

**DAVID BASKEYFIELD**  
**Press Notices**

**RECORDING REVIEW:**

CD: Dupré: The American Experience

Acis APL 67072

“Not many organ CDs have ever provoked such strong anamnesis in me. Baskeyfield’s technique is swift and unerring. He handles the Opus 7 with breathtaking ease... there is always a strong and clear narrative arc with beautiful phrasing. Baskeyfield knows how to tell a story with the organ, and there seems to be no literature he cannot interpret convincingly ... a real tour de force of registration and musical sense. I consider this a document both of the organ and the room; this is a listener’s album. May you be transported as suddenly and happily as I was.”

*The American Organist, January 2020f*

“All of this music makes extreme demands on any interpreter, both technically and musically... These performances are eminently musical, making better sense of the music than most other renditions.”

“In the first movement of the *Deuxième Symphonie*, Baskeyfield has an admirable sense of momentum, allowing the movement’s fanfare-like final theme to emerge gradually and logically from the apparent chaos of the opening. That same sense of pacing can be heard in the F-minor prelude and fugue, which is often played too slowly; here the tempo is never allowed to drag, imparting an inevitable forward motion that makes the lyricism of the movement all the more poignant.”

“Baskeyfield here performs the transcription [Dupré’s unpublished transcription of *L’apprenti sorcier*] with masterful control of registration and exactly the right sense of whimsy, making it a welcome addition to the repertoire.”

*Aaron James, Organ Canada, summer 2020*

“Baskeyfield, first-prize winner at numerous international competitions, is entirely unfazed by the technical challenges and plays with both astounding virtuosity and musicality.”

*Chris Bragg, Choir and Organ, May/June 2019*

“This transcription is sublime and one hears the organ as an orchestra demonstrating Baskeyfield’s incredible technique ... After reading law at Oxford, Baskeyfield moved to the U. S. for graduate study in organ performance and, as the final movement of *Evocation* reverberates, one recognizes what an excellent choice that was. The thrill of the crescendos leading to those final tremendous chords in the last movement of *Evocation* leads me to declare that I’m on the lookout for more of Baskeyfield’s recordings.”

*Organists’ Review, June 2019*

Continued....

**MONTREAL (Canadian International Organ Competition)**

“[Grand prize winner David] Baskeyfield shaped the Cantabile [of Widor’s *Organ Symphony No. 6*] fluidly and marshaled the mighty first movement to a truly symphonic conclusion. This 31-year-old Englishman plays with clarity and rhythmic verve.”

*Arthur Kaptainis, Montreal Gazette, October 2014*

“From the first few notes, Baskeyfield’s musicianship let the audience relax. He has that kind of unruffled technique an audience likes in a star, and lent palpable architecture to longer works.”

*Jonathan Ambrosino, Choir and Organ*

**CALGARY, AB (Knox United Church, *Phantom of the Opera*)** — “[David Baskeyfield’s] playing is seriously impressive and he deserves all the recognition that he has gotten from the musical community.”

*Ailin Li, YouthAreAwesome.com, November 2014*

**BIRMINGHAM, AL** — “Mozart’s *Adagio and Allegro in F, K. 594*, was ... adventurous, its subtle shadings of color ranging from mystical to radiant ... The inventive, sometimes brash harmonies in the relentlessly driven *Preludio* [of Marcel Dupré’s *Symphony No. 2*] led to an animated *Intermezzo*. The finale, a witty and acerbic *Toccata*, unfolded in a thorny web of intrigue, Baskeyfield drawing an orchestra of sound from the instrument all the while.”

*Michael Huebner, AL.com, November 2013*

**PLANO, TX** — “The pounding rhythms and brilliant flourishes of the “*Allegro deciso*” movement from Dupré’s *Évocation* were nothing if not exciting. There was plenty of flair, and impressive command of registration changes, in both the Liszt *Prelude and Fugue on B-A-C-H* and César Franck’s *B minor Choral*. Louis Vierne’s *Impromptu* bubbled along fluently, and it’s hard to imagine a more commanding performance of the Final from the composer’s *Sixth Symphony*. Baskeyfield’s feet flew flawlessly up and down the pedalboard in one of the trickiest pedal parts in the organ repertory.”

*Scott Cantrell, Dallas News, November 2012*