



The Worcester Chapter
American Guild of Organists

presents

GILLIAN WEIR

in recital

Friday, May 4, 1984 8 p.m.

The Worcester Memorial Auditorium
Worcester, Massachusetts

Proceeds from this recital will benefit
the Auditorium Kimball Organ

PROGRAM

- Toccatà and Fugue in d J. S. Bach
(1685-1750)
- Adagio in E Frank Bridge
(1879-1941)
- Sonata in G Edward Elgar
Allegro maestoso (1857-1934)
- Variations on a Noel Marcel Dupr 
(1886-1971)
- Symphony No. 5 Charles Marie Widor
Toccatà (1845-1937)

INTERMISSION

- Coronation March (from "Le Prophete") ... Giacomo Meyerbeer
(1791-1864)
- Pri re Cesar Franck
Pi ce Heroique (1822-1890)
- Communion: Les Oiseaux et les Sources
(from Messe de la Pentecote) Olivier Messiaen
(b. 1908)
- Moto ostinato (from Sunday Music) Petr Eben
(b. 1929)
- Variations on a theme of Paganini G. Thalben-Ball
(b. 1896)

Recording of this concert is strictly prohibited.

A private reception for Miss Weir will be held in the Memorial Room directly after the concert.

Refreshments will be available in the lobby during intermission.

PROGRAM NOTES

Adagio in E *Frank Bridge*
(1879-1941)

Although a celebrated musician in his day, Frank Bridge seems destined to be known to posterity chiefly as the teacher of Benjamin Britten. He began his career as a violinist, but developed into an outstanding viola player, and as a guest conductor was greatly in demand in England and America. His best-known compositions are those for chamber combinations, but he also wrote many songs, and works for orchestra, piano, and cello, and this charming organ piece: dreamy, lyrical – somehow the essence of English Romanticism.

Sonata in G *Edward Elgar*
Allegro maestoso (1857-1934)

Although famous as one of England's finest composers and a master of the symphony and of oratorio, Elgar was for a time organist of a church in Worcester, where he grew up, and was one of the many English composers who learned their craft in working with church and local musicians in a small city. His sonata for the organ is purely orchestral in its treatment of the instrument and in its textures; not for him the clear-cut "werk-prinzip" of the classical organs, nor the traditional colour combinations of such instruments. All the grandeur and sweep which we meet in his symphonies, in the well-loved "Enigma Variations" and the oratorios is there, however; unashamedly romantic in the peculiarly English manner, the work is quintessentially Elgar.

Communion *Olivier Messiaen*
(from *Messe de la Pentecote*) (b. 1908)

Messiaen's prominence as a composer has been increasingly recognized since the end of World War II, when "la jeunesse musicale" embraced his music as in some degree symbolic of France's liberation and recovery. A Professor at the Paris Conservatoire, teacher of Pierre Boulez, and once a pupil of Dukas and Dupre, his inspiration has carried him far away from the influence of either; his pre-occupation with French Catholic mysticism, and later with Hindu rhythmic theories and bird-song, is well-known, as are the quasi-serial means by which he established an original melodic and harmonic vocabulary.

COMMUNION (the birds and the springs): "O ye fountains, bless ye the Lord; O all ye fowls of the air, bless ye the Lord".

The nightingale, the cuckoo and the blackbird sing, combined with and alternating with sustained harmonies, the blackbird extending its song in a delicate passage against a background of waterdrops falling from varying heights. The murmuring streams return as pastoral chords on the celestes; as the codetta ends, the droplets ascend into the highest register of the instrument, the Pedal comes to rest on the lowest note.

Moto ostinato *Petr Eben*
(from *Sunday Music*) (b. 1929)

Petr Eben was born in 1929 and spent his childhood in Krumlov, South Bohemia, where he studied the piano, organ and cello. At fifteen he was imprisoned by the Germans. After the War he studied piano and composition at Prague's Academy of Music, and since 1955 has taught at Charles University in Prague.

The four-movement suite, Sunday Music, was written in 1958. Several plainsong themes link it to the liturgy, albeit informally; one, the kyrie "Orbis factor" is heard every Sunday in the normal liturgy as the "Ite Missa Est". This movement, the third, portrays symbolically Man's struggle against Evil, inspired by the Gospel story of the man possessed by devils who said to Jesus, "My name is Legion, for we are many." Inexorably the forces advance into battle.

Variations on a theme of Paganini *G. Thalben-Ball*
(b. 1896)

The legend of Paganini has more than once fired the imagination of keyboard virtuosi: Schumann, Brahms, Rachmaninov – and now the English organ virtuoso George Thalben-Ball, who was for some sixty years organist at the famed Temple Church, London, has come under his spell. Except for the brief toccata which rounds off the work, the Theme and its nine subsequent Variations are for the pedals alone.

WORCESTER MEMORIAL AUDITORIUM

Gillian Weir

Gillian Weir's standing as one of the world's leading concert organists is recognized universally, and increasing numbers of lovers of organ music would think of her name first if asked to name the leading concert organist in the world today.

Certainly she is the most widely travelled of today's concert organists. Each season sees her crisscrossing the international air routes to appear as recitalist, soloist with major orchestras, to record and to conduct clinics or to lecture in dozens of countries in the scope of a year.

This season she will leave her home near London, England, to make two performance trips to the United States and Canada. In addition, last summer she appeared as the featured performer at the national convention of the Royal Canadian College of Organists held in Ottawa, and next summer she will return to appear as a featured artist at the national convention of the American Guild of Organists to be held in San Francisco.

This distinguished international career was born in 1964 when Miss Weir was still a scholarship student at the Royal College of Music in London. She decided to enter the International Organ Competition at St. Alban's England, and not only won first place, but created a genuine sensation. Within a year she had become the youngest performer ever to be presented in debut recital at the Royal Festival Hall in London, had been featured as a soloist on the opening night of London's famed Proms concerts at the Royal Albert Hall, and was well on her way to international stardom.

By 1970 she had performed on every continent, having made her North American debut as a featured artist at the International Congress of Organists held in Montreal in 1967.

Gillian Weir has numerous commercial recordings to her credit, most of them on the Argo label. She is also a noted music scholar and has written four articles for the Grove Dictionary of Music and Musicians, and has contributed to many other publications.

These days Gillian Weir sits on the juror's side of the screen at Europe's major organ competitions, and she has frequently been invited to return to the scene of her own triumph at St. Alban's to serve as a juror.

She has performed with many of the world's great orchestras, and has collected a voluminous array of critical praise from around the world. She was the first non-American to be honored as "*International Performer of the Year*" by the American Guild of Organists in New York, the first female president of England's Incorporated Association of Organists, and has received many awards and honorary degrees in a variety of countries.

Miss Weir records for Argo Records and she is represented by Phillip Truckenbrod Concert Management.

The elegant Art-Deco building, designed by Lucius Biggs of Worcester and Frederic C. Hiron of New York, cost \$2,000,000 and was opened in 1933, in "memory of those who died in the war." The auditorium seats 4,500; the stage will accommodate a chorus of 500; and the elevating orchestra pit provides space for 100 musicians. The magnificent organ was designed by Walter Howe, official organist, assistant director, and manager of the Worcester Music Festival; head of music at Abbot Academy, Andover; organist at First Baptist Church, Arlington, Mass.; and choral director at Chautauqua, New York; he was assisted in the planning process by R. P. Elliot, the New York representative of the Kimball Company; Hamilton B. Wood, president of the Worcester Festival Association; and Aldus C. Higgins, a member of the organ committee, who had a large concert organ in his home (Aeolian Op. 1686, 1928, 3-30, later moved to St. Joseph's Abbey, Spencer).

In an advertisement in *The Diapason* magazine, 1 November 1933, the W. W. Kimball Co. waxed eloquent about the new organ:

Against the background of a classical Open-Great ensemble is placed a wealth of soft effects and orchestral color. The Great Diapasons and their complementary upperwork are of pure tin, resulting in an harmonic quality of tone, the chief attributes of which are perfect blending and crystalline clarity. Low and moderate pressures have been used throughout except for the Tubas and Bombardes.

Tonally, it represents sane ideas in designing and voicing which, while rooted in the best traditions of the past, are advanced and modern in every respect, yet far from radical. The tonal effects of this splendid organ will delight and interest both the organist and the layman.

The drawknob console is "set on its own elevator, independent of the elevating orchestra pit." Wind pressures range "from 5 inches through 6, 7½ to 8, 10, 12, 15 to 17 or 20 inches."

The 74th Worcester Festival took place in October 1933 and for the first time utilized the Memorial Auditorium, previous events having been held at Mechanics Hall, home of "The Worcester Organ" (the 1864 Hook). The Verdi "Requiem" was the principal offering on the opening night, 2 October, with more than 4000 people in attendance; another highlight of the evening was the playing of "Dedicace," a sonata in one movement by Walter Howe, written especially for the new Kimball organ. The week before the festival week, a "civic evening" program was given with a chorus of 1,102 voices, made up of more than 60 choirs of Worcester, supplemented by an orchestra of 88 players, made up of the two symphony orchestras of the city. "The climax of the even-

ing was the singing of 'Land of Hope and Glory' to the music of Elgar's 'Pomp and Circumstance' March."

The formal opening recital on the organ was presented 6 November 1933 by Palmer Christian of the University of Michigan. His program included: Toccata in C Major, Bach; Prelude from the Ninth Sonata for Violin, Corelli; Minuet and Cigue en Rondeau, Rameau; Fantasia and Fugue in C Minor, Bach; Sonata Eroica, Jongen; Benediction and Chorale Improvisation on "In dulci Jubilo", Karg-Elert; Pantomime, Jepson; Prelude on an ancient Flemish Melody, Gilson; Scherzo, Rousseau; Prelude to "The Blessed Damosel", Debussy; Nocture, Grieg-Christian; and Carillon-Sortie, Mulet.

(Most of the foregoing information is quoted or adapted from articles in *The Diapason*, 1 April 1933 and 1 November 1933.)

Unlike most large and important concert organs in the United States (and elsewhere), this instrument has never been altered in any way. It is exactly as it was when it was installed, except for dust (budgetary constraints will require private donations to accomplish a much-needed cleaning. . . .) Scorned or ignored in recent years (it was not even considered for a visit during the 1968 OHS Convention in Worcester), it is now enjoying a much-deserved revival of interest and attention.

After a trip to England in 1890, the Methuen organbuilder James Treat, who had little use for the American rage for "something new," wrote:

*. . . In my opinion the best organs of England are better than those of any other Country. It is a religious instrument, and owes its exalted position there to the Church of England. Here it is regarded as a piece of Church furniture—a mystery—opened with great eclat, praised for its pushknobs, and allowed to go to ruin.**

The Memorial Auditorium organ, though neglected for years, fortunately has not gone to ruin. Partly because it was neglected, it has survived—for a long time, no one cared enough about it to bother trying to alter it. It has survived, too, because it was beautifully made. It represents a style of organbuilding, and manifests a quality of construction, that we are not likely ever to see again. It is our great good fortune that it is intact. The manager of the Auditorium, Patricia Abadjeff, is committed to the preservation and maintenance of the organ, even in the face of severe financial strictures. With the assistance of private fundraising (a drive is soon to be launched) the Kimball organ should be able to take its rightful place as "The Other Worcester Organ."

*Quoted in Barbara Owen's landmark volume *The Organ in New England*, Raleigh, The Sunbury Press, 1979, p. 364.

W. W. Kimball Co., Chicago, Op. 7119, 1933

Great: 61 notes, unenclosed

#Contra Gemshorn (TC) (ext)	32'	--	--
Double Diapason	16'	61 m	
#Contra Gemshorn (ext)	16'	12 m	
I Diapason	8'	61 m	
II Diapason	8'	61 m	
III Diapason	sc43	8'	61 m
#Gemshorn (tapered) sc45	8'	61 m	
Harmonic Flute	8'	61 m	
Quint	5 1/3'	61 m	
I Octave	sc53	4'	61 m
Harmonic Flute	4'	61 m	
Tenth	3 1/5'	61 m	
Twelfth	2 2/3'	61 m	
Fifteenth	2'	61 m	
Mixture [Plein Jeu]	V	305 m	
Trumpet	8'	61 m	

Great: 61 notes, enclosed

§Contre Basse (open) (ext)	16'	12 w	
IV Diapason	sc45	8'	61 m
Viola (tapered) sc51/55	8'	61 m	
Bourdon	8'	61 w	
§Melodia	8'	61 w	
II Octave	sc56	4'	61 m
Flute Ouverte	4'	61 w&cm	
Super Octave	2'	61 m	
Harmonics	VI	366 m	
Contra Tromba	16'	61 m	
Tromba	8'	61 m	
Tromba Clarion	4'	61 m	
(So.) Chimes	8'	--	
Tremolo			

Swell: 61 notes, enclosed

Contra Geigen	sc50	16'	73 m
>Rohrbourdon (ext)	16'	12 w	
I Diapason	sc41x44	8'	73 m
II Diapason (Geigen)sc46	8'	73 m	
Viola da Gamba	sc58	8'	73 m
Viole d'Orchestre	sc68	8'	73 m
Salicional	sc55	8'	73 m
Voix Celeste	sc55	8'	73 m
>Rohrflöte	sc62	8'	61 m
Clarabella	8'	73 w&cm	
Spitzflöte (tapered)	sc47	8'	61 m
Flute Celeste (TC)			
(tapered)	sc47	8'	61 m
Octave (Geigen)	sc57	4'	73 m
Violina	sc67	4'	73 m
>Rohrflöte (ext)	4'	12 m	
Flute Triangulaire	4'	73 w&cm	
Nazard (capped)	2 2/3'	61 m	
Fifteenth	2'	61 m	
>Flautina (ext)	2'	12 m	
Tierce (rohrflute)	1 3/5'	61 m	
Mixture [Fourniture]	V	305 m	
Double Trumpet	16'	73 m	
French Trumpet	8'	73 m	
Cornopean	8'	73 m	

Oboe (capped)	8'	73 m	
Vox Humana (add't'l encl.)	8'	146 m	
Clarion	4'	73 m	
(Ch.) Harp	8'	--	
(Ch.) Celeste	4'	--	
Tremolo			
Vox Humana Vibrato			

Choir: 61 notes, enclosed

-Double Dulciana (ext)	16'	12 m	
English Diapason	sc44	8'	73 m
Violin Diapason	8'	73 m	
-Dulciana	8'	61 m	
Viola (tapered) sc56x80	8'	73 m	
Unda Maris	8'	73 m	
Concert Flute	8'	73 w&cm	
Cor de Nuit (capped)	8'	73 m	
Principal	4'	73 m	
-Dulcet (ext)	4'	12 m	
Traverse Flute	4'	73 w&cm	
Nasard	2 2/3'	61 m	
Piccolo (tapered) (harmonic)	2'	61 m	
-Dolcetin (ext)	2'	12 m	
Tierce (tapered)	1 3/5'	61 m	
Larigot (tapered)	1 1/3'	61 m	
Septième	1 1/7'	61 m	
-Twenty Second (ext)			
(top Oct. repeats)	I'	--	
Mixture 15-19-22	III	183 m	
Bassoon (capped)	16'	73 m	
Trompette	8'	73 m	
Orchestral Oboe (capped)	8'	73 m	
Clarinet	8'	73 m	
Clairon	4'	73 m	
Harp (Deagan)	8'	61 bars	
Celesta (from Harp)	4'	--	
Tremolo			

Solo: 61 notes, enclosed

Violoncello	sc54	8'	73 m
Cello Celeste	sc54	8'	73 m
Orchestral Flute (harmonic)	8'	73 w&cm	
Concert Flute (harmonic)	4'	73 w&cm	
(Unencl.) Tuba Magna (prep.)	8'	--	
Tuba Mirabilis (harmonic)	8'	73 m	
French Horn (capped)	8'	73 m	
English Horn	8'	73 m	
Tuba Clarion	4'	73 m	
Chimes (G20-G44) (Deagan)	8'	25 tubes	
(Ch.) Harp	8'	--	
(Ch.) Celesta	4'	--	
Tremolo			

Pedal: 32 notes, enclosed with Gr. or So.

+(Gr.) II Diapason (open)	16'	32 w	
(Sw.) Contra Geigen	16'	--	
(Ch.) Double Dulciana	16'	--	
(Gr.) Contre Basse	16'	--	
(Sw.) Lieblich Gedeckt			
(Rohrbdn)	16'	--	

+(Gr.) II Octave (ext) (open)	8'	12 w	
(Sw.) Geigen	8'	--	
(Ch.) Dulciana	8'	--	
++(Gr.) Open Flute	8'	32 w	
(Sw.) Still Gedeckt (Rohrfl)	8'	--	
(Sw.) Octave Geigen	4'	--	
++(Gr.) Open Flute (ext)	4'	12 w	
~(So.) Trombone	16'	32 m	
(Gr.) Contra Tromba	16'	--	
(Sw.) Double Trumpet	16'	--	
(Ch.) Bassoon	16'	--	
(Gr.) Tromba Quint	10 2/3'	--	
~(So.) Trumpet (ext)	8'	12 m	
(Gr.) Tromba	8'	--	
~(So.) Clarion (ext)	4'	12 m	
(So.) Chimes	8'	--	

Pedal: 32 notes, unenclosed

†Contra Violone (ext) (open)	32'	12 w	
°Major Bass (ext) (stopped)	32'	12 w	
I Diapason (open)	16'	32 w	
III Diapason	16'	32 m	
†Violone (open)	16'	32 w&cm	
(Gr.) Gemshorn	16'	--	
°Bourdon	16'	32 w	
°Quint (derived)	10 2/3'	--	
°I Octave	8'	32 m	
†Violoncello (ext)	8'	12 m	
(Gr.) Gemshorn	8'	--	
°Stopped Flute (ext)	8'	12 m	
Octave Quint	sc48 5 1/3'	32 m	
°Super Octave (ext)	sc37 4'	12 m	
°Stopped Flute (ext)	4'	12 m	
Mixture	IV	128 m	
††Contra Bombarde (ext)	32'	12 m	
††Bombarde	16'	32 m	
††Bombarde Octave (ext)	8'	12 m	
††Bombarde Clarion (ext)	4'	12 m	

Couplers: (by stop-key tablets)

Great to Pedal 8, 4	Encl. Great to Choir 8	
Swell to Pedal 8, 4	Swell to Choir 16, 8, 4	
Choir to Pedal 8, 4	Solo to Choir 16, 8, 4	
Solo to Pedal 8, 4	Great to Solo 8	
Swell to Great 16, 8, 4	Swell to Solo 8, 4	
Choir to Great 16, 8, 4		
Solo to Great 16, 8, 4		
Solo to Swell 16, 8, 4		
Unencl. Great to Choir 8		

Couplers: (by drawknobs)

(Encl.) Great Unison Off	
(Encl.) Great Sub 16, Super 4	
Swell Unison Off	

Swell Sub 16, Super 4
Choir Unison Off
Choir Sub 16, Super 4
Solo Unison Off
Solo Sub 16, Super 4

Reversibles: (by thumb pistons)

Sw. to Gr.	
Ch. to Gr.	
So. to Gr.	
So. to Ped.	} (dupl. by toe studs)
Sw. to Ped.	
Ch. to Ped.	
Gr. to Ped.	

Combinations:

Great 1-10	} (by thumb pistons)
Swell 1-10	
Choir 1-10	
Solo 1-8	

Pedal 1-8 (by toe studs)

Gen. 1-12 (by thumb pistons; 1-8 dupl. by toe studs)

Int. Man. and	} by tilting tablets on key cheeks
Ped. Coup's to Comb.	
Ped. to Man. Comb. (Sw.)	
Ped. to Man. Comb. (Gr.)	
Ped. to Man. Comb. (Ch.)	
Trem. Cancel	
Coup. Cancel	
Gen. Cancel	

Mechanicals:

4 balanced expression pedals with selective and master control:

Master Expres'n (stop-key tablet, dupl. by thumb piston and toe stud)*

Stage Shutters On/Off (thumb piston)

Harp Sust.	} (hitchdown pedals with indicator lights)
Chimes Soft	
Chimes Sust.	

Mezzo } (by thumb pistons and toe studs, with indicator lights)

Crescendo, selectively adjustable 1-6, with indicator

All Off (thumb piston, cancels everything, including crescendo...!)

Current (light)

3 Signal Buttons, 2 with lights

electro-pneumatic action

Arrangement of Manuals:

I Ch.; II Gr.; III Sw.; IV So.

Stoplist and Narrative of the Kimball organ reprinted with permission from the Organ Handbook 1983 published by the Organ Historical Society for the 28th Annual Convention of the Society.

Ms. Weir Plays Diverse Organ Pieces

5/5/84

By DIANE M. HOVENESIAN

Gillian Weir proved last night at the Memorial Auditorium that the organ is still the king of instruments.

The Kimbal organ came alive through Ms. Weir's expert skill and ability to give insight into the instrument's complexities. The recital was an organ lover's delight.

Ms. Weir brought emotion and drive to the music, which enhanced the organ's multicolored sonorities. Hearing great organ playing is a rare treat, and there were no disappointments yesterday.

Phrasing and rhythm propel the musical ideas (since accents cannot be achieved by applying greater force to the note). The organ can display a wealth of tonal personalities with its family of stops played in numerous combinations.

Ms. Weir selected a diverse program of 10 selections, ranging from Bach to Eben, to exhibit the full range and capabilities of the instrument. The famous Toccata and Fugue in D by Bach started the recital on a grandiose note as Ms. Weir infused the selection with energy.

Bridge's lyrical Adagio in E began introspectively only to build in scope before engulfing the listener in sound. Ms. Weir performed thoughtfully and made the most of the dreamy introduction which then changes dramatically.

She is a strong player of great dexterity. Her adept command of her hands coupled with her foot pedal technique is phenomenal.

Her accuracy, especially with fast multi-note

The Gazette Reviews/

Music

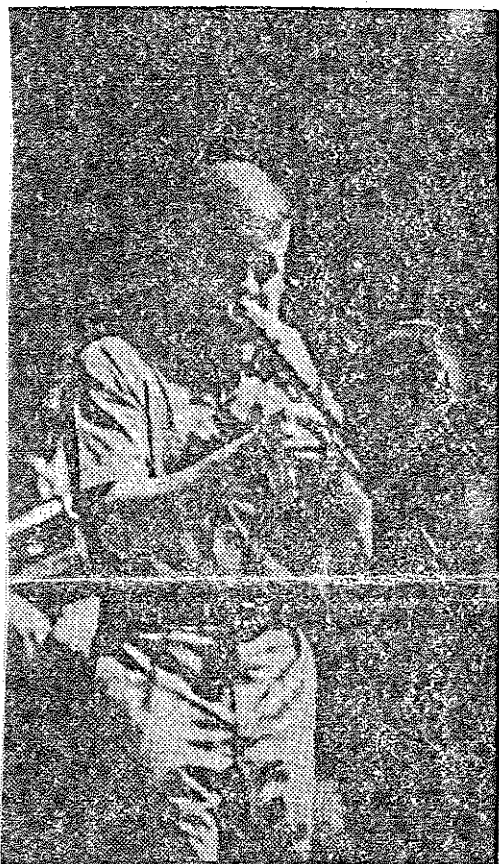
passages, is unquestionable. It was clean, sharp and put to the challenge with Toccata from Symphony No. 5 by Widor.

Meyerbeer's *Coronation March* from *Le Prophete* displayed the organ's scope as a full orchestral instrument. The pomp and grandeur of the march reigned supreme and inspired respect.

Ms. Weir, who lives in England, stands as one of the world's leading concert organists. Each season she performs internationally both in recital and with orchestra.

Diane M. Hovenesian is a free-lance music reviewer.

Entertainment



Weir Recital to Open Drive To Support Kimball Organ

A recital by organist Gillian Weir at 8 p.m. Friday on the W.W. Kimball organ in Worcester Auditorium will launch a fund drive in support of the 1933 instrument that has been called one of the finest concert organs of its kind.

Guild of Organists; Patricia Abdajieff, manager of the Auditorium; and Earl Miller of Andover, a nationally known recitalist.

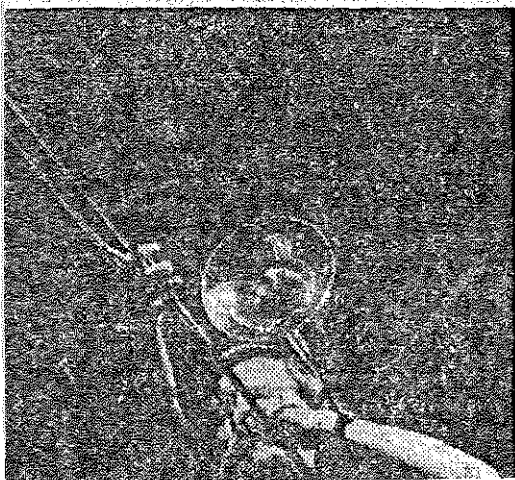
The program will include music that ranges from Bach and Dupre to Franck and Messiaen and is sponsored by the Worcester Chapter, American Guild of Organists. The guild is playing a major part in the fund drive, which is conducted under the auspices of an Auditorium Organ Committee. The committee is headed by Allen Langord of Southboro. Members are Peter S. Morgan, vice president of Morgan Construction Co.; William D. Wallace, executive director of the Worcester Historical Museum; Stephen Long, organist, Trinity Lutheran Church; and Richard F. Jones, curator of the Mechanics Hall organ; Nancy Chouinard, an executive board member of the Worcester Chapter, American

The late Virgil Fox hailed the Kimball organ as one of the finest in the nation, an enthusiasm expressed by more than 600 organists from New England who heard the instrument during their convention at the Auditorium last year. More than \$1,000 was raised at the convention to begin a restoration fund for the organ.

Ms. Weir, a distinguished recitalist who has performed on every continent and with many of the world's prominent orchestras, has designed a program that will display the full resources of the Kimball organ.

All tickets to her Auditorium concert are \$5. Tickets are available through the M.T. Plante Ticket Office in the Mechanics Hall lobby or at the door the evening of the concert.

Members of the New Black Eagle Jazz Band, above and below, perform the traditional music they are known for last night at Mechanics Hall.



WORCESTER

Lincoln Plaza — "Splash" 1:30, 7:20, 9:20, "Ice Man" 1:30, 7:30, 9:40.
 Showcase Cinemas — "House By The Cemetery" 2:00, 7:30, 9:35, "Friday The 13th, The Final Chapter" 2:00, 7:50, 9:50, "Children of the Corn" 2:00, 7:30, 9:30, "Police Academy" 2:00, 7:40, 9:40.
 Webster Sq. Cinemas — "Greystoke" 2:00, 7:20, 9:45, "Terms of Endearment" 2:00, 7:30, 9:50.
 White City Cinemas — "Moscow On Hudson" 2:00, 7:35, 9:55, "Swing Shift" 2:00, 7:25, 9:40.
 Worcester Center Cinemas — "This Is Spinal Tap" 1:30, 3:00, 5:00,

7:00, 9:10, "Splash" 1:05, 7:05, 9:05, "Police Academy" 1:10, 7:10, 9:10, "Romancing The Stone" 1:00, 7:00, 9:00, "Moscow On Hudson" 1:00, 3:00, 7:00, 9:00, "Children of the Corn" 7:00, 9:00.

IN THE EAST

Framingham Cinemas — "Swing Shift" 1:00, 3:15, 5:15, 7:20, 9:30, "Police Academy" 1:15, 3:20, 5:20, 7:30, 9:30, "Romancing The Stone" 1:00, 3:15, 5:20, 7:30, 9:40, "Ice Man" 1:00, 3:15, 5:15, 7:20, 9:30, "Moscow On Hudson" 1:30, 4:15, 7:15, 9:30, "Friday The 13th, The Final Chapter" 1:30, 3:30, 5:30, 7:30, 9:30.

Milford Cinemas 1-2 — "Police Academy" 7:00, 9:20, "Friday The 13th, The Final Chapter" 7:00, 9:15.
 Natick, EBCC — "Terms of Endearment" 7:10, 9:45, "Cross Creek" 7:10, 9:45, "Broadway Danny Rose" 7:15, 9:45.

Natick, Back — "Children of the Corn" 1:10, 3:10, 5:10, 7:30, 9:30, "Greystoke" 1:00, 3:20, 5:30, 7:45, 10:10, "Splash" 1:15, 3:25, 5:30, 7:45, 10:00, "Footloose" 1:05, 3:15, 5:30, 7:35, 9:45, "This Is Spinal Tap" 1:00, 2:45, 4:30, 6:15, 8:00, 9:45, "House By The Cemetery" 1:20, 3:20, 5:20, 7:30, 9:30.

1987



The Worcester Memorial Auditorium in cooperation with
The Worcester Chapter of the American Guild of Organists

presents

"I C E C R E A M and O R G A N P O P S"

7 p.m., Thursday, July 16, 1987

Worcester Memorial Auditorium
Lincoln Square, Worcester

Earl L. Miller - Organist

Franz von Suppe
OVERTURE: LIGHT CAVALRY
transcribed by Henry Filmore

David Clegg
A CHURCH SERVICE INTERRUPTED BY A THUNDER STORM
Synopsis:
Peal of the Church Bells
Organ Voluntary and Choir Responses
Evening Hymn Interrupted by the Storm
Thanksgiving Hymn, Amid Singing of Birds

George Frederick Handel
SUITE FROM THE "WATER MUSIC"
transcribed for organ by Carl McKinley
Allegro Vivace
Air, Hornpipe, Minuet,
Allegro Maestoso

Claude Debussy
CLAIR DE LUNE
from the Suite Bergamasque
transcribed for organ by Harry Dexter

Johann Strauss
THE RADETZKY MARCH

Gioacchino Rossini
Andante and Allegro Vivace
from
THE WILLIAM TELL OVERTURE

- - - I n t e r m i s s i o n - - -

Frederick Maxson
GRAND CHORUS FOR THE ORGAN

Johann Sebastian Bach
Three Favorites:
JESU, JOY OF MAN'S DESIRING
TOCCATA (FROM TOCCATA AND FUGUE IN D MINOR)
THE LITTLE G MINOR FUGUE

Edward MacDowell

A.D. MDCXX

transcribed for organ by Frederick Shackley

TO A WILD ROSE

transcribed for organ by Charles Scott

Edward J. Johnston
MIDSUMMER CAPRICE

Louis Alfred Lefebure-Wely
SORTIE IN E-flat

This concert is for the benefit of the Kimball Organ Fund.

About the Recitalist - Earl L. Miller has spent most of his concert career recreating organ concerts in turn-of-the-century style, a time when the organ provided classical entertainment for standing-room-only crowds. He has traveled throughout this country, Canada and Europe playing in small and large communities to try to increase the public's awareness of the "King of Instruments." A featured recitalist in many prominent recital series, he is an authority on music of the Victorian and Edwardian period with a collection of over 7,000 titles, is a journalist and has been much recorded on the AFKA, RAVEN and Organ Historical Society labels. He is Music Director of Christ Church and the Brooks School, Andover, Massachusetts, and has held many offices in the Organ Historical Society and American Guild of Organists. He is a graduate of the University of Montana.

About the Organ - When Worcester's magnificent art deco Memorial Auditorium was built in 1933 to replace Mechanics Hall as the City's primary performance center, a large concert pipe organ was an integral part of the project. The four-manual 121 stop W.W. Kimball organ that resulted was much admired as a recital and concert instrument. Virgil Fox, this century's most popular organist, frequently referred to it as "my favorite auditorium organ." Today, 54 years old and infrequently used, it is in need of significant cleaning and understandably necessary restorative work. As one of the country's few remaining unaltered auditorium concert organs, the Kimball organ is one of the most significant instruments in a city noted internationally for the diversity and quality of its pipe organs. Recognized in 1983 by the Organ Historical Society as "an exceptional historic instrument worthy of preservation," this organ clearly merits the support of the people of the City of Worcester as efforts proceed to plan for and assure its future.

Special Thanks to Arthur Chair Renting Co., Francis Manzi for donating the tables; to the Diary Queen of Spencer and Robert C. Dickinson for serving refreshments; to the Board of Trustees of the Auditorium and Patricia Abadjieff, Manager; and to D. Ashford Lent and Harrison L. Neylon.

Worcester Memorial Auditorium Organ Committee

Stephen E. Long, Chair, Richard F. Jones, Chair Pro Tem, Nancy Chouinard, Secretary, Patricia Abadjieff, Allen Langord, Alan M. Laufman, Earl Miller, Peter Morgan, Harrison L. Neylon, Thomas A. Rosiello, Esq., and William Wallace

The Worcester Memorial Auditorium in cooperation with
The Worcester Chapter of the American Guild of Organists

presents

"I C E C R E A M and O R G A N P O P S"

7 p.m., Thursday, July 16, 1987

Worcester Memorial Auditorium
Lincoln Square, Worcester



You have wanted to hear that great organ again? Here's your chance to hear Earl L. Miller play the magnificent Kimball organ while you are sipping sodas, licking ice creams, and munching cookies at your table. He will be playing, among others, "The William Tell Overture" and "A Church Service Interrupted by a Thunderstorm." Bring your family. Bring your friends.

Tickets are available by mail and at the door.

Proceeds to Benefit the "Kimball Organ Fund"

-----Mail Order Form-----

Name _____ Tel. _____

Address _____

_____ Adults at \$5.00 _____

_____ Family at \$8.00 _____

_____ Student or Sr. Citizen at \$2.00 _____

Please mail your check, payable to the "Kimball Organ Fund," with a self-addressed stamped envelope by July 8th to:

Worcester Memorial Auditorium
Highland Street
Worcester, MA 01608

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ORGANIZATION
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CAGO
36 Bridgeport St.
Worcester, MA 01604

The American Guild of Organists
Worcester Chapter

Information

THE WILLIAM TELL OVERTURE
from Gioacchino Rossini
Andante

THE RADZIKY MARCH
Johann Strauss
from the organ by Harry Dexter

CLAIR DE LUNE
Claude Debussy
Allegro Maestoso
from the organ by Minuet,
Allegro Maestoso

George Frederick Handel
SUTE FROM THE *WATER MUSIC*
Thanksgiving
Organ Voluntary
Evening Hymn, and singing of birds
interrupted by the storm

DAVID CLEGG
SYNOPSIS:
OVERTURE: INTERRUPTED BY A THUNDER STORM
Transcribed by Henry Filmore
Franz von Suppe
LIGHT CAVALRY

Karl L. Miller - Organist
Worcester Memorial Auditorium
Lincoln Square, Worcester

7 p.m., Thursday, July 16, 1987
C R K A M and O R G A N
P O P S
presents
The Worcester Memorial Auditorium in cooperation with
the Worcester Chapter of the American Guild of Organists
*I C E

A SUMMER EVENING ORGAN CONCERT
at the
WAR MEMORIAL AUDITORIUM
Worcester, Massachusetts
July 16, 1987

EARL L. MILLER - ORGANIST

Franz von Suppe
OVERTURE: LIGHT CAVALRY
transcribed by Henry Filmore

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transcribed for organ by Charles Scott

Edward J. Johnston
MIDSUMMER CAPRICE

Percy Fletcher
FOUNTAIN REVERIE

Richard Wagner
ELIZABETH'S PRAYER, FROM TANNHAUSER
transcribed for organ by William Edwin Ashmall

Louis Alfred Lefebure-Wely
SORTIE IN E-flat

Ice Cream and Pops

An Organ Concert with Dessert at the
Worcester Memorial Auditorium
Lincoln Square

Thursday, July 16, 1987
7:00 pm

with organist

Earl L. Miller

General Admission: \$ 5.00 Students: \$ 2.00

On Monday evening, July 27, 1983, Earl Miller played a concert of popular classics and entertaining crowd pleasers on the giant, four manual, 140-stop W.W. Kimball pipe organ in the Memorial Auditorium. It was the first time in many years that a concert had been presented on this, one of the largest pipe organs in New England. Lily Owang, music critic for the Worcester Evening Gazette stated in her review of the program, "It was quite a show, and the audience of about 1,000 could have stayed for more." From the moment Miller made his entrance at the console, rising from the basement to the stage level, playing a French march, to the grand finale, playing a Sousa March with a giant American flag revealed from behind the stage curtains, the evening was filled with music everyone could enjoy.

Miller is going to do it again. This time it is for a benefit for the Kimball Organ, which is in need of cleaning and restoration work. The concert is being created with the same concept in mind as was the 1983 program - an entertaining evening of music for all ages. Tables and chairs will be set up on the main floor of the auditorium, with ice cream, cold drinks and desserts available. Miller, an expert in guiding the layman through the music being played, and helping one understand just what the pipe organ is all about, has selected a concert spanning a variety of musical eras. It will include the Light Cavalry Overture, Handel's Water Music, Debussy's Clair de Lune, some easy to listen to Bach, a few marches and Victorian "ditties," a Thunder Storm piece, and The William Tell Overture. A concert for the whole family!

*evening was. as young men were in organ
Route 9 Exit and Follow signs to Route 9 West. The place
looks like a huge Lincoln Memorial. Can't miss it. Earl*

The Worcester Memorial Auditorium in cooperation with
The Worcester Chapter of the American Guild of Organists

presents

"I C E C R E A M and O R G A N P O P S"

7 p.m., Thursday, July 16, 1987

Worcester Memorial Auditorium
Lincoln Square, Worcester

Earl L. Miller - Organist

Franz von Suppe

OVERTURE: LIGHT CAVALRY

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Gioacchino Rossini

Andante and Allegro Vivace

from

THE WILLIAM TELL OVERTURE

- - - I n t e r m i s s i o n - - -

**A RARE CHANCE TO HEAR THE MAGNIFICENT
1933 121 STOP W. W. KIMBALL PIPE ORGAN
IN CONCERT!**

**"ICE CREAM AND ORGAN POPS"
WITH ORGANIST EARL L. MILLER**

**THURSDAY, JULY 16, 1987, 7 P.M.
WORCESTER'S MEMORIAL AUDITORIUM
AT LINCOLN SQUARE, DOWNTOWN**

Thrill to the sound of this too-little heard concert organ, twice the size of the organ at Mechanics Hall.

Hear Rossini's "William Tell Overture,"
Strauss' "Radetsky March,"
Handel's "Water Music"
and other concert favorites.

Treat yourself to ice cream sundaes
supplied by the Dairy Queen of Spencer.

Support the restoration of this great organ.

Tickets: \$8 Family; \$5 General; \$2 Students and Seniors
Available at the door.



Public to Hear Concert On Kimball Pipe Organ

By Peter P. Donker
Of the Telegram Staff

Organist Earl Miller of Andover will give a recital of light classics and popular transcriptions of well-known music at 7 p.m. Thursday on the Kimball pipe organ in the Worcester Memorial Auditorium. Entitled "Ice Cream and Organ Pops," the concert will offer a rare opportunity to hear one of Worcester's major instruments that is rarely used in public programs. Miller's concert will be the first public recital on the 54-year-old pipe organ since 1984. Proceeds from the recital will benefit the Memorial Auditorium Organ Restoration Fund.



Miller

Among works to be performed are Rossini's "William Tell Overture," Debussy's "Claire de Lune," and Handel's "Water Music." Also, works by Bach, Von Suppe, Strauss and David Clegg's novelty work, "A Church Service Interrupted by a Thunderstorm." Seating for the program will be cabaret style.

The concert is presented under the auspices of the Worcester Chapter, American Guild of Organists, which established a restoration committee for

the Kimball organ in 1983 with the cooperation of the Auditorium's trustees. As one of its public activities, the committee sponsored a concert by the internationally known organist Gillian Weir in 1984 at the Auditorium. Since that time, the committee has undertaken several feasibility studies for a possible restoration.

Richard F. Jones, chairman pro-tem of the Restoration Committee, said yesterday that although the Kimball organ is in remarkable condition, the studies found that the instrument needs considerable work. Dirt, he said, is one of the worst problems. The organ has not been cleaned since it was installed in 1933 and the accumulated dirt, according to Jones, has a tendency to muddy the sound of the pipes. In addition, many of organ's parts are just about worn out and need to be replaced, according to Jones. Jones, who is curator of the Mechanics Hall organ, said restoration will probably cost more than the \$200,000 that was spent on the restoration of the Mechanics Hall organ. Initial estimates for a restoration of the Kimball organ are in the \$300,000 range, according to Jones.

The Restoration Committee is made up of representatives of the city's musical, cultural and historical organizations. The Kimball organ is one of the few unaltered large auditorium organs remaining in the country. At one time often used for concerts, the organ has been infrequently heard in recent years, according to Jones.

At the Miller concert Thursday, refreshments will be sold by Dairy Queen of Spencer. Admission is \$5 adults; \$2 for students and senior citizens; and \$8 for family admission.

Sylvester Stallone Files For Divorce

HOLLYWOOD (UPI) — Actor Sylvester Stallone announced yesterday he has separated from his wife of a year and a half, actress Brigitte Niel-

Organ Resounds in Auditorium

By David Lasky

Organist Earl Miller, performing on the Worcester Memorial Auditorium's great Kimball pipe organ last night, entertained 250 people in a program titled "Ice Cream and Organ Pops."

Proceeds from the concert, sponsored by the Dairy Queen of Spencer, were given to an existing fund for the restoration of the large and somewhat eclectic 1933 Auditorium organ. It is hoped that the instrument, greatly in need of cleaning and maintenance, can be put in top condition for the 1990 National Convention of the American Guild of Organists, which will take place in Worcester.

Miller is nationally recognized as a specialist in organ literature and transcriptions of the Victorian and Edwardian periods, and often performs little-known works.

Above all, Miller is a master of registration (or orchestration) at the organ. While he has a fine technique, his repertoire is far too large for him to perform everything flawlessly. An occasional sloppy passage or missed note is not uncommon for him.

Winsome Performer

But he is a most comfortable and winsome performer. He chats informally with his audience between pieces, humorously informing them about the instrument and the music. Miller is both an artist and an entertainer, somewhat of a throwback to times when classical concerts were more fun — and also better attended.

Miller performed several works, many of which were arrangements from various other media, such as for orchestra or piano). To open, Miller slowly ascended from the orchestra pit while playing the famous "Light Cavalry Overture" by von Suppe. This work set the tone for the concert, as the full organ as well as the clean, clear solo reeds were well contrasted with each other.

A novelty item, David Clegg's "A Church Service Interrupted by a Thunderstorm," featured a well-known Protestant hymn tune over low, heavy pedal notes intended to simulate thunder.

Handel's "Water Music" Suite fea-



Telegram Photo by ROBERT W. LILYESTROM

Organist Earl Miller performs on the Worcester Memorial Auditorium's great Kimball pipe organ, with the help of Nicholas Rosen.

Music Review

tured both full organ tone and lighter flute or string tone. Particularly interesting was the use of the reed chorus in the Minuet movement, and the powerful and intentionally romanticized concluding Allegro Maestoso movement.

'Grand Chorus'

One of the better pieces last night, Frederick Maxson's "Grand Chorus for the Organ," was actually written for the organ. Miller played this festive processional with all the necessary flair and bigness of registration.

But other works written for the organ, the Toccata in D Minor and the

"Little" Fugue in G Minor, both by Bach, came off less well. Miller tends to play Bach in the manner in which he plays his specialty music, especially in his overuse of rubato and general romantic treatment of rhythm and registration. In the latter work, also, the organist suffered moments of coordination loss, but recovered admirably.

Once Miller returned to his area of most convincing musicality, such as MacDowell's beautiful and impeccably registered "To A Wild Rose" or Lefebure-Wely's romping "Sortie in E-Flat," all was in fine order.

At the end, the audience accorded the soloist a standing ovation, and Miller offered, in return, a brilliant rendition of "Stars and Stripes Forever."

David Lasky is freelance music reviewer.