



BIRDS

Stefan Temmingh & Dorothee Mields

& Ensemble (harp, lute, viola da gamba, harpsichord)

*"An iridescent and sparkling aviary full of treasures
(...) Stefan Temmingh manages a precision landing
(...) his 'Birds' are an ear-catcher!"*
RONDO

Birds in baroque music are the theme of this project of recorder player Stefan Temmingh with soprano Dorothee Mields and his baroque ensemble. The programme is very close to the hearts of both soloists: Dorothee Mields adores birds and Stefan Temmingh's home country South Africa is famous for its colourful bird species. In baroque music, birds were very popular, too – and there is lots of repertoire by composers such as Handel, Vivaldi, van Eyck, Keiser, Locke, Torri etc.

There are many different birds to listen to, such as the nightingale, the cuckoo, chickens, doves and several others – sometimes virtuosic and exuberant, sometimes witty and excited, but also intimate and touching. Of course, this project is about more than just reproducing bird sounds: Very often love and spring are the more or less obvious topics. For centuries, people have associated specific emotions with certain birds. Every species has its own symbolism, e.g. the nightingale stands for the beauty of love, and the cuckoo for betrayal.

CD No. 88875141202 released by SONY/dhm

www.stefantemmingh.com

BIRDS – *Birds in Baroque Music*

Information, photos, press quotes, video & audio can be found at: www.andreasjanotta.com/en/birds

PROGRAMME

Pietro Torri (ca. 1650-1737)

Son rosignolo / I am a Nightingale from *Ismene* (1715)

for soprano, recorder and BC

Antonio Vivaldi (1678-1741)

Le Printemps de Vivaldi / Spring by Vivaldi: Largo

arranged for flute solo by Jean-Jacques Rousseau (1712-1778)

Mr. Quignard (18th century)

Printemps : Tendrement / Spring : Affectionately from *9e Recueil d'airs sérieux et à boire / 9th volume of arias and drinking songs* (1749)

for soprano, recorder and BC

Thomas Augustine Arne (1710-1778)

The Cuckoo from *As you like it* (1740)

for soprano and BC

Johann Heinrich Schmelzer (1623-1680)

Sonata *Cucù*

for recorder and BC

Matthew Locke (1621/22-1677)

Pavane from the suite No. 3 D minor / D major

for recorder and BC

Anon.

The Three Ravens from *Melismata* (1611)

Georg Friedrich Handel (1685-1759)

Sweet Bird (from *L'Allegro, il Penseroso ed il Moderato / The Cheerful, the Thoughtful, and the Moderate Man* HWV 55)

- INTERVAL -

Anon.

This merry pleasant spring

Georg Philipp Telemann (1656-1767)

Fantasie No. 12 for recorder solo

Reinhard Keiser (1674-1739)

Du angenehme Nachtigall / You pleasant nightingale from *Ulysses* (1722)

for soprano, 2 recorders and BC

Alessandro Poglietti (early 17th century - 1683)

Imitatione del medesimo Uccello / Imitation of the same bird (i.e. the nightingale) from *Rossignolo / Nightingale* (1677)

for harpsichord solo

Jakob van Eyck (1590-1667)

Engels Nachtegaeltje / English Nightingale from *Der Fluten Lust-hof / The Flute's Garden of Delights*

for recorder solo

John Bartlet (16th-17th century)

Sweet birds deprive us never from *A Book of Ayres* (1606)

for soprano, viola da gamba and BC

The first part

The second part

The third part

Giuseppe Fedeli (ca. 1680-1733)

Warbling the birds enjoying from *The Temple of Love* (1706)

for soprano, recorder and BC

Largo – Adagio – Largo – Allegro – Vivace – Adagio – Allegro – Slow

Programme and final ensemble subject to changes.