

particular place. He was allowed five minutes for each picture. Following the interpretation of each drawing the organist played the appropriate number from Mr. Shure's work, while the congregation sat in meditative mood."

Here then was music an organist wrote which carried real interest to a minister and enabled him in turn to carry a real message to a congregation. And upon this idea Mr. Shure, backed by the Jerusalem engagement, has built his program as herewith presented. Readers will note by referring to Mr. Potter's review that most of these compositions have been published by, and all can

be obtained through, J. Fischer & Bro.

It will be obvious that the Scriptural quotations could be greatly enlarged, or entirely changed, as also that the program could be carried further and quite extensive readings be substituted, the organ music serving as a background for the readings.

—COVER PLATE—

By courtesy of Mr. Shure it is our pleasure to present as our Cover Plate the unusual photograph taken by Mr. C. O. Buckingham, Washington, D. C., showing Mr. Shure at his Pilcher console in Mount Vernon Place Methodist Church, in Washington.

## The Worcester Auditorium Organ

WORCESTER, MASS.  
MEMORIAL AUDITORIUM  
W. W. Kimball Co.

Opened, Sept. 26, 1933.  
Dedicated, Nov. 6, 1933.  
Recitalist, Palmer Christian.  
V-89. R-108. S-137. B-39. P-6926.

PEDAL: V-11. R-14. S-41.

UNEXPRESSIVE

- 32 Bourdon  
Violone
- 16 DIAPASON-1 32ow  
15½x18½
- DIAPASON-3 9½ 32m
- BOURDON 68sw32'
- 10¼x12¼
- VIOLONE 56ow32'
- 7¼x8¼
- Gemshorn (G)
- 10 2/3 Bourdon
- 8 OCTAVE-1 37 44m
- Bourdon
- Violone.
- Gemshorn (G)
- 5 1/3 QUINT 48 32m
- 4 Octave-1
- Bourdon
- V MIXTURE 128m
- 15-17-19-22
- Scales: 52, 62, 63, 64.
- 2 Bombarde
- 6 BOMBARDE 13" 68mr32'
- 8 Bombarde
- 4 Bombarde

EXPRESSIVE

- 6 DIAPASON-2 44w
- 12½x14½
- Dulciana (C)
- Rohrfloete (S)
- Contra-Geigen (S)
- Contrabass (G)
- Diapason-2
- Dulciana (C)
- OPEN FLOETE 44ow
- 5¾x7½
- Rohrfloete (S)
- Geigen (S)

- 4 Open Flute
- Geigen (S)
- 16 TROMBONE 10" 56mr
- Tromba (G)
- Trumpet (S)
- Bassoon (C)
- 10 2/3 Tromba (G)
- 8 Trombone
- Tromba (G)
- 4 Trombone
- 8 Chimes (L)

Derivation of all borrows is indicated on the stop-knobs. Diapason and Open Flute are in the Great chamber, Trombone is in the Solo. GREAT: V-25. R-34. S-29.

UNEXPRESSIVE

- 32 Gemshorn tc
- 16 DIAPASON 61m\*
- CCC 8½"; CC 42.
- Gemshorn
- 8 DIAPASON-1 38 61m
- DIAPASON-2 40 61m\*
- DIAPASON-3 43 61m\*
- HARM. FLUTE 5¼ 61m\*
- GEMSHORN 45 ½t 73m

- 5 1/3 QUINT 50 61t
- 4 OCTAVE-1 54 61t
- HARM. FLUTE 3¼ 61t
- 3 1/5 TENTH 73 61t
- 2 2/3 TWELFTH 64 61t
- 2 FIFTEENTH 68 61t
- V PLEIN JEU 5-b 305t
- 15-19-22-26-29
- Scales: 68, 79, 80, 91, 92.
- 8 TRUMPET 4½ 61mr

EXPRESSIVE

- 16 CONTRABASS 73ow
- 8¼x10¼
- 8 DIAPASON-4 45 61m
- BOURDON 61sw
- 5½x6½
- VIOLA 51-55 61m
- Contrabass
- 4 OCTAVE-2 56 61m
- FL. OUVERTE 61owm
- 2½x3½

- 2 SUPER-OCTAVE 70 61m
- VI HARMONICS 6-b 366t
- 12-15-17-19-21-22
- Scales: 64, 65, 75, 76, 81, 77.
- 16 TROMBA 5¼ 61mr
- 8 TROMBA 5½ 61mr
- 4 TROMBA 3½ 61mr
- 8 Chimes (L)
- Tremulant

The Diapason build-up is based on the scale of Diapason-2.

SWELL: V-24. R-29. S-29.

- 16 CONTRA-GEIGEN 38 73m
- Rohrfloete
- 8 DIAPASON-1 41-44 73m
- DIAPASON-2 46 73m\*
- CLARABELLA 6x7 73ow
- ROHRFLOETE 97wm16"
- 7½x8¾
- Chimneys; arched mouths.
- SP. FLOETE ½t 47 73m
- FL. CELESTE ½t 47 61m
- GAMBA 58 73m
- V. D'ORCHESTRE 66
- 73m\*
- SALICIONAL 55 73m\*
- VOIX CELESTE 55 73m\*
- 4 OCTAVE 57 73t
- FL. TRIANGULAIRE
- 73wm

Wood and pure tin

- Rohrfloete
- VIOLINA 67 73t
- 2 2/3 NASARD 58 61t
- 2 FIFTEENTH 72 61m
- Rohrfloete
- 1 3/5 Tierce 78 61m
- V FURNITURE 4-b 305t
- 15-19-22-26-29
- Scales: 69, 80, 81, 92, 92.
- 16 TRUMPET 6 73mr
- 8 CORNOPEAN 5¼ 73mr
- FR. TRUMPET 4¾ 73mr
- OBOE 3½ 73mr
- VOX HUMANA 2r 146mr
- 2" and 1¾"
- 4 CLARION 3¼ 73mr
- 8 Harp (C)
- 4 Harp-Celesta (C)
- Tremulant Vox
- Tremulant

\*322 of these 389 pipes are tin.

CHOIR: V-20. R-22. S-26.

- 16 Dulciana
- 8 ENG. DIAPASON 44 73m\*
- V. DIAPASON 48 73m
- DULCIANA 43 97m16"
- UNDA MARIS 54 73m\*
- CON. FLUTE h 73w
- 4¾x5½
- COR DE NUIT 52 73sm
- VIOLA 55-59 73m
- 4 PRINCIPAL 59 73m
- Dulciana
- FL. TRAVERSO 73wm
- 2¾x3½
- 2 2/3 NASARD 68 61t
- 2 PICCOLO 2¼ 61t
- Dulciana

- 1 3/5 TIERCE 75 61t
- 1 1/3 LARIGOT 78 61t
- 1 1/7 SEPTIEME 82 61t
- 1 Dulciana
- III MIXTURE 3-b 183m  
15-19-22  
Scales: 70, 81, 82.
- 16 BASSOON 4 73mr
- 8 TROMPETTE 4 3/4 73mr
- 8 ENGLISH HORN 4 3/4 73mr
- CLARINET 2 73mr
- 4 CLARION 3 1/8 73mr
- 8 HARP 61mb
- 4 Harp-Celesta
- Tremulant
- \*195 of the 243 pipes are tin.
- SOLO: V-9. R-9. S-12.
- UNEXPRESSIVE
- 8 TUBA MAGNA 73mr\*
- EXPRESSIVE
- 8 ORCH. FLUTE 73ow  
7 3/4 x 8 3/4
- VIOLONCELLO 54 73m
- V. CELESTE 54 73m
- 4 CONCERT FLUTE 73wm  
3 1/2 x 4 1/8
- 8 TUBA MIRAB. 6 1/2 73mr
- FRENCH HORN 6 1/2 73mr
- ORCH. OBOE 2 1/2 73mr
- 4 TUBA CLARION 4 3/4 73mr
- 8 Harp (C)
- CHIMES 25b
- 4 Harp-Celesta (C)
- Tremulant

\*For later installation.

The organ is divided into two sections, left and right of the stage. Pedal and Great are left, the unenclosed sections below the expressive. Right of the stage the Swell Organ is in central position with the Choir below and the Solo above it.

"Wind-pressures range from 5" to 20". In general the Diapason chorus is on 5", reeds are on 7 1/2" and 10", the Solo Organ flues are on 10" and the Tuba on 20". Pedal flues work on 6" and reeds on 20"."

**COUPLERS 53:**

- Ped.: G-8-4. S-8-4. C-8-4. L-8-4.
- Gt.: G-16-8-4. S-16-8-4. C-16-8-4. L-16-8-4.
- Sw.: S-16-8-4. L-16-8-4.
- Ch.: Gu. Ge. S-16-8-4. C-16-8-4. L-16-8-4.
- So.: G. S-8-4. L-16-8-4.

One-section couplers are in the form of stop-knobs, located with the stops of their respective divisions.

- Gu.—Great unexpressive section.
- Ge.—Great expressive section.

**ACCESSORIES**

Crescendos 5: G. S. C. L. Reg.  
Crescendo Arranger: Kimball's patented device enabling the organist to attach any set of shutters to any shoe.

Crescendo Coupler: All shutters to master shoe.

Crescendo Selectives 6: Enabling the organist to use any one of six different register-crescendo arrangements. The control exists in the form of a sliding knob, the top one in Kimball's patented Crescendo-Arranger board; this knob moves into six notches, and each notch brings on to the register-crescendo shoe a different set of contacts so that six entirely different crescendos are possible. Obviously no two can be used simultaneously.

Combons, Capture System, 58: P-8. G-10. S-10. C-10. L-8. Tutti-12. Combination Lock.

Manual combons control one-section couplers.

Pedal combons may be operated by Great, Swell, and Choir combons of like number, by means of rocking-tablet onoroffs in the right key-checks.

Two-section couplers may be operated by manual and Pedal combons by means of a rocking-tablet onoroff in the right Solo keycheck.

Reversibles:  
G-P. S-P. C-P. L-P.  
S-G. C-G. L-G.

16' manual stops and couplers and 32' Pedal stops off.  
All shutters to master shoe.

Full-organ ensemble.  
Mezzo-forte ensemble.

The register-crescendo and the two ensembles automatically silence all Tremulants and percussion.

The reader will note that the 16' manual stops reversible does not move the stop-knobs, else it would be a cancel and not a reversible.

Cancels:  
Tremulants. Couplers.  
Tutti-Normal. Tutti-Absolute.

The two Tutti cancels are elsewhere explained.

Percussion: Deagan.

Blower: 30 h.p. Orgoblo, three outlets.

**THE CONSOLE**

Stop-knobs: Pedal, left edge of left jamb, expressive section at the top, unexpressive at bottom. Great, center of right jamb, expressive at the top, unexpressive at bottom.

Swell, left jamb, right section. Choir, right jamb, left edge. Solo, right jamb, right edge.

Couplers are by rocking-tablets over the top manual, in six groups; left to right, to Pedal, Great, Swell, Choir, Solo, with the crescendo-coupler at the extreme right—and readers will note with satisfaction that this order follows the expressed preference of T.A.O.'s committee of 58 of America's most famous concert organists, as already fully reported in these pages. The logical order—and the only logical order—is: Pedal, Great, Swell, Choir, Solo, Echo, etc. That's the way organs are built up, be they 2m or 5m. The individual couplers within the respective groups also follow this logical order with but one exception. One-section couplers are located with the stop-knobs, the plan endorsed by 37% of the "famous fifty-eight."

Right of the coupler-board is Kimball's patented crescendo-arranger. If an organist does not like his crescendo-shoes in the order as found he can in about five seconds' time change them to suit himself; there is no limit. Readers will find this device illustrated and explained on page 271 of May 1932 issue which in turn is an object-lesson in the speed of progress being made in the organ world today, for the present device is still further improved.

Right of the crescendo-arranger is the register-crescendo indicator, and its plate is evenly marked with lines up and down; if this plate will take pencil markings the organist will be able to make notations along the side

**CONTENT**

V—VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.

B—BORROW: A second use of any Rank of pipes, whether by extension, duplexing, or unification.

P—PIPE: Pipe-work only, Percussion not included.

<p><b>DIVISIONS</b></p> <p>A—Accompaniment</p> <p>B—Bombarde</p> <p>C—Choir</p> <p>E—Echo</p> <p>F—Fanfare</p> <p>G—Great</p> <p>H—Harmonic</p> <p>I—Celestial</p> <p>L—Solo</p> <p>N—StriNg</p> <p>O—Orchestral</p> <p>P—Pedal</p> <p>R—Gregorian</p> <p>S—Swell</p> <p>T—Trombone</p> <p>U—Unit Augmentation</p> <p><b>VARIOUS</b></p> <p>b—bars</p> <p>c—cylinders</p> <p>cc—cres. chamber</p> <p>dh—double harmonic</p> <p>dl—double languid</p> <p>f—flat</p>	<p>fr—free reed</p> <p>h—harmonic</p> <p>hw—high wind</p> <p>lw—low wind</p> <p>m—metal</p> <p>om—open metal</p> <p>ow—open wood</p> <p>r—reeds</p> <p>rs—repeat stroke</p> <p>2r—two rank, etc.</p> <p>s—sharp</p> <p>sb—stopped bass</p> <p>sm—stopped metal</p> <p>ss—single stroke</p> <p>sw—stopped wood</p> <p>t—tin</p> <p>tc—tenor C</p> <p>th—triple harm.</p> <p>uex—unexpressive</p> <p>v—very</p> <p>w—wood</p> <p>wm—wood and metal</p> <p>wr—wood reed</p> <p>"—wind pressure</p> <p>'—pitch of lowest pipe in the rank</p>
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**SCALE EXAMPLES**

40x40—Dimension of wood pipe.

14"—Diameter of metal pipe.

41—Scale number.

42b—Based on No. 42 Scale.

46-42—Scale 46 at bass end, flared back to Scale 42 at treble end.

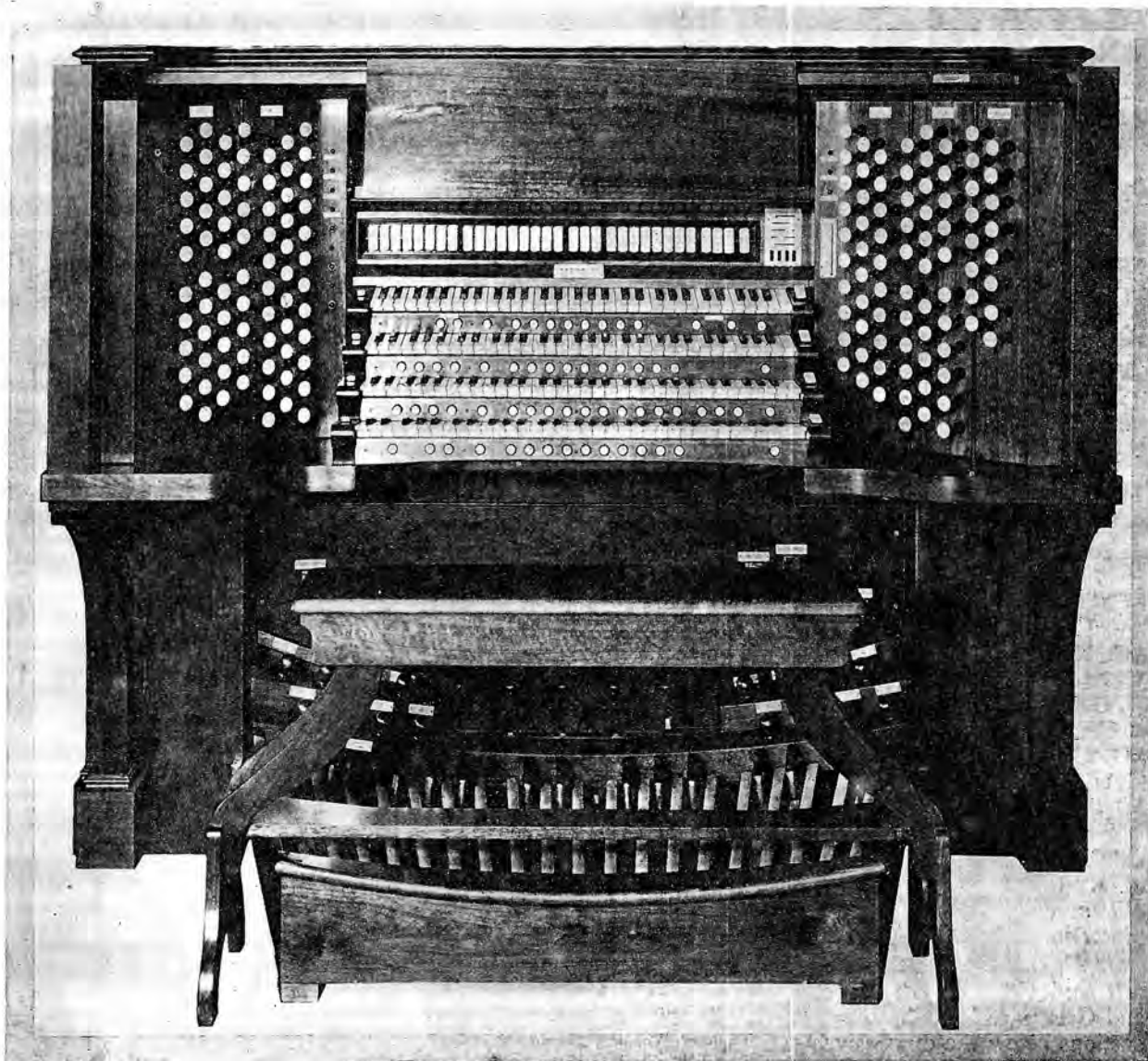
2/3c—Coned to lose 2/3rd of diameter.

2/9f—Flattening 2/9th of circumference.

1/2t—Tapered to 1/2 diameter.

5-11—5 breaks (in a Mixture).

The relative dynamic strengths are indicated by the usual series ppp to fff.



CONSOLE OF THE KIMBALL ORGAN IN MEMORIAL AUDITORIUM, WORCESTER, MASS.

and thus be more exact in the manipulation of the register-crescendo shoe.

Over the indicator are three light-indicators, top to bottom: Harp sostenuto, mezzo-forte ensemble, full-organ ensemble.

Indicators left of coupler-board, top to bottom: Chimes sostenuto, Chimes soft, 16' and 32' stops off, action-current with test-button, and two pairs of signal-lights and buttons.

Combons of the manual divisions are in normal position under each manual. Tutti combons are distributed under the four manuals just left of the manual groups. Combon setter is under the left end of Choir, with lock immediately to its left; capture system of combons.

Right of the Great combons are three reversibles, S-G, C-G, L-G.

Pistons under right end of manuals, top to bottom, are these cancels: Tutti-Absolute, Tremulant, couplers, Tutti-Normal. In the absence of

any better definitions we adopt the new ones and explain them as follows: Tutti-Absolute not only cancels the stops and couplers but also physically closes the register-crescendo if it has been on and cancels physically the full-organ and mezzo-forte ensembles if these reversibles have been on.

Right of the Solo combons is the stage-shutters onoroff. The console is located directly beside the left chambers and quite distant from the right; if therefore the shutters are allowed to open, any organ close to the console will disturb the organist's judgment of dynamic balance. This onoroff enables the organist to allow these shutters to remain closed, or to allow them to open with the main shutters in the fronts of the chambers. In accompanying the chorus these stage-shutters will undoubtedly have to be operating so that the chorus can hear the organ, for with them closed the tone would

be directed too much away from the singers.

In the left keycheeks are the four reversibles, top to bottom: 16' manual and 32' Pedal stops off, mezzo-forte ensemble, full-organ ensemble, all shutters to master-shoe.

In the right keycheeks, top to bottom, are the rocking-tablet onoroffs: two-section couplers to combons, Pedal combons to Swell combons, Pedal combons to Great combons, Pedal combons to Choir combons.

The crescendo-shoes are placed with the middle shoe in the famous E-F centralized position; the master-shoe is No. 4, next to the right of the centralized shoe.

The eight Pedal combons are operated only by toe-studs in the two lowest rows right of the crescendo-shoes.

The first eight tutti combons are duplicated by toe-studs in the two lower rows left of the shoes.

Left of the shoes, top row, reading away from the player, are: cres-

cendo coupler (reversible), Chimes sostenuto lock-down, Chimes soft lock-down, and Harp sostenuto lock-down.

Right of the shoes, top row, are two toe-levers, reading away from the player: mezzo-forte ensemble reversible, full-organ ensemble reversible. Just beneath them are four reversibles: G-P. S-P. C-P. L-P. These pedal reversibles duplicate the manual reversible pistons just left of the main combon groups.

The arrangement of stops in the console follows this general plan, top to bottom: one-section couplers, Tremulant, reeds from highest to lowest pitch, flues from highest to lowest pitch, percussion.

The couplers follow the logical order, as elsewhere noted, with but one exception. In the Pedal group this exception separates the 8' and 4' G-P couplers by placing between them three others, and that holds true of the entire group of Pedal couplers.

The combination mechanism is fool-proof, as made by Kimball. That is explained by Mr. W. W. Kimball thus: "Our action is so flexible that it can be used in any way and it cannot be broken or upset by pushing two pistons at one time or by doing any of the other little things which are so often fatal in the usual combination action. Our action can't break under any such circumstances."

In reference to the blower Mr. Kimball points out: "By having three outlets we are able to use a 30 h.p. blower, whereas if we had but one outlet it would require 40 h.p."

Another interesting detail has to do with the lock-down levers. These are located left of the crescendo shoes and the normal movement of the foot locks them down automatically, because the foot normally pushes slightly away from the player. But the Harp sostenuto has its notch on the player's side so that the foot can depress it and use it like the sostenuto pedal on the piano, and for the same purpose, without fear of its locking down. Perhaps some players would have wanted this for the right foot instead of the left, for obvious reasons.

This Worcester console is worthy of all the time it has taken to prepare an exact and detailed description of its accessories and their operation. It is the new type of Kimball console, insulated and with free-floating action parts that do not communicate their noises through any solid timbers or frames to the floor and the surrounding air; it

aims at the perfection of noiselessness. No wind is used in it, and it can be moved off its own elevator and to any position on the stage. "Organists who have tried it say it is the most comfortable they have ever sat down to."

#### INTERPRETATIONS

The beginner in specification-reading may appreciate some help in understanding all the data packed into it as herewith printed. A study of our abbreviations as they are explained in the table herewith will make most of it clear even at the first reading.

The third stop in the Pedal Organ, Diapason-1, indicates that there are 32 open wood pipes and that their scale or size is 15½" by 18½".

The 16' Bourdon has 68 pipes of stopped wood and the pitch of the lowest pipe is not 16' but 32'.

The 16' Gemshorn is borrowed from the Great.

8' Octave-1 is No. 37 scale and has 44 metal pipes.

16' Bombarde has a scale that makes its lowest pipes 13" in diameter, and there are 68 pipes, the lowest of which is of 32' pitch; these pipes are not flues but reeds, and the pipe-body is of metal. Thus, 16' Bombarde, 13" diameter, 68 metal reed pipes, 32' pitch.

IV Mixture of the unenclosed Pedal is composed of four ranks speaking the fifteenth (two octaves higher than the note of the key pressed down to make it speak), the seventeenth, nineteenth, and twenty-second—which gives, for bottom C of the pedal clavier, this chord: C-E-G-C, and the one C is two octaves higher and the other three octaves higher than the note depressed. The scales or sizes of these four ranks are: Nos. 52, 62, 63, 64.

#### AND A CHALLENGE

Having devoted a great deal of time and patience to a clear, exact, and complete explanation of all the accessories in this interesting console, and having gotten all the answers with the cooperation of Mr. W. W. Kimball, T.A.O. wants to know if anything has been overlooked or if any explanations of the accessories are ambiguous. That is, we want to be able to tell our readers exactly what each and every new or unusual device does in an organ.

To further solicit the cooperation of our readers we will give a one-year renewal of subscription to any subscriber able to point out any detail not already explained in our presentation herewith. If the reader finds listed in these accessories any device whose action is not sufficient-

ly clearly defined to enable him to know what it will do, we want to know what it is. Obviously this does not apply to such a common device as the register-crescendo; true, it is listed but not explained, because its function is already known to every modern American organist.



—DR. SCHWEITZER—

"How much I would like to come to America," exclaims Dr. Albert Schweitzer, "but for the moment I can't think of it. I am absorbed in work which will occupy me for a long time yet." And that work is described by an intimate friend:

"Dr. Schweitzer is now devoting such leisure as he can find from practical affairs to the completion of the third volume of his Philosophy, and his other literary activities to follow. When he returned to his hospital last April he found it full to overflowing, often with as many as 350 inmates. Patients come from increasing distances, up to nearly 400 miles, on foot and in canoes, and the number of major operations doubled in the course of last year and is still increasing. Raising the necessary funds to carry on in these difficult times is a great burden of anxiety for him."

As mentioned in these pages on various occasions, Dr. Albert Schweitzer is not only the Bach authority and enthusiast to whom Widor gives credit for revealing the true spirit of the choral preludes, but is minister, missionary, and physician, and in this last-named capacity has established a hospital in Lambarene, Africa, which he maintains by his own efforts. (Dr. Schweitzer's autobiography, *Out of My Life and Thought*, has many chapters of keenest interest to organists; it was published early this year by Henry Holt & Co., priced \$2.50. T.A.O. will gladly handle orders for the convenience of its readers. Proceeds from the sale of the book are invaluable to Dr. Schweitzer in helping him maintain his hospital work.)

—ROOSEVELTS—

The following Roosevelt Organs in Philadelphia are named by Dr. John M'E. Ward as additions to our list:

Park Avenue M. E., 2-18.

Chapel-Advocate P. E., 2-10.

St. Charles R. C., 3-30 (?)

An old organ formerly in the gallery of Holy Trinity, rebuilt and now in Nativity R. C.

Cathedral of Sts. Peter and Paul, an old Standbridge Organ rebuilt and revoiced with new reeds, by Roosevelt.