

# J. S. BACH French & English Suites

New CD

STEFAN TEMMINGH  
RECORDER & DIRECTION

DOMEN MARINČIČ  
VIOLA DA GAMBA

AXEL WOLF  
LUTE

OEHMS  
CLASSICS

Dr. Andreas Janotta ARTS MANAGEMENT

# J.S. BACH (1685-1750)

## French & English Suites

and other works, transcribed for recorder, viola da gamba & lute

In Stefan Temmingh's new interpretation for recorder, viola da gamba and lute, the lyrical melodies of J. S. Bach's French and English harpsichord suites are a true discovery.

Harpsichord works were regarded as 'lingua franca' in the baroque and often were transcribed for the combination of solo instrument and basso continuo. Historically informed performance practices are Stefan Temmingh's musical mother tongue and as a baroque specialist he takes on the challenge of playing Bach's music on the recorder despite the lack of a solo repertoire for his instrument.

OehmsClassics OC 795 (May 2011)



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## Stefan Temmingh on his interpretation of J. S. Bach's harpsichord suites:

“With the exception of the two lute solos, not one of the works on this CD is performed in its original instrumentation. Much of the recording is dedicated to transcriptions of Bach's harpsichord repertoire, including an English Suite and two French Suites. I would argue that these transcriptions are historically legitimate. Before discarding them as inappropriate adaptations, one must accept the term ‘performance practice’ at face value, and bear in mind that a *‘fascinating variety of instrumentation’* (Michael Schneider) was common in the baroque era. Transcription remained a common practice through the centuries and formed part of a living musical culture.

However, one should treat original scores with great respect in order not to distort the composer's musical intention. This is particularly important today, in an era in which compositions from various musical epochs are performed side by side. But it should not give rise to a crippled musical culture. Music is only truly authentic when each performance breathes with new life.

Why is J. S. Bach's harpsichord music ideally suited to our combination of recorder, lute and viola da gamba? The harpsichord literature provided a kind of ‘lingua franca’ of baroque music, and it was often rearranged for one or two melody instruments with a continuo accompaniment – a practice called *‘jouer en concert’*, which is often found in French music, e.g. by Couperin, Le Roux and Dieupart. Bach knew all of these works and his French Suites were strongly inspired by Couperin.

Transcribed for our ensemble – in other words *‘mises en concert’* – the suites presented here are particularly well suited to the recorder. With few exceptions the melodies fit my instrument's range perfectly, and their lyricism, which is unusual for Bach, is well-suited to the recorder's natural character. Also the continuo instruments, lute and viola da gamba, are intimate and often introverted; they support the basic characters of both the suite and the recorder. In this way, we would like to highlight the lyrical qualities of Bach's works and hope to draw the lively musical culture of the baroque into the future.”

[www.stefanemmingh.com](http://www.stefanemmingh.com)  
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## French & English Suites

**Stefan Temmingh** is part of the young generation of world-class recorder players: *“Never before did recorder playing sound so effortless and so differentiated in terms of timbre and dynamics.”* wrote Corriere della Sera (Milan) on his debut CD “Corelli à la mode” published by the German label OehmsClassics which was praised by the international music press in 2009. His second CD “The Gentleman’s Flute” was immediately nominated for the International Classical Music Awards 2011 (formerly MIDEM Awards). Since then, he is regularly compared to the legendary Frans Brüggen.

Stefan Temmingh was born in 1978 in Cape Town and now lives in Munich. He studied in Munich and with Prof. Michael Schneider at the Frankfurt College of Music. Being a specialist for Early Music his repertoire comprises the complete baroque literature and also modern works for recorder. He performs as a chamber musician and with his own baroque ensemble at festivals and concert series throughout Europe. As a soloist he plays with orchestras such as the Stuttgart Chamber Orchestra, the Brandenburg Symphony Orchestra, the Folkwang Chamber Orchestra Essen, the Hofkapelle Munich, and at the Ludwigsburg Festival. Since 2010 he has a lectureship at the Munich College of Music. ([www.stefantemmingh.com](http://www.stefantemmingh.com))

**Domen Marinčič** (viola da gamba) was born in Slovenia and studied at the Colleges of Music in Nuremburg and Trossingen. He has appeared in renowned festivals all throughout Europe. He was, for many years, a member of the Belgian ensemble Ricercar Consort, is a founding member of the Ensemble Phoenix Munich and has also worked in various CD productions. Since 2005 he has been lecturing at Ljubljana University in the musicology department.

**Axel Wolf** (lute) is based near Munich. He is a regular guest at international festivals, e.g. in Bruges, Utrecht, Edinburgh, Tokyo or New York, both as a soloist and a member of various ensembles including the Freiburg Baroque Orchestra, the Orchestra of the Age of Enlightenment or The English Concert. He has worked with conductors like Ivor Bolton, Harry Bicket, Alan Curtis, Paul McCreech and Joshua Rifkin in many opera, concert and CD productions. ([www.laute.net](http://www.laute.net))

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