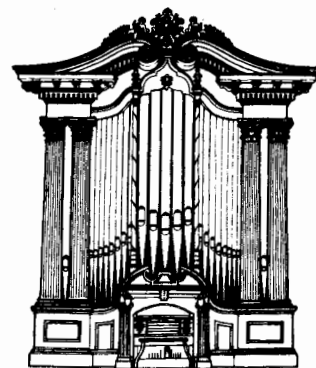


THE WORCESTER ORGAN AT MECHANICS HALL

"BROWN BAG RECITALS" SUMMER SERIES 1987



PROGRAM

Wednesday, July 29, 1987, 12:10 p.m.

LUCIA CLEMENTE FALCO, ORGAN
PETER A. CLEMENTE, CLASSICAL GUITAR

SONATA III, Opus 88
Intermezzo, Fugue

Josef Rheinberger 1839-1901

VARIATIONS ON A CHORALE

Peter A. Clemente b. 1959

CONCERTO IN D FOR GUITAR AND ORCHESTRA Mario Castelnuovo-Tedesco b. 1895
Allegretto, Andantino alla romanza, Ritmico e cavalleresco

LUCIA CLEMENTE FALCO began piano studies at an early age. She studied classical and jazz piano, as well as arranging and composition, at the Berklee College of Music. Later, she studied organ with Stephen Long and Brenda Fraser. A versatile performer, she has appeared in solo recitals, orchestral performances, and jazz and commercial ensembles. She has appeared in four previous "Brown Bag Recitals" at Mechanics Hall and has performed as harpsichordist with the Salisbury Singers and organ soloist with the Bach Society of Worcester. She is currently Organist/Choirmaster at Spencer's First Congregational Church, and is frequently called upon to play at the Cathedral Church of St. Paul, Assumption College, Temple Emanuel, and St. Margaret Mary. She is the organist/accompanist of the Bach Society and is Dean of the Worcester Chapter of the American Guild of Organists, and holds the degree of Colleague from the Guild.

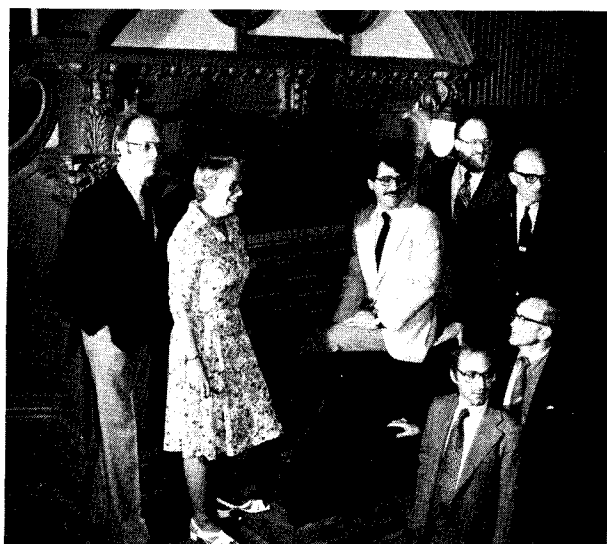
PETER A. CLEMENTE began guitar study at a young age under the tutelage of his father. He received his Bachelor's and Master's Degrees from the Hartt School of Music and the New England Conservatory, respectively, both with highest honors. He has performed solo and chamber music throughout the United States and Spain. He won the first prize in the Ovation Classical Guitar Competition, first prize in the Guitar Foundation of America's international solo competition, second prize at Puerto Rico's International Guitar Competition, and was personally selected by Andres Segovia as one of three finalists in the Segovia International Fellowship Competition. A featured soloist with many area ensembles, Mr. Clemente teaches at the Longy School of Music, the Thayer Conservatory, and the Clemente Music Studio.

ALL "BROWN BAG RECITALS" ARE BROADCAST LIVE OVER WICN 90.5 FM

Your voluntary contributions are welcome and appreciated.



Mechanics Hall as it appeared in the early 1860s



Organ Restoration Committee, clockwise, left to right: Barclay Wood, Julie Chase Fuller, Stephen Long, Robert C. Dickinson, J. Verner Otterson, W. Danforth Hayes, Charles L. Davis



The imposing façade of the organ presides over the restoration of the hall.

MECHANICS HALL RESTORATION

Mechanics Hall, Worcester, Mass., an American cultural heirloom, is being restored, including the organ which is the last remaining four-manual E. & G.G. Hook. The project began in 1974 with a letter from the Worcester AGO Chapter to the Worcester County Mechanics Association offering to assist in the restoration of their fine hall and its landmark organ.

The work on the auditorium is now in progress, and soon Mechanics Hall will properly occupy its distinguished place on Main Street in downtown Worcester. The building reflects the golden age of famous musicians and personalities of the late 1800s. One man who participated in a "Come and See" tour of the restoration work was heard to say, "I came here as a little boy to hear John Philip Sousa's Band." That world of yesterday will be much more real through the witness of this building.

The organ restoration will begin with careful study and comparisons with other Hook organs. The intricacies of the Barker lever mechanism will be examined again. Vintage photographs and drawings of

other Hook organs will be consulted in building the new console. Large feeder bellows will be aired, perhaps, with a water motor. Tracker runs from the console to the wind chests will be mapped by examining screw holes left when the original action was dismantled. Damaged pipework will be repaired.

Once restored, this organ will be studied by organ historians interested in its specifications and sounds in a perfect, pre-Civil War room. Organ builders from around the world will be able to see how the Hook brothers did things in 1864 and how a modern restoration process should be undertaken. But most important, musicians will rediscover what Bach and Mendelssohn and Franck sounded like at the zenith of romantic American organ building. Other examples have fled in the face of money, change and neglect, but this instrument has been caught in time.

Of course, the restoration is a costly business. One of the money-raising projects of the Mechanics Hall Organ Restoration Committee is the sale of small bottles of historic dust, gathered from deep within

the organ's interior. Not cleaned since 1864, the dust of this organ has experienced the vibrations of Galli-Curci, Schumann-Heink and Paderewski. It also was present when famous people such as Charles Dickens, Mark Twain, Admiral Perry, Thoreau, Emerson and Teddy Roosevelt appeared at Mechanics Hall. The small vials of dust are available at \$2.50 (dirt cheap!), tax deductible, including a warranty, from Mechanics Hall Organ Restoration Committee, 321 Main Street, Worcester, Mass. 01608. Larger contributions for restoring the Hook organ are also being solicited from individuals and foundations.

Detailed information, including the specification, about the organ was published in *MUSIC*, September 1975. It is good to know that progress in the restoration is taking place. Eventually this period piece of important architecture and organ building will be unveiled.

STEPHEN E. LONG,
Dean, Worcester Chapter,
and ROBERT C. DICKINSON

A BRIEF HISTORY OF THE WORCESTER ORGAN

Fritz Noack

When, in July 1855, ground was broken for the new hall of Worcester's Mechanics Association the idea was perhaps more practical than we may assume today. Industrial exhibits, held earlier at various rented and makeshift spaces, had been a fine success, so the association was right to build its own exhibition hall. We marvel at the wisdom of people like Ichabod Washburn, who headed the committee for the construction of the hall. Not only would it be good to have a hall suitable for display of the products of Worcester's young, buoyant industry, they felt, but they also thought of the need for education and edification. They planned to have concerts of good music, and what could better illustrate their pride in beauty as well as "progress in the arts" than a large pipe organ.

It was not until early 1864, however, that a number of civic-minded people raised funds for the new organ. One may take note of an event preceding the signing of the contract: in 1856 it had been decided to place a large organ by the German firm of Walcker in Boston's Music Hall. Obviously New England's most eminent organbuilders, the E. & G.G. Hook brothers of Boston, were less than delighted, even though they extended every courtesy to the Walcker team when it finally arrived six years later. The opening of the Walcker organ took place in November 1863, amid the hardships and financial difficulties brought on by the Civil War. The Hooks, who had been building organs since 1829, by 1860 had the capacity to build almost 30 organs per year of about 360 registers; needless to say, the war had taken its toll. One of the organs completed that year was the large three-manual organ at the Immaculate Conception Church in Boston (still extant), which had been very well received. In its old-fashioned, almost classical tonal scheme it seems to have been more what was needed than the flashy, modern Walcker.

In late summer 1863, Ichabod Washburn offered \$1000 to the Mechanics Association as the start of an organ fund and in August of that year the contract with the Hooks was made. It called for an organ of four manuals and pedal of seventy-four registers (52 speaking stops plus couplers, ventsils, etc.). The cost of \$9,020 was entirely borne by subscriptions. Considering

that the Hooks charged twice as much for the Brooklyn organ of similar proportions a year later, this was a considerable bargain. A facade was built for it by the Hooks who (in the words of Francis Hastings, then their foreman) wanted to have "their best work represented by artistic and showy fronts" since "large numbers of people hear with their eyes." Actually, a much wider front had been planned, but the wings extending to the sides of the present case were omitted for reasons of speed. When the organ was opened by John Henry Willcox on October 23, 1864, it was an unquestioned success. Being the gift of a group of citizens and not actually the Mechanics Association, it was to be known as the Worcester Organ. It was used regularly, if not too frequently. There are the usual entries in the association's books for expenses such as these in 1880:

C. W. Wentworth, paid for organ blowing	\$.50
T. D. Moore, repairing reeds and tuning	\$22.00
C. W. Wentworth, organ blowing for tuning	\$ 2.50

Electricity had been brought into the hall in 1875, but even when in 1876 the organ was gone over by "Messrs. Hook and Hastings, the original builders of the organ, at an expense of \$385.97," the organ was still pumped by hand, a formidable task when one considers the size of the instrument.

In January 1889, George Hutchings of Boston, who apparently had supervised the installation while in Hook's employ, was asked to make recommendations about two important improvements on the organ. The first was to bring the pitch of the organ down to the "French Normal Diapason" of $a = 435$ Hz; like all earlier Boston organs, it had been almost a half tone sharp, at about $a = 460$ Hz. The second was the introduction of hydraulic motors to operate the bellows from the city water supply, a fairly common system then which today seems wasteful. In addition, he sold the association a 32' Bourdon. His remarks about the "faulty voicing" of the Quinte $10\frac{2}{3}'$ (which fulfills essentially the same function) appear somewhat self-serving, especially when one considers the terribly cramped location he was to use for this large stop. He also replaced the Swell Twelfth $2\frac{2}{3}'$ with a



Kenneth Wolf (left) and Fritz Noack studying plans



Shop workers and Guild members examine pipework in the Solo division

more fashionable 8' Quintadena. Another change was the re-arrangement of the combination controls. He carried his work out in a pragmatic manner: the organ worked well, was playing the same pitch as the orchestras and the association was very satisfied. Needless to say, considerations of historic purity, original pipe scaling, etc., were of no interest. To bring the pitch down, he either added a pipe, or lengthened rows of pipes, or did whatever got the job done quickly and simply.

The organ was used regularly with intermittent maintenance and a major tuning in 1914. About a dozen years later, George W. Reed and Son of West Boylston made the "improvements" then so fashionable: the keydesk, entire stop and key action, as well as the wind supply system, were replaced by the standard equipment of the twenties: electro-pneumatic action, a wind system with small reservoirs and sheet ducts (replacing solid wooded ones), and a new swellbox to fit around the Choir division. Only too late did we learn that such improvements were of a short-lived nature, detrimental to the musical substance of the organ.

At the time the restoration of the hall was discussed, interest in the now almost defunct organ stirred Thomas Murray, Barbara Owen, and other champions of early American organs to point out its value. Members of the Worcester AGO chapter formed an advisory committee to save and restore the organ. Advice and proposals were sought from qualified organbuilders.

In my opinion, there is no more important extant recital hall organ of that period in America. I therefore proposed a reconstruction to its original condition in all details, as far as possible. Only by such an uncompromising plan could justice be done to this glorious heirloom. My proposal to completely restore the organ, including reconstruction of all parts replaced during the two rebuildings, was accepted in April 1977 and a contract was signed with The Noack Organ Company, Inc. for \$135,000 plus inflation adjustments. Like so many other aspects of the restoration of the hall, this contract called for a lot of faith: much of the money had yet to be raised, and the price quoted, although higher than those of others who merely wanted to make the organ work, was one that at best would cover only the actual cost of the work.

An immense amount of research followed, with the help of many people who shared my enthusiasm for the task. Thomas Murray and Barbara Owen opened their private collections of valuable information. The Lahaize brothers of Roxbury, descendants from several generations of Hook employees, gave valuable advice. Organists and other responsible persons gave free access to research on extant Hook organs in Boston, Roxbury, Woburn, Chicago, Buffalo and other places. Charles Street AME Church, unable to restore its 1865 Hook organ, made it available for \$2,200 so it could yield some genuine parts and models for replacement parts.

The restoration work was interrupted for lack of funds but went on mostly from September 1980 to September 1982. Almost all of the approximately 3500 pipes were taken to the Noack shop in Georgetown to be washed, repaired and tuned to the modern pitch of $a = 440$ Hz. A different pitch, such as the early Hook pitch or the old concert pitch of $a = 435$ Hz, would have made the organ less useful. Missing pipes had to be made new, and some pipes were severely damaged. A new 2 1/2' and 8' Clarinet were obtained from the 1865 Hook. Fortunately, the original sound was fairly easy to reconstruct where it had been changed, mostly by Reed; the changes were obvious and crudely done. All work was carefully recorded and all pipes were measured for a detailed report on the restored organ.

The reconstruction of the bellows and wind system was another giant job; the bellows, one from the 1865 organ, one a reconstruction, were about 100 square feet in area, leading to a total of about 160 feet of solid wooden ducts. The windchests were restored in the hall. After seeking advice from many experts here and abroad, it was decided to use essentially the same methods the Hooks used when such work was needed.

The reconstruction of keydesk, including four bone-covered manuals and action, took better than one and a half years. This seems strange considering the speed with which the organ was built originally, but it is quite a different matter to produce something within the normal procedures of a well-established factory, which the Hook's definitely was, than it is to reconstruct something piece by piece in a way different from current practices. With the installation of the new parts in spring and summer 1982, we hope to have done justice to this most important of the older American recital hall organs and, at the same time, to have given Worcester a magnificent, valid musical instrument.

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 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 " 230 "
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 " 58 "	

Choir Manual.

30. AOLINA & 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 1/2 feet. 30 pipes.
47. VIOLONE, 16 " 30 "	51. FLUTE, 8 " 30 "
48. BOURDON, 16 " 30 "	52. POSAUNE, 10 " 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 ("Swirl").
56. SOLO TO GREAT "	64. BELLOW'S 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 (No. 66 & 67), allows of various combinations.
" 3. { Swell Manual. } Forte.	" 8. { Couplers. } Forte.
" 4. { " " " } Piano.	" 9. { " " " } Piano.
" 5. { Choir Manual. } Forte.	" 10. operates on "Great Pedale" Coupler.
" 6. { " " " } Piano.	

BALANCED SWELL PEDAL, with double action.

SUMMARY.

Number of Stops of Great Manual,	14, with 1160 Pipes.
" " " " Swell Manual,	16, " 1090 "
" " " " Choir Manual,	20, " 606 "
" " " " Solo Manual,	6, " 348 "
" " " " Pedale,	7, " 210 "
" " " " Mechanical Registers,	15.
" " " " Combination Pedals,	10.
Total,	3504 Pipes.

It was the design of the Committee representing the citizens of Worcester, who have liberally contributed to this object, to place in their beautiful Hall a first class Concert Organ, which should be a full and correct representation of the progress of the art in America.

The builders to whom this important work was assigned have endeavored, as far as possible, without regard to expense, to make the work as perfect as could be produced. Only the choicest materials have been used, and the most skillful workmen employed. The scales of the pipes are judiciously selected, and these, with the various methods of voicing, are the result of careful study and experiment during a long practice of the art in this country and in Europe.

Many rare and costly stops, and many new mechanical arrangements are introduced. By means of the PNEUMATIC LEVER, which is applied to the Great Manual, and connected by couplers to each of the others, all four Manuals, comprising the thousands of pipes distributed throughout the various departments of this large instrument, are operated with unusual ease and promptness.

The pipes are supplied with wind by two very large Bellows, the reservoirs of each containing nearly 200 cubic feet, each of different pressures, and controlled by mechanism in a room beneath the Organ.

The whole occupies a space nearly the entire width and height of the rear end of the Hall, with a depth of about 25 feet.