



# Corelli à la mode

OehmsClassics OC 598

**Arcangelo Corelli (1653-1713)**  
**Sonatas op. 5, nos. 7-12**

World premiere recordings of  
 18<sup>th</sup> century ornamented versions

**STEFAN TEMMINGH (recorder)**  
**OLGA WATTS (harpsichord)**

## Executive press summary 2008/2009

„Never before did a recorder sound so effortless and so differentiated in terms of timbre and dynamics. Stefan Temmingh is just 30 years old but he plays like a musician at the peak of his artistic maturity.“

**Enrico Girardi, CORRIERE DELLA SERA, Milan**

„The young Stefan Temmingh is not only consummately brilliant in his field, he also masters the art of ornamentation in a fascinating and utterly authentic way. (..) Nonetheless the interpretation never sounds exaggerated, but gains a liveliness which is amazing – and warming.“

**Wolfram Goertz, RHEINISCHE POST, Duesseldorf**

„Frans Brüggen showed at the beginning of the seventies how *La Follia* should sound on the recorder. Now Stefan Temmingh caps it all (..) Pure recorder fun!“

**Philipp Cavert, NORDDEUTSCHER RUNDFUNK, Hamburg**

„Stefan Temmingh masters this demanding programme with admirable sovereignty (..) His lively playing delights with its tremendous agility, and a clarity of articulation which would do honour to every violinist.“ ★★★★★

**Norbert Hornig, FONO FORUM, Cologne**

„(..) a true display of fireworks: virtuosic and brilliant, full of opulence and colour, freshness and temperament, at the same time with soul and balsamic softness. (..) Effortlessly and courageously, Stefan Temmingh masters even the most tricky passages and labyrinthine ornamentations on his recorder.“

**Susanne Schmerda, BAYERISCHER RUNDFUNK, Munich**

„Temmingh plays the recorder with the liberty and spontaneity of a jazz musician on a saxophone. His technique is so sovereign that one hears no ambition, but only his mastery and the admirable flow of music.“

**Laszlo Molnar, KLASSIKINFO.DE, Munich**

„Stefan Temmingh interprets Corelli's violin sonatas with agile tongue (..) and perfect breathing technique. Accompanied congenially by Olga Watts on the harpsichord, the precision of their musical interaction is simply stunning. (..) the performance on this recording is pure sensual pleasure for the listener – highest acclaim and compliments to the artists.“ ★★★★★

**Michael Wersin, RONDO, Munich**

*“ remarkably different (..) impressive artistry (..) animated teamwork”* **Oliver Smith, THE RECORDER MAGAZINE UK**

*„In the fast movements (..) Temmingh shows a control of his instrument and a feeling for the intelligence of the music which will (..) soon carry him to the forefront in his field.“* ★★★★★ **Tobias Roth, KLASSIK.COM, Freiburg**

*„This recording shows how ecstatically beautiful these ornamentations can sound. Wholeheartedly played together with splendid harpsichordist Olga Watts, not only the experts will be flabbergasted.“* ★★★★★

**AACHENER NACHRICHTEN, Aachen**

*„In spectacular arrangements and ornamentations the 30-year-old Stefan Temmingh shows us how beautiful Corelli's violin sonatas can sound on the recorder.“*

**Reinmar Wagner, MUSIK UND THEATER, Zurich**

*„He savours the ornamented versions of the Corelli sonatas with all his heart: big leaps, grand gestures, fireworks ... And he never loses his way. Thus the original bright and sparkling music gains a perfect sustainability.“*

**Jacques Drillon, LE NOUVEL OBSERVATEUR, Paris**

*„One cannot be more virtuosic. (..) Stefan Temmingh is the ideal person to liberate the recorder from its stereotypes. (..) A feast of brilliance, a powerful ride through the world of baroque music.“*

**Lars von der Gönna, WAZ, Essen**

*„(..) a stunning new recording (..) full of vitality and excitement!“*

**Bettina Winkler, SUEDESTRUNDFUNK, Baden-Baden**

*„This music demands to be listened to. There is a hypnotic quality that draws the listener in.“*

**Rhiannon Schmidt, AMERICAN RECORDER, St. Louis**

*„Stefan Temmingh is a brilliant recorder player (..) superbly musical, virtuosic, fresh and full of light and shade (..) Olga Watts is a splendid harpsichordist, their musical interaction is stunning.“*

**Reuben Goldberg, CLASSIC FM, Cape Town, South Africa**

*„Stefan Temmingh's performance is of high proficiency, integrity and, above all, enjoyment and pleasure. Commendable is his absence of any intrusive mannerisms that provide for unencumbered execution of the music. Panache and style reigns supreme. He plays the high filigree of sounds with delicious quicksilver lightness and abandon. His timbre seems ideally suited to this music. A cherishable CD! “*

**Rieck van Rensburg, PRETORIA NEWS, South Africa**

*„(..) utterly assured, with great tonal beauty!“*

**CONCERTI, Hamburg**

*„(..) this is a sensation which will catch your ears.“*

**Christa Sigg, ABENDZEITUNG, Munich**

*„Amazing!!!“* 🎵🎵🎵🎵

**Pirath, PIZZICATO, Luxemburg**

*„Stupendous virtuosity and (..) enormous sensitivity“*

**Klaus Kalchschmid, SUEDEDEUTSCHE ZEITUNG, Munich**

*„ The best classical CDs of Spring 2009: The Newcomer. (..) Music is exuberance (..) Temmingh's ornamentation is so cool that you would believe the birds had learned their trills from recorder players. “*

**Christiane Peitz, DER TAGESSPIEGEL, Berlin**

*„This is one of the most wonderful recorder and harpsichord interpretations which I've encountered in many decades.“ ★★★★★*

**Dieter Steppuhn, ENSEMBLE MAGAZIN, Düsseldorf**

*„(..) gloriously and unashamedly passionate playing. I find myself breathless with excitement at his dazzling virtuoso playing.“*

**Marc Rochester, INTERNATIONAL RECORD REVIEW, London**

*„Stefan Temmingh (..) is giving outstanding performances throughout.“*

**Johan van Veen, MUSICA-DEI-DONUM.NET, Netherlands**

*„Virtuosic and at the same time refreshing“*

**Nicolas Blanmont, LALIBRE.BE, Belgium**

*„A fantastic ride on the track of harmonic ornamentation“*

**Kathrin Feldmann, APPLAUS, Munich**



## CORELLI à la mode

STEFAN TEMMINGH – OLGA WATTS

In the course of the 18<sup>th</sup> century the most famous musicians used Corelli's popular sonatas op. 5 as a basis to develop their own, sometimes ludicrously ornamented versions. Now, Stefan Temmingh has rediscovered these original arrangements and presents them on his CD in a breathtakingly new and opulent version.