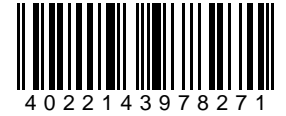




Johann Sebastian Bach: Trio Sonatas for Organ, BWV 525-530

aud 97.827



Gramophone July 2024 (- 2024.07.01)

source:

<https://www.gramophone.co.uk/review/js-b...>

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Some 12 years have passed since my previous review of Bach's Six Trio Sonatas for organ. On that occasion (1/12) I praised Robert Quinney's ability to squeeze a wide variety of colours from the modest 22-stop 1965 Frobenius in The Queen's College, Oxford. In this new recording for audite, Martin Neu has at his disposal the slightly larger two-manual newish Ahrend instrument in the church of St Otto in the Bavarian town of Herzogenaurach. One is immediately struck by the immediacy of the recorded sound, which is not so close that the listener is distracted by action noises (which are almost non-existent) or the individual speech of each pipe but which allows Bach's inexhaustible invention and artful counterpoint to be enjoyed to the full.

Neu generally favours the use of 8ft diapason registers, especially in opening movements, keeping his mutations and upper work in reserve for the more emotionally charged Adagio and Largo movements. Sonata No 1 in E flat begins at a steady, almost dainty allegro, rhythmically incisive and well behaved. Syncopations bounce just as they should. The central Adagio is highly effective and beautifully contoured before we return to a sprightly finale with its almost balletic pedal part.

The Second Sonata in C minor is notable for its first movement's sparkling runs and what must surely be one of Bach's most satisfying 'walking basses'. Did Jacques Loussier's Trio ever record this? While Neu takes the middle movement too slowly, he more than makes up for this in the third movement, which has an almost plectral quality.

Other highlights include the middle Adagio e dolce of Sonata No 3, where every iota of chromatic feeling is savoured and lingered over. Similarly, the central movement of the Sonata No 4 is deliciously limpid and the use of a gentle tremulant in Sonata No 5 provides an attractive timbral contrast.

Needless to say that Neu's performances are note-perfect with rock-steady tempos, judicious use of ornamentation and a thorough sense of balance.

Kulturabdruck 8. Juni 2024 (- 2024.06.08)

source: <https://www.kulturabdruck.de/man-kann-vo...>



„Man kann von ihrer Schönheit nicht genug sagen“

Er [Martin Neu] nähert sich dem Sechsteiler, der in scheinbar endloser Folge Melodien, Kontrapunkte und experimentelle Formen entwickelt, mit der Neugier eines Schülers und veredelt sie durch seltene Interpretationskunst und technische Meisterschaft.

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SWR SWR Kultur "Alte Musik", 02. Juni 2024, 16.04 Uhr (- 2024.06.02)

source: <https://www.swr.de/swrkultur/musik-klass...>



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www.pizzicato.lu 06/06/2024 (- 2024.06.06)

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Der schöne Klang der Ahrend-Orgel

Die Triosonaten von Johann Sebastian Bach sind einzigartige Werke von großer Schönheit. Die drei selbstständigen Stimmen sind auf die rechte und die linke Hand sowie auf die Füße verteilt und die Werke sind von stupender Ausgewogenheit und besitzen wunderbare Melodien. Dies alles wird in der Interpretation von Martin Neu an der Ahrend-Orgel zu St. Otto von Herzogenaurach sehr deutlich. Vor allem besticht Neu durch ein Spiel, das ohne den üblichen Weihrauchgeruch auskommt und dem Hörer Bachs Musik nicht als religiöses Heiligtum, sondern als absolute Musik nahebringt. Dabei zögert Neu nicht, virtuos und sehr dynamisch vorzugehen, was Bachs Musik somit sehr lebendig und direkt wirken lässt. Das Klangbild ist erfreulich transparent, sensibel und hell, was die Durchsichtbarkeit fördert und diese 6 Triosonaten zu einem feinen Hörgenuss werden lässt.

Johann Sebastian Bach's trio sonatas are unique works of great beauty. The three independent parts are divided between the right and left hands as well as the feet, and the works are stunningly balanced and have wonderful melodies. Martin Neu's interpretation on the Ahrend organ at St. Otto's in Herzogenaurach brings all this to the fore. Above all, Neu's playing is captivating, without the usual smell of incense, and brings Bach's music to the listener not as a religious shrine, but as absolute music. Neu does not hesitate to take a virtuoso and very dynamic approach, which makes Bach's music seem very lively and direct. The sound is pleasantly transparent, sensitive and bright, which promotes transparency and makes these 6 trio sonatas a fine listening pleasure.

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