

CDR-ING

Treuheit, org. August 2010,
Nuremberg, Germany.



Bob Manley by David Dupont

or conversely, on the playful closer, “Domo Sunnu,” with fine work from all, especially Barry.

Although unknown in this country, pianist/organist Klaus Treuheit has offered several works on his instruments that stretch far beyond convention. On the two releases considered here, Treuheit focuses solely on the pipe organ, specifically, the 13th century pipe organ of St. Sebard in Nuremberg, Germany. (5) presents Treuheit in a duo setting with violist Gunter Pretzel for an outing of five performances broken into two sections. It is at once startling, unique and, often, flat out chilling (in a good way). Pretzel is an engaging partner, with particularly vibrant work on the invigorating “Feldman@5-spot: second set” as well as during the quiet environs of “Molten Blue.” Treuheit’s forceful statements on this medieval organ, however, really are the high points here. This ghostly eeriness abounds on the opening dream segment, “Reve De Celophas,” that makes one reconsider all of the hours spent bored in church. Along similar lines, the stark territory of “Feldman@5-spot: first set” is equally engrossing. Finally, Treuheit offers both haunting shadows and masterful tone clusters on the two closing portions of “Le Reve Englouti,” which also features Pretzel’s elastic string shards and extended bow strands. A fascinating work that will inspire those looking for a little something different within the improvised music realm.

Speaking of the margins of the expected and sounding nothing like the church music of your youth, (6), recorded two months later than the previous session, presents six improvised moments featuring just Treuheit helming the magnificent pipe organ. The sound certainly comes across as a “you are there” experience for those audiophiles reading this magazine, with the broad range of dynamics matching the tonal colors on the first part, “8.30” shining through. But really, this isn’t a session destined to be reduced to a plucking of its “greatest moments” in such an overview as this. Rather, this outing is best enjoyed in one sitting (providing that the listener is still capable of such practices in today’s ADD society). Giant, almost oppressive walls of sound crash down in parts, while Treuheit’s command of the monstrous instrument also allows for even the most subtle textures to breathe. Moments of visceral atonality also meet solemn processions and knightly cadences. For adventurous types, this session often proves both thought-provoking and electrifying. As such, Treuheit demonstrates once again that he is a truly original thinker.

Jay Collins