

WELCOME TO FIRST UNITARIAN CHURCH

Welcome to our worship service. We hope it will touch your heart, engage your mind, and inspire your soul. We want to encourage you in your journey of personal faith, and in offering your unique gifts in service to the world. All souls are welcome here without regard to race, national origin, economic circumstance, sexual orientation, or physical challenges. Since 1785, this congregation has been meeting to worship in the 400-year-old traditions of the free church.

Mission Statement

In loving fellowship we strive to

Honor the sacred

We worship together in the sacred space of our sanctuary through the spoken word and music. We are committed to nurturing the spiritual lives of our children.

Connect with each other

We choose to live in community. We are called to be present to one another in suffering, to risk being uncomfortable, and to celebrate the holy in each other and in the world around us.

Serve justice

We are committed to standing on the side of love and justice for our fellow human beings and all the earth. We are committed to caring for the global environment and future generations.

(Adopted January 31, 2016)

Church Office Hours: Weekdays from 9:00 a.m. to 3:00 p.m.

Telephone: (508) 757-2708 • Fax: (508) 753-9332

Email: office@firstunitarian.com • Visit Our Website: www.firstunitarian.com

Our church is handicapped accessible

Minister: Rev. Sarah C. Stewart

Minister Emerita: Rev. Dr. Barbara Merritt

Faith Development Support Specialist: Juliet Donaldson

Assistant Director of Faith Development: Abigail Hannaford-Ricardi

Director of Music: Will Sherwood, ChM, AAGO • Asst. Director of Music: James Haupt

Moderator: Brian Shea • Vice Moderator: Laura Kirshenbaum

For a complete listing and contact information, please view the Contacts page on our web site.



First Unitarian Church of Worcester
May 1, 2022

THE ORGANS AT FIRST UNITARIAN CHURCH

First Unitarian Church of Worcester was founded in 1785. The original meeting house building at the present site was dedicated in 1851, and various pipe organs were installed in 1855, 1901, and 1922, before we installed our current Aeolian/Skinner pipe organ in 1963-64. In 2000, roof replacement work caused a steeple and roof fire which resulted in \$4 million in damages to the church, and \$750,000 in damages to the organ. The organ was expertly rebuilt by Russell and Co. of Vermont, with some tonal additions, and a dedication service in January 2004 and a dedicatory concert series in October 2004. In 2010 the organ was dedicated to Will Sherwood in celebration of his 25th year at First Unitarian. In 2013, a new & unique organ bench was custom built and dedicated in memory of Gordon Gurney, solo emeritus and organ curator for five decades. The bench features a flip-top seat (on hinges) which allows flexible height adjustment for different organists and allows the organist to easily stand to conduct a cappella repertoire from the console position. In 2021, a new movable console was installed in the front of the church and dedicated in memory of David Bayer. In 2022, a new 5-rank "Portativ" chamber organ was installed. Both consoles can fully play *both organs*.

The gallery organ has a total of 81 stops, and 3994 pipes in 67 ranks. The new organ's five ranks have 281 pipes, and provides flexibility for accompanying the choir and soloists downstairs, as well as antiphonal organ works to allow the front and back pipes to join together.

HISTORIC PIPES IN OUR NEW PORTATIV CHAMBER ORGAN

The flute rank in our new organ has historic roots in Worcester. Half of this rank is from the Opus 1686 Aeolian (builder) organ (built in 1928), at that time called a *Spanish Flute*. That organ was commissioned by Aldus Chapin Higgins for the Higgins House, which is now a part of WPI. Aldus was the maternal uncle of the late Roz Bennett who was a life-long member of First U and cherished member of our choir for many years.



VIDEO A Tribute for Will Sherwood at His Retirement
Produced by Steve Knox

CHILDREN'S BLESSING 413 (gray) Go Now In Peace

COMMON PRAYER Hindu scripture

**O God,
Let us be united;
Let us speak in harmony;
Let our minds apprehend alike.
Common be our prayer;
Common be the end of our assembly;
Common be our resolution;
Common be our deliberations.
Alike be our feelings;
Unified be our hearts;
Common be our intentions;
Perfect be our unity.**

SILENT MEDITATION & PRAYER CARDS

THE LORD'S PRAYER

Our Father in heaven, hallowed be your Name. Your kingdom come, your will be done, on earth as it is in heaven. Give us today our daily bread. Forgive us our sins as we forgive those who sin against us. Save us from the time of trial, and deliver us from evil. For the kingdom, the power, and the glory are yours, now and forever. Amen.

**The Congregation is invited to stand, as you are able*

ORGAN DEDICATION

Adapted from James Luther Adams

We dedicate this instrument
to the holy work of beauty:
the work of creating music that lifts souls,
heals wounds, and joins the harmony of the cosmos.

**We dedicate it to our shared vision
of love, truth, worship, and service,
remembering that music carries the spirit
where words cannot go,
and reminds us of the divinity we all share.**

Through music people are freed
from bondage to the pressing environment.
It is a nonreducible mode of beauty,
of contrast and resolution,
of order and of ecstasy
flowing through and beyond the order.

**Music reaffirms the song of the morning
stars at the beginning of creation.**

**In music, alienation and tragedy are overcome,
even though there will always be suffering.**

Music gives utterance to the protest
against social evil,
and summons us to participation in change.

Music rouses us to a new sense of
promise and serves as a judgment upon the
actualities of the present.

**Music redefines, illumines, refreshes,
orders our experience.**

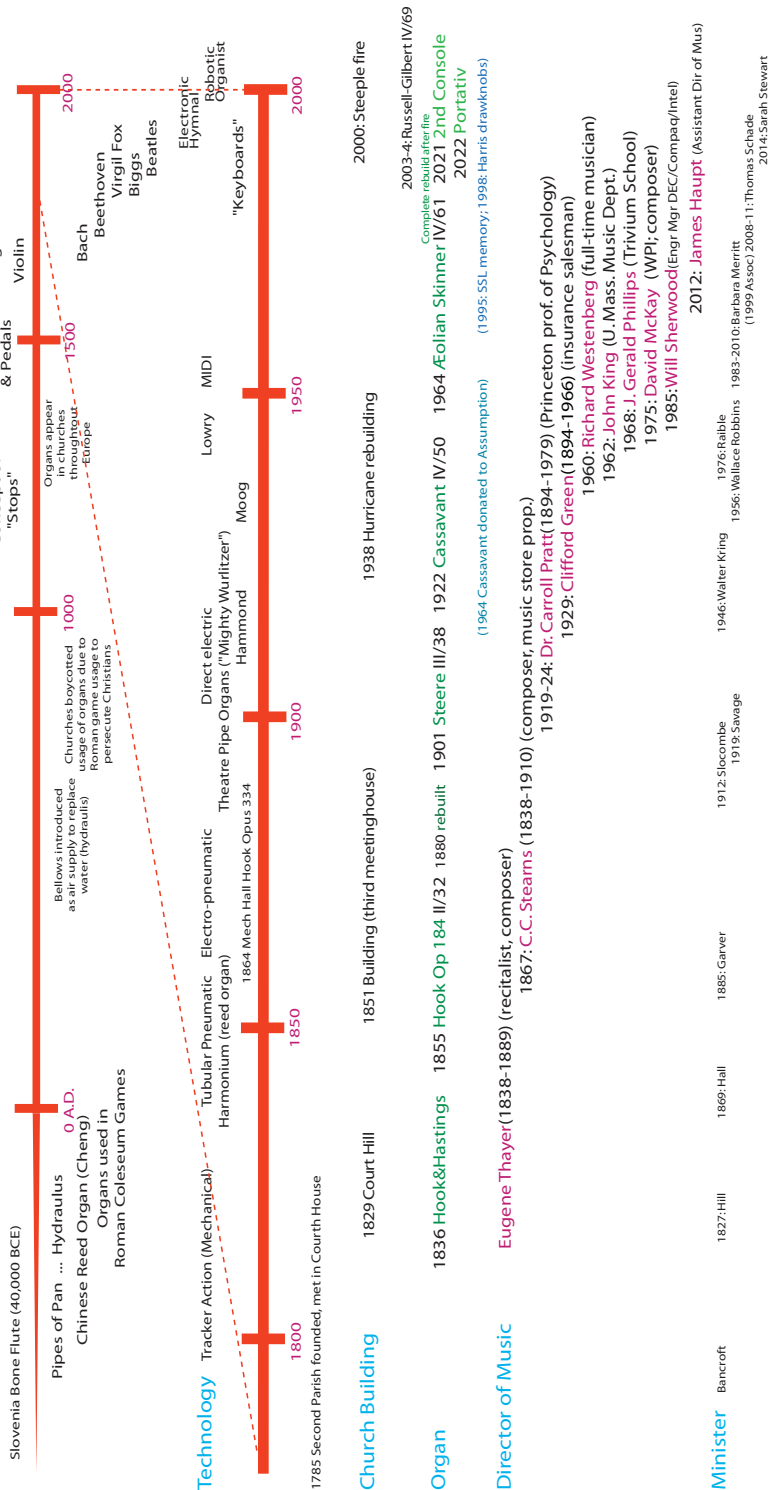
It is a gift of grace.

**Through music, we join in singing:
Holy! Holy! Holy!**

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Pipe Organ History



Candlelight Lessons &

Christmas Eve
Sunday, Dec

REQU

sunday, november full

THURSDAY MAY 24 5-6 PM
From March to April
 Margaret MacLennan, *Author* / Anne
 Peckham, *Illustrator*

FRIDAY MAY 11 7:00 PM
From April to May
 Peter Aron, *Author* / Margaret
 MacLennan, *Illustrator*

FRIDAY MAY 22 7:00 PM
From May to June
 Anne Peckham, *Author* / Margaret
 MacLennan, *Illustrator*

SATURDAY MAY 7 8:00 PM
From June to July
 Margaret MacLennan, *Author* / Anne
 Peckham, *Illustrator*

FRIDAY MAY 20 7:00 PM
From July to August
 Anne Peckham, *Author* / Margaret
 MacLennan, *Illustrator*

First Unleashed! 90 Main Street

A BAROQUE WINTER FESTIVAL

bach
MAGNIFICAT

galuppi
DIXIT DOMINUS

SATURDAY
JANUARY 30 • 4PM

SACRED MUSIC, FEBRUARY 2004

FIRST UNITARIAN CHURCH
90 MAIN STREET • WORCESTER
FREEWILL CONTRIBUTION for WHO Scholarship Fund

Inspired for
the 7th

Festival Choir & Orchestra
FREE
Saturday, January 2

ORGAN DEDICATION Kyrie (from *Mass* for 2 Choirs and 2 Organs)
Charles-Marie Widor (1844-1937)

OFFERING
The ushers will receive the offering, or you may scan the QR code

OFFERTORY ANTHEM Credo - I Believe in One World at Peace
Will Sherwood (b. 1953)

REQUIEM	Lacrymosa, Sanctus, Dies Irae	Mozart (1756-1791)
	O Nata Lux	Lauridsen (b. 1943)
	Libera Me	Gabriel Fauré (1845-1924)
	The Lord Is My Shepherd	John Rutter (b. 1945)
	Liber Scriptum	Hector Berlioz (1803-1869)
	Dies Irae, Tuba Mirum	Giuseppe Verdi (1813-1901)
	Pie Jesu, Lux Aeterna	John Rutter

* HYMN 203 (gray) All Creatures of the Earth and Sky Lasst uns erfreuen
(arr. Sherwood)

* BENEDICTION

POSTLUDE *Symphony 9* - Presto - Ode To Joy Beethoven (1770-1827)

BROADCAST STAFF
Paul Odgren, broadcast director
Darren Belanger, broadcast tech
Blaine Bershad & Tom Dings, cameras
David Vollum, sound engineer

LUNCHEON AND PARTY: In Unity Hall.

Rutter & Poulenc Performance Licenses (Boosey, OUP) 22044264, 21038712



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FESTIVAL CHOIR

SOPRANO

Maria Ferrante
Jean Mancini Gough
Greta Koning
Kristine Johnson
Dawn McCabe
Maryrose O'Neil
Alison Barrows Ronn
Charlotte Russell
Alesia Tringale
Linda Chatalian Wyatt

BASS

Wike Agunwamba
Paul Dexter
Paul LaBelle
Brett Niver
Matt Ronn
David Spanagel
Scott Taylor

ALTO

Jane Beckwith
Amanda Dings
Cathy Levine
Bernadette Nelson
Ellen O'Neill-Waite
Marjorie Ropp
Sue Stafford
Jean Theurkauf
Kate Tower-Ludwig

TENOR

Travis Benoit
Marguerite Boone
Doug Buell
Christon Carney
Will Goliger
Scott Lamlein
David Potts
Nathan Reich

SOLOISTS

Alesia Tringale, soprano
Greta Koning, soprano
Maria Ferrante, soprano

Travis Benoit, tenor
Scott Taylor, bass



He has been a strong advocate of providing education and performance opportunities for young musicians. First Unitarian Church has several such programs originated by Will: Young Artists in Residence, Young Church Musician Interns, Young Musician Concert Series, etc. The Worcester AGO Will Sherwood Scholarship program, which provides lessons for talented organists, was named in his honor. During his tenure at First Unitarian, he produced and directed three choral and instrumental CD albums.

Over the years he has organized fundraising concerts for Worcester homeless agencies, as well as Heifer Project International, Habitat for Humanity, Katrina relief, and most recently a service of prayer and healing for Ukraine. He's had

widespread musical collaboration with organizations in the Worcester area: WPI music and robotics ensembles, Joy of Music Program, Worcester Youth Orchestra, and others.

GRATITUDE TO FIRST UNITARIAN CHURCH

The first time I ever heard a live symphony orchestra was in college: the Pittsburgh Symphony and chorus performed the Berlioz *Requiem*. Needless to say my socks were no longer on my feet. It is the dream of conductors to perform the Requiems of Verdi and Berlioz.

Today we are able to perform the best of the best: the most famous and memorable movements from beloved requiem compositions, and of course very fitting for my final Music Sunday at First U. I did an incredible amount of sorting/filtering/prioritizing through my bucket list of titles to choose the most meaningful music that could fit into the confines of a Music Sunday service and utilizing the resources available.

We are able to accomplish all of today's music because of the amazing support from our congregation throughout the years – you've been so kind with your encouragement and financial support.

It's been wonderful and rewarding to be among you and work with you to create glorious music for the church and community. May the instruments we dedicate and the music we make today echo on in your lives and spirits to bring comfort and joy for generations to come.



ABOUT WILL SHERWOOD

Will began playing the piano at age 5, by ear, playing funeral hymns that were “broadcast” almost daily over the cemetery grounds speakers adjacent to his childhood home. His aunt took him on Sunday afternoons to play the pipe organ at the church where she was organist - it’s that 1917 instrument that joins a second pipe organ in his home. He assumed various church organist positions starting at age 12, with his first organist-director position in Pittsburgh while he attended college at CMU. After having earned a BSEE and MSEE in four years in Computer Engineering, during the week he enjoyed a very successful career at DEC (Digital Equipment Corporation) which later became a part of Intel. Managing a group of 70 engineers in the area of VLSI microprocessor validation (making sure the chip designs work in all cases), he helped produce many of DEC’s computer chips, obtained two patents, and mentored many young engineers in developing their own careers. He founded the original DECarolers, a holiday *a cappella* vocal group that toured engineering facilities each December, not only for Digital’s engineering sites, but also competitors’ workplaces at that time: Prime, Data General, Apollo, and others. The caroling group also brought holiday cheer to homeless shelters in central Mass and in Boston.

He has been guest organ soloist with the Boston Pops (today’s Poulenc organ concerto), and has performed several organ concert tours in Europe. He was dean (president) of the Worcester American Guild of Organists (AGO) for eight years, and organized the “2016 Organ Week” at the Worcester Auditorium to celebrate the famous Kimball pipe organ (where he served as curator) – this was the last public performance of that historic instrument before the venue was permanently closed shortly thereafter. (www.WorcAud.com) He is Principal Organist at Mechanics Hall and is Artist Director for their Worcester Organ Concert Series that features the 1864 Hook pipe organ in the Great Hall.



COURT HILL SYMPHONY

VIOLIN

Yulia Potvin
Kerry Muenchow
Stacey Alden
Cindy Cummings
Jagan-Nath Khalsa
Dimitar Krastev

VIOLA

Jessica Cooper
Tammy Kaye
Sylvia DiCrescentis

CELLO

Patrick Chatham
Johann Soultis

DOUBLE BASS

Kevin Green
Luke Morrissey

FLUTE

Madeline Browning
Jill Dreeben

OBOE

John Hanulik
Mason Tran

BASSOON

James Kassal
Kaia Outzen

CLARINET

Noel Cary
Nancy Ackerman

TRUMPET

Jon Clark
Scott Daugherty
Erich Ledebuhr

FRENCH HORN

Declan Leclair
Georgia Wilson

TROMBONE

Doug Weeks
Chris Baird
Christopher Rene
Audrey Johnson

TIMPANI

Bob Gordon
Dominic Porcelli

CONTINUO

James Haupt,
Assistant Director of Music



MUSIC AT FIRST UNITARIAN CHURCH

Music, because of its deeply spiritual power to inspire our emotions or illustrate a text, often better than the spoken word, plays an integral role in worship. Music is a universal language, and, with people around the world each week, we celebrate and express our faith through the singing of hymns, anthems, and solos, all accompanied by pipe organ, piano, harpsichord, and a variety of other fine instruments.

People come to church hungry: hungry for glimpses of harmony and peace, hungry for moments of joy and comfort. Beautiful music, presented in a sacred space, can answer that hunger. But it is in the context of worship where the architectural elegance and simplicity of the sanctuary provide the perfect setting for sacred music. On Sunday morning people regularly experience and appreciate the wonderful and varied musical programs of First Unitarian Church. Visitors come to hear our wonderful choir (based on its fine reputation in the community), and then they return to explore spirituality and theology. The universal language of music transcends all theological and regional categories. Atheists and agnostics speak of their love for Bach's Cantatas or Mozart's Requiem Mass. Native Yankees are enthusiastic supporters of Gospel Sundays, and shed tears listening to a solo of "Precious Lord, Lead Me Home." In the choral introit, when 35 choir members stand in the midst of the congregation in the center aisle and sing an African chant of welcome, we are powerfully communicating the congregation's commitment to becoming a multi-cultural community. Because of the excellence of the music program, many professional musicians have joined the congregation and regularly volunteer to perform solos and accompany the choir. When the superb pipe organ, timpani, and trumpets accompany a congregational hymn, everyone's spirits are lifted.

Music and the arts are one of the important ways that First Unitarian welcomes the larger community into our church. Hopefully, it is also one way that the church sends people back out into the world restored, refreshed, and with more vision and energy to do the work we are called to do. We are fortunate to have been led in our musical journeys for the past three decades by Will Sherwood whose initial charge was to put "First Unitarian on the Worcester (musical) map" and whose audition/interview included fixing several problems in the pipe chambers so he could rally all the organ's forces to convey his enthusiasm for, and love of, music. Through his leadership, we have one of the best choirs of any Unitarian Universalist Church in the country. And so it has been that we all have been infected with his vibrant and positive spirit for music and for life.

PIE JESU

Merciful Jesus, Grant them rest everlasting

LUX AETERNA

May eternal light shine on them, Lord, as with your saints in eternity, because you are merciful. Grant them eternal rest, Lord, and let perpetual light shine on them.

O NATA LUX

O born light of light, Jesus redeemer of the world, mercifully deem worthy and accept praises and prayers from your supplicants.
Who once was clothed in the flesh for those who are lost.
Allow us to become members of your spirit.

ODE TO JOY

The "Ode to Joy" text that Beethoven employed, was written by the German poet, Johann Christoph Friedrich von Schiller, in the summer of 1785. It was a celebratory poem addressing the freedom, peace, and unity of all mankind.

O friends, no more of these sounds!
Let us sing more cheerful songs, More songs full of joy!
Joy! Joy! Joy, bright spark of divinity,
Daughter of Elysium, Fire-inspired we tread Within thy sanctuary.
Thy magic power re-unites All that custom has divided,
All men become brothers, Under the sway of thy gentle wings.
Whoever has created An abiding friendship,
Or has won A true and loving wife,
All who can call at least one soul theirs, Join our song of praise;
But those who cannot must creep tearfully Away from our circle.
All creatures drink of joy At nature's breast. Just and unjust
Alike taste of her gift; She gave us kisses and the fruit of the vine,
A tried friend to the end.
Even the worm can feel contentment, And the cherub stands before God!
Gladly, like the heavenly bodies Which He sent on their courses
Through the splendor of the firmament; Thus, brothers, you should run your race,
Like a hero going to victory! You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy There must dwell a loving father.
Do you fall in worship, you millions? World, do you know your creator?
Seek Him in the heavens; Above the stars must he dwell.

TRANSLATIONS AND LYRICS

CREDO - *I Believe In One World At Peace*

Music by Will Sherwood; Lyrics by - Jim Scott

Oh Spirit beyond all names, beyond all image and identity,
Know us here, feel our intention,
And let our presence on this Earth be healing.
Let us make a new creation, a new work of art, a new humanity.
Let us have

- the courage to defend the worth and dignity of all people,
- the wisdom to know the Earth and its wealth is not ours.
- the compassion to feel the pain of injustice

What affects one of us touches us all.
There is no immunity, only denial.
Let us lead by example, let us learn as we teach,
Let us carry peace as our weapon, and love as our revenge.
May we see widely enough to perceive the vision of one world at peace.
We will one day hand this world over, let it be whole.

LACRIMOSA

That day of tears and mourning, when from the ashes shall arise,
all humanity to be judged. Spare us by your mercy, Lord, gentle
Jesus, grant them eternal rest. Amen

DIES IRAE

Day of wrath, day of anger will dissolve the world in ashes, as foretold by
David and the Sibyl. Great trembling there will be when the Judge descends
from heaven to examine all things closely.

TUBA MIRUM

The trumpet will send its wondrous sound throughout earth's sepulchers
and gather all before the throne. Death and nature will be astounded, when
all creation rises again.

LIBER SCRIPTUS

A book will be brought forth, in which all will be written,
by which the world will be judged.
When the judge takes his place, what is hidden will be revealed,
nothing will remain unavenged.
What shall a wretch like me say? Who shall intercede for me,
when the just ones need mercy?

ABOUT TODAY'S MUSIC



With the “Requiem”, sacred music confronts one of the most difficult subjects that human beings face: our death and the ultimate meaning of our existence. While the particular Requiem selections sung today were originally composed for the repose of the souls of the dead in the Roman Catholic and Anglican Churches, this powerful music also invokes a universal experience of remembrance. The majestic, the terrible, and the mysterious reality of human mortality is at the center of this music.

Some of the sublime melodies and lovely harmonies in a Requiem speak to our human hope for comfort and mercy and “perpetual light.” The minor and somber passages address the experiences of loss, and the fear of entering the realm of wrath, anger and judgment, giving voice to our grief, discord, and pain. However, the music also gives expression to our longing for peace, grace, and forgiveness. Death confounds all of our understanding; yet in the music of the Requiem, one can catch glimpses of ethereal beauty, order, and harmony which allow us to transcend our ordinary places of awareness and move closer to what is greater than our limited understanding, closer to what is true, closer to God.

Today we compare various composers’ artistic treatments in their Requiem music. The intensity and the compassion of this tragic view of the human condition evoke a wide range of interpretations and musical styles. “Requiem” means “rest”: music that is a prayer for comforting rest for the living, as much as for the deceased. The music asks us to “grant *us* rest” even more than to “grant *them* rest.”

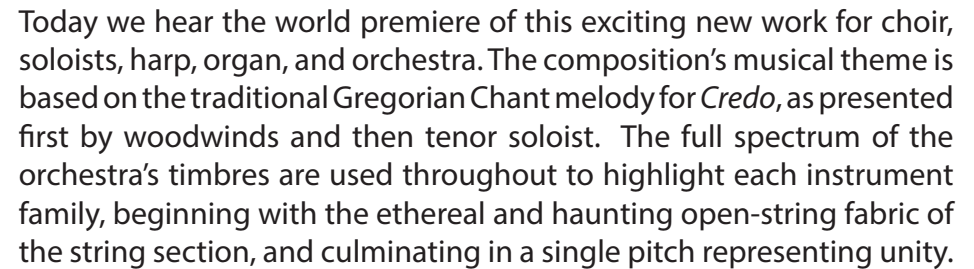
We invite you to look beyond the perennial controversies of who wrote what, when, and how, and in this sacred space where Requiems are sung and heard, we hope you will find solace for your spirit in this haunting and beautiful music. Thank you for being here to share these wonderful masterpieces with us today

The most famous and beloved movement from the *Carnival of the Animals*, "The Swan" is a luscious flight through musical space and emotion. It is the penultimate movement of 14 animal caricatures originally for cello and two pianos. Today, we hear the world premiere of this arrangement for violin, cello, organ flute, and harp. Saint-Saens got his inspiration from Tennyson's poem "The Dying Swan," but the swirling melody and obbligatos performed today are anything but dying. The graceful interweaving of the three instrumental voices glides effortlessly to raise our spirits with its sweet caress for our souls.

Poulenc! Concerto! A perfect combination to boldly inaugurate our new chamber organ portativ. We present a surround-sound experience of contrasting timbres that offers an aural tour of our organs and newly refurbished timpani. Will first performed this concerto in 1978 as guest soloist with the Boston Pops.

The Concerto opens with a thunderously Gothic, Bach-like flourish, followed by an allegro giocoso recalling the impish Poulenc of younger days, leading to a lyrical slow section - a quasi-lamentoso tune of the sort not uncommon in some of the composer's earlier chamber music. The work alternates quick and slow sections, with touches of a Stravinsky-like ostinato. A wonderful moment is the beatific viola solo, encircled by organ and timpani, near the end of the work. The concerto was commissioned in 1934 by Princesse Edmond de Polignac (a.k.a Winaretta Singer), heir to the Singer sewing machine fortune, and a patron of the arts with considerable wealth. This was Poulenc's first foray into writing for the organ, and in preparation he studied the masters of the past, Bach and Buxtehude, and of the present, enlisting the help of Duruflé (who also premiered the piece) with registration (stop selection) and voicing (arrangement of notes within chords).

For years I've wanted to find (or write) a Credo for the Earth and Humanity, perhaps to be integrated into a performance of *Missa Gaia* (Earth Mass) which itself is often performed as an organic array of collected movements.



In searching for texts, my long-time colleague Jim Scott (UU singer, songwriter; one of the composers of *Missa Gaia*) mentioned he had a poem among his writings that he offered to let me use. Of the lyrics, Jim Scott writes: "If we are not addressing some powerful, loving, yet wrathful, deity, then how do we express our gratitude. What creed will speak for our intention, to be healers, peacemakers, and, who is listening? Where mere words fall short, on wings of song our intention somehow mystically travels further. Perhaps the echoes of our cries and vows bounce back to lift us up again. We promise to make good use of our sacred time here."

