



Music for two Organs

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Aargauer Zeitung Samstag, 30. März 2013 (Christian Berzins - 2013.03.30)



Von Wien nach Muri

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Ars Organi Jg. 61, Heft 4 (Dezember 2013) (Martin Köhl - 2013.12.01)

ARS ORGANI

Johannes Strobl und David Blunden bringen die Evangelien- und Epistelorgel der Klosterkirche Muri in idealer Weise zum Klingen, was sowohl bezüglich der gewählten Registerfarben wie bezüglich ihres durchsichtigen Spiels gesagt werden darf. [...] Diese CD hat im Übrigen aufgrund ihres originellen raum-zeitlichen Themas [...] einen hohen dokumentarischen Wert.

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**Audiophile Audition January 14, 2013
(John Sunier - 2013.01.14)**



This recording was made on the two small organs built in 1743 (and since...)

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Berliner Zeitung N r. 108 (11./12. Mai 2013) (Peter Uehling - 2013.05.11)



Unfrommes Grillenzirpen mit Wind

Die Musik der kaum bekannten Komponisten ist überbordend, und das nicht nur klanglich. David Blunden und Johannes Strobl, der Hausorganist, haben Vokalkonzerte und instrumentale Canzonen auf zwei Organen verteilt, und die Spielfreude scheint durch diese Teilung die doppelte geworden zu sein.

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F. F. dabei Nr. 11/2013 (18.-31.05.2013) (- 2013.05.18)



Music for two organs

Der Wiener Habsburger Hof des 17. Jahrhunderts

Music for two organs

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<http://theclassicalreviewer.blogspot.de> Friday, 14 December 2012 (- 1999.11.30)



Music for Two Organs: The Viennese Habsburg Court of the 17th Century – a new Audite release with outstanding performances from David Blunden and Johannes Strobl

[...] As I have already made clear, the performances are outstanding, with David Blunden and Johannes Strobl showing great musicality in the way they make the two organs blend, as well as in their individual organ solos. The excellent Choralschola der Cappella Murensis remind us of the use of Gregorian chant in the liturgy.

With an excellent recording, excellent booklet notes by Johannes Strobl and full organ specifications and registrations, this new release receives an enthusiastic recommendation.

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[klassik.com](#) 19.02.2013 (Marion Beyer - 2013.02.19)
source: <http://magazin.klassik.com/reviews/revie...>



Beeindruckende Repertoirevielfalt

Blunden, David & Strobl, Johannes spielen – Werke für zwei Orgeln von Priuli, Valentini u.a.

Die spannende und äußerst abwechslungsreiche Zusammenstellung von (Orgel-)Kompositionen des Habsburger Hofes bezeugt den musikalischen Reichtum am barocken österreichischen Hof. Aufgrund der sehr offenen und gleichzeitig überaus professionellen Herangehensweise bei der Erarbeitung der teils bislang unbekannteren musikalischen Quellen verdient diese Einspielung ein großes Lob und eine deutliche Empfehlung.

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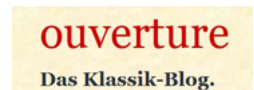
[Musica](#) N° 245 - Aprile 2013 (Michele Bosio - 2013.04.01)



Ecco due dischi che i cultori delle musiche a due organi e quattro mani non...

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[ouverture Das Klassik-Blog](#) Mittwoch, 5. Dezember 2012 (- 2012.12.05)



Das Kloster Muri, gegründet 1027, war das Hauskloster der Habsburger. Im 17....

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[Recklinghäuser Zeitung](#) Freitag, 16.
November 2012 (Nr. 268) (Jörg Maria
Welke - 2012.11.16)



Majestätisch

Musik für zwei Orgeln aus der Blütezeit des Habsburger Hofes in Wien

Majestätisch

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Record Geijutsu December 2012 (- 2012.12.01)



japanische Rezension siehe PDF

www.alte-musik-forum.de Donnerstag, 5. Februar 2015 (aficionado54 - 2015.02.05)

Der Klang der beiden Orgeln von Joseph und Viktor Ferdinand Bossart in der Klosterkirche zu Muri ist wunderbar und von den Tontechnikern des Labels audite perfekt eingefangen worden, auch in Stereo ein Hochgenuss, obwohl hier Besitzer einer Mehrkanalanlage natürlich einen deutlichen Vorteil haben.

Full review text restrained for copyright reasons.

www.klavier.de 19.02.2013 (Marion Beyer - 2013.02.19)



Beeindruckende Repertoirevielfalt

Blunden, David & Strobl, Johannes spielen: Werke für zwei Orgeln von Priuli, Valentini u.a.

Das zugegebenermaßen komplexe Konzept dieser Einspielung ist spürbar fein durchdacht und auf vorbildliche, professionelle Weise umgesetzt worden. [...] Die spannende und äußerst abwechslungsreiche Zusammenstellung von (Orgel-)Kompositionen des Habsburger Hofes bezeugt den musikalischen Reichtum am barocken österreichischen Hof. Aufgrund der sehr offenen und gleichzeitig überaus professionellen Herangehensweise bei der Erarbeitung der teils bislang unbekanntem musikalischen Quellen verdient diese Einspielung ein großes Lob und eine deutliche Empfehlung.

Full review text restrained for copyright reasons.

www.musicweb-international.com 04.12.2013 (Dan Morgan - 2013.12.04)



Recordings Of The Year 2013

Audite have figured in my Recordings of the Year before, and it was with great regret that I had to eliminate their aptly titled Polychoral Splendour in favour of their even finer Music for Two Organs. Johannes Strobl and David Blunden play this music with undisguised pleasure and a sure sense of style; as for the acoustic of the Abbey Church of Muri, it's never sounded so glorious.



Audite have produced some of the finest organ recordings I know; among them is the first in their three-volume set of Franck played by Hans-Eberhard Roß, a disc of Christmas Preludes from Muri and *Es ist ein Ros' entsprungen*, a festive potpourri of organ/choral music from Bonn. Apart from the warmth, clarity and essential spaciousness of these recordings the choice of repertoire and instruments is also inspired. How refreshing to hear Franck played on the expressive yet ultra-refined Goll instrument of St Martin's, Memmingen, rather than on a huge, less-than-subtle Cavallé-Coll, and how bright-eyed and rosy-cheeked those wintry Preludes are made to sound.

The ancient Abbey Church of Muri has a long association with the Habsburg dynasty, so it's appropriate that some of the music here is by Leopold I (1640-1705), otherwise known as Leopold Ignatius Joseph Balthasar Felician. Of the two organists Sydney-born David Blunden is new to me, but Johannes Strobl, Muri's Director of Music, impressed me greatly with that collection of Christmas Preludes. In the choral items – *O quam dulcis a 8*, *Victimae paschali laudes*, *Veni Sancte Spiritus* and the *Salve Regina* – they are joined by the *Choralschola der Cappella Murensis*.

The two organs – the 'Evangelienorgel' played by Blunden, the 'Epistelorgel' played by Strobl – were built in 1743 by Joseph and Viktor Ferdinand Brossart. Both have been repaired and restored over the years, most recently in 1991-1992. Situated on either side of the High Altar they set the stage for some delightful interplay and ear-pricking antiphonal effects. That's immediately evident in the opening piece by the Venetian composer – and Kapellmeister at the Habsburg court – Giovanni Priuli.

What a joyful noise these baroque organs make; clearly they aren't large, but their forthright character – not to mention their lovely top-end sparkle – are superbly caught by the Audite engineers. The recording has plenty of body as well, with a discreet but telling bass, and there's no muddying echo either. Most impressive is the enthusiasm and polish of these performers, whose ebullience and sure sense of style give the music such a lift. This tasty fare is nicely contrasted with the much leaner but wonderfully buoyant *Conzon a 6* by Giovanni Valentin, who succeeded Priuli as court Kapellmeister in 1626. The latter's piping little *Canzone Seconda* is a joy to hear; sonorities are always pleasing, the music is perfectly proportioned and all decorations are tastefully executed.

The programme is cleverly constructed too; Priuli's stately *O Quam Dulcis a 8* and the dark-hued Easter Sequence are a good foil to what's gone before. There's an extra weight and warmth to the latter – not to mention refined playing, singing and sonics – that cossets the ear and gladdens the heart. Indeed, it's ages since I've heard such disciplined and dulcet tones from Baroque organs, and I suspect the sense of space and 'air' around the choir is even more tinglesome in multichannel.

After the deliciously florid and very danceable rhythms of Wolfgang Ebner's *Partite sopra l'Aria Favorita* Froberger's slow *Toccata* and the fluting *Capriccio* are taken by Strobl and Blunden respectively; needless to say both pieces are impeccably done. They rejoin the small but beautifully blended choir for what is probably the most moving and atmospheric work here, the Pentecostal Sequence *Veni sancte Spiritus*. Back in the days of vinyl this is what we called a demonstration-quality recording; happily, that's also true of the CD layer, which suggests Audite have mastered this disc with great skill and sensitivity.

The pieces by Leopold I – now grave, now animated – are accomplished enough, but it's Valentini pupil Johann Kaspar Kerll's cuckoo imitation – a conceit favoured by composers of the period – that's sure to raise a smile. Not only is it artfully written it's also played with evident delight and a wonderful lightness of touch; and there's more mimicry and wit to be heard in the bright, fugal cacophony of grasshoppers in *Clamor grillorum campestrium*. After that spot of levity Blunden plays the majestic *Ricercar* by the Austrian Franz Mathias Techelmann, while Strobl and the choir round off this cherishable programme with Techelmann's simple yet deeply affecting *Salve Regina*; indeed, the splendid acoustics of this venerable

building, its characterful organs and the you-are-there recording combine to produce some of the most ravishing sounds imaginable.

Audite have done it again; their consistently high production values – a surprisingly rare commodity in recorded music these days – extend to the glossy, informative and well-presented booklet and super jewel case; alas, it seems the latter may become a rarity, as the first of Audite's new Vierne discs with Hans-Eberhard Roß – awaiting review – comes in a ghastly Digipak. That said, I have no reservations about this Muri disc which, like that Franck set in 2008, could well be one of my picks of the year.

Radiant music, superbly played, sung and recorded; a must for Baroque buffs, organ fanciers and audiophiles alike.

www.SA-CD.net December 18, 2012 (Geohominid - 2012.12.18)



Audite are doing a wonderful exercise of musical archaeology in their series of...

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