

Ingeborg Scheerer



Italian Organ Concertos

Antonio Vivaldi | Andrea Luchesi | Johann Christian Bach

CD aud 20.002

Ars Organi Heft 3 (C. G. - 1993.09.01)

ARS ORGANI

Wenn ein Medium Freude am Musizieren übermitteln kann, dann ganz gewiß diese...

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Concerto 6/92 (Christian Schruff - 1993.06.01)



Herrlich musiziert

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Alte Musik Aktuell April
'92 (Felix Loy -
1999.11.30)



Diese CD vereinigt Orgelkonzerte, die von italienischen Komponisten stammen...

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HiFi-Vision April '92 (Reinmar Emans - 1992.04.01)



Zugegeben: Die Orgelkonzerte Vivaldis, oder richtiger: die Konzerte mit Orgel, gehören nicht zu seinen geglücktesten Konzerten. Ebenso wird man Lucchesis - nicht wie auf dem Cover mit nur einem c! - Orgelkonzerte nicht für den Gipfel der Gattung halten

Musikmarkt 1. November '91 (- 1991.11.01)

musikmarkt

Dieses Label, neu im Vertrieb von Fono, stellt sich mit zwei CDs vor:...

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Musikmarkt 6. November 2000 (- 2000.06.01)

musikmarkt

Auf historischen Instrumenten erklingen Werke von Antonio Vivaldi (1675-1741),...

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Organists' Review No. 3/1992 (Richard Popple - 1992.03.01)



This disc is sheer delight. From the very first bars, one is aware that here is something out of the ordinary. The organ is a little chamber instrument by Klais: Stopped Diapason 8, divided bass and treble Chimney Flute 4, divided bass and treble Principal 2, divided bass and treble Twelfth 2 2/3, treble Nineteenth 1 1/3, bass Seventeenth, 1 3/5, treble Reed Stop 8, divided bass and treble. The chamber orchestra of ten players uses original or reproduction instruments but proves that they can make beautiful sounds. Some vibrato is permitted but the most notable quality of the playing is its lightness and poise. Johannes Geffert's use of the organ's resources, his articulation and phrasing are impeccable. The recording was made in the Emanuel Church in Cologne Rondorf: an ideal acoustic matched by the quality of the recording. This is one of the most enjoyable CDs I have heard for a long time. Highly recommended.

Diapason 9/92 (Michel Roubinet - 1992.09.01)

Trois Concertos pour violon et orgue de Vivaldi (le dernier avec un violoncelle solo), puis un véritable Concerto pour orgue de Luchesi, suivi de trois Konzertsätze de J.C. Bach. Programme italien en ce sens que le "Bach de Londres" fut organiste de la cathédrale de Milan, Andrea Luchesi (1741-1801) ayant quant à lui, en vingt années passées à la cour de l'archevêque de Cologne en résidence à Bonn, entretenu sa verve italienne natale. Chez Vivaldi, violon et orgue dialoguent, le second conservant aussi un rôle d'accompagnement, une main gauche nécessairement "mécanique" (basses d'Alberti, batteries) freinant un peu la droite soliste pour le plus grand profit du violon. Luchesi et Bach hissent l'orgue au rang d'unique soliste. La veine mélodique est de toute beauté, d'une grandeur et d'un faste étourdissants chez Vivaldi, plus "bourgeoise" mais pleine d'allant chez Luchesi, chez Bach enfin annonciatrice, par un chant développé à l'infini, des concertos pour piano de Mozart. Plus encore que l'orgue, on appréciera dans Vivaldi la haute tenue, belcantiste, d'une fougue et d'une fermeté radieuses, d'Ingeborg Scheerer, dirigeant une J.C. Bach-Akademie (sur instruments anciens) d'une absolue et captivante noblesse, profitant à plaisir de la généreuse acoustique de l'Emanuelkirche de Cologne. L'orgue, en filigrane sur la trame de l'orchestre autant que délicatement mis en relief dans son rôle soliste, est sous les doigts de Johannes Geffert d'une volubilité virtuose et exigeante relevant haut la main le défi du concerto de soliste. Un grand souffle de liberté et de rigueur aux somptueuses coulers. Tiepolesque!



Wolfgang Amadeus Mozart: Church Sonatas

Wolfgang Amadeus Mozart

CD aud 20.015

Pizzicato 09/2001 (Rémy Franck - 2001.09.01)

pizzicato
Rémy Franck's Journal about Classical Music

Wiederveröffentlichung der auf historischen Instrumenten zupackend gespielten Kirchengesamten, in denen die Orgel sehr diskret in den Orchesterklang eingebettet wurde - eine interpretatorische Entscheidung, welche die Aufnahme prägt.

**Alte Musik Aktuell April
1995 (Johan van Veen -
1995.04.01)**



In dieser Aufnahme werden Violine I und II von je vier Violinen gespielt, und die Baßstimme wird von zwei Violoncellos und einem Kontrabaß dargestellt. Der so entstehende volle Klang hat mich überzeugt. Außerdem wird hier sehr gut gespielt, sowohl vom Organisten wie vom Ensemble.

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American Record Guide May/June 2003 (David Mulbury - 2003.05.01)

**American
Record Guide**

The 17 Church Sonatas are performed here by a string ensemble of 11 "historic" instruments, plus organ (of course, additional instruments--oboes, trumpets, horns, and timpani--are required for several of the sonatas). Unfortunately, the program notes do not divulge anything about the identity of these historic instruments or give any information on the Johann Christian Bach Academy, whose playing is wonderfully precise, detailed, in tune, and polished and will afford a wealth of listening pleasure in these ceaselessly charming works of the young Mozart. Sometimes it becomes a bit too aggressive for my taste and is not always as responsive to the individual character of each sonata as one might wish. But these are minor criticisms.

A major one is the inaudibility of the organ for 90% of the time. To be sure, these are not really organ sonatas where the organ has a solo role except in the last one of the series, K 328 in C. But the organ supplies the harmonic underpinning for a three-voice texture, where the two violins are treated primarily as soprano instruments--not the most ideally formulated of trio textures. Thus, the voice of the organ in this music is absolutely indispensable, yet it can seldom be heard in this recording. Another negative is presented by the random order of the sonatas--not the chronological order we normally expect.

Nevertheless, I would recommend this 1995 recording. It was made in the Christuskirche in Bruhl, near Cologne. While there is not much resonance in the room, the recorded sound is live and quite excellent. Johannes Geffert's playing of the concertante solo part in K 328 is fluent and elegant. My first choices

remain the Naxos and AVM recordings, and above all, the E Power Biggs (still unavailable on CD).

