

THE WORCESTER ORGAN CONCERT SERIES

WILL SHERWOOD, ARTISTIC DIRECTOR

2014: *THE YEAR OF THE ORGAN*
150th Anniversary of the Hook Organ

MECHANICS HALL and the
WORCESTER CHAPTER AMERICAN GUILD OF ORGANISTS *present*



MECHANICS HALL
AN ACOUSTICAL MASTERPIECE

150th Anniversary Rededication Celebration

OCTOBER 26, 2014 - 3:00 PM

Grand Choeur et Dialogue Eugène Gigout (1844-1925)
William Ness, organ; WPI Brass Ensemble, Douglas Weeks, director

Greetings from Mechanics Hall - Robert M. Kennedy, Executive Director

Toccata in F Major BWV 540 J S Bach (1685-1750)
Ray Cornils, organ

Words of Welcome from the Worcester Chapter AGO - Will Sherwood, AAGO, ChM

Pictures at an Exhibition Modest Petrovich Mussorgsky (1839-1881)
"The Great Gate of Kiev"
Lucia Clemente Falco & Will Sherwood, organ duet; WPI Brass Ensemble

Improvisation featuring the Vox Humana (submitted themes) Peter Krasinski, organ

Concert Variations on "The Star Spangled Banner" Dudley Buck (1839-1909)
Malcolm Halliday, organ

INTERMISSION

Procession of the Nobles Nikolai Rimsky-Korsakov (1844-1908)
Malcolm Halliday & Will Sherwood, organ duet; WPI Brass Ensemble

Words of Welcome from National AGO - John Walker, President

March on a Theme of Handel Félix Alexandre Guilmant (1837-1911) arr. Cornils
Ray Cornils, organ; WPI Brass Ensemble

The Harmonious Blacksmith: Variations on a Theme by Handel Robin Dinda
Robin Dinda & Renea Waligora, organ duet (*world premiere*)

Symphony I for Organ - Final Op. 42 Félix Alexandre Guilmant (1837-1911)
Ray Cornils, organ

Battle Hymn of the Republic (Brass exposition) Jari Villanueva (b.1955)
adapted by Lucia Clemente Falco, organ; WPI Brass Ensemble
Audience is invited to sing one verse (words on back inner cover) after 2nd organ interlude.

Gala Reception following - WPI Jazz Ensemble, Richard Falco, Director

The Worcester Organ: A Retrospective

– The Rev. Richard F. Jones, Mechanics Hall Curator and Development Officer 1983-1991

There is an arch adorned with cherubs that has been hidden since 1864 behind the tops of the central façade pipes of the organ in Mechanics Hall. It is an artifact of the seven year period when there was no pipe organ in the Great Hall. In 1857, Mechanics Hall was built to house the activities of the Worcester County Mechanics Association and as a place for the community to gather for lectures, concerts, and social events. Space was created for a pipe organ, but there was no money. Until Ichabod Washburn's gift of \$1000 in 1863 spurred his fellow industrialists to give the funds necessary to build and install an organ, twisted Solomonic columns and false façade pipes filled the space where the organ is now. (The columns exist and are in storage at the Worcester Historical Museum.)

A pipe organ was a standard accoutrement of large concert halls in nineteenth century America. Orchestral concerts were rare. In Worcester, as Dvorak lamented when he conducted here, orchestras were heard only one week each autumn when the Worcester Music Festival convened. Pipe organs filled the gap. With their many different sounds, they allowed for the performance of music people would otherwise be unable to hear.

It is probably no coincidence that funding for an organ in Mechanics Hall was made available the same year the magnificent Walcker organ was installed in the Boston Music Hall. Worcester can be justly proud of its contributions to American life, from the first National Women's Rights Convention to the suits that astronauts donned for space flights. It was an important goal of the Mechanics Association that every detail in the Hall, including the pipe organ, be American made.

So the Mechanics Association commissioned the finest American organ builders at the time, E. and G.G. Hook, to create the largest pipe organ that had ever been constructed in the United States. The choice of an American firm was significant. At the organ's dedication, its "superiority over all other organs in this country" was claimed, a poke at Boston and its foreign-built Walcker instrument. The Hook brothers were probably eager to show what their firm was capable of as well, and provided the instrument essentially at cost.

However, the Hooks were not pleased with the result. The records of the Mechanics Association recount the battle they had with the Association's board of directors. Aware that the sound and impact of the organ would be compromised by its chambered location, they pleaded with the board to bring the organ's Great and Solo divisions out into the concert hall, with the Choir and Pedal projecting outward as well from twin cases where the portraits of Lincoln and Washington are today.

Initially, the hall's remarkable architect, Elbridge Boyden, who designed the current organ façade, sided with the board. Eventually, the Hooks won him over, and Boyden pressed their case. (Boyden deserves a separate essay. Half a century before Boston's Symphony Hall was constructed, Boyden employed all the elements of design that made Symphony Hall a landmark. He also created ventilation systems that moistened the air in winter and cooled it in summer.)



The board of directors did not budge. The Hooks' scheme would cost too much. The organ remained deep in its chamber, the majestic sound its builders intended forever muffled. As significant as the organ in Mechanics Hall was, the Hooks never promoted it.

Nonetheless, Worcester loved the organ, dubbed "The Worcester Organ," because of the many contributions toward its installation from citizens of the city. Following its dedication in October 1864, B. D. Allen, later to be a founding member of the American Guild of Organists, was named the Hall's primary organist. He instituted a series of free concerts for schoolchildren that were the inspiration of the "Brown Bag Concerts" conceived a hundred years later. Those who funded the organ in 1863 had made free concerts a condition of their gift.

For five or six years after the organ was installed, it was the centerpiece of concert after concert. By the 1870s, though, "The Worcester Organ" had fallen into disuse, and was heard primarily at the week-long music



festivals. In 1889, and with minimal notice, the Mechanics Association asked George S. Hutchings, then of Hook and Hastings, to perform major repairs and give the instrument a thorough cleaning in advance of that year's music festival. This work included repitching the pipes from "Boston pitch" A=449 (one note sharp) to A=435, just flat of today's A=440 standard worldwide.

In 1914, Hook and Hastings made significant alterations and, nine years later, George W. Reed electrified the action and introduced other "improvements." The pattern of neglect and last-minute refurbishment continued until the music festival moved to the new Memorial Auditorium in 1933.

In the ensuing forty years, the organ was hardly ever heard, George Faxon presenting the only recital of note in 1961. Mechanics Hall relied on wrestling matches and roller skating to pay the bills. I remember coming to the hall to roller skate when I was in high school. The building, frankly, smelled like a rest room in a bus station, and decades of dust and dirt obscured the glories of the Great Hall. There was a proposal to tear down Mechanics Hall, and replace it with a parking lot. It nearly succeeded.

Enter Julie Chase Fuller, a popular local radio show host, who had become president of the Mechanics Association. She saw the awareness and appreciation

of history engendered by the nation's

bicentennial as an opportunity and, with the Worcester Heritage Society and Richard C. Steele of the *Telegram & Gazette*, began a campaign to restore Mechanics Hall. No one was better than Julie Chase Fuller at raising funds from rich and important people. Mrs. Fuller wanted the organ restored, too, and enlisted the help of the Worcester Chapter, American Guild of Organists.

Bids were received. Andover Organ Company, which had restored more Hook organs than anyone else, submitted the lowest bid. However, because Fritz Noack proposed to re-create the instrument as it was in 1864, the contract was awarded to Noack Organ Co. Stephen Long, chair of the organ restoration committee, led his committee to spearhead the oversight and rededication concert celebrations.

As was the case when the Hall was built, there wasn't enough money. Mechanics Hall, restored and resplendent, reopened in 1977. The organ was silent. By 1980, funding was in place, and Noack went to work. On September 25 and 26, 1982, the organ was re-dedicated in two concerts utilizing only Worcester musicians, echoing the parochial pride of 1864. The concerts played to packed houses and generated a memorable headline in the newspaper: "Mechanics Hall Organ Rededicated: Worcester Pride Bursts Forth."

Fritz Noack executed a remarkable restoration. A more accurate restoration has probably never occurred. For example, there was no clear photo of the original console. Fritz re-created what he thought had been there. In 1985, I attended a meeting at GAR Hall on Pearl Street. I noticed a photograph of a group of Civil War veterans sitting on the stage of Mechanics Hall. In the center of the photograph was the original console of the Worcester Organ. This photograph is the only one of the original console close-up in existence. Fritz had gotten everything right. On the basis of research and intuition, he re-created the console exactly as it was, down to the last stop-knob and combination pedal.

In re-creating the original action, Fritz also unintentionally restored the insufficiencies of the instrument. Despite the use of the Barker Lever to assist the Great division, the action was heavy, and, in some respects, almost unplayable. Those who played the organ between 1982 and 1989 will remember the Herculean effort required to play on the Swell and the Choir, particularly when they were coupled. The restored double-shutters on the Swell severely limited its effectiveness. The same complaints were voiced in the nineteenth century.

The dry heat of the restored Mechanics Hall didn't help. Elbridge Boyden had originally installed an innovative system to humidify the Hall. His successors in the 1970s were not as prescient. The air was so dry, the keyboards of the organ froze during the heating season, and the hundreds of leather nuts that regulated its action shriveled. The soundboard of the Hall's previous Steinway also cracked.

The Worcester Organ was busy in the years following its restoration. Between 1983 and 1987, thirteen free "Brown Bag"





organ recitals held on Wednesdays at noon attracted a thousand people for each concert, making the series one of the most popular organ concerts in the United States. The Fuller International Organ Festival in 1985 attracted attendees from more than a dozen countries. Simon Preston appeared at a Worcester Music Festival concert, and a formal evening series presented Peter Hurford and David Higgs among other luminaries. An organ education program was designed in cooperation with the Worcester Public Schools.

Because it was my job to promote the organ as well as oversee its maintenance, I did make some changes. The first was to remove the inner set of swell shades. The second was to try a new seating configuration for recitals. I left as much of the center part of the Mechanics Hall floor as possible empty to allow for more reflective surface.

As the organ approached its 125th anniversary in 1989, I oversaw important changes. The care of the organ was transferred to the Andover Organ Company, and Robert C. Newton in particular. No one knew Hook organs as well as Bob, or had restored as many. Straightaway, Bob replaced most of the leather nuts on the Barker Lever.

Bob installed relief pallets in the Hook style on the Swell and Choir. Relief pallets are tiny pneumatic

assists for each key. The Hooks had begun to use them shortly after they built the Mechanics Hall organ.

Just this month through a generous grant from the Fuller Foundation, a second blower (electric air pump supplying wind pressure for the pipes) was added so that the organ's pitch and volume would not sag when many notes and many stops were used for a chord held more than a few seconds. This second wind for the organ resolves one of the perennial problems with supplying it enough air to power all its pipes.

We are all grateful that Mechanics Hall's board's commitment and prudent management has ensured the preservation of the Hall and its organ, but the heavy rental schedule that keeps the hall afloat also limits time available for organ rehearsal and performance.

Nonetheless, when the organ is heard, the sound is unique, not perhaps the sound the Hooks originally desired, but a sound that has come down to us one hundred and fifty years later almost exactly as it was, and that is eminently worth celebrating. The Worcester Organ Concert Series was begun in 2007 to showcase the instrument in concert, and the organ is used at other times during the year at graduation ceremonies, memorial services, and wedding ceremonies and it is a focal point of our Concerts for Kids: *Introduction to American Composers* concert program. It's not able to be used every week for sure, but its use is commendable for a non-church organ and for continuing to offer free concerts for the public.

A final note: The one thing the organ does best is the thing it has done least. In recordings, the organ is everything the Hooks wanted and more. But only a handful of recordings have featured the instrument. My hope, on this 150th anniversary, is that the extraordinary sounds of this organ, among the finest the Hooks ever produced, will be captured and shared with a wider audience. They deserve to be heard.



PROGRAM NOTES

This afternoon's program re-creates the atmosphere of a nineteenth century concert in Mechanics Hall. It is an eclectic mix of repertoire with several transcriptions. The audience will even be invited to participate by singing "The Battle Hymn of the Republic." At the organ's dedication, the audience sang "America." Appropriately, the organ is joined by members of the Worcester Polytechnic Institute Brass Ensemble. Organ benefactor Ichabod Washburn was a founder of WPI.

The concert begins with Gigout's "Grand Choeur et Dialogue," a majestic conversation between organ and brass. Bach's "Toccatà in F Major," BWV 540 follows. This is the only work at today's concert that was heard at the 1864 dedication and at the rededication in 1982, when Ronald Stalford won the "Fred Astaire Award" from *Worcester Magazine* for tackling the bravura pedal passages with such ease. The Worcester Organ was the first American-built organ on which the work could be played, thanks to its extended pedal compass.

Two arrangements of works by Mussorgsky and Rimsky-Korsakov provide the sort of fireworks that would have delighted Victorian audiences. One of the most commented-upon aspects of the 1864 concert was the introduction of the "Vox Humana" stop in an improvisation and this is a feature of the 150th anniversary concert.

Dudley Buck and Alexandre Guilmant were two of the most popular organ recitalists and composers of the 1800s. Although Guilmant travelled widely in America, he never appeared in Worcester. However, his engaging First Symphony for Organ and Orchestra received its American

premiere at a Worcester Music Festival concert in 1882. Dudley Buck did perform and conduct in Mechanics Hall in 1873. Then, he played his "Grand Sonata in E Flat," featuring "Hail Columbia." Today, we hear variations on another patriotic tune, "The Star Spangled Banner," dedicated to Eugene Thayer, one of the organists from the dedicatory concert.

Finally, we are honored that the premiere of a new work, a set of variations of Handel's "Harmonious Blacksmith" theme will be heard today, having been composed especially for this concert.

RFJ



MEET OUR ARTISTS

Lucia Clemente Falco has been a ubiquitous presence in Central Massachusetts, spanning several decades, as an active concert, church and synagogue musician. She has performed solo organ recitals, duets, in orchestral performances and as accompanist for choral groups. She has been featured on numerous occasions on the historic E.&G.G. Hook Organ at Mechanics Hall. A diverse musician, her educational background includes both jazz and classical studies, and Lucia is equally at home in many musical genres. An active member of the AGO, Lucia is a Past Dean of the Worcester Chapter and current member of its executive board, and holds the degree of Colleague. She has served on the Music Commission of the Diocese of Worcester, and has presented workshops in choral directing for the Central Association of the United Church of Christ.



For 20 years Ms. Falco was organist and director of the noted music program at United Congregational Church in downtown Worcester, where she led the choirs in many presentations of choral masterworks with orchestra for special music Sundays. Currently, she holds the position of Director of Music at Holy Family Parish at St. Joseph Church in Worcester, where she directs a 30-voice volunteer choir for Sunday and holyday liturgies, and plays the historic 1928 3-manual Casavant organ. For the past 26 years, Lucia has served as organist/accompanist of Temple Emanuel (now Temple Emanuel Sinai) in Worcester, where she has provided accompaniment for Shabbat and Holyday liturgies, led a volunteer choir, and directed the High Holyday choirs. She is also Assistant Organist/Director at St. John's Catholic Church, Worcester.

Ray Cornils is the Municipal Organist for the City of Portland, a post which he has held since 1990. He presides over America's first municipal organ, built in 1912 and enlarged in 1927 and 2001 by the Austin Organ Company and recently enlarged and totally renovated by Foley-Baker, Inc. It was donated to the City of Portland by publishing magnate Cyrus H.K. Curtis in memory of his childhood music teacher Hermann Kotzschmar. He also serves First Parish Church, UCC, Brunswick, Maine as Minister of Music where for the past 27 years he has led an extensive music program of five vocal and two handbell choirs. In addition to his solo work, he performs regularly with the Portland Symphony Orchestra (PSO) as both harpsichordist and organist.



Known for his highly diverse programming, Ray has concertized throughout the United States and Germany, France, Spain, Russia, New Zealand and Ecuador. He has been a featured recitalist for conventions of the American Guild of Organists and the Organ Historical Society.

Duo-organists Robin Dinda and Renea Waligora have been performing four-hand and four-foot concerts together since they were married in 1989. They have concertized across the USA, from Maine to Florida to California. Composer Robin Dinda has written multiple pieces for them, several of which are published by Wayne Leupold Editions and have become standard repertory, performed and recorded by organists on three continents. Renea Waligora is a concert organist and freelance church musician, and Robin Dinda is Professor of Humanities (Music) at Fitchburg State University.

Dinda's *Organ Concerto No. 1* for organ and string orchestra was premiered at the regional convention of the American Guild of Organists in Greensboro, North Carolina, in 2011.



Malcolm Halliday is a concert pianist, organist, conductor and church musician, who lives in Worcester, MA. He is Minister of Music at the First Congregational Church of Shrewsbury, where he directs one of the largest mainline church music programs in Massachusetts. A former dean of the Worcester Chapter of the American Guild of Organists, in 2007 he was one of only two persons in the country to obtain the highest level of certification as a Fellow (FAGO) of the American Guild of Organists. He also is conductor of the community chorus, the Master Singers of Worcester and Artistic Director of "A Worcester Schubertiad". As pianist, Malcolm Halliday has performed in the United States and Europe, both as a soloist and in collaboration with singers, instrumentalists, and orchestra. He can be heard on many CDs, including piano works of the American composer Leo Sowerby, as well several recordings of song repertoire, including a recent recording of British arts songs with tenor Stanley Wilson, and Schubert's Winterreise with bass-baritone Robert Osborne, using an early Viennese piano by the builder Conrad Graf. Currently he serves on the boards of Choral Arts New England and the Frederick Collection of Historic Pianos. For more information about M. Halliday's upcoming performances and his complete discography, visit his website at MalcolmHalliday.com



Peter Edwin Krasinski is broadly recognized as a motivating consultant for the pipe organ community. As a conductor, organist, and music educator, his imaginative and energetic performances elevate and inform diverse audiences. Well respected in both the secular and sacred genres of his field, he has taught the enchantment of music to both public and private institutions in the greater Boston area for many years. His Bach interpretations have been hailed in print as "sublimely spiritual", and his innovative improvisations have been critically acclaimed in the press as "stunning", "seamless", and "brilliant". His silent film performances have been called "a great marriage of movie and music". He regularly presents this unique art form in major venues in United States and Japan.

Mr. Krasinski currently serves as Organist of First Church of Christ, Scientist in Providence and as accompanist at Beth El Temple Center Belmont. He is a faculty member of the St Paul's Choir School, Cambridge and serves as organ consultant on a number of high-profile projects. His other passions include playing jazz piano and sailing his J 24 off the coast of the Northeast.



William Ness is currently the Minister of Music & Arts at First Baptist Church, an American Baptist Church, of Worcester, Massachusetts where he conducts two singing choirs and two bell choirs. He has two degrees from the University of Michigan, Ann Arbor, and has done further study at the University of Iowa. His organ teachers have been Jennie Satre, Robert Speed, Robert Clark, Robert Glasgow, and Delbert Disselhorst. While at the University of Michigan he won the Graduate Concerto Competition in 1971. Mr. Ness taught at Andrews University from 1979 to 1982 as a sabbatical replacement for C. Warren Becker. Following that position he and his wife were Co-Directors of Music at First Presbyterian Church, Ottumwa, Iowa where they chaired the National Undergraduate Organ Competition.

William is a performing member of Worcester Chamber Music Society and Synergy, a harp, flute, organ trio. He has taught privately for many years, and joined Pakachoag Music School in 2008. His next performances will be November 16 at 4PM at First Baptist with the WPI Orchestra, a solo recital at St. Joseph's Church, December 5.



Director of Music at First Unitarian Church for 30 years, **Will Sherwood** is the Artistic Director for the Mechanics Hall Worcester Organ Concert Series and Dean of Worcester AGO, and holds the Associate and Choirmaster AGO degrees. He has appeared in concert at Mechanics Hall, as well as guest artist with the Boston Pops, and on concert tour in Europe and the U.S. His musical styles embrace a wide range of genres from Classical to jazz and new age with a creative and refreshing approach for compositions and performance.

For thirty years, he was a Sr. Engineering Manager at Intel (formerly Digital (DEC)). Since corporate retirement, he is CTO & owner of Sherwood Hosting providing web hosting, web & graphic design, and commercial photography. He is also a freelance jazz and classical pianist, and enjoys volunteering for non-profits, running, organic gardening, and preparing gourmet vegetarian cuisine.



MEET OUR WPI COLLEAGUES

The WPI Brass Ensemble is one of many instrumental and vocal ensembles at WPI and has a long history on campus. The ensemble is a select group and its members are auditioned annually from the larger concert band. It is particularly known for its rendition of the great music of the Renaissance masters, Giovanni and Andrea Gabrielli, but does perform music from many time periods. For many years the Brass Ensemble presented an annual concert at the Cathedral of St. Paul in Worcester and for the past two years has performed in concert at St. Columbkille Church in Brighton. Over the years the Brass Ensemble has performed on tour at such venues as Washington's National Cathedral, Westminster Abbey in London, Notre Dame Cathedral in Paris, Radio Belgium, as well as many other locations. In 2012 it presented a performance of the Shostakovich *Fifth Symphony* with William Ness, organ, at the First Baptist Church in Worcester.



Trumpet

John Mastroianni
Gregory Stockman
Chris Hango
Stephanie Chin

Trombone

Nicholas Aleles
Peter Leondires
Rachel Prescott
Allison Kenney

French horn

Peter Melander
Erik Nadel
John Amante

Tuba

Timon Butler
Euphonium
Jonathan Sawin
Reed Busler

Percussion

Greg Port
Heather Lam

Dr. Douglas Weeks, Coordinator of Music and Associate Head, Department of Humanities and Arts at WPI, also directs the WPI Band, Orchestra, and Brass Ensemble. He has conducted concerts in the United States, throughout Europe, Russia, and in Cairo, Egypt at such venues as Westminster Abbey, Notre Dame Cathedral, Radio Belgium, Washington's National Cathedral, and Worcester's Tuckerman and Mechanics Halls. As a trombonist he is founder and director of the Worcester Brass Consort and Worcester Trombone Consort. He is currently principal trombonist with the Massachusetts Symphony Orchestra and trombonist with the Claflin Hill Symphony and has performed with numerous ensembles throughout New England. As a soloist, he has presented many solo recitals including performing the opening program for the "White Nights Music Festival" in Pushkin, Russia. Additionally, he has also played in orchestras for Luciano Pavarotti, Christopher O'Reilly, Henry Mancini, Leon Fleischer, and numerous other performers. In 1999, he performed and conducted at the nationally televised memorial service for the Worcester firefighters held in Worcester, Mass. He performed a recital of music for Trombone and Friends at the Worcester Art Museum and later presented the same program on WGBH Radio. In June of 2010, 2011, and 2013 he participated as a clinician, instructor, and performer along with faculty from several countries at the Al Kamandjati Music School in Ramallah, Palestine performing concerts in both Palestine and Israel. In 2013 he organized and conducted the Worcester premiere of Karlheinz Stockhausen's *Gruppen*. He is a frequent conductor, clinician, and adjudicator at school festivals.



Jazz musician and educator **Richard Falco** joined the music faculty of Worcester Polytechnic Institute in 1979 where he currently holds the full time position of Director of Jazz Studies. He has also served for a number of years on the jazz faculty of Clark University where he re-established their jazz program. He was the co-founder and Artistic Director of the Jazz Worcester Music Festival and a past president of the Jazz Worcester Society. He is music director for the Mechanics Hall Concerts for Kids: Conversations in Jazz, a free program for schoolchildren. In 2006 he became the twelfth recipient of the prestigious Lifetime Achievement Award from the International Association for Jazz Education. Areas of interest include historical research and data preservation related to Central Massachusetts jazz artists for internet publication.



BEHIND THE FACADE

The Hook Brothers, precursors of the celebrated firm of Hook & Hastings, Boston, were the first builders in New England to display individuality and a desire to adopt new improvements in their instruments. The Hook brothers, Elias and George G., began business in Salem, Mass., in 1827. Elias, the practical head of the business, was, like Appleton, a graduate of the elder Goodrich's establishment. Winning notice toward 1832, they removed to Boston, and there entered on a remarkable career, in time forming the firm of Hook & Hastings, now known throughout America as organ-builders of the highest rank. Hook & Hastings came into being in 1865, through the accession of Mr. F. H. Hastings, an expert workman and a graduate of their shop. The Hook brothers died within a year of each other, George C. Hook passing away in 1880, at the age of seventy-three; Elias, the founder of the house, in 1881. The business thereupon devolved on Mr. Hastings, who has conducted it since then with much success. Evidences of the great skill of Hook & Hastings are scattered all over the continent. Among their important instruments may be mentioned the organ in Music Hall, Cincinnati, built in 1878, which is one of the largest in the country. The Tremont Temple organ in Boston, remarkable for its artistic qualities, although smaller than the Cincinnati instrument, is another notable product of this firm. Visitors to the Centennial Exhibition in 1876 may remember the magnificent instrument in use there; this was also supplied from the same establishment. These instruments are equipped with every mechanical and scientific device requisite for bringing their immense resources under control of the organist. Mr. Hastings, while adopting many innovations from European sources, improved upon them materially in his method of application; his coupling and draw-stop system, in particular, being most sympathetic and effective in operation. These organs possess remarkably well-balanced tonal qualities also, being free from the prevailing acoustic defects apparent in large instruments of some makers.



Fritz Noack apprenticed from 1954-58 with Rudolf von Beckerath in Hamburg, Germany, and worked with Klaus Becker, Ahrend & Brunzema and Charles Fisk prior to founding The Noack Organ Company in 1960. A fellow of the AIO, member of the AGO, OHS and GDO, Fritz is known for historic restorations and authentic detail. He was President of the International Society of Organ Builders (ISO) from 2000 to 2006. Before the MH Hook restoration, he was no stranger to Worcester, having completed one of his first large instruments for a local Lutheran church, and has since restored other historic instruments, notably the historic Koehnken organ in Cincinnati.

The Noack Organ Company has built and installed over 150 organs in the US, Japan, and Iceland. For a number of years Fritz has shared his experience and breadth of knowledge with teaching Organ Design and Organ History at New England Conservatory (aspiring organists don't often know what's "behind the keys"). In planning ahead for retirement, Fritz is transitioning Noack Organ operations to long-time noted organbuilder and architect Didier Grassin.



Robert C. Newton has been a major figure at the Andover Organ Company and has led restoration projects for many historic organs in our area and is a nationally recognized authority on E. & G. G. Hook and Hook and Hastings organs. Bob has served on the National Council of the Organ Historical Society and on several convention committees, most recently the OHS 2013 Vermont Convention. His home is a renovated church in Methuen, MA, where he has collected many antiques and musical instruments.



Stefan Maier was born in Germany and trained there as a pipe organ builder. After completing his training in 1987 as a journeyman, he worked for organbuilder John Brombaugh in Oregon, followed by three years at the Manufacture d'Orgues in Carçes, France at the shop of Yves Cabourdin. In 1993 he came to Massachusetts and started his own business as a pipe organ technician and rebuilder. Through his exposure to different styles of organ building in different countries his skills are comprehensive and diverse. Stefan services several renowned organs in Boston and Worcester besides the Hook organ at Mechanics Hall, where he has maintained the Hook organ since 1994.



Timeline History of Mechanics Hall & Hook Organ in the context of Worcester, US, and World Events



BATTLE HYMN OF THE REPUBLIC - Audience Sing-Along

**Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on. Glory, Glory Hallelujah**



The 1909 Mechanical and Electrical Exposition

FUTURE EVENTS

11/16 Sunday 4PM First Baptist Church, Worcester - William Ness, organ; with WPI Orchestra and Olga Rogach & Malcolm Halliday, piano - featuring Saint Saens *Organ Symphony #3 in C Major* (co-sponsored by WorcAGO)

12/5 Sunday 4PM St Joseph's Church, Worcester - William Ness, organ (co-sponsored by WorcAGO)

12/17 Wednesday Noon Mechanics Hall Worcester Organ Festival Holiday Concert
All Saints Choir, Graeme McCullough, director (co-sponsored by WorcAGO); Brett Maguire, organist.

4/15/2015 Wednesday Noon Worcester Organ Concert Series performance with Peter Krasinski, featuring a silent film with Hook Organ accompaniment. (co-sponsored by WorcAGO)

E & G G Hook

Opus 334 1864

52 stops, 64 ranks, 3504 pipes

I Choir (C-a3, 58)

Aeolina & Bourdon	16
Open Diapason	8
Melodia	8
Keraulophon	8
Dulciana	8
Flauto Traverso	4
Violin	4
Piccolo	2
Mixture	III
Clarinet	8

II Great (C-a3, 58) *

Open Diapason	16
Open Diapason	8
Stopped Diapason	8
Viola da Gamba	8
Claribella	8
Principal	4
Flute Harmonique	4
Twelfth	2 2/3
Fifteenth	2
Mixture	III
Mixture	V
Trumpet	16
Trumpet	8
Clarion	4

Couplers

Swell to Great *	8
Swell to Choir	8
Choir to Great *	8
Solo to Great *	8
Choir to Solo	8
Great to Pedale	8
Choir to Pedale	8,4
Swell to Pedale	8
Solo to Pedale	8

III Swell (C-a3, 58)

Bourdon	16
Open Diapason	8
Stopped Diapason	8
Viol d'Amour	8
Principal	4
Flute Octavante	4
Violin	4
Twelfth	2 2/3
Fifteenth	2
Mixture	V
Trumpet (tenor C)	16
Cornopean	8
Oboe	8
Clarion	4
Vox Humana	8

IV Solo (C-a3, 58)

Philomela	8
Salicional	8
Hohl Pfeife	4
Piccolo	2
Tuba	8
Corno Inglese	8

Pedale (C-f1, 30, straight, flat pedalboard)

Open Diapason	16
Violone	16
Bourdon	16
Quinte	10 2/3
Violoncello	8
Flute	8
Posaune	16

* Barker lever assist

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