

NAXOS

HANDEL

La Resurrezione

Tinney

Lombardi Mazzulli

Tomkiewicz

Shim

Oštrek

**Händelfestspiel-
orchester Halle**

Attilio Cremonesi



George Frideric
HANDEL
(1685–1759)

La Resurrezione

Oratorio in two parts, HWV 47 (1707)

Libretto by Carlo Sigismondo Capece (1652–1728)

First performance: Easter Sunday, 8 April 1708

at the Palazzo Valentini, Rome

Angel	Carine Tinney, Soprano
Mary Magdalene	Francesca Lombardi Mazzulli, Soprano
Mary of Clopas	Rafał Tomkiewicz, Countertenor
St John the Evangelist	Youn-Seong Shim, Tenor
Lucifer	David Oštrek, Bass-baritone

Händelfestspielorchester Halle

Attilio Cremonesi

Part I

- | | | |
|----------------|--|------|
| 1 | Sonata
[unmarked] – Adagio | 3:40 |
| Scene 1 | | |
| 2 | 1. Aria: Disserratevi, o porte d’Averno! (<i>Angel</i>) | 5:23 |
| 3 | 2. Accompagnato: Qual insolita luce (<i>Lucifer</i>) | 1:07 |
| 4 | 3. Aria: Caddi, è ver, ma nel cadere (<i>Lucifer</i>) | 3:39 |
| 5 | 4. Accompagnato: Ma che veggio? (<i>Lucifer, Angel</i>) | 0:38 |
| 6 | Recitative: Chi sei? Chi è questo Re (<i>Lucifer, Angel</i>) | 0:45 |
| 7 | 5. Aria: D’amor fu consiglio (<i>Angel</i>) | 2:47 |
| 8 | Recitative: E ben, questo tuo Nume (<i>Lucifer, Angel</i>) | 1:21 |
| 9 | 6. Aria: O voi dell’Erebo (<i>Lucifer</i>) | 3:07 |
| Scene 2 | | |
| 10 | 7. Accompagnato: Notte, notte funesta (<i>Mary Magdalene</i>) | 0:40 |
| 11 | 8. Aria: Ferma l’ali, e sui miei lumi (<i>Mary Magdalene</i>) | 4:34 |
| 12 | Recitative: Concedi, o Maddalena (<i>Mary of Clopas, Mary Magdalene</i>) | 1:00 |
| 13 | 9. Aria: Piangete, sì, piangete (<i>Mary of Clopas</i>) | 2:39 |
| 14 | Recitative: Ahi dolce mio Signore (<i>Mary Magdalene, Mary of Clopas</i>) | 1:41 |
| 15 | 10. Duet: Dolci chiodi, amate spine (<i>Mary Magdalene, Mary of Clopas</i>) | 2:51 |
| 16 | Recitative: O Cleofe, o Maddalena (<i>St John, Mary Magdalene</i>) | 1:32 |
| 17 | 11. Aria: Quando è parto dell’affetto (<i>St John</i>) | 5:17 |
| 18 | Recitative: Ma dinne, e sarà vero (<i>Mary of Clopas, St John, Mary Magdalene</i>) | 0:56 |
| 19 | 12. Aria: Naufragando va per l’onde (<i>Mary of Clopas</i>) | 4:54 |
| 20 | Recitative: Itene pure, o fide amiche donne (<i>St John, Mary Magdalene</i>) | 1:10 |
| 21 | 13. Aria: Così la tortorella (<i>St John</i>) | 4:38 |
| 22 | Recitative: Se Maria dunque spera (<i>Mary Magdalene</i>) | 0:52 |
| 23 | 14. Aria: Ho un non so che nel cor (<i>Mary Magdalene</i>) | 2:41 |
| Scene 3 | | |
| 24 | Recitative: Uscite pure, uscite (<i>Angel</i>) | 1:14 |
| 25 | 15. Chorus: Il Nume vincitor (<i>Tutti</i>) | 2:14 |

Part II

26	Introduction	1:36
	Scene 1	
27	Recitative: Di quai nuovi portenti (<i>St John</i>)	0:43
28	17. Aria: Ecco il sol ch'esce dal mare (<i>St John</i>)	4:45
29	Recitative: Ma ove Maria dimora (<i>St John</i>)	0:21
	Scene 2	
30	18. Aria: Risorga il mondo (<i>Angel</i>)	2:35
31	19. Accompagnato: Di rabbia indarno freme (<i>Angel</i>)	0:58
32	Recitative: Misero! Ho pure udito? (<i>Lucifer, Angel</i>)	0:39
33	20. Aria: Per celare il nuovo scorno (<i>Lucifer</i>)	1:33
34	Recitative: Oh come cieco il tuo furor delira! (<i>Angel</i>)	0:30
35	21. Duet: Impedirlo saprò... (<i>Lucifer, Angel</i>)	0:32
	Scene 3	
36	Recitative: Amica, troppo tardo fu il nostro piè (<i>Mary Magdalene, Mary of Clopas</i>)	0:43
37	22. Aria: Per me già di morire (<i>Mary Magdalene</i>)	5:36
38	Recitative: Ahi, aborrito nome! (<i>Lucifer</i>)	0:47
	Scene 4	
39	23. Aria: Vedo il ciel che più sereno (<i>Mary of Clopas</i>)	3:44
40	Recitative: Cleofe, siam giunte al luogo (<i>Mary Magdalene, Mary of Clopas, Angel</i>)	1:25
41	24. Aria: Se per colpa di donna infelice (<i>Angel</i>)	2:32
42	Recitative: Mio Gesù, mio Signore (<i>Mary Magdalene</i>)	0:45
43	25. Aria: Del ciglio dolente (<i>Mary Magdalene</i>)	2:12
44	Recitative: Sì, sì, cerchiamo pure (<i>Mary of Clopas</i>)	0:19
45	26. Aria: Augelletti, ruscelletti (<i>Mary of Clopas</i>)	2:25
	Scene 5	
46	Recitative: Dove sì frettolosi (<i>St John, Mary of Clopas</i>)	1:01
47	27. Aria: Caro figlio, amato Dio (<i>St John</i>)	3:25
48	Recitative: Cleofe, Giovanni, udite (<i>Mary Magdalene, St John, Mary of Clopas</i>)	1:23
49	28. Aria: Se impassibile, immortale (<i>Mary Magdalene</i>)	3:20
50	Recitative: Sì, sì, col Redentore (<i>St John, Mary of Clopas, Mary Magdalene</i>)	0:19
51	29. Chorus: Diasi lode in cielo, in terra (<i>Tutti</i>)	1:24

A few words about our performance of G.F. Handel's oratorio *La Resurrezione di Nostro Signor Gesù Cristo*

As the most fitting way of marking the Händelfestspiel-orchester's 30th anniversary, the musicians and I decided to perform one of the most gorgeous pieces in the Baroque repertoire, G.F. Handel's oratorio *La Resurrezione di nostro Signor Gesù Cristo*. Studying both contemporary documents and numerous musicological articles about the preparations for the two performances in Rome in 1708 led me to make the following decisions regarding our own performance:

Soloists

- The part of Mary Magdalene is sung by a female soprano, as was probably the case in the first two 1708 performances when the celebrated Margherita Durastanti created the role.
- The part of Mary of Clopas is sung by a countertenor.
- Contrary to the practice at the time, I entrusted the part of the Angel to a female, not a male soprano.

Orchestra

- I seated the concertino (comprising two solo violins, cello, viola da gamba, harpsichord, archlute and theorbo) and the concerto grosso separately from each other. As well as strings, the latter included two recorders, transverse flute, two oboes, bassoon, two trumpets and a trombone. Handel didn't write a designated trombone part and didn't indicate where it was to play. In our rendering, the trombone joins the basso continuo in the opening sonata, the introduction to Part II, the arias and chorus with trumpets, and Lucifer's first two arias.
- Taking my lead from descriptions of the performances Handel conducted, I omitted the violin and double bass 'tirades' indicated in the score in St John's aria *Così la tortorella*.
- St John's aria *Ecco il sol* is accompanied just by two solo harpsichords, which divide the continuo line between them in an ongoing dialogue. Who played harpsichord in Rome in 1708 alongside Handel? Even though it's unlikely, I like to think that Bernardo Pasquini or Alessandro Scarlatti was seated at the second instrument.

Attilio Cremonesi

English translation: Susan Baxter

George Frideric Handel (1685–1759)

La Resurrezione di Nostro Signor Gesù Cristo

Early-21st-century listeners may think of George Frideric Handel first and foremost as an operatic composer. This wasn't always the case. From the second half of the 18th century until well into the 20th, he was regarded first and foremost as one of the main composers of oratorio.

It is indeed true that in England, Handel (who came from Halle) created a type of oratorio that set the pattern for the future of the genre. This is all the more remarkable because he himself was raised within a musical tradition to which the genre was utterly foreign to begin with. Oratorio developed during the second half of the 17th century in Italy, within the context of Catholic devotional music as heard in the oratories. There wasn't anything similar in Protestant Halle, Weißenfels or Berlin circa 1700; in Hamburg, composers didn't start experimenting with the genre until shortly before Handel left.

Handel will have heard his first 'proper' oratorio in Italy in 1706 or 1707. At Easter 1707 the young composer from Halle was at the harpsichord for a performance of an oratorio by Alessandro Scarlatti. That same year he wrote his first oratorio (*Il trionfo del tempo e del disinganno*), and a year later he composed *La Resurrezione di nostro Signor Gesù Cristo*, an oratorio that can be considered one of the high points in the history of the genre as well as one of his own major works.

Handel probably arrived in Rome towards the end of 1706. In 1707/08 he played and wrote compositions for Cardinals Benedetto Pamphilj, Carlo Colonna and Pietro Ottoboni and, above all, for Francesco Maria Ruspoli, with whom he lodged for a while. At the time Ruspoli was 'only' a marquis but stood to inherit an exceptionally large fortune and was pursuing a position in society commensurate with his wealth, and an advancement in rank from the Pope in the latter's capacity as a temporal ruler. Ruspoli's musical patronage was doubtless part of this drive, because what the marquis presented to the Roman audience at his palazzo on the Piazza Santi Apostoli on Easter Sunday 1708, sparing no expense, was out of the ordinary in every respect.

From an Italian perspective, the composer was unusual. He wasn't one of the well-known *maestri di cappella* active in Rome, such as Alessandro Scarlatti or Pietro Paolo Bencini, but a 23-year-old foreigner from a country that wasn't exactly famous for its music. Someone who'd attracted attention as an excellent harpsichordist and organist but had probably only been known to Rome's cognoscenti up to that point.

The subject matter was unusual. Most Italian oratorios derived their material from the lives of the saints or the Old Testament, or they used allegorical material. They rarely dealt with the Passion and almost never with the Resurrection. In the liturgical calendar Easter was a solemnity; people went to church but not to the oratories. Carlo Sigismondo Capece's libretto covers the period stretching from after Jesus's death on Good Friday to the Marys' visit to the empty tomb on Easter Sunday – after the distressing events of the Passion a time of outward calm, of mourning and lamentation, of uncertainty and hope. Capece very effectively juxtaposes the quiet, reflective, emotional exchange between the New Testament figures who have witnessed the Crucifixion (Mary Magdalene, Mary of Clopas and St John) with the violent (and far from quiet) exchange between the triumphant Angel who makes way for Christ to enter Hell at the start of the oratorio and later announces the Resurrection to the women at the empty tomb, and the enraged Lucifer, who is ultimately forced to realise that the victory he hoped for has eluded him. The two strands of action initially proceed independently but then come together in the rejoicing over the Resurrection. In this way, the librettist manages to link the moment of theological reflection and instruction typical of oratorio and the dramatic, almost theatrical action. In modern times, the work's semi-operatic character has repeatedly led to attempts to stage it. While undoubtedly legitimate, these run counter to the understanding of Handel's contemporaries, who thought the text and music on the one hand and listeners' imaginations on the other far more powerful than any stage production.

Including scenic elements in the performance was unusual, though not unique. In the room earmarked for the performance, Ruspoli erected a stage with space at the front for the soloists and four semi-circular rows of terraced seating behind them for the instrumentalists, whose music stands bore Ruspoli's or his wife's coat-of-arms. Above and behind these rows of seating was a painting depicting Christ's Resurrection that functioned as a kind of backcloth. Further forward, above the proscenium, was a backlit banner with the title of the oratorio. Both the stage and the hall were draped with sumptuous fabrics and lit effectively.

By Roman standards, the work's rich and colourful scoring for two recorders, transverse flute, two oboes, bassoon, two trumpets, string ensemble, and solo viola da gamba and theorbo was decidedly unusual. The ensemble was conducted by Arcangelo Corelli, no less; among the singers were several members of the Sistine chapel. That Ruspoli also had his singer Margherita Durastanti participate in the performance – it was probably for her that Handel wrote the part of Mary Magdalene – feels like a calculated breach of the rules. As the marquis undoubtedly knew, in Rome female singers were barred from appearing in public. However, being able to offer the Roman upper classes a musical sensation was apparently worth the papal reprimand which the marquis promptly received.

And finally, the composition itself is unusual. We don't know of any other Italian oratorio from around 1710 that is as lavish and varied in its scoring and instrumental colour as Handel's *Resurrezione* (until Vivaldi's *Juditha triumphans* of 1716). To cite just a few examples, there are arias with unison violins; with concertante trumpets and oboes; with solo violin; with an ensemble comprising two recorders, two muted violins and viola da gamba; with transverse flute, viola da gamba, theorbo and unison strings; a minuet aria where a wind trio comprising two oboes and bassoon contrasts with the strings; and an aria in concerto grosso form with a concertino made up of violin, two transverse flutes, oboe and viola da gamba. Handel harnesses this wealth of different sounds and forms to shape the near-kaleidoscopic contrasting scenes and images the librettist put into his text: the triumphant Angel descending into the darkness of Hades in a blaze of light and breaking down the gates; the enraged Devil calling Hell to arms; Mary Magdalene in the darkness of the night, struggling against the wings of sleep even though she's exhausted from crying; Mary of Clopas lamenting with her; St John encouraging the two women by pointing to the Resurrection; the little boat tossing on the turbulent sea; the fearful, lamenting turtle dove; the sunrise gilding everything with its light; Lucifer's dark threats; the little birds and brooks praising God with their singing and murmuring (in Mary of Clopas's *Augelletti*). Capece, who had a wealth of operatic experience, didn't hesitate to include some well-known operatic tropes (at his patron's request?): the furious summoning of the Underworld (*O voi dell'Erebo*); the sleep aria (*Ferma l'ali*); a love duet (*Dolci chiodi*); a lament (*Piangete, sì, piangete*); two simile arias (*Naufragando va per l'onde, Così la tortorella*); a dance-song (*Risorga il mondo*); a lively, warbled exit aria (*Ho un non so che nel cor*).

Re-using motifs, sections or entire movements from earlier compositions is characteristic Handelian practice. As far as *La Resurrezione* is concerned, he re-used about half the numbers in the oratorio at least once, if not more. He knew perfectly well when he'd written something good...

Synopsis

The action takes place over three days, from after Jesus's death on Good Friday to Easter Sunday morning and the visit to his empty tomb by the two Marys. The dramatis personae comprise an Angel (Angelo), Lucifer (Lucifero), Mary Magdalene (Maria Maddalena), Mary the wife of Clopas (Maria Cleofe) and St John the Evangelist (San Giovanni Evangelista). At the beginning there are two distinct and contrasting strands of action, which then converge: the two Marys and St John operate within the human sphere, the Angel and the Devil (initially) outside it.

Part I: The Angel descends to the Limbo of the Patriarchs (where the souls of the righteous who lived during the Old Testament period are kept), demands that Christ be admitted and proclaims his victory. Lucifer resists, calling the powers of Hell to arms.

Mary Magdalene and Mary of Clopas mourn Christ's death and review the events of his Passion. St John reminds them of the promise that he'll rise again on the third day. The women decide to visit the grave.

The Angel summons the souls out of Limbo and strikes up a song of universal rejoicing.

Part II: St John interprets the earthquake on Easter morning (*Matt. 28:2*) as Hell's final act of defiance and the rising of the sun as a sign of the Resurrection.

The Angel rejoices in the Resurrection. Knowing he's been defeated, Lucifer wants to at least prevent this becoming known, but the Angel shows him the two Marys on their way to the tomb. Lucifer realises he's beaten and, raging, plunges into Hell.

The two Marys have arrived at the tomb. The Angel announces Jesus's resurrection to them. Mary Magdalene and Mary of Clopas go to look for the risen Christ.

St John meets Mary of Clopas. She tells him what she saw and heard at the tomb. Mary Magdalene joins them and relates her encounter with Jesus in the garden. The work ends with a final chorus praising God.

Dr Juliane Riepe

Translation: Susan Baxter

Carine Tinney



Scottish-Maltese soprano, Carine Tinney, studied at Edinburgh Napier University and the Hochschule für Musik Detmold. She has performed at La Monnaie and the Opéra de Lille, and is a member of the Sollazzo Ensemble. Tinney has worked with conductors such as Emmanuelle Haïm, Helmuth Rilling and Jeannette Sorrell, and concert highlights include Mahler's *Symphony No. 2* in the Philharmonie Berlin, appearances with Beethoven Orchestra Bonn, and Bach's *St John Passion* with the Royal Liverpool Philharmonic Orchestra. A multi-award-winning artist, Tinney received the Salvat Beca Bach scholarship, and was artist in residence at the Zentrum für Alte Musik in Cologne in 2021.

www.carinetinney.com

Francesca Lombardi Mazzulli



Francesca Lombardi Mazzulli's concert and opera activity has seen her play a leading role alongside orchestras, ensembles and conductors devoted to the historically informed rediscovery of 17th- and 18th-century repertoire, such as Accademia Bizantina Orchestra conducted by Ottavio Dantone, La Venexiana with Claudio Cavina, Il Complesso Barocco with Alan Curtis, l'arte del mondo conducted by Werner Ehrhardt, and Fabio Biondi's Europa Galante, with whom she recently made her debut at the Wiener Konzerthaus in Handel's *Silla* as part of the Resonanzen festival. She has been invited to appear at prestigious Early Music festivals, including Innsbrucker Festwochen der Alten Musik, The Styrian Festival, Haydn Festival Eisenstadt, Schleswig-Holstein Musik Festival, Händel-Festspiele Halle and Roma Festival Barocco.

www.francescalombardi.com

Rafał Tomkiewicz



Rafał Tomkiewicz studied at the Fryderyk Chopin University of Music in Warsaw and the opera studio of the Polish National Opera. Engagements have taken him to the Handel Festivals in Halle, Göttingen and Karlsruhe, Styriarte in Graz and Teatro Stabile di Bolzano, as well as opera houses and concert halls across Poland. His repertoire includes the title roles of Cavalli's *Giasone* and Eötvös's *Radames*, as well as numerous operas by Handel. He has appeared in Orff's *Carmina Burana*, Bach's *St John Passion*, and works by Handel at venues across Europe, such as the Wiener Musikverein and the National Concert Hall, Dublin. Tomkiewicz has worked with Paul Esswood, Claus Guth and Krystian Lada, among others.

www.rafaltomkiewicz.com

Youn-Seong Shim



Award-winning tenor, Youn-Seong Shim, studied in Korea, Trossingen and Stuttgart. He has worked with conductors such as Martin Steidler, Jörg-Peter Weigle and Gustav Kuhn at prestigious venues and festivals across Europe. He has also appeared in concert in Haydn's *The Creation* and *Stabat Mater*, and Verdi's *Requiem*, among others. From 2011 to 2022, Shim appeared as a guest artist at the state theatres of Stuttgart, Mainz, Meiningen, Augsburg, Koblenz, Rostock and Pforzheim, in addition to his permanent engagement in Münster. Previous operatic roles include Alfredo (*La traviata*), Rodolfo (*La Bohème*) and Count Almaviva (*Il barbiere di Siviglia*).

David Oštrek



Photo: Johannes Xaver Zeppelin

Croatian bass-baritone, David Oštrek, studied at the Universität für Musik und darstellende Kunst Wien. In 2015/16, he joined the opera studio at Staatsoper Unter den Linden in Berlin, and in 2018/19 became a member of the ensemble. He has also appeared at the Bregenz Festival, Staatstheater Braunschweig, Irish National Opera and Gstaad Menuhin Festival. Oštrek has worked with conductors such as Daniel Barenboim, Simon Rattle and Simone Young. Concert appearances include the Händel-Festspiele in Halle and Karlsruhe, and performances with Beethoven Orchestra Bonn. His debut album, *Rossini – L’Italiana in Algeri*, was released in 2024 on Pan Classics.

Attilio Cremonesi



Photo: LICHT und NICHT

Acclaimed conductor, Attilio Cremonesi, studied piano, organ, harpsichord and conducting in Piacenza and Basel, and is today one of the most renowned specialists of rarely performed Classical and Baroque compositions. His numerous award-winning recordings are a testament to his remarkable success. As a much sought-after interpreter of Mozart, Handel and Monteverdi, as well as Rameau, Vivaldi, Purcell, Sartori, Hasse, Haydn and Rossini, Cremonesi is a welcome guest at renowned festivals and opera houses worldwide, such as the Innsbrucker Festwochen, Wiener Festwochen, Dresdner Musikfestspiele, Händel-Festspiele Halle, Schwetzingen SWR Festspiele, Lucerne Festival, Prague Spring Festival, Staatsoper Unter den Linden Berlin, Nationaltheater Mannheim, Theater an der Wien, Stadttheater Klagenfurt, Teatro Municipal de Santiago and the Théâtre du Capitole, Toulouse. He has collaborated with distinguished orchestras and ensembles such as the Akademie für Alte Musik Berlin, Vocalconsort Berlin, Münchner Symphoniker, Concerto Köln, Freiburger Barockorchester, Beethoven Orchester Bonn, La Cetra Barockorchester Basel, Orchestra del Teatro La Fenice, Collegium Vocale Gent, Nederlandse Bachvereniging, Balthasar Neumann Ensembles, Kammerorchester Basel and Kärntner Sinfonieorchester. Cremonesi is artistic director of the Händelfestspielorchester Halle as well as conductor in residence at Staatstheater Karlsruhe.

www.attiliocremonesi.com

Händelfestspielorchester Halle



The Händelfestspielorchester Halle has been making music on historical instruments since 1993, and in its capacity as an Early Music specialist ensemble continues the decades-long tradition of nurturing the music of Handel in Halle. It enjoys a unique affiliation with the Staatskapelle Halle, a concert and opera orchestra that plays on modern instruments. In recent years, the Händelfestspielorchester Halle has appeared at Musikfest Stuttgart, Leipzig Bach Festival, the Elbphilharmonie Hamburg and Semperoper Dresden, at the Handel festivals in Göttingen and Halle, where it is involved in the annual staging of a Handel opera, and across Europe and in South Korea. The orchestra has worked with international experts such as Paul McCreesh, Marcus Creed, Michael Schneider, Fabio Biondi, Wolfgang Katschner, Sergio Azzolini and Enrico Onofri. Bernhard Forck served as artistic director from 2007 until 2019, with Attilio Cremonesi taking up the role in 2021/22. The orchestra's discography includes Volumes I and IV of the *Haendeliana Hallensis* series (Querstand), and *Care pupille* (Orfeo), which features excerpts from works by Handel and Gluck, with the orchestra, conducted by Michael Hofstetter, appearing alongside soprano Samuel Mariño. The Händelfestspielorchester Halle is the laureate of the 2025 Handel Prize, awarded by the Handel House Foundation.

Handel composed his oratorio *La Resurrezione* in 1707 with a libretto that provided a dramatic canvas for his new work: lamentation on Christ's death contrasted with violent exchanges between the Angel and Lucifer. It inspired the young Handel to compose music of lavish richness and expressive drama. In this historically informed performance, conductor Attilio Cremonesi has done extensive research into the work's 1708 premiere in Rome.

George Frideric
HANDEL
(1685–1759)



La Resurrezione

Oratorio in two parts, HWV 47 (1707)
Libretto by Carlo Sigismondo Capece (1652–1728)

Angel **Carine Tinney, Soprano**
Mary Magdalene **Francesca Lombardi Mazzulli, Soprano**
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St John the Evangelist **Youn-Seong Shim, Tenor**
Lucifer **David Oštrek, Bass-baritone**

Händelfestspielorchester Halle

Attilio Cremonesi

1–25 Part I

61:21 26–51 Part II

45:32

A detailed track list can be found inside the booklet

Booklet notes in German can be accessed at www.naxos.com/notes/574624.htm

Recorded: 8–10 March 2023 at the Grosser Saal, Volkspark Halle, Germany

Producer and editor: Thomas Wieber (Beorecords)

Engineer: Tobias Finke

Booklet notes: Attilio Cremonesi, Juliane Riepe

Publisher: The Early Music Company

Cover: *The Resurrection of Christ* (1665–70) (detail) by Samuel van Hoogstraten (1627–1678)

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