





In contemporary music, *heterophony* refers to a collective of voices entangling between polyphonic cooperation, antiphonic emulation and simple juxtaposition. In doing so, heterophony opposes the rivalry and cacophony of competing voices, as well as their standardization into the single voice of a homophony. This *modern* form of collective extends the musical discourse: from that of *Baroque* polyphony (a collective carrying a shared idea in the monothematic fugue) and to *Classical* emulation (discourse divided in two according to the bithematism of the sonata) to that of *Romantic* coexistence between new collective forms of consciousness.

In this double CD boxed set, the combination of two musical compositions works and a film reflects this heterophonic orientation in at least three ways. Firstly, each of the two compositions, *Petrograd 1918* and *Duelle*, is an internal musical heterophony.

Furthermore, each of them then extends this musical heterophony in two ways:

- with spatial heterophony between music played in real time and pre-recorded music projected by a sound source combining different loudspeakers (twenty for the IKO icosahedron, or six for the Timée cube);
- with artistic heterophony between musical discourse and poetic discourse (here recited).



Timée



IKO

Finally, the triple box itself, juxtaposing these two musical compositions works with a film *Cantus firmus*, a film which takes *Petrograd 1918* as its subject, offers an artistically extended antiphony between musical and cinematic discourse.

All in all, the title of this triple box aims to suggest the possible artistic resonances and extra-artistic reverberations of this musical notion of heterophony. May this initiative fertilize the proliferation of new kinds of human collectives!

TWO MUSICAL WORKS

The two works, *Petrograd 1918* and *Duelle*, both commissioned by Ircam and composed twenty years apart (2001-2021), pursue the same compositional quest.

Three joint decisions

EMBRACING A LONG POEM

Both works take a long poem as their starting point (respectively *Douze* by Alexandre Blok and *Creuse espérance* by Geneviève Lloret), embracing it not by singing it, but by musically embracing the sound flow of the recited poem.

What's the point of musically mobilizing a poem in this way? Because of the creative resources of a "communion of the arts", understood here, in contrast to their Wagnerian fusion into a single total Art, as a collective of arts in fertile cooperation and emulation, which allows us to "conceive of one art in the form of another" (Proust) and to "achieve one art through another" (Roland Barthes).

In our case, it's a matter of the composer conceiving music in the form of a given poem, so that the listener can reach the music through the poem in question.

ELECTROACOUSTIC SOURCE

The aim is not to reactivate the old melodrama genre, but rather to use pre-recorded poetic words to integrate traditional instrumental music with the new type of sound source (icosahedron-IKO or cube-Timée) that computerized electroacoustics now provides for contemporary music.

The compositional challenge is to extend the musical discourse by adding musical sound images (those radiated by this source), in much the same way as a world is extended by projecting images of itself (drawn, painted, photographed or cinematographed images).

In fact, such an acoustic source does not in itself constitute a new musical instrument capable of discourse, but configures a projector radiating acoustic images of discourse, and this via two operations:

- on the one hand, by grouping the loudspeakers (which usually encircle the auditorium) at a single point on the stage so as to be able to dialogue, in spatial equality, with the musical instruments;
- secondly, by being computer-controlled so as to radiate sound around it in various directions (like a musical instrument), rather than simply projecting sound uniformly in front of it (like a simple loudspeaker for sound amplification).

Thus, the sound action of this electroacoustic source can be subordinated to the musical logic of the instruments (when loudspeakers surrounding a hall conversely subordinate the musical discourse to a purely acoustic logic of amplification).

ELEMENTARY INSTRUMENTAL TRAINING

Both compositions use a minimalist instrumental line-up (live piano and disklavier for *Petrograd 1918*; piano, violin and vocals for *Duelle*), thus purifying the heterophony between pre-recorded poetic voice, the acoustic voice of projected musical images (IKO or Timée) and the traditional instruments' musical voice.

Similar compositional orientations

Both *Petrograd 1918* and *Duelle* share common compositional orientations.

MUSICAL DISCOURSE

First of all, music is - and must be - discourse, not atmosphere, climate or environment. In fact, music is subjective existence (*ek-sistence*), discourse and conversation. Musical enunciation thus proceeds from subjectivation, not from the objectifying presentation of an acoustically "natural" situation. And it is precisely because it is a subjectivized discourse that music is addressed to a potential listener, whom it arouses and calls upon, not with a view to the listener's physiological integration into a natural phenomenon, but to his or her motivated incorporation into a collective of voices.

Moreover, musical discourse does not automatically mean narrative discourse: music is not anchored in an extramusical meaning; and if the reproduced poetic discourse does graft extra-musical referents onto the music (in particular via the narrator's interventions in *Petrograd 1918*), it is, as previously indicated, to better "reach the music through the poem".

HETEROPHONIC DISCOURSE

In both works, the musical discourse is heterophonic: it mobilizes numerous voices, making them musically compatible through a varied interweaving of polyphonies, antiphonies and simple adjacencies – cf. film documents C and E.

HARMONIC DISCOURSE

This musical compatibility is ensured not only by overall rhythmic control, but above all – and this is a more specific feature in a serial writing context – by overall harmonic control.

There are two techniques for achieving this: structuring the musical discourse through vast harmonic fields, or through chorales such as the five-voice chorales that conclude the Aube (V) section → see score below.

RAINBOW SERIES

These two harmonic domains are further structured by "rainbow" series (twelve-tone series comprising the eleven chromatic intervals) whose harmonic potential is perceptually enhanced by freezing their pitches (whereas the usual treatment of series, by transposition as well as by reversal and retrogradation of intervals, tends to dissolve the auditory perception of this potential).

The image shows a musical score for piano, consisting of two systems of music. The first system is marked "Relancer" and "pp". The second system is marked "Élargir" and "ppp". The score features complex harmonic structures with many notes and rests, and is divided into two sections by a vertical dashed line. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as dynamics, articulation marks, and slurs.

How to listen to these two recordings

Restoring the spatiality of these heterophonies in a simple stereo recording is a challenge. Sound engineer Sylvain Cadars and researcher Olivier Warusfel tackled it at Ircam, using Spat software. Our warmest thanks to them for their brilliant stereophonic restitution!

PETROGRAD 1918 (2021)

This Ircam commission (for piano and narrator, disklavier and electro-acoustic device projected by the IKO; 80 minutes) on a text by Alexandre Blok (*Douze*, 1918) was recorded at Ircam (Espace de projection) by Florence Millet and Inès Nicolas (Computer music production: Carlo Laurenzi; artistic director: Cécile Lenoir; sound engineer: Sylvain Cadars).

Composed of six parts (I. *Nuits*; II. *Soulèvements*; III. *Paroles*; IV. *Longue marche*; V. *Aube*; VI. *Postlude*), this work was conceived on the basis of a larger musical album, sketched out in twelve tableaux corresponding to the twelve poems making up the broad poetic fresco *Twelve* written by Alexander Blok in early 1918.

Petrograd 1918 turns out to be a collection, initially unplanned, of six leaves from an unfinished album (an album that never saw the light of day because it was part of a vast theatrical project, involving cinema, that never came to fruition - see film document C). In this project, each of Blok's twelve poems was interwoven with one of the twelve studies previously realized on the young Boulez's *Notations* for piano (1945), studies that reharmonized and heterophonized the too strictly dodecaphonic logic of these *Notations* (in total, *Petrograd 1918* and its six leaves mobilize only the first and tenth of these twelve studies).

POEM TWELVE

Alexander Blok's long poem, in twelve parts of very unequal dimensions, presents twelve Red Guards, almost all anonymous, crossing Petrograd by night at the end of January 1918. Three months after the success of the Bolshevik uprising in October 1917 the situation in Russia had become chaotic with the prospect of a civil war (fueled by an anti-Bolshevik coalition of all European states) that would ravage Russia for three years. The narrator's interventions expose the contemporary subjective significance of this historically uncertain sequence.

For the reasons outlined above, *Petrograd 1918* explicitly uses only two (the first and third) of Blok's twelve poems. Each is then presented in a heterophonic assemblage of four languages: Russian, French, German and English.

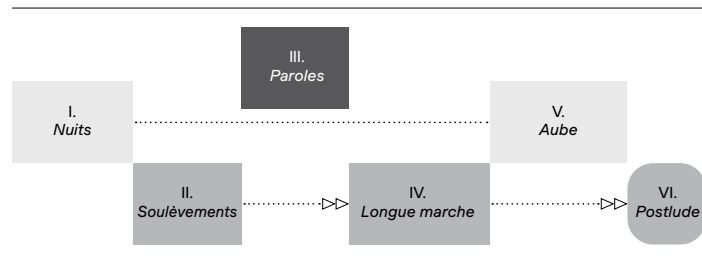
A RONDEAU

The general form of *Petrograd 1918* in six parts is that of a Rondeau alternating three verses and three choruses:

— the verses are centered on the idea of heterophony: heterophonies of Russian music (I – *Nuits de Petrograd*), linguistic voices (III – *Paroles*) and instrumental voices (V – *Aube*);

— the refrains (II – *Soulèvements*; IV – *Longue marche*; VI – *Postlude*) present an extended form of the piano-instrument, a form we'll call "glorious piano" (isn't the Glory of a thing to be the manifestation of its being?) since the musical interweaving of a live piano, a player piano

(disklavier) and a recorded piano (broadcast by the IKO) manifests a pianistic Body of a new type.



AN ORATORIO

All in all, *Petrograd 1918* proposes a secular kind of oratorio whose prayer is addressed to humanity as such - see the reciter's address at the opening of the Postlude: "*Human brothers who before us lived, we beg you to encourage us*". Considering all isn't the musical hope at work in *Petrograd 1918* to encourage today's listener to actively trust in the heterophonic capacities of contemporary humanity?

DOCUMENTATION

For documentation on Petrograd 1918, see:

www.entretemps.asso.fr/Petrograd1918

See also the following eight documents on the DVD.

Eight film documents

If *Cantus firmus* is the canopy of an immense forest of rushes (hundreds of hours!), the footage included in this triple box is not intended to document its genesis: Jean Seban's meticulous cinematography erases the traces of his hard work, the better to heighten the epiphany of each shot.

The eight documents taken from the rushes to which Jean Seban has kindly given us access to, aim to inform the musical work of composing, performing, recording and editing in *Petrograd 1918*, with a view to intensifying musical understanding.

Two documents (A and B) introduce pianist Florence Millet and narrator Inès Nicolas; two documents (C and D) present what *rondeau* and *cantus firmus* mean in *Petrograd 1918*; and the last four (E, F, G and H) detail the collective musical work for the *rondeau*'s three "heterophonic couplets" (I. *Nuits*; III. *Paroles*; V. *Aube*).

DUELLE (2001)

This Ircam commission (for mezzo-soprano, violin, piano and electroacoustic device projected by Timée; 45 minutes) based on a text by Geneviève Lloret (*Creuse espérance*, 2000) and poems by N. Sachs, A. Akhmatova and E. Dickinson, was premiered on June 13, 2021 at Ircam as part of the Agora festival by Marie Kobayashi, Nicolas Miribel and Fuminori Tanada (Computer music production: Éric Daubresse). The recording featured in this triple box is that of his World premiere.

POEM HOLLOW HOPE

This poem by a mother dealing with the anxieties of her autistic son deploys a duality of positions, with the mother splitting herself into two parts in order to better consider what is happening to her in the form of an interlocution, a dialogue, a duel. The Greeks called this singular plural that brought together two people (the "we" of a "you and me" or the "they" of a "her and him") a *duel*, the true plural, the universal, being inaugurated for them by the number three.

A dual mother, then, but also a chorus of mothers, as G. Lloret's text is combined with poems by Nelly Sachs, Anna Akhmatova and Emily Dickinson, read in German, Russian and English respectively by three other women. "Wir Mütter" (we mothers): this leitmotif from a Nelly Sachs poem binds together this bouquet of texts.

The poem *Creuse espérance* is presented here according to its author's recorded reading: a simple reading, devoid of sentimentality and pathos, without expressive effects or intentions, thus restoring the text's own force and inner energy, making it a sensitive thought, not an autobiographical outpouring.

A RONDEAU

The work is in twelve parts: after a brief introduction, a vast rondeau alternates between four "refrains" (whose polyphonic density increases steadily as their duration shortens) and three "couplets", each revolving around the pairing of an instrument and a foreign language (successively harpsichord and English, flute and Russian, violin and German).

The climax of the work comes in a "crux" (part 9) in which song and words, instruments and Timaeus are finally tied together.

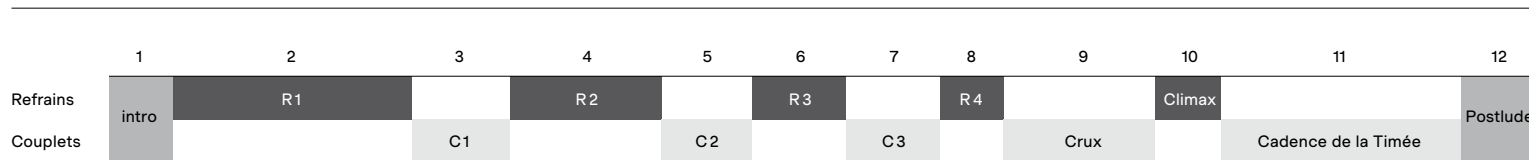
This section leads to a climax (section 10) in which the narrator's voice is incorporated into the violin instrument, followed by an electroacoustic cadenza from the *Timée* (section 11) which recapitulates the instruments (piano, harpsichord, flute and violin) with which she has so far conversed, drawing up a series of "portraits". It should be noted that the beginning of this cadenza is repeated in *Petrograd 1918* as the opening of its fifth section (*Aube*), thus linking this new work to the previous one twenty years later.

Duelle concludes (part 12) with a lyrical necklace of four languages, mounted on the small instrumental ensemble and fanned by a whirlwind of breaths.

DOCUMENTATION

For more information on *Duelle*, please visit:
www.entretemps.asso.fr/Duelle

François Nicolas



François Nicolas

François Nicolas (1947) has lived in Paris since he entered the Lycée Louis-le-Grand (1964). He conceives his existence in the form of a 4+1 voice heterophony.

The voice of music, which has always captured him. First piano and organ (with Albert Alain), then jazz (with Bobby Few), before taking up composition (with Michel Philippot) and becoming assistant at the CNSM in Paris, co-founder of the contemporary music magazine *Entretemps*, composer-researcher at IRCAM (Modalys, multi-HP source...) and associate professor at ENS-Ulm. He calibrates the music he composes (some forty opuses – ed. Jobert) to those of his pantheon: Bach-Schumann-Schonberg.

The voice of mathematics, first encountered early on (the dazzling algebraic unknown x), then rekindled in preparatory classes (the adjunction-extension of Dedekind's cuts). Hence, after graduating from the École polytechnique (1967), a persevering study (personally conducted as a "barefoot mathematician") of modern and contemporary mathematics, which has led him to organize the Ircam-Ens *mamuphi* (mathematics-music-philosophy) seminar since 1999.

The voice of militant politics, encountered as early as 1966 (Vietnam War and Cultural Revolution) and rekindled by May '68. The result is almost sixty years of organized loyalty, made up of mass liaison and renewed studies, right up to the recent initiatives *Long Walks* (magazine and group).

The voice of male-female love, the sinuous voice of intimate happiness, which we'll just mention here: living for many years with Geneviève Lloret, he is the father of five children, father-in-law of three and now a happy grandfather.

Compatibilizing these four voices into a heterophony mobilizes a fifth voice: the resonant, reverberating cantus firmus of a general intellectuality (musical, mathematical, political as well as amorous), initially constituted within the Christian framework of subjects of faith (Catholic action of the JEC) before turning to contemporary philosophies of subjects of truth (D.E.A. with Alain Badiou).

His publications include *La singularité-Schoenberg* (ed. Ircam-L'Harmattan) and *Le monde-Musique* (4 volumes; ed. Aedam musicæ).

Recordings of his works include his *Toccata*, *Sonata* and *Trio*, played by F. Millet, J.-M. Conquer and A. Damiens in a previous CD *Infinis* (ed. Triton).

Jean Seban

He thinks fondly of the time when he will be no more; the time when he will be thought of only because of his children.

To all those who have died their human death for the establishment of the universal republic of love, his work is dedicated...

May now take your share of the dedication.

Filmography: www.jeanseban.fr

Florence Millet PIANO

She plays on the international scene in Europe, Asia and the Americas. Her vast repertoire is highlighted by 8 CDs released in 2023-24, ranging from Bach to Aperghis. She has recorded for Sony, Pianovox, Disques Triton, Deutsche Grammophon, Bastille, ARS, CPO.

Soloist with orchestras conducted by Charles Dutoit, Elena Schwartz, Robert Kapilow, Heinz Holliger and Julia Jones, she is a founding member of the Lions Gate Trio, and collaborates with musicians from the Berlin Philharmonic, Orchestre de Paris and WDR Köln, the Jack Quartet, Danel Quartets and Sine Nomine. She played with the Ensemble Intercontemporain from 1992-2000 under the direction of Pierre Boulez and David Robertson. She is professor and executive director at the Hochschule für Musik und Tanz Köln.

Inès Nicolas NARRATOR

After completing her scientific baccalaureate, she turned her professional life towards theater. As actress (Cours Florent) and stage manager (CFPTS La Filière), she has been working for several years at the Théâtre de la Commune d'Aubervilliers (CTN), combining artistic and technical skills.

Marie Kobayashi MEZZO-SOPRANO

Graduate of the CNSMD de Paris, student of Régine Crespin and William Christie. Doctor of Arts from the Tokyo National University of Fine Arts and Music for her post-graduate thesis: "Les mélodies d'Olivier Messiaen - Autour d'Harawi". She has won several international prizes: Prix Fauré at the Concours International d'Interprétation de Mélodies Françaises in Paris, Diplôme d'Honneur at the Maria Canals International Competition in Barcelona, Grand Prix Gabriel Dussurget in homage to Rita Streich at the Concours International d'Oratorio et de Lied in Clermont-Ferrand.

Her repertoire ranges from Baroque to contemporary music. She has sung at numerous international festivals: Printemps de Prague, Romaeuropa Festival, Melbourne Festival, Holland Festival, Festival Saint-Denis... under conductors such as Pierre Boulez, Philippe Herreweghe, David Robertson, Jeffrey Tate, Mstislav Rostropovich and others.

Since 2004, she has been a singing teacher at the Conservatoire National de Région de Strasbourg. She gives master-classes at the Académie Internationale de Hourtin, in Spain, the Netherlands, Germany, Japan, Greece...

She also teaches singing at the Conservatoire du 5^e arrondissement in Paris.

Nicolas Miribel VIOLON

Born in 1968, he studied at the Besançon Conservatoire, where he was unanimously awarded first prize for violin, then at the Paris Conservatoire in Gérard Jarry's class (second prize) and Jean Mouillère's chamber music class (unanimously awarded first prize). He follows the advanced chamber music cycle with Bruno Pasquier. He has taken part in several training courses, notably with Walter Levin in Salzburg and Chicago, and the Arditi Quartet in Darmstadt.

In 1987, he formed the Trio Wozzeck with Valérie Bautz, piano, and François Poly, cello. The ensemble was in residence at the La Roque d'Anthéron Festival from 1991 to 1993. Winner of the Maurice Ravel Prize in Saint-Jean de Luz and second prize at the Graz International Competition. Nicolas Miribel takes part in the creation of numerous contemporary works (Platz, Tanguy, Pauset, Levinas...) and wins several international violin prizes, including the Kranichsteiner Preis at the International Contemporary Music Encounters in Darmstadt. He has performed with Christophe Coin, Jacques Campbell, Michaël Levinas, Pierre-Yves Artaud and André Richard, among others. Since 1993, he has been concertmaster of the ensemble *L'itinéraire*.

Fuminori Tanada PIANO

Born in 1961 in Okayama (Japan), he studied at the National University of Fine Arts and Music in Tokyo (notably with Yoshio Hachimura and Henriette Puig-Roget). With a French government scholarship, he entered the Paris Conservatoire in 1984, unanimously winning first prize in accompaniment, composition and orchestration. His teachers include Betsy Jolas, Paul Méfano, Claude Ballif, Jean Koerner and Solance Chiapparin.

Pianist with the *Itinéraire* ensemble, he takes part in numerous concerts and recordings of the contemporary repertoire. With pianist Michel Benhaiem, he premiered *Pourtant si proche* (1994) for two pianos by François Nicolas. Also a composer, he wrote *Mysterious Morning II* (1996-2000) for the Quatuor Habanera, *Mysterious Morning III* (1996) for saxophone, soprano and *Mysterious Morning IV* (1997) for two harps and ensemble, created by *L'itinéraire*.



François Nicolas
PETROGRAD 1918

Oratorio
Based on *Douze* by Alexandre Blok
for piano, disklavier,
IKO and narrator

Commissioned by Ircam-Centre Pompidou, 2021

Florence Millet, piano
Inès Nicolas, narrator
Carlo Laurenzi, computer music production Ircam

Spoken word:
French – Olivier Horeau
Russian – Victor Vitya
English – Laura Benson
German – Isabelle Oed

1		Récitant: Prémabule	1'47
2	I	NUITS DE PETROGRAD	12'19
3		Récitant: 2 ^e mouvement	0'35
4	II	SOULÈVEMENTS	11'10
5		Récitant: 3 ^e mouvement	0'28
6	III	PAROLES	9'24
7		Récitant: 4 ^e mouvement	1'42
8	IV	LONGUE MARCHE	16'41
9		Récitant: 5 ^e mouvement	1'48
10	V	AUBE	16'14
11		Récitant: Prière	2'16
12	VI	POSTLUDE	4'29

T.T. 79'20

Recorded at Ircam's Espace de projection,
between January 21 and 29, 2023.
Artistic director: Cécile Lenoir
Ircam electronics: Carlo Laurenzi
Ircam recording, mixing and mastering: Sylvain Cadars.



François Nicolas

DUELLE

Commissioned by the French government and
Ircam-Centre Pompidou Premiered June 13, 2001,
Festival Agora, at Ircam

Marie Kobayashi, mezzo-soprano

Nicolas Miribel, violin

Fuminori Tanada, piano

Timée: O. Warusfel, N. Misdariis, R. Caussé, Ircam-STMS

Éric Daubresse et Philippe Dao, computer

music production Ircam

Texts:

Creuse espérance by Geneviève Lloret

Poems by Nelly Sachs and Paul Celan (German),

Anna Akhmatova (Russian) and Emily Dickinson (English)

Spoken word:

French – Geneviève Lloret

German – Beate Perrey

Russian – Irina Kalesnik

English – Kate Overton

I	2'27
II	8'04
III	3'11
IV	5'03
V	2'47
VI	3'02
VII	3'10
VIII	2'01
IX	5'05
X	3'15
XI	8'02
XII	3'14

T.T. 49'24

Public recording made at Ircam's Espace de projection
during creation.

Mastering Ircam: Sylvain Cadars.



CANTUS FIRMUS

A film directed by Jean Seban
based on the Oratorio *Petrograd 1918*
by François Nicolas

T.T. 27'00

8 FILM DOCUMENTS

Portrait of the pianist, Florence Millet	10'48
Portrait of the narrator, Inès Nicolas	12'09
Overview of <i>Petrograd 1918</i>	11'24
Cantus firmus: presentation in <i>Soulèvements</i>	2'47
Heterophony: presentation of the "fugue" in <i>Nuits</i>	14'19
<i>Paroles</i> : commented follow-up	11'54
<i>Aube</i> : commentary on the middle section	11'43
<i>Aube</i> : piano work for the last part	17'23

T.T. 119'27

Cantus firmus is part of a set of four films built around musical compositions:

- *Petrograd 1918* by François Nicolas
- *L'Opéra de quat'sous* de Bertolt Brecht et Kurt Weill
- *Le Voyage d'Hiver* de Franz Schubert
- *Le Paradis et la Péri* de Robert Schumann

This series of films proposes a dialogue between these different types of music and Baroque music, in particular that of Johann Sebastian Bach. These films attempt to find a path around renunciation: to watch a film, then, would be to renounce completeness, to let oneself be guided by a joyful chance that could become objective; it would be to let oneself be guided by this chance and have faith in a path – however improbable – traced by belief in a face, in music, waiting for an image to rise. It's as if it were a question of reviving the dead rather than sacrificing this search to the pleasure of a pleasant, but always anecdotal, present. Sacrificing the present to achieve a presence, the presence of a man, of music... and Stella Rea and Cécile Lenoir and Anaëlle Cloarec and Jasmin Rivillon and Clélia Renaut and Christilla Pellé-Dovël and Daniel Wührmann and Isidore and Général de Ségur and Mstyslav Chernov and Evgeniy Maloletka and Charles Plumey and Agnès Guillemot and Jean Stoloff and Julien Chollat-Namy and Elisabeth Gilbert and Carlo Laurenzi and Sylvain Cadars and Didier Maes and Sequana and Virgile Novarina and Pascal Hecker and Naïma and ce soir and Titi Parant and Jennifer Kilgore Caradec and La Halle Saint-Pierre and Claude Alma and L'Amitié Charles Péguy and Marc Mouhanna and you BWV 243 and Alexandre Blok and Sophie Hervé and François Nicolas and Florence Millet.

François Nicolas et les Disques Triton remercient l'Ircam pour son aimable autorisation de publication de *Duelle* et *Petrograd 1918*. Hector Lemoine, Marie Koyabashi, Fuminori Tanada, Nicolas Mirbel pour leur accord de publication de *Duelle*.

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Cantus firmus

Un film de Jean Seban avec la participation des acteurs:

- Sebastian Zbinden (photo page intérieur coffret)
- Stella Rea
- Anaëlle Cloarec
- Jasmin Rivillon
- Clelia Renaut
- Elisabeth Gilbert

Réalisé au cours de l'enregistrement phonographique de *Petrograd 1918* à l'Espace de projection de l'Ircam (21-29 janvier 2023) jusqu'à sa présentation publique le 4 mai 2024 salle Stravinsky, Ircam, journée *Petrograd 1918*.

Graphisme: Brice Tourneux

Toutes les photos du livret sont extraites du film *Cantus firmus*

Par ordre d'apparition: p.2: Florence Millet; p.30: Inès Nicolas, François Nicolas, Florence Millet, Anaëlle Cloarec; p35: Sylvain Cadars, F. Nicolas

Retrouvez:

François Nicolas www.entretemps.asso.fr/Nicolas

Florence Millet www.florencemillet.com

Jean Seban www.jeanseban.fr

Disques Triton www.editionsshortus.fr / <https://disques-triton.fr>

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THE PRO

