

ANN ELISE SMOOT
Press Notices

CONCERT REVIEWS

WORCESTER, UK “This was an exceptionally enjoyable concert, which highlighted the great versatility of both player and instrument ... What particularly impressed about this programme was the variety on offer, and Smoot’s ability to move from genre to genre in a consistently stylish way – the result being one of the most enjoyable recitals I have heard in some time.”

The Organ Magazine

DUN LOAGHAIRE “Short, sweet, and exhilarating ... Vivacity of spirit, and lightness of finger and foot, were in evidence from the opening of Bach’s Buxtehude-like *Prelude and Fugue in G, BWV 550*. A winning way with French repertoire was shown in the *Recit de Tierce en taille* from Grigny’s *Livre d’Orgue*, the projection firm and shapely, never vulgar ... A perfect antidote to the grey damp of an Irish August Sunday.”

The Irish Times

TOULOUSE “... I was obviously not the only one enjoying the more intimate delicacy ... and the delightful tongue-in-cheek wit ... a tour de force, and very enthusiastically received.”

The Organ Magazine

DENVER “Ms. Smoot’s performance demonstrated a deep musical maturity ... she communicated her musical intentions with rare clarity. She led the listener to know in advance her every rhythmic nuance, each of which was supremely tasteful and satisfying.”

The American Organist

SPOKANE “Ms. Smoot played with wonderful technical control and thorough musicality a demanding program...”

The American Organist

BELFAST “Ms. Smoot displayed excellent technique and sensitivity ...” *Belfast Telegraph*

TUNBRIDGE WELLS “... flawless technique ... a clear and witty performance.”

Tunbridge Wells Courier

CD REVIEW

Ann Elise Smoot plays the Silbermann Organs in Strasbourg & Ebersmunster

JAV192

“Ann Elise Smoot’s interpretations of the Clérambault are models of *bon gout* ... The performance of Bach’s *Passacaglia* has perfect pace and a wonderful clarity of articulation. In sum, a really pleasurable CD played with panache on two glorious organs.”

The Organist’s Review

“... truly exquisite in its every nuance, both the composition by Georg Böhm and its interpretation by Ann Elise Smoot ...”

Michael Barone, Pipedreams, July 30, 2012