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SUSAN LANDALE
Press Notices

LONDON “Playing the entire work from memory (Eben’s *Faust*), Miss Landale left no doubt of her towering place among organists of today.”
The Sunday Times

COPENHAGEN “She is a dazzling technician, but in particular a very lively and fascinating musician, whose special talent lies in her vigorous and exuberant communication with her public.”
Kristeligt Dagblad

“... the climax (was) Bach’s *Dorian Toccata and Fugue*, marvelously rendered, full of life and verve. It was as if all the pipes, winds and intricate machinery of this great instrument were in perfect fusion with the artist, creating a living, organic whole. This is so rare in an organ recital, that when it does happen it must indeed be all the more appreciated.”
Kristeligt Dagblad

ADELAIDE “Find a performer with an attractive personality and who is so at home with her repertoire that the personality radiates through the playing, and you are ensured a joyous musical experience.”
The Advertiser

CHARTRES “It is rarely given to us to hear an artist who can approach so many different genres with equal felicity ... her program, to all appearances so varied, had a deep unity: that of talent.”
Echo Républicain

PARIS “‘Emotion, sincerity first of all, but conveyed to the listener by means that are both sure and clear.’ These words of Messiaen in the preface to *La Nativité*, resume almost completely the artistic value of this recording (of Messiaen’s *La Nativité*).”
Diapason-Harmonie

(CD Charles Tournemire) “Triumphantly at ease both musically and instrumentally and just as inspired as in her recording of Messiaen’s *Livre du Saint Sacrement* ... it is no exaggeration to say that Susan Landale transports us into an enchanted universe of stunning beauty and splendour and thrilling impact.”
Diapason

(CD Olivier Messiaen) “The most sumptuous and captivating version there is of (Messiaen’s) *Livre du Saint Sacrement* ... one hardly dares to say so: this eighth complete CD recording is almost synonymous with the revelation of the work.”
Diapason

LYON “Susan Landale’s playing is clear and brilliant and lends itself to every style; her remarkable technique is more than a match for the most arduous difficulties and, above all, she has the gift of profound and fine-tuned sensitivity. Truly she is a complete artist.”
L’Essor

GRENOBLE “Messiaen is still able to open new doors for us ... above all when he has at his service the sovereign ease and the generous artistry, combining brilliance and deep sensitivity, of Susan Landale.”
Le Dauphiné Libré

MANCHESTER “All the solo pieces were played without a score, which made the performance even more impressive. It was indeed a recital to remember.” *Organ Club Journal*

CHEMNITZ “Here (Eben’s 2nd Organ Concerto) praise must go first and foremost to the remarkable organist Susan Landale, and the outstanding quality of her performance be underlined. Her capacity to share her extraordinary intuition for the sensitive blending of sound and color obviously inspired and led the orchestra towards an ideal partnership.”

Sächsische Neueste Nachrichten

OPAVA “The whole program, including the encores, in a packed and enthusiastic concert hall, was a demonstration of Susan Landale’s admirable understanding of the world of musical *pensée*, from the eighteenth century until today.” *Czech Republic*

SAN FRANCISCO “These were dazzling performances and an exercise in thought-provoking programming.” *20th Century Music*

BRNO “Susan Landale is a master of the king of instruments ... the whole concert was like a heady French aperitif, difficult to relinquish such a glass!” *Vladimir Čech*

HEIDELBERG “(In Saint-Saëns’ 3rd Symphony) she fulfilled her role as the composer intended, less as a soloist than fully integrating the organ into the orchestra. This she did with a fine sense of nuance and registration and a remarkable feeling for the orchestral ensemble.”

Rhein-Neckar Zeitung

CHEMNITZ (Handel Concertos Op. 4 and 7) “This was crystal-clear musicianship and a genuine correspondence with the orchestra.” *Freie Press*

NANTES “(She) plays early music on period instruments and contemporary works on modern organs with equal felicity. In the magnificent *trptych in C major* by J.S. Bach ... the *Toccata* was of resplendent clarity, the Adagio beautifully singing and the Fugue alert and rhythmical. Her interpretation of the Second Symphony by Louis Vierne — exalting *tuttis* and every detail clearly perceptible — was superb.” *Ouest-France*

KAMIEN-POMORSKY “Huge applause bore witness to the rapture which her performance awakened in the audience.” *Glos Szczecinski*

ST. ALBANS “Opening her recital with an impressive performance of Bach’s famous *St. Anne’s Prelude and Fugue in E flat*, her impeccable rhythmic control and clarity of line in this richly textured and highly complex work was an example to us all.” *St. Albans Observer*

“SPLENDOUR IN THE CATHEDRAL ... With Franck’s *Third Choral* she came into her own ... it was as compelling a performance as I have heard.” *The Independent*

RECORDING REVIEWS

Cesar Franck: The Organ Works (Calliope 9941-2)

“From one end to other, the *Trois Pièces* and the *Trois Chorals* are a true splendour. Here, where Franck’s language attains its climax, this recording deserves to be taken as a reference.”
Diapason, Paris

“The fervent balance which animates this complete recording, allies force and humanity, lyricism and dramatic fire, elevation and emotion, inexhaustible energy and moderation, generous simplicity and dizzying mastery of all its components.”

Le Monde de la Musique, Paris

“Music which can often look leaden on the page is here given a wonderful sense of spontaneity, communicating a true sense of freedom and flexibility that Franck himself is known to have favoured.”

BBC Music Magazine Direct

“Landale brings an exquisite poise and lyrical sensitivity.” *American Record Guide*

“Her performances are to the manner born; her experience of French organs and music shine through in her marvelous control of form and her command of rhythm.”

The Organists’ Review, London

“[Susan Landale’s] marvelous control of form and her command of rhythm ... Her sense of timing – in music that is so often oratorical – is immaculate.” *The Organists’ Review*

“... throughout, Landale effects a compelling balance of virtuoso vivacity and expressive eloquence – suffused with buoyancy and rhythmic vibrance – immediately riveting yet continually revealing, which is to say that this is a set to live with and return to with renewing pleasure.”
Adrian Corleonis, Fanfare

Felix Mendelssohn Bartholdy : The Six Organ Sonatas (op. 65) (Calliope 9751)

“...(Susan Landale) confides to us that she grew up with Mendelssohn’s music and delivers it to us with her heart. Her soul rejoins that of Mendelssohn, in a unique inspiration and a perfect mastery of the text.” *Frédéric Munoz, Musique Classique*

“... here Susan Landale is extremely at ease, associating virtuosity and depth, giving the works the focus and colour which they sometimes lack. A reading which is a reference.”

France Catholique

“... no other version renders such justice to the elegance of the six sonatas, to the mastery of their counterpoint, the construction of their melody, but where the rhythmical rigour, never becomes arid. With flawless energy backed up by an effortless technique ... she offers us here a reference recording.”
Paul de Louit, Diapason

“... the magic (of this recording) is due very much to the real tonal coherence of the instruments, to an aesthetic which is truly romantic, where foundation chorus is rich and profound, without aggressiveness. A recording which in its personality transcends many interpretations on romantic and post-romantic organs.”
David Loison, Classica