



INTERNATIONAL YOUNG ARTIST'S PRESENTATION 2011

A project of Musica, Impulse Centre for Music, realised by AMUZ, Flanders
Festival Antwerp

COACH

Jill Feldman

BOARD OF SELECTION

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Koen Uvin | Klara

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1. The project

1.1. INTRODUCTION IYAP

In 2010 we proudly presented an entirely revamped version of the International Young Artist's Presentation (IYAP). The IYAP is eager to advance the international career of young ensembles, both vocal and instrumental, with a focus on historically informed performance. The repertoire that qualifies for execution extends to 1920.

For two days the ensembles are tutored and coached by an outstanding artist of international renown. This year, the coach was Jill Feldman. The coaching will single out for special consideration the particular story that the musicians feel compelled to tell, the structure of their programme, the interaction that they engage in with the public. On the following two days they present themselves at historical venues all over Antwerp to the festival audience as well as to a committee consisting of internationally recognized exponents of the early music scene (including concert organizers and representatives of record companies and radio stations). Those experts will nurture the ensembles with some extra feedback, as well.

The coaching and the concerts are free of charge for the participating ensembles. Thus the International Young Artist's Presentation aims at stimulating young musicians with a powerful incentive, while concurrently raising their visibility on the international music scene. Afterwards these ensembles will continue to be sustained by unrelenting promotion as well.

1.2. ORGANISATION

The International Young Artist's Presentation is a project of Musica, Impulse Centre for Music, realised by AMUZ (Flanders Festival-Antwerp).

Musica, Impulse Centre for Music

Musica is an 'Impulse Centre' for music. Musica aims to stimulate people involved with music at any level. Musica offers a dynamic guide to professional musicians and music lovers, on their fascinating path between SoundArt (Klankkunst) and musical heritage, between experiment and tradition, between listening and creating.

AMUZ (Flanders Festival-Antwerp)

AMUZ is an international music centre, hosting cultural, educational and research activities. The concert programme of AMUZ is inspired by the criteria of Historically Informed Performance (HIP): on the basis of a historically valid approach, music from all periods, styles and cultures is presented to a broad public in a creative, re-invigorating and accessible way.



2. THE COACH – JILL FELDMAN

Americaborn soprano Jill Feldman is a leading artist in the field of baroque and classical performances. Her highly expressive style combines an agile vocal technique with close attention to the dramatic content, beauty and meaning of the text.

Jill Feldman earned a degree in music from the University of California. Parallel studies in European literature kindled an intense love for the works of Shakespeare and his contemporaries, and led naturally to her immersion in the vocal styles of the period.



She trained with Lillian Loran in San Francisco, and, in 1980, was awarded an Alfred Hertz Scholarship to perfect her interpretation of early vocal music under the guidance of Andrea von Ramm in Basel. Shortly thereafter she made her dramatic debut in three productions: in the role of La musica in Monteverdi's Orfeo staged in Berkeley, California; as Clerio in Cavalli's Erismena at the Festival dei Due Mondi in Sploeto, Italy; and on tour with the medieval ensemble, Sequentia, in their much lauded performance of Ordo Virtutum by Hildegard von Bingen.

It was in 1981, at the request of William Christie, that Jill Feldman joined Les Arts Florissants in Paris. With this renowned ensemble she created the title-role of Charpentier's Médée. Following this success, Jill Feldman was invited by Nicholas McGegan to tour in the USA with his Philharmonia Baroque orchestra in a solo recital of French baroque music for soprano and orchestra. Recently, she incarnated the role of Armida in Stradella's Lo schiavo liberato directed by Enrico Gatti.

She works regularly with harpsichordist Kenneth Weiss, viola da gambist Paolo Pandolfo (Labyrinth), and with Pedro Memelsdorff (Mala Punica). In the realm of contemporary music, Jill Feldman often performs with Duix, and has had several compositions written for her and the ensemble.



3. THE IYAP SELECTED PROMISING ENSEMBLE 2011

3.1. La Chambre du Roi

Maria Valdma, soprano

João Carlos Ferreira de Miranda Santos, traverso

Esther Visser, baroque violin

Marike Tuin, viol

Jérôme Brodin, harpsichord

Curriculum Vitae

Passion for French music brought the five members of La Chambre du Roi together in the beginning of the year 2011. Klaartje, Esther, Marike, João and Jérôme are all specialists in early music. These young and dynamic musicians perform all over Europe with prestigious groups such as La Petite Bande, the Amsterdam Baroque Orchestra and Combattimento Consort Amsterdam. Since their foundation, the group has been coached by Sigiswald Kuijken and almost immediately after founding, the group was selected as 'Promising Ensemble 2011' during the International Young Artist's Presentation in Antwerp. Willing to discover music that is seldom performed or unknown, these friends associated their talents to create a group dedicated to the French music from the beginning of the 18th century and particularly to the rich repertory of secular cantatas. The composition of La Chambre du Roi (soprano, traverso, violin, viola da gamba, and harpsichord) is ideal for this genre and faithfully reproduces the conditions under which these cantatas were originally interpreted.



[Listen to the demo](#)

Programme

A la française

Georg Philipp Telemann	Quatuor no 1 in D from 'Nouveaux Quatuors en six suites, TWV 43, D 3' Prelude-Vivement Tendrement vite Gaiement Moderement Vite
Pichel Pignolet de Monteclai	La Mort de Didon



CONTACT

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3.2. LES ESPRITS ANIMAUX

Elodie Virot, traverso

Lena Franchini, recorder

Javier Lupiáñez, baroque violin

Tomoe Mihara, baroque violin

David Alonso Molina, baroque viola

Roberto Alonso, baroque cello

Patrícia Vintém, harpsichord

CURRICULUM VITAE

Les Esprits Animaux was born in 2009 from the energy and love for baroque repertoire of students of The Conservatory of The Hague. Through a specialized and documented historical study of the repertoire they always seek the interpretation that conforms as closely as possible to the intentions of the baroque composers: move the passions, strike the imagination of the audience... Besides that goal which they find in all baroque musical sources, music must move the passions. Hence, they attended lessons with Enrico Gatti, Barthold Kuijken, Sebastien Marq, Lucia Swarts and Jacques Ogg. Less than a year Les Esprits Animaux has developed an intense career giving concerts throughout Europe. Coming from three different continents and formed in one of the most important ancient music schools in the world, this group is a continuing research to bring us into the days of those animal spirits that Descartes speaks of, able to move the emotions and affect the soul through a kind of music that was composed not only to be heard, but to be lived.



PROGRAMME

À Paris!

Music for the city of light around 1710 and 1750... Music for a city, for its palaces and streets, from the nobility to the common people who lived in one on the most important cities in Europe.

Joseph Bodin de Boismortier Ballet de Village Op. 52, No. I
Gaiment | Gracieusement | Vivement | Modérément |
Mouvement de Chaconne

Louis-Antoine Dornel VI Concert de Simphonie
Prélude | Allemande | Ritournelle | Rondeau | Menuet |
Chaconne



Michel Corrette

Jean-Féry Rebel

Concert Comique XXV "Les Sauvages et la Fustemberg"
Les Sauvages | Quand on sçait aimer et plaire |
La Fustemberg
Les Caracteres de la Dance (1717/33)
Prelude | Courante | Menuet | Bourée | Chaconne |
Sarabande | Gigue | Rigaudon | Passepied | Gavotte |
Sonate | Louré | Mussete | Sonate

[Listen to the demo](#)

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Les Esprits Animaux

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3.3. BEL AYRE

Lieselot De Wilde, soprano

Pieter Theuns, theorbo, lute & baroque guitar

Pieter Vandevreire, viol

Curriculum Vitae

Bel Ayre is a surprising collaboration between three very different musicians, each with their own pronounced character, creative and active in very different fields. Baroque music is what brings them together, in a brilliant combination of voice, viola de gamba and lute. Unconventional and with a sparkling love of beauty, Bel Ayre literally and figuratively stands for 'beautiful songs', in the conviction of the fact that what speaks to the heart is what matters ultimately.

With their first programme "In splendid Isolation" Bel Ayre was seen on many different stages in Belgium and the Netherlands. In August 2010 they recorded a first EP with music of Purcell Dowland, Hume and Simpson. The artwork was done by "house artist" Hendrik-Jan Peeters.



Allowing themselves to choose freely but tastefully from the highpoints of the repertoire, Bel Ayre feels it has more than enough at hand to tell a personal story. Enough surely to make a choice of music that truly speaks to their own heart, and therefore hopefully to their of our audience as well.

PROGRAMME

In splendid isolation

Tobias Hume	Fain would I cage that note
Henry Purcell	From rosy bowers
John Dowland	In darkness let me dwell
Christopher Simpson	Divisions upon a ground in e
Henry Purcell	The blessed Virgin's Expostutation
Anonymous scottish folksong	In a garden so green

[Listen to the demo](#)

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3.4. GIOVANNA URRUTIA and MARIA GONZALEZ

Giovanna Urrutia, soprano

Maria González, harpsichord

CURRICULUM VITAE

Giovanna Urrutia (from Colombia) and Maria Gonzalez (from Spain) met while completing their Masters studies in Early Music Performance at the Schola Cantorum Basiliensis in Basel. From the first moment they knew that it was their destiny to play together.

Since 2006 they have been working on all repertoire (chamber music and duo), and throughout these five years they have focused on the music for soprano and basso continuo.

Their attention is directed towards enriching their musical performance through an understanding of theoretic material from the Baroque era.

They have performed throughout Switzerland and Italy and regularly coach (work as a duo) with Evelyn Tubb, Jesper Christensen and Anthony Rooley.

Their expansive repertoire includes works from the early recitar cantando (Cacinni, Frescobaldi, Monteverdi, D'India), Italian cantatas (Gasparini, A. Scarlatti, Gabrielli, Legrenzi...) and cantatas written in the Italian style (Handel, Greene). They have also shown an interest in the English and French and operatic repertoire.

Both artists have been able to combine their concert-duo activities with a solo career: with Maria being an active repetiteur and orchestral musician, and Giovanna working frequently as an opera and ensemble singer.

Recently they won the third price in the Baroque Singing Competition "Francesco Provenzale" (Naples).



PROGRAMME

New music to express emotions

Alessandro Scarlatti

Sigismondo D'India

Henry Purcell

Barbara Strozzi

Poi che rissepe Orfeo

Piangono al pianger moi

From rosy bowers

Sinno alla morte mi protesto

[Listen to the demo](#)

CONTACT

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3.5. LUX VENTI

Núria Sanromà Gabàs, cornett & recorder

Francisco Javier Boils Ibiza, cornett

García Martínez, tenor sackbut

Manuel Quesada Benítez, tenor sackbut

Francisco Javier Banegas López, bass sackbut

CURRICULUM VITAE

The ensemble Lux Venti was created in 2006 when the members met for the first time at the early music courses of Daroca and Guadassuar specialized in music of the Spanish Renaissance. Together as a group, and separately, they have attended several early music courses in Spain and Europe, such as the *Curs de Música Antiga de Catalunya* with Jordi Savall, Jean-Pierre Canihac and Daniel Lassalle, classes and master-classes with Wim Becu organized by *Musica* in Belgium and the previously-mentioned festivals of Guadassuar and Daroca, studying with Paco Rubio, Simeón Galduf and Javier Artigas (Ministriles de Marsias) among others.

The individual members have trained at some of the most highly-regarded European music schools in early music performance: *Escola Superior de Música de Catalunya* in Barcelona, *Conservatoire Supérieur de Musique et Danse* in Lyon, *Schola Cantorum Basiliensis* in Basel and the *Hochschule für Musik* in Hannover and Cologne.



Lux Venti has performed at numerous festivals and Early Music series throughout Spain, presenting concerts in Cuenca, Peñíscola, Morella, Soria, and Gandía among others. A principal feature of the ensemble is its frequent collaboration with voice, in programmes of Tomás Luis de Victoria polyphony with the ensembles *Musica Ficta* and *Musica Reservata*, conducted by Raúl Mallavibarrena.

Alongside its concert activity, Lux Venti works to expose young people and new listeners to this music. With this objective in mind, the ensemble has developed educational and family programmes to demonstrate and explain the music and instruments in a clear and entertaining way. The musicians have played in various music schools and conservatories in the Valencian region and in Soria. For the coming year, they are preparing several outreach projects (concerts, talks and workshops) to facilitate bringing early music to young audiences.



PROGRAMME

Los Curiosos Ministriles

Clément Janequin /Philippe Verdelot
Anoniem (XVth. century)
Heinrich Isaac

Antonio de Cabezón
Jusepe Ximénez
Anoniem (XVth. Century)
Anoniem (XVIth. century)
Francisco de la Torre
Juan del Encina (1468-1530)

La Guerre
Fortuna Desperata (originele versie, a 3)
Fortuna Desperata/Sancte Petre/
Ora pro nobis (uit de Segovia Codex, a 5)
Ung Gay Bergier
Obra de Octavo Tono de Tiple
Zappay lo campo
Rey a quien reyes adoran
Danza Alta
Ay, triste que vengo
Fata la parte
Si abrá en este baldrés

[Listen to the demo](#)

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3.6. DER MUSIKALISCHE GARTEN

Germán Echeverri, baroque violin and viola

Karoline Klemm, baroque violin

Shuko Sugama, violone

Joan Boronat, harpsichord

CURRICULUM VITAE

“I am fond of music, I think because it is so amoral.”

Hermann Hesse, “Demian”.

The Early Music Ensemble DER MUSIKALISCHE GARTEN aims to be an honourful credit to its name - to musically cultivate, with dedication and professionalism, the soul of the *scordatura* repertoire, compositions by the masters of the central Europe in the 17th century Baroque period, as H.I.F. Biber, J.H. Schmelzer or J. Pachelbel, in order to present the repertoire's variety of fresh fruit with renewed vitality through historically informed performance, intending to show the period's enormous compositional and sonorous qualities.

Scordatura, the different tuning modes that demonstrate the technical possibilities of the string instruments, represents for DER MUSIKALISCHE GARTEN a motivation to break standards and clichés, exploring the huge amount of colours and sound landscapes, investigating the intensity of *afetti* and technical-rhetorical possibilities.

The ensemble's members, young professionals of music who are currently attending master studies in the Schola Cantorum Basiliensis (Basel, Switzerland), have received the influence of important instrumental and chamber-music specialists, like Chiara Banchini, Andrea Marcon, Pedro Memelsdorff, Andrew-Lawrence King, Amandine Beyer, David Sinclair, Lorenzo Ghielmi, Anthony Rooley, Leila Schayegh, Jörg-Andreas Bötticher, ...

The members of DER MUSIKALISCHE GARTEN already contributed to a great variety of specialised ensembles (Capriccio Basel, Ensemble Troparion, L'Arte del Mondo, El Concierto Español, Orquesta del Festival de Ambronay, Vespres d'Arnadí, La Chapelle Ancienne...), that have brought them to perform in several festivals of the European (France, Germany, Italy, Spain, Switzerland,...) and International (Japan) Early Music scene.





PROGRAMME

Scordatura

Heinrich Ignaz Franz von Biber	Partia V from Harmonia artificiosa-ariosa Intrada Aria Balletto Gigue Passacaglia
Johann Heinrich Schmelzer	Sonata a due violini
Johann Pachelbel	Partia II from Musicalische Ergötzung Sonata Gavotte Trezza Aria Saraband Gigue
Heinrich Ignaz Franz von Biber	Partia IV from Harmonia artificiosa-ariosa Sonata Allemande Trezza Aria Canario Gigue Pollicinello

[Listen to the demo](#)

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5. previous editions

2010: International Young Artist's Presentation

- o Coach: Jill Feldman
- o IYAP SELECTED PROMISING ENSEMBLE 2010:
- o Ensembles Qvinta Essència (ES), L'Istante (CH), La Mouvance (DE), Den Haag Piano Quintet (NL), Encantar (BE), Sestina Consort (UK)

2009: IYAP – Historical Wind Instruments

- o Coach Pedro Memelsdorff
- o Winner I Fedeli
- o Ensembles Cuvilliés Trio München (DE), I Fedeli (DE), L'Ephémère (FR), Les Abbagliati (BE), Norwegian Cornett & Sackbuts (NO), Satyr's Band (CH), Schifanoia* (NL), Zierer Ensemble (NL)

2008: IYAP – Early Music

- o Coaches Benjamin Bagby & Katarina Livljanic
- o No first price awarded
- o Ensembles Cantar alla Viola (USA/SP), Red Rose Four (NL), Rinascita Consort (DE), Silva de Sirenas (SP), Voyage en BLOCK (GE/UK)

2007: IYAP – Historical Wind Instruments

- o Coach Pedro Memelsdorff
- o Winner Andrassy Trio (AU/AT)
- o Ensembles Andrassy Trio (AU/AT), InVento (FR/ES/PL/CZ), La Caravaggia (ES/FR), Mediva-Alta Capella (IT/GB/CA), New Harmonie Winds (US/CA/IL), Palissandre (FR/AR), Terzia Pura (BR/IT/FR)

2006: IYAP – Early Music

- o Coaches Patrizia Bovi & Begoña Olavide
- o Winner Tasto Solo (ES)
- o Ensembles Asfur (DE), L' Art du Bois (DE), Cantar alla Viola (DE), The Ferrera Lute Duo (SE), Flora musicae (CZ), Flos Ortus (FR), Grand Désir (CH), Ensemble Santenay (DE), Sarada (BE), Tasto Solo (ES)

2005: IYAP – Historical Wind Instruments

- o Coach Barthold Kuijken
- o No first price awarded
- o Ensembles Duo Eole (AT/FR), Ensemble Sirocco (BE), Le Caprice baroque (FR)

2004: IYAP – Early Music

- o Coaches Jill Feldman & Kees Boeke
- o Winner Ensemble Mikado (AU)
- o Ensembles Ensemble Mikado (AU), B-Five (BE), Compagnia della Lauda (SE), Dionysus Consort (ES), Ensemble Pipelife (DE), Ensemble Elysium (DE), La fin'amor (FR), Via Artis (NL)



2003: IYAP – Historical Wind Instruments

- o Coach Barthold Kuijken
- o Winner Halcyon Ensemble (NL)
- o Ensembles Halcyon Ensemble (NL), Flutes Alors ! (FR), Pramea Ensemble (NL), Artaria Woodwind Quintett (CH), Ciaramella (US), L'anche Lyrique (PT), Ensemble La Battalla (BE), Quadro Aere Sereno (IT)

2002: IYAP – Early Music

- o Coaches Jill Feldman & Kees Boeke
- o Winner Liber unUsualis (US)
- o Ensembles Liber unUsualis (US), Aeolos (DE), Cappella (JP), de vinea (NL), Les yeux dans l'oreille (DE), Stella Maris Basilea (CH), The Fairie-round consort (DE), Trio Fifferi (CH)

2000: IYAP – Early Music

- o Coach Catherine Bott
- o Winner La Trulla de Bozes (ES)
- o Ensembles La Trulla de Bozes (ES), Corvina Consort (HU), Faye Newton & Hazel Brooks (GB), Flautando Köln (DE), Il Desiderio (DE), La Morra (CH), Scola Gothia (SE), Westwerk (DE)

1998: IYAP – Early Music

- o Coach Catherine Bott
- o Winner: Trigon (NL)
- o Ensembles Trigon (NL), Chapelle du Roi (GB), Landini Consort (NL), La Primavera (NL), O Felici (BE), Sospiri Ardenti (BE), Voces Aequales (HU)



6. IYAP recordings

TASTO SOLO

Meyster ob allen Meystern

Passacaille 950



TRIGON

Music for Candlemas

Passacaille 932



LA TRULLA DE BOZES

Sevilla circa 1560

Passacaille 936



LIBER UNUSUALIS

Flyleaves

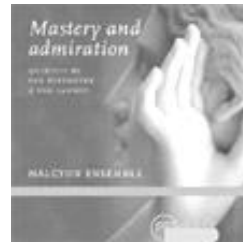
Passacaille 938





HALCYON ENSEMBLE MASTERY AND ADMIRATION

Passacaille 939



MIKADO

The Dark is my Delight

ORF

