

2018

MECHANICS HALL SUMMER MUSIC FESTIVAL



From the Director

The “Organ Problem”

Calling the Organ a problem is a strange way, to be sure, of greeting audiences at our 2018 Summer Music Festival!

In mid-July I was informed by a musician that people don't want to come to organ concerts because they are boring. On that very same day a non-musician who loves 80s pop music told me she could not wait to attend one or more Festival concerts because she loves organ music, it comforts her. Not only that, she is thrilled to be able to hear great musicianship in our Great Hall.



Naturally, we cannot force people to enjoy something they resist. Yet, we find ourselves – we, the curators of the Worcester Organ, they, the musicians who have labored and learned to play it well, and you, the audience who love and appreciate the depth of sound and the skill it takes to construct the instrument and to master its keyboards and stops—hard-pressed to share a passionate word and compel others to want the experience for themselves.

Our magnificent Worcester Organ is something to crow about! In the Hall's 160th Anniversary Year, it is imperative that we showcase this one-of-a-kind Hook Brothers tracker instrument for all to know that . . .

a) it exists—all 3,504 pipes of glorious sound!, that b) it is as complicated a piece of machinery that ever was built in the 19th century, that c) its sound is sublime; it will transport a listener to a place that fills the spirit in a deep and miraculous way, and that d) it lives in Mechanics Hall, the nation's finest pre-Civil War performance space, right here in the heart of Worcester.

The high level of skill achieved by masters of their craft represents a core value of the Worcester County Mechanics Association, whose ultimate tribute to skill is the architectural masterpiece in which you sit today.

Masters of their craft? We are so blessed in Worcester to have a pool of highly skilled and talented musicians and Mechanics Hall is devoted to letting them shine. We are delighted to continue our 160th Anniversary Celebrations by showcasing the deep talent and creative programming of this remarkable group of regional musicians. The performers, Will Sherwood's artistic direction, and the pre-concert speakers have come together to create a Festival that is a unique collaborative effort of which we can all be proud. The array and diversity of skill and talent is fascinating, enjoyable, memorable.

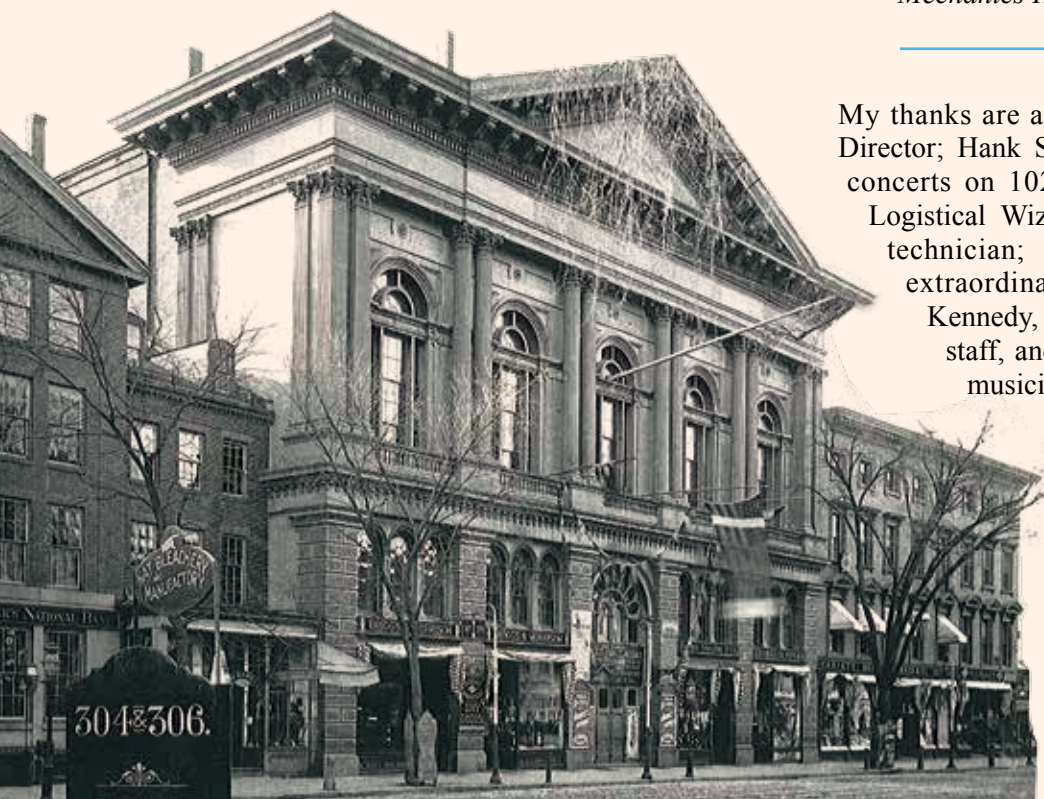
Of course, we are also thrilled that our two gorgeous Hamburg Steinway concert grands will be neck to neck in not only one, but two Festival concerts! A rare treat once; twice is heaven!

The 2018 Summer Music Festival offers a feast for all the senses. Tell everyone you know.

Kathleen Gagne
Mechanics Hall

My thanks are abundant! To Will Sherwood, Artistic Director; Hank Stolz & Unity Radio (broadcasting the concerts on 102.9 FM); Joseph Chiorio, Audio & Logistical Wizardry Engineer; Stefan Maier, organ technician; Barbara Renner, piano technician extraordinaire; Jim Welu, Joan Stewart, Bob Kennedy, Rob Doray and Miles Press, our facilities staff, and most notably all of our talented local musicians – Thank you from the bottom of my heart to all of you for making music in our Hall and for demonstrating the skills and talents that combined to create the Mechanics Hall 2018 Summer Music Festival.

Kathleen





Executive Director Bob Kennedy has been wholly supportive of the Summer Music Festival and, for the last 11 years, of the Worcester Organ Concert Series. He oversaw the \$110,000 organ refurbishment project in 2013 and installation of the added blower last year. He has been a proud and effective steward

of the Worcester Organ. Bob will be retiring in September—please wish him well when you see him today.

From the Artistic Director

It has been an extraordinary honor and privilege to choose the best talent in our region and coordinate this exciting series of concerts to share with you. Like a chef selects the best ingredients and most flavorful recipes for a feast, I've had a lot of fun assembling this fine array of musicians who include repertoire some of which has never been heard in Mechanics Hall's 160-year history.

In fact, we are honored to feature the premiere of composer/organist/director Leonardo Ciampa's latest creation, penned especially for the acoustics of Mechanics Hall - a fanfare for two trumpets in stereo (antiphonally in the balcony corners) with organ and timpani. Trumpet and organ is an instrumentation which has delighted concert audiences in the hall over the decades.

In selecting the musicians and repertoire for the festival, I tried to create a wide spectrum of styles to maximize your listening pleasure – the perfect combinations that I trust you will delight in hearing.

The Hall's staff has been most supportive and fun to work with, brainstorming a fresh approach to this concert programming. My hope is that these will be memorable listening experiences that echo warmly in your minds.

Will Sherwood, *Artistic Director*

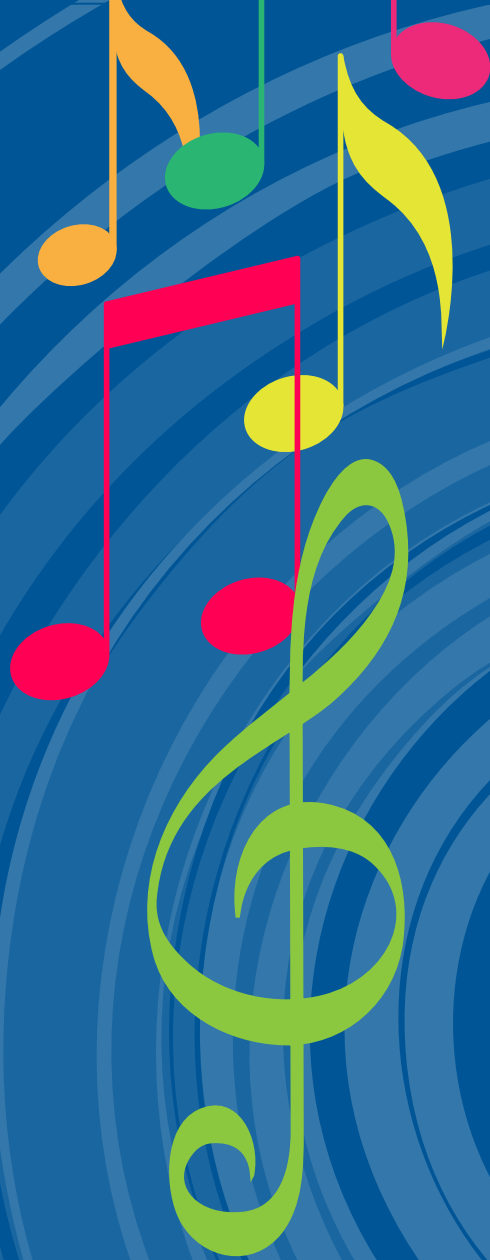


From Our Co-Sponsor WorcAGO

The people of Worcester and its surrounding areas have enjoyed a rich and diverse cultural history throughout the years. Along with our great colleges and universities, captivating museums, a richly varied concert life, and a wonderful array of choral ensembles, Worcester also boasts itself as the *Pipe Organ Capital of New England*—concert halls, churches, and institutions house some of the largest and finest instruments in the US.

The **Worcester Chapter of the American Guild of Organists** (AGO) is proud to co-sponsor this exciting series, bringing live music to the community. We cordially invite all who love the organ and its repertoire to enjoy the many opportunities to attend AGO-sponsored events held in our worship spaces and concert halls. All are welcome, no matter if you're an organist, musician, fervent music lover, or simply curious. Our mission is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ in the greater Worcester area. Visit us online at www.worcesterago.org.

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You're Invited!

About Mechanics Hall

We opened our doors in 1857 and, ever since, Mechanics Hall has been a cornerstone of culture and community. Great performance artists, innovators and inventors, authors, orators and scientists, social reformers and next door neighbors all continue to bring the Central Massachusetts community together right here in Mechanics Hall. Our modern mission is to serve the community as a gathering place for experiences that inspire, enrich, and enlighten generations.

Mechanics has been judged the finest pre-Civil War performance hall in the nation. After a storied history of both high and low regard, for the last 40 years Mechanics Hall has built upon its extraordinary past and boldly created a bridge that connects generations with culture and community. It is a rich heritage we all share.

The Hall is a private, not-for-profit organization that is internationally regarded among the world's great concert halls for its superb acoustics and inspirational beauty. It is also well loved in Central Massachusetts for the important role it has in hosting events. Annually, more than 75 performances and recording sessions, and 200+ business events, galas, and family celebrations take place in the Hall.

history



First Unitarian Music Program

Will Sherwood, ChM, AAGO
Director of Music & Organist

2018 Highlights

- Sep 9 *Godspell* Choral Excerpts
Nov 4 *Bach Cantata; Gjeilo Luminous*
with orchestra & soloists
Dec 24 *Lessons & Carols* (11 choral works)
with pre-service concert

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BEHIND THE FAÇADE

pipe organ

Elias and George Hook constructed the 52-stop, 3,504-pipe tracker organ in Mechanics Hall in 1864. The organ, called both The Worcester Organ and the Hook Organ, is the oldest unaltered four-keyboard pipe organ in the Western hemisphere located at its installation site. Restored in 1982 and again in 2013, the Worcester Organ is one of the most popular and respected organs in the United States. It has been featured numerous times on National Public Radio, performed in several recordings, and has been featured on television and in a major motion picture, as well as in a music video starring Michael Crawford, the original “Phantom of the Opera.”

The Worcester Organ is used frequently – in wedding ceremonies, graduations, and awards events as well as for the Worcester Organ Concert Series, produced by the Hall in collaboration with the Worcester Chapter, AGO and now in its 11th year!

Sons of a prominent Salem cabinetmaker, Elias and **George G. Hook** 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, 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 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’s death in 1916 the Hook & Hastings firm declined, closing its doors in 1936 after building their 2,614th organ.

- contributed by Barbara Owen



Fritz Noack was born in Germany and 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. 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 organ was his first major restoration project: 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 **Andover Organ Company** was founded in 1955, and in 1961 established a workshop in Methuen, MA. While the firm has built a number of new organs, it also specializes in restoration work, with an impressive number of projects in this field, many involving Hook or Hook & Hastings organs. Their experience in this area, especially under the direction of **Robert Newton**, proved an invaluable asset during their renovation work on the Mechanics Hall organ in 1988.



Stefan Maier, a native of Germany, received his journeyman certificate there in 1987, working in Oregon and 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 Hook since 1994.



E & G Hook

Opus 334 1864

52 stops, 64 ranks, 3504 pipes

pipe organ

I Choir (C-a3, 58)

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

II Great (C-a3, 58) *

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

III Swell (C-a3, 58)

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

IV Solo (C-a3, 58)

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

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

Pedale

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

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

* Barker lever assist

- 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 \$5 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 was little different 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.

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August 8 (noon) - Cosmic Dualities Opening Concert

Olga Rogach, piano; Will Sherwood, piano; William Ness, organ

Fanfara di Saturna (*World Premiere*) Leonardo Ciampa
for Two Antiphonal Trumpets, Organ, and Timpani
Scott Daugherty & Bruce Hopkins, trumpets; Leonardo Ciampa, organ;
Lauren Giroaurd, timpani

Double Concerto in C Major for Trumpets RV537 Antonio Vivaldi (1678-1741)
(*Two trumpets, organ, cello, timpani*)
Scott Daugherty & Bruce Hopkins, trumpets; Will Sherwood, organ;
Jolina McConville, violin; Patrick Chatham, cello; Lauren Giroaurd, timpani

Arrival of the Queen of Sheba G F Handel (1685-1759)
(*two pianos and organ*)

Sheep May Safely Graze (from the *Hunting Cantata*) BWV 208 J S Bach (1685-1750)
(*chamber ensemble*)
Alesia Tringale, soprano; Madeline Browning & Jerry Bellows, recorders;
Patrick Chatham, cello; Will Sherwood, harpsichord

Prelude in C BWV 846 Bach/Gounod
(*world premiere arrangement for violin, cello, two pianos, organ*) arr. Sherwood
Jolina McConville, violin; Patrick Chatham, cello

The Swan (Le Cygne) from *The Carnival of the Animals* Camille Saint-Saëns (1835-1921)
(*world premiere arrangement for violin, cello, two pianos, organ*) arr. Sherwood
Jolina McConville, violin; Patrick Chatham, cello

Reverie Claude Debussy (1862-1918)
(*two pianos and organ*) arr. Sherwood

Overture from *Carmen* Georges Bizet (1838-1875) arr. Sartorio
(*two pianos and organ*)

Stars & Stripes (*organ duet*) John Philip Sousa (1879-1932) arr. Chenault

Kitten on the Keys (*two pianos*) Zez Confrey (1895-1971)

Dizzy Fingers (*two pianos*) Zez Confrey

Fantasie: Double Concerto for Two Pianos and Organ Clifford Demarest (1874-1946)
I - Maestoso, II - Pastorale, III - Allegro arr. Sherwood

August 9 (7PM) - Imperio in Stereo

Roy Imperio & Kristjon Imperio, piano; William Ness, organ; Hank Stolz, narrator

Pre-Concert Talk - "Reading Minds: The Art of 'Telepathic' Communication in Music" - Kristjon Imperio

"Jupiter" from *The Planets*, Op. 32

Eclogue, Op. 10

Orchestral Piano transcription by Howard Ferguson (1908-1999)

Variations on a Theme by Haydn, Op. 56b

Gustav Holst (1874-1934)

Gerald Finzi (1901-1956)

Johannes Brahms (1833-1897)

intermission

The Carnival of the Animals

Introduction et Marche Royale du Lion

Poules et Coqs

Hemiones (Animaux veloces)

Tortues

L'Elephant

Kangourous

Aquarium

(cont'd next column)

Camille Saint-Saëns (1835-1921)

Personnages a longues oreilles

Le Coucou au fond des bois

Voliere-Aviary

Pianistes

Fossiles

Le Cygne-The Swan

Final

Please visit www.HookOrgan.org for detailed program notes
WiFi password: mhall1857

programs



August 10 (7PM) - Seele Musicale - Delicious Delerium

Pre-Concert Talk: "The Drama Factor: How Human Emotions Affect Musical Perception"

La Follia in D minor- variations RV63

Antonio Vivaldi (1678-1741)

Adagio in G minor

Tomaso Albinoni (1671-1751)

In Furore lustissime Irae – for soprano and strings RV626

Vivaldi

intermission

Loosin Yelav – soprano, flute and strings

Luciano Berio (1925-2003)

Sextet for recorder, harpsichord and strings

Alan Hovhaness (1911-2000)

Two songs for Soprano and Chamber ensemble

Oswaldo Golijov (1960-)

Concerto for Flute and Recorder in E minor

Georg Philipp Telemann (1681-1767)

Please visit www.HookOrgan.org for
translations & detailed program notes
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August 12 (3PM) - Peter Krasinski

Pre-Concert Talk: "Commanding the King (of Instruments)"
- Peter Krasinski

A Day in the Country - Birds, Horses, Clouds and Storms

Beethoven's Symphony #6 Beethoven (1770-1827)
(arr. Krasinski, after Stokowski)

Nuages C. Debussy (1862-1918)

William Tell Overture Gioachino Rossini (1792-1868)



A Day in the Woods

Peter and the Wolf visit the pipe organ chamber Sergei Prokofiev (1891-1953)

Narrated by Hank Stolz; Improvisation by Peter Krasinski

A Day at the Beach!

"Coney Island" (1917) Accompaniment improvised by Peter Krasinski

Starring Buster Keaton & Roscoe "Fatty" Arbuckle

August 14 (7PM) - Liana Paniyeva

Pictures in Sound

Pre-Concert talk: "For the Benefit of All, Bringing Art and Music to the Public" James Welu

Corelli Variations Op 42 Sergei Rachmaninoff (1873-1943)

(detailed list of movements displayed on the web with program notes)

Musical Moments Op 16

Rachmaninoff

1 - Andantino

2 - Allegro

Sonata Tragica Op 39 No 5

Nikolai Medtner (1880-1951)

intermission

Pictures at an exhibition Modest Mussorgsky (1839-1881)

Promenade

No. 1 "The Gnome"

Promenade (2nd)

No. 2 "The Old Castle"

Promenade (3rd)

No. 3 "Tuileries (Children's Quarrel after Games)"

No. 4 "Cattle"

Promenade (4th)

No. 5 "Ballet of Unhatched Chicks"

No. 6 "Samuel Goldenberg and Schmuyle"

No. 7 "Limoges. The Market (The Great News)"

No. 8 "Catacombs (Roman Tomb)"

No. 9 "The Hut on Hen's Legs (Baba Yaga)"

No. 10 "The Bogatyr Gates (In the Capital in Kiev)"



August 15 (noon) - Young Artist Showcase Wesley Hall: *Sounds of the Centuries*

Praeludium und Fuga in C major	Georg Boehm (1661-1733)
Variations on <i>Also gehts also stehts</i>	Samuel Scheidt (1587-1654)
Bataglia	Johann Kaspar Kerll (1627-1693)
Mein junges Leben hat ein End	J. P. Sweelinck (1562-1621)
Trio 5 <i>Ein feste Burg ist unser Gott</i>	Friedrich Christian Samuel Morheim (1719-1780)
Preludium und Fuga in E minor "Wedge" BWV 548	J. S. Bach (1685-1750)

August 15 (7PM) - *Song and Sunset* - Closing Festival Concert Maria Ferrante, Soprano; Brett Maguire, Piano

Pre-Concert talk: "The Many Facets of Artful Songs" - Brett Maguire

Chevaux de Bois from " <i>Ariettes oubliées</i> "	Claude Debussy (1862-1918)
L'Heure exquise	Renaldo Hahn (1874-1947)
Ouvre ton Coeur	Georges Bizet (1838-1875)
Les Berceaux	Gabriel Faure (1845-1924)
Ne poy, krasavitsa, pri mne	Rachmaninoff
Arabesque #1	Claude Debussy (1862-1918)
Memories: A-Very Pleasant, B-Rather Sad	Charles Ives (1874-1954)
The Housatonic at Stockbridge	Ives
Die Forelle	Franz Schubert (1797-1828)
Erkönig Schubert	
Vielgeliebte schöne Frau	Alban Berg (1885-1935)
Die Nachtigall	Berg

intermission

Un bel dì, from " <i>Madame Butterfly</i> "	Giacomo Puccini (1858-1924)
O mio babbibo caro, from " <i>Gianni Schicchi</i> "	Puccini
I'm a Stanger Here Myself from " <i>One Touch of Venus</i> "	Kurt Weill (1900-1950)
Youkali from " <i>Marie Galante</i> "	Weill
The Distance Between Us	Chris Brubeck (1952-)
Heimweh	Johannes Brahms (1833-1897)
Intermezzo in A, Op 118, No. 2	Brahms
Warm All Over from " <i>The Most Happy Fella</i> "	Frank Loesser (1910-1969)
Come Sunday from " <i>Black, Brown, and Beige</i> "	Duke Ellington (1899-1974)
Ain't that Good News	trad., arr. Edward Boatner (1898-1981)

Please visit www.HookOrgan.org for detailed program notes
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August 8 - Cosmic Dualities

Olga Rogach (piano) received a Master of Music degree from Russia's famed St. Petersburg Conservatory. After graduation she was appointed to the St. Petersburg Music College Faculty and became a featured pianist for the Literary Association of St. Petersburg and the All-Russian Theatrical Society. She emigrated to the U.S. in 1991. A leading regional piano teacher, Ms. Rogach has a private piano studio and is a private piano instructor at WPI. Many of her students have been prize and scholarship winners in international and local competitions.



Ms. Rogach performs extensively in New England, and is acclaimed for her recitals and collaborations with instrumentalists and vocalists. In addition Ms. Rogach is a Music Director of the First Parish Unitarian Universalist church in Northborough, pianist for Master Singers of Worcester, and an official pianist and a board member of the Greater Worcester Opera Company.



William Ness (organ & piano) William Ness is the former Minister of Music & Arts at First Baptist Church of Worcester where he conducted two singing choirs and two bell choirs. He has two degrees from the University of Michigan, Ann Arbor, and studied further at the University of Iowa. While at the University of Michigan he won the Graduate Concerto Competition in 1971. He has had many teaching positions at universities, has taught privately for many years, and is on the faculty of Pakachoag Music School. Mr. Ness is performing in two concerts of the Mechanics Hall Summer Music Festival.



Will Sherwood (organ & piano) is the Artistic Director for the Mechanics Hall Worcester Organ Concert Series and Principal Organist at Mechanics Hall. He has been Director of Music & Organist at First Unitarian for almost 35 years, and is Past Dean of Worcester AGO. He has appeared as guest artist with the Boston Pops, and on concert tours in Europe and the U.S. For thirty years, he was a Sr. Engineering Manager at Intel and Digital (DEC). Since corporate retirement, he is CTO &

Owner of Sherwood Hosting, providing web/database design, web hosting, graphic design (including this program book), and commercial photography.

August 9 – Imperio in Stereo

The father-son piano duo, **Imperio in Stereo**, formally premiered in 2012 at the Steinway Showcase Room in Natick, MA. They have since continued to collaborate in an extraordinary musical relationship, including a performance of Chopin's First Piano Concerto in 2014 with Roy as soloist and Kristjon conducting the Nashaway Philharmonic Chamber Ensemble. In addition to numerous piano and organ duets, they have presented duo-piano recitals at Vernon SDA Church in Vernon, VT, Thayer Performing Arts Center in South Lancaster, MA, and First Unitarian Church in Worcester. Their music collaboration is the delight of all who hear.



Philippine-born pianist **Roy Imperio** has concertized as a soloist, collaborative pianist, accompanist, and chamber musician in the United States, Canada, Mexico, England, France, Russia, Ukraine, Hong Kong and throughout the Philippines. The *Worcester Telegram* portrayed him in the performance of the Grieg Piano Concerto with the Thayer Symphony Orchestra upon winning its Concerto Competition in 1988 as "an artist with considerable technical ability and admirable poetic depth, playing with remarkable power, personality and boldness." Passionate about chamber music he co-founded ensembles such as the Windhammer Chamber Players, and the Bulfinch Players, and continues to perform in New England with Trio Orione, the Nashaway Trio, and Imperio in Stereo.

In 2001, he made his premiere CD album for flute, guitar and piano with the Bulfinch Players, *"Holiday Music in New England"* and in 2010 his first piano solo album, *"Music of Frederic Chopin: a Life of Passion."* His most recent CDs, *"Seleksiyon"* featuring piano arrangements of Filipino folk tunes by Augusto Espino and *"Music from Four Continents"* with cellist, Ning Tien were released in 2017.

He has served as music professor at Atlantic Union College, as collaborative pianist at Boston Conservatory at Berklee, and as Director of Music at Faith United Parish in Fitchburg. Currently he teaches piano at the Thayer Performing Arts Center, 77 Arts Academy in So. Acton, and the Fitchburg State University Community Music Lesson Program.

Kristjon Imperio is a highly sought-after pianist, organist, and clinician throughout New England. As a soloist, he has performed piano/harpsichord concerti by Bach, Mozart, Beethoven, Grieg, Tchaikovsky, and Brahms with orchestras throughout the United States. Being a passionate chamber musician, he is founding member of the New England Piano Trio, Seele Musicale Chamber Ensemble, and Imperio in Stereo.

Kristjon founded the Bolton Philharmonic Society, Inc. in 2008 and served as artistic director of the organization's four community choral and instrumental ensembles. During his tenure with the Philharmonic, he conducted over thirty performances of major works by Vivaldi, Haydn, Mozart, Chopin, Dvorak, Vienne, Durufle, Vaughan Williams, Hindemith, Barber, and Rutter.

Kristjon currently serves as minister of music for the First Congregational Church of West Boylston, organist for the Atlantic Union College Church of Seventh-day Adventists, and is on the faculty at Anna Maria College. He also collaborates with A Worcester Schubertiade as accompanist and masterclass clinician. In September 2018, he will begin serving as program director for Pakachoag Music School of Greater Worcester.

August 10 – Seele Musicale

Seele Musicale Chamber Ensemble is a guild of passionate musicians, performing a wide range of repertoire with an emphasis on the nuances and emotions in the music performed. Now celebrating five years, it was the music of Bach, Handel and Vivaldi that brought local musicians together originally. Over the years, they have performed at the First Unitarian Church of Worcester, Tower Hill Botanic Garden, local libraries, the Lions Club, a homeless

shelter, and a yoga center. Earlier this year they appeared with acclaim at the Worcester Art Museum in a program entitled "Flights of Fancy" to accompany the museum's "Flora in Winter" exhibition, with music of Handel and Telemann.

SMCE has featured living composers to premiere several of their works. With close ties to the estate of the late composer Alan Hovhaness, they premiered the unpublished work *Sextet for Recorder, Harpsichord and String Quartet*. Additionally they have premiered vocal works by Frederic Sharaf, and piano works of David Stern. Bach's *Brandenburg Concerto No. 5*, was paired with a *Concerto Capriccioso* of living composer R.A. Moulds, which was commissioned 20 years ago and has not been played since until now.

Employing the common denominator between well known Baroque and modern composers, Seele personifies stories in music in colorful ways. In Pergolesi's *Stabat Mater Dolorosa*, Seele becomes the "grief" of Mother Mary, it does not merely "tell the story" of her grief. With the music of R.A. Moulds, the group becomes the country dance, and with Telemann, they added tambourine and vividly "dance" the Polish dance within the piece.

For the ensemble, Music is the magic—the musicians seek that infinite magic that connects the musical creations of composers present and past to the yearning ears of today's audience.

Individually, they are music teachers, engineers, music directors, writers, audio engineers, music students, and orchestra members, but above all they connect with their musical spirits, distilling the wonderment of music to grateful ears wherever they perform.

Visit www.SeeleMusicale.com



August 12 – Peter Krasinski

Peter Edwin Krasinski is broadly recognized as a motivating consultant for the pipe organ community, and as a conductor, organist and music educator, whose imaginative and energetic performances elevate and inform audiences. Well respected in both secular and sacred genres of his field, he has taught the enchantment of music to both public and private institutions in the greater Boston area for many years. His silent film performances have been hailed in the press as “a great marriage of movie and music.”



Specializing in the art of live silent film accompaniment, worldwide, some of his many appearances have included such venues as Irvine Auditorium at University of Pennsylvania, Trinity Wall Street (NYC), Wanamaker's-Macy's Greek Hall (Philadelphia), St Joseph's Cathedral (Hartford), Old South Church (Boston), National City Christian Church (Washington, DC), St Joseph's Oratory (Montreal), The Kotzschmar Organ at City

Hall (Portland), The Great Organ at Methuen Music Hall and major concert halls in the cities of Yokohama, Fukui, Miyazaki and Kanazawa, Japan.

A multiple prize-winner, he is the recipient of the First Prize in Improvisation from the American Guild of Organists National Competition. A seasoned performer, he has played recitals at the Cathedral of Our Lady of the Angels (Los Angeles), Notre-Dame Cathedral (Paris), Trinity Church (Boston), and Holy Name Cathedral (Chicago).

Mr. Krasinski has served as Dean of the Boston Chapter AGO, and is currently Organist of First Church of Christ, Scientist in Providence RI, accompanist at Beth El Temple Center Belmont MA, faculty member of St. Paul's Choir School, Cambridge MA, and regularly teaches improvisation masterclasses to the Harvard Organ Society. He holds both a Bachelor of Music Degree in Music Education and Organ Performance, and the Master of Sacred Music Degree from Boston University.

Visit www.KRASINSKI.org

August 12 – Krasinski Sing-Along Lyrics

to the tune of "My Country 'tis of Thee"

Text by Peter Krasinski

Pedal Pipes strongly heard, Wind energy transferred,
Bellows and case, Flutes that can make you cry,
Principals flying high, Sweet Tremolo's that make a sigh,
Treble sounds and Bass.

When you might have a frown, you hear an organ sound,
and then you smile. Sunshine and peace appear,
to Friends you feel more near,
this instrument disposes fear, Singing down the aisle.

Our Organ in the front, Has pipes both thin and blunt,
Both short and Tall. Pipes that can take the lead,
Mixtures, Mutation, Reed, Combine to play in perfect Key,
Music made for All.

August 14 – Liana Paniyeva

Award-winning Ukrainian pianist **Liana Paniyeva** currently resides in Boston. Ms. Paniyeva has performed at international festivals in Norway, Hungary, Syria, Italy, and Israel. During the 2012-2013 season, she performed three times at Carnegie Hall in New York City. Most recently, Liana played in concert halls of Scotland, South Africa, and in multiple states of the USA.



Ms. Paniyeva was the winner of the American Protégé International Competition of Romantic Music; recipient of the Grand Prize at the Metropolitan International Piano Competition; and the winner of the AFAF Golden Era of Romantic Music International Competition. In 2013-2015, Ms. Paniyeva was awarded the E.B. Storrs Piano Scholarship from the Musical Club of Hartford. Ms. Paniyeva was also awarded the Cargill Foundation Prize in the 2014 Scottish International Piano Competition in Glasgow, and became a prizewinner at the Iowa International Piano Competition in 2015.



August 15 – Wesley Hall

Recognized in 2016 by the Diapason Magazine as a “20 Under 30” leader in Organ, Harpsichord, and Sacred Music in the United States, **Wesley Hall** is a dynamic organist and early music enthusiast with a passion for translating the music of the past into the context of today’s audience. An innovator in the field of sacred music,

Wesley blended his passion for music and liturgy at the Yale School of Music and Institute of Sacred Music, and went on to receive an Artist Diploma in Organ Performance from the Oberlin Conservatory. As both a solo artist and a collaborator, his performances have been heard across the United States, Canada, and Europe. He was recently awarded 2nd Prize at the Sursa American Organ Competition and maintains an active performance schedule. Wesley is passionate about helping young musicians achieve their greatest aspirations, and serves regularly as a competition juror, and teaches students through private lessons and public masterclasses. He is presently the Minister of Music and the Arts at the First Baptist Church of Worcester.

August 15 – Ferrante/Maguire

Maria Ferrante is familiar to audiences world over. A winner of the Mario Lanza Voice Competition, she has been acclaimed by the Washington Post and the Boston Phoenix. Richard Dyer of *The Boston Globe* has called her “a true singing actress...Maria Ferrante broke my heart last night.” Maria’s performances have delighted audiences from New York to the Virgin Islands, Prague, Japan, Geneva and London as well as in local venues such as Jordan Hall, Merkin Hall and Sanders Theater. Some of her many operatic roles include Cio-Cio-San, Desdemona, Liu, Violetta, Despina, Pamina, and Gretel. Maria appeared live on WGBH-TV as Sacerdotessa in Verdi’s *Aida*. She sang at The Goethe Institute of Boston’s 250th Gala Celebration with Xavier de Maistre, harpist with the Vienna Philharmonic.

Ms. Ferrante has recorded for Naxos, Albany, Navona Records and AFKA labels and has four solo CDs to her credit, which received rave review from the *Boston Herald*: Maria, known for her lilting soprano voice and probing mind...brings a supple and colorful approach to a broad variety of repertoire.” The *Boston Globe* said: “Superb.” An enthusiastic teacher and coach, Maria has taught Vocal Masterclasses throughout New England and New York and offers unique and personalized strategies for her students. Visit www.MariaFerrante.com

Winner of the First Prize and the Prize of the Audience in the 2005 André Marchal International Organ Competition in France, **Brett Maguire** held the position of Organ Scholar at The College of the Holy Cross in Worcester where he earned a Bachelor’s degree in 2002. While still an undergraduate, he was awarded First Prize in the 2001 American Guild of Organists/Quimby Regional Competition for Young Organists which earned him the honor of performing in recital at the 2002 AGO National Convention in Philadelphia. Subsequently, he has performed widely in the United States and in Europe. Brett was the recipient of a Thomas J. Watson fellowship for organ study in Paris during which he presented recitals at Notre Dame Cathedral and at the Church of St. Clothilde. He received his Master of Music degree in Historical Performance from Oberlin College Conservatory of Music in 2005. Brett has performed with the Boston Pops under John Williams, with the Boston Symphony Orchestra under Hans Graf, and with the Tanglewood Summer Festival Orchestra under Bernard Haitink. An active and experienced church musician, Brett served for ten years as Director of Music at Wesley United Methodist Church in Worcester. He is presently the Assistant Director of The Worcester Chorus and is on the faculty of Assumption College. In addition to his musical endeavors, Brett is an avid rock climber, practices Ashtanga yoga daily, and is a vociferous reader of books.



Timeline History of Mechanics Hall & the Hook Organ

Mechanics Hall Building • Events • Hook

Worcester County Mechanics Association established

First Mechanics Fair

Mechanics Hall Dedicated

First Worcester Music Festival
Thoreau lecture "A Plea for Captain Brown"

Hook Organ Installed Op. 334

Charles Dickens speaks at MH
First African American Member Admitted to Mechanics

Hook Brothers retire

Dudley Buck soloist at the Worc. Music Festival

Geroge Hutchings lowers pitch to A-435

Hook Organ (& facilities) "electrified"

Roller Skating in the Great Hall
Women Members in Mechanics Association

Fire Department Forces Shutdown
Mech Hall on National Register of Historic Places
Hook Organ Restoration Committee formed
Mech Hall re-dedicated; Phase I restoration completed
Boyden Salon addition

Hook Organ restoration celebration Sept 25-26

Brown Bag Concert Series began

Fuller International Organ Festival

125th Organ Celebration Concert; Fuller Wing

Washburn Hall restored

Promenade refurbished
Façade restored

Worcester Organ Series Begins

Hook Organ cleaned/refurbished

Hook 150th Anniversary - Year of the Organ

Main Street facade facelift/lighting

Historical Events Worcester • US & World

Worcester Incorporated

College of the Holy Cross established

Worcester becomes a city; Free Soil anti-slavery party founded

First National Woman's Rights Convention held in Worcester

Steam calliope invented by Joshua C Stoddard

Eli Thayer founds Oread Institute, first four-year college for women

American Civil War

Worcester YMCA founded

WPI founded

Worcester population: 118,000

1st trans-continental railroad completed

Candlepin bowling invented in Worcester

Clark Univeristy founded

Spanish-American War

American Guild of Organists founded

Assembly-line manufacturing concept introduced

Assumption College founded

First Model T Ford produced

Sigmund Freud lectures at Clark

WWI

Women's right to vote - 19th Amendment

Robert Goddard liquid fuel rocket first successful launch

NE Hurricane: unpredicted Category 5

WWII

Worcester Orchestra established

Worcester Chapter AGO founded

Korean War

June F4 Tornado: 94 killed

Vietnam War (1964)

Organ Historical Society founded; Harvey Ball: Smiley Face

Slovenia Bone Flute (40,000 BCE)

Pipes of Pan ... Hydraulus
Chinese Reed Organ (Cheng)
Organs used in Roman Coliseum Games

Churches boycotted
usage of organs due to
Roman games persecute Christians

1000

Concept of
"Stops"

1500
Early
Keyboard
& Pedals

Violin
Bach
Beethoven
"Familiar" pipe
organ sound

Hook Opus 334
1864

2000
Virgil Fox
Biggs
Beatles

Origins of the Pianoforte

Bartolomeo Cristofori invented the piano around 1700, and while his prototypes borrowed heavily from harpsichord and clavichord technology, there was one central difference: the use of hammers. Harpsichords had used quills to pluck the strings and clavichords featured tangents, or metal tips, to create sound.

Cristofori's pianos used hammers composed of coiled paper and leather. These hammers struck the strings, and then rebounded, allowing for a rapid succession of notes. The hammers also allowed for greater dynamics and shaping each note of a chord based on finger pressure. That's why his invention became known as a pianoforte. (In musical parlance, "piano" means soft and "forte" means loud.)

Some thirty years later, Gottfried Silbermann added a damper (sustain) pedal to Cristofori's design. By the 1760s, the pianoforte had become less of an exotic specimen and was being featured by a number of composers including Mozart, who wrote sonatas and concertos for the pianoforte.

By the time Beethoven arrived on the scene, the piano was a fixture in classical music. However, the modern piano would not appear until long after Beethoven's death. In his day, the range of the piano was about six octaves; this was up from five octaves during Mozart's lifetime. By comparison, pipe organ keyboards have five octaves, as do most digital "keyboards" & synthesizers. Today, a typical acoustical piano has seven full octaves plus three extra notes.

In general, the sound of the early 19th-century piano was lighter and more delicate than its modern-day equivalent. Much of this was due to the lightweight case and frame, and the number of strings struck by each hammer. However, given Beethoven's penchant for powerful music, he would have enjoyed the extra intensity and volume provided by a modern piano.

History of Two-Piano Performance

Magic happens when multiple musicians, especially pianists, play two pianos. Some audiences relate piano duos to synchronized swimmers whose accomplishments are also based on correlated precision. Composers from Mozart and Schubert to Bartok created chamber works for piano four hands while others arranged condensed versions of symphonies for two or more pianists.

Pianists Chang and Faurot assert that the sheer range and capacity of the modern piano may have motivated grand compositions, since the piano's "potential... is so great that the temptation at once arises to add more hands and fingers to realize it. The wide compass of the 88-note keyboard invites collaboration." Solo pianists can multiply and amplify the music they make with a little help from their friends.

The first known public performance on a *solo* piano took place in 1768 London and featured J C Bach at the piano. Within a decade, the piano became the only instrument to be heard alone on the concert stage. New developments in the piano such as the damper sustain pedal and the double escapement ensured the composition of works new in technique and musical timbre. As a result, distinctions arose: the stage performer was seen as the public concert artist, while the home pianist brought the enjoyment of live music into one's living room.

The piano duet came to popularity in the second half of the 18th century. Mozart played duets as a child with his sister, and later wrote sonatas for four hands at one piano; Schubert was another composer for the genre. Amid the vast piano repertoire there is a distinct nook that warms the heart of piano lovers: the world of piano ensembles, which encompass works ranging from intimate duets to thunderous two-piano/eight-hands repertoire, and even beyond.

When the piano responds on all dynamic levels, from pianissimo to sforzando and fortissimo, it offers the pianist a full tonal palette. When that particular instrument was built, the stars were aligned with the material science, geometry, engineering, and resilience of the piano hammer enabling optimal response to its soundboard. It's music sublime. It's *magic*.

2018 music festival

Wednesday, August 8 • 12 noon

Cosmic Dualities - Conversations among instruments: A varied array of musical duets
Olga Rogach (piano), Will Sherwood (piano), William Ness (organ)

Thursday, August 9 • 7PM

Imperio in Stereo - Two Pianos in concert (orchestral accompaniment on the Hook Organ)
Featured work: Saint-Saëns - *Carnival of the Animals* - Roy & Kristjon Imperio, William Ness, Hank Stolz

Friday August 10 • 7PM

Seele Musicale Chamber Ensemble in Concert: Delicious Delirium
Eclectic repertoire from Baroque to Contemporary

Sunday, August 12 • 3PM

Peter Krasinski - Internationally acclaimed silent film live accompaniment
on the historic Hook Organ - *Peter & the Wolf* (Hank Stolz narrator), silent film: *Coney Island*

Tuesday, August 14 • 7PM

Liana Paniyeva, piano, in concert - virtuoso piano masterpieces, including
Mussorgsky's *Pictures at an Exhibition*

Wednesday, August 15 • 12 noon

Young Artist Showcase - Wesley Hall, organ, in concert, *Sounds through the Centuries*

Wednesday, August 15 • 7PM

Song and Sunset - Showcasing Soprano & Piano: Maria Ferrante and Brett Maguire