# Martin Neu

## Bach and the North German Tradition Vol. I

Dietrich Buxtehude | Georg Böhm | Johann Sebastian Bach

SACD aud 92.547

**Falter Woche 12/2010 vom 24.3.2010 (Seite 24) (Carsten Fastner - 24.03.2010)**

**Bach für Kenner, Liebhaber und Entdecker**

Bach für Kenner, Liebhaber und Entdecker

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**Nordbayerische Nachrichten 18. März 2010 (Matthias Kronau - 18.03.2010)**

**Norddeutsche Tradition aus Herzogenaurach**

*Eine neue Orgel-CD lässt die Ahrend-Orgel in St. Otto weltweit erklingen*

Norddeutsche Tradition aus Herzogenaurach

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**Wochen-Kurier 24. März 2010 Nr. 12 (Michael Karrass - 24.03.2010)**

„Außer Froberger, Kerl und Pachelbel hat er [Bach] die Wercke von [...]...

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**Glaube + Heimat - Mitteldeutsche Kirchenzeitung Nr. 15 11. April 2010 (Michael Klein - 11.04.2010)**

**Reizvoller Kontrapunkt**

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**Reutlinger Generalanzeiger Freitag, 9. April 2010 (Armin Knauer - 09.04.2010)**

**Das Dreigestirn Bach, Böhm, Buxtehude**

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**RBB Kulturradio Klassik-Diskothek am Freitag, 4. Juni 2010 um 20:04 Uhr (Michael Stegemann, Karl-Dietrich Gräwe - 04.06.2010)**

**Martin Neu an der Ahrend-Orgel Herzogenrauch**

Ein neues, aber großartiges Instrument, ein kompetenter Interpret, und ein klug ausgewähltes Programm zum Thema "Bach und die norddeutsche Orgel-Tradition" - das alles auch noch exzellent im Surround-Klang produziert: Was willst du mehr, Orgelfreund?!

**kirchmusik.de Sonntag, 27. Juni um 17:10 Uhr (Rainer Goede - 27.06.2010)**

Die neue Orgel von Hendrik Ahrend besticht durch ihre klare prägnante Sprache,...

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**lexnews.free.fr Édition Semaine n° 26 - Juin 2010 (Philippe-Emmanuel Krautter - 01.06.2010)**

Bach est souvent considéré comme le point de référence de la musique...

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**www.classicalmusicsentinel.com July 2010 (Mark Kravchenko - 10.07.2010)**

A recording like this does not come about by chance. A combination of the North...

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**The Organ May - July 2010 No 352 (Curtis Rogers - 01.05.2010)**

In this programme, Martin Neu shows what a close connection there was in the genres and style used by these great masters of Baroque organ music, Bach being the student who studied the compositions of Buxtehude and Böhm and went on to outshine them. The instrument that Neu plays is entirely suited to the music, which ranges from the extrovert (Bach's D major Prelude and Fugue, a Passacaglia and a D minor Prelude from Buxtehude) to the intimate and meditative (two Chorale Partitas by Böhm, which of course served as models for Bach). Remarkably, given the sort of antique reediness that emanates from the organ it sounds as though it is an authentic baroque instrument, but it is in fact a newly built organ by Hendrik Ahrend in St. Otto church, Herzogenaurach in north Bavaria. Apparently the organ loft was extended into the body of the church in order to accommodate the 8' pipes for the great organ and the 16' pipes for the pedals. Neu makes effective use of these in the Buxtehude and Bach pieces mentioned above; he uses the 16' pipes most effectively in the Buxtehude Passacaglia, which makes a fitting conclusion to the recital, not least because Neu maintains a steady and dignified poise in raising the volume and tension without increasing the tempo to achieve the climactic effect artificially. The subtler flute and octave stops are contrastingly displayed in the Böhm. Neu details the registrations he uses for all the sections of all the pieces played, and this disc is thoroughly recommended to those who have a general appreciation of this sort of repertory as well as those with a serious interest in particular organs and their sound.

**Württembergische Blätter für Kirchenmusik 4/2010 Juli/August (Tilman Jörns - 01.07.2010)**

**Bach and the North German Tradition**

Bach and the North German Tradition

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**www.ResMusica.com 21 octobre 2010 (Frédéric Muñoz - 21.10.2010)**

**La découverte d'un nouvel orgue de l'atelier Ahrend**

La découverte d'un nouvel orgue de l'atelier Ahrend

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**Crescendo Magazine mise à jour le 18 novembre 2010 (Alain Derouane - 18.11.2010)**

Ce disque présente des œuvres de Johann Sebastian Bach (Prélude de choral...

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**Organists' Review August 2010 (Martin Clarke - 01.08.2010)**

**Bach and the North German Tradition:**

*Böhm and Buxtehude*

This interesting disc demonstrates Bach 's place in the North German tradition of organ composition, in particular his relationship with Böhm, who was possibly his organ teacher, and Buxtehude. Much of the music will be familiar to many readers, but this particular compilation is well devised to show the structural, thematic and textural influences exercised on Bach's music by Böhm and Buxtehude. The extensive booklet notes help to make these links clear, with informative comments on the musical features and compositional background of the pieces. It is a well balanced programme, with a variety of textures, genres and registrations demonstrating the diversity of the North German tradition. Martin Neu 's playing has energy and verve, with well chosen registrations that demonstrate the versatility of this relatively small Ahrend organ, which is ideally suited to this repertoire. The reed stops speak vigorously, while the Pleno is bright without being overwhelming. An impressive range of softer solo colours are well demonstrated too. Bach 's famous D major Prelude and Fugue is given a dramatic and spacious performance, while the playful character of Böhm 's Capriccio is well conveyed. Overall , this is an engaging performance and an effective contextualisation of Bach 's music.

**International Record Review April 2010 (Marc Rochester - 01.04.2010)**

Prompted by C. P. E. Bach's assertion (in his 1775 letter to Forkel) that his father 'loved and studied' the music of, among others, Froberger, Frescobaldi, Pachelbel, Bruhns, Buxtehude and Böhm, Martin Neu has programmed some Bach alongside two of his 'north German icons', while promising a future disc of Bach and two of his south German ones. It's a good idea , but if the intention was to trace an influence, the programme chosen is hardly the most obvious. The two 'Gigue' Fugues would show much more dramatically the Buxtehude/Bach connection , while Böhm's C major Praeludium alongside Bach's in the same key (BWV 531 ) could have forged an intriguing aural link between teacher and pupil. That 's not even to mention the golden opportunities afforded by choosing parallel preludes based on the same chorales from all three composers. In fact, Neu seems to have gone deliberately in the other direction, focusing on the differences rather than the similarities.

It's not just the programme which does that; and, to be fair, his own booklet note suggests that the choice of programme is governed more by theological than musical considerations (although quite where Buxtehude's Passacaglia or Böhm' s Capriccio fit into the theological picture escapes me). Neu's own playing emphasizes the differences starkly. While with Buxtehude he adopts the practice, much currently in vogue, of underlining the improvisatory nature of the works by means of generous rhythmic and metrical freedom, with Bach he adopts a rhythmic rigour which, even in that most Buxtehudian of works, BWV 532, rarely runs out of phase with the metronome. He approaches Böhm a little closer to the manner in which he plays his Bach, and there is a wonderful sense of purpose in the two large sets of chorale variations; but, while he does try to forge a link between the Capriccio and the Fugue of BWV 532, apart from the fact that

they are both in D major and have a lively mien, I don't readily hear any connection, not least since the Böhm was intended for harpsichord rather than organ.

In isolation, though, I derive huge satisfaction from everyone of Neu's performances. Indeed, I'd say these are some of the most rewarding performances of any of these pieces currently available on disc, the Bach works brilliantly paced while the unashamed virtuosity of Buxtehude's three pieces is conveyed with sparkling flamboyance. It helps, too, that this new Ahrend organ is such a splendid vehicle for this music. It's an object-lesson in how, in organ design (as in so much else in life), less is best, for barely two dozen stops offer just about every sound and effect we could want. The sheer vitality and colour of the instrument is best revealed in the Böhm Freu dich sehr, o meine Seele variations, and all Neu's registrations are mapped out (although not particularly clearly) in the booklet. A somewhat drainpipe quality to the pedal Trompetenbass is the only thing which doesn't quite fit, giving a faintly ridiculous air to the Bach Fugue.

In short, then, Martin Neu comes up with some very good performances indeed, all of which are well worth hearing on their own terms, the organ is one of the sweetest and most attractive I've heard on disc for a while, and the Audite SACD recording is of the highest quality, mixing a nice sense of comfort with a vivid presence. Yet the sum of the parts doesn't add up; as aural evidence of the link between Bach and his 'north German icons', this misses the mark by a mile.

**Choir & Organ May/June 2010 (Douglas Hollick - 01.05.2010)**

CHOIR & ORGAN

**Organ CDs - Bach and the north german tradition Vol. 1**

These discs provide an interesting contrast of playing styles. Kynaston plays the large late 18th-century organ in Amorbach Abbey, with a more recent fourth manual by Klais. Winters plays a new organ in early 18th-century Thuringian style, while Neu plays a new organ by Hendrik Ahrend.

Kynaston's recording is reissued from 1994, a fine sound if sometimes lacking in clarity. This is recognisably English playing, and none the worse for that, with a Passacaglia & Fugue starting quietly and with lots of stop changes. Indeed the impression of the disc as a whole is of someone used to using a sequencer! He is at his best musically, and with less fussy registration, in the C minor Fantasia & Fugue (BWV 537) which is given a fine performance. A worthwhile curiosity is Reger's arrangement of Bach's harpsichord Chromatic Fantasia & Fugue, using the full resources of this organ to great effect.

Winters is more period-style conscious, but often in a highly mannered and sometimes rhythmically disorganised way. The organ sounds gorgeous, but apart from one chorale prelude and the principal choruses of the preludes and fugues his registrations never get beyond 8ft and 4ft, leaving one wishing for more colour. The Vivaldi-Bach D minor Concerto is perhaps the most satisfying work here, and unlike Kynaston Winters uses exactly the registrations Bach asks for in the short opening section. Unfortunately the idiosyncrasies of his playing rule out a recommendation.

Neu is playing the smallest organ, but conjures the greatest range of colour – often ravishingly beautiful. Hendrik has learned his craft well from his father Jürgen. Here we have not just Bach, but also Buxtehude and Böhm, and two chorale partitas of the latter provide a feast of organ sounds. His playing is stylistically aware, sensitive to the individual works, and the programme is thoroughly enjoyable and strongly recommended.

**Kirchenmusikalische Mitteilungen für das Erzbistum Paderborn 2010/2 (Krane - 01.07.2010)**

**Bach und die norddeutsche Tradition**

*Martin Neu an der Ahrend-Orgel in St. Otto, Herzogenaurach*

Bach und die norddeutsche Tradition

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**www.hbdirect.com ( - 30.11.2009)**

**Bach & The North German Tradition: Böhm, Buxtehude**

Bach & The North German Tradition: Böhm, Buxtehude

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**Gramophone February 2011 (Malcolm Riley - 01.02.2011)**

**Bach and the music that influenced him, played on a fine Bavarian organ**

Although Bach gets top billing (being alphabetically top of the class), the most pleasurable highlights are the three delightful pieces by Georg Böhm (1661-1733), who Bach got to know between 1700 and 1702 when he attended school in Lüneberg. As a musician of wide musical tastes – informed, no doubt, by a spell working in Hamburg's opera house – Böhm is remembered best for establishing the chorale partita as a fully fledged musical form. Two examples are recorded here, mostly on the manuals alone, with sparing use of the pedals. Böhm's encouragement of Bach manifested itself in a love of elegant dance forms (Lüneberg being celebrated for its love of all things in the French taste), flowing bass-lines and a willingness to experiment. Although it is usually played on the harpsichord, Böhm's Capriccio in D sounds quite at ease on the organ. Bach's early Prelude and Fugue in D is rattled off in a similarly strong, no-nonsense manner. Where Bach excelled, of course, was in the trio sonata. Martin Neu produces a perfectly poised chorale trio on Herr Jesus Christ. Buxtehude's contributions emphasise how indebted Bach was in matters fugal. In Buxtehude's Passacaglia the Ahrend organ's tuning strains somewhat under full load as Neu climbs the steep summit to the crowning final tierce de Picardie. Although this new Bavarian organ has a modest specification on paper, such is the variety of its timbral beauty that the ear never tires. The documentation, recorded sound and playing are all of the first order.

**www.classicalcdreview.com 01.09.2010 ( - 01.09.2010)**

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Audite's SACD Bach and the North German Tradition is the first volume in a...

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**Fono Forum Mai 2012 (Friedrich Sprondel - 01.05.2012)**

FONO FORUM
KLASSIK JAZZ HIFI

**Wege zu Bach**

*Bach nahm so viele Einflüsse in seine Orgelmusik auf, dass sich einem neugierigen Interpreten viele Wege zu ihm auftun – und manche Aufnahme zeigt, dass auch noch neue zu begehen sind.*

Die Britin Margaret Philips bringt ihre Bach-Gesamteinspielung in Doppelfolgen heraus; jede Scheibe ist dabei einem prominenten Instrument gewidmet. In Folge sechs ist das, neben der neuen Aubertin-Orgel der Pariser Kirche St Louis en I' Île, die legendäre Müller-Orgel der Bavokerk in Haarlem; Folge sieben wurde an der Hildebrandt-Orgel von 1728 in Sangerhausen und an der grandiosen Silbermann-Orgel der Freiberger Petrikirche aufgezeichnet. Philips spielt tadellos und mit sicherem Geschmack in Tempo und Registerwahl. Interessant ist, welche der großen Orgelwerke sie welchem Instrument zuweist. So erklingen in Folge sechs die großen Präludien und Fugen in e- und h-Moll BWV 548 und BWV 544 an der monumentalen Haarlemer Orgel, Fantasie und Fuge g-Moll BWV 542 und die frühe Toccata E-Dur BWV 566 am eleganten Aubertin-Instrument; Folge VII bringt das lebhafte G-Dur-Werkpaar BWV 541 und das "Grossomogul"-Concerto nach Vivaldi an der farbenfrohen Sangerhauser Orgel, und dem 32-Fuß-Klang in Freiberg vertraut Philips die beiden großen c-Moll-Zyklen an, Präludium und Fuge BWV 546 und die Passacaglia. Möglicherweise lassen sich die Instrumente tontechnisch noch charakteristischer abbilden; in puncto Stilistik und Lebendigkeit macht Margaret Philips aber keiner etwas vor.

Das kann auch für den Leipziger Thomasorganist Ullrich Böhme gelten. Zuletzt hat er sich die großen Orgelchoräle vorgenommen, die Bach in seinen späten Leipziger Jahren in einer Sammelhandschrift zusammenfasste. Jedem Choral stellt Böhme einen Bach'schen Choralsatz voran, gespielt auf der kleinen Hildebrandt-Orgel von 1723 in Störmthal, einem kraftvoll-herben Instrument, das Bach bekannt war. Den jeweiligen Orgelchoral – oder die zugehörige Werkgruppe – spielt Böhme dann auf der großen "Bachorgel" der Leipziger Thomaskirche, die Gerald Woehl im Bachjahr 2000 fertigstellte. Beide Instrumente wurden mit vorteilhafter Direktheit aufgenommen und die farbenreiche, klangmächtige neue Orgel kann neben der charakterstarken alten gut bestehen. Ein Vergnügen aber ist, zu erleben, wie die "Bachorgel" den Thomasorganisten offenbar inspiriert. Er artikuliert und registriert, bei straffen Tempi und absoluter Klarheit, mit umwerfender Spielfreude. Die höchst anspruchsvolle Sammlung wird in ihrem stilistischen Reichtum unmittelbar erlebbar: als packende Musik.

Martin Neu möchte in seinen beiden Einspielungen Bach aus der Perspektive der nord- und süddeutschen Orgelkunst des 17. Jahrhunderts sichtbar machen. Er hat sich stilistisch adäquate Instrumente ausgesucht: Die Ahrend-Orgel in Herzogenaurach überzeugt mit warm-artikuliertem Klang und gibt dem norddeutschen Repertoire – hier beschränkt auf Bachs unmittelbare Bekanntschaften Böhm und Buxtehude – lebhafte Farbigkeit; beim süddeutschen – Kerll, Muffat, Froberger und Pachelbel – nutzt Neu die intensiv strahlende Metzler-Orgel in Obertürkheim für Pedaliter-Kompositionen, die Bernauer-Orgel in Laufenburg von 1776 mit ihrem satt-obertönigen Klang für die Manualiter-Musik. Hörbar inspiriert vom lebendigen Klang der Instrumente, spielt Neu stilistisch angemessen, übertreibt weder Tempi noch Artikulation und registriert oft betont schlicht, aber dank charaktervoller Einzelstimmen musikalisch sehr ergiebig. Die suggerierte Abhängigkeit begründet Neu im Booklet-Text einleuchtend; doch wird vor allem deutlich, wie stark Bach das Aufgenommene jeweils um- und sich anverwandelte.

Carsten Wiebusch geht einen Schritt weiter, indem er sich vornimmt, Bach gleichsam durch die Ohren eines anderen zu präsentieren: Er hält sich an die Ausgaben, die der Brahms-Zeitgenosse William Thomas Best mit Spielanweisungen für den modernen Konzertorganisten und seine technisch fortgeschrittene Orgel versehen hatte. Wiebusch präsentiert damit jene Klangressourcen, die die Klais-Orgel der Karlsruher Christuskirche hinzugewann, als sie kürzlich renoviert wurde. Dabei wurde die schlanke Sechziger-Jahre-Disposition um romantische Farben erweitert, die sich in der gelungenen Aufnahme durch große Intensität nachdrücklich bemerkbar machen. Schärfe und Fülle zusammen ergeben eine expressive Klangpalette, die Wiebusch nutzt, um den Best'schen Interpretationen dramatisches Profil zu verleihen – auch den Überraschungen, die in pièces de résistance wie der Passacaglia und der d-Moll-Toccata auf den Hörer warten. Dabei spielt Wiebusch selber überaus charakteristisch: Er meidet schwülstiges Romantisieren, artikuliert deutlich und lässt auch über die Tempobeugungen hinweg den rhythmischen Fluss nie abreißen. Wiebuschs Bach holt sich letztlich bei W. T. Best die Lizenz für ein expressiv gesteigertes Bach-Spiel – das als solches zweifellos überzeugt.



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# Bach and the South German Tradition Vol. II

Johann Sebastian Bach | Georg Muffat | Johann Pachelbel | Johann Caspar Kerll | Johann Jakob Froberger

SACD aud 92.548

**Glaube + Heimat - Mitteldeutsche Kirchenzeitung Nr. 48 (27. November 2011) (Michael Klein - 27.11.2011)**

**Einfluss der süddeutschen Barockmeister auf Johann Sebastian Bach**

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**Der Sonntag - Wochenzeitung für die Evangelisch-Lutherische Nr. 48 (27. November 2011) (Michael Klein - 27.11.2011)**

**Einfluss der süddeutschen Barockmeister auf Johann Sebastian Bach**

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**Badische Zeitung Samstag, 3. Dezember 2011 (Johannes Adam - 03.12.2011)**

**Martin Neu (Orgel)**

*Bach, staubfrei*

Auf dieser Novität werden Bach und die süddeutsche Tradition beleuchtet (der englische CD-Titel aber wirkt da doch ein bisschen überkandidelt). Der in Murg aufgewachsene und unter anderem bei Gerhard Gnann in Mainz ausgebildete Martin Neu präsentiert die eingespielten Werke gut artikuliert und staubfrei – mit einem Wort: souverän. Klarheit steht obenan. Das F-Dur-Paar BWV 540 des Thomaskantors dient dem Programm als Rahmen: Frisch klingt die Toccata, die Fuge hat nicht zuletzt auf ihren Strecken im stile antico Gewicht. Sehr schön und ausdrucksstark gelingt Bachs Magnificat-Fuge. Mit Musik von Pachelbel und Bach lässt Neu den Hörer ein Magnificat abwechselnd, also in Alternatim-Praxis, mit Gesang (Tenor Wilfried Rombach) und Orgel erleben. Zum Einsatz kommen die Metzler-Orgel von 2005 in der Franziskus-Kirche in Stuttgart-Obertürkheim und die Blasius-Bernauer-Orgel von 1776 in St. Johann in Laufenburg/Schweiz (Froberger, Kerll). Bachs Orgelschaffen hat eben süddeutsche Einflüsse. Sie stehen dem Leipziger keineswegs schlecht zu Gesicht.

**Heidenheimer Zeitung am Sonntag 21.12.2011 (Otto Paul Burkhardt - 21.12.2011)**

HEIDENHEIMER ZEITUNG

**Kurz vor Torschluss**

Kurz vor Torschluss

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**Fanfare (Jerry Dubins - 01.02.2012)**

fanfare

The album title given in the above headnote is a bit confusing. Volume 2 suggests this is a second release of Baroque organ works by composers of a South German school, while the only companion disc I find listed is titled “Bach and the North German Tradition,” which, by the way, does not appear to have been reviewed here. So, this then would appear to be not a second volume of organ works by South German composers, but a second volume of organ works by German composers, the first of which features, along with Bach, North Germans Buxtehude and Böhm.

This is primarily a disc of organ music, but according to Martin Neu’s informative booklet note, Pachelbel’s fugues to the Magnificat were composed as organ versets for a Vespers service in which the Magnificat’s verses were performed alternately by the cantor and the organ. The present recording offers a more or less—in reality, less than more—realization of such a performance, calling upon tenor Wilfried Rombach to chant or intone the alternating verses. I say “less than more” because a 1651 description of the procedure by Sigismund Theophil Staden, organist at the Nuremberg Church of St. Lorenz, gives an account in which a choir of boys was also involved in alternating with the organ and cantor.

On the disc, Bach’s Fugue on the Magnificat comes at the end of Pachelbel’s work, taking the position of the “Gloria Patri,” so it too features a bit of chanting by Rombach. Why Pachelbel didn’t provide for this last verse himself is not explained by Neu, but I gather that he decided Bach’s fugue made a fitting conclusion and simply tacked it onto the end. There’s no indication of any actual connection between Pachelbel’s Magnificat and Bach’s fugue.

The rest of the program is pretty standard Baroque organ fare. Muffat’s Toccata sexta is the sixth number in a set of 12 toccatas composed and collected under the title of Apparatus musico-organisticus. Johann Caspar Kerll (1627–1693) is represented by one of his surviving keyboard works, the Toccata I. Today, Kerll is recognized mainly as a composer of organ music and an important forerunner of Bach, but much of his music, including 11 operas and many of his vocal works, are lost.

Johann Jakob Froberger (1616–1667) was regarded in his day as Germany’s leading keyboard virtuoso, organist, and a composer whose influence extended far and wide. Generally credited with being the father of the keyboard suite, he is represented on the current disc by his Capriccio XII.

The Bach works are familiar, the Trio Sonata in C Major, being No. 5 from his set of six trio sonatas for organ, BWV 525–530. The Toccata and Fugue in F Major, BWV 540, may not have reached the staggering number of recordings—some 300!—of the Toccata and Fugue in D Minor, BWV 565, but with over 50 of its own it hasn’t gone begging. Neu splits the toccata and the fugue apart, presenting the toccata on the first track of the disc and the fugue on the last.

Two different organs are used for the recording, and they’re both beauties. The Froberger and Kerll pieces are performed on the historic choir organ by Blasius Bernauer (1776) in Laufenburg, Switzerland, while the remaining works are played on the new Metzler organ (2005) in Stuttgart-Obertürkheim. Specifications for each instrument are given in the booklet.

The recording is nothing short of magnificent, and Martin Neu demonstrates more than ample technique and musical intelligence in the application of his organs' stops and registrations. I must make note, however, of just one issue regarding the accompanying booklet, and it's something I've mentioned once or twice in the past, though I don't recall if it was in connection with this particular label. The booklet's paper has been treated with some chemical that stinks to high heaven. It's probably not toxic to inhale, but if you've ever experienced the odor emanating from a mill that processes wood pulp for paper products, you'll know the sickening smell I'm describing. Setting the booklet business aside—and I mean as far aside as possible—Neu's Audite SACD is strongly recommended for excellent playing and superior recording.

**International Record Review February 2012 (David Newsholme - 01.02.2012)**

INTERNATIONAL RECORD REVIEW

This release by Audite is the second volume to feature Bach's organ music played by Martin Neu (the first was reviewed by Marc Rochester in April 2010). In the first, Neu combines works composed by the great composer with those by two North German organist-composers, Dietrich Buxtehude and Georg Böhm. Here, the Toccata and Fugue in F major, the Magnificat Fugue and the trio sonata for organ in C major feature alongside pieces by four composers of the South German tradition, Georg Muffat, Johann Pachelbel, Johann Jakob Froberger and Johann Caspar Kerll.

Neu uses two different organs: the choir organ by Blasius Bernauer at Laufenburg in Switzerland and a modern instrument, conceived in Baroque style by Metzler in 2005 at Stuttgart-Obertürkheim. Brief information is given about both instruments in the accompanying booklet and for further information, including details of the registrations used on this recording, we are helpfully directed to the company's website. Perplexingly there is no indication in the booklet about which organ was used for which pieces or the reasons why. However, it is fairly easy to discern when listening to the disc; both pitch and temperament vary (the earlier pieces by Froberger and Kerll are both played at Laufenburg and the remaining works on the Metzler at Obertürkheim). Tenor Wilfried Rombach makes an appearance on the recording, taking the traditional role of the cantor as he very capably sings alternate versicles of Pachelbel 's Magnificat versets.

Evidently, Neu views these recordings as informative documents; he writes in the accompanying programme notes that it is possible 'to clarify trends and offer an insight into existing interrelations [between Bach's music and that of the South German tradition]'. A glance at the track list reveals that the pieces are evidently chosen for the potential of direct comparison; there are three toccatas, one each by Kerll, Muffat and Bach himself. Additionally there are pieces based on the Magnificat by Pachelbel and Bach. Bach's setting is deliberately placed after Pachelbel's series of versets; we are told that it 'thus takes the position of the "Gloria Patri" which, according to Sigismund Theophil Staden, should stand 'mighty within the work'. However, it is clear that the interrelationships between the various pieces played on the disc are far more various and further-reaching than similarity of genre or melodic theme. Neu explores the similarities in compositional approach in his lucidly written notes, immaculately translated into English by Viola Scheffel. This is a programme that has clearly been well planned and researched.

Bach's Toccata and Fugue in F have been split and placed at either end of the disc; as Neu explains, they were probably written independently of each other and so there is justification for this approach. His performance of the Toccata glitters, featuring nimbly executed ornamentation in every register. One wonders whether the use of the pedal reed through the lengthy pedal points is perhaps a little overwhelming in terms of balance. However, this shouldn't overshadow an otherwise very musical performance which demonstrates much poise, especially in some of the more agile pedal passages. The Fugue, a majestic double fugue, is played with a great sense of expansiveness without becoming ponderous, allowing the various polyphonic strands to be easily discerned by the listener.

Neu's renditions of the first and final movements of the trio sonata in C are lively, which befits the music.



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The tempos chosen work well; they are sprightly without being too fast for the generous acoustic of the building. The central movement is played steadily and with great musical integrity especially with regards to Neu's sensitivity of phrasing. In contrast, he chooses an upbeat tempo for the Magnificat Fugue, enabling the music to gather momentum leading towards the fabulous sounding of the subject in the pedal part at the work's conclusion.

Of the other works played here, the two performed on the historical organ at Laufenberg stand out. Kerll's Toccata is executed with a fine sense of clarity without sounding over-fussy and there is a good sense of forward movement in the passagework. Froberger's Capriccio is played with a suitable lightness of approach to articulation and using sprightly tempos, ensuring that the dance character of the music comes across to the listener. Undoubtedly both works benefit from performance on the Laufenberg instrument, with Neu exploiting the delicate and varied resources available to him. The change from one instrument to another and back again mid-disc feels slightly unusual when one listens to the recording as a continuous programme, though this should not be counted as a particular drawback. This is a fascinating, well-executed release that is recommended to anyone with an interest in music of this period.

**Fono Forum Mai 2012 (Friedrich Sprondel - 01.05.2012)**

FONO FORUM
KLASSIK JAZZ HIFI

**Wege zu Bach**

*Bach nahm so viele Einflüsse in seine Orgelmusik auf, dass sich einem neugierigen Interpreten viele Wege zu ihm auftun – und manche Aufnahme zeigt, dass auch noch neue zu begehen sind.*

Die Britin Margaret Philips bringt ihre Bach-Gesamteinspielung in Doppelfolgen heraus; jede Scheibe ist dabei einem prominenten Instrument gewidmet. In Folge sechs ist das, neben der neuen Aubertin-Orgel der Pariser Kirche St Louis en I' Île, die legendäre Müller-Orgel der Bavokerk in Haarlem; Folge sieben wurde an der Hildebrandt-Orgel von 1728 in Sangerhausen und an der grandiosen Silbermann-Orgel der Freiberger Petrikirche aufgezeichnet. Philips spielt tadellos und mit sicherem Geschmack in Tempo und Registerwahl. Interessant ist, welche der großen Orgelwerke sie welchem Instrument zuweist. So erklingen in Folge sechs die großen Präludien und Fugen in e- und h-Moll BWV 548 und BWV 544 an der monumentalen Haarlemer Orgel, Fantasie und Fuge g-Moll BWV 542 und die frühe Toccata E-Dur BWV 566 am eleganten Aubertin-Instrument; Folge VII bringt das lebhafte G-Dur-Werkpaar BWV 541 und das "Grossomogul"-Concerto nach Vivaldi an der farbenfrohen Sangerhauser Orgel, und dem 32-Fuß-Klang in Freiberg vertraut Philips die beiden großen c-Moll-Zyklen an, Präludium und Fuge BWV 546 und die Passacaglia. Möglicherweise lassen sich die Instrumente tontechnisch noch charakteristischer abbilden; in puncto Stilistik und Lebendigkeit macht Margaret Philips aber keiner etwas vor.

Das kann auch für den Leipziger Thomasorganist Ullrich Böhme gelten. Zuletzt hat er sich die großen Orgelchoräle vorgenommen, die Bach in seinen späten Leipziger Jahren in einer Sammelhandschrift zusammenfasste. Jedem Choral stellt Böhme einen Bach'schen Choralsatz voran, gespielt auf der kleinen Hildebrandt-Orgel von 1723 in Störmthal, einem kraftvoll-herben Instrument, das Bach bekannt war. Den jeweiligen Orgelchoral – oder die zugehörige Werkgruppe – spielt Böhme dann auf der großen "Bachorgel" der Leipziger Thomaskirche, die Gerald Woehl im Bachjahr 2000 fertigstellte. Beide Instrumente wurden mit vorteilhafter Direktheit aufgenommen und die farbenreiche, klangmächtige neue Orgel kann neben der charakterstarken alten gut bestehen. Ein Vergnügen aber ist, zu erleben, wie die "Bachorgel" den Thomasorganisten offenbar inspiriert. Er artikuliert und registriert, bei straffen Tempi und absoluter Klarheit, mit umwerfender Spielfreude. Die höchst anspruchsvolle Sammlung wird in ihrem stilistischen Reichtum unmittelbar erlebbar: als packende Musik.

Martin Neu möchte in seinen beiden Einspielungen Bach aus der Perspektive der nord- und süddeutschen Orgelkunst des 17. Jahrhunderts sichtbar machen. Er hat sich stilistisch adäquate Instrumente ausgesucht: Die Ahrend-Orgel in Herzogenaurach überzeugt mit warm-artikuliertem Klang und gibt dem norddeutschen

Repertoire – hier beschränkt auf Bachs unmittelbare Bekanntschaften Böhm und Buxtehude – lebhafte Farbigkeit; beim süddeutschen – Kerll, Muffat, Froberger und Pachelbel – nutzt Neu die intensiv strahlende Metzler-Orgel in Obertürkheim für Pedaliter-Kompositionen, die Bernauer-Orgel in Laufenburg von 1776 mit ihrem satt-obertönigen Klang für die Manualiter-Musik. Hörbar inspiriert vom lebendigen Klang der Instrumente, spielt Neu stilistisch angemessen, übertreibt weder Tempi noch Artikulation und registriert oft betont schlicht, aber dank charaktervoller Einzelstimmen musikalisch sehr ergiebig. Die suggerierte Abhängigkeit begründet Neu im Booklet-Text einleuchtend; doch wird vor allem deutlich, wie stark Bach das Aufgenommene jeweils um- und sich anverwandelte.

Carsten Wiebusch geht einen Schritt weiter, indem er sich vornimmt, Bach gleichsam durch die Ohren eines anderen zu präsentieren: Er hält sich an die Ausgaben, die der Brahms-Zeitgenosse William Thomas Best mit Spielanweisungen für den modernen Konzertorganisten und seine technisch fortgeschrittene Orgel versehen hatte. Wiebusch präsentiert damit jene Klangressourcen, die die Klais-Orgel der Karlsruher Christuskirche hinzugewann, als sie kürzlich renoviert wurde. Dabei wurde die schlanke Sechziger-Jahre-Disposition um romantische Farben erweitert, die sich in der gelungenen Aufnahme durch große Intensität nachdrücklich bemerkbar machen. Schärfe und Fülle zusammen ergeben eine expressive Klangpalette, die Wiebusch nutzt, um den Best'schen Interpretationen dramatisches Profil zu verleihen – auch den Überraschungen, die in pièces de résistance wie der Passacaglia und der d-Moll-Toccata auf den Hörer warten. Dabei spielt Wiebusch selber überaus charakteristisch: Er meidet schwülstiges Romantisieren, artikuliert deutlich und lässt auch über die Tempobeugungen hinweg den rhythmischen Fluss nie abreißen. Wiebuschs Bach holt sich letztlich bei W. T. Best die Lizenz für ein expressiv gesteigertes Bach-Spiel – das als solches zweifellos überzeugt.

**Reutlinger Generalanzeiger 16.12.2011 (akr - 16.12.2011)**

Reutlinger General-Anzeiger

**Orgelmusik der Barockzeit**

*Annäherung an eine Musik-Epoche*

Orgelmusik der Barockzeit

*Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.*

**Choir & Organ January/February 2012 (David Ponsford - 01.01.2012)**

CHOIR & ORGAN

This programme is framed by Bach's Toccata & Fugue in F, well played on a 2-manual Metzler (2005). Other Bach works include the Magnificat and Trio Sonata in C, with Muffat's Toccata sexta, Pachelbel's Magnificat primi toni, Kerll's Toccata 1 and Froberger's Capriccio XII, the last two played on a 1766 organ at A423. Martin Neu plays the lively movements well, but the slower pieces (Muffat and BWV 529/2) are rather labored. There are some fine sounds, though, despite the inevitable change of pitch between the organs, and the general thesis of this CD is well conceived.

**Organists' Review March 2012 (Nicholas Johnson - 01.03.2012)**

This SACD release from Audite formst he second volume of a collection focusing on composers, mostly documented by C.P.E. Bach, crowned with repertoire from Bach's own output. Detailed programme notes give a background to all composers, and the research is precise. Tuning and temperaments have been taken into account, for the earlier works of Froberger and Kerll performed at the choir organ built by Blasius Bernauer in 1776.

Much of the music is recorded at 2005 Metzler organ in Stuttgart – Obertürkheim. This splendid organ is first heard in organo pleno for Bach's Toccata in F, BWV 540. A compelling performance, although slightly lacking in forward movement.

Organist Martin Neu shows affinity with the style and his articulations are very convincing. The tempo choices in the more rapid toccatas of Muffat and Pachelbel are particularly fine together with stylish registrations (they can be found on line!) Neu always avoids the tendency to rush the toccatas. He really comes alive in the Trio Sonata no. 5 in C major, BWV 529, this being my favourite of his performances.

A pleasing touch is the addition of tenor Wilfried Rombach, whose shapely performance of the plainsong Magnificat verses sets Pachelbel's Magnificat in context of its performance at the Nuremburg Church of St Sebald. Pachelbel's final organ interpolation is lost and the addition of Bach's own Fugue on the Magnificat, BWV 733, as the Gloria Patri is master stroke of programming.

Bach's Fugue in F major, BWV 540, forms a dramatic conclusion to this most enjoyable recording, so thoughtfully conceived and executed. A few unsteady moments, but I thoroughly recommend this CD.

**American Record Guide 01.03.2012 (William J. Gatens - 01.03.2012)**

This is the second disc from organist Martin Neu illustrating the stylistic connections between the organ works of JS Bach and German composers of the preceding generations. The first one (Audite 92.547) explored Bach’s links to masters of the North German school like Georg Böm (1661–1733) and Dietrich Buxtehude (c1637–1707). This one looks at the influence of South German organist-composers like Georg Muffat (1653–1704), Johann Pachelbel (1653–1706), and the even earlier generation of Johann Caspar Kerll (1627–93) and Johann Jakob Froberger (1616–67).

If Jan Pieterszoon Sweelinck was the dominant influence on the North German school, his southern counterpart was Girolamo Frescobaldi. As young men in the service of the court of Vienna, both Froberger and Kerll were granted financial support to study with Frescobaldi in Rome. In the early 1680s, Muffat studied in Rome with Bernardo Pasquini, who was much influenced by his close study of Frescobaldi’s works. Pachelbel meanwhile absorbed the influence of Frescobaldi through his studies with Kerll. Bach was familiar with the works of these composers and Frescobaldi himself, and this was an important source of the Italian influence found in his own organ works.

The program opens with Bach’s Toccata in F, so notable for its canonic writing over a sustained pedal—common in Pachelbel’s toccatas. The double fugue in F that is usually linked with Bach’s toccata was probably composed independently. It concludes the program. Muffat is represented by one of the toccatas in his important publication Apparatus Musico-Organisticus (1690). These consist of a sequence of short sections that vary in texture and tempo.

Pachelbel’s fugues on the Magnificat were intended to be performed in alternation with the singing

of verses from the canticle. A complete suite would consist of six fugues, but Pachelbel’s autograph is lost, and surviving manuscript copies do not contain complete suites. For this performance a suite has been compiled from fugues in a Berlin manuscript copy; and for the final fugue in the Doxology, JS Bach’s Fugue on the Magnificat (S 733) is used, though it is based on the Tonus Peregrinus rather than the First Tone. For this performance the intervening verses are sung by tenor Wilfried Rombach. Kerll’s toccata, like those of Muffat, consists of several contrasted sections, while Froberger’s Capriccio in F displays the unmistakable character of the Italian canzona.

The greater part of the program is played on the 2005 Metzler organ at St Francis Church, Stuttgart-Obertürkheim. It is an instrument of two manuals and pedal with 25 stops. In a brief essay, Andreas Metzler explains that the organ is essentially baroque, but with no attempt to copy a particular historical instrument or style. “Instead, we attempted to realize a baroque idea in a new and personal manner.” The result is extraordinarily attractive as heard on this recording. The full plenum is brilliant but not strident—a major achievement for any builder. Neu plays the Bach Fugue in F on full organ with the 16- foot Bourdon of the Hauptwerk and chorus reeds. On many organs—including some historical ones—this would produce a chaotic jumble of sound, but here Bach’s intricate contrapuntal argumentation is distinctly audible from start to finish. The quieter registers are also very attractive. On hearing the opening movement of Bach’s Trio Sonata in C, I thought the music might sound more cheerful with a lighter and more delicate registration. Neu’s detailed registrations are not printed in the booklet, but they can be obtained in PDF format on the Audite website. On consulting that, I am not sure he could have found a better combination for the movement.

The earlier pieces by Kerll and Froberger are played on the historic organ at St John’s Church, Laufenburg, Switzerland. It is a singlemanual instrument with eight stops built in 1776 by Blasius Bernauer. As one might expect, its tone does not have the heft of the Metzler, but it too is attractive and well suited to the music.

Martin Neu’s performances are a delight. It is refreshing to hear early organ music treated as music, not just so many historical artifacts subjected to brittle and dispassionate playing in the name of historical performance practice. Neu is never anachronistically self-indulgent, but he displays great sensitivity to the flow and phrasing of the music and chooses registrations that suit its character, especially in the multi-sectional toccatas. In each of Pachelbel’s Magnificat fugues, the registrations capture the character of the verses represented.

**Organ 02/2013 (Axel Wilberg - 01.02.2013)**

organ _ Journal für die Orgel

Neu spielt mit sicherem Zugriff, klarer Artikulation und festem Tempo. Stilsicherheit und technische Souveränität seines Spiels stehen außer Frage.

*Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.*

# Tientos y Glosas - Iberian Organ & Choral Music from the Golden Age

Diego Xaraba | Manuel Rodrigues Coelho | Francisco Correa de Arauxo

CD aud 97.713

**Early Music Review August 1, 2015 (D. James Ross - 01.08.2015)**

This CD of freely composed works and diminutions of originals is performed by Martin Neu on the 1735 Corchado organ of the San Hipólito Church in Córdoba. This instrument was recently dismantled and completely rebuilt, restoring its original tuning and temperament but preserving most of the original pipework, so it is able to produce some startlingly original timbres to enhance the music of 17th- and 18th-century Spanish composers Diego Xaraba, Manuel Rodrigues Coelho and Francisco Correa de Arauxo. Drafting in the ensemble officium to provide vocal alternatims allows Neu to present some of the music in a liturgical context, although the CD's promise of Organ and Choral Music from the Golden Age is a little disingenuous as the singers only supply plainchant and two short sections of albeit beautiful polyphony. The highlight for me was Arauxo's Tiento on Morales' Batalla, a work which has been unfortunately lost. Neu makes fabulous use of the venerable instrument's trumpet stops to evoke the full excitement of the 17th-century battlefield.

**http://theclassicalreviewer.blogspot.de Saturday, 22 August 2015 (Bruce Reader - 22.08.2015)**

**Audite's new release Tientos y Glosas – Iberian Organ and Choral Music from the Golden Age featuring organist Martin Neu and Ensemble Officium directed by Wilfried Rombach is something of a winner for all lovers of early Iberian music**

This is something of a winner for all lovers of early Iberian music. The recording captures this fine organ in its lovely acoustic superbly. There are excellent notes from Martin Neu as well as a full organ specification and details of tuning and temperament.

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**RBB Kulturradio Fr 14.08.2015 (Peter Uehling - 14.08.2015)**

**Tientos y glosas**

*Spanische Orgel- und Chormusik des Goldenen Zeitalters – kundig eingespielt.*
*Bisweilen mit fehlendem Glanz*

In der späten Renaissance- und frühen Barock-Zeit stand Spanien auf dem Höhepunkt seiner Macht. In dem reichen Land blühten auch die Künste, die Malerei eines Diego Vélazquez oder Francisco de Zurbarán, die Literatur von Miguel de cervantes oder Baltasar Gracián – und die Musik? Kaum einer kennt sie. Martin Neu, Organist in Reutlingen und bislang durch zwei CDs zu den nord- und süddeutschen Einflüssen auf Johann Sebastian Bach hervorgetreten, präsentiert auf "Tientos y Glosas" spanische Orgelmusik des Goldenen Zeitalters. Die Komponisten sind heute höchstens Orgelexperten bekannt, damals aber genossen Francisco Correa de Arauxo aus Sevilla oder Miguel Rodrigues Coelho aus Portugal hohes Ansehen, was sich an den Drucken ablesen lässt, die von ihrer Musik erhalten sind.

Großer Reichtum, kleiner Mangel

Die Grundformen der spanischen Orgelmusik sind Tiento und Glosa – dabei ist das Tiento eine freie Form, während die Glosa gregorianische Choräle oder Hymnen instrumental bearbeitet. Insofern gibt es in Spanien die gleiche Aufteilung wie in Deutschland zwischen Präludien, Toccaten und Fantasien einerseits und Choralbearbeitungen andererseits. In Spanien nimmt die Musik bauartbedingt zuweilen eine spezifische Form an: das Tiento de medio registro, in dem auf einem Manual durch Teilung der Lade zwei verschiedene Registrierungen möglich sind – natürlich auch auf dem 1735 gebauten Instrument von San Hipólito in Cordoba, das Martin Neu auf dieser Aufnahme spielt. Mystisches, Spielfreudiges, Strenges, aber auch Zupackendes findet sich auf dieser CD, ein großer Reichtum an Formen und Klängen, von Martin Neu stilistisch kundig eingespielt. Zu bemängeln wäre nur, dass sich die Auswahl auf drei Komponisten beschränkt und das ensemble officium, das zu den choralgebundenen Glosas die Hymnen singt, intonatorisch matt auftritt und einen anderen Stimmton wählt als die Orgel, was zuweilen irritiert.

**www.musicweb-international.com October 2015 (Johan van Veen - 01.10.2015)**

Organ music by composers from the Iberian peninsula has a special place in the repertoire. Its peculiar style and the specific timbre of the organs for which it was written makes it rather difficult to be performed on organs in other parts of Europe. This inevitably has led to this repertoire being less wel-known than that of other countries.

The music included on this disc is presented as being written during the Golden Age. However, the largest part of the repertoire played here was written when that era - roughly speaking from 1520 to 1620 - had come to an end. Moreover, one of the composers, Manuel Rodrigues Coelho, was Portuguese; in 1580 his country had lost its independence which was only restored in 1640. Coelho published his Flores de musica from which the pieces on this disc are taken in 1620. At that time the country was not in very good shape; it certainly was not enjoying a golden age. Coelho also did not dedicate his collection to Philip II, as Martin Neu writes, but to Philip III; his father had died in 1598. The information in the booklet in regard to the historical context is not very accurate.

Fortunately the information about the music is more reliable. The main genre in Iberian keyboard music is that of the tiento. This is what would be called a ricercar or fantasia outside Spain, and is characterised by counterpoint and imitation. Many tientos employ the medio registro, the 'broken keyboard'. In many organs the keyboard was divided into two halves with different dispositions. This allowed the composer to write a solo part for one hand, often including virtuosic figurations, and a polyphonic accompaniment for the other

hand. A good example is the Tiento de medio registro de tiple de octavo tono by Francisco Correa de Arauxo. He seems to have been more or less self-educated and acquired his skills by studying the works of others. He was ordained a priest and worked for many years as an organist at the collegiate church of S Salvador in Seville. From 1636 to 1640 he held the same position in Jaén Cathedral. In 1640 he was elected a prebendary of Segovia Cathedral. Here he also died in poverty. His organ works are collected in one book which was printed in 1626 and has a clear didactic purpose as the title indicates. This explains why the pieces are arranged in various stages in order of difficulty.

The Tiento tercero de sexto tono sobre la primera parte de la Batalla de Morales refers to another popular genre in Spain: the battaglia. It is an arrangement of a batalla by Morales, the most famous Spanish composer from the first half of the 16th century. His batalla is lost and therefore this tiento by Arauxo is the only way to get some impression of what that piece may have sounded like. The closing episode includes some typical features of batallas: repeated fanfare motifs and echo effects. The Tiento de dos baxones de octavo tono is another brilliant piece with two independent bass parts. As Spanish organs usually didn't have a pedalboard these parts are played on the manuals. The Tiento lleno segundo tono is a late specimen of the genre of the tiento. It has come down to us anonymously but is attributed to Diego Xaraba for stylistic reasons. He was organist at the Royal Chapel in Madrid.

Another important genre is that of the glosas. These are not fundamentally different from diferencias, or - in other languages - divisions, diminutions or passaggi which were frequently written in England and Italy during the late 16th and early 17th centuries. The Tres Glosas sobre el Canto llano de la Immaculada Concepción is one of the best-known compositions by Arauxo and appears in many recordings of Iberian organ music. However, the Hymn to the Virgin Mary which is the subject of these variations is hardly ever sung. It is very nice that here the variations are embraced by a vocal performance of this hymn.

The third genre represented here is liturgical music. In the Catholic liturgy the organ played an important role in alternatim compositions: the verses of the mass or another liturgical chant were performed alternately by the choir and the organ. Here we hear two examples from the only published collection of keyboard music by Coelho, Flores de musica. It is the earliest surviving keyboard music printed in Portugal. According to the title the music is conceived for a keyboard instrument or the harp. It contains 24 tentos (Portuguese for tientos), three for every tone, and also over a hundred verses on various hymns and Kyrie settings. A specimen of the latter are the 5 Versos de Kyrie do 1. tom. The hymn Ave maris stella is also performed alternatim: the organ plays four verses with the cantus firmus moving from soprano to bass.

This disc offers a good survey of the keyboard music written on the Iberian peninsula during the 17th century. The value of this disc is enhanced by the fact that Martin Neu in his choice of repertoire has largely avoided the most obvious. Although Arauxo's music is often played, the pieces recorded here are not among the most frequently recorded, except the Glosas. Coelho's oeuvre is far less known. The collaboration with the ensemble officium in the liturgical pieces is another real bonus. On top of that Neu plays a magnificent organ, one of Spain's larger instruments with two manuals and 35 stops. The tuning is 1/5 comma meantone, the pitch is a=430 Hz. It dates from 1735 and was restored and partly reconstructed in 2006/2007. It proves itself the ideal medium for the music played here.

Footnote
Martin Neu has commented on a couple of points made in the review:
1) King Philip III of Spain was simultaneously King Philip II of Portugal (and of Sicily and Naples, and of Sardinia). As Coelho was Portuguese he dedicated his collection of keyboard works to 'his' King, which explains the reference to Philip II in the liner-notes
2) The 'golden age' (siglo de oro) is a fixed term for a period on the Iberian peninsula. That doesn't imply that it was a time of happiness and prosperity for the people. That is also not suggested in the liner-notes.

**Südwest Presse 11.12.2015**
**(Paul Burkhardt - 11.12.2015)**

**Wenn das Licht am Himmel tanzt**

Martin Neu entfaltet den ganzen Reichtum dieser Orgelmusik, lässt die improvisatorischen Freiheiten, die barocken Stilmerkmale und gelegentlich sogar Rhythmen der iberischen Folklore richtig aufblühen - warme Flöten- und markante Zungenregister. Die waagerecht in den Raum ragenden Trompeten zählen zu den bekannten Merkmalen des iberischen Orgelbaus. Martin Neus Album ist eine beeindruckende Zeitreise zurück in die Barockära und eine faszinierende Klangreise in den Süden, nach Andalusien.

*Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.*

**Reutlinger Generalanzeiger Mittwoch, 9. Dezember 2015 (Armin Knauer - 09.12.2015)**

**Iberische Orgelmusik**

*Farbenpracht und zarte Andacht*

Martin Neu gibt den zupackenden Stücken viel Schwung und bringt ihre synkopischen Rhythmen prächtig zum Tanzen. In den andächtigen Stücken beweist er großes Feingefühl. Die Sänger setzen mit ihren gregorianischen Melodien bewegende Ruhepunkte. Und die historische Orgel selbst entwickelt ein beeindruckendes Flair.

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**Musica N° 269 Settembre 2015 ( - 01.09.2015)**

Martin Neu ha raccolto, nel CD AUDITE, opere di Arauxo, Coelho e Xaraba per eseguirle nella loro patria all'organo della Chiesa di San Hipòlito di Còrdoba. In abbinamento con l'Ensemble Officium, la registrazione rivela tutta l'eleganza del repertorio dell'epoca.

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**La Tribune de l'Orgue 67/4 2015 (gb - 01.12.2015)**

Un très bon disque de musique ibérique, enregistré sur l'orgue (ancien, restauré) de San Hipólito de Córdoba. Très beaux timbres, registrations imaginatives et, entre autres, une pièce sensationnelle de Diego Xaraba (1652-1715). Une chorale excellente prête son concours.

*Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.*

**Fono Forum November 2015 (Friedrich Sprondel - 01.11.2015)**

**Quer durch den historischen Garten**

Ein Charakteristikum der Orgelmusik ist die historische Breite des Repertoires, von der Notre-Dame-Epoche bis in die jüngste Gegenwart. Und aktuelle Neuerscheinungen überspannen einen großen Teil dieses musikalischen Reichtums.

[…] Martin Neu stellt auf der CD "Tientos y Glosas" Orgelmusik des spanischen "Goldenen Zeitalters" vor. Im Mittelpunkt steht Francisco Correa de Arauxo (1584-1654), der seine ingeniös vielfältige Orgelkunst in einem Lehrwerk niederlegte – was daran erinnert, dass Orgelmusik damals fast ausschließlich improvisiert wurde. Arauxos Lehrbeispiele sind gleichwohl Gipfelwerke, und die Stücke seiner Zeitgenossen Manuel Rodrigues Coelho und Diego Xaraba, mit denen Neu das Programm ergänzt, erreichen nicht ihre Originalität. In lebendig-rhetorischer Spielweise musiziert Neu an der Orgel von San Hipolito in Cordoba, einem charakterstarken Instrument von 1735, dessen Leuchtkraft von einer klar und weiträumig eingefangenen Akustik geadelt wird. Die vokalen Beiträge des Ensembles Officium überzeugen durch warmen Sound; doch nicht immer halten die Sänger die Tonhöhe, was beim Alternatim-Musizieren nicht verborgen bleibt.

**www.orgelnieuws.nl 21/01/2016 (Theo Visser - 21.01.2016)**

niederländische Rezension siehe PDF!

**SRF2 Kultur Montag, 21. März 2016, 22.00 - 24.00 Uhr (Norbert Graf - 21.03.2016)**

**BROADCAST Fiori musicali: Neue CDs mit Musik für Tasteninstrumente**

Das Repertoire für Tasteninstrumente ist besonders umfangreich. Ob für Cembalo, Orgel oder Hammerflügel: Bekannte wie auch weniger bekannte Komponisten haben viel Material geliefert, das noch immer entdeckt bzw. immer wieder neu gespielt werden kann.

Zu hören sind Ausschnitte aus folgenden CD-Produktionen:
Cembalist Diego Ares spielt Antonio Soler
Organist Martin Neu spielt Werke aus dem «Goldenen Zeitaltler» Spaniens
Cembalistin Sonja Kemnitzer spielt Johann Adam Reincken
Organist Masaaki Suzuki spielt Johann Sebastian Bach
Organist Ingo Duwensee spielt Nicolaus Bruhns
Pianist Kristian Bezuidenhout spielt Wolfgang Amadeus Mozart

**Early Music Review April 2016 (Alastair Harper - 01.04.2016)**

The real star of this fine recording is the magnificent 18c organ of the church of San Hipólito, Córdoba, dating originally from 1735 and superbly restored, using most of its original pipework, in 2006-7. Martin Neu puts it through its paces in a well-chosen selection of 17th- and early 18th-century music by Correa de Arauxo (of Seville) and Rodrigues Coelho (of Lisbon), along with an anonymous Tiento from a manuscript in Madrid. This latter opens the disc in fine style, with blazing Trompetas Reales much in evidence. Neu is joined by ensemble officium in two alternatim pieces by Coelho, a gentle Tone 1 'Versos de Kyrie' with schola singing the 'Cunctipotens genitor Deus' chant, and a more extended setting of the well-known 'Ave Maris Stella' hymn, both showing the intimate relationship of organ and voices in 'ordinary' service music of the period. Ensemble officium also provide attractive fauxburdon-like verses of the Marian hymn 'Todo el mundo en general' contrasting with Correa de Arauxo's Tres Glosas. The disc concludes with Arauxo's lively 'Tiento Tercero de Sexto Tono', based on a (lost) Batalla by Morales, itself based on Jannequin's famous chanson, giving the wonderful reed stops another moment of glory. Most enjoyable.

**American Record Guide January / February 2016 (Hamilton - 01.01.2016)**

Well here's an organ that will knock your socks off—just wait till 3:30 on the first track (Diego in the alternatum tradition—that is where the verses of a hymn or liturgical number are alternately performed by the choir and the organ. The organ is the star of the show; the sounds are just a delight, the flautandos are rich and warm, to say nothing of the mutations (bright sounding stops that cap the ensemble) and the bracing reeds that this kind of organ is known for.

Also notable is the Coehelo 'AveMaria Stella'. Mr Neu is at home with this music, expressing it naturally and fluently, with an expression that comes from the music. I recommend this especially to people who want to hear what an authentic 18th Century Spanish organ sounds like, and what the fuss was all about. Much of this music is not well known, or has not been recorded before. It is good to hear four selections by Francesco Correa de Arauxo played on this lovely organ.

**Ars Organi Jg. 67, H.3 (September 2019) (Martin Köhl - 01.09.2019)**

Die stilistisch mustergültige Interpretation und eine recht direkte, aber die Raumwirkung nicht verleugnende Aufnahmesituation rücken diese famose Orgel ins beste Licht.

*Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.*



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## Inhaltsverzeichnis

**Bach and the North German Tradition Vol. I** ... 1
Falter Woche 12/2010 vom 24.3.2010 (Seite 24) ... 1
Nordbayerische Nachrichten 18. März 2010 ... 1
Wochen-Kurier 24. März 2010 Nr. 12 ... 1
Glaube + Heimat - Mitteldeutsche Kirchenzeitung Nr. 15 11. April 2010 ... 1
Reutlinger Generalanzeiger Freitag, 9. April 2010 ... 2
RBB Kulturradio Klassik-Diskothek am Freitag, 4. Juni 2010 um 20:04 Uhr ... 2
kirchmusik.de Sonntag, 27. Juni um 17:10 Uhr ... 2
lexnews.free.fr Édition Semaine n° 26 - Juin 2010 ... 2
www.classicalmusicsentinel.com July 2010 ... 2
The Organ May - July 2010 No 352 ... 3
Württembergische Blätter für Kirchenmusik 4/2010 Juli/August ... 3
www.ResMusica.com 21 octobre 2010 ... 3
Crescendo Magazine mise à jour le 18 novembre 2010 ... 3
Organists' Review August 2010 ... 4
International Record Review April 2010 ... 4
Choir & Organ May/June 2010 ... 5
Kirchenmusikalische Mitteilungen für das Erzbistum Paderborn 2010/2 ... 5
www.hbdirect.com ... 6
Gramophone February 2011 ... 6
www.classicalcdreview.com 01.09.2010 ... 6
Fono Forum Mai 2012 ... 7
**Bach and the South German Tradition Vol. II** ... 9
Glaube + Heimat - Mitteldeutsche Kirchenzeitung Nr. 48 (27. November 2011) ... 9
Der Sonntag - Wochenzeitung für die Evangelisch-Lutherische Nr. 48 (27. November 2011) ... 9
Badische Zeitung Samstag, 3. Dezember 2011 ... 9
Heidenheimer Zeitung am Sonntag 21.12.2011 ... 9
Fanfare ... 10
International Record Review February 2012 ... 11
Fono Forum Mai 2012 ... 12
Reutlinger Generalanzeiger 16.12.2011 ... 13
Choir & Organ January/February 2012 ... 13
Organists' Review March 2012 ... 13
American Record Guide 01.03.2012 ... 14
Organ 02/2013 ... 15
**Tientos y Glosas - Iberian Organ & Choral Music from the Golden Age** ... 16
Early Music Review August 1, 2015 ... 16
http://theclassicalreviewer.blogspot.de Saturday, 22 August 2015 ... 16
RBB Kulturradio Fr 14.08.2015 ... 16
www.musicweb-international.com October 2015 ... 17
Südwest Presse 11.12.2015 ... 18
Reutlinger Generalanzeiger Mittwoch, 9. Dezember 2015 ... 19
Musica N° 269 Settembre 2015 ... 19
La Tribune de l'Orgue 67/4 2015 ... 19
Fono Forum November 2015 ... 19
www.orgelnieuws.nl 21/01/2016 ... 20
SRF2 Kultur Montag, 21. März 2016, 22.00 - 24.00 Uhr ... 20
Early Music Review April 2016 ... 20
American Record Guide January / February 2016 ... 21
Ars Organi Jg. 67, H.3 (September 2019) ... 21



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