

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

## **WORCESTER COMPOSERS SHOWCASE**

*in collaboration with*

## **THE WORCESTER ORGAN CONCERT SERIES**

WILL SHERWOOD, ARTISTIC DIRECTOR

### **2014: THE YEAR OF THE ORGAN**

*150th Anniversary of the Hook Organ*

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SUNDAY, MAY 4, 2014 - 3 PM

**Peter Edwin Krasinski**     *Symphonic Improvisation* in three movements

**Dorothy VanAndel Frisch**     *Partita on Laudes Domini*  
*Toccata on Laudes Domini*

**Kevin F. Murphy**     *Trois Morceaux* Op. 80 for Oboe and Organ  
Peupliers ("Poplars")  
Pavots ("Poppies")  
TGV ("Great speed")

**Robin Dinda**     *Kiya Pup Strut*

*intermission*

**Lucia Clemente Falco**     *Fantasy on Disney Tunes*

**Scott Michael Olson**     *Prelude in a minor*  
*No Greater Love*  
*Festival Postlude in C*

**Malcolm Halliday**  
*Meditation and Festival Postlude on Holy God, We Praise Your Name*  
*With Music Now We Raise (based on Laudes Domini)*

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WORCESTER CHAPTER AMERICAN GUILD OF ORGANISTS  
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# a b o u t t h e i n s t r u m e n t

**The Worcester Organ**, installed in 1864, proudly dominates Mechanics Hall's Great Hall. American organ builders Elias and George Hook, brothers from Boston, constructed the 52-stop, 3,504 instrument, which has been called The Worcester Organ since its earliest days. It is also called simply the Hook Organ.

***the Hook pipe organ is completely mechanical – only the blower is electric***

The Organ has recently undergone a substantial restoration, conducted by Stefan Maier of Orange, MA. A major investment, Mechanics Hall raised \$85,000 for the painstaking work, which took just over a year to complete. The instrument is a tracker organ, which means the keys and pedals are mechanically linked to the air valves—when the keys and pedals are depressed, the valves open to allow air flow into the pipes. Pipe organs, particularly those installed in 19th century concert halls and cathedrals, are considered among the most complex and sophisticated “machines” ever constructed.

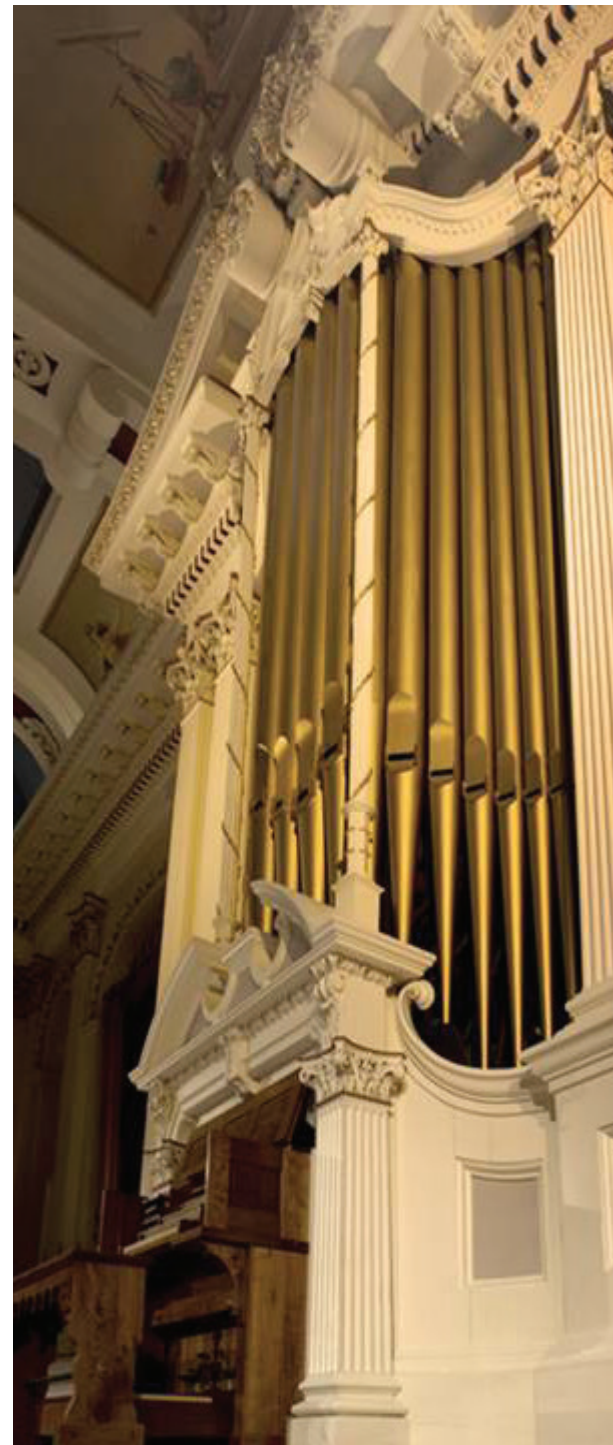
The Worcester Organ cost the Mechanics Association \$10,000 to build and install (around \$3M in today's value), but even the Hook brothers realized that they could have charged more than double that price for the finished instrument. The Organ was “modernized” three times to “keep up” with current practices. In 1889, the pitch was lowered to A435, a pitch that most American orchestras had adopted at the time. Among other changes, the original hand-operated blowing mechanism was replaced by a water-vaporized engine. Hook & Hastings (the successor of the Hook brothers firm) made extensive repairs and possibly some revoicing in 1914.

***the Hook was modernized 3 times through the years only to be restored in 1982 to its original condition***

Electro-pneumatic pulldown action was installed and modifications to the wind system were done between 1923 and 1927.

The Worcester Organ was all but forgotten when use of the Hall declined from the 1930s onward. The electro-pneumatic action deteriorated to such condition that the Organ was rendered silent. The Noack Organ Company of Georgetown, MA under the direction of Fritz Noack was engaged in the early 1980s to restore it. Old photographs and scavenged parts of damaged or disused Hook organs were used to piece the instrument back as closely as possible to its authentic self, and the Organ was re-dedicated in September 1982.

Since then, the Worcester Organ has become 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.” It is regularly featured in the Worcester Organ Concert Series begun in 2007 with Frank Corbin as Artistic Director. Will Sherwood is the current Artistic Director of the Series, which has featured young organists and established professionals, silent film accompaniment, and choral music.



## ***Next in the 2014 WORCESTER ORGAN CONCERT SERIES***

WEDNESDAY, AUGUST 6, Noon, Worcester Organ Concert: Alexander Pattavina, Free  
WEDNESDAY, AUGUST 13, Noon, Worcester Organ Concert: Grant Wareham, Free  
SUNDAY, SEPTEMBER 21, 4pm Worcester AGO Concert with Guest Organist Hector Olivera  
SUNDAY, OCTOBER 26, 3pm, Hook Organ Re-Dedication Worcester AGO and Mechanics Hall, Free  
WEDNESDAY, DECEMBER 17, Noon, Worcester Organ Concert, Free

## ***Upcoming in the AGO Calendar***

FRIDAY, MAY 9, 7pm Young Artists Series: Jason Roberts, First Unitarian, Worcester, Free  
SATURDAY, MAY 10, 4pm WorcAGO Scholarship Recital, Pakachoag Church, Auburn, Free

# a b o u t t h e m u s i c

## PETER EDWIN 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 diverse audiences. Well respected in both the secular and sacred genres of his field, he has taught the enchantment of music to both public and private institutions in the greater Boston area for many years. His Bach interpretations have been hailed in print as “sublimely spiritual”, and his improvisations have been critically acclaimed in the press as “stunning”, “seamless”, and “brilliant”. His silent film performances have been called “a great marriage of movie and music” and “one of the world’s finest and leading silent film accompanists”.

Other reviews have said that “It was as if Krasinski became one with the elements” and “Krasinski is an artist like no other—a once in a generation talent”.

He specializes in the art of live silent film accompaniment, world-wide. Appearances include Hammond Castle in Gloucester (for the International Society of Organ Builders), Irvine Auditorium at the University of Pennsylvania, Schermerhorn Symphony Hall (Nashville), the John Silber Symphonic Organ at Boston University, The Massachusetts International Festival of the Arts, Trinity Wall Street (NYC), Wanamaker’s-Macy’s Greek Hall (Philadelphia). He has premiered the art of silent film at many distinguished venues including Marsh Chapel at Boston University, Saint Joseph’s Cathedral (Hartford), National City Christian Church (Washington, DC), Saint Joseph’s Oratory (Montreal), United Congregational Church (Holyoke), Old South Church (Boston), as well as major concert halls in Yokohama, Fukui, Miyazaki and Kanazawa, Japan.

Mr. Krasinski has won numerous prizes in organ including First Prize in Improvisation in the American Guild of Organists National Competition. He was subsequently featured artist at the convention in Los Angeles at the Cathedral of Our Lady of the Angels. He has studied composition and improvisation with Naji Hakim (Sainte-Trinite), interpretation with Marie Langlais (Sainte-Clotilde), and also played and conducted for services at the American Cathedral in Paris. Among his many recital appearances he has played in concert at Notre-Dame Cathedral (directly following the naming of Parvis Notre-Dame to Place Jean-Paul II) Paris, Methuen Memorial Music Hall (as featured solo artist for the Centennial Celebration), The Kotschmar Organ at City Hall (Portland), Trinity Church (Boston) and Holy Name Cathedral (Chicago).

Mr. Krasinski currently serves as Organist of First Church of Christ, Scientist in Providence and as accompanist at Beth El Temple Center Belmont. He is a faculty member of the St Paul’s Choir School, Cambridge and serves as organ consultant on a number of high profile projects. He holds both a Bachelor of Music Degree in Music Education and Organ Performance, and the Master of Sacred Music Degree from Boston University. His other passions include playing jazz piano and sailing his J 24 off the coast of the Northeast.

## DOROTHY VANANDEL FRISCH



Dorothy VanAndel Frisch is a New England composer, organist and pianist. She holds a B.A. with a concentration in organ performance from Calvin College and a M.M. degree from the University of Akron. Her composition awards include a third place in the 2010-2011 Sorel Medallion Choral Composition Contest and first place in category one (new text and tune) of the 2012 United Theological Seminary hymn contest. Recent New England performances include premieres by the Sounds of Stow, the Shrewsbury High School Women’s Choir, Zefiro, and the choir of St. Michael’s-on-the-Heights Episcopal Church, Worcester, MA. She has written two cantatas and numerous choral anthems. By the end of the year, four of her choral anthems will be available as GIA publications. Besides her musical endeavors, she enjoys her large perennial garden, swimming, hiking, cycling, and facilitating an Artist’s Way group.

## **DOROTHY VANANDEL FRISCH - PROGRAM NOTES**

Partita on Laudes Domini  
Toccatà on Laudes Domini

My settings of LAUDES DOMINI were inspired by three things. I have always loved "When Morning Gilds the Skies," with its persistent refrain of "may Jesus Christ be praised." (This refrain reminds me of Heb. 12:2a: "Looking unto Jesus the author and finisher of our faith . . .") But I had never used this hymn in either my choral or instrumental compositions. I also have an affinity for the partitas of Pachelbel (1653-1706) and have played them for years. The joy of these works is in all the different sounds and textures that can come from one tune. The third inspiration was the beautifully clear sounds of the Noack sanctuary and chapel organs of Trinity Lutheran Church, Worcester. One day it occurred to me to try to create a Pachelbel-like partita with LAUDES DOMINI as the tune to be set. It was a very interesting exercise, almost like taking lessons from Pachelbel! My partita opens with a relatively straightforward chorale setting; this is typical of Pachelbel's partitas. He often includes a slow, very chromatic setting that provides a contrast to the more buoyant settings, so I created one of those (Variation 4 of the six variations). The toccata that follows the partita is inspired by sounds closer to our own time than to Pachelbel's. The pedals have the melody, and you will hear the pedal line repeating the six notes of "may Jesus Christ be praised," using the distinctive rhythm of the original tune.

## **ROBIN DINDA**



Robin Dinda was born in Wichita, Kansas, on July 30, 1959, and grew up in Northern Virginia and Florida. He began playing the organ and composing at age eight, and, after some piano lessons from his grandmother, Emma Dinda, was mostly self-taught. Dinda played his first European recitals at age sixteen, performing organ concerts in Germany that included his own compositions. His first appearance at a national convention was for the 1986 Detroit Convention of The American Guild of Organists, where he replaced the scheduled artist with three days' notice. Since then he has performed across the United States, at many national and regional conventions, and in duo-concerts with his wife, Renea Waligora. He is particularly known for his performances of American organ music, and his programs invariably include examples of his own published compositions.

Dr. Dinda has composed hundreds of works for a variety of media. His many published compositions have been performed at concerts, conventions, stage works, and religious services throughout North America, Europe, and Japan. His organ duos - works for four hands and four feet - have become standard repertory and have been performed and recorded by numerous musicians on three continents. He earned degrees from Davidson College, The University of Cincinnati, and The University of Michigan, holds the Fellowship Certificate of The American Guild of Organists, and is a writer member of ASCAP. Organ teachers of his include Wilmer Hayden Welsh, David Mulbury, Marilyn Mason, and Robert Glasgow. He studied composition with Wilmer Hayden Welsh, Allen Sapp, William Albright, and William Bolcom.

Robin Dinda is Professor of Humanities (Music) at Fitchburg State University in Fitchburg, Massachusetts, where he has taught since 1989. He is also Director of Music at The First Parish (Unitarian - Universalist) in Fitchburg, where he has presided over the church's 1928 E. M. Skinner organ since 2000.

## **PROGRAM NOTES**

One of the lifelong projects of Robin Dinda is to compose organ music in styles that were written for piano but not organ. *Kiya Pup Strut* is in stride style, an early type of piano jazz centered in New York City. It is a tribute to the great stride pianist/composers James P. Johnson and Fats Waller. This is a composition originally conceived for organ, although it uses chord progressions from Johnson's *Carolina Shout* and *You've Got to Be Modernistic*, and refers to a few motives used in Waller's *Handful of Keys*. *Kiya Pup Strut* is published by Wayne Leupold Editions.

## KEVIN F. MURPHY



Pianist, organist, composer and teacher, Kevin Murphy studied piano with Alice Canaday and Victor Rosenbaum and organ with Will Sherwood and Peter Krasinski. Kevin received a Senior Diploma from the New England Conservatory Extension Division in 1976, his BA from Harvard College in 1980 and his Master of Music from New England Conservatory in 1984. A member of the American Guild of Organists, Kevin received the Colleague Level Certificate from the AGO in 2001 and the Associate Level Certificate in June 2013. At NEC Kevin studied composition and electronic music with Robert Ceeley. From 1984 to 1991 Kevin taught music at the Park School in Brookline, MA and was in charge of the Park music program from 1987 to 1991. Since leaving NEC, Kevin has given solo and chamber recitals of standard repertory and new works in Massachusetts, Connecticut, Michigan and New York. Kevin runs a private teaching studio, A Major Production. You can find a catalog of his compositions at the studio website, [www.AMajorProduction.org](http://www.AMajorProduction.org). Kevin was the music director and organist of the Weston United Methodist Church in Weston, MA from 1993 to 2001. Kevin is presently the organist and music director of the Sudbury United Methodist Church in Sudbury MA.

Oboist Stephen Wade received his B.M. at University of Lowell in 1980 and his graduate degree in oboe performance at New England Conservatory of Music in 1983, where he studied with Wayne Rapiet. Kevin and Steve have played together since their days in high school. Steve is currently the Assistant Principal Oboist of the Hartford Symphony Orchestra. He has performed with the Goldovsky Opera Orchestra, NuClassix, the Boston Philharmonic Orchestra, the Nashua Symphony Orchestra, the Boston Virtuosi, Symphony Pro Musica, the Connecticut Opera Orchestra, CONCORRA, Orchestra New England, and at the Monadnock and Newport Music Festivals.

## LUCIA CLEMENTE FALCO



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

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

## PROGRAM NOTES

"Fantasy on Disney Tunes" was created because of a Brown Bag Organ Recital I was scheduled to play at Mechanic Hall some years ago, back in 2003. The date happened to be December 3. In searching for an interesting idea to build upon for repertoire, in addition to standard organ literature, I decided to look up that date for any special significance-- and discovered that it was Walt Disney's birthday! So, I set about thinking of my favorite Disney tunes and used them in a "fantasy" of sorts-- a medley of an array of different treatments of some of the time-honored, classic tunes from some well known Disney movies (and even that vintage TV show, The Mickey Mouse Club!). Since I couldn't find any notes or sketches for this music from that recital, I turned to listening to a CD that was made of the concert-- thanks to our recording engineer Joe Chilorio. Today's performance will essentially be a recreation of what I played for that concert, based on the recording (with a few minor alterations).

I have no doubt that the tunes will all be recognized and may be even bring about a little nostalgia!

## SCOTT MICHAEL OLSON – PROGRAM NOTES



My compositions for organ, as well as for piano and voice, stem from a deeply rooted and abiding faith in God that has always been my strength and comfort in times of trouble, as well as in times of joy. I have witnessed great pain and suffering during my young life, yet also, indescribable beauty and happiness in this troubled world of ours. For today's concert, I have chosen to perform the following original works:

"Prelude In a minor"

This is a solemn, prayerful work that evokes within me a reverence for my Creator as I reflect upon the varied events I have experienced in my life, both bittersweet and sublime.

"No Greater Love"

'Greater love hath no man than this, that a man lay down his life for his friends.' John 15:13

I perform this piece at my church before the Agnus Dei at Mass. The central theme is intended to exist as a meditation on Jesus' ultimate sacrifice by laying down his own life for the sake of all humanity, past, present, and future.

"Festival Postlude In C"

My final offering for this concert is this ebullient and festive Postlude for full organ, replete with a regal and eminently joyous tapestry of bright chords and a lively tempo. This piece is intended to celebrate the Easter joy of The Resurrection.

## MALCOLM HALLIDAY



Pianist, organist and conductor Malcolm Halliday is Minister of Music at the First Congregational Church in Shrewsbury (UCC), where he leads one of the largest mainline church music ministries in Massachusetts. A former dean of the Worcester Chapter of the American Guild of Organists, in 2007 he was one of only two persons in the country to obtain the highest level of certification as a Fellow (FAGO) of the American Guild of Organists. He has been Artistic Director of the community chorus, the Master Singers of Worcester since 1998. Also an active performing pianist, Malcolm Halliday has performed in the United States and Europe, both as a soloist and in collaboration with singers, instrumentalists, and orchestra. He has performed frequently with historical pianos from museum and private collections, using period instruments in concerts at Jordan Hall and Faneuil Hall in Boston, Mechanics Hall in Worcester, the Metropolitan Museum of Art in New York and other locations throughout

New England. A champion of more recent and contemporary music, Malcolm Halliday can also be heard on two recordings of the music of the American composer Leo Sowerby, released through Albany Records. He is also heard on numerous other recordings, including British art songs with tenor Stanley Wilson, and Schubert's Winterreise with bass-baritone Robert Osborne, recorded with an original 1828 piano by the Viennese builder Conrad Graf from the E. Michael Frederick Collection. As conductor he appears in the recent Albany Records recording The River of Love, an album devoted to Shaker music and settings of Shaker themes by contemporary composers.

## PROGRAM NOTES

Meditation and Festival Postlude on Gott, Wir Loben Dich are two pieces together for today's concert. The Festival Postlude was composed this past fall and dedicated to Rev. Lynne Nolan and Rev. Eric Wefald, both of whom serve as pastors at the First Congregational Church of Shrewsbury, Massachusetts. The work was performed at the joint ordination of these two ministers, which took place on Sunday, November 17, 2013. Originally scored for organ, five octaves of handbells and various percussion, the work has been expanded for today's concert to include cello and handchimes. Though fine for its original purpose of ending a festive service, the Festival Postlude seemed to need more length as a "stand-alone" piece in a concert. For that reason, the Meditation was composed in the last two weeks to create an introduction to the more energetic Postlude. The Meditation is scored for cello, organ, handbells and piano.

With Music Now We Raise was commissioned in 2001 by the First Parish Church of Berlin, Massachusetts, in honor of the fifty year music ministry of Barbara H. Krackhardt. The text was created by Rev. Thomas Rosiello in celebration of the transformational power of music. Laudes Domini was used as the basis of the anthem because it was a favorite hymn tune of Barbara Krackhardt. The flute part was inspired by the chirping of the bird in the third verse.

## MUSICIANS (Halliday's Compositions)

The members of today's choir are drawn from the First Congregational Church of Shrewsbury, First Parish Church of Berlin and the Master Singers of Worcester. The ringers and most of the percussionists are members of the First Congregational Church Music Ministry, including Christina White, who coordinates a community drumming group at the church. The ringers and chimers are drawn from the Parish Pealers and the Shrewsbury Ringers, two bell choirs in residence at First Congregational Church. Conductor Angie Easterbrook is a High School junior, who currently rings in the church bell choirs and serves as a vocal intern.

Conductor Matthew Johnsen is Music Director at the Unitarian Universalist Church of Worcester and directs Master Singers To Go, a choral group operated through the Master Singers of Worcester to present choral events in a variety of local settings. We are grateful to three talented instrumentalists who have generously donated their time to perform in these two works: cellist Betsy Bronstein, flutist Samantha McGill and pianist Eric Wefald.

### Handbells and Handchimes

Suzie Amos, Kathi Buzzell, Pete Chadwick, Paul Dexter, Allie Easterbrook, Pat Hale, Rob Haller, Lucinda Hepp, Cam Hutt, Karin Hutt, Jenni Koch, Tom Porter, Marc Montalvo-Rogers, Rosemary Royer, Linda Ryan, Jennifer Shaw, Jeanine Vitale, Susan Ziegler

### Instrumentalists and Percussion

Cello	Betsy Bronstein	Gourd Shaker	Debi Lang
Congas	Will Stanney	Organ	Malcolm Halliday
Djembe	Christina White	Piano & Triangle	Eric Wefald
Flute	Samantha McGill		

### Singers

Sopranos: Allie Easterbrook, Angie Easterbrook, Judy Frieber, Debi Lang, Jennifer Shaw, Robyn Tarantino, Jean Valchuis, Christina White, Doris Woodfin

Altos: Beezy Bentzen, Ann Cairns, June Coolidge, Helen Dexter, Jan Hibson, Ingrid Holcomb, Miriam Rogers-Montalvo, Sue Moore, Ann Phipps, Jeanine Vitale, Rebecca Ziegler

Tenors: Doug Buell, Paul Dexter, Eric Wefald, Peter Wheeler, Jim White

Basses: Eric Coolidge, Bob Cunningham, Barry Eager, John Loehman, Dick Mills, Jon Nelson, Will Stanney

### With Music Now We Raise

*(to the tune Laudes Domini by Joseph Barnby, 1868)*

With music now we raise Our hearts in thankful praise And sing a joyful song.

In melody and parts, We serve with sacred art: We sing with praise to God.

In good times and in strife, Through every stage of life, Our music we will sing.

When words alone do fail, Our music will prevail To speak the truth of God.

In grief and in despair, Our music will be there To heal the broken heart.

Soft as a chirping bird, A presence hardly heard, With gentle comfort sing.

Yet when the cause is right, Our voices ring with might; Of justice then we sing.

For we who are so blessed Must sing for the oppressed: We sing the prophets song.

### AUDIENCE JOINS IN LAST VERSE:

**From age to age in song, Musicians pass along The gifts of music's grace.**

**In sunshine and in rain, With us their gifts remain In endless praise of God. Amen**

*Text by Thomas Rosiello, ©2001*

An anthem based on the tune Laudes Domini with this text by Thomas Rosiello was composed by Malcolm Halliday. The text and anthem were jointly commissioned by the First Parish Church of Berlin, Massachusetts in honor of the fifty year music ministry of Barbara Krackhardt. Please speak with Malcolm Halliday if you are interested in obtaining a sample copy of the anthem, which is scored for SATB choir with descant, congregation, organ and flute (optional).

# E & G G Hook • Opus 334 • 1864

52 stops • 64 ranks • 3504 pipes

## I Choir (C-a3, 58)

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

## II Great (C-a3, 58)

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

## 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
Cornoepan	8
Oboe	8
Clarion	4
Vox Humana	8

## IV Solo (C-a3, 58)

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

## Pedale

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

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

## Couplers

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

\* Barker lever assist