, Grenoble, France.
1952. 1. Fylde Musical Society, England.
2. Wiener Kammerchor, Austria.
3. Bedford Singers, Stoke-on-Trent, England.
1953. 1. Plymouth Ladies' Choir, England.
2. Dorothy Lockett Ladies' Choir, Prestwich, England.
3. The J. L. Riley Festival Choir, Macclesfield, England.
1954. 1. The J. L. Riley Festival Choir, Macclesfield, England.
2. The Ladybrook Singers, Hazel Grove, England.
3. Madrigalchor der Volkshochschule, Bielefeld, Germany.
1955. 1. William Turner Ladies' Choir, Nottingham, England.
2. Suddeutscher Madrigalchor, Stuttgart, Germany.
3. Blackburn Music Society Ladies' Choir, England.
1956. 1. Bedford Singers, Stoke-on-Trent, England.
2. Blackburn Music Society Ladies' Choir, England.
3. Oswestry Girls' High School Choir, England.
1957. 1. Bedford Singers, Stoke-on-Trent, England.
2. The J. L. Riley Festival Choir, Macclesfield, England.
3. Fylde Musical Society, Blackpool, England.

MALE CHOIRS

1947. 1. Hungarian Workers' Choir, Budapest, Hungary.
2. Birkenhead Male Voice Choir, England.
3. Herrkoret "Bel Canto", Copenhagen, Denmark.
1948. 1. Moravian Teachers' Choir, Czechoslovakia.
2. Breconia Gleemen, Brynmawr, Wales.
3. Birkenhead Male Voice Choir, England.
1949. 1. Coro Easo, San Sebastian, Spain.
2. Morriston Orpheus Male Choir, Wales.
3. Akademie-Kammerchor, Vienna, Austria.

1950. 1. Glasgow Philharmonic Choir, Scotland.
2. Birkenhead Male Voice Choir, England.
3. Varsity Glee Club, Purdue, U.S.A.
1951. 1. Birkenhead Male Voice Choir, England.
2. St. Joseph's University Choir, New Brunswick, Canada.
3. Mannskoret "Brage", Bergen, Norway.
1952. 1. Rossendale Male Voice Choir, England.
2. Birkenhead Male Voice Choir, England.
3. Clarion Choir, Plymouth, England.
1953. 1. Rossendale Male Voice Choir, England.
2. Agrupacion Coral de Camara, Bilbao, Spain.
3. Treviscoe Male Choir, Cornwall, England.
1954. 1. Rossendale Male Voice Choir, England.
2. Yale Glee Club, Connecticut, U.S.A.
3. Birkenhead Male Voice Choir, England.
1955. 1. Societa Corale "G. Rossini", Modena, Italy.
2. Treviscoe Male Choir, Cornwall, England.
3. Rossendale Male Voice Choir, England.
1956. 1. Treviscoe Male Choir, Cornwall, England.
2. Newport (Salop) and District Male Voice Choir, England.
3. Mansfield and District Male Voice Choir, England.
1957. 1. Moravian Teachers' Choir, Czechoslovakia.
2. Rossendale Male Voice Choir, England.
3. Quartettverein "1877", M. Gladbach, Germany.

FOLK SONG PARTIES

1948. 1. Kobenhavns Kammerkor, Denmark.
2. Kalmar Madrigalkor, Sweden.
3. Akademie-Kammerchor, Vienna, Austria.
1949. 1. Kvindelige Studenters Sangforening, Oslo, Norway.
2. Trefnant W.I. Choir, Wales.
3. Scottish Junior Singers, Glasgow, Scotland.
1950. 1. Accademia Filarmonica Romana, Italy.
2. Chorale Universitaire, Grenoble, France.
3. Akademisk Korforening, Oslo, Norway.
1951. 1. St. Joseph's University Choir, New Brunswick, Canada.
2. "Homin" Male Choir, Ukraine.
3. Le Vieux-Pays, St. Maurice, Valais, Switzerland.
1952. 1. Agrupacion Coral, Elizondo, Spain.
2. "Homin" Male Choir, Ukraine.
1953. 1. Radio Belgrade Folk Song Party, Yugoslavia.
2. Cantores de Madrid, Spain.
3. Tiroler Volksliederchor, Innsbruck, Austria.
1954. 1. Folkungakoren, Vasteras, Sweden.
2. Columba Singers, Middlesbrough, England.
3. Agrupacion Langreana Coro "Santiaguin", Spain.
1955. 1. Damkoren Pro Musica, Stockholm, Sweden.
2. "Homin" Male Voice Choir, Ukraine.
3. Wisbech Little Theatre Family Choir, England.
1956. 1. Belgrade Amateur Double Octette, Yugoslavia.
2. Karlskoga Kammarkor, Sweden.
3. Madrigalchor Klagenfurt, Austria.
1957. 1. Komorni Moski Zhor, Celje, Yugoslavia.
2. Elizabethan Madrigal Singers, Aberystwyth, Wales.
3. Oswestry Girls' High School, England.

FOLK DANCE PARTIES

1948. 1. Polish Folk Dancers.
2. Cabezon de la Sal, Santander, Spain.
3. Danzas Espanolas, Spain.
1949. 1. Cabezon de la Sal, Spain.
2. Valencia, Spain.
3. Logrona, Spain.
1950. 1. Macedonia, Yugoslavia.
2. Danzas de Zaragoza, Spain.
3. Croatia, Yugoslavia.
1951. 1. Folk Dance Party, Serbia, Yugoslavia.
2. "La Pastourelle", Rodez, France.
1952. 1. Folk Dance Party, Serbia, Yugoslavia.
2. "Orlyk" Dance Group, Ukraine.
1953. 1. Manley and Loftus Dancers, England.
2. Danseurs du Marais Vendéen, France.
3. Javanese Dance-Group and Babar Laya, Java.
1954. 1. Croatian Folk Dance Group, Zagreb, Yugoslavia.
2. Kings' College Morrismen, Newcastle, England.
3. Gorssel Boerendansers, Netherlands.
1955. 1. Danzas de Huelva (Andalucia), Spain.
2. Rancho do Douro Litoral, Oporto, Portugal.
3. Grupo de Danzas Vascas "Goizaldi", San Sebastian, Spain.
1956. 1. Grupo de Danzas Vascas "Goizaldi", San Sebastian, Spain.
2. "Educacion y Descanso", La Coruna, Spain.
3. Vsacan, Moravia, Czechoslovakia.
1957. 1. Amateur Folk Dance Group, Bucharest, Rumania.
2. "Educacion y Descanso", Valencia, Spain.
3. The Lichfield Men, England.

LLANGOLLEN

The Council of the International Musical Eisteddfod of Llangollen has pleasure in inviting you to attend this year's Festival to be held July 8 - 13. In this year of the Festival of Wales, Llangollen offers for the 12th time a Festival which is unique in this country. This small town which has been famous throughout history for its natural beauty is now famous throughout the world as the birthplace in Wales of a great experiment in establishing peace and friendship among all people through the art of music and dance. Llangollen is situated on the banks of the river Dee, near the border of England and Wales. Its natural beauty has always attracted visitors. In the early days of history, it was found necessary to build fortifications to keep out attacking tribes from other districts. Castell Dinas Bran, whose ruins stand on the summit of a hill overlooking the town, was built in this commanding position, difficult of access, in order to be always on guard, always ready to ward off any incursions by "foreigners." Today, the people of Llangollen remove all barriers, they open wide their doors to all who come here to join in their festival. Race, colour, language or creed make no difference to the warmth of their welcome. By inviting into our homes competitors and visitors from overseas we hope to establish a strong bond of friendship that will bring about a fuller understanding of the way of life of other nations and appreciation of their culture.

Visitors to this International Eisteddfod have found great delight in the variety of the items presented, both in song and dance. The traditional costumes of many nations add distinctive colour and gaiety to this Festival.

Llangollen is a small town of about 3,000 inhabitants and this fact enables those who come here to get to know each other and understand each other in spite of the difference in language. This would have been impossible in a larger community. This quiet town is completely transformed during this great week. Over the 14th century bridge come groups of young people from other countries with their bright and gay costumes and the instruments which belong to their land. They sing and dance in the open air; life is gay and happy during "International Week."

Each group, in the competitions, is out to give a presentation worthy of the country whose flag it proudly bears. The high standard attained here gives great satisfaction to all lovers of good music.

The organisation of a festival of this magnitude is a tremendous task undertaken each year by volunteers from the district. The committees are busily engaged upon their special responsibilities. A complete syllabus for the 1958 International Eisteddfod has already been published and distributed to all parts of the world. This brochure contains an abridged version only. The detailed programme of the week will be produced as soon as possible. This, together with all literature concerning the Eisteddfod, may be obtained from Llangollen International Eisteddfod Office. Visitors who wish to obtain accommodation in the district during that week should write to the Secretary of the Hospitality Committee.

TICKETS

1958. Season Tickets. First £3/5/0. Second, £2/5/0.

Unreserved seat tickets at 3s. 0d. each (Sunday 3s. 6d.) available at entrance to ground. Children under 15 years of age to Wednesday Competitive Session only, 1s. 6d. These are not available in advance.

Reserved seat tickets for individual sessions and concerts will be available on the 1st February, 1958.

SESSIONS and CONCERTS (except Sunday Evening Concert). First 7/6; Second, 5/6; Sunday Evening Concert, First 10/-; Second 6/6.

Telephone: LLANGOLLEN 2209

Station: LLANGOLLEN B.R.(W.)

Telegrams: GWYNN PUBLISHING LLANGOLLEN

THE GWYNN PUBLISHING CO.

(PROPRIETOR: W. S. GWYNN WILLIAMS, O.B.E., F.R.S.A., HON.F.T.S.C.)

LLANGOLLEN, N.WALES

5 January 1959

Señor Lluís M.a Millet
Director de L'Orfeo Català
Amadeo Vives 1
Barcelona
Spain

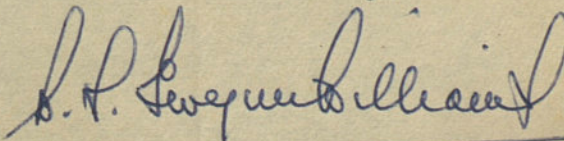
Dear Senor Lluís M.a Millet,

Thank you for your letter of 20 December to hand this morning. I have not yet had the Programmes of your Choir Concerts, but am looking forward to receiving them soon.

Have you in Spain a bright, short, two- or three-part, polyphonic classic that I could introduce into the Syllabus of the Llangollen International Musical Eisteddfod? * The piece would have to be issued with English and perhaps one or two other language translations. What I had in mind, if such a work is available and characteristic of the country and period, is something like Morley, "Sweet Nymph, Come to thy Lover", Palestrina, "Pleni Sunt Coeli", Lassus, "Cor Meum" or the Portuguese "Et Misericordia".

Our very best wishes for 1959!

Yours sincerely,



W.S. GWYNN WILLIAMS
HON. MUSIC DIRECTOR

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Welsh Educational and International Choral Music

Canllwydwr en 25 de Febre
Canllwydwr a Durtel - Enniade
particulars (cibers)

Señor Lluís M. a Millet
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Amadeo Vives 1
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SPAIN

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