

LE MATIN »» [FLAMENCO · ANDALUCÍA] «« LE MIDI

ISAAC ALBÉNIZ (1860–1909)
IBERIA «CUADERNO INTENSO»: EL PUERTO · EL ALBAICÍN

LE MIDI »» [FLÂNERIE · PARIS] «« L'APRÈS-MIDI

MAURICE RAVEL (1875–1937)
MIROIRS: ALBORADA DEL GRACIOSO · LA VALLÉE DES CLOCHES
MAURICE RAVEL (1875–1937) — YI LIN JIANG (*1988)
L'ENFANT ET LES SORTILÈGES: LA THÉIÈRE ET LA TASSE CHINOISE
«FIVE O'CLOCK FOX-TROT»

MAURICE RAVEL (1875–1937)
À LA MANIÈRE DE... ALEXANDRE BORDDINE: VALSE

L'APRÈS-MIDI »» [DOLCE VITA · ROMA] «« LE SOIR

OTTORINO RESPIGHI (1879–1936)
SEI PEZZI: VALSE CARESSANTE
ISAAC ALBÉNIZ (1860–1909)
CHAMPAGNE: VALSE DE SALON

LE SOIR »» [BAL MASQUÉ · VALLETTA] «« LA NUIT

ROBERT SCHUMANN (1810–1856)
CARNAVAL

LA NUIT »» [JUERGA · ANDALUCÍA] «« LE MATIN

ISAAC ALBÉNIZ (1860–1909)
IBERIA «CUADERNO INTENSO»: MÁLAGA



GEMA
gvf
NEU
START
KULTUR

FÊTE DU SOLEIL

«« À VOTRE SANTÉ »»

YI LIN JIANG

ANCLEF
EST. & 2020

LC 96481

R
GEOID
ART & RE
@geoid

STEINWAY & SONS (D 5933773)
PETER LAENGER (TONMEISTER)
RON EICHLER (L'ATTOD ARTIST)
GEOREY DOROFEEV (FOTOGRAF)
ALEXANDRA HELLDORFF (LEKTORIN)
YI LIN JIANG (PRODUZENT & GRAFIKER)
© 2022 ANCLEF · WWW.JIANGYILIN.COM/ANCLEF
KRONENZENTRUM BIETIGHEIM (2024-05-21 & 2022-04-13)

BEFÖRDERT VON DER BEAUFTRAGTEN DER BUNDESREGIERUNG
FÜR KULTUR UND MEDIEN IM RAHMEN VON NEULUSTART KULTUR



FÊTE DU SOLEIL

«« À VOTRE SANTÉ »»

YI LIN JIANG

ISAAC ALBÉNIZ
MAURICE RAVEL
OTTORINO RESPIGHI
ROBERT SCHUMANN

ANCLEF
EST. & 2020



The OPUS KLASSIK nominated independent record label ANCLEF navigates towards a safe harbour for individual musicians who are willing to swim against the stream if needed, solely to express their own artistic journey. Established during the horrendous worldwide COVID-19 pandemic by European pianist Yi Lin Jiang, it became even more essential nowadays to protect the humanity in any kind of art, furthermore to find a caring fellowship with mutual respect and honest trust where you feel anchored enough to share your most heartfelt, authentic music.

ANCLEF
EST. 🎵 2020

LG 96481

Das für OPUS KLASSIK nominierte unabhängige Plattenlabel ANCLEF navigiert zu einem sicheren Hafen für individuelle Musiker*innen, die auch bereit sind, gegen den Strom zu schwimmen, schlichtweg um ihre eigene, künstlerische Reise ausdrücken zu können. Gegründet während der furchterregenden weltweiten Covid-19-Pandemie vom europäischen Pianisten Yi Lin Jiang, ist das Bewahren der Menschlichkeit in jeglicher Kunst heute umso essentieller geworden, und darüber hinaus bleibt auch eine fürsorgliche Gemeinschaft mit gegenseitiger Wertschätzung und aufrichtigem Vertrauen wichtig, wo sich jeder geankert fühlt, die innigste, wahrhaftige Musik zu teilen.

FÊTE DU SOLEIL

<-« À VOTRE SANTÉ »->

YI LIN JIANG

LE MATIN »-> [FLAMENCO · ANDALUCÍA] <-« LE MIDI

ISAAC ALBÉNIZ (1860-1909)

Iberia «Cuaderno Intenso»

[01] El Puerto · [02] El Albaicín

LE MIDI »-> [FLÂNERIE · PARIS] <-« L'APRÈS-MIDI

MAURICE RAVEL (1875-1937)

Miroirs

[03] Alborada del gracioso · [04] La Vallée des cloches

MAURICE RAVEL (1875-1937) — YI LIN JIANG (*1988)

L'Enfant et les Sortilèges

[05] La Théière et la Tasse chinoise «Five o'clock Fox-trot»

MAURICE RAVEL (1875-1937)

À la manière de ... Alexandre Borodine

[06] Valse

L'APRÈS-MIDI »-> [DOLCE VITA · ROMA] <-« LE SOIR

OTTORINO RESPIGHI (1879-1936)

Sei pezzi

[07] Valse caressante

ISAAC ALBÉNIZ (1860-1909)

Champagne

[08] Valse de salon

LE SOIR »-> [BAL MASQUÉ · VALLETTA] <-« LA NUIT

ROBERT SCHUMANN (1810-1856)

Carnaval

[09] Prélude · [10] Pierrot · [11] Arlequin · [12] Valse noble · [13] Eusebius · [14] Florestan
[15] Coquette · [16] Réplique · [17] Papillons · [18] A.S.C.H.-S.C.H.A. (Lettres dansantes) · [19] Chiarina
[20] Chopin · [21] Estrella · [22] Reconnaissance · [23] Pantalon et Colombine
[24] Valse allemande · [25] Paganini · [26] Aveu · [27] Promenade · [28] Pause
[29] Marche des «Davidsbündler» contre les Philistins

LA NUIT »-> [JUERGA · ANDALUCÍA] <-« LE MATIN

ISAAC ALBÉNIZ (1860-1909)

Iberia «Cuaderno Intenso»

[30] Málaga



FÊTE DU SOLEIL

PROLOGUE »-> [SHORT STORY · AUTHENTIC VOICE]

While English is only my third language, it has somehow evolved into my main spoken one through all the years as it is mostly used in both my professional and private settings; it indeed became such a natural habit in my daily life to simply think or even dream in English. Despite my skills being far from perfect, I still feel the most genuine to communicate or express my thoughts in this language as, in a certain way, I have developed my own style of writing. Since I would like to share the following pages as a personal short story, it felt entirely rational to write in English with small bits of other languages mixed in as it does not only reflect my most authentic voice but also the many influences from various cultures I seek to combine in my character. As more refined nuances and intentions might get lost in translation, this is the particular reason why I have chosen to offer the booklet solely in one but my most universal-felt language this time, at least for the current original publication.

Thank you for supporting my perception and wishing everyone a pleasant reading.

Cheers, Yi Lin (05/2022)

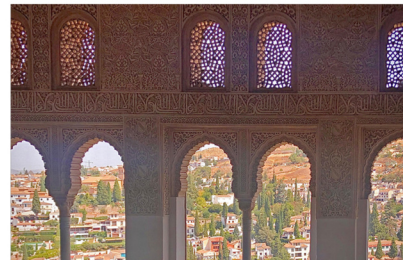
LE MATIN »-> [FLAMENCO · ANDALUCÍA] <-« LE MIDI

Anchoring my sailing boat at the pier, a gentle breeze brushes through my hair while being cuddled by the first rays of sunrise, and with this warming sensation on my skin, the scent of maritime air and sweet citrus welcomes me at Bahía de Cádiz, a bay directly in front of the Western entrance to the sparkling Mediterranean Sea. The calm and crystalline seawater suddenly comes alive with the returning fishermen as the residents in El Puerto de Santa María, once the departing harbour of Christopher Columbus' Second Voyage in 1493, are already cueing at their markets for the daily bargain to buy the freshest fish and seafood. Their bubbly chatting and laughter are surrounded by the vivid rhythm of a local zapateado, a flamenco dance with extremely fast footwork, sharp heel stamping, and brusque guitar strumming.

Highly praised by Olivier Messiaen as *"the wonder of the piano that occupies a place – perhaps the most brilliant of all – among the brightest stars of the king of instruments par excellence"*, the Spanish composer Isaac Albéniz (1860–1909) wrote his masterwork Iberia during his exile in Paris and Nice where he had transformed all his nostalgic melancholy and longing after his homeland into a highly demanding yet picturesque rendition of the folklore and flamenco tradition of Andalucía.

Leaving this first impression behind, I reach Granada with wonderful memories of a summer trip I once took together with my father. The plucking tension of guitar strings seduces me towards the hills of El Albaicín, the gypsy quarter which is known as one of the historical flamenco birthplaces. With the rising morning temperature, the dramaturgy also begins to boil up with loud discussions and jealous fights; herbal, spicy flavours escape from the kitchen stoves and float into a maze of lights and shades within the narrow alleys. The stamping pulse of this bulería dance becomes even more passionate with noisy jaleo shoutings, fiery castanets, proud hand gestures, and raw emotions of the deep cante jondo singing. This hot-blooded fiesta flamenca finally succumbs to the now blazing sunlight and puts down the whole town into a siesta to rest. Reigning amidst the wide horizon where the scorching, sticky air almost stands still to start metamorphosing, one last glance at the majestic Alhambra with its finest carved ornaments and fragrant lush gardens might evoke the Moorish past of Andalucía.

ALHAMBRA, GRANADA (08/2019)



LE MIDI »-> [FLÂNERIE · PARIS] <-« L'APRÈS-MIDI

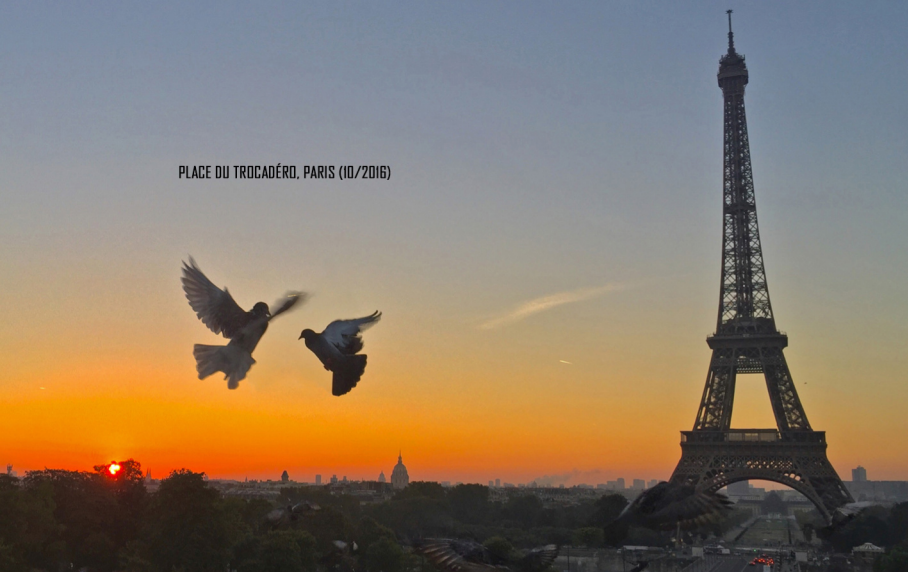
Arriving at the decadent Château de Versailles, my eyes immediately catch a hurrying silhouette. Almost slipping on the marbled floor, the jester who has completely overslept after last night's party stumbles towards the magnificent Cour Royale for his now massively delayed morning performance. Despite still feeling a bit tipsy, he starts dancing effortlessly with sizzling steps, fluffy pirouettes, and crispy accents on his guitar before lamenting about the separation from his love during dawn with a brooding cante jondo voice and throbbing, Habanera-infused tension.

The Franco-Iberian melange of Alborada del gracioso might not only mirror the Hispanic influence of Maurice Ravel (1875-1937) but also that of Louis XIV, the Roi Soleil as both were of Spanish descent on their mother's side, fluently spoke the language and expressed their mixed heritage through their affinity towards Spain in music, art, and architecture while never neglecting their French homeland.

As this masterpiece is one of my favourites within the whole piano repertoire, my voice of reason Alexandra Helldorff encouraged me to turn my tremendous respect towards those infamous rapid repetitions and "finger-nail-skin"-injuring double-glissandi into a "no risk, no fun"-attitude in order to achieve a super fresh and daring interpretation for my voyage. With the same boldness, the jester gains back his full vigour and finishes the bursting performance with sultry rhythm, vibrant colouring, and percussive excitement before quickly running off to his next fête.

The sun happily continues to shine from its best side while my RER enters Paris, the city I have probably visited the most since childhood and always desired to fully live in once. After ascending the stairs of the Jardins du Trocadéro to simply perceive the breathtaking skyline from its esplanade with all my senses, I jump on the métro to the Tuileries where gentlemen compete in a match of boule while kids are playing with their toy boats on the water basins. Crossing the river, I briefly walk into the Musée d'Orsay to revisit its historical railway station clock before eventually finding myself on the grand Boulevard Saint-Germain.

Strolling around in the tree-lined shadows to blend in as a local flâneur, I observe the beautifully decorated macaron patisseries, antique book shops, and cozy cafés where students passionately debate about philosophy, literature, and art while all their individual speaking accents merge in my ears with the chiming church bells from the neighbourhood. I slowly turn left to finally arrive at my desired destination, the Western corner of Île Saint-Louis at Place Louis Aragon where I can descend the stairs to sit directly next to the Seine with its calming splatter against the cobble-stoned riverbank. The afternoon sun coats the Île de la Cité with its sublime Cathédrale Notre-Dame in a golden light, and I finally can take a moment for myself in the true heart of Paris where the city allows itself to take a rest from its usual hectic pulse. The serene atmosphere is now surrounded by a profound yet diaphanous sonority of the most shining bell timbres, and I have often asked myself if this favourite Parisian spot of mine could have been one possible location where Ravel himself had imagined and heard La Vallée des cloches, another piece from his piano collection Miroirs that felt crucial to be included in my voyage. After one last moment of inner peace, I take an electric scooter towards the hills of Montmartre and climb up the steep stairs of Rue Foyatier to fully admire the fairy-tale architecture of the white-domed Basilique du Sacré-Cœur.



PLACE DU TROCADÉRO, PARIS (10/2016)



PONT LOUIS-PHILIPPE, PARIS (08/2013)

Known as the bohemian quarter during the Belle Époque where Ravel formed the core of Les Apaches with his closest art friends, I search for one of those popular vintage cafés with live music and cabaret to sip some five o'clock tea.

The magical, amusing dialogue between La Theière et la Tasse chinoise from Ravel's opera L'Enfant et les sortilèges is a fantastic testimony of the composer's rich encounters with George Gershwin during the golden post-war 20s; as also noticeable in his Piano Concerto or Violin Sonata, Ravel broadened his multilingual-infused music language with jazz-flavoured rhythm and sound.

As his ingenious orchestration of the fox-trot stays beyond reach, I kept focusing on the pianistic possibilities in my solo transcription as well as on a way to arrange the most essential voices with only two hands available while enhancing the mood of a fun ragtime party to simply have a really good time.

Inspired by the complete recording of Alexandre Tharaud who never neglects a certain elegance in his artistry, I also felt the strong importance to include the musical pastiche À la manière de ... Alexandre Borodine, a noble valse paying tribute to one of Ravel's favourite composers as he had suggested whistling the first melody of Borodine's Second Symphony as the bonding membership sign of Les Apaches. Walking down the luxurious Boulevard Haussmann with all Ravel's distinguished masterworks in my ears, I take the métro one last time at Opéra Garnier to the Cimetière de Levallois-Perret.

Among other remarkable persons like Louise Michel or Gustave Eiffel, I put a candle on Ravel's tomb to honour his music legacy towards art and humankind, the flickering flame being warmly mirrored on his enlightened name.

GEFÖRDERT VON DER BEAUFTRAGTEN DER BUNDESREGIERUNG
FÜR KULTUR UND MEDIEN IM RAHMEN VON NEUSTART KULTUR

GEOD



ZIS MEDIA

ARTRONE

LC 96481

NEU
START
KULTUR



ANGLEF
EST. 2020

gvl



L'APRÈS-MIDI »» [DOLCE VITA - ROMA] «« LE SOIR

Landing at Fiumicino while the sky slowly morphs into an orange-coloured oil painting. I rush towards the Eternal City to soak in the friendly and welcoming mentality of the local life as happy families gather together around the Piazza di Spagna with an espresso or glass of wine while their children enjoy a carefree summer with delicious gelato, cheerful games, and pure laughter.

The Valse caressante from Sei pezzi by Ottorino Respighi (1879–1936) really manages to get this unique dolce vita atmosphere to the heart, and observing this beautiful scene from above the upper stairs also makes me truly smile. The sensation of refreshing H₂O splashes on my skin at La fontana di Villa Medici awakens my great anticipation for one of my upcoming projects before I decide to make a quick visit to the Castel Sant'Angelo in order to take a look at the sublime chapels of Roma from its roof terrace. Surrounded by the buzzing sounds of Vespas and hooters, I grab some tasty trapizzini, my favourite Italian streetfood, and walk along the river to Trastevere where restaurants and bars are slowly getting full with locals who enjoy their first aperitivo.

The fizzy, flamboyant Champagne by Isaac Albéniz, a Valse de salon with international taste underlines the wonderful Mediterranean spirit of joy and life, setting the rhythm for the continuing celebration tonight.

CASTEL SANT'ANGELO, ROMA (08/2018)



LE SOIR »-> [BAL MASQUÉ · VALLETTA] <-« LA NUIT

Seeing this stunning island rising from the swaying waves, I immediately feel the excitement and cannot wait any longer for my boat to disembark at the Grand Harbour of Valletta, the capital that was named after the French nobleman Jean Parisot de Valette who had also led the Order of Malta as the 49th Grand Master. Being a cultural melting pot including influences from South Italy, the British Empire, and Moorish Spain, the whole country feels to me like a well-kept hidden oasis in the Mediterranean Sea with marvellous architecture and mouthwatering cuisine.

The annual Maltese Carnival turns the grand piazzas and narrow streets of Valletta into a colourful celebration with Venetian masks, bright costumes, and boisterous dances. Partly inspired by the Italian Commedia dell'arte, Robert Schumann (1810-1856) put all his creative and genius writing into Carnaval, a pianistic, one-of-a-kind yet universal bal masqué with coquettish humour and dazzling expression.

Tangling a love-hate relationship with this work as most performances I have heard before feel either too safe, stuck or overthought, it was my brother Jacopo Giovannini who did not only bring out the most charming elegance of the ongoing valse in his own splendid rendition but also convinced me on all the witty and fun chapters within the overall beauty. Also truly astonished by the legendary recording of Evgeny Kissin, I feel grateful to finally overcome my original hesitation since childhood to simply "go crazy" while performing this masterwork now with braveness and full dedication.

After a gorgeous sunset where the sky reaches its deep, magical blue hour, His Majesty first arrives at the masquerade ball before Schumann makes all the different characters appear in their own scènes mignonnes, from the well-known Arlequin, Colombine, Pantalon, and Pierrot to his own imaginary personalities Eusebius and Florestan; even real persons like his future wife Clara Schumann as Chiarina are included in his compositions.

As the festive celebration continues, the whole mood slowly becomes a bit more exhilarating and tipsy, even a tad chaotic while the pianistic challenges are also getting more virtuosic at the same time. After His Majesty makes his last appearance and exits this fête with royal grandeur, the Marche des «Davidsbündler» contre les Philistins quickly accelerates into one wild party with louder, faster, and crazier jumps, all characters feeling high and drunk in pure happiness and glowing confidence.

Preparing the pompous finale of this never-ending night, the coda finds its culmination with thirteen church bells, the extra one added as midnight has longtime passed, to remember this enchanting, once-in-a-lifetime experience.

TRIQ SAN MARK, VALLETTA (09/2021)



LA NUIT »-> [JUERGA · ANDALUCÍA] <-« LE MATIN

Still feeling quite hyped and full of adrenaline from this massive event, I have almost refused to travel back towards Andalucía through the agitated Mediterranean Sea with a weird impression of melancholic sentiment within an accomplished dream.

Sailing in the dense waves in front of Málaga, the birthplace of Pablo Picasso.

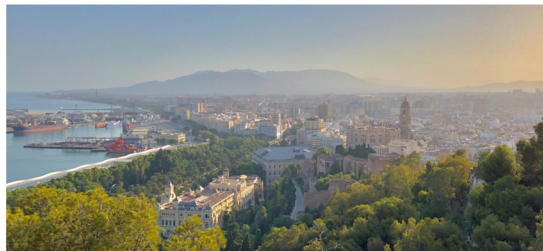
I sense the vibrant lights and passionate flamenco from the city that never seems to sleep in its hustle and bustle, eventually tempting me to jump off my boat for one last fiesta where both a seething malagueña and enticing jota surround me from both sides in relentless movement with their accompanying raucous clusters and incredibly treacherous ornaments. Sharp clapping, stamping, and finger snapping are infused into the vivid singing, shouting, and guitar playing from various plazas while local people of all generations drink, smoke, laugh, dance, and party together on the streets as one big family merging into a loud yet amicable, turbulent yet continuing, noisy yet most desirable celebration of life.

The unreachable first 1962 recording of Iberia by Alicia de Larrocha still feels extremely fiery to this day, yet so fresh and tossed-off with such effortless ease that I can only bow down with my highest respect and fully admire her persistent velocity, crispy articulation, and precise rhythm. Her humble yet determined approach on how she dauntlessly controls all those "20000" notes by Isaac Albéniz without compromising any humanity in her spoken music felt so alluring that it ultimately seduced me at the last moment to jump over my own shadow for this one more thing to complete my voyage.

But as being cuddled again by the first rays of sunrise, I finally have to accept the unwanted reality of leaving the juerga flamenca behind me after reaching the highest thrills from this tremendous build-up of moving melodies and sensual harmonies.

Embarking on my boat while pulling back the anchor from the glittering water of the Costa del Sol, the heartfelt affection of the Mediterranean people embracing their uplifting mentality in both art and life suddenly gives me comfort in a surprisingly warming way, making me feel safe, understood, and accepted with the relieving knowledge of welcoming me back any time to this additional home. Exhausted yet recharged at the same time to return from my brief escape, I happily take one last glance at this genuine celebration before turning around and looking forward to the endless sea with a hopeful smile while sailing towards the bright sun.

CASTILLO DE GIBRALFARO, MÁLAGA (08/2019)



EPILOGUE »-> [JOIE DE VIVRE · À VOTRE SANTÉ]

As both our physical and mental health are currently challenged by various pandemics, inflation, and war threats, I felt the urge to create this short story of escapism, a coping mechanism I am unfortunately quite familiar with regarding my own past. Not designed as a long-term solution to resolve any issues, it still feels good to reward yourself once in a while with an occasional break from the spreading pressure and energy drain of the daily headlines during difficult periods. Based on my own travel adventures, I wanted to write this love letter to the North-Western Mediterranean Sea, a beautiful region in Europe I already felt drawn to since childhood, especially towards Spain, France, Italy, and Malta where I can connect the most with the profound values of family and genuine affection for each other. Lucky to be born and raised in Europe, I could not only study those Romance languages since secondary school but also always had easier accessibility to just locally dive into those cultures. While not ignoring the existing problems of our current world, I still felt the importance to neglect some realism in my story such as travel time, weather instability, and mass tourism to fully embrace all the wonderful things I so much would like to get in touch with through a never-ending day and night including the people, the cuisine, the architecture, the art, and the music at last which I carefully selected from some of my favourite compositions. Challenging myself to pull off each piece with its most freshness imaginable, I did not only change my repertoire several times but also purposely chose to almost exclusively record newly-learned pieces, and with the exception of La Vallée des cloches, I studied no other piece longer than a maximum of three to four months before the deadline.



COSTA DEL SOL, ANDALUCÍA (08/2019)



I insisted on taking this risk of artistic freedom to produce this album in the most attentive way possible, yet without losing myself in stiff overthinking and pretentious seriousness.

The vivid tempi choices through all the vibrant dances utterly reflect my honest wish to celebrate the joie de vivre, and I really hope, not just for myself but for everyone to share more fun trips with their families and friends as well as to spend more quality time together; thanks to my photographer Georgy Dorofeev who already joined me on a journey to Malta to capture the cinematic sceneries of Valletta and Mdina. As I humourously call Fête du soleil my party CD, I cannot thank enough my long-term Tonmeister Peter Laenger who always gives me confidence in trusting my artistic instinct and embracing my "no risk, no fun"-attitude as otherwise I would have never dared to record such a challenging album, especially this time when I often really had to force myself not to give up and succumb to some of the most difficult pieces I might have ever played. Thanks also to my tuner Christoph Fuchs who manages to keep the fantastic Steinway & Sons in its best shape; to the Kronenzentrum Bietigheim for providing their wonderful venue; to ZIS Media for the amazing CD print; to the GVL Neustart Kultur for their generous financial support; and to my tattoo artist Ron Eichler for enhancing my individuality with his unique body art. I feel humbled to call all these wonderful contributors my friends, and it simply gives me strong hope to flourish the ANGLEF family with even more human authenticity and artistic sustainability in the future.

... À VOTRE SANTÉ. ♥



Designated by the German magazine FONO FORUM as "a quite ambitious and equally headstrong label founding", Yi Lin Jiang established his own record label ANGLEF [LC 96481] in the midst of the COVID-19 pandemic and received wide recognition by MusicWeb International for its "beautiful production" and "sublime recording quality". Generously supported by the German Music Council as part of "Neustart Kultur", he successfully released the first EP "Philia" together with fellow Italian pianist and duo partner Jacopo Giovannini as well as the related solo album "IV-XXI" which received three nominations for the OPUS KLASSIK 2022. Critically acclaimed for its cultural sustainability, the German Orchestra Foundation granted ANGLEF the limited vinyl edition "In Memoriam" which was released in spring 2022. The grateful continuation of the "Neustart Kultur" support by the German Music Council allows the Young Steinway Artist to plan further ANGLEF releases with his long-time sound engineer Peter Laenger including his next four-hands duo album "H2O".

Born September 1988 in Munich, the European pianist Yi Lin Jiang received his first piano lessons with Barbara Strauß at the age of six. Already one year later, he won his first piano competition. He made his orchestra debut at the age of ten and was rewarded the Youth Culture Prize of Kaufbeuren as the youngest musician for his successful music activities. He studied in renowned piano classes as he belonged both to the last generation of the late German pedagogue Karl-Heinz Kämmerling (1930–2012) as well as to the first generation of the Polish pianist Ewa Kupiec. Further influences by Gerrit Glaner, Evgeny Kissin, Francisco Araiza, Łukasz Borowicz, Toshio Hosokawa, Julius Berger, Vassilia Efstathiadou, and Peter Laenger essentially shaped his versatile ongoing career as a concert pianist, artistic director, university docent, music producer, recording artist, and founder of his own label ANGLEF.

www.jiangyilin.com

Despite the worldwide COVID-19 pandemic, we are determined to protect our newly created harbour with individualism, authenticity, and trust. If you agree with our ANCLEF philosophy, we would feel deeply grateful for your contribution to our record label. Any donation is welcome and will be displayed both on our site and in future releases.
Thank you for your support!



Trotz der weltweiten COVID-19-Pandemie sind wir fest entschlossen, unseren neu geschaffenen Hafen mit Individualismus, Authentizität und Vertrauen zu schützen. Falls Ihnen unsere ANCLEF-Philosophie zusagt, sind wir für Ihren Beitrag zu unserem Plattenlabel sehr dankbar. Jede Spende ist willkommen und wird sowohl auf unserer Website als auch bei zukünftigen Veröffentlichungen angezeigt.
Herzlichen Dank für Ihre Unterstützung!

www.jiangyilin.com/anclef/supportus



ANCLEF
EST. 6. 2020