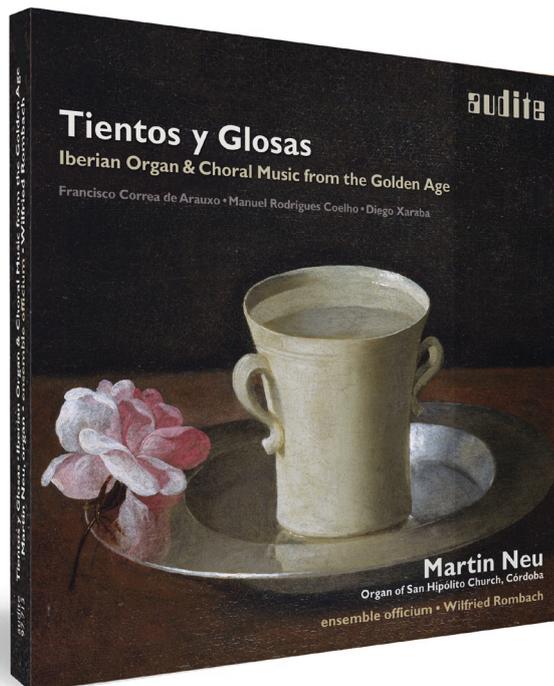


# TIENTOS Y GLOSAS IBERIAN ORGAN & CHORAL MUSIC



VIDEO on  
AUDITE.DE

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Diego Xaraba (1652-1715):

Tiento Lleno segundo tono

Manuel Rodrigues Coelho (1555-1635):

5 Versos de Kyrie do I. Tom (*alternatim: Schola*)

Ave Maris Stella (*alternatim: Schola*)

Francisco Correa de Arauxo (1584-1654):

Tiento y Discurso de medio registro de dos Baxones de Octavo Tono

Tiento de medio registro de tiple de Octavo Tono

Siguense Tres Glosas sobre el Canto Llano de la Inmaculada Concepción (*ensemble officium*)

Tercero Tiento de Quarto Tono

Tiento Tercero de Sexto Tono sobre la primera parte de la Batalla de Morales

## MARTIN NEU

Organ of San Hipólito Church, Córdoba

ENSEMBLE OFFICIUM • WILFRIED ROMBACH

**Martin Neu brings works by Correa de Arauxo, Coelho and Xaraba to life in their Spanish homeland at the organ of San Hipólito in Córdoba. The sound of the organ unfolds transparently within the church interior; noble, warm principals and flute stops as well as a variety of characteristic reed stops lend great sonic dignity to the instrument. Together with the antiphonal choral sound of the ensemble officium, the recording reveals the multi-faceted elegance of this musical epoch.**

The Golden Age (*Siglo de oro*) of Spain began during the rule of Emperor Charles V (1516-1556). Spain's political and economic power also led to an artistic and cultural heyday. The most important musicians of this period included Francisco Correa de Arauxo and Manuel Rodrigues Coelho. During this period, the most important genre in keyboard music was the **Tiento**. Originally an imitative form, it became a symbol of baroque freedom in the hands of Correa de Arauxo, thanks to his creativity in the use of harmony, rhythm and the art of ornamentation. The art of diminution of a work (**Glosas**) – the dissolution of the composition in smaller note values – is impressively shown by Correa, too.



The organ of San Hipólito Church in Córdoba was built by Joseph Corchado in 1735. Over the course of the centuries, the organ was subjected to various alterations, but no fundamental changes were made in its structure and disposition. In 2006 the entire instrument was subjected to a complete restoration. The main concern of this careful restoration was to preserve the character and aesthetic of this unique instrument and to restore its originally tuning and temperament. The works recorded here are thus played on an organ that comes as close as possible to the sound aesthetics of the period during which they were composed. The alternating choral singing is interwoven with the sound of the organ, revealing aspects of the vocal writing style of the epoch.

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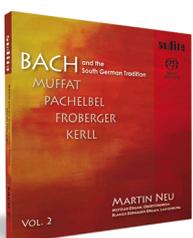


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