THE CANTOR OF LEIPZIG

J. S. BACH | G. P. TELEMANN | J. C. GRAUPNER
THE LATE BAROQUE IN GERMANY OFTEN FALLS UNDER THE SHADOW OF JOHANN SEBASTIAN BACH.

It is sometimes forgotten that, despite his genius, few of his contemporaries understood and appreciated the true value of his music. On the other hand, many composers have - given the predictability and unoriginality of their music - justifiably faded from history. Nevertheless, good composers are also sometimes unjustly and incomprehensibly forgotten.

Johann Christoph Graupner and Georg Philipp Telemann have many things in common: both German composers, and exact contemporaries, they are models of elegance, and perfectly reflect the musical tastes of their time. They are also among the most prolific of composers: Graupner composed more than 1,400 cantatas. While Telemann has long entered the pantheon of composers, Graupner remains one of the great overlooked in the history of western music, in terms of the quality of his writing, the reputation he enjoyed during his lifetime, and the incredible quantity of music he left us.

Les Muffatti are delighted to share their enthusiasm for these two giants of the Baroque period.

“\textit{A lush sound, a luminosity, good projection; a contagious energy emerges from this generous interpretation, overflowing with contrast and colour. [...] Bach’s third orchestral suite closes the concert. Nothing like a real hit such as this to emphasize the players’ freshness of approach. The spirit of the dance radiates from Les Muffatti’s bows, and the famous Aria rejects all the lethargy that has too often been inflicted upon it in favour of a natural, lyrical, fluidity ... which really hits the spot!}”

Alain Cochard, Concertclassic.com, 27 April 2017.