

Dedicatory Recital
Donald Sutherland, Guest Organist



- CHORALE IMPROVISATION ON "VICTIMAE PASCHALI"
reconstructed by Maurice Duruflé Charles Tournemire
(1870-1939)
- SUITE ON THE SECOND TONE Louis-Nicholas Clerambault
(1676-1749)
- Plein Jeu
Duo
Trio
Basse de Cromorne
Flutes
Recit de Nazard
Caprice sur les Grands Jeux
- CHORALE PRELUDE
"Wir glauben all an einen Got, Vater," BWV 740
(We all believe in one God, Father) Johann Sebastian Bach
(1685-1750)
- TOCCATA IN F MAJOR, VWV 540 Johann Sebastian Bach
- A SPIRITUAL PAIR Dan Locklair
(b. 1949)
- Swing Low
Go, Tell It!
- THE KING OF INSTRUMENTS William Albright
(1945-1998)
a parade of music and verse (1978)
- Introduction
The Manuals
The Pedals
The Flues
The Mixtures
The Flutes
The Principals
The Sesquialtera
The Reeds
The Clarion and the Faggott
The Gamba
The Celeste
The Organist

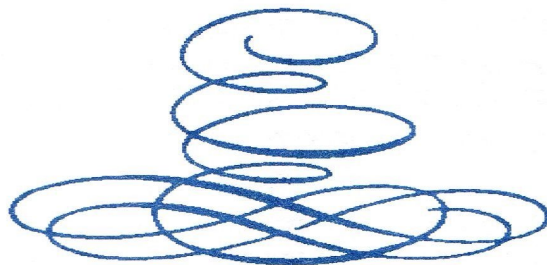
SYMPHONY NO. 5 IN F MINOR
Op. 42, No. 1, Toccata

Charles-Marie Widor
(1845-1937)

* HYMN 264

When in Our Music God Is Glorified

Engelberg



Randall Romig, Narrator

Texts by Eugene Haun and William Albright

A Note on Donald Sutherland

When I was asked a year ago to be thinking of possible organists to play the dedicatory recital on our new Casavant organ, I immediately suggested Donald Sutherland. In my mind Don was the ideal choice for at least three reasons: Not only is he a superb recitalist, but he also has a personal connection with Roswell Presbyterian Church through our family, and he and his wife—noted soprano Phyllis Bryn-Julson—have been active Presbyterians and ordained elders for many years.

I first knew Don when he was an undergraduate organ major and then a graduate student studying with my father at Syracuse University. He was always regarded as an “up and comer” by faculty and fellow students at the music school, but he was also an all-around “good guy” with a ready smile, outside interests, and an active social life. My dad thought so much of Don that a few years later, he invited him to return to Syracuse as an instructor on the organ faculty. It was there he met Phyllis, and they were married in 1968, just one week before our own wedding. A few years later they moved to the Washington-Baltimore area to take positions at the Peabody Conservatory of Music.

In retirement my parents moved south in stages and finally settled in Raleigh, North Carolina. But when my father died in 1980, the chancellor and university chaplain conducted a memorial service for him back in Crouse College on the Syracuse campus. In an auditorium filled with organists from around the country, glorious music, and powerful emotions, Don Sutherland was one of the two former students/colleagues who actually played for the service.

A few years later on sabbatical from Penn State, Molly and I and the kids lived in Washington for a year. While we primarily attended a congregational church in Bethesda near our home there, occasionally we visited Bradley Hills Presbyterian Church in Potomac, where Don was organist and choir director and which he ultimately served for 28 years. I also sat in on some Thursday night choir rehearsals there and sang with them on a few special Sundays just for pure enjoyment. It was a good choir in a large mainline church, much like ours. Don was a demanding conductor and got great results, but they also had a lot of fun along the way, and it was obvious that they responded so well in part because he had such a good personal rapport with them.

Over the years I have had only a very distant window on Don Sutherland’s career, but clearly he has become a seasoned performer who is widely respected for his depth of musicianship and sensitive interpretation of a wide range of organ literature. Students at Peabody have honored him as “Best Teacher of the Year” more than once. The Organ Selection Committee hopes you thoroughly enjoy this recital and that you have a chance to visit with Don at the reception that follows.

Ted Poister

Ted Poister

Member, Organ Selection Committee

About Casavant Frères Limitée

Casavant, one of the world's premier builders of pipe organs, is the oldest continuing name in North American organ building. Its origins date back to 1840 when Joseph Casavant received his first contract to build a new organ for the Church of St. Martin de Laval near Montreal. Word of his work spread throughout the region, and by the time of his retirement in 1866, he had produced 17 organs for churches and seminaries.

Before Mr. Casavant's death in 1874, his two sons, Claver and Samuel, had decided to become organ builders. To prepare for their lifework, the brothers apprenticed with the outstanding organ builders of the day. They also traveled widely in Europe, visiting builders and significant organs in France, Italy, Switzerland, Germany, Belgium, and England.

Upon their return in 1879, they established Casavant Frères on the site where the present workshops stand in St. Hyacinthe, Quebec, Canada. During their lifetime, the brothers established the finest traditions of craftsmanship among their employees and a strong organization to carry on those traditions after them. The organization continues today to stand for the artistic integrity and painstaking care that the Casavants cherished.

The cumulative experience of Casavant's 25 most experienced employees amounts to almost 950 years, all at Casavant. New workers are brought on staff as senior personnel approach retirement. Each new employee is interviewed by the president and, once employed, must proceed through an apprenticeship program lasting from five to seven years.

Organ Specifications

Casabant Frères
Opus 3789

Grand Orgue

Violonbasse	16'
Montre	8'
Violon	8'
Flûte harmonique	8'
Flûte à cheminée	8'
Prestant	4'
Flûte ouverte	4'
Doublette	2'
Cornet III	2 -2/3'
Fourniture IV-VI	1 -1/3'
Trompette	8'
Tremblant	
Grand Orgue Unison Off	
Basson-Hautbois (Récit)	16'
Tuba Mirabilis (Positif)	8'
Tuba Clarion (Positif)	4'

Récit

Bourdon Doux	16'
Diapason	8'
Flûte majeure	8'
Viole de gambe	8'
Voix céleste	8'
Principal	4'
Flûte douce	4'
Nazard	2 -2/3'
Quarte de nazard	2'
Tierce	1 -3/5'
Plein jeu V	2'
Basson-Hautbois	16'
Trompette harmonique	8'
Hautbois	8'
Clairon harmonique	4'
Tremblant	
Récit 16'	
Récit Unison Off	
Récit 4'	
Tuba Mirabilis (Positif)	8'

Positif

Principal	8'
Bourdon en bois	8'
Flûte conique	8'
Flûte céleste	8'
Octave	4'
Flûte à fuseau	4'
Principal	2'
Quint	1-1/3'
Sesquialtera II	2-2/3'
Cymbale IV	2/3'
Cromorne	8'
Tremblant	
Positif 16'	
Positif Unison Off	
Positif 4'	
Hautbois (Récit)	8'
Tuba Magna	16'
Tuba Mirabilis	8'
Tuba Clarion	4'

Antiphonal

Bourdon	16'
Principal	8'
Bourdon	8'
Octave	4'
Flûte douce	4'
Doublette	2'
Mixture IV	1'
Trompette	8'

Chamade (future)

Bombarde en-chamade	16'
Trompette en-chamade	8'
Clairon en-chamade	4'

Pedale

Basse Acoustique I	32'
Basse Acoustique II	32'
Montre	16'
Violonbasse (Grand Orgue)	16'
Soubasse	16'
Bourdon Doux (Récit)	16'
Octave Basse	8'
Violon (Grand Orgue)	8'
Flûte bouchée	8'
Flûte Majeure (Récit)	8'
Octave	4'
Flûte ouverte	4'
Mixture IV	2-2/3'
Contre bombarde	32'
Theorbe	
Bombarde	16'
Basson-Hautbois (Récit)	16'
Trompette	8'
Tuba Mirabilis (Positif)	8'
Tuba Clairon (Positif)	4'
Clarion	4'
Hautbois (Récit)	4'

Other/Accessories

Clochettes (10 bells)
 Grand Orgue/Positif Reverse
 Full Organ
 Tutti
 Carillon (9 bells, in tower)

Antiphonal Pedale

Bourdon	16'
Bourdon	8'

Couplers

Grand Orgue/Pedale	8', 4'
Récit/Pedale	8', 4'
Positif/Pedale	8', 4'
Antiphonal/Pedale	8'
Chamade/Pedale	8'
Récit/Grand Orgue	16', 8', 4'
Positif/Grand Orgue	16', 8', 4'
Antiphonal/Grand Orgue	16', 8'
Chamade/Grand Orgue	8'
Antiphonal/Récit	8'
Chamade/Récit	8'
Récit/Positif	16', 8', 4'
Antiphonal/Positif	8'
Grand Orgue/Positif	8'
Chamade/Positif	8'
Antiphonal Off	
Chamade Off	

The Organ Selection Committee

Harvey Warner, *Chairperson*

Don Ahnberg

Joyce Carr

Neal Gaskin

Mike Muzzo

Frances Persons

Ted Poister

Mary Jo Spence



Dates of Special Interest

December 3, 2000	4:00 p.m.	Atlanta Boy Choir Fletcher Wolfe, <i>Director</i>
December 13, 2000		Children's Christmas Pageant
December 17, 2000	7:00 p.m.	Sanctuary Choir Christmas Concert