CRITICAL ACCLAIM

TIME MAGAZINE, 1971
"The High Priest of the Harpsichord."

WYNTON MARSLIS
"The High Priest of Bach."

GAZETA KRAKOWKOSKA, 1999
"I have never heard such a monumental and ravishing performance of Bach's great Passacaglia."

STEREO REVIEW, 1999
"Magnificent. Simply an incomparably fine disc. Newman plays the very devil out of these sonatas. Run don't walk to buy this."

WASHINGTON POST, 1997
"He amazed us throughout with his economy of gesture and perfect understanding of classical style. He has a genius for improvising in a manner both spontaneous and digitally immaculate."

EDMONTON JOURNAL, CANADA, 1999
"Newman's performances were outstanding, well paced and intelligent."

SEATTLE TIMES, 2002
"Newman, much-recorded, consistently inventive as a harpsichordist and capable of the most dazzling cadenzas (notably, of course, in the Fifth Brandenburg), kept the tempos brisk."

ALTE MUSIK ACTUEL, 1998
"These Bach performances can only be described as incredible. What makes this recording so interesting is that it is so passionately gripping. These performances are always sparkling, inspiring, musical, and never boring."

WASHINGTON POST, 1992
"Newman is an excellent pianist. He reminds me of Glenn Gould in his combination of intense intelligence and dazzling technique."

DIGITAL AUDIO, 1998
"Newman's performance of Bach's organ works is a revelation. Newman never conquers Bach, but interprets him in the most tasteful and magnificent way possible."

NEW YORK TIMES, 1990
"Newman's flair for the theatrical and propulsive is always exciting. His ornamentation is completely fluid and unmannered. His pedal playing in the Toccata in F was spectacular."
AMERICAN RECORD GUIDE, 1998
"Newman has recaptured the excitement that made his first recordings so memorable."

DALLAS MORNING NEWS, 1994
"These performances offer continuous new excitement to those who thought that they had exhausted the pleasures of Bach's most famous works. What makes the recording so novel is Newman's approach to ornamentation and improvisation."

CHICAGO SUN TIMES, 1996
"Newman approached Franck's registrational scenario, blending organ sounds with acute skill. He projects energy and insight. Everything he does captures the imagination."

WASHINGTON POST, 1996
"Newman is one of the great keyboard players of our time. He is the 'only' organist I can listen to!"

NEW YORK TIMES, 1989
"Newman approached Franck's registrational contrasts with virtuosic fluidity, drawing on a wide timbre palette. Franck's music benefited by robust performances of an almost cinematic variety and breadth."

WASHINGTON POST, 1988
"It was a midnight Mass of the brightest colors, a celebration of music itself. Newman played Bach on the Kennedy Hall Concert Organ until midnight. Over 1000 people stood and cheered."

AMERICAN RECORD GUIDE, 1998
"Newman's new recordings of the Goldberg has dazzling finger work, and bold ideas about ornamentation and rhythmic rhetoric. There is an air of total conviction. Newman's new version is likely to remain unchallenged for the foreseeable future."

BILBAO DAILY, SPAIN, 2000
"Newman was completely compelling and brilliant is his performances of the Brandenburgs with the Bilbao Orchestra."

HI FIDELITY MAGAZINE - CLIFFORD GILMORE
"With Anthony Newman, we have to invent a whole new category in which to place Bach performances, so fresh and original are his ideas, that the result is basically unlike any other performance. Coupled with his youthful impetuosity is a brilliant and analytical mind that is able to project more of the essence of Bach's music than any other performer I know."

DALLAS MORNING NEWS
"These performances offer continual new insights to those who thought they had exhausted the pleasures of these most famous of all Bach's works...so novel and exciting is Newman's approach to ornamentation and improvisation."
NY TIMES
"Newman had his forces on edge, their nerves alive. Textures were light, rhythms crisp, tempi fast. But they were always energized and intensely focused."

BOSTON GLOBE, BY MICHAEL STEINBERG
"Newman is full of ideas, and his performances are characteristically individual confrontations with the music, owing nothing to lazy habit or the tyranny of received ideas. He is remarkably concerned about clarity, about sheer intelligibility. Newman is worth going to hear any time."

THE NEW YORK TIMES, BY PETER G. DAVIS
"On the whole, the performances were propulsive and crisply articulated but never tense or overdriven. Mr. Newman likes to use a generous amount of ornamentation and rubato effect, almost all of which sounds convincing, or at least defensible. His use of rubato as a structural device is particularly subtle — tiny pauses at various key spots to isolate and define vertical blocks within a phrase. This is a very tricky procedure, but Mr. Newman has managed to incorporate it naturally into what has always been a formidable keyboard technique."

THE WASHINGTON POST, BY ROBERT BATTEY, MAY 16, 2013
"Newman’s erudition (in spoken introductions) and fastidious digital clarity have marked his performances for decades, and they were on full display here. His solo offering, the Bach 'Chromatic Fantasy and Fugue,' was the concert’s high point, drawing out every possible shade of expression from the instrument through subtle timing and imaginative register changes."

THE WASHINGTON POST, 1990
"Simon had conducted the concert with Anthony Newman as organ and piano soloist, but for the Mozart Newman conducted while Simon gave a well-styled organ solo. Newman is, of course, an expert conductor as well as a world-famous performer on the organ, harpsichord and fortepiano. Last night, before accepting Simon's baton, he had given a brilliant, soulful and musically solid interpretation of Beethoven's Piano Concerto No. 2 and a delightful performance of a popular Handel organ concerto — the one nicknamed 'The Cuckoo and the Nightingale' because of the interlocked echoes of bird songs played by the organ. The Beethoven was performed on a modern Steinway, an instrument not usually associated with Newman but one he plays (unsurprisingly) very well. It was particularly good to see this star performer, who has more than 80 records to his credit, humbly taking the role of an orchestral musician when he was not in the solo spotlight, reinforcing the bass line with his piano and unobtrusively enriching the orchestra's sound. This is no longer expected of soloists, though it would have been taken for granted in Beethoven's time, and it added a nice touch of authenticity to the performance."

AMERICAN RECORD GUIDE, 1990
"Newman uses a 3-manual harpsichord (16/8/8/8/4) built in 1981 by Keith Hill and Philip Tyre. Its photo on the cover of the booklet (as well as the recorded sound) attests the high quality of craftsmanship. Rafael Puyana's recording for Harmonia Mundi was also
made on a 3-manual instrument — a 1740 Hieronymus Hass (16/8/8/4/2) now in Puyana's own collection. In addition to considerable power, these large instruments provide a great variety of color along with ease of rapid registration changes. One outstanding moment in the Newman disc occurs in K 215 (Track 18) in which a dark (in color) registration complements the rather light and delicate texture of the sonata, subtly revealing the wonderful harmonic progressions. The sound is very fine, the notes clear and informative (though the description of K 216 as 'very brilliant and 'runny' [emphasis mine] evoked a wry chuckle from the musicologist in me)."

STEREO REVIEW, 1989
"Anthony Newman's performance of these four favorite sonatas on a fortepiano, though, are very persuasive, by no means mere demonstrations of the instrument (in this case a copy of an 1804 Clementi fortepiano that's agreeably smooth and warm sounding) but quite creditable realizations of these works. Newman, of course, does have to concern himself with his instrument's limitations, as well as with its possibilities for expressiveness, and he makes a strong case for it by focusing on the music itself as his main concern. His sane, straightforward approach favors tempos that are a bit brisk, but never at all rushed, and his performances are free of gratuitous interpretive overlay."

STEREO REVIEW, 1989
"One has only to compare the intimacy of Liszt's Ave Maria with the driving force of the Widor movements to appreciate Newman's combination of technical ability and musicianship. In the Reubke sonata, moreover, and especially in the Liszt Fantasia and Fugue, he demonstrates his understanding of large musical structures and keen sense of pacing appropriate registration. His performance here is enhanced by a recording that beautifully captures the sound of the Trinity Church instrument."

AMERICAN RECORD GUIDE, 1988
"…this one has dazzling finger-work, bold ideas about ornamentation and rhythmic rhetoric, and an air of total conviction. Where is differs from the old one is in a new and welcome level of artistic and communicative insight." "But in this new release technique is always at the service of the music." "Newman's is the superior reading," "…for his gorgeous voicing of the lyrical 13th Variation, the grandeur and excitement he brings to the French overture of the 16th variation and the blazing virtuosity of the 29th variation, just to name a few." "The performances are light and graceful, played with great élan by all concerned." "No single performance could ever tell us all that there is to say about a work such as the Goldbergs, but Newman's is likely to remain unchallenged among harpsichord versions of this piece for the foreseeable future." "Newman is offering a penetrating and compelling new vision of this music that should enrich and enliven discussion for years to come."

AMERICAN RECORD GUIDE, 1996
"Fans of Newman's first Columbia performance of the Chromatic Fantasy and Fugue will be glad to have this one. It's not as virtuosic as Andreas Staier's on German Harmonia Mundi (J/F 1996) but more exciting. My verdict: if you have missed the
aggressive optimism that Americans brought to the period-instrument craze 20 or 30 years ago, Anthony Newman is just what the doctor ordered."

THE NEW YORK TIMES, 1987
"…the Mostly Mozart Festival's 'Bach Harpsichord Extravaganza' on Thursday night at Avery Fisher Hall had its charms and even its moments of real artistic conviction." "…the most direct and intensely personal performance of the night came with the one concerto for a single solo instrument, the familiar Concerto for Harpsichord in D minor (BWV 1052). Here Anthony Newman had free rein to display his own defiantly individual playing style, with its Gouldian Intensity and abrupt, slashing ornamentation (including an exuberant cadenza in the final movement)."

THE NEW YORK TIMES, 1990
"Anthony Newman's immense physical talent for playing keyboard instruments is certainly basic to his prolific ventures in the music business. On Sunday afternoon at Holy Trinity Church, Mr. Newman roared through six Mendelssohn organ sonatas and three Preludes and Fugues as if the effort were barely worth mentioning. It is perhaps this easy fluency and high energy level that allows him to pursue so many things — piano, fortepiano and harpsichord performances, conducting, composing and editing… The sheer kinetic force of the playing had its visceral charm, and Sunday's large audience reacted enthusiastically to the frequent bursts of power… Mr. Newman is simply an organist for our time — hard-hitting, action-packed, hugely skilled…these are star qualities… a star he most certainly is."

THE NEW YORK TIMES, 2004
"The bird collection, which opened the program, included Messiaen's richly inventive "Chants Oiseaux," sandwiched between two Baroque works, Rameau's "Poule" and Daquin's "Coucou." These scores are not just bird-song mimicry, of course: Rameau, Daquin and Messiaen wove their birdcalls into their more abstract musical discourses, offering moments of evocative imitation here and there. Mr. Newman balanced these works' sinews and pictorial frills sensibly, and drew fully on the coloristic resources of the church's Aeolian-Skinner organ. His inventiveness with color was evident elsewhere, too, most notably in his alternation of flute and reed timbres in Bach's Prelude and Fugue in E (BWV 548) and an unusually brisk account of the Bach Passacaglia and Fugue in C (BWV 582), which closed the concert."

THE NEW YORK TIMES, 1989
"That may be taking purity beyond the limits of practicality, but Mr. Newman's performances were certainly vivid. They were also played more briskly than one often hears them; but Mr. Newman supported his tempos by citing the writings of Charles Tournemire, one of Franck's students. More crucially, he approached Franck's registrational contrasts with virtuosic fluidity, drawing easily on a wide, contrasting timbral palette. Even such comparatively modest works as the Fantasies in A major and C major, the "Prière" and the Cantabile in B minor became wonderfully textured and sometimes dramatic essays. The combination of the organ's attractively transparent coloration and Mr. Newman's vibrant approach made for an especially lovely rendering
of the popular Prélude, Fugue et Variation. And the splashier, more openly picturesque works — the "Pièce Héroïque" and the "Grand Pièce Symphonique," for instance — benefited from unflaggingly robust performances and an almost cinematic variety breadth."

MUSIC IN OLD KRAKOW, GAZETA KRAKOWKOSKA, 1999
"The first part of the recital Newman ended with his own delicate composition in a style of the French organ music of the XX century: Adagio and Toccata from the II Symphony. In the second part of the recital, he brilliantly played Grande Piece Symphonique op. 17 by Cezar Franck; in the end, he returned to Bach. I must admit that I have never heard such a monumental and ravishing performance of Passacaglia and Fugue c-minor BWV 582 played live."

PLATTENUMSCHAU, RECORD REVIEW
"These four music cassettes, which have just come out from Newport Classic, can only be described as "incredible." "...these organ recordings so thoroughly overturn the way we are used to hearing Bach's organ music played, and not in an eccentric sense that they should not be taken seriously, but rather they are quite serious." "...the organist Anthony Newman...possesses unbelievable technical skills, and not only in the sense that he can play incredibly fast." "What now makes this recording so interesting is that it is so passionately gripping, it is so musical and played in such a way that it does even not bother with traditions as we know them...rather it seems to go its own new way." "...they are always sparkling, inspiring, musical and never boring." "...the recording is so inspiring, so exciting, that you will want to listen to it for hours on end. This recording has doubtlessly upped the bidding as to where the limits of performance are."

THE NEW YORK TIMES, 1987
"Ears more attuned than mine to the fine specifics of organ building will have to judge just how well Rieger has met the challenge, but Mr. Newman's demonstration of the instrument's versatility was stunningly convincing. He exploited its responsiveness of touch to the utmost. He has the virtuoso command of fingerwork to achieve brilliant distinctness at high speed (runs played too smoothly will blur together). His flair for theatrical, propulsive rhythms is exciting; his ornamentation is unusually fluent and unmannered. His pedalwork in the F major toccata, S. 540, was spectacular: If one insisted on counting along, it was evident that he played a bit slower than when the corresponding fast passages came around on the manuals, but the impression was of unbroken velocity, headlong yet fully under control."

DIGITAL AUDIO ... COMPACT DISC REVIEW, 1988
Newport Classics series of recordings of Bach organ works is in several ways a revelation. First, there's this organist, Anthony Newman, who rolls even Bach's most difficult works off his fingers (and beneath his feet) as if he were born to it. There's something indescribably comforting and reassuring about listening to a performer who you know is in total control." "Newman never presumes to conquer Bach — only to interpret him in the most tasteful but imaginative way possible. Newman convinces you
with technical perfection and with some of the most inspired registration you’re every likely to hear."

**CHICAGO SUN-TIMES, 1988**
"The way to get more people to the Allied arts organ series is to have more performances of the type Anthony Newman brought to Orchestra Hall Friday." "...serious, dedicated playing is no match for the excitement Newman generates." "He revealed two very great advantages over the majority of his predecessors. First, he made superior use of the resources of the instrument. Newman obviously is a master of registration; he blends organ sounds with acute skill." "...he projects his energy and insight. His strong commitment to the music shows in his playing and sweeps you along. Everything he does seems to capture the imagination." "Here were two of the greatest works revealed in their fullest glory." "...Newman the composer was heard in two ingenious and attractive improvisations and his variations on the 'The Battle hymn of the Republic'."

**CHICAGO SUN TIMES, 1986**
"The first half of the concert was devoted to French organ works of the late 19th century, the second to J.S. Bach. French composers, including those heard Tuesday, Charles-Marie Widor, Cesar Franck and Louis Vierne, exploited the massive symphonic sound available on organs of their time and Newman was not shy about letting loose his instrument's power. But sonic effects were carefully controlled, though the changes in volume in the opening work, the allegro movement of Vierne's organ Symphony No. 6 seemed abrupt. The scherzo movement of Vierne's Organ Symphony No. 2 had a jaunty ragtime feel to it, the organ at times sounding like a hurdy-gurdy."

**THE REGISTER-GUARD, 1993**
"Anthony Newman is an authentic virtuoso, and the key word there is authentic. His performances combine a deep and wide-ranging scholarship, compelling musicianship, fluent technical skill and an "X" factor of presence that takes audiences on a trip back in time." "Newman's brief discourses were illuminating and entertaining, and flowed like his music from a lifetime of knowledge." "And Newman plays them both with breathtaking pace and skill, doing all the mechanical business of organ playing with the aplomb of an Olympic athlete — pulling knobs, shoving keyboards, kicking pedals, wrestling with the gigantic Ahrend Baroque tracker organ in Beall Hall as if to throw the beast to the ground."

**THE WASHINGTON POST**
"It was a midnight mass of the brightest colors, a celebration of music itself. Anthony Newman played Bach on the Kennedy Center's much neglected Concert Hall organ as Saturday turned to Sunday, and well over 1,000 people stayed up and cheered." "It was a celebration of the organ, an instrument that not even the human voice can surpass in its power to envelop all the senses. Organ and organist both were models of commanding clarity and authoritative splendor. Newman was particularly majestic in the double-pedaled chorale and prelude of "An Wasserflüssen Babylon," as well as in the
famous Prelude and Fugue in D Major. And the serenity that settled on 'Schmucke dich, o liebe Seele' never left him throughout the morning."

**ANTHONY NEWMAN IN CONCERT WITH THE ROBERT SCHUMANN PHILHARMONIC, CHEMNITZ GERMANY**

"Anthony Newman is a man of today. Without any doubt, he is an excellent and fluent musician. Newman began the evening, his conducting debut with the orchestra, with one of his own compositions. A composer earns one's esteem and appreciation when a composition reflects and is a commentary on an actual event. It is not really important to what extent the musical remembrances of the terrible killings of innocent people and the political uproar are literally realized in the composition, for Newman has written a remembrance in sound. He has achieved an artful result: Newman, in his tonality, is expansively prudent and exotically gratifying, important, traditional. The large, effectively used orchestra, reached its high point of the evening in the big organ chords towards the end of the piece.

To sum up: a work that draws out one's associations and makes one experience, recognize and appreciate the historical event."

**ST. PAUL PIONEER PRESS**

"With the 'Great Hymns of Awakening,' composer and organist Anthony Newman has reached for the highest rung. The five-movement, 40-minute choral composition is a huge piece that in content and scale aims for the rarefied heights occupied by the masterpieces of Western choral music. Hymns' premiered Sunday at Hennepin Avenue United Methodist Church, with the composer conducting." "In each case, Anthony has sought the moment of awakening, which he feels 'speaks of a unity with God and the cosmos. This is not trivial stuff, and I think it is safe to say there is not a trivial note in the entire piece.

From the opening 'Hear, O Israel,' the piece draws its text from Judaism, the Hindu Vedas, the Islamic Book of Mirdad, the Buddhist Universal Manta (Om mani padme hum) and Heart Sutra, concluding with St. Paul's First Epistle to the Corinthians. Throughout, the music fairly teems with intensity, with the understanding that this is important, joyful, mysterious material.

The music consists of tonal, mostly flowing melodies enriched with rhythmic detail and staccato/legato contrasts. The quartet of soloists provides dynamic contrast, because the chorus is invariably singing at full tilt. The orchestra, which is almost operatic in its building of suspense and dramatic underlining, relies heavily on brass and percussion for coloring. At the conclusion, when the chorus marches to 'victory through our Lord Jesus Christ,' it is led into battle by Highland war pipes.

The performance was exemplary. To begin with, the Minnesota Chorale demonstrated its elevated status since the appointment of Joel Revzen by its ability to take on such a complex work and communicate its musical and narrative depth. The soloists and orchestra worked hard and with great success to realize the work's power and intensity."
NEW YORK TIMES, PETER G. DAVIS
"Anthony Newman's singular approach to Baroque style in general, and to Bach in particular has been stirring up audiences for some time. His first of four concerts yesterday was so stylish and impeccably played, it could hardly have offended anyone.

On the whole the performances were propulsive and crisply articulated, but never tense or overdriven. Newman uses generous amounts of ornamentation and rubato effect...

"His use of rubato is particularly subtle — tiny pauses at various key spots to isolate and define vertical blocks within a phrase. This is a very tricky procedure, but Newman has managed to incorporate it naturally into what has always been a formidable keyboard technique."

EDMONTON JOURNAL, D.T. BAKER
Newman Dances Through Baroque Pair of weekend concerts highlight rhythmic aspects of Bach and others "The Brandenburg Collegium concert was highlighted by J. S. Brandenburg Collegium concert was highlighted by J.S. Bach's Brandenburg Concertos 4 — 6. Three of the four concertos have concluding movements marked only "Allegro," while the other is indicated "Presto." With nothing more specific, Bach leaves room for superior players to imprint their own design. And while Newman's sense for decoration included trills and dashes of tremolo, in many cases, it was his pulsing, at times staccato, phrasing which added a dimension of dance one does not always get from Bach. It made for fun and involving performances...." "From his lead position at the harpsichord, Newman's calm, expressionless demeanor stood in contrast to his brilliant finger-work. The vast solo in the Fifth Brandenburg, for example, was a cleverly manipulated, clearly-phrased whirlwind." "From baroque trumpet tunes (including Purcell's Abdelazer Rondo, and Mouret's Rondo from Suite des Sinfonies) to powerful works of his own, Newman's recital included some of Bach's most powerful works for the organ. The performance was authoritative, well-paced and intelligently planned. If there was a highlight, it was the vast C minor Passacaglia and Fugue. Newman illustrated the full and distinct character of each variation emanating from that ground, while never letting the central motif get lost in the cascade of melody."

THE SEATTLE TIMES
"It's not often that you get all six on the same program; usually the Brandenburgs are spaced well apart on chamber concerts, perhaps so that music lovers don't get an entire meal of desserts. Few at Benaroya were complaining, however, about such a surfeit, especially with the dexterous and adventurous Anthony Newman leading the performances from the harpsichord and violinist Ani Kavafian heading the soloists."

THE SAN DIEGO UNION TRIBUNE
Bach's six concertos prove to be the magic number at final concert By Valerie Scher "...Sunday's musicians displayed a sonorous command of baroque counterpoint and ornamentation. Harpsichordist Anthony Newman made a dazzling contribution to the Concerto No. 5 thanks to his mastery of trills, chromaticism and elaborate passage
work. During the Concerto No. 2, trumpeter David Washburn excelled in his high-pitched part, making it showy but never shrill."

ALTE MUSIK AKTUELL, 1991, ROBERT STROBL
"It is a great pleasure to experience this treatment, stripped of its editorial pretensions, and it is certainly worth hearing again. The fluid tempi and unadulterated violin sound, with its swift and fine use of bow, as well as the inspiring interpretation, are the secret to these performances."

SINFONIEKONZERT DER ROBERT-SCHUMANN-PHILHARMONIE
Nicht nur sinfonische Dichtungen Dorothea Walda "on Newman's debut as conductor of the Robert Schumann Philharmonic: The strikingly correct and restrained, but very precise conducting of guest conductor Anthony Newman made for an impressive reading of Liszt's 'Les Preludes,' a reading which drew long lasting approval from the audience."

ASBURY PARK PRESS, 1991
"Anthony Newman was a guest conductor and keyboard soloist. A card-carrying member of the period instrument cartel, he along with members of the orchestra, delivered a concert filled with excellent playing."

THE SEATTLE TIMES, 2000
"Newman, who made a strong case of the Telemann, chose not to conduct either that or the Handel Suites from the harpsichord (the orchestra hired the extremely adept Jillon Stoppels Dupree instead, an excellent choice). It's always a bit of a compromise when the evening's soloist is also the conductor; sometimes both duties are shortchanged. Newman reserved his keyboard activities for the Bach harpsichord Concerto No. 5 in F Minor, in which he navigated the thorny and convoluted writing with considerable dispatch (he is particularly noted as a Bach interpreter). The harpsichord, discreetly amplified, was brought to the foreground but never overemphasized. Newman also addressed some commentary to the audience in droll asides about Handel's missing trumpet parts (ostensibly carried off by trumpeters who also were in the cavalry). He struck just the right balance of informality and seriousness."

THE DALLAS MORNING NEWS, CLASSICAL AUDIO
"These performances offer continual new insights to those who thought they had exhausted the pleasures of these most famous of all Bach's works." "What makes the recent recording so novel and exciting is Mr. Newman's approach to ornamentation and improvisation."

CD CLASSICA
"Who needs yet another Bach Brandenburg Concerto cycle? Anyone who loves the work and wants to hear an exciting, musically stimulating, highly fascinating performance! The recording by Anthony Newman and the Brandenburg Collegium held my rapt attention. It was as though hearing the works with new ears: the precision, the articulation, the ornamentation, the superb engineering. It was wonderful. In my opinion,
this new recording is the leader in the field, by far the most exciting and musically fascinating account."

**MOBILE PRESS-REGISTER, 1994**

"Nothing could have been more surprising than the completely unsurprising Eine Kleine Nachtmusik, the Mozart public radio standard that is typically turned out as melodic gush. On these instruments, in this intimate performance, it was indeed like night music. The humming sonorities of the strings in the Allegro — each standing out as an individual voice — seemed to have floated in through a window, like crickets chirping — so thin a sliver of sound. The Menuetto was perhaps little less impressive than it would have been with a full orchestra, but the performance of the Rondo combined both lushness and explicit sonorities — Mozart as I would hope Mozart would have played it. Throughout the Mozart, the playing was free and loose – and, at times, a touch flat.

But with the addition of a pair of oboes and pair of horns for the Haydn Concerto in D. Major for Harpsichord, the Collegium seemed to tighten up a bit. Perhaps, too they were energized by the serendipity of Newman's improvised cadenzas. The first, toward the end of the Vivace, was pure fun — a Widor Victorian organ fantasy squeezed into 18th Century clothes. But the cadenza in the slower second movement was perfectly, delightfully classical."

**MUSIC**

"Anthony Newman's performance (Newport Classics NC 60015/1-2) with the Brandenburg Collegium Orchestra and Chorus also employs original instruments. But what a difference in performing attitudes. Here, too, the opening "Exordio" has unstoppable power, but Mr. Newman's choral texture is more homogeneous and resonant..." "In this impeccable compact disc, Anthony Newman transcends the Protestant austerity of the St. John Passion and reveals the sensuous inevitability of Bach's music."

**THE NEW YORK TIMES, 1986**

"...but enough was sampled to grasp Mr. Newman's conception. From the churning opening chorus, this was no detached meditation on matters metaphysical but a life-and-death drama of immense human interest. To this end, some of the tempos seemed unusually propulsive, but one listened breathlessly, caught up in the sweep and power of Bach's great work."

**THE NEW YORK TIMES**

"Mr. Newman had his forces almost on edge; their nerves were alive. One number flowed into another with compelling inevitability. Textures were extremely light, rhythms extremely crisp, the tempos extremely fast (at least compared to those in general use before the last decade and its revivalist practices), but they seemed always energized and intensely focused, never trivializing."