

Worcester Memorial Auditorium, Worcester

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	sc66	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
Cornoepen		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) sc56x60	8'	73 m
Unda Maris	8'	73 m
Concert Flute	8'	73 w&xm
Cor de Nuit (capped)	8'	73 m
Principal	4'	73 m
-Dulcet (ext)	4'	12 m
Traverse Flute	4'	73 w&xm
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)	2'	--
Mixture 15-19-22	III	183 m
Bassoon (capped)	8'	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&xm
Concert Flute (harmonic)	4'	73 w&xm
(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&xm
(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



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Couplers: (by stop-key tablets)

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

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

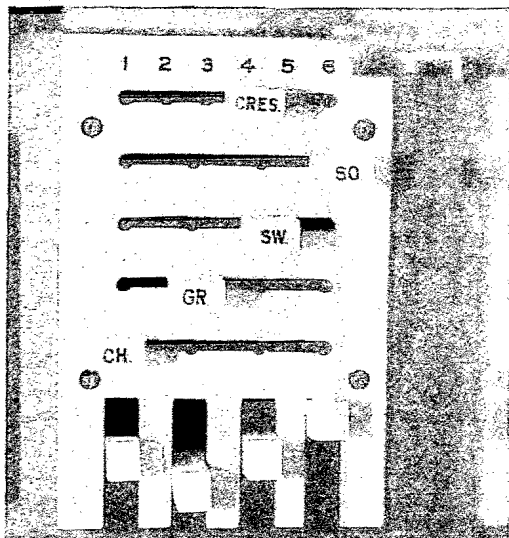
Mechanicals:

- 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)
- Sforz }
- Crescendo, selectively adjustable 1-6, with indicator
- All Off (thumb piston, cancels everything, including crescendo. . . !)
- Current (light)
- 3 Signal Buttons, 2 with lights

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Arrangement of Manuals:

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



*"Master" pedal controls all expression pedals when on. When off, whatever key (Gr., Sw., Ch., So.) is in slot 4, will be controlled by the "Master" pedal.

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- W. W. Kimball Co., Op. 7119, 1933, Memorial Auditorium, Worcester
- Casavant Freres, Op. 2542, 1959, St. Mark's School, Southborough

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The elegant Art-Deco building, designed by Lucius Biggs of Worcester and Frederic C. Hirons 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 Gigue 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 Abadjieff, 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.

Wallace W. Kimball (1828-1904), a native of Rumford, Maine, settled in Chicago Illinois, in 1857, as a buyer and seller of pianos. In 1880, he started building reed organs (by 1922, when his firm phased out that part of its operation, it had produced 403,390 of them) and branched out into piano manufacturing in 1887. In 1890, in association with a young Englishman, Frederick W. Hedgeland, W. W. Kimball Co. introduced a line of portable pipe organs; these cleverly designed instruments were compact, simple to prepare for moving, and fairly easily moved. In 1894, the firm commenced building "stationary" organs. By 1942, when the organ factory was closed, W. W. Kimball Co. had built 7,326 pipe organs, among them some of the largest and most important of their time. Notable among these were four-manual instruments for the Cathedral of St. John-in-the-Wilderness, Denver, Colorado; the Municipal Auditorium in Minneapolis; the Municipal Auditorium in Memphis; First Baptist Church in Los Angeles; and a five-manual organ for the Roxy Theater in New York City. The Chi-



W. W. Kimball III

cago factory, "Kimball Hall," was located on Wabash Avenue, near Jackson Street; the firm maintained a New York City office at 665 Fifth Avenue for many years.