



BACH AND HIS RIVALS – LEIPZIG 1723

Bach's competitors for the Thomaskantor position – Fasch, Graupner & Telemann

Stefan Temmingh RECORDER

Sebastian Wienand SOLO HARPSICHORD

Capricornus Consort Basel Péter Barczi

After Johann Kuhnau's death in 1722, the most important names in the German music world applied for the highly prestigious post of Thomaskantor in Leipzig. The city council could choose between the most famous composers of the time: The first choice was Georg Philipp Telemann, who declined, however, after he had secured a decent salary increase at his post in Hamburg. The next two promising candidates were Johann Friedrich Fasch and Christoph Graupner: Fasch was invited to apply several times, but after knowing about Telemann's application, opted for the Kapellmeister position in Zerbst. Finally, Graupner would have become Thomaskantor, but his employer in Darmstadt did not accept his resignation and also increased his salary. Only the third choice, as we all know, was Johann Sebastian Bach in late spring of 1723, after a city council meeting with controversial discussions, as surviving quotes suggest.

With his latest project, "Leipzig 1723", Stefan Temmingh sheds light on this decisive moment in music history and contrasts recorder concertos and chamber music works by the four competitors. They were all in manifold contact, some even friends, and maintained a lively exchange of ideas and music. The concerti by Telemann and Graupner as well as the Fasch sonata can be found in the Darmstadt collections – partly edited by Graupner himself. Bach's own transcription of his 4th Brandenburg Concerto was probably written for the Leipzig Collegium musicum, which Telemann had founded decades earlier. Telemann's quartet, in turn, dates from his Eisenach period, where he probably met Bach. The Fasch concerto in the New York Public Library has the most recent history: it was only identified as such in the 21st century.

It is undisputed that all the works on this recording are repertoire highlights for the recorder – performed by one of the most expressive virtuosos of our time, Stefan Temmingh. The award-winning Capricornus Consort Basel accompanies him with sensitivity and mastery. What could be more appealing than to make a comparison oneself and choose one's personal favourite as Thomaskantor 300 years later?

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Stefan Temmingh (recorder)

Capricornus Consort Basel

Johann Sebastian Bach (1685-1750)

Fantasia and Fuge in G minor BWV 542

Fantasia

Fuga

Christoph Graupner (1683-1770)

Concerto in F major GWV 323

for recorder, strings and basso continuo

Allegro

Andante

Allegro

Georg Philipp Telemann (1681-1767)

Quartet in D minor TWV 43:g4

for recorder, violin, viola and basso continuo

Allegro

Adagio

Allegro

Johann Friedrich Fasch (1688-1758)

Concerto in F major FaWV L:F6

for recorder, strings and basso continuo

Allegro

Largo

Allegro

INTERVAL

Johann Sebastian Bach

Concerto in F major BWV 1057

for 2 recorders, harpsichord and strings

(-)

Andante

Allegro assai

Johann Sebastian Bach

Fantasia „*Piece d'orgue*“ in G major BWV 572

Georg Philipp Telemann

Concerto in C major TWV 51:C1

for recorder, strings and basso continuo

Allegretto

Allegro

Andante

Tempo di Minue.