

**JONATHAN RYAN**  
**Press Notices**

**2014 BOSTON AGO NATIONAL CONVENTION** “Jonathan Ryan presented one of the convention’s finest recitals. The program was all the more remarkable for being delivered from memory; a remarkable feat in and of itself.”

“The recital began with the Dupré *Symphonie-Passion*. Tempo was excellent; playing was clean, accurate, and confident ... Ryan used the colors of the organ to good effect, and with unceasingly varied creativity ... Throughout, there was a sense of clear through mastery of the music, and a clear vision for its interpretation.”

“Jonathan Ryan is one of the brightest younger artists in the field today; his Cambridge recital augurs a long and distinguished career.”

*The Diapason, November 2014*

**REUTLINGEN, GERMANY** “Majestic accents and technical challenges were put over with seeming ease by this skilled organist ... Ryan played György Ligeti’s *Etude coulée* with an impenetrable flowing ... real virtuosity ... This difficult, brilliant and impressive work [Durufé *Veni Creator, Op. 4*] left the audience in breathless awe, only to break out in greater applause.”

*Reutlinger Generalanzeiger*

**KONSTANZ, GERMANY** “JONATHAN RYAN DEMONSTRATES HIS VIRTUOSITY ... The order of works was refreshingly varied ... Marcel Dupré’s *Prelude and Fugue in B Major* was the ideal conclusion to the recital: powerful effects, on a broad scale: virtuoso, rapid, never-ending runs, responses in far-away parts of the organ, bustling motion in sharp rhythmic pulses and bombastic Tutti — this was the mark of a top-class organist.”

*Konstanzer Kulturleben*

**CHICAGO, IL** (2012 Organ Historical Society National Convention)

“Things got off to a lively start with Dupré’s transcription of Bach’s *Sinfonia from Cantata 29* ... Ryan’s playing had great drive.” “[in] Howells’ *Rhapsody in C-Sharp Minor, Op. 17, No. 3*, ... Ryan had a very fine sense of the piece’s architecture.” “Ryan closed with Dupré’s *Prelude and Fugue in B Major, Op. 7, No. 1* — its lively toccata and angular fugue formed a test for hands and feet that he passed well! This excellent recital was a great start to our convention.”

*The Diapason*

**MIAMI, FL** (Tournemire Conference Miami/Ft. Lauderdale, Florida, February 2012)

“Ryan presented a delightful snapshot of the modal and chorale-based tradition to which Tournemire claimed not only compositional lineage, but artistic allegiance.” “... the melodic wealth of Tournemire’s use of Marian chants was highlighted by Ryan’s supple sense of rhythm and phrasing.” “Ryan’s exhilarating playing highlighted the immense diversity of sound in the organ repertoire to which Tournemire was drawn, and the fantastic possibilities opened up when playing the repertoire on an organ of symphonic scope.”

*Sacred Music, Winter 2011*

**LINCOLN, NE** “More impressive than the thrilling crescendo and climax of Bach’s *Sinfonia from Cantata 29* or the virtuosic *Etude Coulée* of György Ligeti, was the intimate, emotional phrasing of the Bach *Fourth Trio Sonata’s Andante* movement ... Virtuoso as he is, Ryan programmed many reflective pieces. Surely Ryan’s performance [of George Oldroyd’s *Liturgical Improvisation No. 1*] evoked the peaceful countryside for as the piece ended, a sigh escaped from the audience as everyone came back to reality ... Ryan had given the Lincoln audience exposure to the perfect shaping and expressiveness of his performance — he made the organ speak, and it spoke to everyone’s lives and hopes.”

*Lincoln Classical Music Examiner*

## **RECORDING REVIEWS**

### **Influences** (Acis APL34530)

“Jonathan Ryan is one of the rising stars of the American organ scene, with no fewer than six national and international first prizes under his belt. Little wonder, with such a bomb-proof technique ... The considerable technical difficulties of Willan’s regal epic [*Introduction, Passacaglia, and Fugue*, Op. 149] are handled with aplomb ... Further evidence of Ryan’s considerable technical prowess is evidence in Ad Wammes’s transcendental, if typically quirky, *Ride in a High Speed Train* ...”

(Four stars)

*Choir & Organ, July/August, 2016*

### **A Cathedral’s Voice** (Raven 941)

“Performer and instrument project very effectively in nice acoustics on this recording, with skilled and communicative playing, imaginative programming of interesting repertoire and an exciting modern organ. Alongside ‘standards’ by Bach, Schumann, Dupré and Tournemire is some Byrd (surprisingly working quite well here), a set of newish American hymn preludes, some ecclesiastic George Oldroyd and a riotous extract from Petr Eben’s *Faust*. This is a good recital of known and less-known music played stylishly on an interesting organ that must surely contribute much to the cathedral’s liturgy. Production is as ever excellent from Raven.”

(Five stars)

*Alastair Johnston, Choir and Organ, July/August 2013*

“Jonathan Ryan is one talented organist! Matched as he is on this CD with the new 54-rank Parkey organ in Shreveport’s Catholic Cathedral and some superb previously unrecorded music (as well as plenty of old favorites), this is much more interesting than the average run-of-the-mill organ demonstration disc.”

“[George Oldroyd’s *Three Liturgical Improvisations*] are played with tremendous feeling; the expressive, singing lines of Oldroyd’s rich harmonic framework soar under Ryan’s skilled fingers as he captures exactly the essence of this great emotive liturgical music.”

“The final two pieces ... provide a glimpse into the extraordinary technical ability of this international (multiple) prize-winning organist: *Fantaisie sur le Te Deum et Guirlandes Alleluiaques* of Charles Tournemire, and *Placare Christe servulis* (op. 38, no. 16) of Marcel Dupré, played here with all the great drama and excitement befitting such a cracking toccata ... Allow yourself to get caught up in this incredible performance – Ryan will take your breath away.”

*The Diapason, June 2013*

“[Jonathan Ryan’s] playing here is technically fluent and animated, displaying an ability to interpret a wide variety of musical styles convincingly.”

*American Record Guide, May/June 2013*

“... Jonathan Ryan presents a very interesting program of pieces masterfully played. With an extremely wide repertoire range ... including a commissioned work by Zachary Wadsworth, Ryan demonstrates exceptional technique, considerable depth of musicianship, imagination, and passion. This is a player to watch! He clearly has much to say.”

*Journal of the Association of Anglican Musicians, April 2013*