

AMERICAN GUILD OF ORGANISTS
ENDOWMENT FUND DISTINGUISHED ARTIST AWARD

RECITAL AND
GALA BENEFIT RECEPTION
HONORING

JOAN
LIPPINCOTT



FRIDAY, APRIL 21, 2017

PHOTO CHRISTIAN STEINER



PHOTO JOSEPH ROUTON

PRINCETON UNIVERSITY CHAPEL
PRINCETON, NEW JERSEY



Joan Hult Lippincott

Westminster Choir College congratulates Professor Emerita and Alumna Joan Hult Lippincott and salutes her 37 years of service. Her name and that of Westminster Choir College are inextricably linked. Her passionate vision, commitment to musical excellence and dedication to academic rigor have influenced generations of organists throughout the world.



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April 21, 2017

Dear Friends,

WELCOME TO THE 2017 AGO Endowment Fund Distinguished Artist Award Recital and Gala Benefit Reception honoring our beloved friend and colleague, Joan Lippincott. We extend our heartfelt gratitude to the Office of Religious Life at Princeton University for allowing us to share their beautiful Chapel and magnificent pipe organ with you this evening.



We are deeply blessed by Joan's lifelong career as a teacher and performer. Through her performances, recordings, and students, she has touched the hearts and stirred the souls of millions of people she will never know. We are forever grateful for her gift of music and her enthusiastic support of the American Guild of Organists.

We are also grateful for your support of the AGO—the largest organization of its kind in the world promoting a single musical instrument and the performers and listeners who enjoy organ music—through your gifts to the AGO Endowment Fund this evening. Although many organ degree programs at institutions of higher education are being threatened—even in Princeton—the American Guild of Organists, founded in 1896, is here to stay. Your support of the AGO Endowment Fund helps to ensure that we will.

The AGO Endowment Fund secures the future of the Guild through educational programs such as Pipe Organ Encounters that introduce young people to the organ and encourage their study of the instrument. The AGO is proud of this program, our most effective means of ensuring that there will be organists in churches and concert halls for generations to come.

Finally, we extend our deepest gratitude to Scott Dettra, John McElliott, and Eric Plutz, for joining Joan in preparing such a colorful and interesting program of organ repertoire for us to enjoy. Thank you again for your support and for being here this evening!

Sincerely,

Michael Bedford, AAGO, CHM
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O R G A N



April 21, 2017, at 7 p.m.

Veni Creator Spiritus Nicolas de Grigny
en taille à 5 (1672–1703)
Fugue à 5
Duo
Récit de Cromorne
Dialogue sur les Grands Jeux

JOHN McELLIOTT CHANT

JOAN LIPPINCOTT

Prelude and Fugue in C Major, BWV 547. Johann Sebastian Bach
(1685–1750)

JOAN LIPPINCOTT

Prélude et Fugue sur le nom d'Alain, OP. 7 Maurice Duruflé
(1902–1986)

SCOTT DETTRA

Cinquième Symphonie pour Grand Orgue, OP. 47. Louis Vierne
III. Tempo di Scherzo ma non troppo vivo (1870–1937)
V. Final: Allegro moderato

ERIC PLUTZ

Präludium und Fuge über BACH Franz Liszt
(1811–1886)

JOAN LIPPINCOTT



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Program Notes

NICOLAS DE GRIGNY'S *Premier Livre d'Orgue* (1699) is regarded as one of the most significant collections of organ music from the French Baroque period. It consists of an organ mass and five organ hymns, one of which is **VENI CREATOR SPIRITUS** (Come Creator Spirit). Grigny's composition is distinguished by rich texture, complex counterpoint, expressive melodic embellishment, and intense feeling. The organ hymn *Veni Creator Spiritus* is a composition of five versets intended to be played in alternation with the singing of the chant. The titles of the versets indicate registration and suggest style and tempo. The opening verset is in overture style with the chant heard in the tenor (*taille*) played on trumpet sound in the pedal. *Fugue à 5*, the second verset, is a fugue whose theme relates to the second phrase of the chant. *Duo* is a gigue of lively rhythm played on colorful stops. *Récit de Cromorne* is an exquisitely ornamented solo played on the cromorne stop. *Dialogue sur les Grands Jeux*, the final verset, is a stunning overture of opening and closing sections on full reed sound (*Grands Jeux*) framing a section in gigue rhythm.

THE **PRELUDE AND FUGUE IN C MAJOR, BWV 547** appears to stem from the Cöthen period, a time when Bach focused his energies on writing instrumental chamber music. The Prelude, in a lilting 9/8 meter, displays a number of affinities with the Brandenburg concertos. It begins with a series of concise, interrelated motives that are presented in a straightforward manner before being combined in ever more fanciful ways. Underneath this material Bach presents a bell-like pedal theme that recurs in the fashion of an ostinato. The hypnotic effect of the dance rhythm is broken only toward the end of the Prelude, where a series of detached chords heralds the final reiteration of the opening material, now over an extended pedal point. The fugue that follows is one of Bach's most magnificent polyphonic essays. Bach constructs the entire piece from a single, one-measure long subject. A contrapuntal tour de force, the Fugue in C Major transports us to a special realm in which Bach combines art and artifice in equal measure.

Excerpted from liner notes by George Stauffer on Joan Lippincott's recording of this work.

MAURICE DURUFLÉ is considered to be among the 20th century's finest French organists and composers. His **PRÉLUDE ET FUGUE SUR LE NOM D'ALAIN** was composed in 1942 in reaction to the untimely death of his friend and colleague, Jehan Alain, who was killed in 1940 while on a mission at the outset of World War II. Duruflé derived the theme of the work by extending

the music alphabet past H (the German equivalent for B natural), so that ALAIN is represented by the pitches A-D-A-A-F, the principal theme of both the prelude and the fugue. He also quotes the theme of Alain's most famous organ work, *Litanies*, in the closing section of the prelude. The double fugue is one of the finest examples of contrapuntal writing in the 20th-century organ repertoire. The entire fugue is a gradual crescendo, using the first theme in inversion and stretto to build tension. Finally, the crescendo reaches full organ and the piece climaxes in a thrilling blaze of D major.

THE LAST GREAT late-Romantic French organ composer, Louis Vierne, was organist at Notre-Dame Cathedral for 37 years. He wrote six organ symphonies. As a student of both Widor and Franck, Vierne seemed destined to bring the organ symphony to its pinnacle. In Vierne's music, one can hear the influence of Widor's clear command of counterpoint and classical forms, as well as Franck's attention to melodic development. A third influence heard, especially in *Symphony No. 5*, is that of Richard Wagner, as shown by the chromatic harmony and treatment of the themes almost as leitmotifs rather than symphonic themes. The Fifth Symphony is the only symphony of Vierne to have received a French review. Jean Huré, in 1925, wrote of the **SCHERZO** that it is "almost entirely chromatic and is a fiercely ironical, pitiless, satanic, and fantastic caricature of earlier scherzos by the same composer." The **FINAL** is the longest movement of any Vierne symphony, and it shows the composer as master of development and form. It begins with a carillon-like ostinato, reminiscent of the composer's famous *Carillon de Westminster*. The Final concludes amidst rocketing scales and marcato chords, evoking enormous bells pealing.

THE LISZT SCHOLAR, Humphrey Searle, has called the **PRÄLUDIUM UND FUGE ÜBER BACH** the most overwhelming organ composition between the time of Bach and the end of the 19th century. It is one of the most frequently performed masterpieces of the 19th-century organ literature. Liszt composed the work in 1855 for the consecration of the Ladegast organ in Merseburg Cathedral, and revised it in 1870. It is an extraordinary fantasia based on the BACH theme, the notes B flat, A natural, C natural, B natural (H in the German music alphabet). The BACH motif permeates the entire piece and develops in an improvisatory and kaleidoscopic way into a quiet fugal section of great expressivity followed by a return to dynamic writing that leads to a grand final statement of the theme on the trumpets.

J O A N
LIPPINCOTT

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Linda Cook

On Joan's 1975 recital at Harvard University, Fisk Op. 46.

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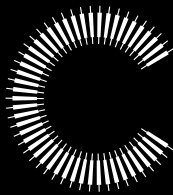
PUBLICITY PHOTO OF JOAN LIPPINCOTT ca. 1960

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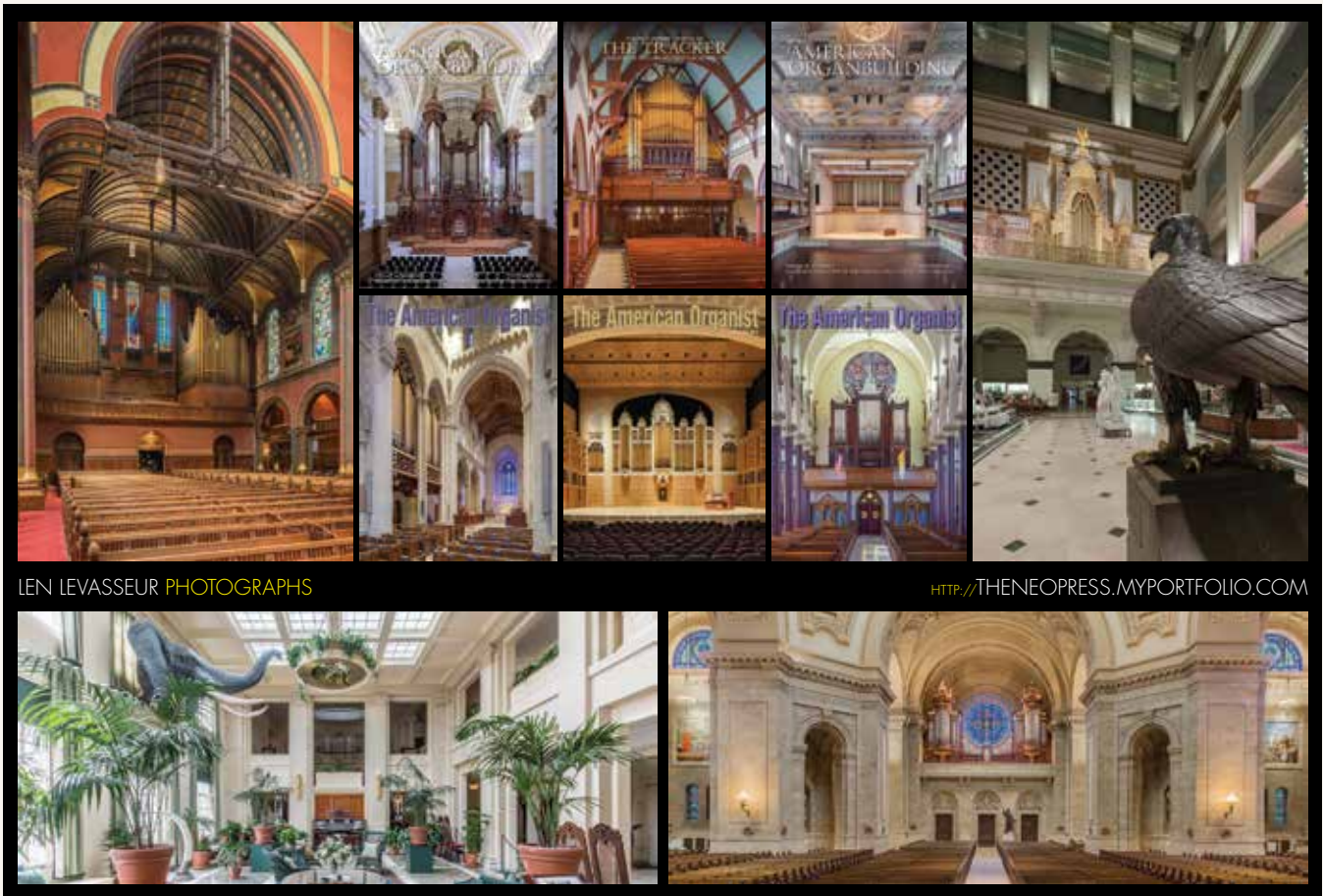


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Biographies

JOAN LIPPINCOTT has been acclaimed as one of America's outstanding organ virtuosos. She has performed extensively in the United States and has toured throughout Europe and Canada. She has been a featured recitalist at Alice Tully Hall, the Spoleto Festival USA, The American Bach Society, the Dublin International Organ Festival, and conventions of the American Guild of Organists, the Organ Historical Society, and Music Teachers National Association. She has performed on many of the most prominent organs in churches and universities throughout the United States, including Yale, Harvard, Duke, Stanford, Columbia, and Princeton. She has traveled widely in Europe, studying, playing, and performing in recitals on historic and contemporary organs in Holland, Denmark, Sweden, Germany, Austria, Italy, Switzerland, and France. Especially in demand for Bach recitals and classes, she was a recitalist at the Alice Tully Hall Bach-Handel Tercentennial, and has performed at Bach Festivals in Arizona, Massachusetts, Michigan, New York, Ohio, Oregon, and South Carolina. In 2001–02, she played a highly acclaimed series ("Bach in the Big Apple") of eight recitals featuring the works of Bach on outstanding organs throughout New York City. Her many recordings on the Gothic label include music of Bach, Mozart, Mendelssohn, Widor, Durufé, Alain, and Pinkham on major American organs.

SCOTT DETTRA is one of the leading concert organists of his generation. He combines an active performance schedule with his post as director of music and organist at the Church of the Incarnation in Dallas, where he leads a vibrant music program in the country's fifth largest Episcopal parish. Prior to his appointment in Dallas, he was for five years organist and associate director of music at Washington National Cathedral, where he served as principal organist and assisted with the direction of the Cathedral choirs. Mr. Dettra's playing is known for its poetry, rhythmic intensity, and musical elegance. His recital at the 2014 AGO National Convention in Boston was widely acclaimed, and *THE AMERICAN ORGANIST* described it as "music making of absolute authority and sophisticated expression, one of the week's high points." He also has performed at the 2002 and 2010 AGO National Conventions as well as those of the Association of Anglican Musicians (1996, 2005, 2012) and the Association of Lutheran Church Musicians. Festival appearances include the Lincoln Center Festival, the Carmel Bach

A graduate of Westminster Choir College (BM, MM) and The Curtis Institute of Music, she served as a member of the Westminster Choir College organ faculty from 1960 to 1997, and was head of the organ department from 1967 to 1994. She was Principal University Organist at Princeton University, 1993–2000. Ms. Lippincott has served on summer faculties at the New England Conservatory of Music, University of Wisconsin, the Montreat Conference, the Evergreen Conference, and Bach Week at Columbia College.

She has been on the Advisory Board of The American Bach Society, is an honorary member of Sigma Alpha Iota, and has been honored by Westminster Choir College with the Alumni Merit Award, the Distinguished Merit Award, the Williamson Medal, an Honorary Doctorate, and the Sesquicentennial Medal of Excellence. In 2013, the Organ Historical Society published a festschrift, *Joan Lippincott: The Gift of Music* by Larry G. Biser with contributions from students and colleagues.

Festival, the Arizona Bach Festival, the Bermuda Festival of the Performing Arts, and the Piccolo Spoleto Festival.

His discography includes *Majestus* (Gothic) at the Washington National Cathedral and *Tongues of Fire* (Pro Organo) at the West Point Cadet Chapel. A native of Wilmington, Delaware, Mr. Dettra holds two degrees from Westminster Choir College, where he was a student of Joan Lippincott, and has also studied jazz

piano at Manhattan School of Music. He has previously held positions as keyboard artist of the Washington Bach Consort, assistant conductor of Washington's Cathedral Choral Society, and church positions at St. Paul's Parish, K Street in Washington D.C., St. Mark's, Locust Street in Philadelphia, and Trinity Church, Princeton.



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ERIC PLUTZ is in his second decade as university organist at Princeton University, where his responsibilities include playing for weekly services at the chapel, academic ceremonies, and recitals. He coordinates the weekly After Noon Concert Series at the University Chapel, is lecturer in music and instructor of organ at Princeton University, maintains a private studio, and is dean of the Central New Jersey AGO Chapter. In addition, Mr. Plutz is rehearsal accompanist for the Westminster Symphonic Choir and Princeton Pro Musica. In 2016 Mr. Plutz received the Alumni Merit Award from Westminster Choir College. He has made four solo recordings on the Pro Organo label. About *French Trilogy* on the Aeolian-Skinner at Byrnes Auditorium, Winthrop University, *The Diapason* wrote, "Plutz is a master craftsman . . . his performances are sensitive, emotional, stunningly accurate, and spectacularly musical . . . truly a world-class performance by a world-class musician." Other recordings include *Denver Jubilee* at St. John's Episcopal Cathedral, Denver, and *Musique Héroïque* and *Carnival* at Princeton University.

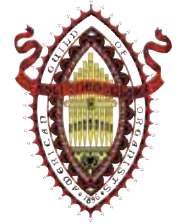


Mr. Plutz has performed throughout the United States and abroad in acclaimed venues such as Philadelphia's Verizon Hall, Macy's Grand Court, Longwood Gardens, David Geffen Hall, Church of St. Ignatius Loyola, Cathedral of St. John the Divine, Washington National Cathedral, Grace Cathedral in San Francisco, and in Germany and Austria. He has been a featured artist at the annual convention of the Organ Historical Society (2016), two AGO regional conventions, and at the 2010 AGO National Convention in Washington, D.C. Originally from Rock Island, Illinois, Mr. Plutz earned a bachelor of music degree (magna cum laude) from Westminster Choir College and a master of music degree from the Eastman School of Music. From 1995 through 2004, Mr. Plutz was organist and director of music at Church of the Epiphany in Washington, D.C.

JOHN McELLIOTT is a versatile singer and concert artist manager. He performs regularly with several choral ensembles in Northeast Ohio including Apollo's Fire, Quire Cleveland, and the Trinity Chamber Singers, and is a soloist/section leader at Trinity Episcopal Cathedral in Cleveland. Mr. McElliott holds undergraduate degrees in voice and organ performance from the University of Akron and spent a year abroad as

a choral scholar at Winchester Cathedral in the UK. He is also president of Karen McFarlane Artists, where he manages concert careers for many of the world's finest concert organists (including Joan Lippincott and Scott Dettra) and choirs.





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- 8 Flauto Dolce
- 8 Flute Céleste (TC)
- 4 Octave
- 4 Flûte Triangulaire
- 4 Unda Maris II
- 2 Fifteenth
- 2 Flautino
- Sesquialtera II
- Mixture V
- Plein Jeu IV
- 16 Posaune
- 8 French Trumpet
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana
- 4 Clairon
- Tremulant

Choir

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- 8 Chimney Flute
- 8 Violoncello
- 4 Principal
- 4 Spitz Flute
- 2½ Nazard
- 2 Fifteenth
- 2 Flageolet
- 1¾ Tierce
- 1½ Larigot
- Mixture III
- 8 Trumpet
- 8 Cremona
- Tremulant

Pedal

- 32 Double Diapason
- 16 Diapason Wood
- 16 First Diapason
- 16 Second Diapason (Great)
- 16 Violone
- 16 Bourdon (Great)
- 16 Gamba (Solo)
- 8 Principal
- 8 'Cello
- 8 Gedeckt
- 4 Fifteenth
- 4 Open Flute
- Grave Mixture IV
- Mixture IV
- 32 Contra Bombarde
- 32 Contra Fagotto
- 16 Bombarde
- 16 Trombone (Great)
- 16 Fagotto
- 8 Trumpet
- 8 Bassoon
- 4 Clarion
- 4 Hautboy

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- 8 Diapason
- 4 Octave
- 2 Superoctave
- Furniture III
- Cymbale III (prepared)
- 8 Trumpet

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- 8 Cor de Nuit
- 8 Cor de Nuit Céleste (TC)

Nave Pedal

- 16 Contra Bass
- 8 Principal
- 4 Superoctave
- Cornet III

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THE PRINCETON UNIVERSITY CHAPEL ORGAN has a colorful history. When it was installed in 1928, it was heralded as revolutionary—especially the Contra Fagotto stop in the Pedal division, which was the first of its kind, and was created for this instrument. However, the acoustics of the new chapel (which had been artificially deadened by porous tiles) proved to be inhospitable to the sound of the instrument. Just after its installation, a renewed interest in the organs and music of the Baroque period swept the musical world, effectively putting the instrument out of style. In 1943, Carl Weinrich was appointed director of music at the University Chapel. Weinrich was a proponent of the neo-Baroque movement. Throughout his time at Princeton, he focused on the music of Bach and, in the 1950s, engaged the Aeolian-Skinner Company to modify the 1928 instrument to play music from the Baroque period with more clarity and authenticity. It was at this time that the nave division was added to support congregational singing, since the building's acoustics still proved to be problematic. In 1986, the porous tiles of the chapel were sealed to form a hard surface, vastly improving the acoustics for the organ. In 1991, the N.P. Mander Ltd. firm from London renovated the existing instrument by maintaining the clarity for which Weinrich strove, yet returning the instrument to its original orchestral character. Many new ranks (or sets) of pipes were added, ranks that had been removed were replaced, and all existing ranks were renovated. Today, the instrument speaks into a room that is more conducive to its sound, and it speaks with pipes both old and new—paying homage to its past, yet engaging its future.

— ERIC PLUTZ





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Warm congratulations on a distinguished career as performer and teacher. From your local friends,
Central New Jersey AGO Chapter
Eric Plutz, Dean

Dear Joan—Those words of encouragement so long ago have stayed with me and sustained me all these years. Thank you.
Harry B. Fisher

Philadelphia AGO congratulates Joan Lippincott for teaching and inspiring a generation of organists.
David Furniss, Marcia Sommers, and Edward Landin

Heartiest, well-deserved congratulations to a stellar artist and pedagogue plus a big pat on the back for Curtis, too!
Jim Hejduk

Joan's playing often lifts us to "realms above" – from the "here and now" to the "there and then."
What a gift!
The Rev. and Mrs. Wm. Hill Brown III

Congratulations to a great artist and friend. Fondly recalling our Westminster and Curtis years as students of Alexander McCurdy.
Richard Cummins

Congratulations to my teacher, mentor, inspiration, and friend. You have touched so many lives. I am so thankful for you.
Charlie Frost

Congratulations to our Cape Cod "neighbor" on your outstanding career and contributions to organ performance from the Cape Cod and the Islands AGO.
David S. Martin, Acting Dean

Indebted for your inspiration and care given to me (CR) as a teen at Curtis!
Congrats for EVERYTHING since! Love,
Cherry Rhodes & Ladd Thomas

Well done, good and faithful servant.
*Patricia and Alexander McCurdy III,
Xandra McCurdy Schultz, Eric Graham Schultz*

Congratulations and best wishes to our dear friend
JOAN LIPPINCOTT
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Jonathan Moyer and James David Christie*

Best wishes to Joan Lippincott as the American Guild of Organists honors her—one of the great organists, teacher, and friend!
Cliff Hill Music Inc.

We love you dearly and deeply, Joan.
Matthew (WCC '88) and Lori McMahan and the staff of Decatur Presbyterian Church, Decatur, Ga.

An amazing teacher, who knew the best way to make a point. Feigning death for 1½ minutes during my lesson was dramatic—but the topic lingers still!
Christopher Samuel

Princeton Theological Seminary
joins the American Guild of Organists
in honoring Joan Lippincott



JOAN LIPPINCOTT PICTURED IN PRINCETON SEMINARY'S MILLER CHAPEL AT THE JOE R. ENGLE ORGAN, FEBRUARY 2001.



CONGRATULATIONS!

On your distinguished career
as a teacher and concert artist.

THANK YOU!

For your encouragement, support,
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students through the years.

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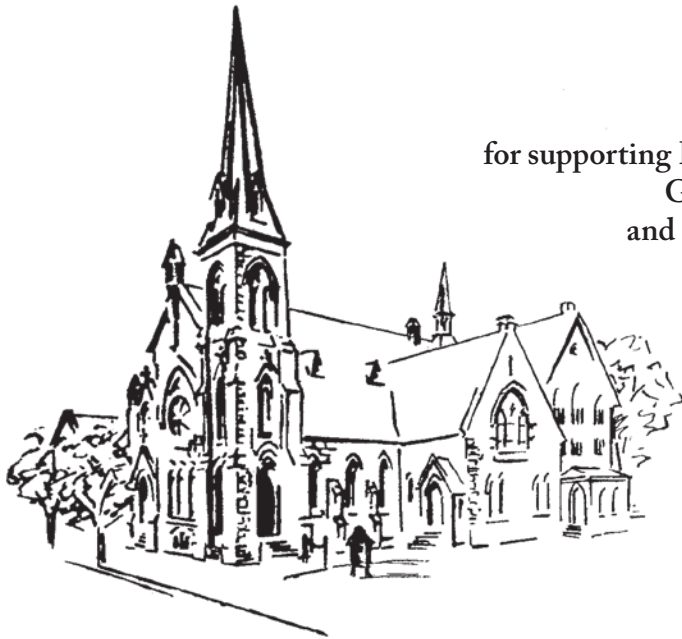
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for your passion and pedagogy:
inspiration for a lifetime in music.

Mark Husey

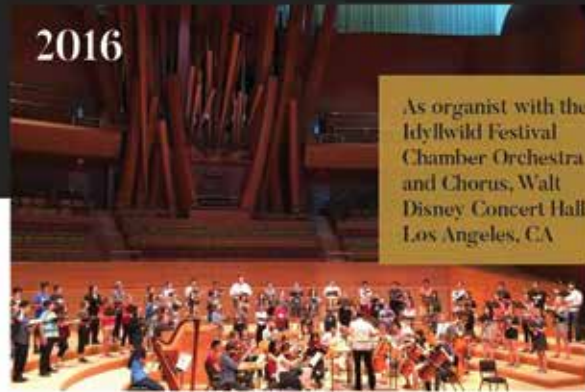
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