



CHANDOS

JEAN-EFFLAM BAVOUZET

*plays
Works by*

BERGER
CLEMENTI
CZERNY
HUMMEL





Drawing, black and white chalk on brown paper, by Philipp Otto Runge (1777 – 1810),
now at the Staatliche Museen zu Berlin, Kupferstichkabinett / AKG Images, London

Ludwig Berger, c. 1802

The Beethoven Connection, Volume 2

Johann Nepomuk Hummel (1778 – 1837)

Grande Sonate, Op. 13 (c. 1805) 22:35

in E flat major • in Es-Dur • en mi bémol majeur

(Sonata No. 2)

Dédiée au célèbre Haydn

- | | | |
|---|-----------------------------|------|
| 1 | Allegro con brio – Alleluja | 8:25 |
| 2 | Adagio con gran espressione | 6:29 |
| 3 | Finale. Allegro con spirito | 7:42 |

Muzio Clementi (1752 – 1832)

Sonata, Op. 34 No. 2 (1795) 22:11

in G minor • in g-Moll • en sol mineur

from *Due Sonate per il Clavicembalo o Forte-Piano*

Composte dal Sig.^r Muzio Clementi

- | | | |
|---|---|------|
| 4 | Largo e sostenuto – Allegro con fuoco – Largo legato –
Tempo I | 8:13 |
| 5 | Un poco Adagio | 5:08 |
| 6 | Finale. Allegro molto | 8:48 |

Ludwig Berger (1777 – 1839)

Grande Sonate pathétique, Op. 1 (1812 / 14) 24:17

in C minor • in c-Moll • en ut mineur

pour le pianoforte

(for Piano)

Composée et dédiée à Muzio Clementi

par son Élève Louis Berger de Berlin

7

Introduzione. Adagio – Allegro patetico – Adagio –
Tempo I

12:36

8

Aux mânes de Mozart. Adagio affettuoso, ma non troppo
lento

6:59

9

Rondo. Allegro molto – Adagio – Allegro moderato –
Più Presto

4:40

Carl Czerny (1791 – 1857)

10

Marcia funebre sulla morte di Luigi van Beethoven

(† 26. Marzo 1827), Op. 146 (1827)

6:56

in C minor • in c-Moll • en ut mineur

per il Piano-Forte solo

(Funeral March on the Death of Ludwig van Beethoven

[† 26 March 1827] for Solo Piano)

Marcia. Andante – Trio – Marcia da capo

TT 76:02

Jean-Efflam Bavouzet piano

The Beethoven Connection, Volume 2

Introduction

The four composer-pianists on this CD all had an association with Beethoven, who arrived in Vienna in November 1792, but these associations were not alike. All four were piano virtuosos. Muzio Clementi (1752 – 1832), eighteen years older than Beethoven, survived him by five years. Having by 1798 become a music publisher and manufacturer of pianos, he met him many times in Vienna, published a large number of his works from 1804 onwards, and in 1807 signed an important publishing contract with him. The other three were younger than he. Johann Nepomuk Hummel (1778 – 1837) formed ties of friendship with him. Ludwig Berger (1777 – 1839), a pupil of Clementi, never met him, but in 1804 composed a sonata (recorded here) inspired by his ‘Pathétique’, Op. 13. Born in Vienna, Carl Czerny (1791 – 1857), one of his chief students, left recollections on the subject of Beethoven. A prodigiously gifted child, he made his début as pianist in 1800 in the Concerto in C minor by Mozart.

Clementi: Sonata in G minor, Op. 34 No. 2
Born in Rome, Muzio Clementi was

brought to England at the age of fifteen by a rich amateur who wanted someone to play entertaining music for him on the piano at his residence in Dorset. At the end of 1774 or at the beginning of 1775, he settled in London, and did not wait long before presenting himself at the keyboard. England would remain his home port until the end of his life (he is interred in Westminster Abbey), but between 1781 and 1827 he undertook seven journeys on the continent. It was during the first of these that, on 24 December 1781, Emperor Joseph II organised a pianistic duel in Vienna between him and Mozart. His longest journey was the third: from 1802 to 1810, a ‘grand European tour’ essentially for commercial purposes. Clementi no longer appeared in public as a pianist; his objective was to promote his pianos and to unearth music for the benefit of his own company, Clementi & Co. It was in this context that, at the beginning of 1804, he met Beethoven for the first time, that Clementi & Co. for the first time published a work by him in an authentic edition (in September 1804, as ‘Op. 47’, the Sonata in E flat major, Op. 31 No. 3), and that he signed with him, on 20 April 1807, his famous contract, formulated

in French. 'I have at last made the conquest of that haughty beauty, Beethoven,' Clementi wrote, as early as 22 April, to his associate in London, Frederick William Collard.

In his lifetime, Clementi was called the 'father of the pianoforte'. His long career, launched on the publication, in June 1779, of his Sonatas, Op. 2 for piano or harpsichord, served as model to numerous travelling pianists at the beginning of the nineteenth century: Hummel, Moscheles, Kalkbrenner, Thalberg, and even Liszt. As a composer, he devoted himself almost exclusively to the piano, notably with some sixty sonatas: by 1802, nearly all of them had been published. Chief originator of the 'modern' pianistic style, as much from a technical viewpoint – parallel thirds, sixths, and octaves – as from one of sonority, he influenced the following generation of composers, first and foremost among them Beethoven, who preferred his sonatas to those of Mozart. He became to some extent the founder of the 'London school of piano playing' represented among others by Jan Ladislav Dussek and Johann Baptist Cramer. Between May 1785 and July 1802, he never left England, and therefore played an intimate part in the musical life of London, also composing concertos (only one has survived, in the form of a copy, not

in the composer's hand) and symphonies, among which only the two of Op. 18 (1787) have come down to us. In this domain he had to countenance the competition presented by Haydn, especially during his presence in London in 1791 – 92 and then in 1794 – 95.

It was precisely on 30 April 1795, one year before the publication of the first sonatas by Beethoven (Op. 2), that, in the *Morning Chronicle*, the two grand sonatas by Clementi, Op. 34 were advertised, No. 1 in C major and No. 2 in G minor. Ludwig Berger would later state that No. 1 was originally a concerto and No. 2 a symphony. This Sonata in G minor, Op. 34 No. 2 is most impressive. Its introduction (*Largo e sostenuto* for ten bars of 4 / 4) and the large-scale *Allegro con fuoco*, in 3 / 4, which follows are thematically related. The theme of the *Largo*, given chromatic fugal treatment and foreshadowing, more or less, the funeral march of Beethoven's *Eroica*, is a version, in dotted rhythm, of that of the expansive *Allegro*. This adventurous first movement, warranting detailed commentary, a sonata form with repeat which progresses in a stream of semiquavers, is given two subsidiary ideas: the first in B flat major and the second orientated towards G flat minor, before a return to B flat major to conclude the exposition. Approximately one third of

the way through the movement, in crotchets (giving the impression of slowing down even though the tempo remains the same), the music is interrupted, first by chords, then by parallel octaves supporting a motif from the introduction: sixteen measures opening in C minor, continuing in E minor, and fading away in E major. At which point the tempo returns to *Largo* and the time signature to 4 / 4, and we revert briefly to the introduction, but in C major. Fragments of scales in semiquavers transform themselves into quavers, at the same speed, for, after six bars, the tempo returns to *Allegro*, in 3 / 4. We find ourselves in C minor, in a kind of recapitulation in the sub-dominant, a fact confirmed by the appearance of the first subsidiary idea, in E flat major. There follows a substantial concluding episode, agitated and dramatic, at the centre of which the second subsidiary idea unfolds in G minor.

Melodic profusion and expressive density characterise the slow movement (*Un poco Adagio* in E flat major and 6 / 8). In the finale (*Allegro molto* in G minor and 2 / 4), a worthy counterpart to the first movement, the keyboard writing is so idiomatic that one feels obliged to question the assertion of Ludwig Berger according to whom this work was originally a symphony.

Hummel: Sonata in E flat major, Op. 13

Born in Pressburg (today Bratislava), Johann Nepomuk Hummel was a prodigy at the piano. After studies with Mozart in Vienna, he embarked with his father, in December 1788, on a long European tour which took him to London where, on 20 April 1792, at the age of fourteen, in a concert given by Haydn, he gave a rendition of the piano part of one of the latter's trios (the one in A flat major, No. 27, Hob. XV: 14). It has sometimes been said, repeating a claim by Carl Czerny, that in London Hummel 'took lessons from Clementi', but this is highly doubtful. He returned to Vienna in 1793, performed in his native city that same year, and appeared in public in Vienna for the first time on 12 May 1794, one year before Beethoven. In the years which followed, the two were acclaimed as pianists, at the level of both rivals and friends. Czerny would write that

if the playing of Beethoven distinguished itself by its great power, its character, an unprecedented bravura, and a degree of virtuosity, that of Hummel was instead a model of purity, of precision, of elegance, and of tenderness.

Hummel 'therefore could not but occupy the foremost position in the world at large, and soon there formed two parties'. In January

1804, on the recommendation of Haydn, and for a period that lasted till May 1811, Hummel succeeded him as conductor (but not as director of music) at the court of Prince Esterhazy, at Eisenstadt, where he composed the majority of his sacred music. Afterwards, he pursued his career as pianist, then – all the while keeping up his function as a travelling pianist – served as director of music at Stuttgart (1816 – 18) and Weimar (from 1819 until his death). In March 1827, he visited Beethoven on his death bed four times and participated in his funeral services.

As a composer, he tackled all genres except the symphony. His output for solo piano is enormous; it includes numerous occasional pieces but comprises only six sonatas, among them the two last, late ones (Op. 81, of 1819, and Op. 106, of 1824). Published in Vienna around 1805 with a dedication to Haydn, the Sonata in E flat major, Op. 13 therefore belongs to his time at Eisenstadt. It is the second, the most substantial, and the most ‘classical’, of the six. The influence of Beethoven makes itself manifest, not the Beethoven of the *Appassionata*, with which it is contemporaneous, but of a sonata such as Op. 22 in B flat major, of 1799 – 1800. Yet, it points no less, especially in the second theme of the first movement, to the ‘School

of Clementi’ (Czerny’s term). In sonata form, the opening *Allegro con brio*, in 4 / 4, confirms the tonic after two bars, and in the following three bars introduces, *piano*, a kind of counterpoint: an unfurling of quavers in the left hand, above which, in the right hand – emitting an ecclesiastical whiff, and marked *sostenuto quasi organo* – we hear six parallel octave minims. Strongly rhythmic chords follow, and the procedure is repeated. A *cantabile* second theme appears at some length in the dominant, and after a very lively episode we hear yet another, concluding, theme. The development takes up these elements, and the recapitulation is rather regular. The short coda extends the ecclesiastical air for seven bars, explicitly headed *Alleluia*.

There follows an *Adagio con gran espressione* in B flat major, in 2 / 4, also in sonata form, but without repeats. It opens with five solemn arpeggiated chords, and is run through with semiquaver triplets, to often tumultuous effect. In the finale (*Allegro con spirito* in E flat major, in 4 / 4), yet again in sonata form, the principal theme, its first three notes stealthily repeated, may be taken to be the theme of a rondo, in as much as those three notes recur frequently. This theme is sometimes treated as the subject of a fugue,

fugato at the beginning of the development. At the end, 'all forces are deployed'.

Berger: Sonate pathétique in C minor, Op. 1
Born in Berlin, Ludwig Berger was accepted as a student, at the age of twenty-seven, by Clementi during his stay in this city from 2 August till 18 September 1804 as part of his extended European tour. They met again in Berlin the next year, but this time, on leaving the city in September 1805 following the tragic death of his young wife, Clementi brought Berger with him, to St Petersburg, travelling via Riga. Clementi did not depart the Russian capital for another year, round the middle of October 1806, leaving Berger there after having 'found [him] a number of students' and having persuaded him, were he to enter into the piano business, to make Clementi & Co. a co-beneficiary. Berger fled St Petersburg in 1812 to escape Napoleon's armies and, via Sweden, reached England, where he reunited with Clementi. He returned to Berlin in 1815, where in 1816 he taught piano to Felix Mendelssohn (aged seven) and to his sister, Fanny (aged eleven).

It was in 1804, when he made the acquaintance of Clementi, that Berger, acknowledging Beethoven's Op. 13, composed his *Grande Sonate pathétique*, published in

1815 by Peters, in Leipzig, as Op. 1 with a dedication to Clementi. A somewhat revised version had already been published in 1812 – 14 by Clementi & Co. (*Grand Sonata*, Op. 7). The work (heard here in the Peters version), through its style, evokes Beethoven's Op. 13 only distantly, save perhaps in its finale. It begins (*Introduzione. Adagio*) with tremolos from which emerge snippets of themes, and after four bars of transition, an *Allegro patetico* gets under way, contrasting unstable episodes with flurries of semiquavers. As in Beethoven's case, the *Adagio* reappears, but only once, the *Allegro patetico* then continues until the end. There follows an *Adagio affettuoso, ma non troppo lento* in E flat major bearing a dedication 'Aux mânes de Mozart' (To the Shades of Mozart): in his youth Berger venerated Mozart and Gluck as his musical deities. This movement incorporates a highly unstable central episode in G flat major. The Rondo finale (*Allegro molto*, in 6/8) recovers and preserves C minor, but in a less dense atmosphere. The tremolos nevertheless reappear just before the abrupt conclusion.

Czerny: Marcia funebre sulla morte di Luigi van Beethoven, Op. 146

On 26 March 1827, at a subscription concert in Vienna, the Schuppanzigh Quartet gave

performances of a Quartet by Haydn and of one by Mozart, and, with Carl Czerny at the keyboard, of the Variations on 'Ich bin der Schneider Kakadu', Op. 121a by Beethoven. On a programme, a member of the audience later wrote, with a pencil, next to the name of Beethoven: 'Died the very same day.' The shock of this death drove Czerny to compose an homage, issued by Diabelli & Co. as Op. 146 under the title *Marcia funebre sulla morte di Luigi van Beethoven* (Funeral March on the Death of Ludwig van Beethoven). In strictly tripartite form, this piece recalls less the 'Marcia funebre' of the *Eroica* than the 'Marcia funebre sulla morte d'un Eroe' in A flat minor of the Sonata, Op. 26, of 1801. In the central episode, in C major, the contrast is not so pronounced as in the Sonata: there is a certain admission of light, but the atmosphere does not fundamentally change.

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A note by the performer

Introduction

The deeper I delve into the universe of composers contemporaneous with Beethoven, the clearer I perceive the nature of his originality and the power of his genius, that

which he was able to take from others, or that which inspired them. But also, what may have been the reasons that he was criticised in his day. In 2020, having turned for a period of many years to the works of Haydn, Mozart, as well as Clementi, Dussek, Hummel, and Wölfl, I took up again some sonatas by Beethoven to celebrate his 250th anniversary. A very strange thing occurred to me: despite my having played and even recorded these works, thus having totally assimilated and always regarded them as 'obviously works of genius', certain harmonies, modulations, and turns of phrase suddenly seemed to me even more shocking and disorientating. As if, in the course of these years, my ears had become defamiliarised with his language, so singular. This strange state lasted only a few days, but I felt fortunate to have had the illusion of living from the inside the astonishment and the trouble that the original listeners to these sonatas must have experienced. Having had this most curious sensation, I was all the more convinced that nothing in music should be regarded as given or as 'normal'.

Hummel

The entirely Haydnesque liveliness of the first and third movements as well as the highly changeable atmosphere of the central *Adagio*

of this Sonata No. 2 seduced me immediately.

From the very beginning of the *Allegro con brio*, the primary phrase appears, characterised by the effect of an organ *cantus firmus* in the right hand and a *staccato* accompaniment in the left hand, creating a most original texture, like a fast version of the *Largo appassionato* of the Sonata, Op. 2 No. 2, by Beethoven, written seven years earlier. As contrast to this astonishing opening, Hummel then chose to present us with powerful chords on the most commonly utilised rhythm of the era – that famous dotted rhythm, typical in duple-time allegros, which so obviously pleased the Viennese public that nearly all composers exploited it. We find it also, in profusion, in music by Clementi, Wölfl, and, certainly, by Mozart and others. Since I became conscious of this rhythm, I realise that I have never come across it in a score by Beethoven! A comprehensive theory of Beethovenian rhythm could be developed on the basis of this observation! But that widely exceeds the framework of this text.

In the *Adagio con gran espressione*, Hummel (consciously or not) utilises exactly the same formal layout as Beethoven in the *Adagio cantabile* of his *Grande Sonate pathétique*, in C minor, Op. 13. That is to say that the triplet

accompaniment of the second theme will serve to accompany the repeat of the first theme, creating an impression of reconciliation, of a fusion of the two ideas presented at the outset, one in opposition to the other.

In the *Allegro con spirito* we find the spirit of Haydn, his pranks and his surprises. Against the extravagant virtuosity of the first idea, the second theme almost comes across as if drawn from an Italian *opera buffa*. And one will also admire, in the central section, an extremely elaborate polyphonic writing bursting with energy. And devilishly difficult!

Clementi

The imposing introduction to the Sonata Op. 34 No. 2 by Clementi, of a rather severe character, exposes the four notes of the principal theme that will serve as mainstay of the entire movement. Four notes which certainly, unavoidably, will bring to mind Beethoven's Fifth Symphony – not to be written, however, for another thirteen years!

In the almost uninterrupted turbulent agitation of the movement, one will note the return of the slow introduction [4'37"]. The idea was already quite daring in its own right – it would be repeated furthermore by Beethoven in his *Pathétique* Sonata – but you must still be able to return to the tempo

of the *Allegro*! Whereas, in order to arrive at that point, Beethoven utilises silences, suspense, Clementi elaborates an unbelievably ingenious and very modern stratagem [at 5'07"]. The procedure is all the more successful for seeming perfectly natural while also, paradoxically, being highly complex. It combines, by a subtle effect of repetitions of ascending and descending scales, an increase in note values and of tempo, to bring us, without our becoming aware of it, back to the turbulence at the beginning of the movement. I regard this passage as one of the most fascinating and inspired in all the literature of this period! Towards the end of the movement [6'38"] Clementi plays with the rhythmic foundations that have supported the entire movement and as though forward momentum has suddenly been completely lost, with a cascade of descending harmonies we have the disconcerting impression of the music's disintegration. Fortunately, power is restored and the movement ends vigorously, entirely in the spirit of Beethoven.

I have deliberately chosen a fairly forward-moving tempo for the *Poco Adagio*, which progresses with neither great pathos nor *gran espressione*. I see in its motion a certain carefree and innocent nonchalance, interrupted – singularly and in an almost

brutal manner – by that loud concluding chord, an effect as unexpected as it is inexplicable.

Inexplicable? Not entirely so, for it 'serves' to return us to a state fit to confront the *Allegro molto* in which, furthermore, the four notes of the first movement will make their reappearance in a remarkable effort at thematic unification on the part of the composer. As far as polyphonic writing is concerned, we find one of numerous examples of canons in two parts, a study in writing in which Clementi excelled as no one else did. Wishing to do justice to the repeat of the second part (incidentally, one omitted in some editions), I have chosen to play the coda only the second time round, a principle that I have, in fact, applied systematically also in the sonatas by Haydn. For is it possible to say, 'this is the end!', *twice*?

Berger

This *Sonate pathétique* represents for me the great surprise in this programme. As in that of Beethoven, with which it shares both title and key, there is an extremely dramatic slow introduction with *fortissimo* tremolos. And as in Beethoven's Op. 13, as also in Clementi's Op. 34 No. 2, this introduction will return in the course of the first movement. But Berger

goes even further than his model and than his master, Clementi, for he presents it for a third time at the very end of the sonata, just before the coda at the end of the last movement.

I must confess to having pondered the meaning of the inscription ‘To the Shades of Mozart’ – ‘Aux mânes de Mozart’ – at the head of the *Adagio affettuoso, ma non troppo lento*. Perhaps it is a matter of not playing the theme, *cantabile* in character, with too much emotion? In any case, in the middle of the movement [around 2’16”] we encounter a wholly Schubertian atmosphere, in G flat major (a highly unusual tonality for that time). But later [at 3’48”] we suddenly leap forward several decades, suddenly hearing Liszt and Chopin. The return of the theme [at 5’03”] over a B flat *ostinato* is a moment of the greatest poetry, and the noble and serene conclusion of the movement demonstrates the talents of a composer who knows the most pertinent moments in which to conjure musical landscapes of incomparable beauty.

The theme of the Rondo finale leads one to think of the Rondo of the Third Sonata by Chopin and now and again, in the course of the movement, one comes across a dramaticism almost worthy of Tchaikovsky. Although marked *Allegro molto*, I do not think the movement should be played too

fast: on the one hand, important details of phrasing will run the inevitable risk of being inaudible, but, above all, the concluding bars, after the spectacular return of the tremolos of the introduction, could not then be played *Presto*, that is to say faster than the rest of the movement.

Czerny

It is a poignant tribute that Czerny wrote on the death of his master. While failing to perform him regularly in the world’s concert halls, we pianists will be forever indebted to him for his inestimably rich testimonies and commentaries on the interpretation of the works of Beethoven.

Envoi

Would this series, *The Beethoven Connection*, then, not have any further aims than to magnify the genius of Beethoven? Of course it does! If I may make a geographical analogy, a great mountain never rises isolated in the landscape. It is always surrounded by other mountains, perhaps not so great but in the absence of which it would not appear so impressive! We had better climb all of them for from each summit we are offered a different view of the others! It is with great enthusiasm that I have prepared this

programme, conceived, like that of the first volume, on the counsel of that eminent specialist on this period, my friend Marc Vignal – an enthusiasm which rests on the incontestable qualities of this music and the joy of the opportunity to rediscover it!

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Translation: Chandos Records Ltd

The award-winning pianist **Jean-Efflam Bavouzet** enjoys a prolific recording and international concert career, his performances described by the magazine *Seen and Heard International* as possessing ‘exquisite *sensibilité*, delivered with the most subtly varied, beautiful sound’. He has performed with the Cleveland Orchestra, NHK Symphony Orchestra, San Francisco Symphony, BBC Symphony Orchestra, and London Philharmonic Orchestra, among others, and has collaborated with renowned conductors such as Vladimir Jurowski, Gianandrea Noseda, Vasily Petrenko, Ludovic Morlot, Edward Gardner, and Louis Langrée. In recent seasons, he has appeared with the Philharmonia Orchestra, on an eight-concert tour of China, under Lan Shui, Philadelphia Orchestra, Budapest Festival Orchestra, Orchestre national de France, Shanghai

Symphony Orchestra, São Paulo Symphony Orchestra, Adelaide Symphony Orchestra, Sydney Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, and BBC Symphony Orchestra, performed and directed a three-concerto programme with the Seattle Symphony, and toured the Baltics with Manchester Camerata. He is a frequent guest at the Verbier Festival and Bravo! Vail Music Festival, and a regular recitalist at London’s Wigmore Hall.

His recordings have garnered multiple *Gramophone*, *BBC Music Magazine*, Diapason d’Or, and Choc de l’Année (of the magazine *Classica*) awards. He records exclusively for Chandos Records, his most recent release, the Complete Works for Solo Piano by Ravel, praised by *Gramophone* for its ‘seasoned mastery, stylish perception and caring commitment to [the] repertoire’. In 2025, the composer’s 150th anniversary year, he performed the complete works in recital at more than twenty venues. His discography includes notable recordings of the complete Piano Sonatas of Haydn, a series hailed by *Gramophone* as ‘a modern benchmark’; *Pierre Sancan: A Musical Tribute*, with the BBC Philharmonic Orchestra under Yan Pascal Tortelier; the first volume of *The Beethoven Connection* (following his much-lauded

complete survey of Beethoven's Sonatas, and of Beethoven's Piano Concertos, which he performed and conducted with the Swedish Chamber Orchestra), which earned multiple accolades from publications including *The New York Times*; the complete Piano Concertos of Mozart, with Manchester Camerata under Gábor Takács-Nagy; and the complete Piano Concertos of Bartók and of Prokofiev, with the BBC Philharmonic under Gianandrea Noseda, the latter winning the 2014 *Gramophone* Award in the Concerto category.

Jean-Efflam Bavouzet has worked closely with Sir Georg Solti, Pierre Boulez, Karlheinz Stockhausen, Zoltán Kocsis, György Kurtág, Maurice Ohana, Vladimir Ashkenazy, Bruno Mantovani, and Jörg Widmann and is also a champion of lesser-known French music, notably that of Gabriel Pierné and Albéric Magnard. He was Artist of the Year of the 2012 International Classical Music Awards, and in 2008 received Beijing's first ever Elite Prize for his performances of Beethoven's complete sonatas. www.bavouzet.com

Also available



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THE BEETHOVEN CONNECTION, VOLUME 2

JOHANN NEPOMUK HUMMEL (1778 – 1837)

- 1-3 GRANDE SONATE, OP. 13 (c. 1805) 22:35
in E flat major • in Es-Dur • en mi bémol majeur

MUZIO CLEMENTI (1752 – 1832)

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in G minor • in g-Moll • en sol mineur

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(† 26. MARZO 1827), OP. 146 (1827) 6:56
in C minor • in c-Moll • en ut mineur

TT 76:02

JEAN-EFFLAM BAVOUZET piano

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