



Stylus Phantasticus

aud 20.012



Alte Musik Aktuell
02/1996 (Gerhard Hölzle -
1996.02.01)



"Das Variieren einer Liedmelodie durch mehrere Strophen und die mehrteilige, aus...

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Choir & Organ July/August 2011 (David Ponsford - 2011.07.01)

CHOIR
&
ORGAN

This CD juxtaposes north German stylus phantasticus pieces with variations, on a fine modern 3-manual 35-stop organ tuned in Werckmeister III temperament. The Praeludia/toccatas by Bruhns (G major), Buxtehude (BuxWV 155), attrib. Böhm (G minor) and J.S. Bach (BWV 564) are given lively, imaginative performances, with the unequal temperament bringing the diatonic keys and their harmonies vividly alive. The intimate colours of the organ are well demonstrated in Sweelinck (Mein junges Leben and More Palatino), Böhm (Jesu, du bist allzu schöne) and Bach (O Gott, du frommer Gott), although Mein junges Leben lacked creativity and charm.

Kirchenmusikalische Mitteilungen der Erzdiözese Freiburg Mai '95
(-sk- - 1995.05.01)



Die noch junge Orgel in Riegel hat allgemein Aufgeben erregt, nicht nur wegen...

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Musica Sacra Jan/Feb 1996 (KFW - 1996.01.01)

MUSICA SACRA
Die Zeitschrift für katholische Kirchenmusik

Gleich vorweg: Dies ist eine rundherum schöne CD. Die Riegner & Friedrich-Orgel...

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Musikmarkt 13.02.1995 (- 1995.02.13)

musikmarkt

Unter dem Titel "Stylus phantasticus und Liedvariationen" werden in...

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Organ 2/98 (Jean-Claude Kaegi - 1998.02.01)

organ ... Journal für die Orgel

Der Orgel-Professor am Fachbereich Musik der Universität Mainz hat sich bereits...

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Organists' Review August 2011 (Francis O'Gorman - 2011.08.01)

Organists' Review

Stylus Phantasticus und Liedvariationen bis Bach

This is a lovely recording (made in 1993), played with delicacy and rigour. The three-manual instrument at St Martin's Riegel, tuned to Werckmeister III, is excellent for this programme of song variations and music with the stylus phantasticus elements of the German Baroque. Particularly noticeable are the high quality flutes. The theatricality and colourful gestures of the stylus phantasticus are kept under control – nothing too flamboyant here – and what is remarkable about the playing is the transparent clarity. Not a note is uncared for, and each line is a delight to hear, even in the midst of rich contrapuntal textures. A gently paced account of Sweelinck's *Mein junges Leben hat ein End* keeps something of the tender melancholy of this song, which can be lost in brisker versions, while Bach's Toccata, Adagio, and Fugue is vibrant: there is real spring and drive in the second half of the Toccata. The Fugue is more monumental than some versions, though clarity is finely retained in a piece that is not the tidiest of Bach's contrapuntal writing. I have rarely heard echoes in the pedal solo before, but the pedal mixture goes on and off to some effect here. Other music includes a sensitive account of Bach's partita on *O Gott, du frommer Gott*, Georg Böhm's variations on *Jesu, du bist allzu schöne*, and Sweelinck's variations on the student song *More Palatino*. The instrument includes a Vogelgesang stop – birdsong – from which we have a delightful 17 seconds as the mood-setter at the beginning. A disc well worth hearing.

**Württembergische Blätter für Kirchenmusik 5/2012 September/Oktober (Verena Schwarz
- 2012.09.01)**



Gerhard Gnann, seit 1997 Professor für künstlerisches Orgelspiel on der...

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