

Bernhard Haas



Transcriptions for Organ

Franz Liszt | Igor Stravinsky

CD aud 20.009

Fono Forum 9/95 (D. W. - 1995.09.01)



Übertragungen auf andere Instrumente waren zu jeder Zeit üblich. Beim Anhören von Liszts h-Moll-Sonate in der Transkription durch Bernhard Haas könnte man auf die Idee kommen, die Orgelfassung sei die ursprünglichere! In der Kleuker & Steinmeyer-Orgel der Tonhalle Zürich (28 Stimmen/1988) fand Haas das Instrument seiner Wahl mit seltenem Klangfarbenreichtum (allein 19 Zungenstimmen) und allen technischen Feinheiten von heute, mit dem ihm eine ungemein genaue und virtuose Darstellung der Sonate gelingt. Seine Stravinsky-Bearbeitung bewegt sich zwischen Partitur und der vierhändigen Klavierfassung des Komponisten: eine ganz überragende und bewundernswerte Leistung!

Ars Organi Juni 1996 (Holger Brülls - 1996.06.01)

ARS ORGANI

Das hat noch gefehlt: Stravinskys »Sacre«, der große Klangskandal des...

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Das Sonntagsblatt 18.08.1995 (- 1995.08.18)



Transkription - Das musikalische Stichwort geht vermutlich auf Franz Liszt...

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Deutsche Tagespost 6/97 (pff - 1997.06.01)



Die Orgel ist ein Orchester. Diese Orgel ist ein Orchester. Nicht umsonst...

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WDR 3 25.11.1994 (Patricia Just - 1994.11.25)



"Die Orgel war nicht immer das fromme Erbauungsinstrument, für das sie heute...

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Mitteldeutscher Rundfunk 05.08.1995 (- 1995.08.05)



Unsere nächste CD, meine Damen und Herren, ist wahrlich eine höchst innovative...

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La Tribune de l'Orgue 56/4 2004 (Guy Bovet - 2004.12.01)

LA TRIBUNE DE L'ORGUE +

Liszt et Strawinsky à l'orgue par Bernhard Haas

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www.ClassicsToday.com February 2003 (Jed Distler - 2003.02.25)



Liszt's B minor Sonata proves not only plausible but also surprisingly...

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Max Reger: Organ Works

Max Reger

CD aud 20.020

Orgel International 4/97 (Ansgar Kreuzt - 1997.04.01)

ORGEL
INTERNATIONAL

Zwei großartige Orgeln, zwei expressiv musizierende Interpreten: gute...

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Organ 4/98 (Wolfram Adolph - 1998.04.01)

organ _ Journal für die Orgel

Bernhard Haas gestaltet das Gipfelwerk der deutschen Orgelromantik schlechthin in allen Aspekten überzeugend, spannend im Detail und mit einer unerhörten gestalterischen Intensität sowie unfehlbarer technischer Souveränität.

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American Record Guide 3/2004 (Mulbury - 2004.05.01)

**American
Record Guide**

The Audite release brings us one of the few remaining organs of Reger's time, an important and huge one – the 1913 Rieger in the Konzerthaus, Vienna. Its 115 stops and 5 manuals offer everything an organist could possibly desire for Reger. There are 49 stops of 8' pitch alone.

Two of Reger's grandest and most difficult organ works have been coupled here: the F-sharp minor requires 35 minutes, the E-minor about 40. Of the two, the first work (1903) may be the easiest to listen to. The E-minor, composed in 1913 for the opening of an immense new Sauer concert organ in Breslau, belongs among his last works, completed only a scant three years before his death. By this time Reger's writing had become predominantly atonal, and it is fascinating to observe in this work how ingeniously Reger nullifies a tonal center, using only chromaticism and traditional harmonic structures. There are no chords in fourths or seconds, no planning, no bitonality, etc.

Bernhard Haas, professor of organ at the Academy in Stuttgart, performs with impressive, even singular mastery of this rarely heard literature. He is extra-meticulous with Reger's rather detailed phrasing, registration, and dynamic indications. He has the big virtuoso technique necessary for this complicated music. He believes, rightly, that Reger's tempos need to be taken more slowly than almost any other composer's, given the rapid harmonic rhythm germane to the music. In fact, his timings for these two works correspond exactly to those of the great Karl Straube, for whom Reger wrote most of his organ compositions, and who performed many of the premieres. All of this, along with Haas's choice of the Konzerthaus organ, makes the music come alive as I have seldom heard it. It is certainly one of the finest

Reger recordings I have encountered. Notes and sound are both outstanding. (Note that this is Bernhard Haas, not Rosalinda Haas, whose Reger organ recordings we have reviewed before [MDG, Mar/Apr 1990]. They were made on a much less suitable organ.)

[Kerk & Muziek](#) 2/2004 (Hendrik Jan van der Heiden - 2004.03.01)

Voor de Reger-fans is er een goede cd met twee grote werken verschenen:...

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