

ART, Koch International, Mode, Musicworks, Nexus, oodiscs, SYR, Toshiba EMI, and New World, labels among others.

After some early compositional attempts in the 1960s, **Wolfgang von Schweinitz** studied in 1968–76 with Esther Ballou at the American University in Washington, D.C., with Ernst Gernot Klusmann and György Ligeti at the Music Academy in Hamburg, and with John Chowning at the Center for Computer Research in Music and Acoustics (CCRMA) at the Stanford Artificial Intelligence Laboratory in California. There he composed the orchestral piece *Mozart-Variations*, which made his name in Germany in 1977.

Returning from traveling in Mexico and Guatemala, he first lived in Munich (1977–78), and then on study at the Villa Massimo in Rome (1978–79). In 1980 he was invited to lecture at the International Summer Courses for New Music in Darmstadt. Having stayed for two years in Berlin, he moved out to the countryside of northern Germany in 1981, where he spent twelve years in quiet seclusion. In 1993 he returned to Berlin. From 1994 to 1996 he worked as a guest professor for composition at the music academy in Weimar. Then he lived in Berlin again, and since September 2007 he is based in southern California, in the western tip of the Mojave Desert, about 30 miles north of CalArts (California Institute of the Arts), where he was invited to assume the succession of James Tenney (Roy E. Disney Family Chair in Musical Composition).

During 1977–96 he composed chamber music for strings and winds as well as a piano trio (*Franz & Morton*), a number of songs (“Die Brücke”, “Papiersterne”, “O-Ton, Automne—Linguistikherbst”), a concert mass, a large-scale piece for music theatre (*PATMOS*, after the Apocalypse of John) and a symphonic cycle for cello and orchestra (*wir aber singen*). Since 1997 some digital live electronics are occasionally incorporated in his works, which are concerned with developing new microtonal ensemble playing techniques allowing an extended just or natural intonation.

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LES ESPACES ACOUSTIQUES AND BEYOND: NEW MUSIC AFTER GRISEY

MAY 1, 2010 | 8:30 PM

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Roy and Edna Disney/CalArts Theater

California Institute of the Arts



LES ESPACES ACOUSTIQUES AND BEYOND: NEW MUSIC AFTER GRISEY

Saturday, May 1, 2010

PROGRAM

Tombeau in memoriam Gérard Grisey (1999)

Brendan Nguyen, piano; Dustin Donahue, percussion

Philippe Hurel

Transsahara express (1974)

Archie Carey, bassoon; Richard Valitutto, piano

Tristan Murail

awhirl (2008)

Vicki Ray, piano solo with electronics

Rand Steiger

Kits (1995)

CalArts Percussion Sextet: David Johnson, Nicholas Baker, Matthew Cook, Antonio Gennaro, Yumi Lee, Lydia Martín; Ben Shepherd, electric bass; Paul Vorwerk, conductor

Philippe Hurel

~~pause~~

Plainsound Brass Trio (2008)

Trio Kobayashi: Anna Robinson, French horn; Matthew Barbier, trombone; Luke Storm, tuba

Wolfgang von Schweinitz

~~pause~~

Nebenstück (1998)

(d'après la quatrième Ballade op. 10 de Johannes Brahms)

Brian Walsh, clarinet; Formalist Quartet: Andrew McIntosh, Andrew Tholl, violins; Mark Menzies, viola; Ashley Walters, cello

Gérard Pesson

Zenit (2010), world première

Formalist Quartet: Andrew McIntosh, Andrew Tholl, violins; Mark Menzies, viola; Ashley Walters, cello

Rozalie Hirs

Shot (1993)

Pre-recorded electroacoustic work

Thierry Alla

Cinq chansons (1999)

Argenta Walther, voice; Molly McLaughlin, flute; Brian Walsh, clarinet; Mark Menzies, viola; Derek Stein, cello, Richard Valitutto, piano

Gérard Pesson

Clang (1972)

CalArts Orchestra

James Tenney

develop the Patchwork composition software. Tristan Murail has also taught at numerous schools and festivals worldwide, including the Darmstadt Ferienkürse, the Abbaye de Royaumont, and the Centre Acanthes. He currently is a professor of composition at Columbia University, New York.

Gérard Pesson (1958) has had his music played by numerous ensembles and orchestras both in France and abroad: ensembles Fa, 2e2m, Intercontemporain, Itinéraire, Moderna, Recherche, Ictus, Alter Ego, Accroche Note and Erwartung, the National Orchestras of Lyons and Ile-de-France, to name a few. In 1986, he founded a contemporary music publication entitled *Entretemps* and became a music producer at Radio France; since 1988, he has primarily composed stage music. His opera *Forever Valley*, commissioned by T&M, with a libretto by Marie Redonnet, was premiered in April 2000 at the Théâtre des Amandiers in Nanterre. His opera *Pastorale* from L'Astrée by Honoré d'Urfé, was first performed in Stuttgart on May 2006.

Rand Steiger's compositions have been performed and commissioned by many leading ensembles and organizations throughout the US. He served as Composer Fellow at the Los Angeles Philharmonic from 1987 through 1989. His compositions and performances are recorded on the Centaur, CRI, Crystal, Einstein, Koch, Mode, New Albion, New World and Nonesuch labels, and new projects are in development for Bridge and EMF.

Of late, his work has centered on the combination of traditional instruments with real-time digital audio signal processing and spatialization, including *Ecosphere* for large chamber ensemble, developed during residencies at IRCAM and premiered by the Ensemble Intercontemporain, *Résonateur*, composed to commemorate the 80th birthday of Pierre Boulez, and others.

Steiger was a member of the Faculty of California Institute of the Arts from 1982 through 1987, and has recently completed an extensive appointment as Chair of the Music Department at the University of California, San Diego, where he is a professor of composition.

James Tenney (1934–2006) was a performer as well as a composer and theorist. He was co-founder and conductor of the Tone Roads Chamber Ensemble in New York City (1963–70) and a pioneer in the field of electronic and computer music, working with Max Mathews and others at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound-generation and composition. He wrote works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems.

Tenney is the author of several articles on musical acoustics, computer music, and musical form and perception. He is very well known for one of these publications: *META + HODOS: A Phenomenology of 20th-Century Musical Materials and a Study of Form*.

Tenney returned to the California Institute of the Arts in the fall of 2000 to take the Roy E. Disney Family Chair in Musical Composition, having taught there at its beginnings in the early 1970s. In the meantime he had taught in a number of other places, particularly at York University in Toronto where he was named Distinguished Research Professor in 1994.

James Tenney's music is represented in recording on the Artifact, col legno, CRI, Hat[now]

ABOUT THE COMPOSERS

French composer and musicologist **Thierry Alla** (1955) was born in Algiers. After studying musicology, he went on to study composition, frequently winning prizes on the way, and completing, in 2005, a doctoral thesis on the music of Tristan Murail. As a musicologist, he has published extensively on spectral music (Scelsi, Grisey, Murail); as a composer, his career has seen world-wide performances of his works that frequently involve the use of electronics.

Rozalie Hirs initially had a background in chemical engineering before moving to composition in the early '90s. Her first poems were published in the literary magazine *De Revisor* in 1992 upon invitation by Jan Kuijper, poetry editor of the Dutch publisher Querido: in 1995 she won the first prize for poetry at the Pythic Plays in Amsterdam.

She took composition lessons with Louis Andriessen, Clarence Barlow, and with Tristan Murail at Columbia University in New York from where she earned a DMA, along with a string of prizes related to that work. An important recent publication reflects her work and friendship with Murail: the book, *Contemporary compositional techniques and 'Open Music'* includes the essays "On Murail's *Le lac*" and "Frequency-based compositional techniques in the music of Tristan Murail" providing the most detailed discussion of Murail's work available in English today.

Rozalie Hirs' recent composition *Roseherte* (2008) for full orchestra and electro-acoustic sounds was premiered by the Netherlands Radio Philharmonic Orchestra and selected for the Toonzetters prize in 2009. Her output includes vocal, chamber and electronic music which has been played by ensembles in Europe and in the US; a recent CD release is entitled *Platonic ID*.

Philippe Hurel (1955) is a French composer of mostly orchestral and chamber works that have been performed throughout Europe and elsewhere. Philippe Hurel studied musicology at the Université de Toulouse from 1974–79 and composition with Betsy Jolas and Ivo Malec at the Conservatoire National Supérieur de Musique de Paris from 1980–83. He also had private studies in musical computer science with Tristan Murail in Paris in 1983.

A jazz musician earlier in his professional life, he has received many honors for his compositional output, and has served as composer-in-residence to both the Arsenal de Metz and the Philharmonie de Lorraine from 2000–02. With Pierre André Valade he founded the new music ensemble Court-circuit in 1990 and has since served as its artistic director.

Tristan Murail (1947) received degrees in classical and North African Arabic at the National School of Oriental Languages and in economics at the Paris Institute of Political Sciences before turning to composition. A student of Olivier Messiaen, he won the Prix de Rome in 1971 and spent two years at the Villa Médicis. Upon his return to Paris in 1973, he founded the Itinéraire ensemble with a group of young composers and performers. The group became widely renowned for its groundbreaking explorations of the relationship between instrumental performance and many aspects of electronics. In the eighties, Tristan Murail began using computer technology to further his research into acoustic phenomena. This led him to years of collaboration with the IRCAM, where he taught composition from 1991 to 1997 and helped

This performance was made possible by funding from The French-American Fund for Contemporary Music, a program of FACE with major support from the Cultural Services of the French Embassy, SACEM, CulturesFrance and the Florence Gould Foundation.

CalArts Orchestra

Flute/Piccolo: Sarah Hodges, Molly McLaughlin

Oboe: Kim Everett English horn: Sydne Sullivan

Clarinets: Charles du Preez, John Choi, Ryan Glass Contrabass clarinet: Alex Sramek

Bassoon: Archie Carey Contrabassoon: Clayton Slusser

Trumpets: Jonah Levy, Drake Peterson

French horn: Anna Robinson

Trombones: Matthew Barbier, Kevin Austin Tuba: Chase Morgan

Percussion: Yumi Lee, Lydia Martín Harp: Michelle Horvath Piano: Emi Tamura

First violins: Leonard Lee, concertmaster; Jessica Kackley, Nic Salas, Artur Kirakosyan, Sara Schilling, Mona Tian

Second violins: Chrysanthe Tan, Georgi Dimitrov, Bianca McClure, Keenan Hatley, Henry Webster, Tatenori Hamasaka

Violas: Kristín Haraldsdóttir, Heather Lockie, Zack Ewald, Alessandra Barrett, James Rees

Cello: Derek Stein, Leo Tolkin, Cory Cavazos, Nat Swanson

Bass: James Klopfleisch, Carter Wallace

Conductor: Mark Menzies

ABOUT THE MUSIC

Welcome to this concert: it comprises the second evening of a pair of concerts called **Les Espaces acoustiques and beyond: new music after Grisey**. Last night was a performance of Grisey's iconic work, *Les Espaces acoustiques*, tonight is the "new music after Grisey" portion of the event.

How we came to choose this program (or how it chose us is perhaps is a better way of saying it), attempts to make no authoritative statement about Grisey's legacy. Rather, there seem to be aspects of composing—a keenly developed awareness of the potential of certain kinds of musical ideas and sounds—that Grisey persuasively presented to the world, which some recent composers have taken up: extending, deepening and reconsidering aspects of these thoughts and concepts.

Where better to start than with that veritable French tradition of paying homage to a (recently) deceased master, than to write a tribute in the form of "tomb" music—to enshrine the memory of that composer's legacy and contribution to musical expression and style. So it is with Philippe Hurel's **Tombeau in memoriam Gérard Grisey** (1999) for piano and percussion, which was commissioned by the Shizuoka Hall in Japan. Of course, in our tradition-challenged, post-modernist era, such things as legacy and influence, mastery (*over* what?) and commonly-agreed-upon definitions of style, are complicated matters. Philippe explains:

When Gérard died, I was working on a piece for piano and vibraphone of a playful nature. The immense grief that suddenly overwhelmed me led me to abandon the project, of which nothing but the instrument names remained. How better could I pay homage to Gérard, other than writing my very own music, with no reference to his, no signs of his influence? Nevertheless, it was the very violence of the Vortex *temporum solo* [piano cadenza (is it piano tantrum?) at the end of the first movement of Grisey's Vortex in *temporum*] that started my piece off. It was imperative not to study the score, and yet to retain its force and use it as a possible metaphor. I had never had to confront this type of work before. The piece took on the appearance of a ritual, and the vibraphone player found himself with extra instruments such as cow bells, Thai gongs, crotales and woodblocks—all to disturb the piano without actually putting it out of tune, as Grisey had done. For the first time ever, my music will not be objective. I had great difficulty in evaluating the material, and my momentary yielding to complete intuition might not have pleased the dedicatee. The piece is, however, imbued with Grisey's spirit, and could not have seen the light of day without him. In the end we are all part of society, however we look at it. We have but little, count for so little of what we could call our own, in the purest sense of the term. We all of us must accept and learn, both from them who came before us, and from those who are with us now' (Goethe by Eckermann 17-2-1832 in *Gespräche mit Goethe*).

The other piece of Hurel on the program, is **Kits** (1995) for percussion sextet and electric bass guitar. The violence of Grisey's Vortex, if not a direct influence here, is certainly not forgotten in the moments of great energy that also betray the early-career jazz experience Hurel is known for; it's not just in the riffs, but also in the glorious way great (free) jazz performances create an energy that doesn't forge a climax here or there but, seemingly mysteriously, keeps a near-constant burn of energy with which to forward the argument, the lava-flow of sound and interest.

If there is anything to be said to sum up the legacy of Grisey, the one thing you could not leave out is how he changed the concept of sound. It is a simple idea—as Grisey puts it: *sounds, not... dead objects that you can easily and arbitrarily permute in all directions, but... living objects with a birth, lifetime and death*. One outcome of following through with that idea, is how elegantly enriching it is to *play* with the sound resources of each instrument. Sometimes humorously (even in *Les Espaces...*, there are moments of gentle “nerdy” comedy), sometimes just to delight in the place that it can lead you. A bassoon and a piano are no longer those ranges and sets of notes, arbitrarily permuted in many directions ... but a resource of unique sounds that, in Tristan Murail's little-known, and early, composition **Transsahara express** (1974) are a refreshing take (subversion?) on the conservatoire test-piece, another venerable French compositional table-setting. Most obvious is the unbalanced piano part where the bassoon timbre *contributes* to often rather massive accumulated piano sonorities, but does not sit on the top with a melodic or virtuosic line: these piano sonorities are a harbinger to come, particularly of Murail's significant contribution to the (non-detuned) piano repertoire.

For those aficionados of spectral music, it is perhaps necessary to ask forgiveness for including such a minor piece of Murail's, given his central role in developing the ideas of spectralism alongside his colleague Grisey. But then this concert is not about making authoritative statements on spectralism either... and it would really take a whole other program

using the trigger valve without changing the slide position. And the three-part counterpoint serves to establish and embrace some strident new quarter-tone consonances, the somewhat drunken beauty of 13-limit harmonies, the touching intensity of the various septimal intervals, and the relaxed sound of the familiar pure major and minor triads.

Some basic questions for the composition of this piece:

How can a viable completely microtonal music be made – and function in a graceful way – in which as many different pitches of the glissando continuum as possible are distinguished and tuned harmonically to each other?

How can this microtonal pitch repertoire be successfully accessed and refined by a rigorous application of non-tempered just intonation, so that a wealth of complex harmonic sounds will emerge: surprising new consonances and new dissonances that will immediately make sense to the ear, even if they may have never been heard before?

How can the ancient performance practice of just intonation be revitalized now through a concerted effort of composers and performers to thoroughly explore and demonstrate its wonderful brilliance and sonority (like it happened in the choral music of the Renaissance, or continually in the classical Indian music), so that it may perhaps find new friends within the realm of western music as well?

How can the necessary instrumental and ensemble playing techniques be developed and practiced that will enable musicians to familiarize themselves with the specific timbres (periodic signatures) of the various microtonal just intervals, so that these sounds may indeed become readily retrievable with an astounding degree of precision?

Which aesthetic and structural concepts can be derived directly from these new virtuoso tuning and performance techniques? How can the counterpoint and its instrumentation be optimized in their function to support the intonation in each instance, and how can a continuous musical flow be generated by a polyphonic harmony incorporating natural sevenths, tuned quartertones, and just intervals based on higher partials (13, 17, 19, and 23) in its microtonally modulating sound progressions?

Finally, we end where we began, or maybe a bit before the “big bang” moment of spectralist movement—and this takes form in James Tenney's **Clang** (1972) for orchestra.

Based on a scale derived from the overtone series of E, including, prominently the ‘drunken beauty’ of the 13th, 11th and 7th partials, the piece unfolds from an E in the center of the orchestra range, slowly, slowly unfurling into a veritable mountain (the mobile layers of rock!) of sound; after a central “clang”, the texture thins more rapidly, resolving into a quite different representation of the E.

In a way, one could not imagine a more perfect ‘spectralist’ piece; in particular, the utilization of the individual performers’ interpretive energy is left unfettered by rhythmic designs, none but the most simple of coordination commitments, and encouraged to ‘love’ the sounds as they are made, followed by a contemplative rest before going on to make another..

Not at all a “chance” piece, it evolves, each performance, in a startlingly unique way, gently, but unimpeachably sounding out the “living sound” world that the spectralists were to later celebrate, though never with humility and grandness mixed quite so honestly...

—Mark Menzies, 2010

Rafales de vent éteignent le feu
La gardienne du palais reve blottie dans la fourrure de l'ours

“The Guardian of the Palace”

snow gusts announce that the ice prince and his entourage have left the palace.
wind gusts panic the dogs, guardian of the palace sounds the horn
snow gusts chase the bear from the woods, the guardian of the palace raises her trap
gusts of wind extinguish the fire
the keeper of the palace dreams nestled in the fur of the bear

“Light” is explicitly mentioned in the program note to Rozalie Hirs’ **Zenit** (2010) for string quartet. She says: *Zenit was written for the Formalist Quartet with support from the Netherlands Performing Arts Fund. It consists of four movements which are [north], [east], [south], [west]. The order of the movements might be changed by the players while considering the relative placement of the hometown of the composer, Amsterdam, with respect to the performance location. For example, Amsterdam is located northeast from Los Angeles or New York, thus the performance order is as mentioned when performed in those cities. In Moscow the performers might prefer the following order: [south], [west], [north], [east].*

Zenit investigates the overtone realm of the string quartet. It is scored for a relatively high register of the string instruments with a quick highly energetic bowing technique, resulting in a continuum between timbre, tone color and harmony, pitch. In [north] each of its twenty constituent chords are articulated in a distinctly different way, the rests can be regarded as inhabited by inaudible harmonic progressions. In the [east] movement, clouds of tones are separated by shorter silences. In [south] the possibilities of harmonic movement are investigated in one continuous movement. In [west] a delicate web of harmonics is spun, and then unraveled by glissandi of harmonics like light falling onto the audience.

Of **Shot** (1993), Thierry Alla writes: *This piece is inspired by a photo taken by the satellite SHOT.J taking images of the Aquitaine region of France. The sound and form of the composition is a personal reading of the images with a particular interest in the movement of marine waters and other color combinations.*

To counterbalance such a wide selection of evanescences—much like to counterbalance such an epic listening event that is the Grisey *Les Espaces*, we programmed Andrew McIntosh’s *the difference between one and two* last night—this evening’s counterbalance is Wolfgang von Schweinitz’s **Plainsound Brass Trio** (2008), *Opus 50: 18 microtonal variations exploring the trombone’s trigger valve action at various tuned slide positions.*

Wolfgang elaborates: *I composed the Plainsound Brass Trio for Anna Robinson, Matthew Barbier, and Lukas Storm in July and August 2008, with the idea of providing some musical material for our collaborative research of the rich sonorities of microtonal just intonation, and for exploring the new tuning and ensemble playing techniques needed to generate these JJ sounds. All valve slides of the horn and the tuba are precisely tuned to a set of just frequency ratios, and their parts are composed in such a way that all pitches merely need to be centered by ear. The trombone part features the crazy melodic microtones that can be produced by*

to do justice to Murail’s varied and beautiful contribution to music in the spectralist manner, particularly in the decade since Grisey’s untimely passing.

The potential of how to hear sound differently has evolved radically in the last decades via the use of computer technology to spatialize and “environmentalize” the sound of both pre-recorded materials as well as acoustic instruments. Rand Steiger’s **awhirl** (2008) uses technology that has evolved from the spirit of a time (starting in the ‘70s) where the research into music technology—very much centered at IRCAM—treated sound not only as a living cell, but as a radical being capable of interstellar acrobaticism that wears cosmically colored garb.

An idea of lightness (à la Calvino, perhaps) was one of the ideas behind many of the choices of repertoire for this evening. Perhaps this is most exemplified by the two compositions of Gérard Pesson we’ve included: **Nebenstück (d’après la quatrième Ballade op.10 de Johannes Brahms)** (1998) for clarinet and string quartet; and **Cinq chansons** (1999) for voice and a quintet of viola, cello, clarinet, flute, and piano. The transformation of the sound capacities for all these instruments in these two pieces is extraordinary; in the case of the *Nebenstück*, a personal obsession with the 4th Ballade for solo piano turns what is a drooping and thickened idea of German lyricism into a work of a kind of breathless wispiness, as if made of clouds and differently-weighted raindrops, through which the older, glimmering, statue of the Brahms can sometimes seem to come into awareness.

The *Cinq chansons* surround, bounce off, riff on, and scintillate the text that is:

“La chanteuse des rues”

Demandez mes roses, toutes roses
Demandez mes lys, tout blanc
Demandez mes lèvres, toutes rouges
Demandez ma main si douce,
Pour vous faire oublier votre si grand chagrin
Demandez mes roses
Demandez mes lys blancs
Demandez mes lèvres

“the street singer”

ask my roses, all pink
ask my lilies, all white
ask my lips all red
ask my hand so gentle
ask if you forget your great sorrow
ask my roses
ask my lily white
ask my lips

“La porteuse d’eau”

A Saécée la porteuse d’eau est la donneuse de vie.

L’eau de la source d’Ossur apaise tous les maux

La boire est un délice

Quand Olir se met à chanter

Le gardien content me laisse remplir mes seaux

Si je veux ramener mes seaux jusqu’à Saécée

Je n’ai qu’à lui laisser Olir

Mais sans Olir jamais je ne pourrais ramener mes seaux jusqu’à Saécée

Lui seul sait chaser les bêtes assoiffées qui s’approchent pour boire

Faudra-t-il que je tue le gardien ou bien me tuera-t-il avant

“the water carrier”

At Saécée the water carrier is the giver of life

Water from the spring of Ossur of soothes all evils

Drink is a delight

When Olir starts singing the contented guard lets me fill my buckets

If I want to bring up my buckets until Saécée

I have only to let Olir

But without Olir I could never bring up my buckets to Saécée

Only he hunting the beasts thirsty

who come to drink

Must I kill the guard or will he kill me first

“La stripteaseuse du Mac Doc”

Sans chapeau

Sans manteau

Sans culotte

sans bijou

Sans chemise

Sans soulier

Sans parapluie

Sans paravent

Sans dessous ni dessus

danse la stripteaseuse du Mac doc

Debout sur son tonneau

“The Stripteaser of Mac Doc”

without a hat

without a coat

without panties

without jewels

without a shirt

without shoes

without an umbrella

without a screen

nothing below or above her

dances the stripper of the Mac Doc

standing on her barrel

“La marchande de sable”

Sur la plage de San Isidor

la marchande de sable remplit son sac

de grains d’or

Seuls les grains d’or font dormir les

enfants de San Isidor

Mais que se passe-t-il?

À la place des grains d’or soudain elle ne

ramasse plus que du sable!

Chaque soir de maison en maison elle

court comme une folle les enfants de

San Isidor point ne dormant

À la place des pieces d’or on lui jette des cailloux!

“The sand seller”

On the beach of San Isidor

The seller of sand fills her bag

With golden grain

Only the gold grains will put to sleep

The children of San Isidor

But what’s happening?

All of a sudden, instead of gold grains she gathers nothing but sand!

Each night from house to house she runs like a crazy woman

And the children of San Isidor sleep no more

Instead of pieces of gold

she was throwing stones at them!

“La gardienne du palais”

Rafales de neige annoncent les glaces

Le prince et sa suite quittent le palais

Rafales de vent affolent les chiens

La gardienne du palais sonne le cor

Rafales de neige chassent l’ours du bois

La gardienne du palais pose son piège