



The Gentleman's Flute

OehmsClassics OC 772

Handel arias in original 18th century arrangements
for recorder and basso continuo

STEFAN TEMMINGH (recorder & direction)

OLGA MISHULA (psaltery)

OLGA WATTS (harpsichord)

DOMEN MARINČIČ (viola da gamba)

LYNDON WATTS (baroque bassoon)

AXEL WOLF (lute & theorbo)

LOREDANA GINTOLI (baroque harp)

PRESS SUMMARY 2010-2011

"(...) the joy the musicians have playing together can be heard with each note. They listen and react to each other but still allow the recorder the freedom to glisten during virtuosic as well as expressive passages. Since Stefan Temmingh knows how to wonderfully highlight the 'Affekt' of each aria, he remains primus inter pares. Enchanting!"

★★★★★ FONO FORUM Star of the Month, Chamber Music

Reinmar Emans, FONO FORUM, Cologne

"(...) Temmingh uses a sure sense of line, judicious ornamentation and joyfully muscular and woody tone to ensure that every aria has character and inner life."

Lindsay Kemp, GRAMOPHONE, London

"Handel arias with recorder player Stefan Temmingh (...) excellent"

Wolfram Goertz, DIE ZEIT, Hamburg

"One can only marvel at the divine wind that Stefan Temmingh chases through the recorder. A fascinating programme!" 🎵🎵🎵🎵

PIZZICATO, Luxemburg

"Can an alto recorder sound just as poignant and delicate as Cecilia Bartoli's unequalled voice? Yes it can: Stefan Temmingh shows us how! Temmingh's art of ornamentation occurs as if spontaneous and is simply overwhelming, as is his virtuosity." ★★★★★

Diether Steppuhn, ENSEMBLE MAGAZIN, Duesseldorf

"In this small line-up (...) Handel's music achieves an intimacy and an expressive presence which can otherwise only be reached by the very best singers in the opera world." ★★★

APPLAUS, Munich

"Stefan Temmingh is already a star on his instrument. His critically acclaimed debut CD 'Corelli à la mode' is now followed by an equally creative recording. (...) the result is captivatingly spontaneous, colourful and rich in sound."

Fridemann Leipold, BR KLASSIK RADIO, Munich

"(...) Temmingh displays the recorder's superb imitation of the human voice in an emotionally raw and breathtaking interpretation (...) this recording sparkles with the vitality of Temmingh and his team. (...) exciting, virtuosic and fun to listen to."

Oliver Smith, THE RECORDER MAGAZINE, UK

"(...) 'Lascia ch'io pianga' is played on the recorder with a touching beauty and a wonderful lightness, and is accompanied delicately and tenderly! Even more than in the original (...) 'chamber duets' develop as if newly created, and make one forget that there isn't a voice singing. (...) a freshness, liveliness and sophistication which cannot be praised highly enough!"

Klaus Kalchschmid, KLASSIKINFO.DE

"Handel arias – delightful on the recorder."

Wolfram Goertz, RHEINISCHE POST, Duesseldorf

"Hats off to the musical ability of the ensemble whose playfulness carries through the recording."

Dr. Bettina Winkler, SWR 2 RADIO, Baden-Baden

"Women would surely have fainted due to Temmingh's playing; he performs the well-known opera hits on his recorder with such liveliness and emotion." 🎧 🎧 🎧 🎧

Laszlo Molnar, AUDIO, Munich

"Stefan Temmingh (...) achieves on his instrument an artistry (...) which not even the most versatile singers can manage to do." ★★★★★

Tobias Hell, MUENCHNER MERKUR, Munich

"Stefan Temmingh's playing has really nothing to do with our childhood recorder experiences. He is a master of the flauto dolce. (...) not to speak of his striking virtuosity."

Reinhard Beuth, MADAME, Munich

"In addition to the pure flexibility and versatility of his fingers (...) Temmingh's great art of phrasing (...) allows him to play the lyrical, expressive and above all extensive melodies on the (...) woodwind instrument. Especially striking is the resemblance to the human singing voice." 10 out of 10 points

Michael B. Weiss, KLASSIK-HEUTE.COM

"Stefan Temmingh, the South African virtuoso, is able to bring forgotten music literature to new life (...). In his new recording, reminiscent of a past culture of baroque house music, we can listen to great arias – the exuberant and cheerful but also the longing and lamenting ones."

Lars von der Gönna, WESTDEUTSCHE ALLGEMEINE ZEITUNG, Essen

"Stefan Temmingh proves – after his wonderful Corelli CD – that the nightingale cannot fully live up to the recorder. (...) Temmingh impresses in all pieces with his ease and sprezzatura, with the speaking quality of his instrument in the demanding imitation of the human voice, with his elegance and judicious ornamentation. All this appears to happen effortlessly. We can call it luck that the first compilation of this kind is of such quality."

★★★★★

Tobias Roth, KLASSIK.COM, Freiburg

"A recorder with a magic sound – (...) in these exquisite chamber music versions, the great arias had an enormous appeal. Whether for the most tender sorrow (...) or furious revenge, grief or exuberant happiness – the seven musicians always found the right tone, tempo and colour."

Klaus Kalchschmid, SUEDEUTSCHE ZEITUNG, Munich

"(...) nothing if not flamboyant (...) It's clear that as a recorder player the high baroque aesthetic fits him like a glove."

Catherine Groom, EARLY MUSIC TODAY, London

"Emotional, elegant, to the point and at times even cheeky."

Christa Sigg, ABENDZEITUNG, Munich

"Phenomenal. (...) He [Stefan Temmingh] is a serious competitor to all singers due to his articulation and phrasing."

Ernst Naredi-Rainer, KLEINE ZEITUNG, Graz