

MONICA CZAUSZ Press Notices

“It was astonishing to me and to all around me what this young artist brought to her performance on that organ. Technical mastery was fully available to her, and her use of the instrument displayed a marvelous range of those particularly ravishing winds that are among the chief glories of the Ernest Skinner experience. The assembly happily rushed to their feet at the close of her performance.”

*James Weaver to email membership of **The American Organist**, December 2016*

“Still a student at Rice University, and organist of Christ Church Cathedral in Houston, Monica Czausz is already causing a stir in organ circles.”

*Scott Cantrell, **Dallas Morning News**, October 2016*

“Monica Czausz played with great flair ...”

*Scott Cantrell, **The American Organist**, October 2016*

“Monica Czausz, a student of Ken Cowan at Rice University ... blurred the lines between professional and student ... [with] an ambitious recital at Bryn Athyn Cathedral. Her choice of literature – Ireland, Karg-Elert, Sowerby, and Parker, among others – was ideally suited to the Skinner organ.”

*Bynum Petty, **The Tracker**, Fall 2016*

“From the Southwest Region, Monica Czausz gave a fabulous performance that displayed artistic mastery far beyond her years. She effortlessly rendered the rapid figuration of John Ireland’s *Capriccio*, creating shimmering effects. Her well-honed rhythmic pacing shaped the sectional forms of Alain’s *Second Fantasy* and the Final from Hakim’s *Hommage à Stravinsky* into compelling essays in sound.”

*Kimberly Marshall and David Yearsley, **The American Organist**, September 2016*

“This young lady just blew us all away. Beginning with a grand orchestral transcription (Dvořák’s *Carnival Overture*), Miss Czausz conveyed skill, confidence, color, melody, and energy, and captured the audience with the very first notes. And, it was all uphill from there! This writer found himself consulting the printed stoplist for the organ, to divine the prevailing registration, more times than in any program this week. This young player presented an impressive and notably mature response to stylistic differences in the repertoire presented, from J. S. Bach, to Horatio Parker, and even a pedal-piano piece by Alkan. Concluding with a Reger *Chorale Fantasia, Op.52, No. 3*, Monica Czausz used the expansive organ, the supportive room, and the excited audience to best advantage with that rousing finish, which brought the crowd to its feet ...”

*William Czelusniak, **The Tracker**, Spring 2016*