

ORGAN CONCERT

Princeton University Chapel

July 19, 2026, 4:00 p.m.

Eric Plutz, University Organist

Co-sponsored by The Hymn Society,
Central New Jersey Chapter of the American Guild of Organists, and
Princeton University Office of Religious Life

~ Program ~

Fanfare for the Common Man

Aaron Copland
(1900-1990)

Called “the Dean of American Composers,” Aaron Copland composed his **Fanfare for the Common Man** at the request of Eugene Goossens, then conductor of the Cincinnati Symphony Orchestra, as one of 10 fanfares to begin the concerts of the 1942-1943 Season. These were to boost morale as the US entered WW II. Inspired by a speech by Vice President Henry A. Wallace, proclaiming the dawning of the “Century of the Common Man,” it is the only one of the ten that remains in the standard repertoire.

Please stand to sing, as you are able

Hymn: Do Not I Love Thee, O My Lord?

Music: DETROIT
from *Supplement to Kentucky Harmony*, 1820
Words by Philip Doddridge, 1740

1. Do not I love Thee, O my Lord? Be - hold my heart, and see,
2. Do not I love Thee from my soul? Then let me noth - ing love;
3. Thou know'st I love Thee, dear - est Lord, But O I long to soar

And turn each curs - ed i - dol out, That dares to ri - val Thee.
Dead be my heart to ev - 'ry joy When Je - sus can - not move.
Far from the sphere of mor - tal joys, And learn to love Thee more.

Partita on “Detroit”

David Hurd
(b. 1950)

American Hymn tunes from the early 19th century were often printed using different shapes for the various scale degrees. These hymns are called Shape Note Hymns, and some of the early hymnals that contained them were Southern Harmony, The Sacred Harp, and Kentucky Harmony. The Shape Note tune “Detroit,” from 1820, is found in a hymnal called “A Supplement to the Kentucky Harmony” to the words “Do not I love Thee, O my Lord? Behold my heart and see, and turn each cursed idol out, that dares to rival Thee.” Dr. David Hurd is currently Organist and Music Director at the Church of St. Mary the Virgin, Times Square, NYC. From 1976 to 2016, he worked at General Theological Seminary, first as Director of Chapel Music, then as Professor of Church Music and Organist. Dr. Hurd is a prolific composer, with a myriad of hymn tunes, choral works, and organ works to his credit. Written in 1984, the **Partita on “Detroit”** is available in the African-American Organ Music Anthology, Vol. 6, published by Morning Star Publishers.

Nimrod (from *The Enigma Variations*, Op. 36)

Sir Edward Elgar
(1857-1934)

Sir Edward Elgar completed *The Enigma Variations* on February 19, 1899, and they were premiered later that year in London. Written for large orchestra, they are dedicated “to my friends pictured within.” Elgar assigned each variation (except for two) a set of initials or a name of a friend or close association. **Nimrod** (arranged here by Pierre Gouin (b. 1947)) is variation number nine of fourteen, and the most loved.

Joy Comes in the Morning (Dedicated Eric Plutz)

Deborah Kilmer
(b. 1954)

Deborah Kilmer (she/her) composes music for solo instruments, small vocal and instrumental ensembles, and choirs. Her compositions have been performed in churches and recital halls in and around Princeton, NJ, where she lives with her husband Tom True. She earned her bachelor’s degree at Oberlin Conservatory, studying piano, voice, choral conducting, and organ. She completed her Master’s degree at Westminster Choir College, where she studied choral conducting under Joseph Flummerfelt. She studied composition privately with Laurie Altman. Deborah supplied the following text about her piece:

I wrote **Joy Comes in the Morning** for my friend and musical collaborator Eric Plutz. The melodies and harmonic textures in this piece take their inspiration largely from Renaissance music, but with a metrical twist born of years dancing to Balkan music.

I love asymmetrical meters. In *Joy Comes in the Morning*, a regular 3/4 pattern is established in the first two measures. In the third measure, we are startled by the introduction of a longer beat, a group of 3 eighth notes, in the middle of the 7/8 measure. In folk dance parlance, this measure reads as “short, long, short”. This longer group allows for a feeling of buoyancy, even of flight. Suddenly, we are not just walking. We are dancing!

Reverie

William Grant Still
(1904-1989)

William Grant Still, revered as the “Dean of African-American Composers,” was afforded the opportunity early in life to work with luminaries such as W.C. Handy, Artie Shaw and Eubie Blake. Later, the composer settled in New York City, arranging musicals for the stage and music for radio. Still’s *Afro-American Symphony* was the first such work by a black composer to be programmed by a major symphony orchestra: the Rochester Philharmonic Orchestra in 1931. Written in 1962, **Reverie** is one of his most popular works, characterized by its yearning, plaintive melody.

Please stand to sing, as you are able

Hymn: From All That Dwell Below the Skies

Music: LASST UNS ERFREUEN

from *Geistliche Kirchengesäng*, 1623

Words based on Psalm 117 by Isaac Watts, 1719

From all that dwell be-low the skies let the Cre-a-tor's praise a-rise:
E-ter-nal are thy mer-cies, Lord; e-ter-nal truth at-tends thy word:

Al-le-lu-ia! Al-le-lu-ia! Let the Re-deem-er's name be sung
Al-le-lu-ia! Al-le-lu-ia! Thy praise shall sound from shore to shore,

through ev-ery land, in ev-ery tongue. Al-le-lu-ia! Al-le-lu-ia!
till suns shall rise and set no more. Al-le-lu-ia! Al-le-lu-ia!

Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!
Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

Variations on “Laßt uns erfreuen”

Denis Bédard

(b. 1950)

Canadian composer and organist Denis Bédard studied in Paris with organist Andre Isoir, eventually settled in Vancouver, and in 2021 retired from church work. He has written music for other instruments as well, but recently his organ compositions have grown in popularity. Written in 2005, his **Variations on “Laßt uns erfreuen”** begins with a *maestoso* introduction followed by a harmonically colorful statement of the theme. Two more variations follow – a spirited one highlighting Swell reeds, and one sending the theme to the pedals. The final variation draws on all the forces of the organ, in the style of a French improvisation/toccata.

Variations on “There Is a Fountain”

Undine Smith Moore

in the style of Mendelssohn’s Sixth Sonata for Organ

(1904-1989)

Undine Moore, a graduate of Fisk and Columbia Universities, pursued additional study at the Julliard School, the Eastman School, and the Manhattan School of Music. From 1927-1972, she served on the music faculty of Virginia State University in Petersburg. She received honorary doctorates from Virginia State University (1972) as well as Indiana University (1976). Although she wrote for organ, piano, voice, flute, and chamber ensemble, Moore is primarily known for her choral compositions. As the subtitle suggests, the **Variations on “There Is a Fountain”** appear to be inspired by the opening movement of Mendelssohn’s Sixth Sonata, also a set of variations, but on the German Chorale “Vater Unser.” Both works open with a straightforward statement of the tune and include variations for active pedal and bravura manual work. Moore departs from Mendelssohn at the end, providing a fortissimo state of the entire tune.

Bach's well-known **Passacaglia** is long said to be an early work of the composer, since copies of it appeared in collections with other youthful works, however, recent research suggests otherwise. Indeed, the piece is as brilliant, complex and profound as any of Bach's later works. The eight-measure theme, in 3/4 time, is played in the pedal alone, after which twenty variations follow, without break. They fall into three large groups: nos. 1-12, 13-15 (without pedals), and 16-20. The theme is present in some form during each variation: after ten variations with the theme in the pedals, it moves to the manual voices for five variations, becoming increasingly broken up. The theme returns solidly to the pedals with variation 16. The Fugue, which follows, has as its subject the first four bars of the passacaglia theme. It is accompanied by not one, but two countersubjects which work their way through all voices. In a real sense, the piece may be seen either as a single set of twenty-one variations, beginning with an unadorned statement of the theme and ending with a climactic fugue on it; or as a set of twenty variations with its own unity and organic growth, followed by a fugue of nearly the same length, using the theme as its subject. Indeed, it may be that Bach intended the fugue, lengthy and complex as it is, to offset the unrelenting c-minor of the twenty variations that precede it.

– Eric Plutz

Eric Plutz

For the last two decades, **Eric Plutz** has been University Organist at Princeton University, where his responsibilities include playing for weekly services at the Chapel, Academic Ceremonies, and solo concerts, as well as accompanying the Chapel Choir in services and concerts. He manages the weekly After Noon Concert Series at the University Chapel, is Lecturer in Music and Instructor of Organ at Princeton University, and maintains a private studio. Mr. Plutz is Collaborative Keyboardist for Princeton Pro Musica and accompanist for the Somerset Hills Chorus. In 2016 Mr. Plutz received the Alumni Merit Award from Westminster Choir College. More information is available at www.ericplutz.com.

In celebration of Louis Vierne's 150th birthday in 2020, Eric initiated The Vierne Project: performances of the complete organ symphonies. One of a handful of organists to embark on such a venture, he performed in Beverly Hills (CA), Durham (NC), Minneapolis (MN), Lancaster and Reading (PA), Ithaca (NY), Houston (TX), Evanston (IL), Portland (OR), Olympia (WA), and San Antonio (TX). A CD recording of the symphonies on six different instruments was released on the Affetto label in 2022.

Mr. Plutz's most recent recording, "*B A C H – The Gamut from 'A' to 'G'*," was released on the Affetto label in 2023. Showcasing organ works in A, B, C, D, E, F, and G, the album was recorded on the Mander/Skinner organ in Princeton University Chapel.

As an organ concert soloist, Mr. Plutz, who "performs with gusto, flair, clarity, and strong yet pliant rhythmic control (James Hildreth for *The American Organist*)," has accepted engagements in distinguished locations across the United States and abroad. He has been a featured artist at three Regional Conventions of the American Guild of Organists (2007, 2011, and 2019), the Annual Convention of the Organ Historical Society (2016 and 2025). His playing has been broadcast on "With Heart and Voice," "Pipedreams," and "the Wanamaker Organ Hour."

Eric has made four solo recordings on the Pro Organo label, www.proorgano.com. *French Trilogy* (on the Æolian-Skinner Organ at Byrnes Auditorium, Winthrop University, Rock Hill, SC), about which James Reed (*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," and *Denver Jubilee* (restored 1938 Kimball Organ of St. John's Episcopal Cathedral, Denver, CO), about which David Schwartz (*American Record Guide*) wrote, "....he understands, as would a great orchestrator, how to register the more orchestral side of the instrument...."

Two previous recordings are of the Princeton University Chapel Organ: *Musique Héroïque* and *Carnival*, about which Mr. Hildreth (*TAO*) writes, "Plutz's extraordinary musicianship and dexterous command allow him to perform the most challenging passages (of which there are many!) with apparent ease. He performs the quiet pieces with poetry and grace."

From 2005 to 2020, Mr. Plutz was rehearsal accompanist for the Westminster Symphonic Choir at Westminster Choir College. Additionally, he has worked with many organizations, including the Bach Choir of Bethlehem, National Symphony Orchestra, Choral Arts Society of Washington, and the Cathedral Choral Society (DC). As a teacher, he held the position of Adjunct Assistant Professor of Organ at Westminster Choir College three separate times.

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. Additional study consists of two visits to Europe: in 2005, he studied the complete organ works of César Franck with Marie-Louise Langlais in Paris, and in 2019 he studied the complete organ symphonies of Louis Vierne with Ben van Oosten in The Hague, Netherlands.

Upcoming Organ Events

All Free Concerts. No Tickets Required.

Gail Archer, Concert Organist

Friday, October 30, 2026, 7:30 p.m.

A concert organist and recording artist, Dr. Archer teaches at Barnard College of Columbia University, and is College Organist at Vassar College. She will perform Olivier Messiaen's *Meditations on the Mystery of the Holy Trinity*.

Eric Plutz, University Organist, and Brass Quintet

Sunday, December 13, 2026, 2:00 p.m.

Mr. Plutz will be joined by Timberdale Brass for this year's concert, "A Yuletide Feast," featuring music for organ only, brass only, organ and brass together, and carols for all to sing.

Eric Plutz, University Organist

Friday, February 19, 2027, 7:30 p.m.

Mr. Plutz will perform the complete organ works of Maurice Duruflé.

Marvin Mills, Concert Organist

Friday, April 30, 2027, 7:30 p.m.

Mr. Mills is a concert organist, clinician, conductor, and collaborative pianist. He has performed in high profile venues across the country and is one of the few organists who have performed the complete organ works of Johann Sebastian Bach.

About the Organ

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. From 1943 to 1973, Dr. Carl Weinrich was Director of Music at the University Chapel. An organist of considerable talent and a historian of great breadth, Weinrich was a proponent of the "Neo-Baroque" movement. Throughout his time at Princeton, he focused on the music of Bach and, in the 1950's, was able to engage 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, University Organist

Princeton University Chapel Organ Specifications

The Ernest M. Skinner Company, 1928; Æolian-Skinner, 1954-1956; N. P. Mander Ltd., 1991

137 Ranks 7897 Pipes

Great

(5½" & 12" wind pressure)

Unenclosed

16' Double Diapason
16' Bourdon
8' First Diapason
8' Second Diapason
8' Stopped Diapason
8' Concert Flute
4' Octave
4' Principal
4' Stopped Flute
4' Flûte Harmonique
2⅔' Twelfth
2' Fifteenth
2' Piccolo
III Cornet
IV Full Mixture
IV Sharp Mixture
16' Trombone
8' Tromba
4' Clarion
Tremulant (light wind)

Swell

(11" wind pressure)

Enclosed

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

Choir

(3½" wind pressure)

Unenclosed

8' Open Diapason
8' Violoncello
8' Chimney Flute
4' Principal
4' Spitz Flute
2⅔' Nazard
2' Fifteenth
2' Flageolet
1⅓' Tierce
1½' Larigot
III Mixture
8' Trumpet
8' Cremona
Tremulant

Solo

(8", 15" & 25" wind pressure)

Enclosed

16' Contra Gamba
8' Doppelflöte
8' Hohl Flute
8' Viola
8' Viola Céleste
8' Echo Dulciana
8' Dulciana Céleste
4' Flûte Ouverte
2' Piccolo
VI Chorus Mixture
16' Cor Anglais
8' French Horn
8' Corno di Bassetto
8' Orchestral Oboe
Tremulant
16' Contra Tuba
8' Tuba
4' Tuba Clarion
Unenclosed
8' Tuba Mirabilis

West Gallery

(12" wind pressure)

Unenclosed

On Choir Manual

8' Gallery Trumpet

Pedal

(6" & 20" wind pressure)

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
IV Grave Mixture
IV Mixture
32' Contra Bombarde
32' Contra Fagotto
16' Bombarde
16' Trombone (Great)
16' Fagotto
8' Trumpet
8' Bassoon
4' Clarion
4' Hautboy

Nave

(4" wind pressure)

Unenclosed

8' Diapason
4' Octave
2' Superoctave
III Fourniture
III Cymbale (prepared)
8' Trumpet

Enclosed

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

Nave on Great

Nave on Swell

Nave on Solo

Nave Pedal

(5" wind pressure)

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

Mechanicals

Inter-Divisional Couplers

Tilting Tablets beneath Music Rack

Great to Pedal 8'*†

Swell to Pedal 8'*†, 4'

Choir to Pedal 8'*, 4'

Solo to Pedal 8'*†, 4'

* *Reversible Toe Lever*

† *Reversible Piston on Manual*

Swell to Great 16', 8'*, 4'

Choir to Great 8'*

Solo to Great 16', 8'*, 4'

Swell to Choir 16', 8', 4'

Solo to Choir 16', 8'*, 4'

Solo to Swell 16', 8', 4'

Great to Solo 8'

* *Reversible piston on Great*

Intra-Divisional Couplers

Drawknobs with Divisional Stops

Swell to Swell 16', Unison Off, 4'

Solo to Solo 16', Unison Off, 4'

Nave to Nave 4'

Expression Pedals

Swell

Solo/Nave

Crescendo Pedal

mf - f - ff settings

Tutti Pedal Lever

Combination Action

Solid State Capture System

128 Levels of memory

12 General Pistons and Toe Studs

8 Great Pistons

8 Swell Pistons

8 Choir Pistons

8 Solo Pistons

4 Nave Pistons

8 Pedal Toe Studs

Fixed Piston

1 Gallery Trumpet on Choir

Pedal Combinations on Great Pistons

Nave Combinations on Great Pistons

Toe Stud Reversibles for each 32' Stop

4 Blowers: Main (15 hsp),

Solo (10 hsp), Nave (1 hsp),

Gallery (½ hsp)

2026-2027 After Noon Concert Series

The series showcases local, national, and international organists
each Thursday (12:30 – 1:00 p.m.) *while classes are in session.*

2026

***September 3 – Eric Plutz**

Princeton University
Princeton, NJ

September 10 – John Linker

Christ Church Transitional Cathedral
Christchurch, New Zealand

September 17 – Sean Burns

First Baptist Church
Washington, DC

September 24 – M. Chad Levitt

Cathedral Basilica of Saint Augustine
St. Augustine, FL

October 1 – Anna Gugliotta

Parish of St. Thomas More
Manalapan, NJ

October 8 – Thomas Hobson Williams

Holy Trinity Lutheran Church
Abington, PA

October 15 – Daniel A. Brownell

First Presbyterian Church of York
York, PA

October 22 – No Concert (Fall Recess)

October 29 – Clair Rozier

St. Mary's Episcopal Church
Ardmore, PA

November 5 – Nicholas Halbert

Cathedral of the Nativity
Bethlehem, PA

November 12 – Sean Price

St. James Episcopal Church
Upper Montclair, NJ

***November 19 – Jim Roman**

St. Luke's United Methodist Church
Houston, TX

November 26 – No Concert (Thanksgiving Day)

December 3 – Kevin O'Malia

All Saints Episcopal Church
Princeton, NJ
Temple B'nai Shalom
East Brunswick, NJ

2027

***January 28 – Hyeyeon Ahn**

DMA Candidate, Rice University
Houston, TX

February 4 – Sophie Yeri So

Westminster Presbyterian Church
Alexandria, VA

February 11 – Viktor Billa

The Reformed Church of Bronxville
Bronxville, NY

February 18 – Mark Loria

Cathedral Basilica of Saints Peter & Paul
Philadelphia, PA

February 25 – Joseph Ferguson

Trinity Episcopal Church
Princeton, NJ

***March 4 – Daniel Carroll**

Student, Curtis Institute of Music
Philadelphia, PA

March 11 – No Concert (Spring Recess)

March 18 – James D. Hicks

Califon, NJ

March 25 – No Concert (Maundy Thursday)

April 1 – Kerry Heimann

Trinity Episcopal Cathedral
Trenton, NJ

April 8 – Iain Quinn

Florida State University
Tallahassee, FL

April 15 – Patrick Pope

Episcopal Church of the Holy Comforter
Charlotte, NC

***April 22 – Mina Choi**

Princeton Theological Seminary
Princeton, NJ

*** = Live Broadcast on WWFM planned**

