

NEW DISCOVERIES

Franz & Carl DOPPLER
THE COMPLETE FLUTE MUSIC VOLUME 13

CLAUDI ARIMANY flute

Adriana FERREIRA flute ■ Eduard SÁNCHEZ flute ■ Yulia MERKUDINOVA soprano

Enrique BAGARIA piano ■ Josep BUFORN piano ■ Susanne MÖHRING piano

Pedro José RODRÍGUEZ piano ■ Oksana SHYMANSKA piano

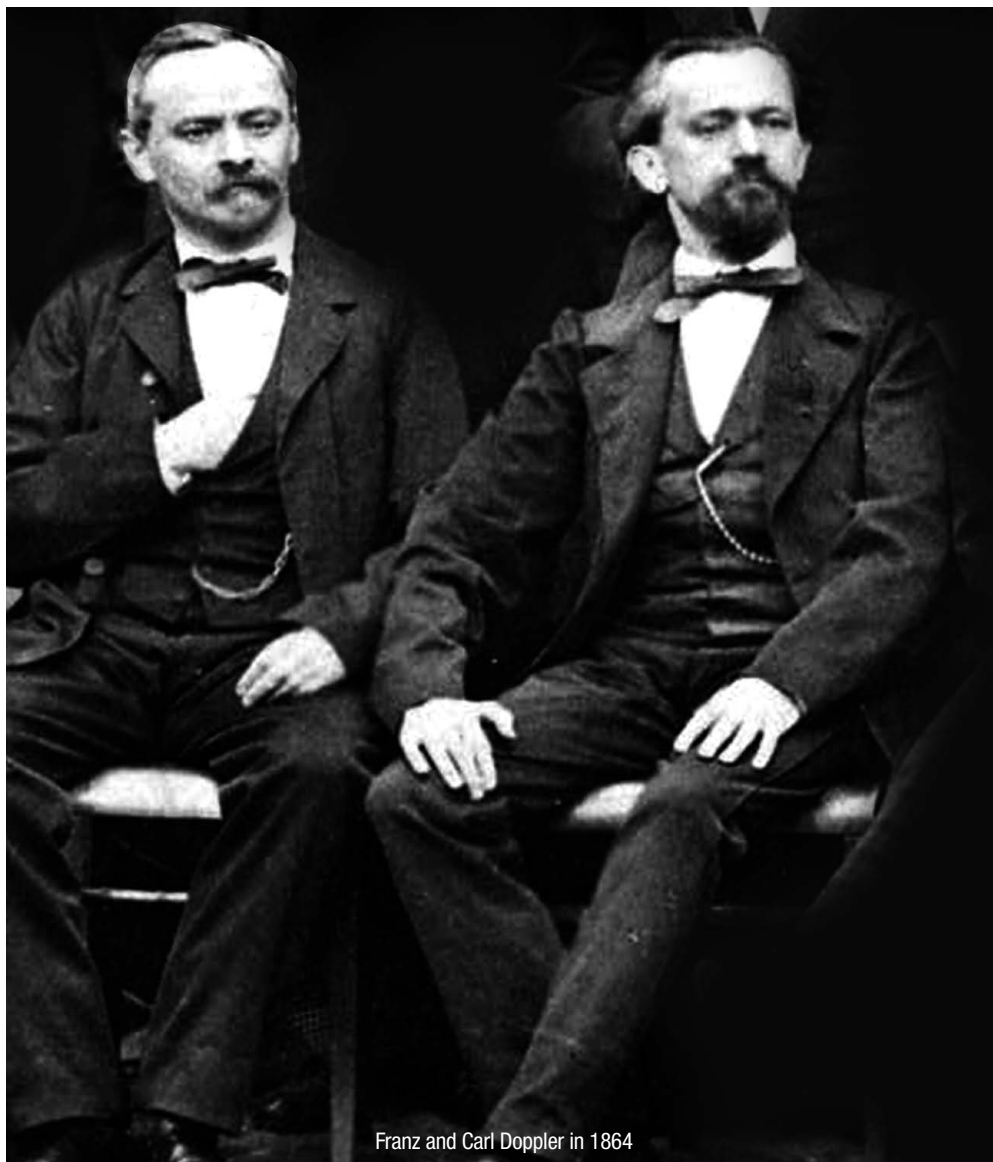
SARASATE STRING QUARTET (Joan ESPINA violin ■ Tatevik KHACHATRYAN violin

Paul CORTESE viola ■ Amparo LACRUZ cello)

Franz & Carl Doppler

THE COMPLETE FLUTE MUSIC VOLUME 13

NEW DISCOVERIES



Franz and Carl Doppler in 1864

- 1 Fantaisie et Variations sur des motifs de l'opéra "Rigoletto" de Verdi, Op. 38 (F & C) (WPR) [9:49]**
for two flutes and string quartet
 Claudi Arimany and Eduard Sánchez, flutes • Sarasate String Quartet
 (Joan Espina, violin • Tatevik Khachatryan, violin • Paul Cortese, viola • Amparo Lacruz, cello)
- "Az újabb zene gyöngyei. A Legkedveltebb Csárdások". Füzet 5 (C & József Ság) (WPR) [8:02]**
 (The recent Hungarian music pearls. The most popular Czardas. Book 5)
for flute and piano
- 2** "Ilyen, olyan, kis legénye..." (So, so, little man...) [0:42]
3 "Fekete szem éjszakája..." (Night of the Black Eye...) [0:45]
4 "Kétszer nyílik az akáczfa virága..." (The acacia flower blooms twice...) [0:53]
5 "Nézek, nézek..." (I'm looking at you, I'm looking at you...) [0:45]
6 "Feeském, feeském, édes feeském..." (My swallow, my swallow, my sweet swallow...) [0:35]
7 "Lekaszálták már a rétet..." (The meadow has already been mowed...) [1:04]
8 "Hej gazd' uram, adja ki a bérem..." (Hey Mr. farmer, give me my wages...) [0:51]
9 "Rászállott a vad galamb..." (The wild pigeon landed...) [0:27]
10 "Zsindelyezik a kaszárnya tetejét..." (They are shingling the roof of the barracks...) [0:42]
11 "Pántlikás kalapom..." (My brimmed hat...) [0:13]
12 "Húzzad esak, húzzad esak..." (Pull it, pull it...) [0:34]
13 "Maros vize folyik..." (Maros water flows...) [0:36]
 Claudi Arimany, flute • Enrique Bagaria, piano
- 14 "Magyar pásztorhangok", Paraphrase (Hungarian Shepherd Sounds) (F) (WPR) [9:48]**
for soprano, flute and piano
 Yulia Merkuridnova, soprano • Claudi Arimany, flute • Josep Buforn, piano
- "Magyar Népdalok" (Hungarian Folk Songs) (C) (WPR) [26:51]**
for flute and piano
- 15** "Világos kék a csillagos éjszaka" (The starry night is bright blue) [0:59]
16 "Csókja olyan mint a méz" (Her kiss is like honey) [1:25]
17 "Zöld vetés közt" (Between green sowing) Kálmán Simonffy's song [0:59]
18 "Szomorú fűz ága" (A sad willow branch) [0:23]
19 "Madár az ágon" (Bird on the branch) [0:23]
20 "Szár az ágon" (On a dry branch) Kálmán Simonffy's song [0:50]
21 "Kocsmárosné ihaja" (Mrs. Kocsmáros's drink) / "A galambom angyal" (My pigeon is an angel) [0:43]
22 "Nincsen kedvem mert a fecske elvitte" (I'm not in the mood because the swallow took it) [1:05]
23 "Élénken" (Lively) [0:22]
24 "Hej az én szeretöm" (Hey it's my love) Kálmán Simonffy's song [0:26]
25 "A kéményre szállt a gólya" (The stork landed on the chimney) Kálmán Simonffy's song [0:21]
26 "Ezt a kerek erdőt járómén" (On the yoke of this round forest) [0:45]
27 "Széna, széna, szena terem a réten" (Hay, hay, hay in the meadow) [0:25]
28 "Kicsin vagyok én" (I'm small) [0:25]
29 "Tisza partján van egy hajó kikötve" (A ship is moored on the banks of the Tisza) [1:07]
30 "Fakó lovam fel van kantározva" (My pale horse is bridled) [0:53]
31 "Megérem én a magam sorsával" (I deserve my fate) [0:25]
32 "Kocsmárosné bort ide az iccébe" (Mrs. Kocsmáros wine here for the drink) [1:24]
33 "A fejkötő pántlikája magyaros" (The ribbon on your headband is Hungarian) [0:35]
34 "Meg csókollak Rózsám most előre" (I'll kiss my Rose now) [1:06]
35 "Ne menj rózsám a tallora" (Don't let my roses fall on the grass) [0:50]
36 "Máriskám! Máriskám! Eszem a szemedet" (My dear! My dear! I'll eat your eyes) [0:58]
37 "Mi füstölög ott a sikon távolba" (What is smoking there in the distance?) [0:57]
38 "Nézz rózsám a szemembe" (Look into my eyes, my rose) [0:35]
39 "Deres a fű édes lovam ne egyél" (Don't eat grass, my sweet horse) [1:01]
40 "Jer ölembe kis babám" (Come to my arms, baby) [0:34]
41 "Befordúltam a konyhára" (I turned to the kitchen) [2:02]
42 "Hej be fényes csillag ragyog az égen" (Hey, a bright star shines in the sky) [1:17]
43 "Beszegődtem tarcára bojtárnak" (I nailed it on the armor for a burdock) [0:52]
44 "Nem vagyok én szerelmes" (I'm not in love) [0:52]
45 "Garibaldi nóta" (Garibaldi's note) Árpád Jenő's song [0:23]
46 "Pusztán születtem" (I was born simply) [0:59]
 Claudi Arimany, flute • Oksana Shymanska, piano
- 47 Paraphrase from the Opera "Ilka" by Franz Doppler (F) (WPR) [4:17]**
for flute and piano
 Claudi Arimany, flute • Susanne Möhring, piano

“Az újabb zene gyöngyei. A Legkedveltebb Csárdások”. Füzet 6 (C & József Ság) (WPR)	[8:08]
(The recent Hungarian music pearls. The most popular Czardas. Book 6)	
for flute and piano	
48 “Akkor szép a kis lány...” (So, the little girl is beautiful...)	[0:28]
49 “Csicsáéknál ég a világ...” (The light is on in the Csicsás’s home...)	[0:51]
50 “Jaj beh busan szól a harang...” (Alas, the bell is ringing sadly...)	[0:49]
51 “Balatonon jár a hajó...” (The ship is sailing on Balaton...)	[0:22]
52 “Sajó kutyám jaj de mélyen...” (My dog Sajó, is sleeping deeply...)	[0:45]
53 “Beh szomorú ez az élet énnékem...” (How sad is this life for me...)	[0:44]
54 “Erdő, erdő sűrű erdő...” (Forest, forest thick forest...)	[0:52]
55 “Mély a Rima vize...” (Rima’s water is deep...)	[0:51]
56 “Fogadásom tiltja szeretni...” (My girl forbids me to love...)	[0:29]
57 “Volt nekem egy daru szörű paripám...” (I had a crane-sized Parip...)	[0:49]
58 “Megy a gőzös...” (The steamer is going...)	[0:25]
59 “Hallod-e te körösi lány...” (Are you listening, girl from Körös...?)	[0:42]
Claudi Arimany, flute • Enrique Bagaria, piano	

60 “En Souvenir de Franz et Carl Doppler” Fantaisie Concertante (WPR)	[12:20]
Composed in spring 2023 by Salvador Brotons (b. 1959)	
for two flutes and piano	
Claudi Arimany and Adriana Ferreira, flutes • Pedro José Rodríguez, piano	

Works for flute and piano

“Airs Valaques”, Op.10 (F)	VI.08
“Berceuse”, Op.15 (F)	VI.08
“Mazurka de Salon”, Op.16 (F)	VI.05
“Nocturne”, Op.17 (F)	VI.04
“Chanson d’Amour”, Op.20 (F)	VI.06
“Fantaisie Pastorale Hongroise”, Op.26 (F)	VI.04
“Fantasie über Mutterseelenallein”, Op.41 (F)	VI.05
“Fantaisie sur un motif de Beethoven”, Op.46 (F)	VI.01
“Grande Fantaisie” (F)	VI.07
“Variations sur un air hongrois” I (F or C)	VI.05
“Variations sur un air hongrois” II (C)	VI.10
“Forward”. Quick March (Pas Redoublé) (F)	VI.09
“Hires magyar himnuszok és indulók” (Famous Hungarian Hymns and Marches) (C)	VI.10
Overture to “Két Huszár”, Hungarian opera by Fr. Doppler (F)	VI.10
“Magyar Népdalok” 1 (28 Hungarian Folk Songs) (C)	VI.11
“Magyar Népdalok” 2 (32 Hungarian Folk Songs) (C)	VI.13
Seven favourite songs from the opera “A’Kunok” of Császár György (C)	VI.09
Paraphrase aus der Oper “Ilka” von Franz Doppler (F)	VI.13

Transcriptions to flute & piano:

“Heimweh” (Jungmann-Doppler) (F)	VI.09
“Le Désir” (Cramer-Doppler) (F)	VI.02
“Die Gebet einer Jungfrau” (Bádarzewska-Doppler) (F)	VI.03
“Sehnsucht” (Jungmann-Doppler) (F)	VI.11
“Zwei Sonatinen” (Schmitt-Doppler) (F)	VI.10
“Polka des Horloges de la Forêt Noire” (Strauss-Doppler) (piano ad lib.) (F)	VI.11

Small dedications for flute and piano:

Andante (F)	VI. 05
Moderato (F)	VI. 06
Idylle (C)	VI. 07

Six Books of Czardas for flute and piano:

(The new Hungarian music pearls. The most popular Csardas)

Az újabb zene gyöngyei. A Legkedveltebb Csárdások. Füzet 1 (C)	VI.01
Az újabb zene gyöngyei. A Legkedveltebb Csárdások. Füzet 2 (C)	VI.02
Az újabb zene gyöngyei. A Legkedveltebb Csárdások. Füzet 3 (C)	VI.03
Az újabb zene gyöngyei. A Legkedveltebb Csárdások. Füzet 4 (C)	VI.04
Az újabb zene gyöngyei. A Legkedveltebb Csárdások. Füzet 5 (C & József Ság)	VI.13
Az újabb zene gyöngyei. A Legkedveltebb Csárdások. Füzet 6 (C & József Ság)	VI.13

Potpourris pour piano et flute sur:

“Dinorah” opéra de Meyerbeer (C)	VI.01
“Faust” opéra de Gounod (C)	VI.02
“Martha” opéra de Flotow (F)	VI.03
“Robert le Diable” nr.1 opéra de Meyerbeer (F)	VI.04
“Robert le Diable” nr.2 opéra de Meyerbeer (F)	VI.04
“L’Africaine” opéra de Meyerbeer (F)	VI.07
“Bank-Ban” opéra de Erkel (C)	VI.06
“Hunyadi Laszlo” opéra de Erkel (C & Keresztely Weinbaum)	VI.05
“Ilka” opéra de Doppler (C)	VI.08

Morceaux Favoris pour flûte et piano (ad libitum) sur:

“La Mulette de Portici” opéra de Auber (F)	VI.01
“Norma” opéra de Bellini (F)	VI.08
“La Dame Blanche” opéra de Boieldieu (F)	VI.02
“Zampa” opéra de Hérold (F)	VI.04
“Don Giovanni” opéra de Mozart (F)	VI.07
“Le Nozze di Figaro” opéra de Mozart (F)	VI.03
“Die Zauberflöte” opéra de Mozart (F)	VI.05
“Der Freischütz” opéra de Weber (F)	VI.06

Works for two flutes and piano

Konzert-Paraphrase Op.18 über “Die Verschworenen” von Schubert (F)	VI.04
“Souvenir de Praga”, Op.24 (F & C)	VI.05
“Andante et Rondo”, Op.25 (F)	VI.02
“Valse di Bravura”, Op. 33 (F & C)	VI.06
“Fantaisie hongroise”, Op.35 (F & C)	VI.01
“Duettino sur des motifs hongrois”, Op.36 (F)	VI.03
“Duettino Americain”, Op. 37 (version for two flutes & piano) (F)	VI.10
Fantaisie sur “Rigoletto”, Op. 38 (F & C) “Steirisches Lied und Tiroler Lied” (Aus der Heimat), Op.39 (F)	VI.07
Paraphrase Op.42 sur des motifs de “La Sonnambula” de Bellini (F)	VI.08
“Neger-Lied” (F)	VI.09
Sonata in C Major, Op.25 (F)	VI.10
“Ungarischer Hirtengesang” (F & C)	VI.11
“Csárdás” Op.40 (F)	VI.11

Works for two solo flutes

“La Mulette de Portici” opéra de D.F.E. Auber (F)	VI.06
“La Dame Blanche” opéra de F.A. Boieldieu (F)	VI.08
“Zampa” opéra de L. Hérold (F)	VI.07
“La Fille du Régiment” opéra de G. Donizetti (F)	VI.03
“Preciosa” opéra de C.M. von Weber (F)	VI.01
“Il Barbiere di Siviglia” opéra de G. Rossini (F)	VI.04
“La Norma” opéra de V. Bellini (F)	VI.05
“Don Giovanni” opéra de W.A. Mozart (F)	VI.02

Works for flute in different sets

“Nocturne”, Op.19 (flute, violin, cello and piano) (F)	VI.09
“Das Waldvöglein”, Op.21 (flute and four horns) (F)	VI.06
“Das Waldvöglein”, Op.21 (version for flute and harmonium) (F)	VI.11
“Souvenir de Rigi Klösterli”, Op.34 (flute, horn and piano) (F)	VI.08
“Duettino Hongroise”, Op. 36 (version for flute, violin and piano) (F)	VI.09
“Duettino über Amerikanische National-Motive”, Op.37 (flute, violin and piano) (F)	VI.01
“Pásztorhangok”, (soprano, two flutes and piano) (C)	VI.02
Fantaisie sur “Casilda”, opera by Ernst II (flute and harp) (F and Antonio Zamara)	VI.03
“Meditation von Bach”, (two flutes, cello and piano) (F)	VI.03
“Harfentrio”, (flute, cello and harp) (F)	VI.05
“Abendläuten”, (flute Quartet) (F)	VI.10
“Waidmannslust”, (flute Quartet) (F)	VI.10
“Souvenir de Pest”, (two flutes, violin and piano) (F, C, and Carl Huber)	VI.11

Aria from the opera "Két Huszár" by Fr. Doppler, (soprano, two flutes and piano) (F)	VI.11
Fantaisie sur "Rigoletto", Op. 38 (two flutes and string quartet) (F & C)	VI.13
"Magyar pásztorhangok" Paraphrase, (soprano, flute and piano) (F)	VI.13
Works with orchestra	
Flute and orchestra	
"Drei solo Variationen über ein Ungarisches theme", Op.4 (C) 1845	VI.08
"Chanson d'amour" (F) orchestrated in 18??	VI.03
"Fantaisie Pastorale Hongroise" (F) orchestrated ca. 1887 by Albert Klautzsch	VI.07
"Fantaisie über ein Thema aus Kreuzersonate von Beethoven" (F) orchestrated ca. 1882 by Anton Fridrich	VI.08
"Airs Valaques". Fantaisie (F) orchestrated ca.1886 by Josef Hellmesberger jr.	VI.07
Two flutes and orchestra	
"Souvenir de Prague" (F & C) 1853	VI.02
"Fantaisie sur des motifs hongrois" (C) 1853	VI.06
"Duo Concertante über Motive aus der Oper Rigoletto" v. Verdi (F & C) 1853	VI.01
"Valse di bravura" (F & C) orchestrated in 2015 by Santi Escura	VI.04
Concerto in D minor (F) 1854	VI.09
"Morceau de Concert" (F & C) (included in a concert-program of Jan. 1858)	not found

"Divertissement" (F & C)
(included in a concert-program of March 1858) not found
(Probably the same work than the precedent)

Flute, harp and orchestra

"Fantasie über Motive aus der Oper Casilda",
v. Ernst II (F and Antonio Zamara) VI.05

Flute, violin, horn and string orchestra

"Nocturne" (F) orchestrated by Ross Junknickel ca. 1900 VI.07

Works dedicated to Franz Doppler or composed on motifs from his Operas by his contemporaries

Fantaisie über Motive aus "Lucia de Lammermoor" by Franz Freiherr von Wertheim (1814-1883)	VI.12
"Il Primo Amore" Idylle by Franz von Suppé (1819-1895)	VI.12
Fantaisie über Motive aus "Benyovszky" opera of Fr. Doppler by Antal Sjöoss (1839-1923)	VI.12
Fantaisie Concertante sur des motifs de l'opéra hongroise "Ilka" de Doppler by Edmund Singer (1830-1912) & Hans G. von Bülow (1830-1894)	VI.12
Fantasia sopra l'opera "La Figlia del Reggimento" by Giulio Briccialdi (1818-1881)	VI.12
"1re Suite" 12 Flute Trios by Jean-Désiré Artôt (1803-1887) (a selection)	VI.12
"Doppler-Csárdás" by Károly Patachich (1795-1880)	VI.12

Contemporary piece in memory of Franz and Carl Doppler

"En Souvenir de Franz et Carl Doppler" Fantaisie Concertante
by Salvador Brotons (b. 1959), for two flutes and piano VI.13

CONCERNING THE REPERTOIRE IN VOLUME 13

By Claudi Arimany

Fantaisie et Variations sur des motifs de l'opéra "Rigoletto" de Verdi, Op. 38 (F & C) for two flutes and string quartet

Already in the first edition of this Fantaisie on Giuseppe Verdi's (1813-1901) opera "Rigoletto", the editor includes a version for quartet. Unfortunately later editions elude this version, only publishing the piano accompaniment.

The piece, composed jointly by the two brothers, was written originally for two flutes with a grand orchestra accompaniment around 1851 (included in CD 1 of this collection). This first version was never edited. Many years later, in 1878, it was published for the first time in a version for two flutes with piano accompaniment (CD 7) or String Quartet by André in Offenbach. This edition was dedicated to the Dr. Leonard Corning jr. with a reduction of the technical requirements in the solo flute parts. In my opinion this reduction was to help the sales among amateur flutists. This edition is the only known by flutists today, but between the first version with orchestra, never edited, and this one with piano or quartet, there are many significant differences here and there, and the final part is completely different.

The dedicatee of the work, the American James Leonard Corning (1855-1923), came with his family to Europe, escaping from the American Civil war (1861-65). The Italian American flautist Leonardo de Lorenzo (1875-1962) in his book "My Complete Story of The Flute" writes about a meeting with Corning in a music shop in New York in 1910. Dr. Corning had studied medicine in Europe where he got his degree in 1878 and studied the flute with Franz Doppler before returning to the United States. There he became an important neurologist, mainly known for his early experiments on neuraxial blockade, discovering no less than spinal anaesthesia in 1885, considered a veritable "miracle of science". It is very possible the "Duettino über Amerikanische National-Motive" composed in 1879 (included in CD 1) would have been written for the illustrious pupil of Franz Doppler as well.

The Doppler brothers played the "Rigoletto Fantaisie" quite often during their career as flute players, obtaining great success with both the public and critics. Eduard Hanslick (1825-1904), the Austrian musicologist and undisputed critical authority, wrote in the *Wiener Musiklebens*, after listening to the Dopplers playing this piece in Vienna on 1855:

"All that can be drawn from this tube, so poor as a solo instrument, all these effects known or ill-known, all this art of the double staccato, series of trills and interval leaps, these two brothers play them with such purity, serenity and steadiness that the greatest sworn enemy of the flute would be unable to deny his keenest interest".

The Doppler brothers had triumphed, and the flute too!

"Az ujjabb zene gyöngyei. A Legkedveltebb Csárdások". Füzet 5-6 (C & József Ság) for flute and piano

(The recent Hungarian music pearls. The most popular czardas. Books 5 & 6)

The complete collection includes six books, each containing a number of popular pieces or songs adapted by Carl Doppler for flute or violin and piano. The recordings of books 1 to 4 are included in CDs 1 to 4, and each one consists in a slow introduction followed by ten Csardas.

Unlike those first four volumes, the 5th and 6th books each contain twelve popular songs, originally folkloric textual dance tunes (csárdások), also adapted, as written in the page cover, for flute or violin with accompaniment of piano, although in the

part only the violin is mentioned.

As often occurs in the works written by the Doppler brothers, the authorship of a piece is shared between Franz and Carl but, in some occasions, also with some other composer. Their partners in this matter were, among others, the nationalistic Hungarian opera composer Ferenc Erkel (1810-1893), the harpist Antonio Zamara (1829-1901), the violinist Carl Huber (1828-1885) or the flutist Cristian (Keresztely) Weinbaum. According to the Budapest Music Library, possessor of the score in question, József Ság (1852-1922) appears in the two last volumes (Nrs. 5 and 6) of the popular music collection "*Az ujjabb zene gyöngyei. A Legkedveltebb Csárdások*" as collaborator. The edition doesn't make it clear and it is impossible to know what Ság's contribution consisted of. Carl Doppler, we must assume, is the author of the arrangement. The songs were probably written by Ság on lyrics of different poets and Doppler was the arranger of the flute and piano version. Who knows? The printed edition was published by Rózsavölgyi as a Carl Doppler collection of new Hungarian popular music.

József Ság was a Hungarian musician born in Pest, much younger than Carl Doppler, teacher and music writer, founder and president of the Music Teachers General National Society and the General Secretary of the Hungarian Song Society. Ság wrote an interesting lexicon of Hungarian music terms including descriptions of popular musical instruments as well as some educational books, and a short guideline for the regular presentation of singing lessons in folk schools.

"Magyar Pásztorhangok". Paraphrase (F) for soprano, flute and piano

(Hungarian Shepherd Sounds) Records exist of celebrated public concerts where this piece was performed: in October 1867 in Pressburg (today Bratislava), and at the prestigious Redoutensaal in Pest, today's Vigadó concert hall in Budapest. On those occasions Franz Doppler accompanied the great soprano Carlotta Patti (c.1835-1889), an important singer that, as a child, developed a handicap which caused a noticeable limp in her walk. Due to this condition she mostly avoided opera performances and preferred to sing on the concert stage and in salons, being considered the finest concert singer of the age, sharing the stage with some of the greatest performers of the moment as the Spanish violinist Pablo Sarasate (1844-1908) and others mentioned below. She was the sister of the famous singer Adelina Patti (1843-1919) but, as Carlotta's star was descending on her career, her sister Adelina's continued to rise. A third sister, Amalia Patti, was also a remarkable singer.

At the public appearance in the Budapest's Vigadó of 1867, in addition to Carlotta Patti and Franz Doppler, the Hungarian violinist Leopold Auer (1845-1930), the Czech cellist David Popper (1843-1930), and the regular collaborator of Franz Doppler at that time, the Danish pianist Rudolf Willmers (1821-1878), all great names in the European musical scene, participated in the concert.

Under a similar title there are at least two more pieces by the Dopplers: one is for soprano, two flutes and piano (included in CD 2) composed by Carl, and another for piano solo written by Franz in 1859.

Delivered by the family Orgéni to the Berlin State Library, this piece has never been printed, remaining in manuscript, being here recorded for the first time. The fact the piece was in possession of this family makes me think it was also performed

by Aglaja Orgéni, a famous soprano coloratura contemporary of Franz Doppler, and surely he dedicated it to her as the library assures us.

Aglaja Orgéni, whose real name was Anna Maria von Görger St. Jörgen (1841-1926), was an Austro-Hungarian opera singer, coloratura soprano and teacher. She was born in Rimászombat, Galicia (today Rimavská Sobota in Slovakia) in the north and not far from Budapest. She became a member of the Hofoper in Berlin and performed at Covent Garden, and also appeared in the cities of Leipzig, Dresden, Hanover, Vienna and Munich, being appointed to the rank of Royal Professor, the first woman in Germany to receive that title. She died in Vienna.

A book was published in Munich in 1931 about her life: *“Aglaja Orgéni. The life of a great singer, according to letters, time sources and tradition”* written by Erna Brand. Despite all her merits, she belongs to the group of forgotten great opera singers of 19th century.

“Magyar Pásztorhangok” breathes an absolute Hungarian spirit. After a virtuoso introduction for flute solo with large piano chords as accompaniment (Largo a Capriccio), the piece includes several folk songs as the very popular *“Megérem én a magam sorsával”* and *“A nyáron jöjj el hozzám galambom”*, with very virtuoso interventions for both the singer and the flute player.

The tangled manuscript, compiled and partly reconstructed by Santi Escura, shows an attempt to convert this Hungarian work into German language with a penciled translation below the original Hungarian text and the change of its title to *“Ungarischer Hirtenklänge”* with an unfinished arrangement for violin instead of the original flute, transcribed to a higher pitch including an accompaniment for string quintet (or string orchestra), surely not by Franz Doppler.

Next, the original Hungarian text and its translation to English:

“Az ég alatt, a föld színén, nincsen olyan árva , mint én.
”Under the sky, on the face of the earth, there is no orphan like me.

Nincsen apám, nincsen anyám, ah, ki gondot viseljen reám.
I don’t have a father, I don’t have a mother, ah, who will take care of me.

Minden virág virágozik, csak az enyém hervadozik,
All flowers bloom, only mine withers,
hadd hervadjon, hadd száradjon, ah, hej, csak az isten el ne hagyjon ah!
let it wither, let it dry, ah, hey, only God doesn’t leave me, ah!

Azt mondják: nem adnak engem galambomnak
They say they don’t give me my dove

Ha nem, tén másnak, annak a fekete babának ah, jó lelkű fekete babának, ah!
But maybe to another, to that good-hearted black baby, ah!

Megérem (megelékszem) én a magam sorsával, nem cseréllek semmi potentával.
I’m going to deal with my own destiny, I’m not exchanging with any potentate.

Ha szegény is, de magamé vagyok. Szolgálatban szabadságért állok!
Even if I am poor, I’m my own. I stand as a soldier for freedom.

A nyáron jöjj el hozzám galambom, te légy az én kis párom, nem bárom.

Come to me in the summer my dove, be my little companion, I don’t mind.

Anyádat kérd, fogadjon elsőül, és téged, adjon nőmül.”
Ask your mother to accept me as her son-in-law, and to give you to me as my wife”

“Magyar Népdalok” (C) for flute and piano
(Hungarian Folk Songs) The three books including sixty Hungarian folk songs adapted by Carl Doppler for violin (flute) with piano accompaniment were published by Rózsavölgyi in Budapest. In the CD 11 of this collection, twenty-eight of those songs were recorded. Here are the thirty-two remaining.

The exceptionally copious popular music of Hungary and neighboring lands makes this collection of folk songs an important document. Hungary has made many contributions to the fields of popular and classical music, and folk music is a prominent part of the national identity, continuing to play a major part in its music.

These folk songs are examples of a rich Hungarian musical tradition. In fact, the database of the Hungarian Science Academy registers over 150.000 songs originating from all rural villages of the Hungarians living within the Carpathian Basin of Central Europe.

Some of these melodies reach back into centuries. Composers like Béla Bartók (1881-1945) and Zoltán Kodály (1882-1967) realizing how exact the singing population preserved the oral musical heritage of their ancestors, started from on 1905 to collect Hungarian folk songs. Some of these songs had survived through many centuries as a heritage of a once flourishing Eurasian culture, most of them being composed around longer existing poems.

Today many Hungarians not only know many of these old songs, but also most of their lyrics.

They were composed not only by anonymous but also known composers, such as Kálmán Simonffy (1814-1853), Mihály Füredi (1816-1869) or Elemér Szentirmay (1836-1908) (real name János Németh and also named Árpád Jenő), a good friend and collaborator of Franz Liszt (1811-1886). These tunes provide an excellent impression of the essence of the Hungarian melodies. Although there were many song writers, of most of them only one or a few songs have survived the living tradition.

Magyar folk music changed greatly beginning in the 19th century, evolving into a new style that had little in common with the music that came before it. This modern Hungarian music was characterized by an arched melodic line, strict composition, long phrases and extended register, in contrast to the older style which always used a descending melodic line.

Modern Hungarian folk music was first registered in 1895 by Béla Vikár (1859-1945), setting the stage for the pioneering work of Béla Bartók, Zoltán Kodály and László Lajtha (1892-1963) in a musicological collection.

This folk music began its history with the Habsburg Empire in the 18th century, when central European influences became paramount, including a regular metric structure for dancing and marching instead of the free speech rhythms of the old style. Folk music at that time, consisting of village bagpipers, was replaced by small orchestras of Gypsy or Roma people.

In the 19th century, Roma orchestras became very well known throughout Europe, and were frequently thought of as the primary musical heritage of Hungary.

Ethnic Hungarians lived in parts of the Czech Republic, Poland, Romania, Slovakia, Serbia and elsewhere. Of these,

the Hungarian population of Romania (both in the region of Transylvania and among the Csángó people) being the more rural, outer rims of the kingdom of Hungary, has had the largest musical impact on Hungarian folk music.

Paraphrase aus der Oper “Ilka” von Franz Doppler (F) for flute and piano

The opera “Ilka” was certainly the most successful work composed by Franz Doppler during his life. Today, all of his seven operas are completely forgotten despite the immense success some of them received in their time. The shadow of great opera composers such as Wagner, Flotow, Meyerbeer, Gounod, Donizetti, Verdi, Rossini and Bellini left few space for others. The competition was hard and, in my opinion, the personality of Franz Doppler *“a good and very modest person”* as said by Hans Richter (1843-1916), besides political reasons such as the war for independence of Hungary, hurt him in his desire to earn a place among the important opera composers of his time, despite the enormous success some of his stage works had, and the prestige and recognition as composer from his colleagues during his entire life. In a letter to Ferenc Erkel (1810-1893), the greatest Hungarian opera composer, Franz Doppler claimed to feel neglected in Vienna for being Hungarian. That was one of the reasons for which he threatened to leave Vienna. But it was when the authorities did not want to keep their promise to perform one of his operas that he thought seriously of returning to Budapest.

“Ilka és a huszártöröző” (Ilka and the Recruiting of the Hussars), set to a libretto by Johann Janotychk von Adlerstein (1811-after 1861), premiered at the National Theatre in Pest on December 29, 1849. It was the first Hungarian comic opera permitted by the censors after the war and remained in the repertory for half a century. It is an innocent love story set around 1813 when the Russians and Habsburgs were allies. Much of the music derives from folk material.

Proof of the great popularity of “Ilka” are the number of pieces in the form of Potpourris, Fantaisies and Paraphrases were composed on themes of this opera by the same F. Doppler, C. Doppler (CD 8), H.v. Bülow and E. Singer (CD 12), R. Jungnickel and other composers in many different versions for piano solo, piano four hands, military band, harmony, brass ensemble, orchestra, violin and piano, flute and piano, etc. including one for “cornet à pistons” and piano. This last seems to have been composed by the same Franz Doppler.

The “cornet à piston” is a brass musical instrument quite similar to the trumpet although significantly more agile. This instrument was somehow familiar to Franz Doppler. He was the dedicatee of the twelve Trios for three cornets or three horns grouped in a “Premiere Suite” (adapted for three flutes in CD 12) composed by Desiré Artôt (1803-1887), a Belgian famous horn and cornet player professor at the Brussels conservatory, to whom, at one time, Doppler dedicated the *“Das Waldvöglein”* Op.21 (The bird of the forest) for flute and four horns (CD 6).

The Paraphrase on Franz Doppler’s opera “Ilka” for cornet and piano was edited by Adolph Stiegler (1868-1928) and published by Schmidt in Heilbronn in 1896, around 13 years after the death of Doppler. The piece is included in a collection of approximately twenty works by different composers containing arrangements for cornet or trumpet with piano accompaniment, quartet or orchestra.

It is possible, not without doubts regarding its authorship, Doppler wrote the original Paraphrase, today lost, for flute and piano, and years later Stiegler did his own adaptation for cornet and edited it. That’s just an opinion, but in the catalogues of the time, as well as in the score,

Doppler is mentioned as the only composer of the work. It consists of a slow Introduction followed by a lively Czardas. It is short beautiful piece full of charm and vivacity.

Adolph Stiegler, the editor of the work, was principal trumpet and “cornet à piston” soloist of the Vienna Philharmonic Orchestra, the State Opera Orchestra, and the Hofmusikkapelle. Very active during all his life, A. Stiegler was the arranger and editor of a number of works for brass instruments and ensembles, but nothing has arrived to me with Stiegler as a composer. As a pedagogue he taught at the Neuen Wiener Konservatorium für Musik. His brothers Karl (horn player) and Hans (trumpet player) were also important members of the Vienna Philharmonic Orchestra.

“En Souvenir de Franz et Carl Doppler” Fantaisie Concertante composed by Salvador Brotons (b. 1959), for two flutes and piano

As the culmination of a project such as the complete recordings of the works for flute(s) of Franz and Carl Doppler, I thought it would be a good idea to commission a new work for two flutes and piano written in memory of the two Doppler brothers. This will enlarge the contemporary repertoire for this ensemble and maybe will help to spread the name of the Doppler brothers and their music.

I immediately thought of the Catalan composer Salvador Brotons. Today he enjoys an excellent reputation as composer and conductor, but besides this, he was once a fine professional flutist and therefore is a perfect connoisseur of the instrument. I have performed some of his many compositions for flute and I am honored to have premiered his fantastic concerto for flute and orchestra of which I was the dedicatee, as I am also for the present work.

The piece was composed on spring 2023. With an absolute Magyar atmosphere as a thematic starting point, there are a number of beautiful Hungarian folk tunes melodies with variations and large connecting bridges between them. It is written in three linked parts: Introduction, *Thème varié*, and a terrific Czardas as Finale. The used tunes are: *“Csókjá olyan mint a méz”* (Her kiss is like honey), *“Deres a fű édes lovam ne egyél”* (Don’t eat grass, my sweet horse), *“Képeddel alszom el”* (I go sleep with your picture), *“Szomorú fű ág”* (A sad willow branch), *“Jaj de fáj”* (It hurts so bad) and *“Virág és pillangó”* (Flower and butterfly), all of them included in the Carl Doppler’s edition of sixty songs transcribed for flute (violin) and piano *“Magyar Népdalok”* (Hungarian Folk Songs). The complete recording of those melodies are contained in CD 11 and CD 13 of this collection.

It is a perfect and successful piece to be played on concert because of its beauty and virtuosity, mixture of joy and melancholy like it is so much of the Doppler’s works. Poetically speaking, this music demands to be performed with a smile on your face and, at the same time, a tear slipping down your cheek.

Born in Barcelona in 1959 into a family of musicians, Salvador Brotons has written more than 160 pieces, mostly orchestral and chamber music works, and has won major composition awards, including the “Premio Orquesta Nacional de España”, for his Cuatro Piezas para Cuerdas, the prize “Jove d’Or”, the “Premio Ciutat de Barcelona” (in 1983 for his first symphony, and in 1986 for his piece Absències for narrator and orchestra), the “Southeastern Composers League Award” for his Sinfonietta da Camera. “The Madison University Flute Choir Composition Award” for his Flute Suite, the “Premio Reina Sofia de Composición” for his piece Virtus for orchestra and the first prize in the “Conferenza Musicale Mediterranea.

Compositori del Nostro Tempo” for his Flute concerto.

A large part of his professional activity has been carried out in the USA and many of his works have been published and recorded in Europe and in the US for labels such as Naxos, EMI, Auvidis, Albany Records, Harmonia Mundi, RNE, etc.

Since 2001 Brotons is the professor of composition and conducting at the Escola Superior de Música de Catalunya (ESMUC) in Barcelona.

In 2020 he was awarded with the Clark County Arts Commission Lifetime Achievement Award for his years of service to the artistic community of SW Washington (USA).

Nowadays he is the Chief Conductor of the Vancouver (WA) Symphony Orchestra and the Simfònica de Sant Cugat in Barcelona (Catalonia).



The Dr. James Leonard Corning Jr., dedicatee of the Doppler's Rigoletto Fantaisie and Variations for two flutes and piano or quartet. Student of Franz Doppler, he became years later an important neurologist, mainly known for his discovering of the spinal anaesthesia.

FOR BETTER OR WORSE: THE VIRTUOSIC FLUTE

By Timothy Hagen

Virtuosity has evolved both in popularity and by definition over the past two centuries. A look at the phenomenon through the lens of the 19th century, when it was simultaneously celebrated and reviled, can help us better understand its development and significance.

-Why is so much flute music very difficult?

-Why do flutists lack solo repertoire by major, Romantic composers?

These questions are intimately linked within the context of virtuosity in the 19th century. It is therefore worth exploring this phenomenon, which affected attitudes about the flute and flutists so dramatically that players still deal with the aftermath.

The Controversial Rise of Virtuosity

The European middle class of the early 19th century was hungry for novelty in all fields, including music, where novelty was represented in part by instrumental virtuosity. Provincial instrumentalists flocked, for example, to Vienna, “the musical metropolis,” assembling careers piecemeal. To make ends meet they often played in orchestras, taught, and composed. They also staged benefit concerts for themselves, which typically featured a wide array of performers, as well as one concerto and at least one virtuoso show-piece.

Not confined to Vienna, virtuosity increasingly flourished throughout Europe from 1800-1830, followed by what musicologist Carl Dahlhaus called “the heyday of virtuosity [that] began with Paganini’s tours of the European capitals in the early 1830s and ended in September 1847 when Franz Liszt abandoned his career as a pianist.” Like his Viennese counterparts, Liszt in particular founded his career on new socioeconomic ground. His touring performances demanded higher than typical ticket prices, excluding the lower middle class but enticing members of the “middle bourgeoisie” to purchase a level of artistic appreciation previously available only to aristocrats and nobility in private salons and at court.

The burgeoning market for virtuosity accidentally contributed to a backlash. Critics harbored “suspicion that middle-class audiences only went to concert to see and be seen and it was far stronger for audiences at virtuoso concerts than at symphony concerts.” This dismissive attitude was extended beyond audiences to performances and performers, revealed in phrases like “excessive ornament” and “superficial virtuosity.” Lines were drawn between Liszt, virtuosity’s quintessential representative, and critics like Robert Schumann and, later, Eduard Hanslick, who advocated “serious or ‘symphonic’ music [over] insignificant, ‘dilettantish’ instrumental music.”

For Worse: The Victimized Flute

The effect of the rise of virtuosity on the 19th-century flute is connected to the instrument’s state at the beginning of the century. A treasured instrument in the 1700s, the flute’s difficulties in intonation, facility, and tone production caused its status to diminish, and major composers consequently stopped writing serious solo and chamber repertoire for the instrument over the first three decades of the 1800s. They clearly felt their efforts were better spent writing for the piano or violin, neither of which had problems of such magnitude. Brilliant virtuoso flutists, most notably Britain’s Charles Nicholson and Germany’s Theobald Böhm,

therefore dedicated themselves to improving the flute. It stands to reason that in their minds redesigning the flute might have helped recapture some of its former glory.

Intonation had been a bane for flutists and composers since the early 18th century. To increase flexibility, flutists, including Johann Joachim Quantz, had invented a number of devices, but none were up to the challenge. The result was a fundamentally flawed instrument. Eminent flutist Johann George Tromlitz wrote that keys with more than three sharps or flats were “difficult and unsuitable.” As composers became contemptuous of these flaws, which weakened the flute as an ensemble instrument, the need to improve intonation became increasingly pressing, and inventors continued their attempts to solve the problem. The most lasting innovation was Frederick Nolan’s ring key, still found today on “open-hole” flutes.

The flute’s weaknesses in facility were equally troubling. At the beginning of the 18th century the one-keyed flute was standard, meaning that most pitches were obtained by placing fingers directly onto holes. Such flutes were diatonic. Chromatic notes sounded via “cross-fingerings,” whereby non-consecutive fingers were placed down, resulting in awkward execution and poor projection and intonation. The flute’s status “of possessing the worst cross-fingerings” of any wind instrument caused it to become “the first orchestral woodwind to accept additional chromatic keywork.” A more facile flute would have benefited players and, through its enhanced compositional possibilities, likely drawn more composers to the instrument. Throughout the second half of the 18th century and the first half of the 19th, makers therefore experimented with adding different numbers of keys, according to various fingering systems, to improve facility.

Unlike intonation and facility, areas many makers were trying to revolutionize, the fullness of tone available to modern flutists can be traced back to a single figure, Charles Nicholson, the reigning flute virtuoso in London from the 1810s to the 1830s. The most conspicuous element of his playing, according to German inventor and flutist Theobald Böhm, “was his tone, which...was so powerful that no continental player could match it,” achieved through particular embouchure positioning and breathing, as well as unusually large tone holes. The most plausible answer for why Nicholson’s conception lasted, as opposed to his colleagues’ sounds that historians have called “sweet” and “mellifluous,” owes to “the demands of power and brilliance made by the modern orchestra,” developing at the time.

Still, a more powerful tone had its critics, such as Richard Wagner, who purportedly referred to the more powerfully played flute as a “cannon.” In his essay *On Conducting*, Wagner complained, “A softly sustained *piano* is hardly obtainable from [woodwinds] anymore, particularly from the flutists, who have transformed their formerly so soft instruments into mighty shawms.” (Wagner himself never had to make important flute passages heard over his massive orchestras.)

The man who finally assembled all of the elements necessary for the flute to navigate the demands of intonation, facility, and tone production was the aforementioned Böhm. Born in 1794, he was around 20 when he received his first performing appointment. He had established himself as a professional goldsmith by then, playing and producing flutes for himself and his friends to play in his spare time. By 1828 he had become a full-fledged flute manufacturer. Afterward came three crucial stages in the finalization of his flute design, realized in his instruments of 1831, 1832, and 1847.

The result was a flute with tone holes spaced not for fingering ease but for acoustically correct intonation. These holes were larger and worked with a larger bore, allowing players to achieve fuller sounds. Facility was improved by intricate keywork, allowing fingers to close both nearby and remote tone holes. This design survives today with only minor tweaks to the mechanism, bore size, and tone hole placement.

Despite its superiority to other flutes of the time, Böhm's flute was not popular before the second half of the 19th century, especially in his native Germany, due to the number of instrument makers fighting for primacy and older players unwilling to learn a new fingering system. This forced Böhm to tour Europe, performing his own works as part of a campaign on behalf of his design. Given his prioritization of technique and lack of Liszt's superhuman artistic profile and abilities, one can easily imagine Böhm being reviled as a superficial virtuoso by critics. Such a view leads to observations regarding potential accidental effects of the efforts of Böhm and his colleagues:

"The great composers of the century, possibly discouraged by the performers' enthusiasm for merely impressive pieces, were not inclined to waste their creative efforts on the flute. Louis Fleury, reflecting despairingly on the lack of Romantic solo literature, charged that the virtuosi thereby "did more harm to their instrument, in spite of their undoubted mastery of it, than the clumsiest amateur could have done."

Ironically, in trying to save the flute, Böhm's approach likely discouraged composers from writing serious solo and chamber literature for it. Moreover, for all the advantages of his design, it was impossible for any design to replicate the scope of sound—from nearly inaudible to incredibly loud—available from pianos and violins, to say nothing of effects like piano chords and violin double, triple, and quadruple stops. Thus, no flutist could achieve, "as concerto historian Abraham Veinus put it, the 19th-century concerto's broad, obvious gestures meant to be seen and heard from the cheapest seats," another fact that caused flute literature to suffer. At the same time, paradoxically, the flute's "role in the orchestra became ever more important."

For Better: The Utilized Flute

Even a cursory examination of 19th-century orchestral music reveals that composers who fancied themselves "serious" possessed an ever more virtuosic understanding of the flute, thanks to experience with some of its finest players. To these composers, as to Berlioz, virtuosity would have contributed to the meaning of a work, allowing them to write increasingly difficult passages while escaping the charges of superficiality that affected performing virtuosos and the works they played.

The solo in the finale of Ludwig van Beethoven's Third Symphony, composed in 1804, is a fine starting point. Lasting for eight measures (mm. 192–200), it is a continuous whirlwind of arpeggios and scales in D major, a "virtuososounding passage [that is] technically quite simple, as it involves only two cross-fingerings" on a pre-Böhm flute. Preceding the solo is a section in which the flute floats on top of the violins, reaching what would have been an adventurous A³, a flute pitch Beethoven had only first used in his Second Symphony. In the Eighth and Ninth Symphonies, Beethoven extended the flute's range further, to B³ flat.

The Third Symphony (as well as the third *Leonore* Overture) was written to be played by excellent principal flutist Anton Dreyssig and his colleagues in the orchestra of the Theater an der Wien. The premiere of the Eighth Symphony in 1814 included exemplary flutists Georg Bayr and Aloys Khayll, who had played at the Theater an der Wien alongside Dreyssig. Among these players, Beethoven received a first-rate education in the pre-Böhm flute's capabilities.

Felix Mendelssohn's orchestral music represented a significant step up in technical difficulty, reflecting the contemporaneous jump in virtuosic flute playing. The finale to his Fourth Symphony, commissioned by the London Philharmonic Society in 1833, is a furious *saltarello*, the theme of which is exposed (mm. 6–34) as a flute duet featuring long streams of rapidly articulated notes that extend to A³. It is the earliest example of such strenuous flute articulation in any symphony from the modern orchestral canon, though it is not isolated in Mendelssohn's output. His 1842 Scherzo from the Incidental Music to *A Midsummer Night's Dream* closes with a 40-bar flute solo using near-constant, 16th-note articulation with only two quick opportunities for the player to breathe.

Like Beethoven, Mendelssohn knew some of the finest flutists of his day, though they also pre-dated the rise of the Böhm flute. He persuaded renowned Dutch flutist Louis Drouet to leave retirement in 1828, well before he wrote either of the works mentioned above. Drouet's *Variations on God Save the King* "gave [him] ample opportunity to show off his sensational double staccato and were almost certainly known to Mendelssohn, as they were performed on the same 1829 concert as the English premiere of Mendelssohn's *A Midsummer Night's Dream* Overture, conducted by the composer. Moreover, Charles Nicholson was active with the London Philharmonic Society at the time of the premiere of Mendelssohn's Fourth Symphony and may well have played the work's premiere. As for the *Midsummer Night's Dream* Scherzo, Mendelssohn again had proof of the playability of his flute writing, according to flutist Leonardo de Lorenzo:

"When [Mendelssohn] rehearsed his famous Scherzo... for the first time, the first flutist failed in the difficult passage, and declared impatiently that it could not be played. The composer immediately said to the second flutist, "Then, please, Mr. Haacke, will you play it?"



Rudolf Schier (Franz Doppler's great-great-grandson) and Claudi Arimany, at the Wiener Konzerthaus, just after the performance of the Doppler concerto for two flutes and orchestra.

Franz & Carl Doppler

Franz Doppler (1821-1883) Carl Doppler (1826-1900)

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- 2-13** **"Az újabb zene gyöngyei. A Legkedveltebb Csárdások". Füzet 5 (C & József Ság) (WPR)**
(The recent Hungarian music pearls. The most popular Czardas. Book 5)
for flute and piano
Claudi Arimany, flute ■ Enrique Bagaria, piano
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(The recent Hungarian music pearls. The most popular Czardas. Book 6)
for flute and piano
Claudi Arimany, flute ■ Enrique Bagaria, piano
- 60** **"En Souvenir de Franz et Carl Doppler" Fantaisie Concertante (WPR)**
Composed by **Salvador Brotons** (b. 1959) in spring 2023
for two flutes and piano
Claudi Arimany and Adriana Ferreira, flutes ■ Pedro J. Rodríguez, piano
(F) Franz Doppler (C) Carl Doppler (WPR) World Premiere Recording

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