



Tenso Europe Chamber Choir

for young professional singers

conductor Kaspars Putniņš

Motetten and more

KNUT NYSTEDT (1915-2014) / J.S. BACH (1685-1750)
Immortal Bach

FELIX MENDELSSOHN BARTHOLDY (1809-1847)
Richte mich, Gott Op.78/2

SEBASTIAN ANDRONE (1989)
Fearful darkness

JOHANNES BRAHMS (1833-1897)
Zwei Motetten Op.74

TATJANA KOZLOVA-JOHANNES (1977)
To my End and to its End

PĒTERIS VASKS (1946)
Madrigal

FRANCIS POULENC (1899-1963)
Messe en sol majeur

VELJO TORMIS (1930-2017)
Jaani hobu

Tenso Europe Chamber Choir

Tenso Europe Chamber Choir is an initiative of Tenso, the European network for professional chamber choirs, bringing together Europe's most talented young professional singers for a summer project of coaching and performances, creating a link between young singers and professionalism, and providing them with a valuable experience of what it is like to be part of a professional vocal ensemble.

The repertoire is varied and brings out all facets of (classical and contemporary) choral singing. By organizing a high-level coaching project on a European scale, we hope to give the young singers a head start in their international careers and to create an inspiring example for a new generation of singers.

This year, 24 singers with 11 different nationalities, in age ranging from 18 to 34, worked with artistic director and conductor Kaspars Putniņš and other coaches in an intensive summer school that took place in the lovely World Music Centre of Jeunesses Musicales in Grožnjan in Croatia.

Concerts

9 AUGUST 2017

Church St. Vid, Modeste and Crescencia, Grožnjan (*Croatia*)

10 AUGUST 2017

Cathedral, Koper (*Slovenia*)

11 AUGUST 2017

Cerkev sv. Jakoba, Ljubljana (*Slovenia*)

12 AUGUST 2017

Grote of Sint-Gudulakerk, Lochem (*the Netherlands*)

In September, the choir will meet again to work with conductor Sigvards Kļava and give concerts in Slovenia.

www.tensoeuropechamberchoir.eu

Programme

A CATHEDRAL OF SOUND

Nystedt's Immortal Bach enchants the listener in the way that only purely vocal music can - being surrounded by a cathedral of sound. The Norwegian composer Knut Nystedt uses the first three phrases of Bach's chorale *Komm süsßer Tod BWV 478* for an arrangement for spatially positioned singers, in which he brings the acoustic space scintillatingly alive. Five choral groups sing the phrases, each slowing down in a different gear, creating a diffuse field of sound. The piece opens with pure harmonies but once the phrases get out of step, the sound starts to grate and shift, until the voices come together again and fade away.

MENDELSSOHN'S PSALM

The two counterpoles in the programme are Nystedt and Mendelssohn: compared to the spatial expansion of Nystedt's music, Mendelssohn uses a straightforward narrative, especially where he puts the high and low voices in opposition. *Richte mich, Gott* is the second of his *Drei Psalmen Opus 78*, written for the Berliner Domchor in the winter of 1843/44. When the text of the psalms turns into a plea to God to give light and truth, and again at the end, when the text expresses the hope for God, the style of the music becomes more free and even exuberant.

CONTRASTS

The young Romanian composer Sebastian Androne wrote *Fearful Darkness* in 2016 within the framework of Tenso's project *14-18: from poetry to music*, where composers are asked to write music to texts dating from World War I. Androne participated in Tenso Young Composers Workshop and received the 2015 Award. From the jury report: "The music that he brought to the workshop touched the jury, performers and audience. His choice of lyrics - from the diary of British-born queen Marie of Romania during WWI - was a real discovery. Androne uses a highly communicative musical language, showing sophistication in both horizontal (melodic) and vertical (harmonic) lines." *Fearful Darkness* is Androne's first a cappella choral work. The texts of queen Marie are very moving, full of contradictory emotions, longing and loss. To express these in all their simplicity and complexity, Androne used elements of Byzantine music and Romanian folklore.

ROMANTICISM IN RETRO DISGUISE

Brahms dedicated the *Zwei Motetten Op.74* to his friend, Bach biographer Philipp Spitta. The first motet, *Warum ist das Licht gegeben dem Mühseligen* (Why is the light given to the toiling ones), is highly romantic in style, while at the same time it has all the formal elements of Renaissance and Baroque motets such as the canon and the closing chorale. The central question of the text and of the music is "why?". Why must people who live in misery, continue to live while they yearn for death? Why, why? As the text proceeds, comes the resignation: "the Lord is full of compassion and mercy, in peace and joy I will continue my way as it pleases God. My heart and spirit have been consoled, calm and peaceful."

The second motet *O Heiland, reiss die Himmel auf* is based on a sixteenth-century advent song. Its five choral variations follow a schematic structure.

TO MY END AND TO ITS END

Tatjana Kozlova-Johannes is an Estonian composer with Russian roots. Her composition *To my End and to its End* was first performed in Tallinn in April of this year by the Eesti Filharmoonia Kammerkoor under Kaspars Putniņš. The text was written by the Palestinian poet Mahmoud Darwish (1941-2008), who as a boy fled to Lebanon during the war of 1948. Written as a dialogue between father and son, it deals with the dangerous and difficult trip of his family along the Lebanese-Palestinian border, in the dark and with the real threat of death in front of them. Kozlova-Johannes leaves out the lines in the poem that refer to specific places; and therefore her piece also reflects the situation at other borders such as the one between Estonia and Russia, her two "fatherlands". The dialogue between the old man and the young man, which can be seen as archetypal structures of the human mind, refer not only to the voyage to a physical home, but also to the ultimate unity with God.

ETERNAL PRIDE

In his Madrigal, Latvian composer Pēteris Vasks uses a poem of the sixteenth century French poet Claude de Pontoux, in a Latvian translation by Edvarts Virza. In a nutshell, the text says: everything will decay, but your pride will shine forever and withstand the ravages of time. Vasks sets this poem to music that is sometimes subdued, sometimes very powerful. The thought expressed by the poem connects to Vasks' idea about music: "I believe that the

world will be in balance because there has been music, there is music and there always will be music.”

HEAVENLY PEACE

Francis Poulenc wrote his *Messe en sol majeur* in 1937, “à la mémoire de mon père” - before that time, he had composed hardly any choral music. The mass was inspired by the death of a friend, composer Pierre-Octave Ferrroud, in 1936. Poulenc visited the Black Madonna of Rocamadour in southern France, a place that his father had also visited several times.

A mystical experience brought Poulenc back to his catholic roots.

The *Messe en sol majeur* is written in a direct style, where sometimes freakish rhythmical lines alternate with beautifully held-back melodic phrases.

The heavenly soprano solo in the *Agnus Dei* underlines the plea for peace : ‘*Dona nobis pacem*’. Years later, Poulenc said: “Je pense que j’ai mis la meilleure et la plus sincère partie de moi-même dans ma musique chorale...” (I think that I have put my best and my most honest self in my choral music).

MIDSUMMERNIGHT

Veljo Tormis, who died earlier this year, is considered the most important contemporary choral composer of Estonia. He wrote more than 500 works for choir a cappella, most of them based on ancient Estonian folk music.

Tormis cherished his musical heritage and once said: “I do not use folk music, it uses me.” The light and rhythmical *Jaani hobu* (the horse of St John) comes from a song cycle that Tormis wrote for St John’s Day, the feast of midsummer.

The cycle is part of his “Estonian Calendar Songs” with music for many festive occasions. During the feast of midsummernight (24 June), which marks the beginning of the haying season, huge bonfires are lit and the feast goes on until the break of dawn.

text Jacinta Wetzer

KNUT NYSTEDT / J.S. BACH

Immortal Bach

Komm süßer Tod, komm selge Ruh!
Komm, führe mich in Friede

Come sweet death, come blessed rest
Come, lead me in peace

- *unknown (perhaps Bach himself)*

FELIX MENDELSSOHN

Richte mich, Gott

Richte mich, Gott, und führe meine
Sache
wider das unheilige Volk,
und errette mich von den falschen
und bösen Leuten.
Denn du bist der Gott meiner Stärke;
warum verstössest du mich?
Warum lässest du mich so traurig
geh'n,
wenn mein Feind mich drängt?
Sende dein Licht und deine
Wahrheit,
dass sie mich leiten zu deinem
heiligen Berge, und zu deiner
Wohnung.

Dass ich hinein gehe zum Altar
Gottes,
zu dem Gott, der meine Freude und
Wonne ist,
und dir, Gott, auf der Harfe danke,
mein Gott.
Was betrübst du dich, meine Seele,
und bist so unruhig in mir? Harre auf
Gott!
denn ich werde ihm noch danken,
dass er meines Angesichts Hülfe,
und mein Gott ist.

- *Psalm 43*

Judge me, O God, and plead my
cause
against an ungodly nation:
O deliver me from the deceitful
and unjust man.
For thou art the God of my strength:
why dost thou cast me off?
Why go I mourning because of
the oppression of the enemy?
O send out thy light and thy truth:
let them lead me; let them bring me
unto thy holy hill, and to thy
tabernacles.

Then will I go unto the altar of God,
unto God my exceeding joy: yea, u
pon the harp will I praise thee,
O God my God.
Why art thou cast down, O my soul?
and why art thou disquieted
within me?
Hope in God: for I shall yet praise him,
who is the health of my countenance,
and my God.

SEBASTIAN ANDRONE

Fearful darkness

I was as one wandering in fearful darkness wondering how much
anguish one single heart can hear. (...) lonely little grave lay there (...)
There is too much to tell, too many pictures haunt me, pictures of what
was, what is, and of what we hope one day will be

- extract from memoirs of Queen Marie of Romania (1875-1938)

JOHANNES BRAHMS

Warum is das licht gegeben dem Mühseligen

Warum ist das Licht gegeben dem
Mühseligen,
und das Leben den betäubten Herzen
(die des Todes warten und kommt nicht,
und grüben ihn wohl aus dem
Verborgenen;
die sich fast freuen und sind fröhlich,
daß sie das Grab bekommen),
Und dem Manne, deß Weg
verborgen ist,
und Gott vor ihm den selben bedeckt?

- Job 3:20-23

Wherefore is light given to him that
is in misery,
and life unto the bitter in soul;
which long for death but it cometh not;
and dig for it more than for hidden
treasures;
which rejoice exceedingly and are glad,
when they can find the grave?
Why is light given to a man whose
way is hid,
and whom God hath hedged in?

Lasset uns unser Herz samt
den Händen
aufheben zu Gott im Himmel.

- Klagelieder 3:41

Let us lift up our heart with our
hands
unto God in the heavens.

Siehe, wir preisen selig, die erduldet
haben.
Die Geduld Hiob habt ihr gehört,
und das Ende des Herrn habt ihr
gesehen;
denn der Herr ist barmherzig und ein
Erbarmer.

- Jakobus 5:11

Behold, we count them happy which
endure.
Ye have heard of the patience of Job,
and have seen the end of the Lord;
that the Lord is very pitiful and of
tender mercy.

Mit Fried und Freud ich fahr dahin in
Gottes Willen;
Getrost ist mir mein Herz und Sinn
sanft und stille.
Wie Gott mir verheißten hat: der Tod
ist mir Schlaf worden.

- Martin Luther (1483-1546)

With peace and joy I go forth in the
will of God,
my heart and mind are comforted,
gentle and still.
As God has promised me, death but
becomes sleep to me.

JOHANNES BRAHMS

O Heiland, rei die Himmel auf

O Heiland, rei die Himmel auf,
Herab, herauf, vom Himmel lauf !
Rei ab vom Himmel Tor und Tr,
Rei ab, was Schlo und Riegel fr !

O Gott, ein' Tau vom Himmel gie;
Im Tau herab, o Heiland, flie.
Ihr Wolken, brecht und regnet aus
Den Knig ber Jakobs Haus.

O Erd', schlag aus, schlag aus, o Erd',
Da Berg und Tal grn alles werd'
O Erd', herfr dies Blmlein bring,
O Heiland, aus der Erden spring.

[....]

Hie leiden wir die grte Not,
Vor Augen steht der bittre Tod;
Ach komm, fhr uns mit starker Hand
Vom Elend zu dem Vaterland.

Da wollen wir all' danken dir,
Unserm Erlser, fr und fr.
Da wollen wir all' loben dich
Je allzeit immer und ewiglich.
Amen.

- Friedrich Spee von Langenfeld (1591-1635)

O Savior, tear open the heavens,
Hasten downward, downward from
heaven!
Tear away the gate and door of heaven
for us,
Tear off the locks and bolts!

O God, pour dew from heaven;
Flow downward, O Savior, in the dew.
Ye clouds, break and rain down
The king over Jacob's house.

O earth, break out, break out, O earth,
That all mountains and valleys may
become green.
O earth, bring forth this flower here,
O savior, spring out of the earth.

Here we suffer the greatest trials,
Before our eyes looms eternal death;
Ah come, lead us with a strong hand
From misery to the Father's land.

We all desire to thank thee,
Our redeemer, forever and ever.
We all desire to praise thee
ever and eternally at all times.

TATJANA KOZLOVA-JOHANNES

To my End and to its End

- Are you tired of walking
my son, are you getting tired?

- Yes, father

Your night has grown long on the road
and your heart has flowed over your night's earth

- You're still as lithe as a cat
so climb up on my shoulders
In a little while we'll cross
the forest of terebinth and oak

This is the northern Galilee
Lebanon is behind us
The sky is ours, all of it, from Damascus
to the beautiful wall fo Acre

- And then what?

- We'll return to the house

Do you know the way, my son?

- Yes, father:

East of the carob tree on the main street there's
a small path crowded by cactus
at its opening. Then it leads, wider and wider,
to the well where it looks out
on the orchard of my uncle Jamil
who sells tobacco and sweets
Then it gets lost on a treshing floor before
it straightens out and settles in at home
in the shape of a parrot

- Do you know the house, my son?

- I know it like I know the path:

Jasmine winds around an iron gate
Footprints of light on the stone stairs
Sunflowers stare at what lies behind the place
Friendly bees prepare breakfast for my grandfather
on a reed tray
In the yard there's a well and a willow tree and a horse
Behind the fence, a tomorrow, thumbing through our papers...

- Oh father, are you getting tired?

Do I see sweat in your eyes?

- My son, I am tired... Can you carry me?

- Like you used to carry me, father

turn page softly

I'll carry this longing for
my beginning
and its beginning
I'll follow this road to
my end... and to its end!

- Mahmoud Darvish (1941-2008)

ENGLISH TRANSLATION JEFFREY SACKS

PĒTERIS VASKS

Madrigal

Ar laiku puķes vīst un paliek gausas,
ar laiku jūra rāmāk viļņus vels,
ar laiku izžūst lielas upes sausas,
ar laiku arī mīkstāka top dzelzs.
Ar laiku kaujām tālām jāizbeidzas,
ar laiku pilīm pāri zāle zels.
Tik lepnums tavs arvienu liesmās
kurās,
un pastāvīgi laikam pretī turas.

- Claude de Pontoux (ca 1530-1579)

LATVIAN TRANSLATION EDVARTS VIRZA

In time flowers wilt and become limp,
in time the sea will calm its waves,
in time great rivers run dry,
in time even iron softens.
In time distant battles must end.
In time castles will vanish under grass.
Only your pride is still ablaze
and constantly withstands the course
of time.

FRANCIS POULENC

Messe en Sol majeur

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Glory be to God in the highest.
And in earth peace
to men of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, Heavenly King,

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.

God the Father Almighty.
O Lord Jesus Christ, the only
begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins of
the world, have mercy upon us.
Thou that takest away the sins of
the world, receive our prayer.
Thou that sittest at the right hand of
the Father, have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only art the most high,
Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.

Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum
gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam
catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma,
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum
et vitam venturi sæculi.
Amen.

He sitteth at the right hand of
the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father
and the Son,
Who with the Father and the Son
together
is worshipped and glorified;
as it was told by the Prophets.
And one holy
catholic and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await the resurrection of
the dead
and the life of the world to come.
Amen.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus
qui venit in nomine Domine
Hosanna

Blessed
he who comes in name of the lord
Hosanna

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

VELJO TORMIS

Jaani hobu

Jaan oli tarka poisikene,
jaaniko, jaaniko,
tegi tulesta obese,
tulesöest silmakese,
õlekõrrest kõrvakese,
linaluiest leeris laka,
kasteeninast väänis kabjad.

Jaanikene, poisikene,
kui läed sõitu sõitemaie,
(Nõõ! Nõõ! Sõitu, sõitu!)
ehita oma obene,
pea tal pane pandelisse,
silmad siidituttidesse!
(Sõitu, sõitu, sõitu, sõitu!)
Jaanikene, poisikene,
tule siis jaaniku tulele,
siidineidu süle'essa,
kallis neidu kandelassa!

John was a clever boy,
jaaniko jaaniko
made himself a steed of fire
made eyes of coals of fire,
ears from stalks of straw,
twisted a mane from boon of flax,
fashioned hooves out of bent-grass.

Little John, little boy
if you go out riding
(Gee up! Gee up! Ride away,
ride away)
then fashion your horse,
put its head through a wooden bridle,
silk tassels over its eyes!
(Ride away, ride away, ride away,
ride away!)
Little John, little boy
then come along to the midsummer
bonfire
with a silk-clad maiden on your knee
a dear maiden in your arms!

- Estonian folk song

Kaspars Putniņš

Kaspars Putniņš has been conductor of the Latvijas Radio Koris since 1992. He regularly appears as a guest conductor with leading European choirs such as the BBC Singers, RIAS Kammerchor, Netherlands Chamber Choir, Swedish Radio Choir, Netherlands Radio Choir, Flamish Radio Choir and others. As of the season 2014-2015, he is chief conductor of Eesti Filharmonia Kammerkoor.

While his work encompasses a wide range of choral repertoire from Renaissance polyphony to works of the Romantic period, his foremost goal has always been that of promoting new outstanding choral music. This new repertoire challenges and develops the abilities of his performers and takes their vocal sound to entirely uncharted territories.

He has forged close relationships with many composers in the Baltic States and elsewhere; developing new works and exploring new musical language and expression. These composers include Andris Dzenītis, Maija Einfelde, Mārtiņš Viļums, Gundega Šmite, Toivo Tulev, Lasse Thoresen and Gavin Bryars. Putniņš has also initiated several theatrical projects, which involve the participation of his choir in collaboration with visual and theatre artists.

Kaspars Putniņš is the recipient of the Latvian Music Grand Prix and the Latvian Council of Ministers Award for Achievements in Culture and Science. In recent years, Putniņš has worked extensively with young (professional) singers and conductors in various projects and masterclasses, such as the Kurt Thomas course, Meesters & Gezellen, Bachakademie Stuttgart and Vocaal Talent.

Geert Berghs

Geert Berghs is singer, doctor in medicine, singing teacher at the choir conducting department of the Conservatorium van Amsterdam (NL) and researcher at the University of Leuven (BE) (department of logopedy and audiology), where he does research into aging of the singing voice and other subjects related to professional singing careers. His extensive career as a singer, combined with the physiological knowledge of the vocal apparatus, brings a wealth of experience to this project that focuses on the well-being of the singers and the challenges of the repertoire.

Geert Berghs initiated Meesters & Gezellen (masters and fellows), a project for young singers in the Netherlands with the cooperation of the two Dutch professional chamber choirs - and Tenso members - Nederlands Kamerkoor and Cappella Amsterdam, that will enter its seventh season in 2017/2018.

Summer school

During the summer school, the singers worked with several professional artists on other aspects of performances.

- **Minna Partanen** - *theatre games & coordination*
- **Maja Delak** - *movement workshop*
- **Svetlana Kosanović** - *yoga*
- **Anselmo Luisi** - *body percussion*

More information about these sessions on
<http://www.tensoeuropechamberchoir.eu/>

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MANY, MANY THANKS TO

Dubravka Dujmović Kušan, Tonči Bilić, Sandra Čule, Ivana Jurić,
Aldo Kraljević, Benjamin Lamza, Vesna Piuka, Nikola Pušonjić,
and everybody else at Jeunesses Musicales Croatia (*Grožnjan*)
Sanja Đukić & Ambrož Čopi (*Koper*)
Martina Kocina (*Ljubljana*)
Stichting Gudula Cultureel, Woodbrooke (*Lochem*)



The summer school
was organized in
collaboration with
Jeunesses Musicales Croatia

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This project has been funded with support from the European Commission.
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