

Newark United Methodist Church

69 East Main Street
Newark, Delaware 19711

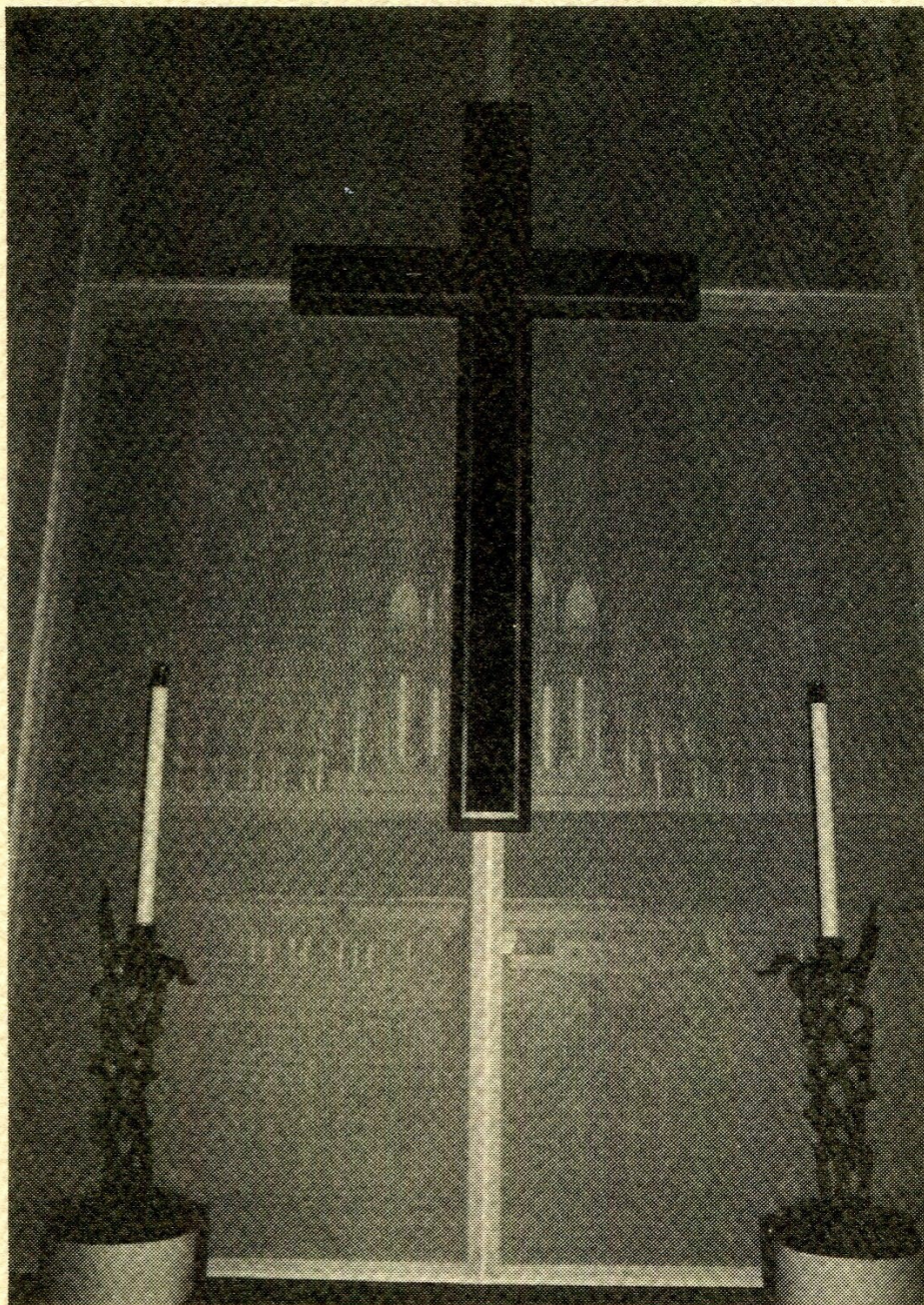
Dedictory Organ Recital

Joan Lippincott

April 21, 1991

4:00 o'clock

Reception follows in Heritage Hall



The organ is in truth the grandest, the most daring, the most magnificent of all instruments....The music is the one interpreter strong enough to bear up the prayers of humanity to heaven, prayer in its omnipotent moods, prayer tinged by the melancholy of many different natures, colored by meditative ecstasy, upspringing with the impulse of repentance--blended with the myriad fancies of every creed.... Out of the dim daylight, and the deep silence broken by the chanting of the choir in response to the thunder of the Organ, a veil is woven for God, and the brightness of His attributes shines through it.

Honore de Balzac

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Joan Lippincott

Clifford A. Armour, Jr.

Senior Pastor



Five years ago a group of church members met in the choir room to dream about what needed to be done to prepare Newark United Methodist Church for service to God and the community of faith when the church begins its third century of existence. Two items that headed the list of dreams were that all areas of the church must be accessible to disabled persons and that we obtain a desperately needed new organ to continue the excellent music leadership in our worship.

Today we come to experience the dedicatory recital of our new instrument, Casavant Frères Opus 3684, the fulfillment of that dream expressed over five years ago. The reality is here today because of the commitment, dedication, and gifts of hundreds of people. The organ committee was capably led first by Richard Doughty and later by Dr. George V. Kirk, both organists in their own right. On behalf of all members of the Newark United Methodist Church I must express our gratitude to them and to the other committee members (who are listed on page 11 of this program). The hours that everyone on the committee contributed are too numerous to count.

I would be most remiss if I did not acknowledge the superb leadership of Dr. Richard L. Allen, for his direction of the music program and his guidance in the selection of the organ. Dr. Allen has provided exemplary skills and talents in leading our musical worship each time we gather. His knowledge and expertise helped us to determine the kind of instrument that would lead our worship for years to come.

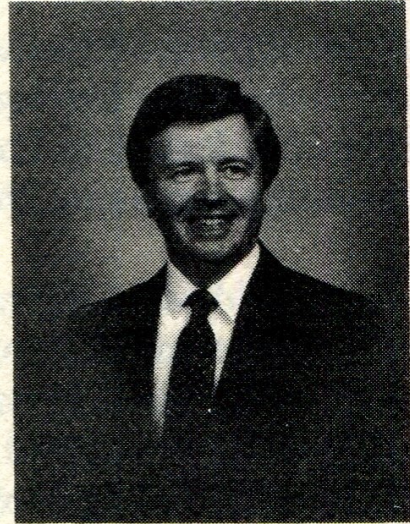
I once read that "Life only takes on meaning when you give to it something that will outlast it." We are giving to the community a rare gift in our new instrument. It will far outlast all of us and generations to come. It is both a gift that will bring meaning to our lives each time we worship and our promise to the future that God's glory will be sung and played here. On this special day may we join our foreparents and generations yet unborn as we sing: Soli Deo Gloria! To God alone be glory. Alleluia.

Richard L. Allen, D.M.A.

Director of Music Ministries

After the building itself, the most significant capital investment for most churches is the organ. While an organ is not required for good music in worship, its flexibility makes it especially useful for the musical leadership of a large assembly.

Critical factors influencing the success of an organ are location and acoustics. Ideally, the instrument should be located high and on the main axis of the room, as ours is. Great care was given to designing an organ screen that would allow the sound to be transmitted as efficiently as possible to the congregation.



For best results, it is essential for the room to be resonant. All music, especially organ music, takes on a warmth when sounding in a room that has some resonance. Congregational singing is always better in such rooms, and even the spoken word sounds better with resonance to enliven it. By painting all the hard surfaces and eliminating the carpet in our chancel we have greatly enhanced the acoustics of our nave.

Selecting and designing an organ is a demanding but rewarding undertaking, involving countless hours by committee and builder; your committee met this challenge. The result of their labor is an instrument capable of interpreting four centuries of organ literature, yet selected and designed specifically for our church to enrich our worship by accompanying congregational and choral singing. Few can feel anything but joy as our new instrument fills the nave with its glorious sound.

May we always remember the following words from Fred Pratt Green's marvelous hymn, *When in Our Music God Is Glorified*:

Let every instrument be tuned to praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always
Alleluia! Alleluia!

I thank God for allowing me to be part of this project. May the sounds of this instrument be a blessing to all who worship here.

Joan Lippincott

Recitalist

Joan Lippincott has been critically acclaimed as one of America's outstanding organ virtuosos. She has been heard in recital extensively throughout the United States and Europe, including the Bahamas. She is always well received not only for her outstanding technique, but also for her sensitive musicianship.

As a child Ms. Lippincott studied piano with William Jancovius, a student of Robert Casadesus and Isadore Phillipe. She attributes much of her technical and musical accomplishment to this excellent early training. She began organ study at the age of thirteen and received a number of music scholarships and honors in high school and college, including finalist in the WQXR Young Artists Competition at the age of thirteen. Recently, she was initiated as an honorary member of Sigma Alpha Iota, the national music fraternity, and was a recipient of the Alumni Merit Award at Westminster Choir College.

She studied piano with Dr. Vladimir Sokoloff and organ with Dr. Alexander McCurdy and Dr. Robert Baker. A graduate of Westminster Choir College in Princeton, New Jersey (Bachelor and Master of Music Degrees), and The Curtis Institute of Music in Philadelphia (Artist's Diploma), Ms. Lippincott did additional graduate work at Union Theological Seminary in New York City.

In addition to her busy recital schedule in this country and in Europe, Ms. Lippincott is acclaimed as an innovative teacher and able administrator. A member of the faculty at the renowned Westminster Choir College since 1960, Ms. Lippincott was appointed Head of the Organ Department in 1967, a singular honor for a young artist. She heads the largest organ department in the world, although she prefers to speak of the outstanding quality of the work of the students and faculty rather than of the size of the department.

She has traveled widely in Europe, studying, playing and performing in recital on historical and contemporary organs in Holland, Denmark, Sweden, Germany, Austria, Switzerland, and France. In 1969 Ms. Lippincott instituted European Organ Study Tours, which provide students with the opportunity to hear and play the most important historical organs in Europe. At Westminster Choir College Ms. Lippincott orga-

nized a series of summer organ institutes. She plays one or two recitals every week of the summer session in Princeton.

Ms. Lippincott has been featured in numerous workshops and master classes throughout the United States, dealing especially with technique and interpretation studies, repertoire, and registration. Her technique has been praised as flawless and she excels at presenting her insight in an orderly, practical, and enthusiastic way. Her knowledge of organ literature, and of how the historical and contemporary organs work in presenting it, is extensive.

Even in the beginning of her recital career Ms. Lippincott was acclaimed for her "outstanding flair for the contemporary" (*The Diapason*). She has premiered many significant contemporary organ works, and regularly includes 20th century literature on her recital programs. She played the American premier of Malcolm Williamson's *Organ Symphony* at the Washington Cathedral; the American premier of Iain Hamilton's *Paraphrase for Organ* at the Riverside Church, New York City; and the world premier of *Epiphanies* by Daniel Pinkham at House of Hope Presbyterian Church in St. Paul, Minnesota.

Ms. Lippincott has devoted her talents to music in the church, having served many churches in the New York-Philadelphia area since the age of thirteen. She has performed virtually every major oratorio as either organist or conductor.

Recordings

Ms. Lippincott has recorded three discs for Gothic Records:

1. Liszt, *Fantasia and Fugue on the Chorale "Ad Nos, Ad Salutarem Undam"*; Franck, *Grand Piece Symphonique* (#98212)
2. Pinkham, *Epiphanies; Revelations; Man's Days Are Like the Grass* (#18313)
3. Bach, *Toccatas and Fugues* (#68005)

Recordings will be available for purchase during the reception in Heritage Hall.

Today's Program

Concerto in A Minor, BWV 593

Johann Sebastian Bach
(1685-1750)

(Allegro)
Adagio
Allegro

There was considerable interest in Europe in the early 18th century in the Italian style and both Handel in London and Bach in Weimar transcribed and imitated Italian concertos. The *Concerto in A Minor* is based on Vivaldi's Op. III, No. 8, a masterpiece of this vigorous and compelling style.

Allein Gott in der Höh' sei Ehr', BWV 675 and 676
(All Glory Be to God on High)

Johann Sebastian Bach
(1685-1750)

A great hymn of the church, *All Glory Be to God on High* has its roots in the *Gloria in Excelsis* of the 6th century. Bach composed ten organ settings on this hymn of praise--the two on the program are from *Clavierübung*, Part III.

Fantasia in F Minor, K. 608

Wolfgang Amadeus Mozart
(1756-1791)

Mozart was commissioned to write several pieces for a little mechanical organ operated by clock work. How fortunate for the organ repertoire: the pieces are among the great pieces in organ literature. The *Fantasia in F Minor*, written in 1791, shows all the characteristics of the mature Mozart.

Intermission