

Gerhard Gnann



The Gabler-Organ in the Basilica Weingarten

Antonio Vivaldi | Johann Pachelbel | Justin Heinrich Knecht | Wolfgang Amadeus Mozart | Georg Muffat | Johann Sebastian Bach

CD aud 20.007

Concerto 5/94 (behe - 1994.05.01)



Klangliche Monumentalität und architektonische Leichtigkeit charakterisieren...

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



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

Full review text restrained for copyright reasons.

Alte Musik Aktuell Nr. 9 (Wolfgang Hübinger - 1997.09.01)



Diese bereits vor Jahren erschienene Aufnahme kann kaum genug gerühmt werden,...

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Early Music Review Febr. 1997 (Andrew Benson-Wilson - 1997.02.01)



Even confirmed organ-haters should give this one a try - and the magnificent Weingarten organ is, of course, a must for any organ-lover. Spread between, beneath and above (including a little Kronpositive high in the vaulted ceiling) the six west end windows of this sumptuous southern German baroque basilica, the organ is one of the architectural, engineering and musical wonders of its day. It is a wonderful experience to play - the organ console must be the most sumptuous ever made, with beautiful inlaid wood and ornate carving, and the organist can look over the music desk down the entire length of the church. Above the player's head are a carillon of bells, designed as large, pendulous grapes on a vine (Weingarten). The programme is well suited to the instrument and the playing is confident and stylish. Organ builders and

players (not to say listeners) will sympathise with the story that Gabler sold his soul to the devil to get the vox humana stop to work- the devil clearly gave good advice on organ-voicing

American Record Guide 6/2003 (Mulbury - 2003.11.01)

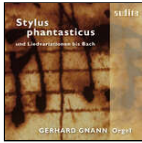


The great organ in the Basilica in Weingarten (near Lake Constance), completed by Josef Gabler in 1750, is a wonder of the organ world; and it is difficult to decide whether the immense, elaborate case or the resplendent sound are more magnificent. The young German Gerhard Gnann's deft performance of a thoughtful and well-chosen selection of works expertly demonstrates this grand instrument, one of only two by this builder still extant.

A fascinating and unusual component of his program is Guy Bovet's arrangement for organ of Vivaldi's Concerto in B minor, No. 10 from L'Estro Armonico, arranged after the manner of Bach used in his own organ transcriptions of Vivaldi's concertos. It is a brilliant and mercurial work that sounds especially delightful on this organ, and Gnann's playing of it is impeccable. A Pachelbel chorale partita with 14 variations offers an apt showcase for an assortment of the unique registers of this organ and makes one wish that Gnann's registration had been included in the booklet.

The curious Knecht Sonata and a sleepy performance of Mozart's Andante, K 616, closer in tempo to Adagio, prove less felicitous. The Muffat Toccata, however, is given an ideal reading, full of French baroque exuberance; and the Bach trio movement is finely played, a difficult organ and room for intricate trios notwithstanding. But Bach's lavishly ornamented version of 'Allein Gott' is weighed down by a dreadful plodding tempo, and the A-minor Prelude and Fugue will disappoint all those who expect something beyond fast and loud.

The sound has been expertly engineered. The organ was milked in a way that minimizes the extreme reverberation of this spacious room. Well recorded, well played recordings of well selected repertoire on this wondrous organ are not easy to find, so this deserves a recommendation, caveats aside.



Stylus Phantasticus

Nicolaus Bruhns | Jan Pieterszoon Sweelinck | Dietrich Buxtehude | Georg Böhm | Mons Brunth | Johann Sebastian Bach

CD aud 20.012

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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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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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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Musikmarkt 13.02.1995 (- 1995.02.13)

musikmarkt

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

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



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.

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



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.

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



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

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www.amazon.de 4. Oktober 2011 (- 2011.10.04)
source: <https://www.amazon.de/Stylus-Phantasticu...>



Customer Review

This is an excellent programme with an organist on top form and a modern instrument ideally suited to the musical content. The 35-stop instrument at Riegel is firmly modelled on North German Baroque lines and this is amply confirmed by the sound it makes. If the handbook hadn't stated otherwise, one would have guessed it to be a newly-restored Arp Schnitger!

The programme starts with a quarter-minute demo of the 'Birdsong' stop. This is barely audible, but there is no mistaking what follows! With varied free-style works by Bruhns, Sweelinck, Bohm and Bach et al, this is one of the best Baroque recitals on disc. Registration ranges from Organo Pleno (Bruhns & Buxtehude) to a solitary 4-foot flute (for Sweelinck's More Palatino), all very appropriate to the music and enjoyable to the ear- a good 78 minutes' worth.