

“Our Song Shall Rise to Thee”

Dedicatory Concert of the Noack Organ



Sunday, September 18, 2016 (4:00pm)

Trinitarian Congregational Church
Concord, Massachusetts

CLERGY

Rev. Dr. John Lombard - Senior Minister
Rev. Robert Brown - Associate Minister

ARCHITECTS

Maugel Architects, Inc., Harvard, MA
Dan Barton - Director of Design
Colby Cavanaugh, Project Manager

C. E. Floyd, Bedford, MA
Pete Doucet II, Project Manager
Jeremy Domingo, Project Superintendent

ORGAN BUILDER

The Noack Organ Company, Georgetown, MA
Fritz Noack, Founder
Didier Grassin, President

ORGAN COMMITTEES (2005-2016)

Bill Ackles	Rick Johnson
Carol Antos	Sue Kingston
Bill Barrett	Bob Lawson
Elaine Bonoma	John Lombard
Ed Boyajian	Kathy Molony
Jeff Campbell	Dale Ryder
Jim Davidian	Russell Sanna
Holly Darzen	Chuck Stevenson
Mitch Eckel	Prescott Stewart
Mary Lou Esposito	Andrew Thut
Breht Feigh	Claudia Veitch
Michele Forinash	Vickie Wagner
Churchill Franklin	Judy Walpole
Liz Haff	Billie Wyeth
Amanda Hickman	Roxanne Zak

Dedication Service

Welcome & Remarks

Prayers

** You are invited to stand **

Minister: *O God of Grace, we ask for your blessings upon those gathered here. May the harmony that surrounds us be reflected in our daily lives—in the loveliness of friendship, and in good will that heals hurts and quiets hostilities. Here, may we be reassured that life is not all dissonance and turmoil.*

All: Praise God with timbrel and dance; praise God with strings and pipes.

Minister: *Eternal Spirit, awaken in us a greater vision of your beauty. Grant your blessings upon the artisans who created this organ and the space in which it sings. Bless those who carried their dream with patience and hope, and those whose generosity and faithful dedication have made it a reality.*

All: Praise God with the sound of the trumpet; praise God with psaltery and harp.

Minister: *O Source of Beauty, to whom the heavens resound, we thank you for the musicians whose souls will sing with and through this organ in the years to come. May their music give our spirits wings, until we hear the voices of the heavenly host singing, “Hallelujah! The Lord God Omnipotent reigns”.*

All: Praise God with cymbals; praise God with resounding cymbals.

Minister: *Loving God, grant that this majestic instrument may minister to the strengthening of our faith. May its music comfort the sorrowful, cheer the discouraged, renew the fainthearted, and teach us to say: "The Lord is our strength and our song.*

All: Let everything that has breath praise the Lord!

Hymn



1. **O praise ye the Lord! Give praise in the height;
rejoice in God's word, ye angels of light;
ye heavens, adore him by whom ye were made,
and worship before him in brightness arrayed.**
2. **O praise ye the Lord! Give praise upon earth;
in tuneful accord, give thanks for new birth;
praise God who hath brought you all grace from above,
praise God who hath taught you the pathways of love.**
3. **O praise ye the Lord, all things that give sound;
each jubilant chord re-echo around;
loud organs, God's glory proclaim in deep tone,
and sweet harp, the story of what God hath done.**
4. **O praise ye the Lord! Thanksgiving and song
be ever outpoured all ages along;
for love in creation, for heaven restored,
for grace of salvation, O praise ye the Lord!**

Text: Psalm 150; para. Henry Williams Baker (1821-77), alt.
Music: Charles Hubert Hastings Parry (1848-1918).

Recital Program

Praeludium in F, BuxVW 137

Dieterich Buxtehude
(1637-1707)

Benedictus, op. 59, no. 9

Max Reger
(1873-1916)

Onder een linde groen

Jan Pieterszoon Sweelinck
(1562-1621)

Suite Breve (2009)

Craig Phillips
(b. 1961)

Clair de Lune
(Pièces de fantaisie, 1927)

Louis Vierne
(1870-1937)

Allein Gott in der Höh sei Ehr, BWV 662

Johann Sebastian Bach
(1685-1750)

Prelude and Fugue in E-flat Major, BWV 552

We thank Mr. Sykes for generously donating this performance.

Following the concert, you are invited to a reception in the Parish Hall.

Peter Sykes - International Concert Organist



PETER SYKES

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Peter Sykes serves as Associate Professor of Music and Chair of the Historical Performance Department at Boston University, where he teaches organ, harpsichord, clavichord, performance practice, and continuo realization, Music Director of First Church in Cambridge, and principal instructor of harpsichord in the Historical Performance Department at the Juilliard School in New York City. He performs extensively on the harpsichord, clavichord, and organ, and has made ten solo recordings of organ

repertoire ranging from Buxtehude, Couperin and Bach to Reger and Hindemith and his acclaimed organ transcription (with Victoria Wagner) of Holst's orchestral suite "The Planets." Newly released is a recording of the complete Bach harpsichord partitas on the Centaur label, and an all-Bach clavichord recording on the Raven label; soon to be released will be the complete Bach obbligato violin and harpsichord sonatas with Daniel Stepner. He also performs and records with Boston Baroque and Aston Magna. He is the current president of the Boston Clavichord Society and the Westfield Center for Historical Keyboard Studies, and is the recipient of the Chadwick Medal (1978) and Outstanding Alumni Award (2005) from the New England Conservatory, the Erwin Bodky Prize (1993) from the Cambridge Society for Early Music, and the Distinguished Artist Award from the St. Botolph Club Foundation (2011).

Organist-Choir Directors

Trinitarian Congregational Church, Concord, Massachusetts

1947 - 1950	Robert J. Werver
1950 - 1967	Whittredge Clark
1967 - 1969	David Pizarro
1969 - 1975	Richard Bennett
1976 - 1986	Edward L. Larson
1986 -	Victoria Wagner



Victoria Wagner played her first service here thirty years ago, on September 14, 1986. After graduating from SUNY Fredonia with a bachelor of music degree in education and a Performer's Certificate in Organ, she moved to Boston to attend New England Conservatory. There she earned a master's degree in Organ Performance and met Peter Sykes, to whom she was married for 35 years.

Victoria has appeared on recital series at Boston's Trinity Church, Old West Church, St. Paul's Cathedral, Church of the Advent, and Cathedral of the Holy Cross; the Memorial Music Hall in Methuen; Harvard's Busch-Reisinger Museum; St. Paul Cathedral in Pittsburgh; Montreal's Christ Church Cathedral, and the Chapelle Saint-Louis de l'Ecole Militaire in Paris. In 1999 she was invited to play in the inaugural series for the Noack organ at Langholtskirkja in Reykjavik. Having performed at national conventions of both the American Guild of Organists and the Organ Historical Society, she can be heard on two OHS convention recordings: "Historic Organs of Boston" and "Historic Organs of Connecticut." Hers were the second set of hands and feet on the critically acclaimed recording of Holst's "The Planets", transcribed by Mr. Sykes. That duo has performed Peter's groundbreaking transcription across the country, most recently at Boston's Old South Church. For eighteen consecutive years Vickie held elected office in the American Guild of Organists: Secretary and Dean of the Boston Chapter (twice), as the New England region's representative on the AGO National Council (three terms), and nominee for the offices of national President and Vice-President. In recent years Vickie has been focusing on her spiritual life and church, and this fine instrument is beckoning her back to the organ world.

Noack Organ Company

The success of Noack organs rests on the skills of a small group of talented craftspeople working collaboratively. Each member of the Noack team brings unique talents and takes responsibility for specific aspects of the instrument, while maintaining a vision of the final assembled organ. The Noack Organ Co. is blessed to possess such a team of young and dedicated organ builders.

DIDIER GRASSIN (MSc in Acoustics, Southampton U, UK) joined the firm in 2011 with nearly thirty years of experience in organbuilding. He is President of the Noack Organ Co. since Fritz Noack's retirement in January 2015. Trained in a variety of European workshops, he for many years headed the drawing office at Mander Organs in London. From 1996, he spent several years as freelance designer, working for several major European and American firms before joining Casavant Frères as Director of the Tracker Department. He is involved in various professional organizations and has been recently elected President of the International Society of Organbuilders (ISO).



MARY BETH DIGENOVA accompanied various choirs before getting her BS (Mech. Eng. and Music) from MIT. After a brief stint in aerospace, her love of music and mechanics found a natural place for organbuilding. In the Concord project, she was involved in the preparation of the CAD drawings, manufacturing the rollerboards, and pre-voicing several stops.

BRETT GREENE (BM organ perf., Houghton College; MM organ perf., University of Cincinnati, College-Conservatory of Music) is a professional organist. He fell in love with Noack instruments as a student and enjoys a variety of tasks in the shop as well as servicing organs. For Opus #159, he was in charge of creating the key action with its carbon fiber trackers, and participated in the making of the wooden pipes (in particular the Trombone 16 resonators).

ERIC KENNEY attended Berklee College of Music before joining the firm in 1976. As the longest standing member of the team, he holds the technical memory of the workshop. His broad organ shop management experience (widened by a period as production supervisor at Falconi Pianos) is a tremendous asset. For Opus #159, he had the responsibility of making all the windchests, the winding system, the large pipe supports, etc. He was also greatly involved in the general assembly of the instrument.

DAVID ROONEY (BM organ perf., Westminster) does pipe making and is responsible for much of the Noack voicing, from prepping the pipework in the workshop to the tonal finishing on site. He is also in charge of the maintenance of the Noack instruments. As such he displays a wide range of abilities going much beyond the tonal aspect of the instrument. For Opus #159, in particular he was in charge of the manufacturing of the console chassis and its intricate mechanism, and of course, the voicing of the instrument.

DEAN SMITH studied sculpture at Mass. College for Art and Design (BFA) and is a consummate wood artist (casework, carving, wood pipes). His passion for craftsmanship and his precision can be seen throughout the case joinery, the console and the carving of the center tower pipesshade.

AARON TELLERS (BS in bus. adm. Gannon U) is the fifth generation member of a distinguished Erie, PA, organ-building family. With the firm since 2007, he excels in building any complex organ part. Thanks to his versatility, his meticulous attention to detail can be seen in many corners of Opus #159, from the manufacturing and welding of the steel work, to the keyboard assemblies, to the wiring.

Noack also relies on a group of specialized craftsmen for manufacturing of certain parts. Most of the metal pipework was made by Michal Kenis in the Czech Republic, the facade pipes were made in Germany by A.G. Laukhuff, the CNC drilling of the windchests are done by our old friends (and quasi neighbors) Hawkes & Huberdeau. Finally most of the carvings (apart from the center tower pipesshade) were sculpted by Laurent Robert in Devon, UK.

Organ Specifications

GREAT

7 stops, 58 notes

Bourdon	16'
Diapason	8'
Chimney Flute	8'
Octave	4'
Harmonic Flute	4'
Fifteenth	2'
Mixture IV	1 1/3'

Swell to Great

SWELL

11 stops, 58 notes

Violin Diapason	8'
Gedackt	8'
Celeste (TC)	8'
Prestant	4'
Recorder	4'
Quint	2 2/3'
Gemshorn	2'
Tierce	1 3/5'
Mixture III	2'
Trumpet	8'
Oboe	8'

Tremulant



PEDAL

7 stops, 30 notes

Violone	16'
Stopt Bass	16'
Cello	8'
Stopt Flute	8'
Flute	4'
Trombone	16'
Trumpet	8'

Swell to Pedal

Great to Pedal

Mechanical key action.

Slider windchests.

Ten general pistons.

Three reversible pistons (couplers).

100 levels of memory. Sequencer.



INAUGURAL SEASON EVENTS

Saturday, October 22, 2016

"Pedals, Pipes and Pizza"

Sponsored by American Guild of Organists, Boston Chapter

The Young Organists' Initiative gathers for a Concord Center organ "crawl"

Saturday & Sunday, October 22-23, 2016

TriCon Choir Alumni Reunion Weekend

Saturday, October 29, 2016 (7 pm)

Silent Film "Phantom of the Opera" (1925), starring Lon Cheney

Live organ accompaniment by Peter Krasinski

Sunday, January 22, 2017 (early afternoon)

Snow date: January 29, 2017

"Praise God with Strings and Pipe"

Music for Oboe, English Horn, Organ

Joyce Alper, Alison Gangler, Victoria Wagner

Sunday, February 12, 2017 (4 pm)

"Visions of War, Peace, and Paradise"

Music for Chamber Choir and Organ

The Seraphim Singers, Jennifer Lester - conductor

Sunday, March 26, 2017 (4 pm)

Recital by Eric Huenneke

Organist of First Parish, Concord

Friday, May 12, 2017 (7:30 pm)

Recital by Stephan Griffin

Organist of Trinity Episcopal Church, Newport

(More events will be planned for Fall 2017)

A History of the Church's Organs

Trinitarian Congregational Church was formally established on June 5, 1826. Nine of the sixteen founding members came from First Parish, which they felt was "leaving out the Trinity" as it moved toward Unitarianism. By that December, the Trinitarians started to worship in their partially completed meetinghouse, and our first minister was called in April of 1827. In 1860 the prominent Boston firm of E. & G. G. Hook installed a one manual, eight stop organ in the "Orthodox Congregational Church in Concord, Mass."

The growing congregation voted in May of 1898 to build a new sanctuary and corner steeple, and they hired Geo. S. Hutchings of Cambridge to build a two manual, 27 rank organ (No. 441). On December 13, 1898 a packed meetinghouse enjoyed the organ's dedicatory recital, presumably played by Mrs. Henry K. Hannah, music director. It is said that the Hook was sold to a church in Boston.

On October 2, 1924 fire completely destroyed the church. A year later the cornerstone was laid for a new building designed by Concord resident Harry Little, who had become nationally recognized for his work on the National Cathedral. On September 28, 1930 the congregation dedicated both its completed church facility and its new organ: an electro-pneumatic instrument of two manuals and 21 ranks built by the Frazee Organ Co. of Everett. The congregation was led in a musical service that evening by organist Raymond Robinson (King's Chapel) and tenor George Boynton (Boston's Trinity Church). It is interesting to note that while the organ façade was a focal point in Mr. Little's design, the pipes were never intended to make music. The organ's pipes and mechanism were housed in a deep chamber on the far left of the loft (where the music office now sits); the sound wafted through a grille in the thick plaster wall. The choir singers faced the organist at the console, which was recessed in a pit.

Having been deemed musically insufficient as early as the 1940s, the Frazee organ had become functionally unreliable by 1982. Plans for a building-maintenance project included commissioning The Berkshire Organ Co. of West Springfield to replace it with a "new" instrument of two manual and 15 stops. With very limited funds and a short timetable, Op. 139 was assembled using recycled parts and some pipework from the failing Frazee (amongst a variety of other sources) and the vandalized chassis of Geo. S. Hutchings No. 443 (which Berkshire's David Cogswell described as having been purchased "in a badly disassembled and incomplete state.") Mr. Little's architectural facade was retained, and eleven of its largest dummy pipes were replaced with speaking basses from the Great Principal stop. The other 923 pipes and mechanism were crammed into a new chamber outside the sanctuary walls in the parish hall's "Upper Room". The console was installed within the revised façade's woodwork, thus putting the organist's back to the choir. Dr. Ford Lallerstedt of New York City played the inaugural recital on May 19, 1985.

In 1988 S. L. Huntington & Co. of Stonington, Connecticut made significant tonal improvements to the Berkshire by revoicing and reordering its available musical resources. The rededicated instrument was celebrated in concert on October 17, 1988 with recitalists Victoria Wagner, Greg Crowell, Daryl Bichel, Earl Eyrich, and Peter Sykes.

By the 1990s the organ's windchest slider seals had begun to leak prematurely, the hastily rebuilt stop action was becoming unreliable, and many recycled parts were wearing out. However, significant work on the organ had to be delayed until the new Parish Hall wing could be completed in 2001. Construction dust exacerbated the organ's problems.

In 2005 an Organ Committee was appointed to study issues around both the organ and the choir loft space, which was too small to accommodate a thriving music program. After three years of research, they recommended that the church reconfigure the back balcony to accommodate both a new organ and the choir, and that new side aisle balconies be added for handicapped access and increased seating.

A History of the Church's Organs (continued)

The congregation formed another committee to study that proposal, primarily its feasibility. Although they reached the same conclusion regarding the organ and choir space, this new committee discovered other pressing issues in the sanctuary, such as an antiquated heating system. They further determined that the economic climate of 2008 could not support fundraising for a major organ project that was also somewhat controversial, primarily due to the proposed side balconies. The project was tabled.

In March of 2014 the organ's long-standing problems became harder to ignore. The Church Council authorized the Moderator to appoint a new Organ Committee that would revisit these issues with "fresh eyes". The criteria by which they evaluated each potential scenario was its ability to:

- Affirm, sustain, and enhance the musical experience of the congregation in worship.
- Support the congregation's singing, traditions, and practices in worship.
- Preserve the sanctuary's aesthetics, authenticity, and character.
- Improve the functionality of the organ and choir space.
- Create a legacy for future generations.

With the endorsement of the Church Council and the Deacons, the Organ Committee unanimously recommended that a new pipe organ and the choir be located in the rear balcony. The façade would return to a purely decorative function, and the front of the sanctuary would be visually unchanged. The congregation voted unanimously in favor of the motion at Annual Meeting, February 8, 2015. The committee considered proposals from three firms, and a contract was signed with the Noack Organ Company of Georgetown, Massachusetts for a two manual, 25 stop instrument.

The sanctuary renovations began in January 2016. In order to increase space and to meet building codes, the front of the balcony was extended by three feet, spindles were added to the gallery rail, a staircase was removed and an elevator was installed for handicapped access. Greater flexibility of space has been achieved by making the main balcony floor one level, and by replacing pews with chairs. This design gives the choir room to breathe, to grow. It enables them to worship as part of the larger congregation, to see the preacher and the children, the flowers and communion elements. Various choral sections can now hear one another, and singers can finally watch the conductor at the console without twisting their bodies away from the congregation. There is now space for both instrumental ensembles and the choir during worship. With sightlines to the pulpit area, the organist can sense what's happening during worship, instead of relying solely on verbal cues. Today the voices of organ, choir, and congregation rise all together from within the same walls in songs of praise, prayer, and celebration.

In the words of hymn writer Fred Pratt Green: May God give us faith to sing always: 'Alleluia'!

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A Musical Legacy
our new organ

Debating
September, 2016



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