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**DONALD SUTHERLAND**  
**Press Notices**

**CLEVELAND** “... The opening movement from Charles Marie Widor’s *Symphony V* was played in a grand manner, with colorful registrations and plenty of energy.”

*The Plain Dealer*

**WESTFIELD BACH FESTIVAL** “... Sutherland’s performance ... was certainly enriched and illuminated by his experience of playing Bach for many years. This organist understands intimately the composers many musical personalities and treated the music as if they were the dearest of friends. “

**WASHINGTON DC** “... organist Donald Sutherland gave a dazzling performance of Louis-Claude Daquin’s variations on some old French carols.”

*The Washington Post*

“Bach’s rarely performed *Canzona in D minor* followed, blending rather severe registration with a warmly phrased reading ... an intense musical experience. Sutherland closed with Reger’s huge *Phantasie and Fugue on B-A-C-H* in grandiose style.”

*Washington Star-News*

“... a spectacular solo performance of Max Reger’s intricate *Introduction and Passacaglia in D minor*. This was notable not only for the sheer physicality demanded by the work, but also for Sutherland’s ability to find and explore every nuance in the piece.”

*The Washington Post*

**NEW YORK CITY** (Carnegie Hall with soprano Phyllis Bryn-Julson) “Her man at the piano, Donald Sutherland, was excellent, especially in the wonderful Messiaen accompaniments.”

*The New York Post*

**SYRACUSE** “Organist Donald Sutherland led off with a performance of the Bach *G Major Prelude and Fugue* that was as impressive for its delicacy of phrasing as it was for the sweep of line that sound the finely-wrought individual sections together. The same concern for both detail and overall effect were just as evident later on ... Sutherland’s playing of the Bridge piece was a particular achievement – the music itself is strangely reticent in its expression; the insight with which it was played made a pleasure out of what could easily have been an enigma.”

*Syracuse Herald-Journal*

**KANSAS CITY** “Sutherland’s playing was forceful and interesting ... and he had plenty of opportunity to show off his bravura technique.”

*The Kansas City Star*

**RICHMOND** “During Bach’s *Tocatta in F Major*, Sutherland established a steady tempo, loped through the opening measures over a long pedal point, then took off on the rising sequences that followed. Glorious music, played gloriously ... Throughout the evening, Sutherland played with assurance and sensitivity.”

*Richmond Times-Dispatch*

**BETHESDA** “In a stunning work for organ and metal instruments, Donald Sutherland demonstrated ... that there are ways of bringing new life and excitement to organ recitals. The performance was superb, and the audience’s reaction emphatically approving.”

*The Washington Post*

“... The man who put Bradley Hills (Presbyterian Church) on the musical map ... Sutherland’s contributions felt in Bethesda ...”

*Montgomery Journal, June 1999*

**CHAPEL HILL** “... the Bach *G Major Prelude and Fugue* which Mr. Sutherland played from memory at the organ. He deserves a huge BRAVO for memorizing this difficult work – something rarely attempted by organists these days.”

*The Anvil*

#### **REVIEWS OF 1996 all-Liszt CD (Gothic)**

“... one of the most intensely satisfying Liszt recitals of recent years ... Sutherland makes of the great *Ad nos Fantasy* a spellbinding marvel, alternately rapt and heaven-storming – which is to say, Gothic, indeed.”

*Fanfare*

“Sutherland is a brilliant performer with excellent line, registrations, and timing.”

*The American Record Guide*

“ORGANIST-SINGER CONCERT EXCELS” “... Sutherland ... on his own ... demonstrated diverse skills ... exploited all of it he could in the opening chorale by Tournemire ... Sutherland concluded with a crisp reading of the opening and last movements of the sonata by the Liszt pupil Julius Reubke ... The Reubke ... fared well under Sutherland’s solid technique.”

*Virginian Pilot*