



2016 ORGAN FESTIVAL WEEK

NINETEEN seventeen! What memories of momentous events the mention of that year brings to mind. It recalls the head-long plunge of our country from the pursuits of peace into world conflict, the stirring scenes of preparation for War, and the development of an intense patriotism which swept every citizen along toward the attainment of a common national purpose.

Every resource of our great country was mobilized in the short space of a few months and dedicated to the cause we as a nation believed to be right. Each citizen made his contribution in the hour of his country's need. For many this contribution was in the realm of finance. For some it was ceaseless labor. For others it was undying courage and anxious waiting. For Worcester's enlisted, numbering 9000, it was active service in the military and naval establishments, with its consequential sacrifice. For 355, it meant the supreme sacrifice.

But 1917 has still another significance for the citizens of Worcester. For it was on January 8th, 1917, that the then Mayor Pehr G. Holmes stated in his inaugural address: "I believe that Worcester needs an Auditorium. That is undoubtedly one of the next large activities toward which public sentiment should direct itself."

The Purpose

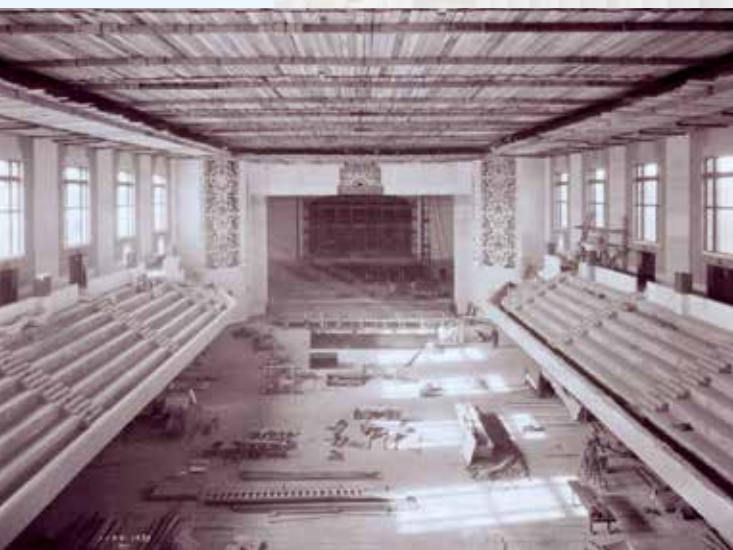
It is fitting that the first important steps toward the erection of an Auditorium should have had their genesis during the year in which Worcester's sons and daughters in every walk of life wrote such glorious pages into her history. For as the plans for the new Auditorium began to take definite form, it was conceived that the great structure should be dedicated as a memorial to the men and women of the city who had served the nation in War. The ultimate decision was to erect the Auditorium as a memorial not alone to those who participated in the World War, but as an expression of civic gratitude to all those who had, since the foundation of the republic, responded when the Government called out its legions to engage in armed combat.

*TO HONOR THE SERVICES IN WAR OF HER SONS AND DAUGHTERS AND TO NOURISH IN PEACE
THEIR SPIRIT OF SACRIFICE A GRATEFUL CITY ERECTED THIS BUILDING*

The above legend, phrased by Chief Justice Arthur P. Rugg of the Supreme Judicial Court of Massachusetts, is engraved in the imperishable stone on the North and South walls of the Auditorium. Through this, the present and coming generations, shall learn the motive of its builders.

Special provisions to honor those who gave their lives in the World War were incorporated into the plans for the Auditorium. Above the main lobby a Memorial Chamber, which is in truth a Memorial Shrine, stands as the City's tribute to those who gave their all in the gigantic conflict of 1917-1918. The walls are finished in marble. Upon the marble, engraved in gold, are the names of those who died. The passage from the Memorial Shrine to the Auditorium proper is through three pairs of wrought iron gates, symbolic of Valor, Victory and Peace, respectively. At either end stand electroliers, one emblematic of the Army and the other of the Navy. Upon the walls appear mural paintings symbolic of the sacrifice made by the sons and daughters of Worcester.

At the front are enormous windows, extending the full height of the chamber, shielded by bronze grilles. Through these grilles can be viewed, directly across Salisbury Street, the impressive flagstaff, rising from a magnificently conceived and executed bronze and granite pedestal and base. A 38' by 60' mural by Leon Kroll in what was called in 1933 "The Shrine of the Immortal" was completed in 1941. Kroll was born in New York City in 1884 and died in Gloucester, Mass, in 1974. He was described by Life Magazine as "the dean of U. S. nude painters." However, there are no nude figures in the Auditorium mural although Kroll did use local Worcester residents as figures in the mural. The mural took three years to complete between 1938 and 1941. The acoustics in this Memorial Hall boast seven second reverberation, rivaling that of many large cathedrals, making it a prime location for chamber and a *cappella* vocal music.





The completion of this chamber, undecorated, was made possible by the contribution of \$40,000 from the surplus collections for the State of Massachusetts World War Fund which had been returned to the City.

The Need

The Municipal Memorial Auditorium, while it serves to perpetuate the memory of Worcester's soldiers, living and dead, filled a long-felt need in the civic, social and cultural life of the City. Worcester had long since outgrown its largest meeting place, and as the City prospered and increased steadily in population, there was definite need for a larger auditorium which could form a happy combination of a civic monument, a meeting place for gatherings of all sizes and a structure of beautiful and harmonious design.

Location

The period from 1926 to 1929 was occupied by further study of the entire project, preparation of cost estimates and attempts to bring the matter of a site to a head. Finally on November 14, 1929 came the report of the generous action of a group of public spirited citizens and Trustees of the Worcester Art Museum.

A prize was offered by the Commission for an architectural design which would best express in steel and stone the City's common purpose, harmonize with its surroundings and forever be a credit to the community. First award was given to Lucius Briggs of Worcester, whose plan was devised in collaboration with Frederick C. Hiron, eminent Architect of New York City.

Realization

The Worcester Memorial Auditorium was completed in 1933, a fitting tribute to the City's War Dead and to all her citizens who have served their country at the time of war emergency throughout the ages.

The Auditorium stands as a fitting symbol of the part Worcester has played in the civic, cultural, educational and economic life of the Nation. Liberally has Worcester contributed to every field of activity. Her sons and daughters have played their parts well in war and peace. They have been worthy of the best traditions of the City.

By joining wholeheartedly in the carefully planned events of the dedication ceremony in 1933, the citizens of Worcester exemplified again the unanimity of purpose which had prompted them in this great undertaking, one of the outstanding achievements in the history of the City's municipal progress. Over the years, the AUD has served the community in many ways: concerts, theatrical productions, graduations, religious gatherings, sports events, tornado shelter, and even the backdrop for movie filming.

The Municipal Memorial Auditorium stands in simple grandeur, an enduring tribute to those whose sacrifice was sublime, a majestic memorial for the use and benefit of many generations.

The Organ

The Great Hall includes a large pipe organ built by the Kimball Organ Company of Chicago, one of the largest organ builders of the time. Not only for pipe organ concerts, the instrument has been used with orchestra, for audience singing, and graduations. The pipes are located in three levels inside large chambers to the left and right of the stage for the five divisions of the organ. An opening above the center of the stage was intended for a huge trumpet rank (which was never completed), and a now defunct speaker system was placed there. The organ contains 6,853 pipes with 107 ranks and 186 stopknobs/tablets controlled from a four-manual console located on the floor of the Auditorium to the left of the stage. This instrument remains unaltered since its installation in 1933, and is one of the most important pipe organs in the country.



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 originally seated 4,500; the (original) stage accommodated a chorus of 500; and the elevating orchestra pit provided space for 100 musicians.

After the economic boom of the 1920s, organbuilding fell on hard times: Hook & Hastings (the successor to E & GG Hook, builder of The Worcester Organ at Mechanics Hall) folded in 1935; Skinner closed its Westfield MA branch in 1929 and absorbed the defunct Aeolian Organ Company in 1932 (to become Aeolian-Skinner). By 1933, Kimball was deeply in the red and there was talk of closing. Instead, they downsized their operation, and concentrated more on pianos, while still building an occasional organ until 1942. The AUD instrument was built in their last decade, one of the last large instruments they produced.

In spite of the economy and business conditions, Kimball came through with extraordinary quality in craftsmanship and musical results. The magnificent AUD organ was designed by Walter Howe, official organist, assistant director, and manager of the Worcester Music Festival.

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 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, 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 [the composition date is earlier though] 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 formal opening recital on the organ was presented November 6, 1933 by Palmer Christian of the University of Michigan. His program included works by Bach, Corelli, Rameau, Jongen, Karg-Elert, Debussy, and Mulet.

Unlike most large and important concert organs in the United States (and elsewhere), this instrument has never been altered. You hear the organ’s voices today exactly as audiences have heard it during the Great Depression.



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, because no one cared enough about it to bother trying to alter it. 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. Funding for restoration could enable the Kimball organ to once again take its rightful place as the *King of Worcester Instruments*.

*Modern AUD & Kimball photos in this booklet
courtesy of Will Sherwood*

MAY THE WORCESTER
MEMORIAL AUDITORIUM
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AND MEMORABLE VENUE
TO FILL OUR EARS
AND SOULS WITH THE
GLORIOUS SOUNDS
OF MUSIC



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Sunday, October 9, 2016 4:00 PM

William Ness, organist

Flag Ceremony:

Jr. ROTC Units from Burncoat & North High Schools

Overture to *Die Meistersinger* Richard Wagner (1813-1883)
transcribed by Edwin Lemare (1865-1934)

Fugue in G minor Charles Wood (1866-1926)

Comes Autumn Time Leo Sowerby (1895-1968)

Prelude on *Materna* Clifford Demarest (1874-1946)

followed by the audience singing America, the Beautiful

On Hearing the First Cuckoo in Spring
Frederick Delius (1862-1934)
transcribed by Nigel Potts (b. 1979)

Etude Symphonique Enrico Bossi (1861-1925)

Scherzo from *Symphonie no. 2* Louis Vierne (1870-1937)

Finale from *Symphony no. 5* Dimitri Shostakovich (1906-1975)

WILLIAM NESS is the Interim Director of Music/Organist at the First Church of Christ "Center Church" of Hartford UCC where he directs their semi-professional choir. Mr. Ness retired from First Baptist Church in 2015, having served there for over fourteen years. Organ teaching is now a big part of his life, both at Pakachoag Community Music School and privately. As a church musician for over fifty years, he has served congregations in Iowa, Michigan, Massachusetts, Tennessee, and now Connecticut. As a recitalist he has performed locally in many churches in Worcester County as soloist and collaborative artist.



O beautiful for spacious skies,

For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America! God shed
His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern impassion'd stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine ev'ry flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O Beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam,
Undimmed by human tears!
America! America! God shed
His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

Katherine Lee Bates, 1913

An advertisement for Russell & Co. Organ Builders. The main image shows a large, ornate pipe organ with many tall, dark wooden pipes and a complex structure. To the right of the organ, the text reads: "Building, Restoration And Maintenance Of Fine Pipe Organs". Below this, there is a smaller inset image of a smaller pipe organ. Underneath the inset image, it says: "United Methodist Church Plattsburgh, New York 30 Rank". At the bottom of the advertisement, the company name "RUSSELL & CO." is written in a large, stylized font, followed by "ORGAN BUILDERS" in a smaller, simpler font. At the very bottom, there is contact information: "60 Atcherson Hollow Rd., Chester, Vermont 05143", "phone: 1.802.869.2540 • fax: 1.802.869.2540 • e-mail: russellorg@vermontel.net". There is also a small logo in the bottom right corner consisting of stylized vertical lines of varying heights.



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Nov. 13, 3:30 PM, Algonquin Regional HS, Northborough

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Dec. 18, 3:30 PM First Church Congregational, Marlborough

The Poet Sings

Great poems set to music

March 19, 3:30 PM, St. Mark's School, Southborough

Mass in Time of War and Light Eternal

Haydn - Mass in Time of War

Lauridsen - Lux Aeterna

Sat., May 13, 8:00 PM, St. Mary's Parish, Shrewsbury



www.AVMsingers.org



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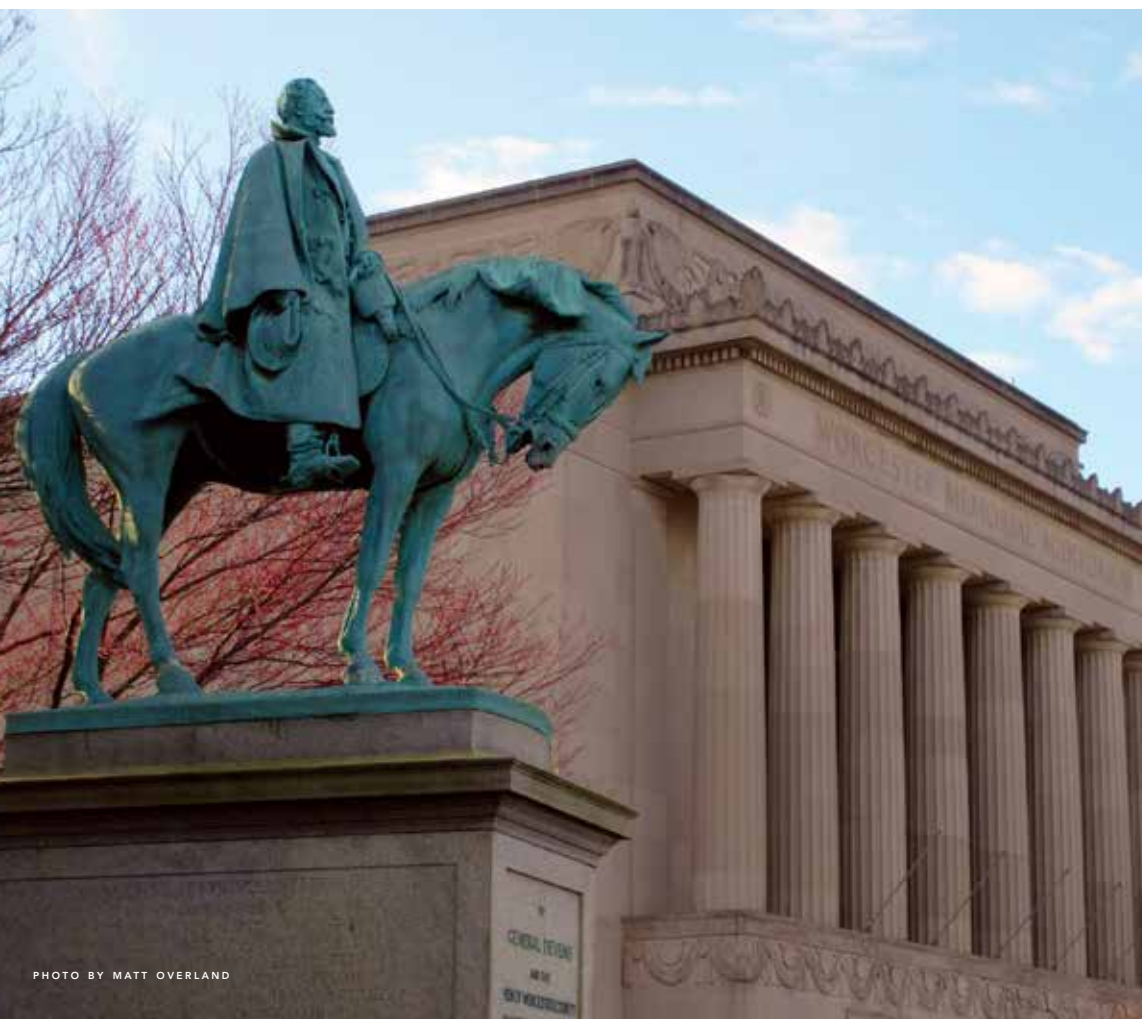
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> Special Events



The College of the Holy Cross celebrates the Worcester Memorial Auditorium Festival Concerts



COLLEGE OF THE
Holy Cross

Sunday, October 9, 2016 6:30PM

WINGS (1927)

Peter Krasinski, organist

Flag Ceremony:

Jr. ROTC Units from Burncoat & North High Schools

Overture: *The Poet & the Peasant Overture* - von Suppé

WINGS (1927) (with Intermission)



"Wings Over Worcester"

Tonight we remember those souls of Worcester that served their country in times of War by presenting what has been called by many the best film ever made about War. We are within the centennial years of World War I.

The epic film *WINGS* (1927), the first Academy Award-winning movie for best picture, presents a fictional recollection of actual events that were very much fresh remembrances to audiences at time of its creation. Directed by William A. Wellman, *WINGS* tells the story of Jack Powell (Charles "Buddy" Rogers) and David Armstrong (Richard Arlen), two fighter pilots involved with the same woman. Growing up as rivals in the same small American town, both men competed for the attentions of the beautiful Sylvia Lewis. However, Jack fails to realize that "the girl next door," Mary Preston, (Clara Bow) is desperately in love with him. The two young men both enlist to become pilots in the War, and shortly after Mary joins the war effort by becoming an ambulance driver. The climax of the story is the epic Battle of Saint-Mihel.

For the audience, there is a vast difference between modern film presentations and this evening's event. When Krasinski accompanies a film, he first reviews it and carefully considers what musical ideas would work best with the "central line," the characters, the action, the locations, and the many other details of the film. Instead of composing the music and blending it with the film during an editing process, the music heard this evening is improvised live as the movie is playing. The film itself is always the primary "theme" when accompanying a film of this kind. Other influences that affect the performance include the venue, the instrument and the audience. The static, "frozen in time" art of film meets the liquid art of musical improvisation. This means that every time that Krasinski accompanies a movie, a unique performance experience takes place that will never again happen exactly the same. Pipe organ improviser Peter Krasinski has played *WINGS* most recently for the Harvard Organ Society, the Massachusetts International Festival of the Arts, The British Soldiers Fund, Westford Academy, and the Chevalier Theater Organ Society.

A note from Peter Krasinski...

Ever since I was a child I have been fascinated by the names on the walls in Memorial Halls all over this country, and been particularly drawn to the memorials for the Great War— perhaps the remaining presence of this memorial auditorium makes all the more poignant the presentation of *WINGS*: a most appropriate remembrance of the sons and daughters of Worcester that lost their lives during that War that was to end all Wars, and the others to follow. The Memorial Auditorium is a sleeping giant, and the organ therein is a relevant instrument of spiritual, intellectual and emotional illumination. It is our sacred duty to remember the ultimate sacrifice made for our freedoms.

May this event help us continue that duty.

(April 2, 1917 was the date the United States of America entered World War I)



PETER EDWIN KRASINSKI is broadly recognized as a motivating consultant for the pipe organ community, and as a conductor, organist and music educator, whose imaginative and energetic performances elevate and inform audiences. Along with regular concert appearances he specializes in the art of live improvised silent film accompaniment, worldwide. He is the recipient of a number of prizes including the First Prize in Improvisation from the American Guild of Organists National Competition.

Mr. Krasinski is Organist at First Church of Christ, Scientist in Providence RI and is faculty member of St Paul's Choir School, Cambridge MA. He regularly presents master-classes in improvisation to the Harvard Organ Society. He holds both a Bachelor of Music Degree in Music Education and Organ Performance, and the Master of Sacred Music Degree from Boston University.

For bookings, upcoming performances, and more information, please visit www.KRASINSKI.org

Next Worcester appearance: Oct 20 7PM Worcester Memorial Auditorium: *Nosferatu* silent film

PETER KRASINSKI

SILENT FILM CLASSICS WITH LIVE IMPROVISED ORGAN ACCOMPANIMENT

PEOPLE ARE TALKING

"I have attended many screenings of my grandfather John Gilbert's greatest picture ... Peter Krasinski's improvised accompaniment on the organ was **the best I have ever heard**... I felt as if I were watching the picture for the very first time. I salute this gifted artist."

Anthony Fountain, THE BIG PARADE

"...**Krasinski was excellent. Period.** I could truthfully feel the music... During the applause and encores, he gestured to the hall's organ - I'm sure it was, in turn, bowing to him in appreciation for having being played so dexterously."

Allan Murphy, Yokohama, METROPOLIS

"...This was **a great marriage of movie and music** and was received with enthusiasm."

Lee Eiseman, THE CAMERAMAN

"Krasinski's playing was **brilliant**, weaving Bach themes in and out and catching the mood and humor of the images on the screen."

Dr. Robin Leaver, THE BOAT

"...he becomes **Shakespeare in music**: profound, sacred and profane - and rhythms unimaginable as well as mundane."

George Butler, PHANTOM OF THE OPERA

"A former winner of the AGO's national improvisation contest, Peter **Krasinski has made a name for himself** with improvised accompaniments to silent films... With an elaborate display of the mighty E.M. Skinner's tonal resources Krasinski negotiated a sensible balance between illustrative affects and a musically coherent trajectory."

Scott Cantrell, IRONSIDES



"...no modern action movie could outdo it... it was live theater... It was as if **Krasinski became one with the elements.**"

Gigi Mitchell-Velasco, THE TEN COMMANDMENTS

"...**it takes us in.** We are no longer sitting on pews in a warm church on a dark night watching tinted images flicker across a screen, but "over there," ... looking and listening as a dramatic and tragic piece of history unfolds."

Barbara Owen, THE BIG PARADE

"Anyone who has been lucky enough to hear Mr. Krasinski in performance knows his skill at presenting **the essence and power of a film.**"

Roger Rideout, METROPOLIS

"Krasinski's musicianship and command of the organ were matched by his intuition and keen sense of dramatic sensitivity... Mr. Krasinski's ability to paint the story sonically **merited a standing ovation** at the film's conclusion. All the while, he made it clear that it was the film, which merited such praise, for without Wellman's own skill, we would not have been graced by such a pairing of genius."

Sean R. Glenn, WINGS

"...the audience members were genuinely amazed at what you did. I'm certainly one of those who is amazed — I don't know how you do it, but you make a movie come alive... I have heard you do *Phantom* many times, and **every performance is fresh and interesting.**"

Max King, PHANTOM OF THE OPERA

"...Krasinski is **an artist like no other**—a once in a generation talent."

Richard Clark, KING OF KINGS

For Booking, Performance Dates and more visit
WWW.KRASINSKI.ORG

Friday, October 14, 2016 7:00 PM
Peter Richard Conte, organist
Flag Ceremony: *Marine Corps League Color Guard*



PETER RICHARD CONTE is an organist whose great skill and innovative style can be completely enjoyed by any general audience, not just by other organists and organ buffs. He programs transcriptions (many of them works he has arranged himself) of recognizable audience-favorite pieces, including many of the great opera arias and overtures. Not many performers today offer a Bach Prelude and Fugue followed by Bizet's "Carmen" or a Strauss waltz.

Since 1989, Mr. Conte has been Grand Court Organist of the world famous Wanamaker Organ at the Macy's Philadelphia department

store. When not touring, he performs on the six-manual, 28,000-pipe instrument twice daily, six days per week.

He performs extensively throughout the United States and Canada under the management of Phillip Truckenbrod Concert Artists, and serves as Choirmaster and Organist of St. Clement's Church, Philadelphia, where he directs an eighteen-voice professional choir in music of the Anglo Catholic tradition. He is an Associate of the American Guild of Organists, has served on the executive board of its Philadelphia Chapter, and has presented guild workshops on transcriptions and improvisation. Mr. Conte appears on the GOTHIC, DORIAN, JAV and DTR labels.

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Friday Nov 11 7:00 PM

Mozart *Gran Partita*, Blanc Septet - *Amici e Musica*

Friday Dec 9 7:00 PM

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- Sun Jan 15 **Spirituals** celebrating Dr. King
- Sat Mar 4 Haydn *PaukenMesse* with orchestra
- Sun May 7 *Earth Mass* with instr & animal voices

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THE KIMBALL PIPE ORGAN FUN FACTS (more detailed information at www.WorcAUD.com)

There are 6853 pipes, 154 stopknobs, and 106 ranks (complete sets of pipes) in the organ. If the pipes were laid out end to end, they would reach about 4 miles, or the distance from AUD to Webster Square. There are 2 percussion instruments (harp, chimes) within the organ playable from the keyboards and pedals.

The tallest pipe is 32 feet long, resulting in a very low pitch of 16 Hertz (cycles per second). Only high-end stereo speakers can produce low frequencies much below 50 Hz. Some of the taller pipes are higher than the chamber ceilings allow, and are "mitered" (segments cut at an angle to "bend" the pipe to make an elbow or U-turn in the top of the pipe) in order to fit.

The shortest pipe's speaking (resonating air column) length is less than 1/2 inch, with a pitch higher than some people can hear (and higher than all but the best hi-fi speakers can produce) – higher than 16KHz.

The console is on an "elevator" so it can be hidden in the basement, at audience floor level, or at stage level. The elevator is not currently operational. The "orchestra pit" is on a separate elevator, which also is currently stuck a few inches offset from the main floor level.

Organ pipes are made out of wood or metal. For the metal pipes, special alloy (tin, lead, zinc) ratios are chosen for each rank in order to produce an optimal timbre (tone). When the seasons (temperature and humidity) change, the pipes can go out of tune with each other. Tuning is accomplished by adjusting the length of the pipe (for flue pipes) or the length of the vibrating reed (for reed/brass-instrument pipes). Remarkably, our Kimball has maintained its pitch incredibly close to its original A-440 (Hz) tuning.

Before the Industrial Revolution, pipe organs were the most complex large machines invented. (Clocks were complex small machines.)

Because the organist plays with two hands AND two feet, organ music scores typically have a separate bass clef just for the notes played by the feet. Organists wear special shoes with thin soles and thick (1" high) heels to allow agility in playing complex passages on the pedalboard. Up to 4- or 5-note chords are possible (using the heels AND toes of both feet, angled). Organ benches must be adjustable to the organist's leg length. Sometimes blocks of wood (or hymnals!) are placed under the bench sides to raise it up.

The pipe chest action (valve mechanism under each pipe) is electro-pneumatic. Over 100 miles of wiring is used in the organ, enough to reach from Worcester to New Haven. In an old and/or dirty (dusty) instrument, sometimes "things go wrong" – such as leaks in the wind supply system (hiss!, roar!), or ciphers (stuck notes due to a mechanical or electrical problem). The organ pipes and chests weigh more than 50 tons, equivalent to the weight of eight full-grown elephants.

Sometimes major instrument components fail. In the 1957 AUD concert played by Virgil Fox (internationally acclaimed performer of the period), the Kimball's DC generator (power supply) failed, and the organ went silent in the middle of the concert. *Twice.*

The console has: 276 keys (244 for the hands and 32 for the feet); 154 stop knobs; 32 tilting coupler tablets; 90 pistons (64 activated by the hands, 26 activated by the feet); 5 expression pedals to regulate the volume of the organ; 16 additional control buttons, plus organ blower and console light switches.
With all the stops & couplers on, the pressing of a *single key* could activate 300+ pipes.

A 30-horsepower blower (air pump) supplies wind to the instrument – its electric motor is 3-phase (208 volts, 78 amps) and fills a room in the basement.

It is the 7119th out of over 7,300 organs built by Kimball. Each organ is numbered and keeps its "opus" number forever. This was the last organ in the USA to be designated a "municipal organ." The AUD Kimball is the second largest instrument in Worcester County (the largest being at All Saints Church, installed also in 1933). Worcester is known as the "Pipe Organ Capital of New England" because it has so many very fine instruments.

The instrument originally cost \$50,000, but in today's dollars would cost over \$10M. It needs several million dollars in restoration work to bring it back to full playing capacity.



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Kimball 1933 Opus 7119 IV/107

GREAT: 61 notes, enclosed

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

GREAT: 61 notes, unenclosed

[unenclosed always assigned to Great Manual]

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

SOLO: 61 notes, enclosed

- 8 Violoncello sc54 73m
- 8 Cello Celeste sc54 73m
- 8 Orchestral Flute (harmonic) 73w&m
- 4 Concert Flute (harmonic) 73w&m
- 8 Tuba Magna (prep. ceiling center chamber) (Unencl.)
- 8 Tuba Mirabilis (harmonic) 73m
- 8 French Horn (capped) 73m
- 8 English Horn 73m
- 4 Tuba Clarion 73m
- 8 Chimes (Deagan) (G20-G44) 25 tubes
- 8 (Ch.) Harp
- 4 (Ch.) Celesta
- Tremolo
- Solo 16', Solo 4', Solo Unison Off

SWELL: 61 notes, enclosed

- 16 Contra Geigen sc50 73m
- 16 Rohrbourdon (ext.) 12w
- 8 I Diapason sc41x44 73m
- 8 II Diapason (Geigen) sc46 73m
- 8 Viola da Gambe sc58 73m
- 8 Viole d'Orchestre sc66 73m
- 8 Salicional sc55 73m
- 8 Voix Celeste sc55 73m
- 8 Rohrflote sc62 73m
- 8 Clarabella 73w&m
- 8 Spitzflote (tapered) sc47 73m
- 8 Flute Celeste (TC) (tapered) sc47 61m
- 4 Octave (Geigen) sc57 73m
- 4 Violina sc67 73m
- 4 Rohrflote (ext.) 12m
- 4 Flute Triangulaire 73 w&m
- 2 2/3 Nazard (capped) 61m
- 2 Fifteenth 61m
- 2 Flautina (ext. Rohrflute) 12m (no super)
- 1 3/5 Tierce 61m
- V Mixture (Fourniture) 305m
- 16 Double Trumpet 73m
- 8 French Trumpet 73m
- 8 Cornopean 73m
- 8 Oboe (capped) 73m
- 8 Vox Humana (additional encl.) 146m
- 4 Clarion 73m
- 8 (Ch.) Harp
- 4 (Ch.) Celesta
- Tremolo
- Vox Humana Vibrato
- Sw 16', Sw 4', Sw Unison Off

PEDAL: 32 notes, encl with corresponding division

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

Worcester AGO Concert Calendar

- 2017**
- Wed Nov 30 Noon** "All that (Holiday) Jazz" – Mechanics Hall
 - Sun Feb 12 3PM** **The Organ in Symphonic Repertoire** – Mechanics Hall
– Organ & Orch: Tsch. 1812, Elgar Nimrod, Holst Jupiter, Saint-Saens Org. Symph in C
 - Wed Apr 12 Noon** **Leonardo Ciampa**, organist – Mechanics Hall
 - Fri Apr 28 7PM** **Young Artist Showcase: Mitchell Miller**, org. - St. Jos. Church, Worc.
 - Sun May 7 3PM** **Pipe Organ with Instruments** – Village Congr. Ch., Whitinsville
 - Mon May 15 7PM** **Scholarship Recital**

CHOIR: 61 notes, enclosed

16 Double Dulciana (ext.) 12m
 8 English Diapason sc44 73m
 8 Violin Diapason 73m
 8 Dulciana 61m
 8 Viola (tapered) 56x60 73m
 8 Unda Maris 73m
 8 Concert Flute 73w&m
 8 Cor de Nuit (capped) 73m
 4 Principal 73m
 4 Dulcet (ext. Dulciana) 12m
 4 Traverse Flute 73w&m
 2 2/3 Nazard 61m
 2 Piccolo (tapered) (harmonic) 61m
 2 Dolcetin (ext. Dulciana) 12m
 1 3/5 Tierce (tapered) 61m
 1 1/3 Larigot (tapered) 61m
 1 1/7 Septieme 61m
 1 Twenty Second (ext.)
 III Mixture 15-19-22 183m
 16 Bassoon (capped) 73m
 8 Trompette 73m
 8 Orchestral Oboe (capped) 73m
 8 Clarinet 73m
 4 Clairon 73m
 8 Harp (Deagan) 61 bars
 4 Celesta (from Harp)
 Tremolo
 Ch 16; Ch 4; Ch Unison Off

PEDAL: 32 notes, unenclosed

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

COUPLERS (tilting tablets)

Gr-Ped 8, Sw-Ped 8, Ch-Ped 8, Solo-Ped 8
 Gr-Ped 4, Sw-Ped 4, Ch-Ped 4, Solo-Ped 4
 Sw-Gt 16-8-4, Ch-Gt 16-8-4, Solo-Gt 16-8-4, So-Sw 16-8-4
 UnEncl Gt-Ch 8, Encl Gt-Ch 8, Sw-Ch 16-8-4, So-Ch 16-8-4
 Gt-Solo 8, Sw-Solo 8, Sw-Solo 4
 Four swell shoes, incl. selectable Master Expr
 Crescendo – selectable from six “factory” settings
 Pistons (capture with SET button):
 Gen 1-12 (1-8 copied on pedal studs); Solo 1-8;
 Sw 1-10; Gt 1-10; Ch 1-10; Ped (studs) 1-8

The Worcester AGO is the local chapter of the national American Guild of Organists. We are an active group of some 100+ organists and organ enthusiasts. Our focus is to promote awareness of the organ and its music, and to provide a friendly, supportive and collegial atmosphere for our members to learn and grow as church and concert organists. Throughout the year, our chapter offers free skill-building workshops on all aspects of church music, tours of organs all over the county, social events, and free organ concerts that feature a wide variety of repertoire, organs, and performers. We also award scholarships to students of all ages who are studying organ with local teachers from our chapter. At the end of the season, the scholarship recipients perform their pieces in a recital for chapter members.

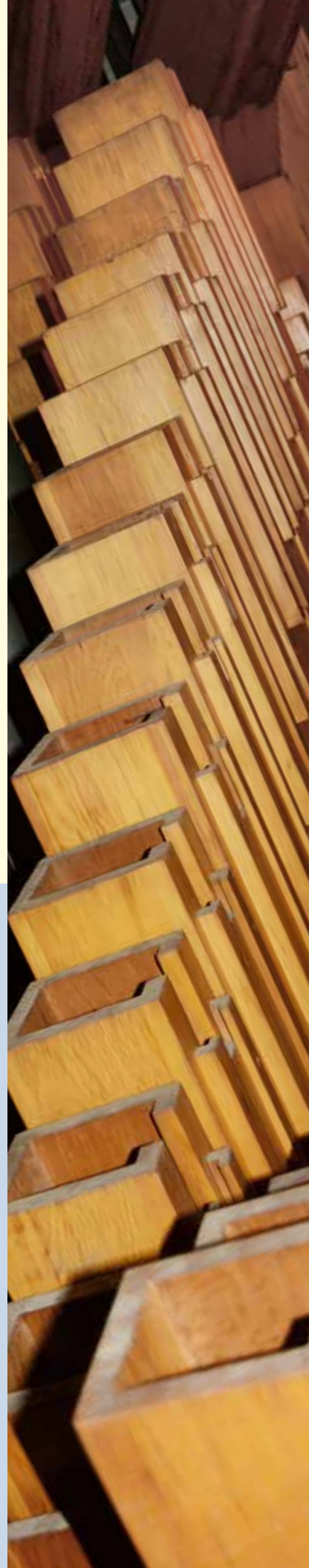
More Info/join: www.WorcAGO.org

Help us save the best to last!



Since 1969, Preservation Worcester has been safeguarding the city's most important architecture. One of our current projects is finding new life for the Worcester Memorial Auditorium.

For more information on our organization, programs and events, visit
www.preservationworcester.org



Timeline History of Memorial Auditorium & Kimball Organ

Auditorium

Building • Events • Kimball

Historical Events

Worcester • US & World

	1673	British attempts for a permanent settlement 1673, 1702
	1713	Jonas Rice established permanent settlement
	1722	Worcester Incorporated
	1731	Worcester became the County Seat
	1775	American Revolutionary War
	1842	Worcester County Mechanics Association established
	1843	College of the Holy Cross established
	1848	Worcester becomes a city; Free Soil anti-slavery party founded
	1850	First National Woman's Rights Convention held in Worcester
	1855	Steam calliope invented by Joshua C Stoddard
	1855	Eli Thayer founds Oread Institute, first four-year college for women
Kimball International formed Piano & Organ Division	1857	
	1861	American Civil War
	1864	Worcester YMCA founded; Mechanics Hall Hook Organ Installed
	1865	WPI founded
	1868	Worcester population: 118,000
	1869	1st trans-continental railroad completed
	1880	Candlepin bowling invented in Worcester
	1887	Clark Univeristy founded
Kimball begins producing pipe organs	1890	
	1895	Dudley Buck soloist at the Worc. Music Festival
	1898	Spanish-American War
	1899	American Guild of Organists founded
	1901	Assembly-line manufacturing concept introduced
	1904	Assumption College founded
	1908	First Model T Ford produced
	1909	Sigmund Freud lectures at Clark
	1911	Worcester Union Station (current building)
	1914	WWI
Discussions for need for an Auditorium facility	1917	WWI Armistice
Auditorium Committee formed	1918	
	1920	Women's right to vote - 19th Amendment
	1926	Robert Goddard liquid fuel rocket first successful launch
	1929	Black Thursday: US Wall Street Crash: Oct 1929- Beginning of 10-yr depression
	1931	
AUD groundbreaking	1933	Laurens Hammond invents tone wheel generator for Hammond Organ
Kimball Opus 7119 Installed & Dedicated	1938	NE Hurricane: unpredicted Category 5
Kroll completed mural "The Shrine of the Immortal"	1941	WWII
Kimball Organ Company produced their Last Pipe Organ	1942	
	1947	Worcester Orchestra established
	1949	Worcester Chapter AGO founded
	1950	Korean War
	1953	June F4 Tornado: 94 killed
	1955	Vietnam War (1964)
AUD serverd as Tornado shelter	1957	
Virgil Fox concert (with catastrophic Generator power supply outages)	1963	Organ Historical Society founded; Harvey Ball: Smiley Face
	1980	
Added to National Register of Historic Places	1983	
Kimball featured in AGO/OHS organ convention	1984	
Kimball Restoration Committees (various) 1984-1998	1992	
Last public concert on the Kimball organ	1995	
AUD roof leaks: damage to pipe organ chambers (1980-2010)	1997	
Kimball played in Salisbury St Sampler Tour (Sept 1997)	2000	Union Station Renovated (cost: \$32M)
	2009	
AUD placed on Endangered List	2012	
Latest roof repair (Fall 2012)	2013	Worcester Population 182,544 (Providence 177K, Springfield 153K)
Scene for movie American Hustle filmed	2014	
AUD Ball (Preservation Worcester)		

