

SPOTLIGHT ON JOHN WILLIAMS

CITY LIGHT SYMPHONY ORCHESTRA

KEVIN GRIFFITHS | REINHOLD FRIEDRICH | PAUL MEYER | VALENTINE MICHAUD



MASTER OF
DISGUISE
HUMBLE ARTIST
MUSICAL
STORYTELLER
JOHN WILLIAMS

SPOTLIGHT ON JOHN WILLIAMS

FILM MUSIC MASTERPIECES FOR ORCHESTRA AND SOLOISTS

RECORD

TOTAL TIME

100:15

THE COWBOYS (1972)

01 OVERTURE

9:28

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

02 END CREDITS

6:21

JURASSIC PARK (1993)

03 THEME

6:13

HOOK (1991)

04 THE FLIGHT TO NEVERLAND

4:40

HARRY POTTER AND THE CHAMBER OF SECRETS (2002)

05 THE CHAMBER OF SECRETS

3:52

06 FAWKES THE PHOENIX

3:58

HARRY POTTER AND THE PRISONER OF AZKABAN (2004)

07 WITCHES, WANDS AND WIZARDS 4:37

THE ADVENTURES OF TINTIN: THE SECRET OF THE UNICORN (2011)

08 THE DUEL 3:03

SUPERMAN (1978)

09 SUPERMAN MARCH 4:28

STAR WARS: EPISODE VII – THE FORCE AWAKENS (2015)

SUITE FOR ORCHESTRA

10 MARCH OF THE RESISTANCE 2:39

11 REY'S THEME 3:09

12 SCHERZO FOR X-WINGS 2:21

13 THE JEDI STEPS *and* FINALE 9:29

JFK (1991)

14 THEME FROM J.F.K. 5:18

REINHOLD FRIEDRICH · TRUMPET

CATCH ME IF YOU CAN (2002)

ESCAPADES – FOR ALTO SAXOPHONE AND ORCHESTRA

15 CLOSING IN	2:52
16 REFLECTIONS	6:00
17 JOY RIDE	5:05

VALENTINE MICHAUD · ALTO SAXOPHONE

Co-SOLOISTS: FABIAN ZIEGLER · VIBRAPHONE, DIEGO CARUSO · DOUBLE BASS

BORN ON THE FOURTH OF JULY (1989)

18 MAIN THEME	6:35
REINHOLD FRIEDRICH · TRUMPET	

THE TERMINAL (2004)

19 VIKTOR'S TALE – FOR SOLO CLARINET AND ORCHESTRA	4:07
PAUL MEYER · CLARINET	

Co-SOLOIST: LAURENT DERACHE · ACCORDION

THE ADVENTURES OF TINTIN: THE SECRET OF THE UNICORN (2011)

20 OPENING CREDITS	3:00
Soloists of the City Light Symphony Orchestra	

HARRY POTTER AND THE SORCERER'S STONE (2001)

21 NIMBUS 2000 – FOR WOODWIND CHOIR	2:15
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“RECORDING FILM MUSIC
MASTERPIECES BY JOHN
WILLIAMS WITH THE
PASSIONATE MUSICIANSHIP
OF THE CITY LIGHT
SYMPHONY ORCHESTRA AND
DISTINGUISHED SOLOISTS
SUCH AS VALENTINE MICHAUD,
REINHOLD FRIEDRICH AND
PAUL MEYER TRULY WAS AN
EXCITING AND DELIGHTFUL
ADVENTURE.”
KEVIN GRIFFITHS, CONDUCTOR

WILLIAMS' KALEIDOSCOPE OF SOUNDS

Everyone knows music from the pen of John Williams! Themes from films such as *STAR WARS*, *INDIANA JONES*, *JURASSIC PARK* and *HARRY POTTER* have made it from the Hollywood studios to renowned concert halls worldwide, including in Los Angeles, London, Vienna and Lucerne. The 5-time Academy Award winner has, over the past five decades, been conjuring up adventure, awe, slapstick, action, whimsy and nostalgia with every note. Each composition features a kaleidoscopic variety of timbres, all shining anew.

Now 89 years old, the composer is an icon of film music, and his œuvre has been a feature of the City Light Symphony Orchestra since the latter's founding. This debut album finds the orchestra and soloists, under the baton of conductor Kevin Griffiths, devoting their exceptional talents to John Williams' exquisite masterpieces.

We have consciously focused on the breathtaking stylistic diversity of this composer – from his large-scale orchestral, epic music for **THE FORCE AWAKENS** and sacred hymns in **JURASSIC PARK** to the playful, jazzy melodies in **CATCH ME IF YOU CAN** and his delicately ornamental *Nimbus 2000* for woodwind ensemble. The selection of works presented on this album finds the City Light Symphony Orchestra fulfilling a long-held ambition in the knowledge that Williams also composed a host of other timeless masterpieces. The members of the City Light Symphony Orchestra and acclaimed soloists interpret the multifaceted music of this Hollywood legend with immense verve. On behalf of all those involved, I wish you many moments of listening pleasure with our ‘Spotlight on John Williams’!

Pirmin Zängerle
City Light Concerts

THROUGH TIME AND SPACE

JOHN
WILLIAMS



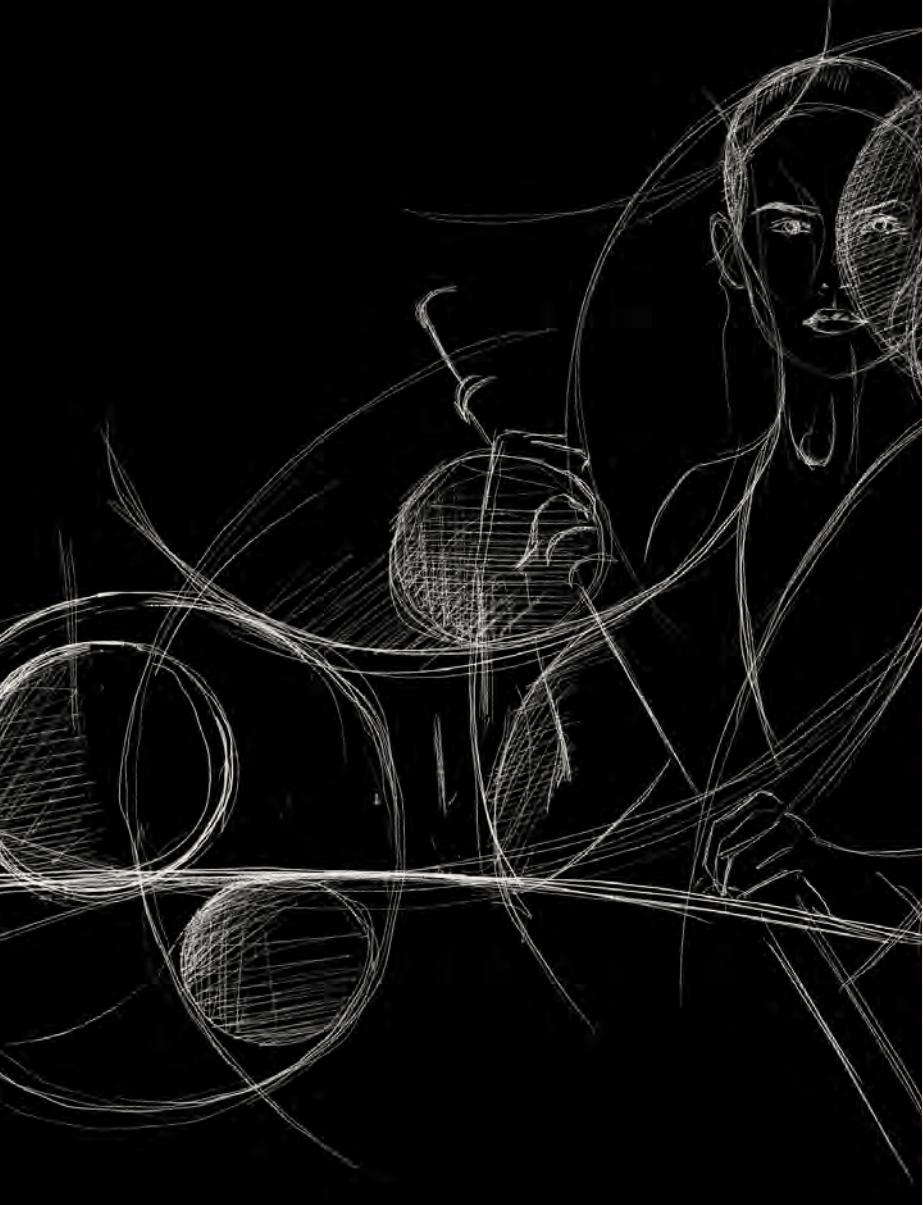
“MUSIC ISN’T A
PROFESSION.
IT’S MY OXYGEN.”
JOHN WILLIAMS, 2020



AN ICON OF FILM AND CONTEMPORARY MUSIC

Film music is an art form containing many facets. It combines symphonic music with roots ranging from Romanticism to the avant-garde with minimalism, world music, pop, jazz... a broad repertoire, which the composer John Williams (*1932) has perfected in masterly fashion in a working life spanning more than five decades. His 52 Academy Award® nominations – of which he has won five and counting – are only one of the evidences of this.

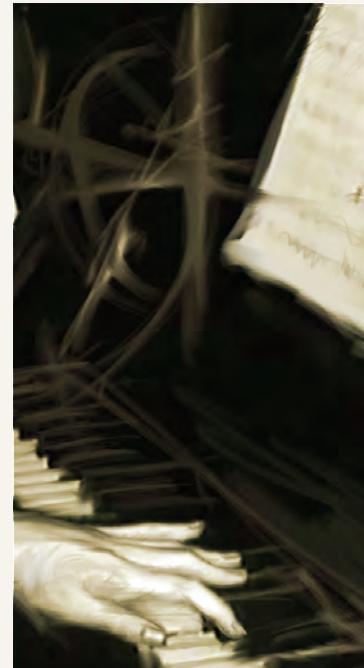
Late-Romanticism in the style of Richard Wagner in *STAR WARS*, 1960s jazz in *CATCH ME IF YOU CAN*, Hungarian folklore in *THE TERMINAL*, 1920s Silly Symphony style whimsy in *TINTIN*, Americana in *THE COWBOYS* or Eastern colours in *INDIANA JONES AND THE TEMPLE OF DOOM* – all these scores have the composer John Williams in common but could not be more divers.



John Williams has always composed with pen and paper, sitting at his century-plus-old Steinway grand piano. He says: “The life of a composer is like that of a monk. You spend hours in seclusion every day.” It used to be some ten a day. He puts in six or so hours a day even now.

In 2009 Williams was recipient of the National Medal of Arts, the highest award given to artists by the United States Government. That same year, he did not need to be asked twice to compose the concert work *Air and Simple Gifts* for the inauguration of US President Barack Obama. In 2016 he became the first film composer to receive the American Film Institute’s Life Achievement Award, and 2020 saw him awarded the prestigious Royal Philharmonic Society Gold Medal.





GROWING UP WITH ORCHESTRAL RECORDINGS



Music was John Williams' constant companion as a child – from classical masterpieces to jazz. He often accompanied his father, a jazz drummer, and a percussionist in numerous symphony orchestras: "I immediately fell in love with the orchestral sound. The power of the wind instruments, the colors of these sounds," he recalls. His experience of symphonic music was visceral. "The only adults I knew were musicians, so I thought that's what you did when you grew up."

He subsequently decided to study composition and the piano and immersed himself in Viennese Classicism, Romanticism and Late Romanticism – with music by Haydn, Mozart, Beethoven, Schubert, Brahms, Mahler and Wagner.



FROM AIR FORCE BANDS TO THE OLYMPIC GAMES

His time in the military was also musically formative. Serving as 'A/1c John Williams', he conducted and arranged for a number of U.S. Air Force bands. He perfected his compositional style for brass instruments – still one of his trademarks –, and his talent for marches and fanfares. In 1952 Williams recorded a score with the 596th Air Force Band for a Canadian tourist documentary film entitled *You ARE WELCOME*. First screened in 1954, this was the first time his name appeared on celluloid – as 'Johnny Williams'.

Compositions for over 100 theatrical and 200 television productions were to follow. His talent for celebratory music was also sought for the Olympic Games. His fanfares, themes and music have graced the 1984, 1988 and 1996 Summer Olympics and the 2002 Winter Olympics. The International Olympic Committee IOC awarded him its highest honour, the Olympic Order, in recognition of his contributions to the Olympic movement.



“I WAS AMAZED BY HOW
GENTLE AND KIND AND
HUMBLE HE IS.
IT’S LIKE HE’S NEVER
READ HIS OWN RESUME.
JOHN IS THE SWEETEST
SUPERHERO OF ALL
TIME.”

J.J. ABRAMS, 2015

FROM JAZZ CLUBS TO THE SCORING STAGES

During his studies, John Williams earned some money as a pianist in jazz clubs. Not long after, he re-immersed himself in the world of film music as a member of the Columbia Pictures Studio Orchestra. He played piano parts for legendary composers such as Bernard Herrmann, Alfred Newman, Henry Mancini and Franz Waxman – including for classics like *SOME LIKE IT HOT* (1959).

Many of the composers working at that time – some of them European emigrants – had their roots in the European Romanticism. As a fan of 1950s film music, and due to his academic background, Williams also draws on the musical legacy of great masters such as Richard Wagner, Anton Bruckner and Erich Wolfgang Korngold – all discernible in his music for *STAR WARS* (1977–2019).

He also finds inspiration in the distinctive Americana music of American composer Aaron Copland, which comes to the fore in his compositions for *THE COWBOYS* (1972), *SUPERMAN* (1978) and *BORN ON THE FOURTH OF JULY* (1989).



“THE THEME FROM J.F.K.
ATTEMPTS TO PORTRAY
SOMETHING OF THE
YOUNG PRESIDENT’S
CHARACTER, INCLUDING
A REFERENCE TO HIS
IRISH ANCESTRY.
A CHALLENGE THAT I
ESPECIALLY WELCOMED.”
JOHN WILLIAMS, 1991





SPIELBERG/WILLIAMS – AN UNPARALLELED PARTNERSHIP

In the early 1970s, the young Steven Spielberg was enthusiastic about Williams' music for *THE Cowboys*: "At that time, symphonic film music threatened to disappear. Old masters of the classic Hollywood sound like Dimitri Tiomkin and Max Steiner no longer composed. When I heard *THE Cowboys* I thought, 'My God, this composer must be 80 years old'. He composed purely symphonic and transcended this iconic old Hollywood sound. I had to meet him."

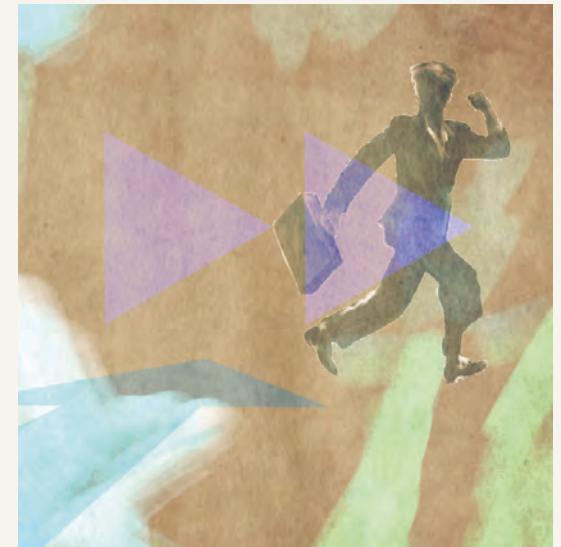
This was the beginning of a collaboration destined to eclipse all other famous director-composer duos – Hitchcock/Herrmann, Fellini/Rota, Burton/Elfman – in terms of output (42 films to date) and sheer variety. Their collaborative masterpieces include *JAWS* (1975), *E.T. – THE EXTRA-TERRESTRIAL* (1982), *SCHINDLER's LIST* (1993) and *LINCOLN* (2012).

FROM SACRED HYMNS TO PROGRESSIVE JAZZ

John Williams recalls going to the cinema as a child: “I particularly loved swashbuckling films with sword fights being my favorite scenes.” He set one of these to music with *The Duel* in THE ADVENTURES OF TINTIN (2011) – “the orchestra accompanies and accents every thrust, parry and redoublement. It was a joy.”

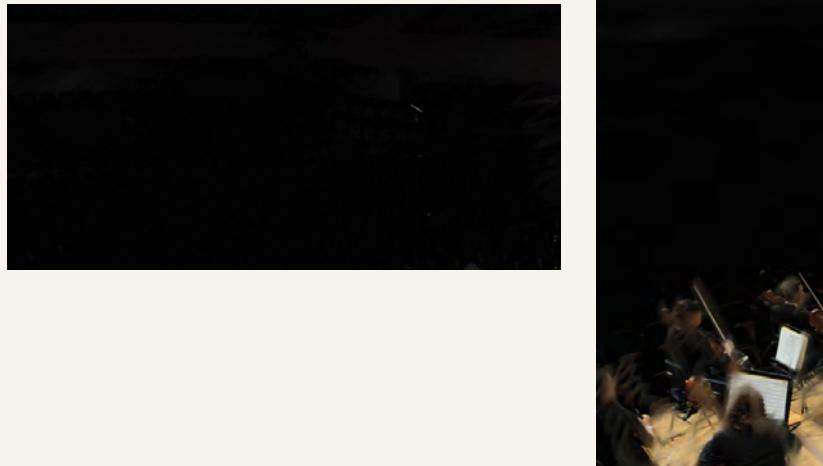
Childhood memories also influenced his work in Hook (1991): “My favorite moment in this story has always been when Peter Pan and Tinkerbell rise above the rooftops of London and fly off to Neverland.” In his soaring *Flight to Neverland*, Williams imbues the fascination of flying with childlike, fairytale excitement of virtuoso strings and radiant brass.

On the other hand, giant lizards never seemed to be his thing – until JURASSIC PARK (1993) came along, that is. “What I tried to do with the music was to give these animals a sense of wonder and magnificence, even religiosity... the orchestra makes a beautiful statement almost like we would enter a cathedral.” These were Williams’ feelings when he witnessed the first dinosaur scenes in Spielberg’s film.



His work for Spielberg's *CATCH ME IF YOU CAN* (2002) sounds quite different. The jazz touches present in *Escapades* were inspired by the voice of Williams as a young jazz club devotee. The virtuoso alto saxophone, vibraphone and double bass playing unleashes tonal colours that are at times exuberant, at other times melancholic. *Escapades* was created with the intention of presenting an impressionistic memoir to the progressive jazz movement of the 1960s – the time in which the story of *CATCH ME IF YOU CAN* takes place, and the period during which Williams himself performed in jazz clubs.
John Williams' oeuvre comprises all these musical facets and much more ...

Liner notes: Basil Böhni



CITY LIGHT SYMPHONY ORCHESTRA



PRESENTING BRILLIANT FILM MUSIC IN THE LIMELIGHT

The City Light Symphony Orchestra has been treating audiences to film music from the very beginning. Its concert debut, which took place in the KKL Luzern's highly regarded concert hall in autumn 2018, featured the live-to-projection world premiere of *THE HUNGER GAMES*. The Lucerne-based orchestra is flexible in size, and can range from a large orchestral ensemble to chamber formations. It brings together students and professionals from all over Switzerland. The musical direction is provided by internationally renowned conductors with a wealth of experience in classical and film music, including Kevin Griffiths, Ernst van Tiel, Anthony Gabriele and Thiago Tiberio.



Ensuing highlights of the fledgling orchestra have included the live-to-projection world premiere of *HOW TO TRAIN YOUR DRAGON* in the presence of its composer John Powell, the European premieres of *CINEMA PARADISO* and *APOLLO 13*, as well as performances of the Williams classics *INDIANA JONES – RAIDERS OF THE LOST ARK* and *HOME ALONE*. The concert program *DOWNTON ABBEY IN CONCERT* presented at the KKL Luzern benefited from the presence alongside the orchestra of composer John Lunn and actor Jim Carter as Mr. Carson. The City Light Symphony Orchestra has thrilled audiences with live-to-projection performances of the Christmas comedy *LOVE ACTUALLY*, the Pixar masterpiece *RATATOUILLE*, the visually stunning live-action adaptation of *BEAUTY AND THE BEAST* as well as the two *James Bond Concert Series* entries *CASINO ROYALE* and *SKYFALL*.

VIOLIN I

MIKAYEL ZAKARYAN*
JONAS MOOSMANN*
HANNA BERLINER
STEFAN BUGA
CARLOS CÁMARA REYES
MIRJAM FRÜH
MARTINA GALLO
STEFAN GLAUS
IZABELA IWANOWSKA
LUCIE KOCÍ
DEBORAH LANDOLT
ERYKAH RZEPKA
MARIANNA SZADOWIAK
YARYNA TYNÓ
KATHARINA VOGT

VIOLIN II

DANIEL FRANKENBERG**
LENKA BONAVENTUROVÁ
CHRISTINA BÜTTNER
RAVENA CARVALHO
LASZLO FARKAS
NAZAR FEDYUK
SILVIA HUNZIKER
SERGEJ NOVOSELIC
JAMAL PYSHTIYEVA
FRAYNNI RUI
ANNA ŠRODECKA
LJUBA ŠUMILINA

VIOLA

ANTON VILKHOV**
BAS BARTELS
HUGO CHENUET
ANNA DARANI
LUKAS KMIT
DOMINIQUE POLICH
ELIA PORTABALES RODRIGUEZ
EDMUND RIDDLE
MARIA TITOVA
ANDRII TSYGANKOV

VIOLONCELLO

CÉCILE GRÜEBLER**
MARCOS ALCALDE
SANIYA DURKEYEVA
ANNA HEUSLER
SAMUEL JUSTITZ
LUKAS RAAFLAUB
SANDI TOKA NOVA
JONAS WILLIMANN

DOUBLE BASS

DIEGO CARUSO**
LUIS ARIAS
JOËL KÜCHLER
MADLAINA KÜNG
FLAVIO MIETO
CECILIA PERFETTI

FLUTE

CHRISTIAN MADLENER
CAROLINE WERBA-SPICHER
WOLFGANG AUER
CARLOTTA PETRI

OBOE

KELSEY MAIORANO
CLÁUDIA CARNEIRO
POLONA PočKAJ

CLARINET

FRANCESCO NEGRINI
MATTEO GENINI
ANNA GĀGANE
BASSOON
FEDERICO LOY
GENG LIANG
PEDRO MARTINHO

*CONCERTMASTER / Asst. CONCERTMASTER

** PRINCIPAL



HORN

VALENTIN ESCHMANN

IVAN ORTIZ

FÉLICIEN FAUQUERT

CLAIRE LINQUIST

FLAVIO BARBOSA

WOLFGANG DRECHSLER

TRUMPET

FLORIS ONSTWEDDER

ADRIAN SCHNEIDER

ROLAND KLAUS

MATTIA KLAUS

SARAH MEIER

URS ITIN

TROMBONE

DAVID RUFER

ILLIA KRAVCHENKO

RALF NUSSBAUM

JONAS INGLIN

TUBA

CYRILL SCHAUB

TIMPANI

SÉRGIO COUTINHO

PERCUSSION

FABIAN ZIEGLER

TILO BOGLER

KORBINIAN FICHTL

MARIUS FISCHER

CÉDRIC GYGER

GILBERTO LO SURDO

LUCA STAFFELBACH

PIANO

CELESTA

CÄCILIA SCHULER

AKVILĖ ŠILEIKAITĖ

HARP

LINDSAY BUFFINGTON

TRACK N° 20

SOLOISTS OF THE

CITY LIGHT SYMPHONY ORCHESTRA

SOPRANO SAXOPHONE FAUSTYNA SZUDRA

ALTO SAXOPHONE 1 VALENTINE MICHAUD

ALTO SAXOPHONE 2 DANIEL GUBELMANN

BARITONE SAXOPHONE CHARLES NG

CLARINET FRANCESCO NEGRINI

BASS CLARINET 1 ANNA GAGANE

BASS CLARINET 2 MATTEO GENINI

OBUE KELSEY MAIORANO

ACCORDION LAURENT DERACHE

TRUMPET REINHOLD FRIEDRICH

TROMBONE DAVID RUFER

DRUM KIT MARIUS FISCHER

TUBULAR BELLS CÉDRIC GYGER

MARIMBA TILMANN BOGLER

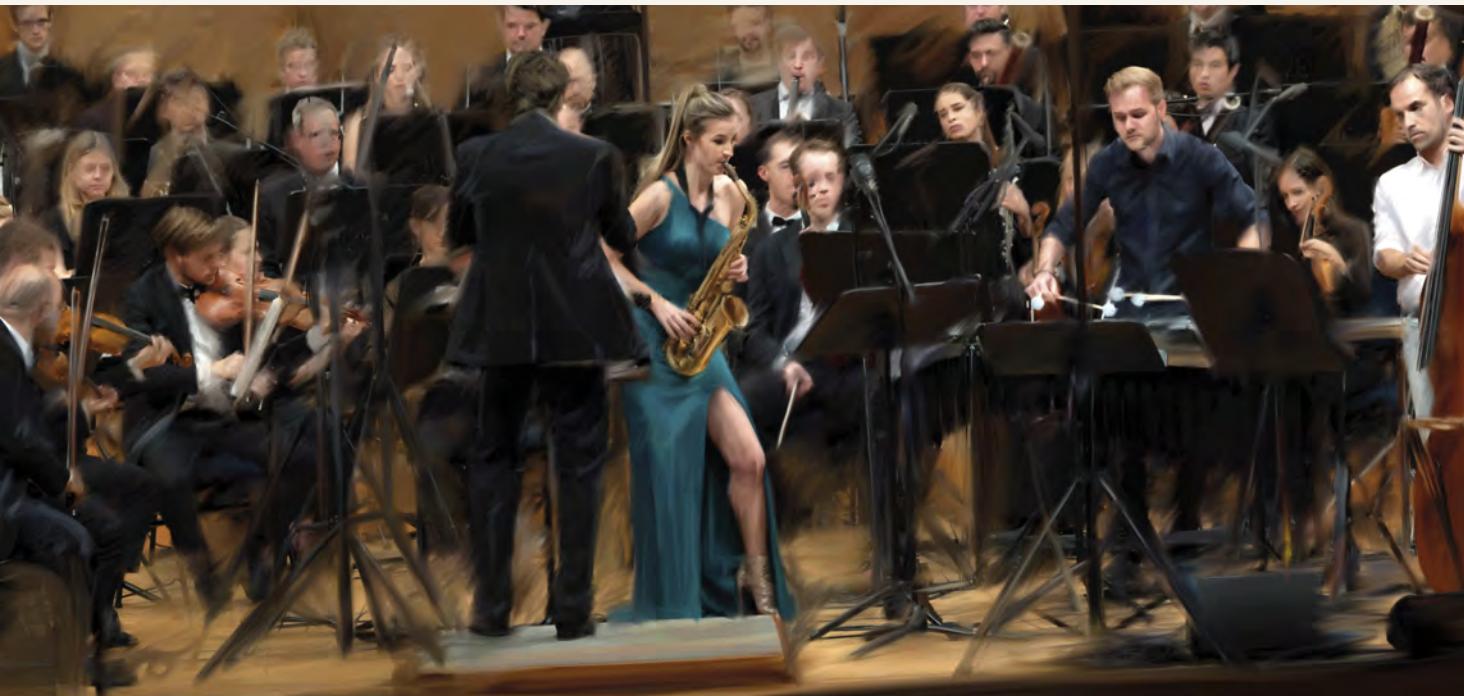
PIANO AKVILĖ ŠILEIKAITĖ

HARPSICHORD DIEGO ARES

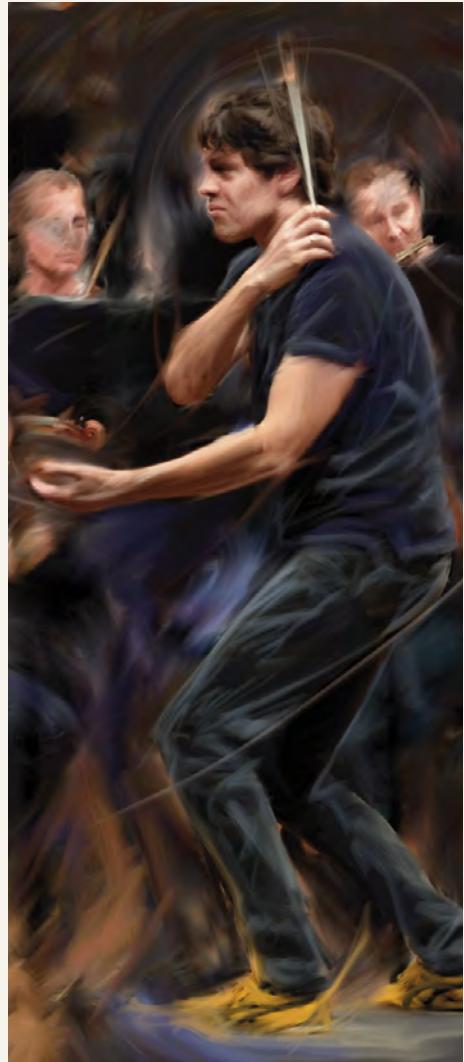
HARP LINDSAY BUFFINGTON

DOUBLE BASS DIEGO CARUSO

CONDUCTOR & SOLOISTS



KEVIN GRIFFITHS CONDUCTOR



Kevin Griffiths studied i.a. at the Royal Academy of Music in London. Since then, he has worked with numerous acclaimed orchestras, including the hr-Sinfonieorchester in Frankfurt am Main, the Tonhalle Orchester Zürich, the Orchestra of the Age of Enlightenment and the Netherlands Symphony Orchestra. From 2011 to 2018 he was Principal Conductor and Artistic Director of the Collegium Musicum Basel. He is an annual guest at the Gstaad Menuhin Festival and the Vaduz Classic Festival and he has worked with soloists including Sir James Galway, Giuliano Carmignola, Pierre-Laurent Aimard, Vesselina Kasarova and Fazil Say.

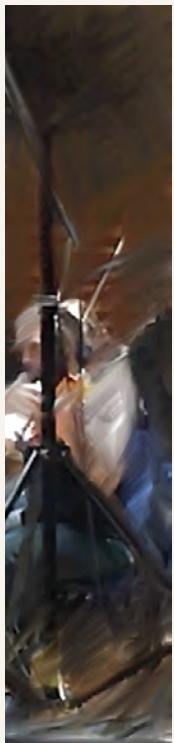
With live performances of Chaplin films, Kevin Griffiths has established himself as a conductor of film music. He conducted the concert debut of the City Light Symphony Orchestra with the acclaimed live-to-projection world premiere of **THE HUNGER GAMES** at the KKL Luzern. Since then, he has regularly worked with this orchestra – i.a. for the live-to-projection performances of **RATATOUILLE** and the Bond films **CASINO ROYALE** and **SKYFALL**.

REINHOLD FRIEDRICH TRUMPET



Reinhold Friedrich grew up in Weingarten (Baden), Germany and began his career as a solo trumpeter with the Frankfurt Radio Symphony Orchestra. His success in the ARD competition in 1986 has been followed with appearances on all the world's major concert stages. He has performed inter alia with the Berlin Baroque Soloists, the Royal Concertgebouw Orchestra, the Bamberg and Vienna Symphony Orchestras and the BBC Symphony Orchestra. Claudio Abbado appointed him solo trumpeter of the Lucerne Festival Orchestra in 2003.

Reinhold Friedrich assumed the professorship for trumpet at the University of Music Karlsruhe in 1986. A ten-part CD edition entitled 'The Trumpet Collection' was released in 2018 to mark his 60th birthday.



PAUL MEYER CLARINET

Paul Meyer grew up in Mulhouse, France and launched his career at the age of 17 by winning the prestigious Eurovision Young Musicians competition in 1982. He was appointed solo clarinettist of the Lyon Opera Orchestra in 1983, the Ensemble Intercontemporain in 1984 and the Opéra National in Paris in 1985.

As a soloist Paul Meyer has performed with acclaimed orchestras in the music capitals of Berlin, London and New York, among others. He has also played alongside legendary musicians such as Benny Goodman, Isaac Stern and Yo-Yo Ma.

In addition to his work as a clarinettist, Paul Meyer is Principal Conductor of the Chamber Orchestra Mannheim.



VALENTINE MICHAUD

ALTO SAXOPHONE

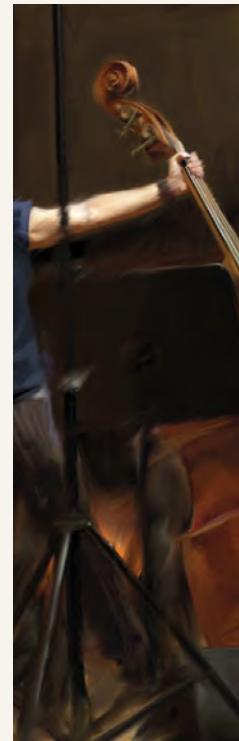
The French saxophonist Valentine Michaud grew up in Nantes. She enrolled at the Haute École de Musique in Lausanne in 2010 and later at the Zurich University of the Arts. In 2020 she won the coveted Credit Suisse Young Artist Award, which includes a concert performance with the Vienna Philharmonic at the Lucerne Festival.

As a soloist and chamber musician, she has performed at the Wigmore Hall, London, the Wiener Konzerthaus and the KKL Luzern. Her Akmi Duo, founded with the pianist Akvillė Šileikaitė, was awarded first prize in the prestigious Orpheus Swiss Chamber Music Competition. Valentine Michaud also founded the collective SIBJA with her brother Emmanuel, dedicated to transdisciplinary performances exploring the reunion of music, dance and visual arts.

FABIAN ZIEGLER

VIBraphONE

Fabian Ziegler was awarded the Migros Kulturprozent study prize in 2016 and 2018 for exceptional solo performances. Numerous other awards followed even before he completed his studies at the Zurich University of the Arts in 2019. Since 2017 Fabian Ziegler has frequently appeared at the renowned Davos Festival.



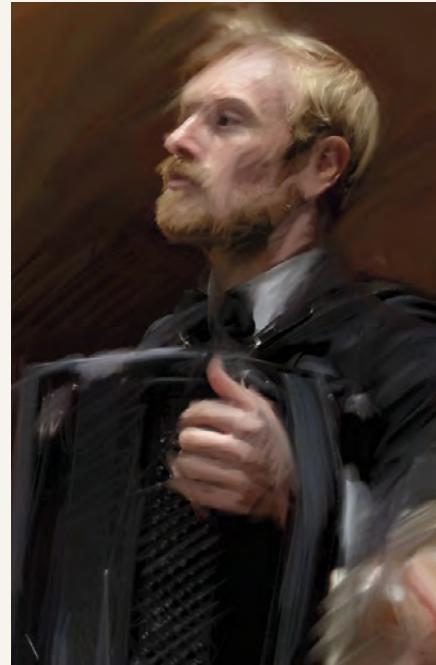
DIEGO CARUSO

DOUBLE BASS

Diego Caruso began his trajectory in Rio de Janeiro with support from a classical music funding programme. He played in the Brazilian Youth Symphony Orchestra between 2002 and 2008 before studying in Paris and Lucerne. Diego Caruso is a principal and soloist with the City Light Symphony Orchestra and an adjunct member of other Swiss orchestras.

LAURENT DERACHE

ACCORDION



Laurent Derache attended the Conservatoire de Reims, France to specialise in jazz, which he followed with further studies at the Centre des Musiques Didier Lockwood. He then deepened his knowledge of classical harmony at the Conservatoire du 10^e Arrondissement Hector Berlioz, Paris. Hence his innate musical ability to turn his hand to jazz, blues, chansons, as well as classical and world music.



“JOHN’S MUSIC LIBERATES YOUR
IMAGINATION AND GIVES YOU THE
FREEDOM TO DREAM. SO PUT ON
THIS RECORD, SIT BACK AND DREAM.”
CHRIS COLUMBUS, 2001

CREDITS



PIRMIN ZÄNGERLE · CITY LIGHT CONCERTS

MARTIN KORN · PROSPERO CLASSICAL

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ARTWORK

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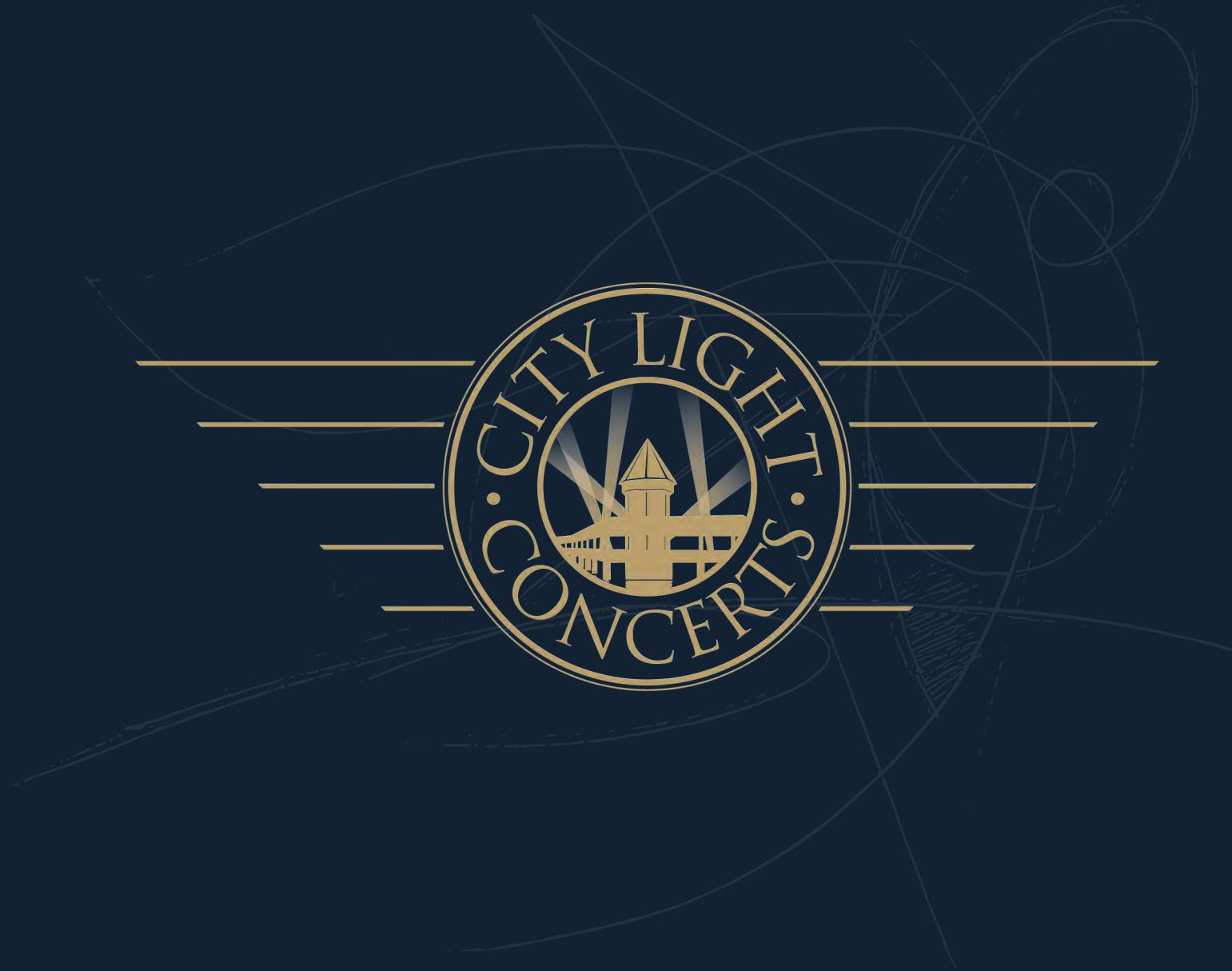


RECORDED ON 22–30 SEPTEMBER 2020
AT KKL LUZERN, CONCERT HALL
LUCERNE · SWITZERLAND

MIXING & MASTERING
AT BAUER STUDIOS
LUDWIGSBURG · GERMANY

“EACH OF THESE SCORES
ONLY HAD THE
COMPOSER IN COMMON.
THE COMPOSITIONS
COULDN’T BE MORE
DIVERSE, AND CLEARLY
ILLUSTRATE WHAT
I HAVE BEEN SAYING
FOR YEARS, THAT JOHN
WILLIAMS IS A MASTER
OF DISGUISE.”

STEVEN SPIELBERG, 2005



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