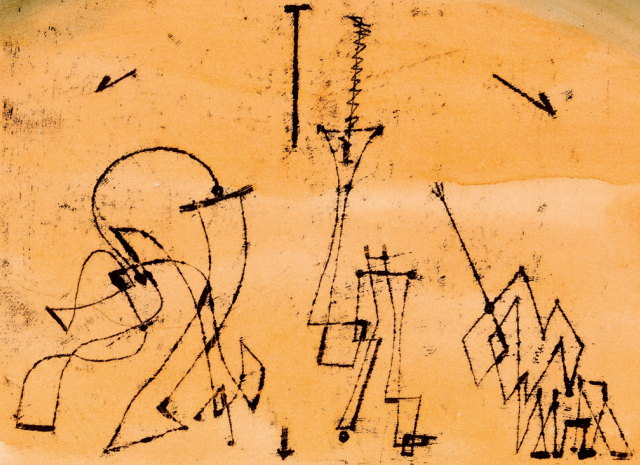


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BRILLIANT
CLASSICS

MUSIC FOR OBOE, CLARINET & BASSOON

BY LUTOSŁAWSKI, VERESS, JUON & SCHULHOFF



Trio Trilli

Music For Oboe, Clarinet & Bassoon

Witold Lutosławski 1913-1994

Trio for Oboe, Clarinet and Bassoon

1. I. Allegro moderato 3'31
2. II. Poco adagio 4'57
3. III. Allegro giocoso (Rondo) 3'36

Sándor Veress 1907-1992

Sonatina for Oboe, Clarinet and Bassoon

4. I. Allegro giocoso 2'11
5. II. Andante 3'35
6. III. Grave Allegro (tanto allegro, quanto è possibile) 3'12

Paul Juon 1872-1940

Arabesken for Oboe, Clarinet and Bassoon

7. I. Commodo 5'03
8. II. Larghetto 5'03
9. III. Allegretto 3'34
10. IV. Vivo 6'23

Trio Trilli

Massimiliano Salmi *oboe*

Paolo Beltramini *clarinet*

Diego Chenna *bassoon*

Erwin Schulhoff 1894-1942

Divertissement for Oboe, Clarinet and Bassoon

11. I. Ouverture Allegro con moto 1'24
12. II. Burlesca Allegro molto 1'53
13. III. Romanzero Andantino 1'51
14. IV. Charleston Allegro 1'57
15. V. Tema con variazioni e fugato 3'30
16. VI. Florida Allegretto 2'04
17. VII. Rondino Finale molto allegro con fuoco 1'54

As is frequently the case in music, the combination of instruments with similar and yet subtly different sounds can become, in the hands of expert composers, a source of fascinating sonorities and of kaleidoscopic variety. This is certainly the case of the reed trio, where three woodwind instruments interact with each other, and have the opportunity of displaying both their kinship and their individual qualities. What they share is the capability for both the agile and virtuosic style and the mellow sound: thus, this combination works equally well in the playful, humorous and sometimes grotesque style, and in the most lyrical passages. Their differences are almost as crucial, however, and it is by playing with juxtapositions, contrasts, blending and variation that a skilled composer can find almost unending possibilities for variety and unity at the same time. It is however a challenging task: the successful interaction of these instruments requires not only a thorough knowledge of their particular techniques, of their idiosyncrasies and potential, but also a masterful handling of polyphony and counterpoint, whose complexity is increased by the overlapping of the instruments' ranges.

At the level of symbolical associations, the roots of this wind ensemble can be traced back to the *Harmoniemusik* tradition of the classical era, which was frequently characterized by joyful open-air performances. To name but one, Mozart was an undisputed master in the treatment of these instruments (each of which was the protagonist of one of his solo concertos; together with piano and horn, they participate also in one of his chamber music masterpieces, the *Quintet for piano and winds*) and certainly he set the standard for the subsequent repertoire. Curiously, however, and in spite of their joint participation in countless chamber music works and in the symphonic repertoire, these three instruments had to wait until the twentieth century before they started to appear regularly as a chamber music ensemble of their own, the reed trio. This surprisingly late blooming was compensated by the wealth and quality of the works created for this ensemble in the last century: among the musicians writing for this combination were composers such as Jean Françaix, Jacques Ibert and Francis Poulenc. It is not by chance that these three

musicians belonged in the French tradition and frequently adopted the *nonchalant* and ironic style which often characterizes it: in fact, though the music for reed trio is by no means “light music”, it possesses however a certain lightness and airiness which regularly appears in its repertoire, also when its provenance is geographically unrelated to Paris and its atmosphere.

Indeed, the four composers featured in this album share many biographical and stylistic features, but their origins are mostly found in Central Europe – in fact, three of them had been citizens of the Austro-Hungarian empire previous to its dissolution. To be sure, both their lives and the posthumous fame and reception of several of them show visible marks left by the tragic and tormented political and historical events of the twentieth century; some of them are underrated until present-day, either for their artistically unpopular choices, or (alas) for the successful policies of *damnatio memoriae* they had to suffer.

Paul Juon (1872-1940) was born in Russia, in a family of Swiss emigrants; he studied in Moscow and Berlin, taught in Baku and in Germany, and eventually spent his late years in Switzerland. The same country became home to **Sandor Veress** (1907-1992), who was of Hungarian origins and who taught in Bern for years. Also **Erwin Schulhoff** (1894-1942) had enjoyed a very international and cosmopolitan career: a Czech Jew, he had studied in many European capitals and had established important connections with Soviet Russia; sadly, he died in a concentration camp in a Bavarian fortress, where he was imprisoned for his ethnic origins and for his political stance. **Witold Lutosławski** (1913-1994) was a Pole, and though he did not abandon his native country, he became a figure of international standing who both underwent and caused important influences on the musical scene of the twentieth century.

Though Lutosławski is probably the best known of these four, indeed, it can also be said the music of all of them epitomizes the main currents of the twentieth century and develops the style and influences of several among the greatest composers of the late nineteenth and early twentieth century. Juon had been a student of Russian masters such as Arenskij and Taneev; Veress had been the pupil of Kodály and Bartók

in Budapest; Schulhoff’s teachers had been Reger and Debussy. The results of these impressive artistic pedigrees and of the historical-artistic experiences lived by these musicians are clearly shown in their musical styles, which are markedly different from each other and yet frequently share some common traits – the most important of which is the presence of elements from the folkloric and popular tradition of Eastern European music.

The Russian penchant for the traditional heritage of melodies, tunes, sounds and rhythms is clearly discernible in the style of Paul Juon, who was known as the “Russian Brahms” to underpin how his late-Romantic idiom incorporated elements from the popular repertoires. These were all seamlessly woven in a consistent style, particularly thanks to his masterly knowledge of polyphony and counterpoint, which is evidently demonstrated in his abundant and refined output of chamber music works. “Folk” music was studied, to an even higher degree, also by Veress: his teachers, as is well known, are considered as the founders of ethnomusicology, but Veress himself took part to important fieldwork in Hungary and later taught ethnomusicology in Bern. In his case, too, idiosyncratic features of the Hungarian musical idiom combine with a thorough knowledge of Italian Renaissance polyphony: the result was a very personal style, which absorbed from the Second Vienna School the idea of composing with twelve sounds, and yet retained a “tonal centre” working as a pole for the organization of the musical material.

In the case of Schulhoff, it is more appropriate to speak of “styles” in the plural than of “style”: the four periods in which his creative activity is commonly divided reveal an impressive ability to adopt, interiorize and eventually overcome a variety of styles. His early output was influenced by Janáček and Dvořák, and was therefore not immune from folkloric influences in turn; he subsequently went through serial, neoclassical and Dadaistic stages, explored the language of jazz music, and eventually underwent the influence of Soviet realism. Also Lutosławski was interested in the traditional musical heritage of his country, traces of which can be found in his music; and even though in his later years he would reject neoclassicism, the Trio featured

in this album shows the influence of that movement, together with a focus on counterpoint which mirrors the efforts of Juon and Veress.

In fact, the origins of Lutosławski's *Trio* are found precisely in the exercises of counterpoint he realized in the winter of 1944-5, when he had been forced to flee Warsaw, together with his mother, following the consequences of the Warsaw Rising. They took refuge in Komorów, in a villa owned by one of their relatives, and where many family members had gathered. In Lutosławski's words, "There, in the villa, where a lot of Warsaw inhabitants constantly reported themselves as homeless, I was living in the attic and was writing various things, including contrapuntal exercises for several clarinets, for oboe and bassoon... And then those first exercises resulted in a trio, also written in this attic, for oboe, clarinet and bassoon. Actually it got lost". In spite of the composer's declaration, however, the *Trio* fortunately survived, and it was premiered in Cracow on Sept. 2nd, 1945. It was an experimental work, as the musician was exploring new compositional techniques in view of the creation of his First Symphony. He wrote: "I was trying to find my bearings in the world of free tonality. [...] I chose wind instruments because my research into pitch, rhythm and the organisation of sound could be carried out in the simplest way with their help". This experimental quality did not escape the observation of a perceptive reviewer, Stefan Kisielewski, who witnessed the premiere and commented: "The *Trio* is a laboratory piece, a composer's étude displaying certain of the elements from which Lutosławski constructs his work: an almost scientific rigor with respect to form and a world of sound combinations which is personal, absolutely individual, grounded in a fundamental, if not yet fully understood, necessity. This personal harmonic world encourages me to see in Lutosławski a composer who might create works of the highest importance for the development of contemporary music".

In contrast with the "workshop" style of Lutosławski's *Trio*, Schulhoff's *Divertissement* is a fully mature work, whose seven movements faithfully mirror what the title promises: it is an ironical parody of the ancient *Suites*, where dances such as the *Florida* and *Charleston* take the place of Minuets and Gavottes, and where the

musical atmosphere of the "Golden Twenties" finds its ultimate expression. Veress' *Sonatina* is, in turn, typical of its composer's style, as it features elements from Rumanian traditional dances, cantabile sections which alternate with patterns of complex rhythms and accents, and an extremely virtuosic and breath-taking finale.

Whereas Lutosławski's *Trio* of 1945 was a youthful work (and one of the few which survived the damages of the war), Juon's *Arabesken* of 1940 is his very last finished work. As many of his chamber music compositions, it shows a remarkable complexity both in his compositional and instrumental traits; however, it was defined as a "tiny little amusing *Trio*" by the musician himself, who had dedicated it to his friend and former student Hans Chemin-Petit.

The experience of listening to these four works, therefore, constitutes almost a journey through the music of the twentieth century in a nutshell, due to the variety of musical idioms which bears witness to the impressive resources of the reed trio. It is also a well-deserved tribute to composers who frequently did not receive the attention they deserved, and whose talent and skill are worthy to be remembered.

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Come spesso accade in musica, la combinazione di strumenti con timbro simile eppure sottilmente diverso può diventare, nelle mani di compositori esperti, una fonte di affascinanti sonorità e di caleidoscopiche varietà. È ciò che indubbiamente accade nel caso del *trio d'ance*, in cui tre legni interagiscono ed hanno l'opportunità di dimostrare tanto i loro tratti comuni quanto le loro peculiarità. Comune ai tre strumenti è il trovarsi a proprio agio sia nello stile agile e virtuosistico, sia nella creazione di sonorità morbide; di conseguenza, questa combinazione strumentale si presta egualmente bene a rendere i passaggi più lirici e quelli di carattere giocoso, umoristico e persino grottesco. Le loro differenze sono quasi altrettanto cruciali, tuttavia: proprio giocando con le giustapposizioni, i contrasti, le commistioni e la

variazione i compositori più esperti possono reperire possibilità quasi infinite di varietà e unità. Si tratta però di una sfida complessa: affinché i tre strumenti possano interagire efficacemente, è necessaria non solo una conoscenza approfondita delle loro tecniche particolari, delle loro idiosincrasie e del loro potenziale, ma anche un esperto trattamento della polifonia e del contrappunto, la cui complessità è accresciuta dal sovrapporsi delle loro rispettive estensioni.

Per quanto riguarda le associazioni simboliche, le radici di questa formazione strumentale si possono reperire nella tradizione della *Harmoniemusik* di epoca classica, spesso caratterizzata da esecuzioni musicali all'aria aperta. Mozart, per citare solo uno dei nomi più celebri, fu un maestro indiscusso nel trattamento di questi strumenti (ciascuno dei quali è protagonista di un concerto solistico da lui composto; insieme con il pianoforte e il corno, essi prendono parte anche ad uno dei suoi capolavori cameristici, il *Quintetto per pianoforte e fiati*), ed indubbiamente il repertorio di epoca successiva non poté prescindere dal precedente del maestro salisburghese. Curiosamente, tuttavia, e benché questi tre strumenti abbiano preso parte congiuntamente ad innumerevoli composizioni cameristiche e del repertorio lirico/sinfonico, il trio d'ance dovrà attendere il Novecento per trovare un proprio repertorio. Questa tarda fioritura sarà compensata, tuttavia, dalla ricchezza e dalla qualità delle composizioni create per tale formazione nel secolo scorso: tra i musicisti che scrissero per questo *ensemble* troviamo nomi del calibro di Jean Françaix, Jacques Ibert e Francis Poulenc. Non a caso, questi tre musicisti appartenevano alla tradizione francese, e spesso adottarono lo stile ironico e *nonchalant* che la contraddistingue: infatti, pur se la musica per trio d'ance è tutt'altro che “musica leggera”, non si può negare che una certa leggerezza e brillantezza compaiano regolarmente nel repertorio che la compone, anche quando proviene da luoghi molto distanti da Parigi e dalla sua atmosfera.

È il caso dei quattro compositori rappresentati in questo CD, accomunati da molti tratti biografici e stilistici, e le cui origini affondano nella cultura mitteleuropea – tre di loro furono infatti cittadini dell'Impero Austro-Ungarico prima della sua dissoluzione. Indubbiamente, le loro vite mostrano evidenti cicatrici lasciate dai

tormentati eventi storici del ventesimo secolo; anche la loro fama postuma ne ha sofferto, tanto che diversi di loro sono tuttora troppo poco noti e dimenticati, a causa delle loro scelte artistiche o della *damnatio memoriae* che hanno subito.

Paul Juon (1872-1940), nato in Russia da emigranti svizzeri, studiò a Mosca e Berlino, insegnò a Baku ed in Germania, per poi ritirarsi in Svizzera; quivi, a Berna insegnò a lungo anche **Sándor Veress** (1907-1992), di origini ungheresi. A sua volta, anche **Erwin Schulhoff** (1894-1942) fu internazionale e cosmopolita: ebreo ceco, Schulhoff si era formato in numerose capitali europee ed aveva poi stabilito importanti relazioni nella Russia sovietica. Tutto ciò si interruppe bruscamente con l'internamento e la morte in un campo di concentramento tedesco, in una fortezza bavarese, in cui venne rinchiuso per le sue origini ebraiche e per le sue posizioni politiche. **Witold Lutosławski** (1913-1994), pur non avendo abbandonato la sua Polonia, divenne tuttavia una figura di rilevanza internazionale, sensibile alle più importanti tendenze della scena musicale del Novecento e creatrice di altrettante influenze.

Anche se Lutosławski è probabilmente il più noto dei quattro, si può affermare che la musica di ciascuno di loro incarna alcune delle principali correnti del Novecento, sviluppando gli stili e le suggestioni di molti dei massimi compositori di fine Ottocento e del primo Novecento. Juon aveva studiato con maestri russi come Arenskij e Taneev; Veress con Kodály e Bartók a Budapest; Schulhoff con Reger e Debussy. I risultati di queste impressionanti ascendenze artistiche e delle esperienze storiche e artistiche vissute da questi musicisti si mostrano chiaramente nei loro idiomi musicali, marcatamente differenti fra loro, eppure uniti da tratti comuni, il principale dei quali è la presenza di elementi dalla tradizione folkloristica e popolare della musica dell'Est europeo.

La sensibilità russa per il patrimonio tradizionale di melodie e ritmi si riconosce facilmente nello stile di Juon, noto come il “Brahms russo” per sottolineare come il suo linguaggio tardoromantico avesse assorbito elementi dei repertori popolari. Tutto ciò confluisce in un'espressione unitaria grazie alle abilità polifoniche e contrappuntistiche di Juon, dimostrate ampiamente dalla sua produzione

cameristica copiosa e raffinata. La musica “popolare” fu studiata, in modo ancor più approfondito, anche da Veress, che prese parte a ricerche sul campo in Ungheria e divenne docente di etnomusicologia a Berna. Anche nel suo caso, le caratteristiche peculiari della musica magiara si combinano con un’approfondita conoscenza della polifonia rinascimentale italiana.

Per quanto riguarda Schulhoff, è forse più appropriato parlare di “stili” al plurale: la sua produzione giovanile si ispira a Janáček e Dvořák, e perciò mostra a sua volta caratteri nazionali; in seguito, egli attraversò fasi seriali, neoclassiche e dadaiste, esplorando poi il jazz ed il realismo di stampo sovietico. Elementi del patrimonio musicale tradizionale polacco si trovano anche nella musica di Lutosławski; e pur se in seguito il compositore rifiutò il neoclassicismo, se ne nota l’influenza nel *Trio* contenuto in questo CD, insieme con un approfondimento della polifonia che riecheggia gli analoghi interessi di Juon e Veress.

Infatti, il *Trio* di Lutosławski nacque proprio nell’ambito degli esercizi di contrappunto che costellarono l’inverno 1944-5, in cui, fuggendo da Varsavia, il compositore trovò asilo a Komorów. “Lì”, ricorderà in seguito, “nella villa, in cui molti abitanti di Varsavia continuavano a venire dichiarando di aver perduto la casa, vivevo nell’attico scrivendo varie cose, tra cui esercizi di contrappunto per diversi clarinetti, per oboe e fagotto... E quindi questi primi esercizi divennero un trio, a sua volta scritto in quest’attico, per oboe, clarinetto e fagotto. In realtà, andò perduto”. Nonostante quest’ultima dichiarazione, tuttavia, il Trio fortunatamente si salvò, e venne eseguito per la prima volta a Cracovia il 2 settembre del 1945. Si trattava di un’opera sperimentale: il musicista stava esplorando nuove tecniche compositive in vista della creazione della sua Prima Sinfonia: “Stavo cercando di trovare il mio orientamento nel mondo della libera tonalità. [...] Scelsi i fiati perché la mia ricerca nelle altezze, nel ritmo e nell’organizzazione del suono poteva realizzarsi nel modo più semplice con il loro aiuto”. Queste caratteristiche sperimentali non sfuggirono all’osservazione di un recensore raffinato, Stefan Kisielewski, che partecipò alla prima esecuzione e la commentò con queste parole: “Il Trio è un pezzo ‘da laboratorio’, uno

studio compositivo che dimostra alcuni degli elementi a partire dai quali Lutosławski costruisce le sue opere: un rigore quasi scientifico nei riguardi della forma, ed un mondo di combinazioni sonore che è personale, assolutamente individuale, radicato in una necessità fondamentale, se anche non ancora pienamente compresa. Questo personale mondo armonico mi incoraggia a vedere in Lutosławski un compositore che potrebbe creare opere della massima importanza per lo sviluppo della musica contemporanea”.

Se il *Trio* di Lutosławski tradisce un carattere sperimentale, quindi, il *Divertissement* di Schulhoff è invece un’opera pienamente matura, i cui sette movimenti mantengono fedelmente le promesse del titolo: è una parodia ironica delle Suite antiche, in cui danze come la *Florida* o il *Charleston* prendono il posto di minuetti e gavotte, ed in cui l’atmosfera musicale degli Anni Venti trova la sua piena espressione. La *Sonatina* di Veress è a sua volta tipica dello stile del compositore, in cui si intrecciano danze tradizionali rumene, sezioni cantabili che si alternano a complessi schemi ritmico-accentuativi, ed un finale estremamente virtuosistico e brillante.

Il *Trio* di Lutosławski, scritto nel 1945, è un lavoro giovanile (uno dei pochi, fra l’altro, a non essere andato perduto durante la guerra); al contrario, *Arabesken*, del 1940, è l’ultimo lavoro completato da Juon. Come molte delle sue opere da camera, è caratterizzato da una notevole complessità a livello sia strutturale sia esecutivo; tuttavia, il musicista stesso lo definì un “minuscolo piccolo Trio divertente”, e lo dedicò al suo amico ed ex allievo Hans Chemin-Petit.

Ascoltare queste quattro composizioni, perciò, è quasi come compiere un viaggio miniaturizzato nella musica del ventesimo secolo, grazie alla varietà dei linguaggi musicali impiegati ed alla duttilità delle risorse del trio d’ance. Si tratta inoltre di un dovuto omaggio a compositori che spesso non hanno ricevuto l’attenzione che meritavano, ed i cui talenti e maestria sono degni di essere ricordati.

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Massimiliano Salmi began studying music at five, when his instrument was the piano, while at eleven he started studying the oboe. He obtained his oboe diploma with full marks and honours at the Conservatory of Turin, under the guidance of Omar Zoboli, and, in 1990, he obtained his *Konzertreife-Diplom* at the *Musikakademie der Stadt Basel* with honours, both in oboe and chamber music, once more with Zoboli and also with W. Lutosławski.

He later followed master courses in oboe and Baroque oboe with M. Bourgue, I. Goritzki, P. Pierlot and M. Piguet.

He performed in such orchestras as Teatro alla Scala, RAI Symphonic Orchestra, Orchestra Mozart, Orchestra del Teatro Regio di Torino, Teatro Massimo of Palermo, I Solisti Veneti,

under the batons of conductors such as Mehta, Abbado, Muti, Ozawa, Davis, Bichkov, Maazel, Sawallisch, Chung, Sinopoli, Dudamel and many others.

He frequently played at the Concertgebouw in Amsterdam and with the Bamberger Symphoniker. As a soloist he participates in chamber music ensembles, performing early music and contemporary music alike. He plays with the Ottetto Classico Italiano, the Orchestra da Camera di Mantova, the Kammerphilharmonie Graubünden, in cooperation with artists such as Holliger, Lonquich, Carmignola, and recording for RAI, Radio Svizzera Italiana, Bayerisches Rundfunk, Radio France, Radio Nacional de España.

Since 1996 he is the principal English Horn player at the Orchestra del Maggio Musicale Fiorentino.

Anton Ruiz Pipo composed for him “Triga II” for solo oboe; the score is published by Max Eschig.

Along with his activity as a solo performer he teaches oboe, chamber music and oboe methods at the University School of Music of the Conservatorio della Svizzera Italiana in Lugano, and he is regularly invited to give master classes in Europe and Asia.

He is the author of the treatise “The Contemporary Oboe”, published by Rugginenti.



Paolo Beltramini, Solo Clarinet of the Orchestra della Svizzera italiana (Lugano, Switzerland), is the only Italian clarinetist to have won the First Prize at the prestigious Prague Spring International Clarinet Competition (1996). In duo, together with the pianist Roberto Arosio, he was the winner of the International Chamber Music Competitions in Paris (1996) and Trapani (1997). These awards brought Beltramini to the attention of audiences and critics

and helped establish his reputation as one of the most interesting wind-instrument virtuosos on the international concert scene. A refined interpreter of the clarinet repertoire, he was a guest performer and teacher at some of the most prestigious concert institutions and halls of Europe, the United States, Asia, Africa and South America. As Principal Clarinetist he played with the Royal Concertgebouw Orchestra, Filarmonica della Scala, Orchestra Nazionale della RAI, Orchestra di Santa Cecilia Roma, Mahler Chamber Orchestra, Orchestra da Camera di Mantova, Orchestra da Camera italiana etc., under the baton of conductors such as B. Haitink, G. Prêtre, D. Harding, L. Maazel, N. Järvi, G. Sinopoli, M. Whun Chung, M. Janssons, A. Lombard, W. Delman, E. Inbal, D. Gatti, etc.

Paolo Beltramini is regularly invited to be a member of national and international competition juries and has taught at International Master Classes in Italy, USA, Japan, China, France, Switzerland, Slovenia and Portugal. His discography includes recordings for Chandos, Ricordi, EMI, Fonit Cetra, Stradivarius, Rainbow, AS Disc, Continuo, RS and radio and television recordings and broadcasts for RAI, RSI (Switzerland), and Radio France. Paolo holds the post of Professor of Clarinet at the Luzern Hochschule für Musik. Beltramini is a “Ripa” “Silverstein” and “Legere” artist.



Diego Chenna graduated in bassoon at the Conservatory of Turin, under the guidance of V. Menghini, and at the Music University of Stuttgart with S. Azzolini. At the same time, he was a member of the Gustav-Mahler-Jugendorchester and of the European Union Youth Orchestra under the baton of Claudio Abbado, who invited him also to play in the Luzern Festival Orchestra and to cooperate with the Mozart-Orchestra of Bologna as a teacher, solo bassoon and soloist.

In 1998, he won the first prize at the “Fernand Gillet” International Competition in the USA. As a soloist, he played with OSI, the Orchestra da camera di Mantova, the Camerata Bern, the Camerata Zürich, the Moscow Soloists, the European Union Chamber Orchestra, the Georgian State Symphony Orchestra, the Kammerakademie Potsdam, the Beethoven Academy (Antwerpen) and many others.

In 2006, on Mozart’s 250th birthday, he performed the Concerto KV 191 for bassoon and orchestra with the Kremerata Baltica. As a solo principal bassoon, he cooperates also with the Chamber Orchestra of Europe and the World Orchestra for Peace under the baton of Valerij Gergiev. He currently teaches bassoon at the Musikhochschule of Freiburg in Breisgau.

Recording: 1-2 November 2018, BartokStudio, Bernareggio, Italy

Recording Engineer and Producer: Gonzalo Noqué

Sound engineer and producer: Raffaele Cacciola

Editing & Mastering: BartokStudio

Artist photos: by Beatrice Guarducci

Cover: Paul Klee, Abstract Trio, 1923

The Metropolitan Museum of Art, The Berggruen Klee Collection, 1984

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