

“Too obscure!”

Adriano’s personal reminiscences of his eventful collaboration with Marco Polo/Naxos

As Naxos celebrates its 25th anniversary, Adriano re-considers his work for Klaus Heymann, being grateful to Klaus for having commissioned him to record 27 CDs on the Marco Polo Label and 3 CDs for the Naxos American Composer’s series, over a period of almost 12 years. The collaboration between the powerful director of an empire – yet unparalleled in the music business – and a hypersensitive passionate artist of no distinction and with no real professional background – was, perhaps, predestined to become difficult right from the beginning. But for Adriano there was always one way or another to adapt to Mr. Heymann’s individualism. Adriano’s primary objective was to present some important, little known music that would enrich music lovers’ enjoyment – for Adriano expanding the musical repertoire came first; and Mr. Heymann boosted his career and launched him as a significant recording conductor.

In 1987, David Nelson and Joe Cooper, owners of Records International, had been advising Klaus Heymann, founder of Marco Polo/Naxos records on classical repertoire selection, since the inception of Marco Polo in the early 1980s. They commended the talents of Adriano to Klaus. At that time Adriano was a relatively unknown, unqualified and monomial Swiss conductor/composer.

Adriano had just started reconstructing and editing a dozen Arthur Honegger film scores that he thought might prove to be interesting additions to Marco Polo’s specialty list. At this time, Adriano had already recorded, on his own label, a first Honegger suite, conducting a Swiss youth orchestra (US journal, “Variety”, had described it as being a “children’s orchestra”!). Impressed, Klaus Heymann subsequently offered Adriano the opportunity to re-record them professionally with the Slovak Radio Symphony Orchestra.

Previously, in 1983, Adriano had already been contracted to write the liner notes of Klaus Heymann’s wife’s Marco Polo LP of Respighi’s “Concerto gregoriano” and “Poema autunnale” – repertoire suggested by David and Joe. Since Adriano was a Respighi authority, he had entered into advisory correspondence with Mrs. and Mr. Heymann about the interpretation of these works, to help the soloist who might be unsure of interpretation.

In 1987, Adriano conducted his first CD in Bratislava. This was the start of his relationship with Marco Polo/Naxos, which, alas, came to an abrupt end in 2001, after he had been informed that there was no more work for him, and that all remaining projects were cancelled. It was a mutual agreement with no rancor on either side, because Adriano, in the meantime, had been asked to work for other labels anyway.

It was Adriano who proposed the launch of the “Marco Polo Film Music Classics” series. He further suggested that he might contribute 15 such recordings. Additionally, he also proposed a few of what were as yet obscure works by Ottorino Respighi (including two operas). The idea was approved and the Respighi works were recorded on 6 CDs. In addition, other works by Ibert, Fanelli, Bourgault-Ducoudray, Lazzari, Fäsy and Pilati were committed to disc.

For all these CDs, international reviews were mostly positive. A 1990 CD with symphonic film music suites by Jacques Ibert figured among the “Grand Prix Du Disque” nominations, but the jury was unprepared to accept that such repertoire was deserving of such a high distinction.

From the onset of his recording career, Adriano had insisted in writing his own liner notes. Many of these notes were praised by the critics. He also expressed his dislike of Marco Polo’s amateurish CD booklet cover art, featuring oil paintings of composers created from old photographs. Eventually he succeeded in persuading the Company to use his own choices of paintings and film stills for practically all of his covers. The choice of the cover of Respighi’s “La Primavera”, for example, was considered by one reviewer to be a stroke of genius.

Rejected projects

Not all of the 30 Marco Polo CDs conducted by Adriano could be realized under ideal conditions. Even in the preparatory phase of these recordings, the conductor’s passionate, too open-minded and certainly

undiplomatic personality conflicted with Klaus Heymann's less than sensitive, strictly business-like way of dealing with his artists – those who, at that time, firmly believed in him and admired him. That Adriano really admired Klaus Heymann did not seem to be realized; as the years went by, he became more and more frustrated and disillusioned. Approved projects, were suddenly rejected sometimes at the last minute, or simply handed over to another conductor without notice.

Some Marco Polo projects proposed by Adriano were rejected by Klaus Heymann, often because he felt the works to be “too obscure” to be commercially viable, as, for example:

Respighi's opera “Marie Victoire” – proposed in 1994:

The manuscript of this score was prominent in Adriano's 1979 celebrated Respighi Exhibition in Lucerne. On the advice of Adriano, Elsa Respighi, the composer's widow, had offered “Marie Victoire” to Ricordi, for publication, together with Respighi's other early opera “Semirâma.” Adriano had made an intensive study of the “Marie Victoire” score in 1979 but it wasn't until 2004 that the work had its world premiere at the Rome Opera. Incidentally, its conductor was bold enough to affirm that he himself had rediscovered this work! This opera was subsequently issued on CD in the summer of 2012 by cpo, based on live recordings of a new Deutsche Oper, Berlin production. (“Semirâma” had been recorded by Hungaroton already in 1992).

Respighi's ballet: “Belkis, Regina di Saba” (complete and original version) – proposed in 1993: This original version was finally performed in June 2012 at a Stuttgart concert and artistically filmed for DVD and Blu-ray by dreyer gaido Productions.

Piano concertos by Respighi: In 1994, Adriano had suggested a 2-CD recording of Respighi's complete works for piano and orchestra, which seemed to be a welcome project. After it had been decided that a young Russian pianist (the son of a very famous star) would play the solo part, but that he would prefer to work with another conductor, Adriano resigned. The story did not finish there: the soloist had discovered (apparently only during the first recording session), that he did not like or could not cope with these pieces, so the project had to be broken down. Mr. Heymann came back to Adriano, to ask him if he would recommend a soloist to play under his baton, and Massimo Palumbo was suggested. A few months later, Adriano learned – once more not directly from Mr. Heymann – that Konstantin Scherbakov and Howard Griffiths had, in the meantime, offered to make these recordings – and had been contracted without hesitation. Mr. Griffiths, apparently, had problems with “Concerto a cinque”, played by the Slovak Radio Symphony, and the piece had to be recorded nine months later with the Cappella Istropolitana – with another conductor.

Scriabin-Nemtin: “The Final Mystery” (world premiere of the complete version): Adriano had discussed this project with Alexander Nemtin in Moscow on August 20th, 1995. At that time, Nemtin was so poor that he could not even afford to take a taxi from his Moscow home to the Ukraina Hotel, where Adriano was staying. When Adriano suggested paying Nemtin US\$ 4,000 for photostats of Nemtin's manuscript and even though offered to extract the orchestral parts, Klaus Heymann felt that this work was “too obscure and too expensive”. It was recorded by Decca in 1999, with Vladimir Ashkenazy conducting. Needless to say, Adriano can't hold a candle to this incredible musician.

Auric: Ballets, including “Phèdre” – proposed in 1995: Subsequently issued by Timpani in 2005 (conductor: Arturo Tamayo).

Florent Schmitt: “Salammbô” (3 Suites) – proposed in 1989: Subsequently issued by Adès in 1993 (conductor: Jacques Mercier).

Hanns Eisler: Film Music – proposed in 1990: Suites partly reissued by Edel in 1996, from Deutsche Schallplatten LPs of 1970s. Mr. Heymann always seemed to have a particular problem with this composer.

Dimitry Kabalevsky and Gavril Popov: Film Music (Suites) – proposed in 1995-1996: Still unrecorded.

Aram Khachaturian: Film Music (vol. 2) – proposed and approved in 1999: Klaus Heymann had paid a considerable sum of money to the Khachaturian family for photocopies of manuscripts, which Adriano

had studied, edited and prepared the orchestral parts for performance. Two-to-three weeks before the recording sessions, the project was cancelled. Apparently, film music “did not sell anymore”. But to be fair, Klaus Heymann did pay for Adriano’s editing work, as had always been the case when scores had to be prepared.

László Lajtha’s filmscores “Murder in the Cathedral” and “Hortobágy”: These were also cancelled after Adriano had worked many hours completing and editing the scores. In 1994 he had even travelled to Budapest to progress his work.

Further “too obscure” projects included:

Jacques Ibert: Orchestral works, vol. 3 (some of its pieces were recorded later on Naxos with another conductor)

Jacques Ibert: „Le Chevalier Errant“ (scenic cantata), etc.

Sylvio Lazzári: Symphonic poems and orchestral suites.

Orchestral music by *Joseph Marx*

“Naturesymphonie” by *Siegfried von Hausegger* (recorded by cpo in 2006)

Occasional studio incidents

It is well-known, that even with the involvement of stars – and not only with an obscure artist like Adriano – recording sessions can bring out some unexpected and difficult situations. But it’s not necessarily the star’s fault! Here are a few examples:

When, in 1989, Adriano was given the go-ahead to record Aram Khachaturian’s “Battle of Stalingrad”, he was soon introduced to the recording’s producer, who came from Germany and was at the same time sound engineer. The first thing that he said was: “You know, I can also conduct!” During the sessions he was so busy criticizing Adriano’s tempi, that he paid too little attention to his real job of ensuring that the music was correctly balanced, especially in the last movement, featuring a group of four extra trumpets. Adriano knew his pieces backwards, yet the producer’s stubborn attitude prevented him criticizing this disastrous take, from which those trumpets had practically disappeared. In 2014, in view of the recording’s reissue on Naxos, Adriano organized – and financed – a playback re-recording of this trumpet section, which took place in the same Bratislava studio and included the principal trumpeter of 1989. Considering such a thing too complicated, or even impossible, Naxos UK’s sound department had always refused to do this correction. It was indeed a risky enterprise: at that time, Marco Polo/Naxos’ multichannel recordings were immediately transformed into simple two-channel masters, not allowing further balance remixes.

Serious balance problems also arose during the simultaneous recording sessions of Respighi’s two operas “Lucrezia” and “Sleeping Beauty”. There was continuous switching over between the two operas because there were so many singers involved and their time had to be used with optimum efficiency to meet budgets. Unfortunately, the Bratislava recording team was unable to reset the exact same master volume every day; this was clearly evident at the final editing stage. Adriano had noticed this discrepancy at the time but had been overruled. He was therefore forced to supply them with a long list of corrections, necessitating recopying more than a dozen takes. At that time, Marco Polo/Naxos recordings still used a multichannel system, which then had to be remixed immediately into two-channel stereo; in other words, there was no chance of post-editing single tracks.

In 1991, a CD with three forgotten ballets by Respighi was scheduled in Bratislava. Just before commencing the first session, Adriano had noticed that the greater part of the orchestra had actually been sent on a tour to Japan, and that replacements were being sourced from other Bratislava ensembles. The concertmaster of the Slovak Philharmonic had been hired for this recording, but that was just a wrong decision. As might be imagined, rivalries raised their ugly heads. The concertmaster proved to be totally uncooperative and unwilling. He not only did not like to cooperate under these conditions, but did not like the works. This recording was to be Adriano’s worst nightmare; especially the demanding string part of “Le Astuzie di Colombina”. A second recording, which would have to be done within the same week, had to be cancelled.

There is also an incident about Adriano's 1990 recording of „Rebecca“. After he had contacted Franz Waxman's son, in order to get copies of the original score and parts, a well-known US historian and writer on film music contacted Klaus Heymann, offering himself to be engaged as a “music consultant”. Adriano considered this unnecessary: he saw no reason of being “consulted” by someone who was neither a conductor nor could even read music. What was really needed, was an expert producer, preferably a real musician. Klaus Heymann shared Adriano's opinion, probably because the “consultant's” fee was much higher than the conductor's. Curiously enough, one year later, in Munich, at the occasion of a Korngold film music recording on another label and with another conductor, the same “consultant” (who this time had succeeded to be engaged as an “associate producer”) revealed to be an unproductive disturbance to both orchestra and conductor. It had to be decided that he should leave.

Adriano's most exciting – and craziest – Marco Polo CD featured Ernest Fanelli's “Tableaux Symphoniques”, which he had persistently proposed to Marco Polo over a period of 8 years. It's only chance of realization was either a cancellation or a Bratislava Radio Symphony booking error. When that opportunity arose, Adriano literally jumped in to fill the gap in 2000. Klaus Heymann asked what he proposed to conduct. The Fanelli piece was mentioned again – and approved! Out of pure joy, Adriano even offered to renounce to his fee. A reviewer covering this recording remarked: “(Adriano) deserves the French Legion of Honor for the research work he has done in hunting and unearthing the manuscript (...) His notes are also wonderfully erudite and informative”.

For his 3 CDs devoted to Naxos's “American Composers” series (music by George Templeton Strong) and his first CD of music by Mario Pilati on Marco Polo, Adriano had been able to raise Swiss sponsorships of 3x10'000 and 15'000 CHF. Unfortunately, a couple of weeks before the Pilati sessions, Klaus Heymann contacted Adriano to tell him that this recording had to be cancelled, because Ricordi were asking too high a rental price for the orchestra material. In order not to lose this project, Adriano offered to conduct this CD free of charge. At that time, Adriano's conducting fee was 1'500 Deutsche Mark (he had started with 1'000, payable 50% after the recording sessions and 50% after release of the CD), which more or less corresponded to Ricordi's invoice. The Pilati CD was therefore able to proceed in 2001.

From 1996 until 2001, Adriano was paid DEM 2'000 for a Marco Polo/Naxos recording.

Lucky and unlucky projects

A particularly grotesque example was Adriano's project to record Heitor Villa-Lobos's film music suites “Discovery of Brazil”, which had been approved by Klaus Heymann in 1998. Adriano immediately procured scores and orchestral material, in order to start to study and prepare. In February 1992, after some other film music recording sessions in Bratislava, Adriano announced this project to the orchestra, as being the next recording in sequence. The concertmaster answered that they already knew about this, since forward recording sessions had been scheduled for the next year – but with another conductor. Not having been informed about this, Adriano immediately contacted Mr. Heymann, who answered that the other conductor was, after all, a Villa-Lobos expert, a fact that was accepted with a bowing head. But why then, in 1994, had Klaus Heymann contacted Adriano again, this time to ask him to write the liner notes for this CD? Surely it should have been the “specialist” who wrote the notes?!? Klaus Heymann simply answered: “You are not a good sport; you don't seem to belong to the family”.

As far as liner notes were concerned, Adriano had also an unpleasant experience in connection with his Naxos recording of George Templeton Strong's 2nd Symphony (“Sintram”). While writing his booklet text as usual – and supposing that the release of this CD would take the usual long time – he discovered by accident that it had been released much earlier – with liner notes by Naxos' own American Music Series responsible; notes, which unfortunately, were missing a detailed thematic analysis of this important Symphony. This is just another example of Naxos-Marco Polo's careless treatment of its artists.

In 2000, after having been allowed to record a CD with music by the more than “obscure” Swiss composer Albert Fäsy (10'000 CHF had been contributed by a Zurich sponsor), Adriano contacted Klaus Heymann, proposing a special series on Swiss composers (all world premieres), similar to the

“Swiss Romantics” series which had been launched in 1998 by the Swedish label Sterling, with an exciting series of symphonies, orchestral pieces and concertos by Hans Huber.

Adriano was becoming increasingly concerned and puzzled. Why did Klaus Heymann – despite cancelling all Adriano’s future projects – still want to keep him on as an exclusive Marco Polo artist? Reluctantly he decided to quit Marco Polo/Naxos.

Sterling’s manager Bo Hyttner, was very happy to have a Swiss conductor take over his “Swiss Romantic” series, even more so because he (Adriano) also came up with sponsors. Between 2002 and 2004, six “Swiss Romantic” CDs were produced with the Moscow Symphony Orchestra (an ensemble which Klaus Heymann had been increasingly neglecting anyway). Two Sterling CDs with music by Jaques-Dalcroze were fully sponsored; all the remaining received contributions from Swiss sponsors of at least 10’000 CHF each. After Sterling, Adriano started to work for the Italian Inedita and the Swiss Guild labels. To the latter he still remains faithful and happy today. Adriano’s acclaimed series of Fritz Brun’s complete orchestral works is another fully sponsored project and he feels honored that there are still people who believe in him and admire and support him, especially since his own attitude towards the music industry has deteriorated considerably.

The Slovak Radio Symphony and the Moscow Symphony Orchestra had liked Adriano from their first sessions under his baton. Within a very short time he had gained the reputation of being always a well-prepared, fast and uncomplicated recording conductor – qualities that would seem to have been paramount to Mr. Heymann whether the conductor was really inspired or not. Marco Polo’s (and Naxos’) early artistic requirements seemed to be consistently coming in second or third place. Thankfully, things improved markedly as the history of Marco Polo/Naxos progressed.

Interestingly, as early as 1991, Klaus Heymann had proposed that Adriano should stop conducting in order to concentrate on his commitment to RBF Filmstore, a Zurich video production company, financed by Naxos (Adriano had been mainly responsible for its foundation). During his short time with Filmstore, Adriano wrote and directed about two dozen films for “Naxos Video Classics”, which at that time were issued on VHS tapes and on Laserdiscs (and today reissued on DVD). Although Mr. Heymann had invested a great amount of money in this project, it apparently did not really succeed.

Conclusion

As of today, 12 Marco Polo CDs, conducted by Adriano and 16 videos, created by him have been reissued on Naxos.

Adriano’s general (and personal) note on music companies CEO’s: “Many of them, rather than their artists, act like big movie stars and prima donnas. Seldom they can cope with the power they gain, forgetting to treat artists with respect, sensibility and kindness. They forget that it is only thanks to “their” artists and technicians that they have become famous. Some of these CEO’ secretly – or publicly – hate artists, or have clichéd, or old-fashioned opinions about them.”

Zürich, October 2012 (edited by Ian Lace)

ADRIANO on Marco Polo/Naxos

- * Slovak Radio Symphony Orchestra, Bratislava
- ** Moscow Symphony Orchestra
- + Swiss composer

MARCO POLO (12 CDs)

01. 8.223347 (1991)*

OTTORINO RESPIGHI (1879-1936)

Aretusa - La sensitiva - Il tramonto (arr. Adriano) - Quattro liriche dal poema paradisiaco di Gabriele d'Annunzio (orch. Adriano)

Faridah Subrata, mezzo-soprano

02. 8.223348 (1991)*

8.557820 (2005 Naxos reissue)

OTTORINO RESPIGHI (1879-1936)

Variazioni sinfoniche - Preludio, corale e fuga - Ouverture carnevalesca - Burlesca - Suite in mi maggiore

03. 8.223346 (1991)*

8.570742 (2008 Naxos reissue of La pentola magica only)

OTTORINO RESPIGHI (1879-1936)

Le astuzie di Colombina - Sèvres de la vieille France - La pentola magica

Ludovit Ludha, tenor; Jakub Francisi, treble

04. 8.223595 (1994)*

8.570742 (2008 Naxos reissue)

OTTORINO RESPIGHI (1879-1936)

La primavera (cantata) - Quattro liriche su poesie popolari armene (arr. Adriano)

Miroslav Dvorsky, Richard Haan, Jana Valaskova, Denisa Slepkovska, Slovak Philharmonic Choir

05. 8.223717 (1995)*

OTTORINO RESPIGHI (1879-1936)

Lucrezia (complete opera)

Michela Remor, Stefania Kaluza, Richard Haan, Ludovit Ludha a.o.

06. 8.223742 (1995)*

OTTORINO RESPIGHI (1879-1936)

La bella dormiente nel bosco (complete opera)

Adriana Kohutkova, Jana Valaskova, Guillermo Dominguez, Richard Haan a.o.

07. 8.223508 (1993)*

8.550980 (1993 Naxos Patrimoine reissue)

JACQUES IBERT (1890-1962)

La ballade de la geôle de Reading - Trois pièces de ballet (Les Rencontres) - Féérique - Chant de Folie - Suite Elisabethaine

Daniela Kubricka, soprano; Slovak Philharmonic Choir

08. 8.223854 (1996)**

JACQUES IBERT (1890-1962)

Diane de Poitiers (2 Suites) - La Licorne (complete)

09. 8.223853 (1996)**

8.550980 (1996 Naxos Patrimoine reissue)

SYLVIO LAZZARI (1857-1944)

Symphonie en mi bémol - Tableaux maritimes

10. 8.225134 (2000)**

ALBERT FAESY (1837-1891) +

Götz von Berlichingen - Der Triumph der Liebe - Sempach - Columbus

11. 8.225156 (2001)*

8.570873 (2008 Naxos reissue)

MARIO PILATI (1903-1938)

Concerto in do maggiore per orchestra - Tre pezzi per orchestra - Suite per archi e pianoforte - Alla culla

Tomáš Nemeč, pianoforte

12. 8.225234 (2002)*

ERNEST FANELLI (1861-1917)

Tableaux Symphoniques (d'après Le Roman de la Momie de Théophile Gautier)

LOUIS-ALBERT BOURGAULT-DUCOUDRAY (1840-1910)

Rhapsodie Cambodgienne

MARCO POLO/ NAXOS FILM MUSIC (15 CDs)

13. 8.223134 (1987)*
8.557486 (2004 Naxos reissue)
ARTHUR HONEGGER (1892-1955) +
Les Misérables (suite) - La roue (ouverture) - Mermoz (2 suites) - Napoléon (suite)
14. 8.223181 (1989)*
8.557486 (2005 Naxos reissue)
ARTHUR HONEGGER (1892-1955) +
Les Misérables (complete)
(Gran Premio del Disco "Ritmo" 1992)
15. 8.223466 (1993)*
8.570979 (2008 Naxos reissue of titles 2 & 5)
ARTHUR HONEGGER (1892-1955) +
Farinet ou L'or dans la montagne (suite) - Crime et châtimeant (suite) - Le déserteur (fragment symphonique) -
Le grand barrage (image musicale) - L'idée (complete)
Jacques Tchamkerten, Ondes Martenot
16. 8.223467 (1993)*
8.570979 (2008 Naxos reissue of titles 2 & 3)
ARTHUR HONEGGER (1892-1955) +
Mayerling (suite) - Regain (2 suites) - Le démon de l'Himalaya (2 mouvements symphoniques)
Jacques Tchamkerten, Ondes Martenot; Slovak Philharmonic Choir
17. 8.223315 (1990)*
8.572226 (2009 Naxos reissue)
ARTHUR BLISS (1891-1975)
Christopher Columbus (suite) - Seven waves away (3 pieces for orchestra) - Baraza (piano concerto) -
Men of Two Worlds (5 excerpts)
Silvia Capova, piano; Slovak Philharmonic Male Choir
18. 8.223287 (1990)*
8.557607 (2005 Naxos reissue)
JACQUES IBERT (1890-1962)
Macbeth (suite) - Golgotha (suite) Chanson de Sancho (orch. Adriano) - Quatre chansons de Don Quichotte
Henry Kiichli, bass; Jacques Tchamkerten, Ondes Martenot; Slovak Philharmonic Male Choir
19. 8.223399 (1991)*
8.557549 (2005 Naxos reissue)
FRANZ WAXMAN (1906-1962)
Rebecca (selections)
20. 8.223314 (1993)*
8.573389 (2014 Naxos reissue)
ARAM KHACHATURIAN (1903-1978)
Battle of Stalingrad (suite) - Othello (suite)
Jana Valaskova, soprano; Slovak Philharmonic Choir
21. 8.223535 (1994)*
8.572718 (2012 Naxos reissue)
BERNARD HERRMANN (1911-1975)
Jane Eyre (complete)
22. 8.223765 (1996)**
8.557707 (2005 Naxos reissue)
GEORGES AURIC (1899-1983)
La Belle et la Bête (complete)
23. 8.223682 (1998)*
8.573370 (2016 Naxos reissue)
ERIK NORDGREN (1913-1992)
The Bergman Suites: Women's Waiting - Smiles of a Summer Night - Wild Strawberries - The Face - Garden of Eden
24. 8.225066 (1999)*
GEORGES AURIC (1899-1983)
Orphée - Les Parents Terribles - Thomas l'Imposteur - Ruy Blas (suites)
Jacques Tchamkerten, Ondes Martenot
25. 8.225070 (2000)**
GEORGES AURIC (1899-1983)
Lola Montez - Notre-Dame de Paris - Farandole (suites)
(Nominated for the Cannes Classical Awards 2001)
26. 8.225136 (2001)*
GEORGES AURIC (1899-1983)
La Symphonie Pastorale - Macao - Du rififi chez les hommes - Le salaire de la peur (suites)

27. 8.223897 (2002)**

8.570238 (2006 Naxos reissue)

DMITRY SHOSTAKOVICH (1906-1975)

The Fall of Berlin (complete, original version) - The Unforgettable Year 1919 (suite)

NAXOS AMERICAN CLASSICS (3 CDs)

28. 8.559018 (1999)**

GEORGE TEMPLETON STRONG (1856-1948)

Symphony No.2 "Sintram" - Chorale on a theme of Leo Hassler

29. 8.559048 (2002)**

GEORGE TEMPLETON STRONG (1856-1948)

Die Nacht - Le Roi Arthur

30. 8.559078 (2002)**

GEORGE TEMPLETON STRONG (1856-1948)

Ondine - D'un cahier d'images (Suites I-III)