



Festival Organ Rededication September 26, 1982

Preludial Music by the Symphonic Brass Quartet

Three Dances	<i>Tillman-Susato</i>
Canzona	<i>Gabrieli</i>
Rigaudon	<i>Campra</i>
King Arthur	<i>Purcell</i>
Rondeau	<i>Mouret</i>

Text to the Hymn "Praise to the Lord, the Almighty"

Praise to the Lord, the Almighty, the King of creation;
O my soul praise him for he is thy health and salvation:
Join the great throng, Psaltery, Organ and Song,
Sounding in glad adoration.

Praise to the Lord, over all things he gloriously reigneth:
Borne as on eagle wings, safely his saints he sustaineth.
Hast thou not seen how all thou needest hath been
Granted in what he ordaineth?

Praise to the Lord who doth prosper thy way and defend thee;
Surely his goodness and mercy shall ever attend thee;
Ponder anew what the Almighty can do,
Who with his love doth befriend thee.

Praise to the Lord! O let all that is in me adore him!
All that hath breath join with Abraham's seed to adore him!
Let the "Amen" sum all our praises again
Now as we worship before him. *Amen.*

Text to the Hymn "My Country 'Tis of Thee"

My country 'tis of thee, sweet land of liberty, of thee I sing.
Land where my fathers died, land of the pilgrim's pride
From every mountainside, let freedom ring.

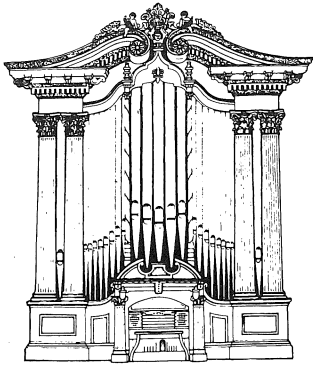
My native country thee, land of the noble free, thy name I love;
I love thy rocks and rills, thy woods and templed hills;
My heart with rapture thrills like that above.

Let music swell the breeze, and ring from all the trees,
sweet freedom's song.

Let mortal tongues awake, let all that breathe partake;
Let rocks their silence break, the sound prolong.

Our Father's God to thee, author of liberty, to thee we sing:
Long may our land be bright with freedom's holy light;
Protect us by thy might, great God our King.





THE HOOK ORGAN

When Mechanics Hall was dedicated in 1857, the Great Hall did not have its organ as planned, the finished building having exceeded projected costs. So precarious was the Worcester County Mechanics Association's financial position at that time, further expenditure was unthinkable. The settling of this crisis absorbed all the Association's energies, and it was not until December 1860 that the Association could rest assured the Hall would not pass out of its hands.

With these problems resolved, however, Ichabod Washburn, whose original \$10,000 gift had secured the land on which the Hall stands, again took the lead in advancing the Association's interests. In May 1863 he offered \$1,000 toward the purchase of an organ "providing the Association would give use of the Hall two evenings a year for the benefit of the Children's Friends Society and the Mozart Society." Sparked by this gesture, a citizens' committee was formed, and the necessary funds were raised.

For a sum of \$8170 a contract was made with E. & G. G. Hook of Boston to build an instrument "to be delivered and set up ... on or before September 1864." The final cost of \$9020 — the committee ordered additional stops after the work started — was a great bargain, for the Hooks, only a year later, charged double this price for a Brooklyn organ of similar size.

To house the organ, the Association agreed to assume the responsibility of preparing a space, and allocated \$3,000 for this task. Both the Hooks and architect Elbridge Boyden submitted plans for the "front", with the Hook design being accepted. There was a most elaborate facade because "they wanted to have their best work represented by artistic and showy fronts since large numbers of people hear with their eyes." In actuality the full design was never used, as the side wings, smaller duplications of the present facade, were omitted to save time and money.

The organ was "opened" in October 1864, to much acclaim. As it was the gift of a group of citizens not of the Association, it was referred to in the acceptance speech as "The Worcester Organ." So pleased was the Worcester County Mechanics Association with the instrument "for its excellence of construction" and "the small expense attendant upon keeping it in perfect condition" that they presented the Hook Organ Company with a silver medal (the highest honor) in their Fifth Exhibit.

Over the years the organ underwent various adjustments and retunings, a major one being in 1889 when George Hutchings of Boston brought the pitch down to the then popular A-435. (It was originally tuned to about A-455, almost a half tone sharp.) At the same time Hutchings installed hydraulic motors operating off the city's water supply to pump the bellows which until then had been worked by hand.

The most drastic and detrimental change, though, occurred between 1923 and 1927 when attempts were made to "modernize" the organ. In work begun by Reed & Sons of West Boylston and completed by Mr. Charles F. Chadwick of Spring-

field, this renovation included the introduction of electro-pneumatic action, replacing the large bellows and wooden wind trunks with a wind system of small reservoirs and sheet metal ducts, and enclosing the Choir division in a swell box. The musical substance of the organ suffered as a result.

As the use of the Hall declined, so did the use of the organ. By 1976, moldering behind its facade, and filling up with the "organic dust" (later to be sold as a promotion gimmick), the once acclaimed Hook organ was almost defunct when the restoration of Mechanics Hall was being planned. Spurred on by Tom Murray, Barbara Owen, and other champions of early American organs, the Worcester Chapter of the American Guild of Organists formed a committee to save and restore this heirloom. After seeking advice and proposals from qualified organ builders, the committee selected The Noack Company of Georgetown, Massachusetts to do the work.

Fritz Noack's recommendation to replace all parts installed in the two previous rebuildings with the original type of construction involved much research. To insure authenticity of construction, Noack purchased an 1865 Hook organ which could yield some genuine parts and models of replacement parts. But work which began in April 1977 proceeded in fits and starts as funding dried up. Thus at the rededication of Mechanics Hall in November of 1977 (as in 1857) there was no organ behind the beautiful facade. In September of 1980, however, work commenced again and went on until its completion in 1982.

Almost all the 3500 pipes were taken to the Noack Organ Co. to be washed, repaired, and tuned to the modern pitch of A-440. Missing pipes were replaced. A new $2\frac{2}{3}'$ and a Clarinet 8' stop were obtained from salvage of the 1865 Hook organ. The original sound was easy to reconstruct because changes by Hutchings, Reed, and Chadwick were obvious and crudely done. The bellows and wind systems were essentially rebuilt on the same principles used by Hook, one bellows being from the 1865 organ, the other being a reconstruction. The bellows are about 100 square feet in area and lead to a total of 160 feet of solid wooden ducts. The rebuilding of the action keydesk (including four bone covered manuals) proved most time-consuming, taking $1\frac{1}{2}$ years.

With its new console set on a new platform (based on the old design) the organ is ready to be played once more. Great credit must go to the many people who gave so generously of their time: to members of the Worcester Chapter AGO, to Worcester County Mechanics Association members, and finally, to Fritz Noack who accepted the challenge to reconstruct faithfully the "most important recital organ of its period in the United States."

The greatest praise, however, should be reserved for the people of Worcester who rallied to support this venture with their contributions, just as did their forebears in 1863. Now, in September 1982, as in October 1864, the Mechanics Hall's organ can be considered a gift of the citizens of the community and rightly maintain its name of "The Worcester Organ".

Florence Zuckerman

DESCRIPTION OF THE GRAND ORGAN

BUILT BY

E. & G. G. HOOK, OF BOSTON,

FOR MECHANICS' HALL, WORCESTER, MASS.

In comparing this instrument with the largest Organs built in America, superiority over *all* others is claimed by its extensive selection of effective and beautiful stops, its improved and artistic voicing, and by the facility with which all is brought under the control of the performer;—the three essential characteristics which correctly determine the size and rank of an Organ.

LIST OF STOPS, &c.

Great Manual.

1. OPEN DIAPASON,	16 feet.	58 pipes.	8. TWELFTH,	2 $\frac{3}{4}$ feet.	58 pipes.
2. OPEN DIAPASON,	8 "	58 "	9. FIFTEENTH,	2 "	58 "
3. VIOLA DA GAMBA,	8 "	58 "	10. MIXTURE,	3 ranks,	174 "
4. STOPPED DIAPASON,	8 "	58 "	11. MIXTURE,	5 "	290 "
5. CLARIBELLA,	8 "	58 "	12. TRUMPET,	16 feet.	58 "
6. PRINCIPAL,	4 "	58 "	13. TRUMPET,	8 "	58 "
7. FLUTE HARMONIQUE.	4 "	58 "	14. CLARION,	4 "	58 "

Swell Manual.

15. BOURDON,	16 feet.	58 pipes.	23. FIFTEENTH,	2 feet.	58 pipes.
16. OPEN DIAPASON,	8 "	58 "	24. MIXTURE,	5 ranks,	290 "
17. STOPPED DIAPASON,	8 "	58 "	25. TRUMPET,	16 feet.	46 "
18. VIOL D'AMOUR,	8 "	58 "	26. CORNOPEAN,	8 "	58 "
19. PRINCIPAL,	4 "	58 "	27. OBOE,	8 "	58 "
20. FLUTE OCTAVIANTE,	4 "	58 "	28. CLARION,	4 "	58 "
21. VIOLIN,	4 "	58 "	29. VOX HUMANA,	8 "	58 "
22. TWELFTH,	2 $\frac{3}{4}$ "	58 "			

Choir Manual.

30. AEOLINA & BOURDON,	16 feet.	58 pipes.	35. FLAUTO TRAVERSO,	4 feet.	58 pipes.
31. OPEN DIAPASON,	8 "	58 "	36. VIOLIN,	4 "	58 "
32. MELODIA,	8 "	57 "	37. PICCOLO,	2 "	58 "
33. DULCIANA,	8 "	58 "	38. MIXTURE,	3 ranks.	174 "
34. KERAULOPHON,	8 "	58 "	39. CLARINET,	8 feet.	58 "

Solo Manual.

40. PHILOMELA,	8 feet.	58 pipes.	43. PICCOLO,	2 feet.	58 pipes.
41. SALICIONAL,	8 "	58 "	44. TUBA,	8 "	58 "
42. HOHL PFEIFE,	4 "	58 "	45. CORNO INGLESE,	8 "	58 "

Pedale.

46. OPEN DIAPASON,	16 feet.	30 pipes.	50. QUINTE,	10 $\frac{1}{2}$ feet.	30 pipes.
47. VIOLONE,	16 "	30 "	51. FLUTE,	8 "	30 "
48. BOURDON,	16 "	30 "	52. POSAUNE,	16 "	30 "
49. VIOLONCELLO,	8 "	30 "			

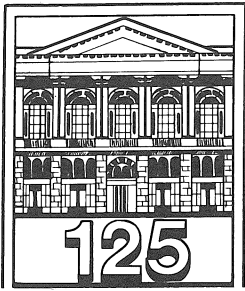
Mechanical Registers.

53. SWELL TO GREAT Coupler.		61. SWELL TO PEDALE Coupler.	
54. SWELL TO CHOIR "		62. SOLO TO PEDALE "	
55. CHOIR TO GREAT "		63. TREMULANT ("Sust").	
56. SOLO TO GREAT "		64. BELLOWS SIGNAL.	
57. CHOIR TO SOLO "		65. PEDALE CHECK.	
58. GREAT TO PEDALE "		66. VENTIL (for No. 46).	
59. CHOIR TO PEDALE "		67. VENTIL (for Nos. 50, 51, and 52.)	
60. CHOIR TO PEDALE " (super octaves)			

Combination Pedals.

No. 1. { Great Manual. } Forte.	No. 7. (Pedale) operates on Nos. 46, 50, 51,
" 2. { " } Piano.	and 52, and, with the aid of Ventil (Nos.
" 3. { Swell Manual. } Forte.	66 & 67), allows of various combinations.
" 4. { " } Piano.	" 8. { Couplers. } Forte.
" 5. { " } Forte.	" 9. { " } Piano.
" 6. { Choir Manual. } Piano.	" 10. Operates on "Great Pedale" Coupler.

BALANCED SWELL PEDAL, with double action.



Mechanics Hall as an Educational Institution

The first Worcester County Mechanics Association was formed in 1819, and had only a brief existence. In 1830, another group of eight men called "The Mechanics and Manufacturers of Worcester" was formed to present what was described as "a piece of Silver Plate" to John Davis, the local State Representative. It is perhaps just as well not to inquire about the purpose of the gift. Whatever it was it did not tarnish the reputation of the man who was later to become Governor and Senator, and who was always known as "Honest John Davis".

In 1842, the present Worcester County Mechanics Association was established. From the beginning the Association put great emphasis on the education of the young men who were learning their trade in Worcester industries. It had a special apprentice category of membership for them, and acquired a library of valuable and expensive technical books for the use of the membership. It sponsored many talks on all sorts of subjects, usually of a serious scientific nature.

By 1845, diplomas were awarded in order to encourage interest in the Association's classes. Early in that same year Stephen Salisbury II gave the Association a "fine collection of books" to further encourage the young men who would soon be renting his industrial buildings.

Mechanics Hall was built to be a showplace for Worcester's industries, and to serve as a library and classroom for young apprentices. "Many young men seek a location here whose advantages for education in the small rural towns have been exceedingly limited. No better service can be rendered them than by furnishing the facilities here suggested and which come properly within the scope of the association." That is a quotation from the dedication speech of Henry S. Washburn.

What Alexander Hamilton Bullock called "the Storms of evanescent adversity" of the Association, when they realized that they were more than \$100,000 in debt after building Mechanics Hall, were survived and surmounted before the Association could continue the serious task of education.

The first free mechanical and architectural drawing school for apprentice members was organized in 1864. The school was subsidized by a series of concerts given on the magnificent new Hook organ. In 1874, 98 members took advantage of these classes. They continued until 1879.

WORCESTER LYCEUM,

— AND —

LIBRARY ASSOCIATION

WILL OPEN THEIR

COURSE OF TEN LECTURES,

THIS SEASON,

AT THE MECHANICS' HALL,

Commencing on THURSDAY EVENING, Nov. 12th,

AT 7 1-2 O'CLOCK.

From the diary of 18-year-old Stephen Earle:

5th day 12th . . . This evening went to the opening lecture of the Lyceum course delivered by Henry Ward Beecher. It was an excellent lecture, the best I ever heard him give.

Classes in steam, gas, and water pipe fitting replaced the drawing classes and continued until 1908, when the Boy's Trade School opened.

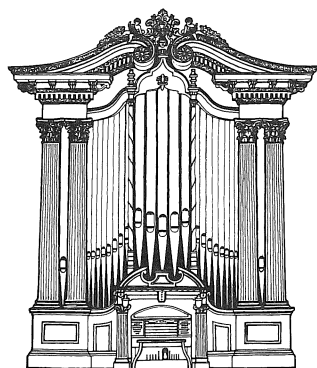
In 1911, Charles H. Norton, president of the Norton Company, wanted the Mechanics Association to "begin a movement that shall make it a living factor in the business and civic life of Worcester and thereby continue the work so nobly carried on by the men who founded it and who with such personal sacrifice built this historic Mechanics Hall."

In 1926, a scholarship fund was established. Loans were made with the character of the student as the only security. In the hard years of the depression \$23,640 was loaned out. For many of the students it meant their only means to an education.

In 1932, the library was revised. The old technical books were removed and a lending library was established. It held mainly novels, which would have been scorned by the founders. The library continued until the present renovations were begun in 1976.

The Association's role as teacher of young apprentices is ended, but it continues to be a "living factor in the business and civic life of Worcester", presenting for everyone in the city a rich variety of programs which educate and enrich the whole population.

Margaret A. Erskine



PERFORMING ARTISTS

Henry Hokans

Henry Hokans received his Bachelor and Master degrees from the New England Conservatory of Music. A recipient of a Fulbright Scholarship, he studied in Paris with Pierre Cochereau at Notre Dame and Jean Langlais at Ste. Clotilde. Between 1951 and 1979 he served several churches in the Worcester area including 18 years at All Saints Church. He also served as Director of Music at Worcester Polytechnic Institute from 1958-1966; organist of the Worcester Art Museum from 1956-1967; and chairman of the Fine Arts Department of Worcester Academy from 1974-1981. Most recently he was Organist and Choirmaster of Christ Church, Fitchburg, and is currently organist at St. Anne's Church, Kennebunkport, Maine.

Brenda Fraser

Brenda Fraser received her Bachelor of Music and Master of Music degrees from the Boston University School for the Arts where she held a teaching fellowship in the organ department. She has studied organ with George Faxon, Bernard Lagace, Clarence Watters and Max B. Miller; piano with Leo Abbott, and harpsichord with Mark Kroll. In 1981 B.U. School for the Arts presented Ms. Fraser with their Honors Award in organ performance and elected her a member of Pi Kappa Lambda, a national fraternity of professional musicians. Presently she is organist and choirmaster at Christ Church, Fitchburg, having previously served in the same capacity for the First Congregational Church of Shrewsbury.

Active in the Worcester Chapter of the American Guild of Organists as local coordinator for national examinations, she has also served as sub-dean, program chairman and member of the Executive Committee.

Stephen Long

Stephen Long is a Musician-at-Large in Worcester where he is Music Director at Trinity Lutheran Church, Instructor at Anna Maria College, teacher and recitalist. He attended the University of Wyoming and New England Conservatory, Boston, where his teachers were Arthur A. Birkby, Mireille Lagace, and Yuko Hayashi. He has also studied conducting with Robert Shaw and Hemuth Rilling and was for two years an Associate Conductor of Boston's Handel and Haydn Society under Thomas Dunn.

Mr. Long toured Europe in 1978 with trumpeter Alton Baggett and is currently planning a second concert tour for July, 1983.

Barclay Wood

A native of Manchester, Connecticut, Barclay Wood was educated at Yale University in New Haven and the New

England Conservatory in Boston from which he graduated with honors. He holds a Master of Music degree in organ performance and was elected to Pi Kappa Lambda National Honorary Society for Musicians.

Before assuming his current position as organist and choirmaster of The First Baptist Church in Worcester, Mr. Wood also served as associate organist of the Cathedral Church of St. Paul in Boston, and as organist and choirmaster of Christ Church in Waltham and All Saints Church in Worcester.

He has been on the music faculties of Andover Newton Theological, Brown University, Worcester Polytechnic Institute, and Clark University. A past dean of the Worcester Chapter, American Guild of Organists, he is a founder of the Chapter's National Organ Playing Competition.

An active concert artist, Mr. Wood has given recitals at Yale, Harvard, M.I.T., the New England Conservatory, Methuen Music Hall, the Hammond Museum in Gloucester, and the Worcester Art Museum, as well as for several regional conventions of the American Guild of Organists.

Paulette LaBarre

Paulette LaBarre is a graduate of Anna Maria College, Paxton. A member of The Worcester Chorus, Salisbury Singers, and currently the Isaiah Thomas Chorale, she is a frequent soloist with groups in the Worcester, Boston and Providence areas. Mrs. LaBarre studied with Malama Robbins at Anna Maria College, with Oren Brown of New York, and Peter Hart in Sturbridge. She makes her home in Auburn with her husband George and their five children.

Mary Lou Thompson

A resident of Holden, Mrs. Thompson has been active in music in Worcester since moving here from Pittsburgh several years ago. She sings with and is secretary for the Mastersingers. She also sings with David McKay at Worcester's First Unitarian Church and with his Isaiah Thomas Chorale. Under the direction of Dr. John Adams, she has been a soloist with the Boston Classical Orchestra in performance at Faneuil Hall. While in Pittsburgh, Mrs. Thompson was involved in musical theatre and prior to that had sung under Robert Shaw in Atlanta.

Donald Caldwell

A native of Worcester County, Donald Caldwell received his Bachelor of Music degree in voice performance from Westminster Choir College where he studied with David Alger. In the teacher assistantship program at Indiana University, he studied opera with Margaret Henshaw.

Mr. Caldwell has toured with the Westminster Choir under

the direction of Roger Wagner, sung for two summers at the Spoleto Festival of Two Worlds in Italy, and appeared with the Boston Symphony, New York Philharmonic, Philadelphia, and National Symphony Orchestras.

Locally he has sung with the Salisbury Singers and in many area churches. At present he is tenor soloist with the choir of Christ Church, Fitchburg.

Stephen Hermes

Stephen Hermes received his Bachelor degree from Westminster Choir College and his graduate degree in voice performance from the New England Conservatory of Music, Boston. As an active baritone soloist in the Massachusetts area, he appeared in April, 1982 with the Worcester Orchestra and Chorus, and as a full scholarship recipient, performed twice last year with the Newton Opera Workshop.

A member of the Worcester Chapter of the AGO, Mr. Hermes is presently soloist and chorister at All Saints Church, Worcester.

Richard F. Jones

A resident of Worcester, Richard F. Jones is the Chairman of the Organ Rededication Committee. He is a member of the Executive Board of the Worcester Chapter, American Guild of Organists and is editor of their newsletter, *The Worcester Organist*. Mr. Jones attended Gordon College, Wenham, and is a cum laude graduate of Worcester State College. A member of Lambda Iota Tau, International Honor Society in Literature, he has also studied for the Master of Divinity degree at Andover Newton Theological School and has pre-ministerial standing in the United Church of Christ. He has sung with the choir of St. Paul's Cathedral, Worcester, and is an occasional organist there. Mr. Jones works as a clinical counselor for Y.O.U., Inc. in Worcester.

Donna Merrill

Donna Merrill is Director of Music at Central Church in Worcester, and Instructor of Organ and Theory at the Performing Arts School of Worcester. She received her Bachelor of Music degree from Boston University and her Master of Arts degree from Clark University, Worcester.

She has studied organ with George Faxon and Clarence Waters, and is presently studying organ with Barclay Wood and piano with Leo Abbott.

Gilbert H. Lay

Presently Dean of the Worcester Chapter of the AGO, Gilbert Lay has been active in the community as an organist, pianist, and singer. At Florida State University, he studied piano with Mary Winslow and organ with Dr. Ramona C. Beard. At Oberlin Conservatory, he studied piano with John Elvin and John Perry, organ with Garth Peacock, and voice with Ellen Rapp.

Involved at one time or another as both singer and accompanist with all of Worcester's major choruses, Mr. Lay has also directed for the Worcester County Light Opera, and performed with the New England Repertory Theater. As organist, he has been assistant to William Self at All Saints Church, Worcester, summer organist at Christ Church, Fitchburg, and is now organist at the Grafton-Upton Unitarian Universalist Parish. In October he will assume the position of organist at Temple Emmanuel, Worcester.

LeRoy Hanson

Mr. Hanson is a graduate of St. Olaf College, Northfield, Min-

nesota, where he majored in music and mathematics. He received a Master of Sacred Music degree from the School of Sacred Music, Union Theological Seminary, New York City. His organ study has been with Helen Luvaas Fjerstad, Robert Baker, and Catharine Crozier.

From 1953 until 1961 he was the Minister of Music at Hope Congregational Church in Springfield, Massachusetts, and also the Organist-in-Residence at Springfield College. Since 1961 he has been the Minister of Music at Wesley United Methodist Church in Worcester.

Ronald Stalford

Ronald Stalford, who assumed his duties as organist-choir-master at All Saints Church, Worcester, in January, 1979, studied organ with Alexander McCurdy and Robert Elmore of Philadelphia. In 1975 he was assistant organist to Francis Jackson, organist at York Minster, England.

He is a Fellow of the Washington Cathedral College of Church Musicians where he studied with Leo Sowerby, founding Director of the College, Paul Callaway, Cathedral organist and Preston Rockholt. Because of his close association with Leo Sowerby as student and friend, he has become a specialist in his music.

Malama Robbins

Malama Robbins, founder and director of the Salisbury Singers, is a graduate of the Longy School of Music and has studied at the New England Conservatory of Music, Oxford University, and Tanglewood.

Associate Professor of Music at Anna Maria College in Paxton and Affiliate Associate Professor of Music at Worcester Polytechnic Institute, she is also the founder and Artistic Director of the Lincoln Arts Festival, Boothbay Harbor, Maine, an organization founded in 1980 with the purpose of providing a wide range of cultural events for the county of Lincoln, Maine.

In addition to her teaching and directing activities, which include guest appearances as director of the Central Massachusetts Symphony Orchestra, the Thayer Conservatory Orchestra, and the Massachusetts Collegiate Honors Choir Festival at Bridgewater State College, she appeared at Tanglewood for three seasons, and as soloist with numerous symphony orchestras and oratorio societies.

Wallace W. Robbins, S.T.D., D.D.

A graduate of Tufts University, Boston, and the Meadville Theological School, Chicago, the Rev. Dr. Robbins has been a prominent figure in the Unitarian Church in Minnesota, Illinois and Massachusetts. He taught at the University of Chicago, where he was Dean of Chapel and President of the Meadville Theological School.

Locally he served for twenty years as minister of the First Unitarian Church in Worcester, and was the first president of the new Ecumenical Council which included Roman Catholics. A recipient of numerous honors, he was presented an honorary doctorate degree from Assumption College which he received along with Cardinal Willebrandt and Archbishop Iakovos, two noted leaders of the Ecumenical movement. Famous for his incisive preaching, he was appointed by the Dean of Preachers to give the Bicentennial Sermon at Harvard Memorial Chapel on July 4, 1976. He is also the author of *For Everything There Is a Season* and *Wisdom of the Heart*.

Now Minister Emeritus of the First Unitarian Church, he is also Interim Minister of the First Congregational Church, Princeton, Massachusetts.



Miller



Salisbury



Boyden



Washburn



Wilson



Garrison



Gough



Blake

PORTTRAITS AT MECHANICS HALL



Walker



Wheeler



Hoar



Andrew



Plunkett



Garfield



Pickett



Sprague



Ward

Henry W. Miller
Served on Building Committee for Mechanics Hall

Stephen Salisbury II
Honorary Member and Benefactor

Elbridge Boyden
Architect and Builder of Hall

Ichabod Washburn
President of Association 1845-1846

Henry Wilson
Vice President under Grant, Massachusetts native

William Lloyd Garrison
Abolitionist

John Gough
Temperance Orator, popular in Worcester

James B. Blake
Mayor of Worcester, 1865

Benjamin Walker
Member of Association Board, 1861-1863

William A. Wheeler
First President of Association, 1842

George F. Hoar
Worcester, United States Senator, 1877-1904

John A. Andrew
Governor of Massachusetts, 1861-1867

Sergeant Thomas Plunkett
Civil War hero, Worcester native

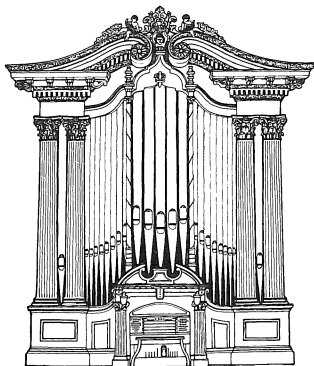
James Abram Garfield
20th President of the United States

Josiah Pickett
Augustus B. R. Sprague
George H. Ward
Civil War Generals from Worcester

A TRIBUTE TO AMERICAN INITIATIVE AND INDIVIDUALISM MECHANICS HALL 1857-1982

Worcester County Mechanics Association
321 Main Street, Worcester, Massachusetts 01608 (617)752-5608

Pictures reprinted courtesy of Worcester Telegram & Gazette, Inc.



THE RESTORER: Fritz Noack

Born in East Germany in 1935, Fritz Noack moved with his family in 1945 to West Germany where they settled in the Rhineland near the Dutch border. As a child he liked to play with construction toys, leading his father to think he might become an architect. But as a student of the violin and a lover of music, he considered becoming a musician. Construction and music finally came together when an uncle, on bicycle trips into the countryside, introduced him to some of the fine eighteenth century organs in nearby churches. His musical sense responded to the sound of these old instruments, his mechanical bent to their intricate "tinker toy-like" internal construction. Intrigued by these organs and determined to unravel their secrets, he found his life's work.

With his goal set, Noack left school at eighteen to learn the trade of organ building. Wishing to enhance his chances of obtaining a place with a top organ building firm, he first spent a year as apprentice to a cabinet maker. This strategy paid off, for in 1954, he was accepted as an apprentice to Rudolf von Beckeratch of Hamburg who was in the forefront of European builders interested in historic organs. Besides making restorations, von Beckeratch constructed huge new organs (up to 65 stops), all with mechanical actions. In the four years Noack was with the firm (1954-59), his time was equally divided between restoration, construction of new instruments and caring for historic organs.

Upon the completion of his apprenticeship with von Beckeratch and after some experience with two other firms, Noack decided to leave Germany. Always a "rebel," he chafed under the authoritarian nature of German society, having seen

what "blind following of authority" had done. In 1959 he came to the United States where he hoped to find more freedom and scope for his work.

Within three days of landing in New York City, he found a job in Brattleboro, Vermont. The scenery so touched him by its beauty—it was fall—that he resolved to make New England his home.

After six weeks in Brattleboro, Noack went on to spend a year with Charles Fisk of C. B. Fisk, Inc. of Gloucester, Massachusetts. This was a significant move for him because Fisk was the first organ builder in the United States to commit his company to building mechanical action organs rather than the electric action predominant at the time. Of additional importance to Noack's career was that he had (with Fisk's help) the chance to "moonlight," to build a small chamber organ for Daniel Pinkham, well-known composer, organist and authority on early music at the New England Conservatory of Music in Boston. Encouraged by the success of this commission, Noack, in 1960, opened his own shop in Lawrence, Massachusetts.

In Lawrence, Noack established his reputation as a rebuilder of mechanical actions, "not as faithful restorations, but with the purpose of getting these actions back to working condition." Gradually, as his name spread, he began to build new tracker (mechanical action) organs.

The Noack Organ Company remained in Lawrence for five years, moved on for another five years to Andover, Massachusetts, and after being flooded out of its shop there, relocated, in 1970, in Georgetown, Massachusetts, its present home. Depending on work in progress, the company employs about ten people, all skilled craftspeople. The restoration of an old organ is not a standardized process, and the company must be prepared to deal with each job in a specialized way. Although there are other companies doing restoration work, Noack takes pride that with his high standards of perfection his company is a "bit fussier" than anyone else.

Noack has seen the restoration of the Mechanics Hall Hook organ as a great challenge. Throughout the whole procedure of reconstruction, emphasis was placed on authenticity. Research in reconstruction advanced in painstaking stages. First there was close examination of existing material in the Mechanics Hall organ, followed by careful scrutiny of the innards of other large Hook organs of the same period. (For the wind system, Noack inspected the organ at the Immaculate Conception Church in Boston; for the key action, the organ at the Unitarian Church in Woburn; and for detail of parts, he bought the defunct organ from the First A.M.E. Church on Charles Street in Roxbury.) Finally, there was research into "paper evidence" as found in the programs, annual reports, and ledgers of the Worcester County Mechanics Association (owner of Mechanics Hall, home



(continued on page 44)

FESTIVAL ORGAN REDEDICATION PROGRAM
Saturday, September 25, 1982

THE WORCESTER ORCHESTRA AND CHORUS
HENRY HOKANS, Guest Conductor

PAULETTE LABARRE, soprano DONALD CALDWELL, tenor
MARY LOU THOMPSON, contralto STEPHEN HERMES, bass

Program

BUDAVARI TE DEUM (1937) ZOLTAN KODALY
BARCLAY WOOD, organ

ALLEGRO VIVACE (Symphonie V), Opus 42, No. 5 CHARLES MARIE WIDOR

TOCCATA AND FUGUE in D MAJOR, D MINOR, Opus 59 MAX REGER
BRENDA FRASER, organ

CONCERTO in F MAJOR, Opus 137 JOSEF RHEINBERGER
Maestoso — Andante — Finale
STEPHEN LONG, organ

— Intermission —

SINFONIA to CANTATA 146 (BWV 146) J. S. BACH
We must through great tribulation enter the Kingdom of Heaven
BRENDA FRASER, organ

CONCERTO in G MINOR for ORGAN, STRINGS and TIMPANI FRANCIS POULENC
BARCLAY WOOD, organ

SAMSON (1743) GEORGE FREDERIC HANDEL
Recitative — Come, Come! No Time For Lamentation.
Aria — Let The Bright Seraphim
Chorus — Let Their Celestial Concerts All Unite.
STEPHEN LONG, organ

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

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Beverages served a la carte in Washburn Hall.

Designated smoking areas are the Boyden Salon, Washburn Hall on the second level, the lower glass lobby and the ladies and men's lounges on the third floor—per order of the Worcester Fire Department. We appreciate your complying with this official regulation.

Water bubblers: on the second level, in Dickens Room and Boyden Salon.

Telephones: one for the handicapped in lower glass lobby (Waldo Street entrance); second one in mezzanine.

.

Floral arrangements above the organ console by David Brenly, Worcester. Plant material donated through the courtesy of Ray and Thelma Seyforth of Becky's Flower Garden, Northbridge.

Arrangements for Sunday Night's Private Reception by Gary Cipro of the Worcester Horticultural Society.

FESTIVAL ORGAN REDEDICATION PROGRAM

Sunday, September 26, 1982

THE SALISBURY SINGERS
MALAMA ROBBINS, Conductor

THE SYMPHONIC BRASS QUARTET

Program

- INTRODUCTORY REMARKS RICHARD F. JONES
- THE HALLELUJAH CHORUS HANDEL
SALISBURY SINGERS, DONNA MERRILL, organ and brass
From the Dedicatory Recital Nov. 10, 1864
- SONATA NO. 1 in F MINOR MENDELSSOHN
DONNA MERRILL, organ
Performed in Mechanics Hall Sept. 26, 1882
- HYMN "Praise to the Lord" LOBE DEN HERREN
SALISBURY SINGERS, GILBERT LAY, organ, brass and audience
- CORONATION ANTHEM NO. 1 "Zadok the Priest" HANDEL
Performed in Mechanics Hall Sept. 26, 1882
SALISBURY SINGERS, LEROY HANSON, organ and brass
- "BIRDS" from HOLOCAUST DAVID McKAY
SALISBURY SINGERS, LEROY HANSON, organ
- PRESENTATIONS to WILLIAM SELF, FRITZ NOACK, and DAVID McKAY
- TOCCATA in F MAJOR J. S. BACH
RONALD STALFORD, organ
From the Dedicatory Recital Nov. 10, 1864
- Intermission -
- THE WILLIAM TELL OVERTURE (transcribed) ROSSINI
GILBERT LAY, organ
From the Dedicatory Recital Nov. 10, 1864
- PRELUDE AND FUGUE in E MINOR (BWV 541) "Cathedral" BACH
GILBERT LAY, organ
Performed in Mechanics Hall, Sept. 26, 1882
- ADDRESS THE REV. DR. WALLACE ROBBINS
- DEEP RIVER ARR. MICHAEL TIPPETT
SALISBURY SINGERS, LEROY HANSON, organ
- CORONATION ANTHEM NO. 4 "Let Thy Hand" HANDEL
SALISBURY SINGERS, LEROY HANSON, organ
- ALLEGRO MAESTOSO from the ORGAN SONATA in E FLAT BUCK
RONALD STALFORD, organ
Performed by the composer in Mechanics Hall, 1873
- AMERICA SMITH
SALISBURY SINGERS, RONALD STALFORD, organ, brass and audience
Dedicatory Recital Finale Nov. 10, 1864

of the Hook organ), and other literature such as *Dwight's Journal*, a musical publication of the nineteenth century. In the actual reconstruction, Noack Organ Company salvaged everything that was original to the Mechanics Hall organ, and discarded everything that was added over the years. A major task was the reconstruction of the entire mechanism as none of the original tracker action remained. The organ as it now stands is as close a counterpart to the 1864 original as 1982 technology can accomplish.

Having been trained in Europe, where some good organ restorations have been done, Noack has tried to show that a complete restoration is both possible and worthwhile. He appreciates Mechanics Hall's departure from the "throw-away" philosophy that has prevailed until recently in the United States, and feels it was most fortuitous that the Noack Organ Company and Mechanics Hall, with a common emphasis on preservation, were able to form a perfect alliance which has carried an ambitious project to a successful conclusion.

Florence Zuckerman

The Noack Organ Company usually builds about three new organs a year, restoration being the rare exception. Some of the instruments which have helped establish the worldwide reputation of the firm are:

- All Saints Church (New York City)
- Unity Church (St. Paul, Minnesota)
- Trinity Lutheran Church (Worcester, Massachusetts)
- Beckley Presbyterian Church (Beckley, West Virginia)
- Grace Episcopal Church (Grand Rapids, Michigan)
- University of California (Los Angeles, California)

The following employees of the Noack Organ Company worked on installing the reconstructed Hook organ in Mechanics Hall:

Regular Staff:

Fritz Noack
Ruth Bowers
(she also built the console)
Allen Dean
Tim Hawkes

Student Staff:

Patrick Murphy
Dorace Van Meurs

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Brenda Fraser
Julie Chase Fuller
W. Danforth Hayes
Joyce Hokans
Richard F. Jones

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ORGAN REDEDICATION PROGRAM COMMITTEE

RICHARD C. STEELE, General Chairman

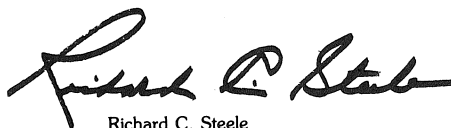
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Joyce Hokans
Henry Hokans
Stasia Hovenesian
Gilbert H. Lay

Stephen Long
Joseph Policelli
Malama Robbins
Wallace Robbins
Barclay Wood

IN APPRECIATION

To all the Corporations, Foundations and Trusts whose generous grants laid the groundwork for the Organ Restoration Drive; to Mr. and Mrs. Anthony (Spag) Borgatti for effectively marshalling support in the community; to the Worcester Chapter, American Guild of Organists; to the members of the Piper Club; and to all contributors, large and small—THANK YOU for making this Organ Rededication Weekend possible.



Richard C. Steele
President
Worcester County Mechanics Association

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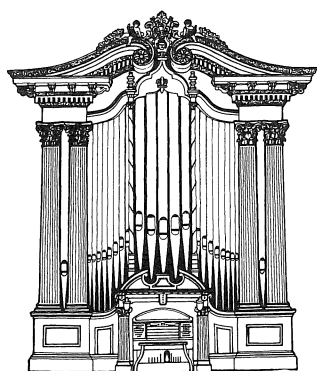
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The Pearson Electric Company, Inc. was founded in 1955 by Harold E. Pearson of Holden, Massachusetts. It is now in its second generation and remains a family operated corporation.

The company specializes in industrial and commercial wiring with a staff of qualified licensed electricians.

Pearson has had the privilege of serving Mechanics Hall since the renovations at the second level offices, and it has been our pleasure to work with the Hall's fine staff.



PROGRAM NOTES Saturday, September 25th

TE DEUM

Zoltan Kodaly

The Te Deum is a piece to the praise of God. Scored for chorus, soloists, organ and orchestra, the colorful orchestration blends with insistent Hungarian rhythms, dissonant harmonies, and even hints of old church modes. The opening trumpet call appears frequently as does a short fugue in one form or another throughout the piece. The excitement of all forces interspersed with a quartet of soloists climaxes with an immense *fortissimo* of great intensity and the work ends with an exquisite soprano solo backed by a rhythmic chorus in *pianissimo*.

CONCERTO IN F MAJOR (opus 137)

Josef Rheinberger

The F Major Concerto, written in 1884, opens majestically as the first subject is swept along by strings and organ. The slow second movement is pastoral in mood which builds, characteristic of Rheinberger, to a *fortissimo* at midpoint. The last movement is filled with spirit: the strings introduce an unforgettable theme, a strong third theme appears and all are later combined leading to an organ cadenza and a triumphant climax.

SINFONIA TO CANTATA (BMV 146) J. S. Bach

The music of Sinfonia 146 is pure joy! It derives from the finest of the clavier concertos, that in D minor. Bach has created a piece, using the organ in such a subtle way that every theme stands out, strong and clear — music "that one can see through."

CONCERTO IN G MINOR

Francis Poulenc

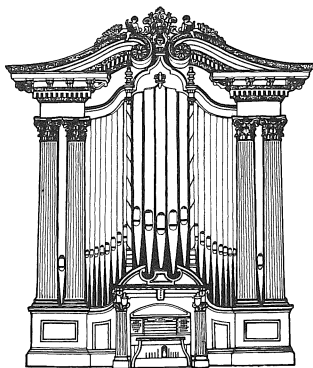
This work, written in 1938, is a wonderful mixture of classical and jazz idioms. It is filled with great contrasts in sonority and mood. The opening organ recitative leads to a light happy section climaxed brilliantly by organ scale passages. The contrapuntal *andante* section which follows builds to massive chords leading to the quick *allegro*. After a single line melody for organ, a reprise of the first *allegro* is followed by the concluding *largo* in which we hear the opening passage, ending with brief solos by viola and cello.

"LET THE BRIGHT SERAPHIM" "LET THEIR CELESTIAL CONCERTS ALL UNITE" from Samson

G. F. Handel

Samson was written in 1743 and is one of a number of choral dramas written by Handel. Each is based on the Old Testament and was written in the short period of a month! All of these choral dramas epitomize Handel's grand manner of fitting subject matter with musical style. "Let the Bright Seraphim" for soprano soloist and "Let Their Celestial Concerts All Unite" for chorus are most recently remembered in performances at the Royal Wedding of Prince Charles and Lady Diana.

Joyce Hokans



HISTORICAL PROGRAM NOTES

Sunday, September 26th

When nineteenth century Worcester went to a Mechanics Hall concert, they heard the same kind of program that will be presented to you this evening. The music tended towards the short and the familiar—popular concert music which did not make demands on the listener. Unlike today, there were not many forms of public entertainment available. Concerts had to appeal to wide ranges of taste and tolerance. Tonight's concert, then, may strike the modern audience as being rather random in nature, but it is authentic to the period in which the Worcester Organ was installed, the period we step back into tonight.

Several pieces that you will hear were performed at the original organ dedication in 1864. Others were performed here exactly one hundred years ago during the Worcester Music Festival of 1882. Psalm-books were a part of music festivals in Mechanics Hall until the early 1900's. You will be invited to join in the singing of two hymns. And there will be a bit of speechmaking. The Victorians never missed the opportunity to make some appropriate remarks, but the remarks tonight, while appropriate, will be, thankfully, far shorter than the Victorian standard.

By the Victorian standard, Mendelssohn was a more popular composer than J. S. Bach, whom he helped to make popular, and tonight we will hear both. The Mendelssohn *Sonata #1 in F Minor* for organ is one of the masterpieces of organ literature. A dramatic Allegro is followed by a poignant Adagio. The final two movements, one brisk Allegro leading into another make heavy demands on both the hands and the feet of the organist, and these demands are increased by the distance between manuals and the short pedal compass of the Worcester Organ. Bach, probably the greatest organ composer, is represented by his gigantic *Toccata in F* and the *Prelude and Fugue in E Minor* (Cathedral). The *Toccata* displays a rigid structure different than that of the *Prelude and Fugue* and is remarkably less solemn in character. The Victorians, by the way, thought Bach was imitating a night watchman's horn in the *Fugue*, a more Romantic interpretation than would be given it today.

The other two organ works on tonight's program are distinct in character from the Mendelssohn and Bach. Rossini's *William Tell Overture* is not even an organ work, of course, but it was the "big hit" of the 1864 dedicatory recital. Transcriptions for organ of orchestral and choral works were found on organ programs more

frequently than pieces written specifically for organ. This transcription certainly provides opportunity to show off the tonal resources of the organ, with the music depicting at times a Swiss sunrise, a mountain storm, and the gallop of the cavalry. An 1864 audience would not, however, have associated the music with the exploits of the Lone Ranger.

European educated Dudley Buck was one of the most important American organists and composers of the nineteenth century. He was conductor for a time of the Worcester Oratorio Society (now the Worcester Chorus) and played his *Grand Sonata in E Flat* for organ in Mechanics Hall in 1873. We hear the final movement of that Sonata, a dazzling prelude and fugue on "Hail Columbia." It displays Buck's craftsmanship to its best advantage and it's also a good deal of fun.

CITY AND COUNTY.

INAUGURATION OF THE WORCESTER ORGAN.

The great organ in Mechanics Hall was played on before the public for the first time last Thursday. There was a large audience, though the overshadowing interest of the election and the four days' storm just passed did not help to fill and crowd the hall. The organists were Mr. B. D. Allen of this city and Messrs. W. Eugene Thayer and J. H. Willcox of Boston, and this was the programme:

Grand Hallelujah Chorus (Handel) and Adagio and Rondo from Concerto (Rink)—by Mr. Allen.

Grand Toccata in F (Bach), Offertoire for vox humana (Baptiste), and Overture to William Tell (Rossini)—by Mr. Thayer.

Offertoire in G (Lefebvre-Wely), Improvisation introducing the vox humana, and Hallelujah Chorus from "The Mount of Olives" (Beethoven)—by Mr. Willcox.

The players brought the magnificent organ out from its hiding place behind the insignificant screen, and thoroughly satisfied the audience that all the eulogistic reports about the great Worcester organ were true and not in the least over-colored. All the performances were heartily applauded, and some of them were enthusiastically encored. Especially is this true of the selections introducing the vox humana stop, with its wonderful imitation of the human voice, and Mr. Thayer's splendid performance of the Overture to William Tell. Now the organ is fairly inaugurated, the public will demand to hear it again.

from *Massachusetts Weekly Spy*, November 16, 1882
Courtesy of the American Antiquarian Society

Handel dominates tonight's program chorally, as he should. Handel's choruses and oratorios were the most regularly sung works for chorus in Mechanics Hall. Our concert opens with the famous Hallelujah Chorus from *Messiah*. When writing it Handel said that he saw the very heavens opening before him. Certainly the music does "open the heavens and bring down the house," or rather, bring up the house as audiences have risen at its performance ever since George II of England supposedly did. Handel's *Coronation Anthems I and IV* were written for the enthronement of the very same George and are more avowedly political works. In the text of "Zadok the Priest" one finds the exclamation "God save the King!" While the Worcester audiences would not appreciate the royalist sentiments of the text, they, as we do, found the music appealing—Handel at his most regal.

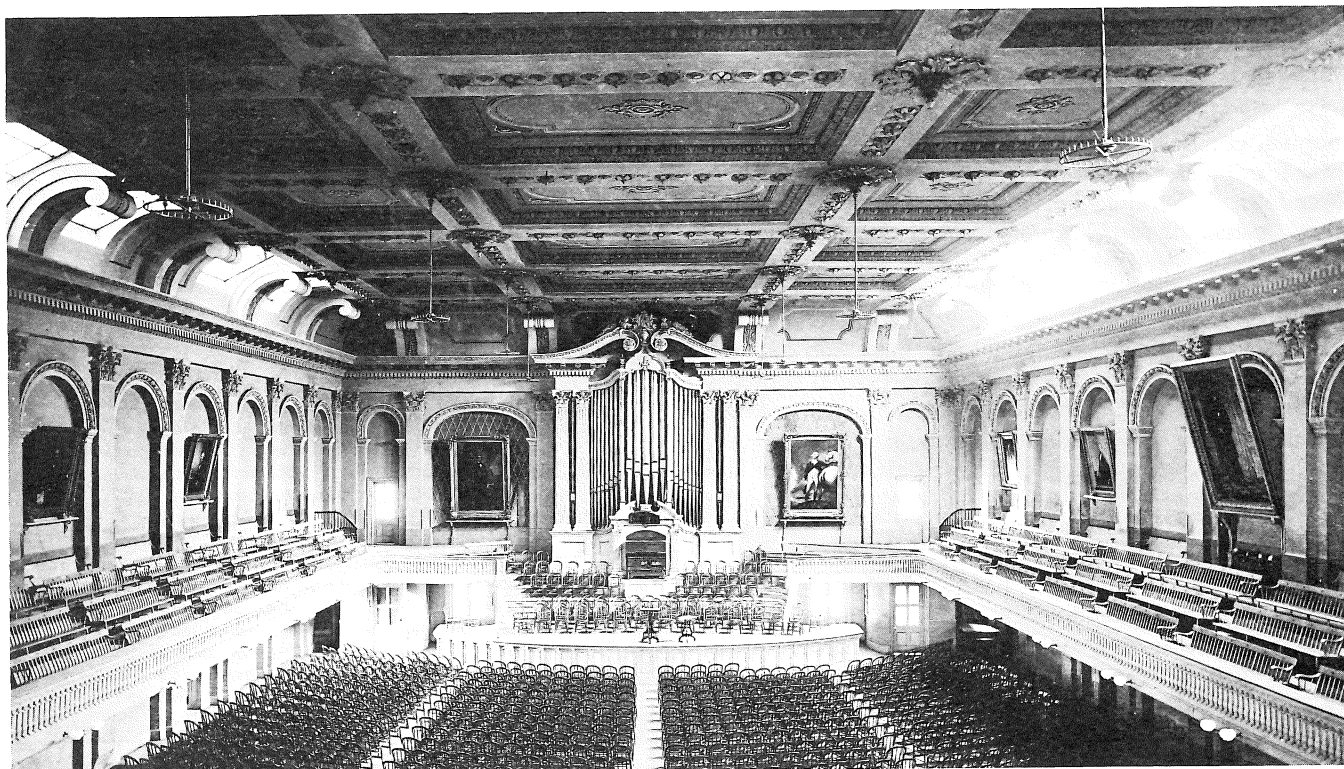
The Salisbury Singers offer tonight two choral works which the Victorians did not hear but which are nonetheless appropriate to our purposes. *Deep River* is one of a set of Negro Spirituals arranged by the contemporary British composer Michael Tippett for his *A Child of Our Time*. The arrangement, with its quartet of voices soaring above the chorus, is very much of the twentieth century, but it brings to mind the year and the circumstances in which the Hook was installed—1864 and Civil War. One can almost hear in the music the voices of the freed slaves who sang from the Mechanics Hall stage. In presenting "Birdsong" from David McKay's *Litanies of the Innocent*, the vital and continuing musical life of Worcester is recognized. David McKay, Worcester composer, musician and musicologist is the inheritor and representative of that musical life. "Birdsong" is based on a series of poems written in a concentration camp in Terezin,

Czechoslovakia during the Holocaust. The words urge us to open our hearts to beauty despite our circumstances and to greet the dawning after night.

With the opening of the Centrum, the restoration of Mechanics Hall, and the restoration of the Worcester Organ, Worcester does indeed greet a new dawn. Wallace Robbins, the dean of Worcester clergymen and an active supporter of the arts, will focus our thoughts on this dawning in his address. And three people most important to Worcester's musical Renaissance will be honored—William Self, former organist of All Saints Church in Worcester, organist of international stature, and designer of two of the city's most important instruments in All Saints and in the Worcester Art Museum; David McKay, of whom I've written; and Fritz Noack who has given back to Worcester and indeed the world the voice of the, glorious instrument we rededicate this weekend.

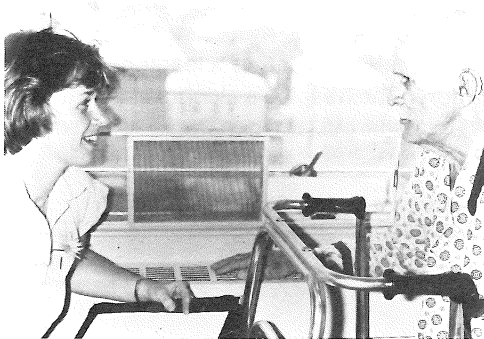
We invite you to raise your voice as well in keeping with the tradition of the Mechanics Hall audience being a participatory one. Hymnbooks were on the seats during music festivals along with the programs. Tonight we will sing the ancient hymn *Praise to the Lord*, chosen for its mention of organs, and *America*, which closed the original dedicatory concert in 1864. In the words of *America*, we should indeed "let Music swell the breeze" for we have much to celebrate. We have honored the past and awakened our awareness of it in the restoration of this Hall and this organ. On that foundation, we can more surely build the future.

Richard F. Jones



Mechanics Hall set up for a concert, circa 1880's

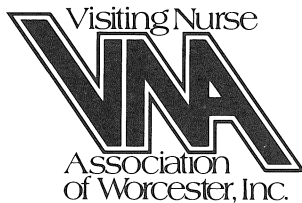
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SALISBURY SINGERS 1982-83

Sopranos

Debi Bertrand
Penny Blevins
Jane Campanale
Diane Choiniere
Paula DeLuca
Elaine Drawbridge
Sally Fay
Mary Kate Gainty
Jean Gough
Martha Hultgren
MaryAnn Knight
Margaret Konkol
Helen Kotilainen
Janna MacConnell
Beatrice Maier
Christine McLean
Jane Pastore
Marilee Ruuska
Barbara Stebbins
Donna Varney
Kathie Wahl
Jean Whitcomb
Karen Wilson

Altos

Eleanor Abdow
Mary Barroll
Eileen Birchett
Evelyn Cox
Sharyn Eaton
Paula Eldridge
Phyllis Estus
Naome Fearing
Emilie Hagopian
Marie Haringa
Louise Harubin
Shirley LaCroix
Jane Martin
Claudette Lovely
Marion Lyon
Martha MacMillin
Sharon Mahoney
Joan Metivier
Lisa Michael
Dolores Neeley
Lily Parnanen
Anne Perkins
Marcia Starkey
Elizabeth Thamel
Connie Vanco
Patricia Winship
Joanna Workman

Tenors

Bruce Bertrand
Leonard Curcio
Albert DeLuca
Maurice DePasquale
Kevin Erkkila
Richard Galli
Stanley Hanson
William Holmes
Charles Johnson
Josef Konkol
E. D. Lahikainen
James Monroe
Matthew Perry
Ronald Swidler
Bernard Turgeon

Basses

Thomas Adels
Ray Bauwens
David Boaz
David Brock
Francis Couvares
Robert Duncan
Charles Estus
Robert Everett
David Gibbs
Ricardo Gonzalez
Sam Judson
Ralph Martin
Scott McLean
Charles Munion
Walter Noyalis
Arthur Perkins
Craig Smith
Thomas Stirlen
David Wallis
Robert Walters
David Westerling
Scott Wilson
Linwood Workman

SYMPHONIC BRASS QUARTET

Howard Peterson

Bruce Hopkins

Ralph Metcalf

Nancy Hunter-Bellows

WORCESTER CHORUS

Choral Director
Gerald R. Mack

First Soprano
Meanne Berggren
Ann Bittel
Jaye Boardman
Melissa Briggs
Karen Brown
Marlissa Carrion
Jean Cyr
Olga Espinola
Marion Grundberg
Janice Hagberg
Paula Leary
Elizabeth Morrill
Billia Narayanan
Ann O'Donnell
Susan Perodeau
Barbara Salem
Carol Sanderson
Cora Smith
Brenda Thompson

Second Soprano
Hildegard Armstrong
Nancy Crawford
Diana Elvin
Doris Forchielli
Linda Hayes
Francoise Hogan
Kristine Johnson
Lynne Johnson
Virginia Kingsbury
Dorothy Mattocks
Jan Parillo
Cynthia Philbrook
Elena Powers
Phyllis Steinberg
Jeannine Trahan
Ellen Waite
Helen Wright

First Alto
Victoria Augustine
Sarah Davis
Virginia Deranian
Pamela Derderian
Eugenie Dickinson
Beatrice Hermes
Elizabeth Jones
Jean Klaiber
Nancy Mack
Nadine Nahabedian
Jane Neslusan
Betty Pastore
Kim Rives
Mary Roseholt
Ruth Rowan
Jane Sosnow
Susan Stafford
Ethel Williamson

Second Alto
Rosamond Bennett
Paulette Bluemel
Anne Flatt
Norma Fortin
Priscilla Kinney
Karen Knapp
Dorothy Miller
Cecile Mosher
Lydia Richardson
Gail Stanhope
Carolyn Traver
Christine Watkins
Elsie Wilcox

First Tenor
Edwin Abusamra
Edward Laliberte
Gilbert Lay
George Neault
Donald Mentzer, Jr.
William Pappazisis
Cosette Ploof
Robert Price
Ralph Protsik
Christopher Williams

Second Tenor
John Boyd
George Furst
Wilmer Kranich
Thomas Myette
James Wright

Brenda Fraser,
accompanist

Alan Catalano,
librarian

Baritone
Robert Akie
Lloyd Balderston
Alan Catalano
Jordan Derderian
Robert Dickinson
Glenn Farber
Paul German
Barry Mongeon
John Parillo
Kenneth Prince
Frank Rider
John Rives
Richard Thomas
Irvine Williamson

Bass
Van Bluemel
You-Sheng Chang
Peter Clapp
Peter Crone
Stephen Jaspersen
Jeff Maider
Daniel Miller
Charles Munion
Gordon Parker
Thomas Powers
Robert Thiel

THE WORCESTER ORCHESTRA

Music Director
Joseph Silverstein

First Violin
Michael Mega
Martha Schleuter
Sheila Reid
Nelia Hopkins
Vincent Bisceglia
Ann Miklich
Barbara Englesberg

Second Violin
Edward Langille
David Bianchi
Jacob Litoff
Aideen Zeitlin
Lois Parker
Alfred Petkus
Donna Locantore

Viola
John Englund
William Shisler
Wendy Keyes
Claudette Lovely
Marilyn Butler

Cello
Adrienne Hartzell
Martha Kiefer
Cameron Sawzin
Mary Locantore

Bass
Justin Locke
Rocco Bruno
John Wall

Flute
Nancy Jerome
Carol Capodanno

Oboe
Barbara Knapp
Susan Henkel

Clarinet
Paulette Bowes
Paul Tennant

English Horn
Henry Tervo

Bassoon
Mary Anne MacKinnon
Deborah LaCroix

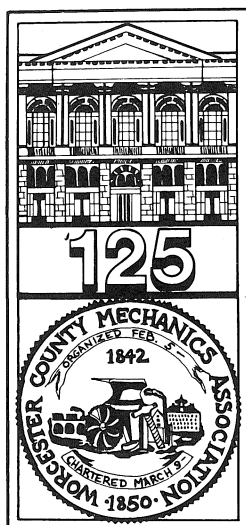
French Horn
John St. Amour
David Cerasoli
Chloe Nester

Trumpet
Fred Orkiseski
Ralph Metcalf
Curtis Coolidge

Trombone
Arthur Starnes
George Zakarian
Maureen Horgan

Tuba
Robert Long, II

Timpani
Stephen Grimo



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