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**JOAN LIPPINCOTT**  
**Press Notices**

**NEW YORK CITY** – “Most important perhaps, is her way with rhythm ... the mighty *Tocatta in F* had an irresistible and wonderfully humanizing swing about it.”

*The New York Times*

**BOSTON** – “Bach’s *Canonic Variations on Vom Himmel Hoch* displayed an uncommon level of technique, registrational imagination and musical understanding. Bach’s *D-minor Tocatta and Fugue* ... she played with the dazzling solidity and simplicity of the laws of the universe.”

*Boston Globe*

**LOS ANGELES**, 2000 Bach Festival, First Congregational Church – “... a balanced wonder of rigorous freedom and grace – the great Bachian paradox of metaphysical abstractions given exuberant musical life.”

*The Los Angeles Times*

**SEATTLE** – “She is an exacting musician, intense, positive, and forthright.”

*Seattle Post-Intelligencer*

**CHICAGO** – “Ms. Lippincott’s dazzling recital was ... the kind of performance a man is prompted to admiringly call ‘virile.’ The highlight of the afternoon was the performance of the *Alain Trois Danses*. Ms. Lippincott’s recital was an auspicious opening to the convention.”

*Music*

**DETROIT** – “Those who attended the recital can certainly verify why critics have acclaimed Ms. Lippincott as one of America’s outstanding organ virtuosos. The final number was the *Prelude and Fugue on BACH* of Liszt. It was a tour-de-force and superbly played.”

*Worship and Music Notes*

**PRINCETON** – “Sometimes artists provide musical moments that sweep you off your feet. That was the case when Lippincott and the orchestra (Westminster Chamber Orchestra) gave a magnificent performance of Poulenc’s *Concerto in G minor for Organ, Strings and Timpani*.”

*The Star-Ledger (Newark)*

**DUBLIN** – “Joan Lippincott is a player who is willing to live dangerously ... the way she held back speed in the manuals only sections of Bach’s *Passacaglia* and then pressed it in the concluding fugue was electrifying.”

*The Irish Times*

## **RECORDING REVIEWS**

“Lippincott’s wide variety of tempos, colors, and moods make this, for me, the most fascinating and, possibly, the most enduring Art of Fugue ever recorded ...” “I am alternately delighted, thoughtful, excited, and drawn in by Lippincott’s traversal of this knotty music, and I think you will be, too. Highly recommended.”

*Fanfare*

“I admire Lippincott’s commitment to historically informed performance, and the expressiveness of her playing should excite even the most old-fashioned music lovers.” “Lippincott’s performance, thoughtful and poised, repays the closest attention.”

*American Record Guide*

“Splendid is the word for this CD! Phrasing, articulation, rhythmic drive, beautiful organ sounds – it’s all there. What are you waiting for? Get this CD, slip it into your player, hit the play button, settle back, and smile.”

*The Tracker*

“Superlatives are inadequate for these performances, both concerning the artist and the instrument ... No more effective pairing could be imagined. Dr. Lippincott is an icon in the world of performers ... Her interpretations are magnificently rendered.”

*The American Organist*

“The organ at St. Thomas Church responds vibrantly to her agile interpretations ... she walks Bach’s tightrope with impressive poise.”

*The American Organist*

“A long-established and consummate artist, Joan Lippincott deals with the intricacies of these works as if they were child’s play. But her approach is never trivial.”

*Fanfare*

“The excitement she creates with rhythmic nuance, for which she is well known, continues to amaze and inspire.”

*The Diapason*

“Her playing makes this listener see old J. S. Bach, improvising with his blazing virtuosity and passion.”

*Clavier*

“... the playing by Ms. Lippincott is nothing short of stunning and technically virtuosic; she glides through the numerous peaks and valleys with assurance, and manages to bring unity to these highly episodic works. Her style is that of the best of this generation’s concert organists: powerful and emotive, yet sensitive and (above all) in good taste.”

*Journal of Church Music*