the hook book

Mechanics Hall • Worcester

E. & G.G. Hook • Opus 334 • 1864

Mechanics Hall's history begins in the mid-19th century when Worcester was developing into an industrial powerhouse. With the arrival of the railroad to the city in the 1830s, the ability to transport materials and manufactured goods improved dramatically. As a result, Worcester grew rapidly from a relatively small, isolated community to a manufacturing center. More and more people moved to the city as men filled a growing need for mechanics, craftsmen, and tradesmen. In turn, this emerging industrial workforce needed to acquire new technical skills, as well as learn how to navigate the economic and social changes impacting their lives.

A group of Worcester men, including inventor and wire manufacturer Ichabod Washburn, recognized these converging needs in their city and, in late 1841, formed the Worcester County Mechanics Association. By February 1842, the Association had attracted 115 members and held its first event, a well-attended debate of four questions: Are the laboring classes in our community enjoying their full share of influence? Which is the most economical as an article of fuel, wood or coal? Are morals in the country in a progressive state? Were our forefathers justified in their treatment of the (American) Indians?

A library of technical books was assembled and made available for young men starting out in the world of manufacturing—a significant benefit for those who did not have access to such resources in smaller communities. Classes on such topics as mechanical drawing, pipefitting, and blueprint reading were held, and in 1848 the Association organized its first Mechanics Fair, a comprehensive exhibition of machinery, manufactured goods, inventions, and other displays related to industrial innovation.

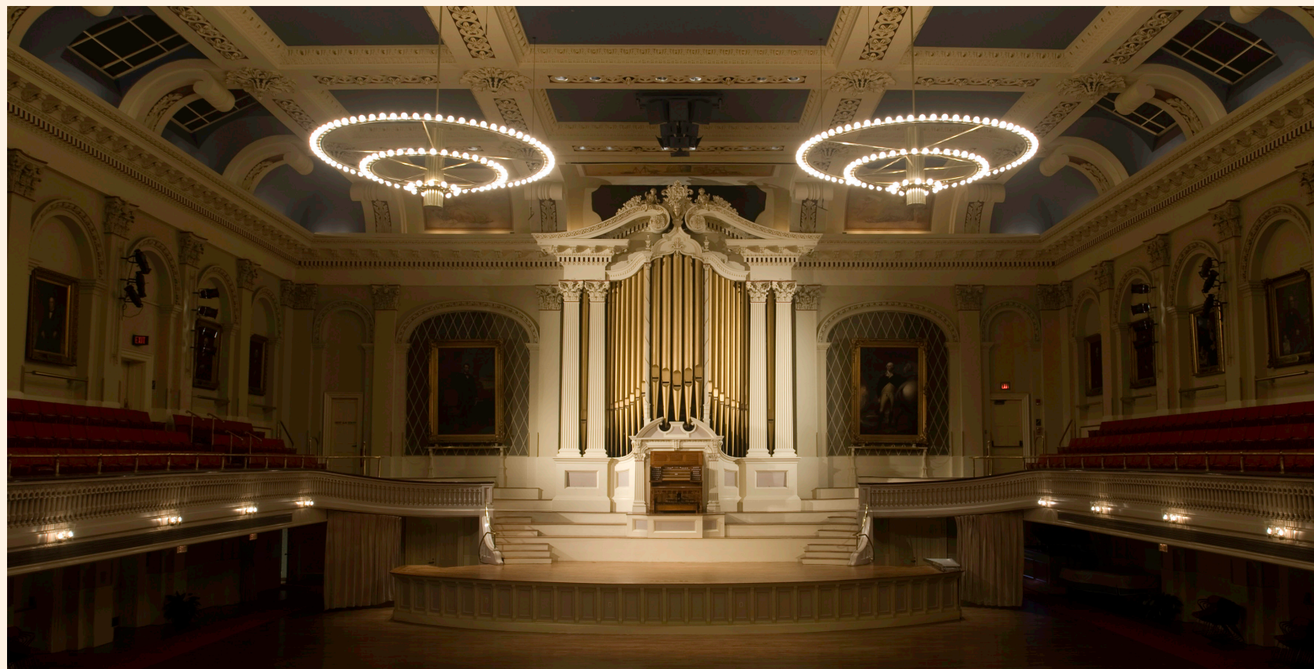
By 1854, the Association had outgrown its rented spaces and embarked on a plan to build its own hall on Main Street. Under the guidance of Ichabod Washburn, the Mechanics hired architect Elbridge Boyden to design and construct the building. Ground was broken in July of 1855 and on September 3 of that year, the cornerstone was laid with great ceremony, including a parade of dignitaries led by the Boston Brass Band, the City Guards, and the Worcester Light Infantry. When it was dedicated on March 19, 1857, Mechanics Hall represented the state-of-the-art in mechanical systems and construction techniques—a testimony to the skill and ingenuity of the artisans and tradesmen of Worcester County, which defined them as leaders in America's Industrial Revolution.

historians as the nation's finest pre-Civil War concert hall. Throughout its rich history, the organization has reflected changing times and tastes, experiencing broad fluctuations in popularity, use, and physical condition. During the mid-20th Century, as newer venues became more sought after as locations for cultural events, the Mechanics Association resorted to renting the Hall out for professional wrestling matches, roller skating, basketball, dance lessons, 4-H club meetings, and a variety of other sporting and community events.

Over the years, misuse and neglect of the interior took a serious toll on the building, and, in the early 1970s, the Association was finally forced to decide between tearing it down or revitalizing it. When word got out that Mechanics Hall might be demolished, the entire city rallied and raised $5 million to restore it to its original splendor. In 1977, a grateful community rededicated the beautifully renovated and preserved Hall, a testament to the value of excellence fostered by the Mechanics Association and an architectural treasure to be enjoyed and cherished by generations to come.

More than 165 years later, with the Great Hall's outstanding acoustics and strikingly elegant design, Mechanics Hall is now a cultural cornerstone of Central Massachusetts. Listed in the National Register of Historic Places, it has been judged by architectural

Source:
Margaret Erskine, Mechanics Hall, Worcester Bicentennial Commission, Worcester, MA, 1977



The Worcester Organ: A Retrospective

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

(Written for the 150th Hook Rededication in October 2014)

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, formerly 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 worldwide standard.

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.

continued

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.

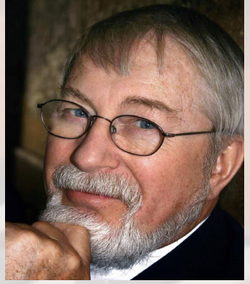
In 2014 through a generous grant from the Fuller Foundation, a second blower (electric air pump supplying wind pressure for the pipes) was added so that the organ's pitch and volume would not sag when many notes and many stops were used for a chord held more than a few seconds. This second wind for the 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 the 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 is that the extraordinary sounds of this organ, among the finest the Hooks ever produced, will continue to be captured and shared with a wider audience. They deserve to be heard.

RFJ



THE 1982 RESTORER: Fritz Noack

Born in East Germany in 1935, Fritz Noack apprenticed with Rudolf von Beckerath in Hamburg, later working for Klaus Becker, Ahrend & Brunzema, and, after emigrating to the U.S., for Charles Fisk. He founded the Noack Organ Co. in Andover, MA in 1960, later retrofitting a former schoolhouse in Georgetown, MA for his workshop. His organs can be found throughout the United States, as well as in Iceland and Japan, and one of his earliest large organs was built in 1969 for Trinity Lutheran Church in Worcester. The Mechanics Hall Hook organ was his first major restoration project, but it kindled his interest in 19th century American organbuilding, and he has engaged in other restoration projects since. Fritz Noack is a Fellow of the American Institute of Organ Builders and a past President of the International Society of Organ Builders.

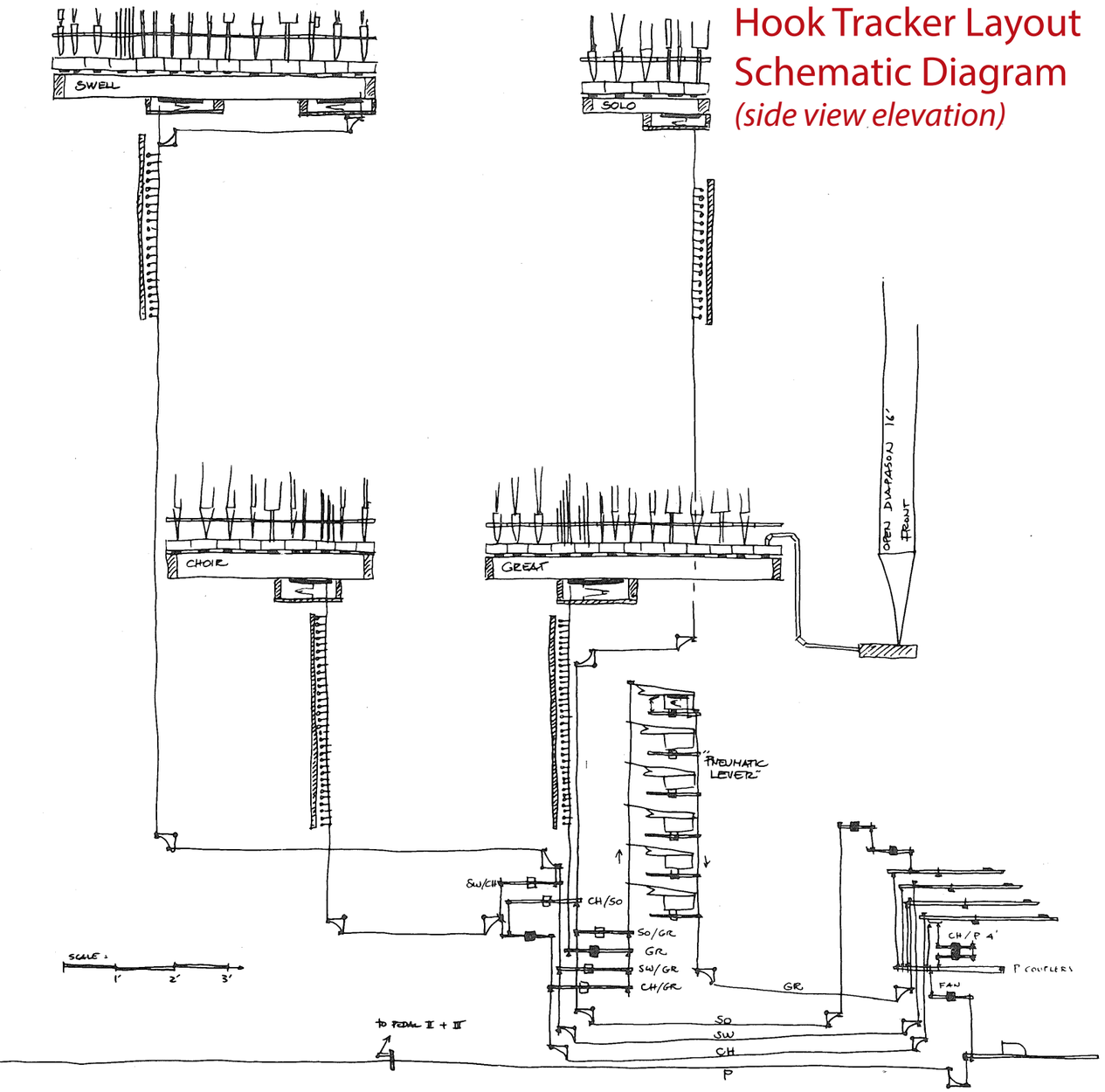
The restoration of an old organ is not a standardized process, and the Noack company was prepared to deal with each job in a specialized way. Although there were other companies doing restoration work, Noack took pride that with his high standards of perfection his company was a "bit fussier" than anyone else.

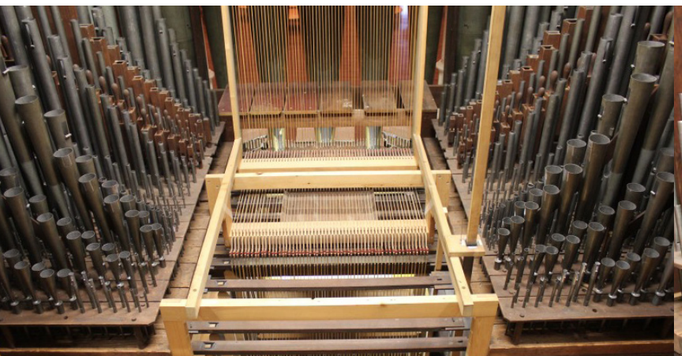
Noack had considered the restoration of the Mechanics Hall Hook organ as a great challenge. Throughout the whole procedure of reconstruction, emphasis was placed on authenticity. Research in reconstruction advanced in painstaking stages. First there was close examination of existing material in the Mechanics 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, there was research into "paper evidence" as found in the programs. annual reports, and ledgers of the Worcester Mechanics Association (owner of Mechanics Hall, home 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.

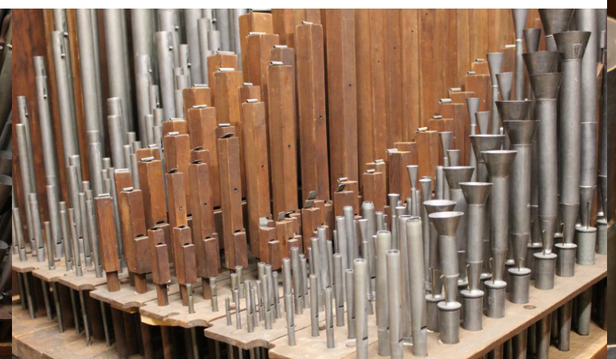
A major task was the reconstruction of the entire mechanism as none of the original tracker action remained. The organ as it then stood was as close a counterpart to the 1864 original as 1982 technology could accomplish.

Having been trained in Europe, where good organ restorations had been done, Noack had tried to show that a complete restoration was both possible and worthwhile. He appreciated Mechanics Hall's departure from the "throw-away" philosophy that had 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 had carried an ambitious project to a successful conclusion.

Hook Tracker Layout Schematic Diagram
(side view elevation)







BEHIND THE FAÇADE

Elias and George G. Hook, sons of a prominent Salem cabinetmaker, were among a small group of gifted young craftsmen who apprenticed in the 1820s with William M. Goodrich, considered the founder of the organ-building industry in Boston. George built the first organ in 1827 (still extant in Salem's Peabody-Essex Museum) and Elias built his first soon after. By 1829 they had formed a partnership and were building church and chamber organs, probably in their father's workshop. In 1832 they moved to a larger workshop in Boston and a year later built their first 3-manual organ. By the 1840s their work could be found in all the New England states as well as New York and Pennsylvania, and by the 1850s in the South and Midwest as well. In 1854 they moved from their original workshop to a large new factory with steam-powered machinery in the Roxbury Crossing area of Boston, allowing an increase in the number of instruments built per year. Although the Hook firm by this time had some worthy competitors, they remained for several decades the leading organ-building firm in the country, and organs of all sizes, from small one-manual organs for country churches to instruments for large churches, concert halls and cathedrals in urban areas. In the 1860s, American organists who had studied in Europe began to request newer tonal directions, and the Hooks complied with the introduction of greater variety in strings, flutes and reeds, while maintaining the high quality of their well-balanced Diapason choruses. Mechanically they were more conservative, relying on well-designed traditional windchests and action components. Francis Hastings had joined the firm as an apprentice, but his talents soon raised him to greater responsibility in the firm, and in 1871 the aging Hook brothers made him a full partner under the name of E. & G. G. Hook & Hastings. Under his direction the company flourished, building some important organs in the 1870s, and when the Hook brothers died in 1880 and 1881, Hastings continued to successfully guide the firm into the innovative 1880s and 1890s, showing good business sense by introducing a line of smaller "catalog" organs while still attracting important commissions for large churches and halls. However, strong competition was increasing, and after Hastings' death in 1916, the Hook & Hastings firm declined, closing its doors in 1936 after having built their 2,614th organ.

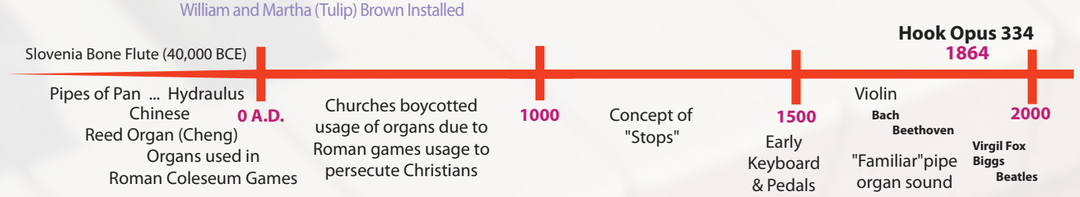
- Contributed by Barbara Owen

Stefan Maier, a native of Germany, received his journeyman certificate there in 1987, working for John Brombaugh in Oregon and Yves Cabourdin in France before settling in Massachusetts as an organ technician and rebuilder skilled in all aspects of organ-related woodworking, metalworking, pipe voicing and design. He now services several organs in Boston and vicinity, and has been responsible for the maintenance and tuning of the Mechanics Hall Organ since 1994.

timeline

Timeline History of Mechanics Hall & Hook Organ

Mechanics Hall Building • Events • Hook		*Historical Events* Worcester • US & World
	1722	Worcester Incorporated
	1750-1830	CLASSICAL MUSIC PERIOD
	1830-1860	EARLY ROMANTIC MUSIC PERIOD
Worcester County Mechanics Association established	1842	
	1843	College of the Holy Cross established
First Mechanics Fair	1848	Worcester becomes a city; Free Soil anti-slavery party founded
	1850	First National Woman's Rights Convention held in Worcester
	1855	Steam calliope invented by Joshua C Stoddard
	1855	Eli Thayer founds Oread Institute, first four-year college for women
Mechanics Hall Dedicated	1857	
First Worcester Music Festival	1858	
Thoreau lecture: "A Plea for Captain Brown"	1859	
	1860-1920	LATE ROMANTIC MUSIC PERIOD
	1861	American Civil War
Hook Organ Installed Op. 334	1864	Worcester YMCA founded
	1865	WPI founded
Charles Dickens speaks at MH	1868	Worcester population: 118,000
First African American Member Admitted to Mechanics	1868	
	1869	1st trans-continental railroad completed
Hook Brothers retire	1871	
	1880	Candlepin bowling invented in Worcester
	1887	Clark University founded
Dudley Buck soloist at the Worc. Music Festival	1895	
	1898	Spanish-American War
	1899	American Guild of Organists founded
Geroge Hutchings lowers pitch to A-435	1901	Assembly-line manufacturing concept introduced
	1904	Assumption College founded
	1908	First Model T Ford produced
	1909	Sigmund Freud lectures at Clark
Hook Organ (& facilities) "electrified"	1910	
	1914	WWI
	1920	Women's right to vote - 19th Amendment
	1926	Robert Goddard liquid fuel rocket first successful launch
	1938	NE Hurricane (Sept) unpredicted Category 5 - 700 killed
	1941	WWII
	1947	Worcester Orchestra & Worcester Youth Orchestra founded
	1949	Worcester Chapter AGO founded
Roller Skating in the Great Hall	1950	Korean War
Mechanics Hall for sale; buyer reneges	1952	
Women Members admitted in Mechanics Association	1953	F4 Tornado (June) - 94 killed
	1955	Vietnam War (1964)
	1963	Organ Historical Society founded; Harvey Ball: Smiley Face
Fire Department Forces Shutdown	1972	
Mech Hall on National Register of Historic Places	1973	
Hook Organ Restoration Committee formed	1975	
Mech Hall re-dedicated; Phase I restoration completed	1977	
Boyden Salon addition	1978	
Hook Organ restoration celebration Sept 25-26	1982	
Brown Bag Concert Series began	1983	
Fuller International Organ Festival	1985	
125th Organ Celebration Concert; Fuller Wing	1989	
Washburn Hall restored	1991	
Women's portraits added to Great Hall	1999	Worcester Cold Storage fire kills 6 firemen
Promenade refurbished	2000	
Building Exterior Façade restored	2002	
Worcester Organ Concert Series Begins	2009	
Hook Organ cleaned/refurbished	2013	
Second blower added to wind system	2014	
Hook 150th Anniversary - *Year of the Organ*	2014	
Main Street facade facelift/lighting	2017	
Renovated Main St Lobby, 1st Floor Promenade, "Wall of Fame," Grand Staircase Portrait Gallery, & Washburn Lobby	2020	Worcester Population 206,000
Portraits of Frederick Douglass, Sojourner Truth, and William and Martha (Tulip) Brown Installed	2024	



Mechanics Hall • 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′
Picolo	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′

III SWELL (C-a3, 58)

Bourdon	16′
Open Diapason	8′
Stopped Diapason	8′
Viol d'Amour	8′
Principal	4′
Flute Octaviante	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′
Picolo	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′

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′
Choir to Pedale	4′
Swell to Pedale	8′
Solo to Pedale	8′

* Barker lever assist

- The tallest pipe is 16 feet tall, and made of Eastern Pine. The largest pipe creates a very low pitch of 32 Hertz.
- In 1864, the cost of the custom-built Hook organ was $8000, equivalent to $7 million today.
- Organs were the most complex large machines invented before the Industrial Revolution. (Clocks were the most complex *small* machines.)
- At the time, this was the Hook's largest instrument.
- The Mechanics Hall Hook was built during the Civil War, and the one main shortage was of good old-growth southern pine. Hook's reserve of this material seems to have gotten them through the period when utilized for important components like windchests and smaller wood pipes, but in this organ, as in its near-twin at Immaculate Conception Church in Boston, there is evidence of the use of inferior northern pine with occasional knots in structural parts and in the very largest pedal pipes. Otherwise their use of wood for Pedal Division pipes and certain manual stops showed little difference from their normal practice. The use of Belgian zinc, begun around 1850 for front pipes and larger interior pipes, seems also not to have been greatly affected, and the majority of their metal pipework larger than 3'continued to be made of tin & lead alloy into the 1870s, when higher-content tin spotted metal was sometimes used.
- New to American organs, the *Vox Humana* (a pipe rank introduced in the U.S. just the year before in Boston's Music Hall organ) caught the fancy of the press and was accorded much praise for its beauty.
- The swell chamber originally had two horizontal sets of swell shades because organists desired a substantial softening effect when the shutters were closed. Unfortunately the Hooks did not account for the sound-blocking casework - we fear the resulting overall low Swell volume (even at open shutters) was not really intended. The second set of shutters therefore has been (reversibly) removed over the years.
- The Swell was praised in Dwight's *Journal* as not only the largest Swell Division outside Europe, but also being easy to play (not to modern standards). While the restorer's intent was to restore all original aspects of the organ as closely as possible, Noack approved the (reversible) keyboard action modifications made by Andover Organs after the 1982 restoration.
- The original (and current) stop list and voicing still remains valid and useful today because the Hooks at the time had refined a sound that was eminently suited to the use with choirs and audience singing, and was clear, warm, never forced, and was effective in the less-reverberant American churches and halls.

MECHANICS HALL • 321 Main Street, Worcester, MA 01608 • www.MechanicsHall.org

www.HookOrgan.com

MECHANICS HALL

WORCESTER, MASSACHUSETTS

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