

Stravinsky Papers Are Sold to Foundation for \$5.2 Million

NEW YORK (AP) — The Paul Sacher Foundation of Basel, Switzerland, has bought the papers of the late composer Igor Stravinsky for \$5,250,000, dashing hopes of the New York Public Library that it could buy the archives.

"We are disappointed but not surprised to learn the news from the news media, rather than the trustees of the archives," said library President Vartan Gregorian, adding:

"This lack of cooperative spirit is consistent in

our prior dealings with the trustees."

Gregorian's bitterness grew out of the fact that the library had raised \$2.2 million to buy the Stravinsky papers and was reported last week to have an anonymous donor, believed to be a family foundation, ready to put up \$3.75 million.

"The executives of the estate did not extend a deadline to give the library enough time to complete its offer," Gregorian said.

He added that it was unfortunate there was no response from "various sister organizations" to the library's proposal of joint ownership.

The Sacher Foundation, founded by the wealthy

Swiss orchestra conductor and collector, completed the purchase of the papers yesterday, according to a trustee of the Stravinsky estate, Martin Garbus.

The papers, housed at the library since January, will be moved to Basel next month.

Albi Rosenthal, a representative of the foundation, said Paul Sacher was eager to acquire the collection because of his "long-standing association and friendship" with Stravinsky.

Rosenthal said the collection would be housed in a seven-story building in Basel's Cathedral Square, overlooking the Rhine, that is scheduled to reopen next year following renovation.

Society Will Recognize Auditorium's Pipe Organ

The Organ Historical Society plans to recognize the W.W. Kimball organ in Worcester Memorial Auditorium during ceremonies Monday at the auditorium.

The society will present a plaque to auditorium officials citing the organ as an "organ of exceptional historic merit worthy of preservation."

The plaque will be presented during a special 8:15 concert which is part of a weeklong convention being sponsored by the society and the American Guild of Organists.

The society has conferred this recognition on only four dozen organs nationwide.

Built in 1933, the Kimball organ has 6,719 pipes arranged in 108 ranks with 138 speaking stops controlled by 186 switches, 58 combination buttons and four keyboards. The pipes are arranged in five rooms.

Organists, organ builders, organ historians and organ enthusiasts will start gathering in the city Sunday for the convention.

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Organ at Auditorium Put Through Its Paces

By LILY S. OWYANG

Gazette Music Critic

It was Radio City Music Hall, Yankee Stadium and even *Phantom of the Opera*, all rolled into one. Those were the images conjured up last night by the sounds of Worcester Memorial Auditorium's grand theater organ.

The hall celebrates its 50th anniversary this year. Part of its legacy is the historical one-of-a-kind W.W. Kimball organ.

Doing the honors as soloist was organist Earl L. Miller. The organ made its grand entrance by elevator platform

Funeral March of a Marionette the theme for Alfred Hitchcock's TV program years back.

The transcriptions of overtures by Richard Wagner and Ambroise Thomas gave moments of spectacle and fed the imagination. Two other works, *Prelude Religieux* by Edith Lang and *Gavotte Pastorale* by Frederick Shackley, were direct in their appeal and charm.

Certain moments of the *Bridal Rose Overture* brought images of a roller-skating rink before the disco era. The nice thing about much of the music last night was that one need not have been an insider to understand its expression.

Acted as Guide

Through the program, Miller acted as guide. He pointed out different stops and registrations. Indeed, there were many stops arranged on the left and right side panels. Miller even looked as if he was navigating a space ship, at times.

The important message of the evening was about the organ. Miller said the fact that the instrument works after 50 years is in itself a miracle. He urged that the instrument be played often.

The instrument was cited as an organ of historic importance and worthy of preservation by the Organ Historical Society last night. The citation was presented on a plaque to the auditorium's manager.

Miller, a familiar organ recitalist, gave center stage to the instrument last night. He humored, cajoled and played it to the hilt.

There were times when the instrument showed its age: Pipes did not seem to sound readily. That may have accounted for some slower tempos in pieces.

During the encore, *Liberty Bell March* by John Philip Sousa, the curtains on stage parted to reveal the American flag. It was quite a show, and the audience of about 1,000 could have stayed for more.

The convention continues with many



Gazette Photo by EDWARD A. COURNOYER

Earl L. Miller plays the Kimball organ in the Auditorium.

The Gazette Reviews/

Music

from the auditorium's subbasement to the stage with Miller at the console.

It did sound grand, theatrical and glorious, a real contrast to the more classic elegance in the Fritz Noack organ at Trinity Lutheran Church heard Monday evening.

But then, hearing the different organs in the city is a major reason for the convention of organists and organ historians during the next few days. From the concert last night, the appellation "King of Instruments" fits the organ.

Showed Off Power

Miller chose works to show off the instrument's capacity and power. It was meant to sound orchestral, the range of stops allows the player every possible orchestral hue.

As Miller himself said from the stage, organ concerts can be fun. There were works like *The Bridal Rose Overture* by Calixa Lavallee, *Danse Macabre* by Camille Saint Saens, arranged for duet by Clarence Dickinson and Charlotte Lockwood, and even Charles Gounod's

more interesting events and concerts. It is well worth trying to catch some of the events. If anything, Worcesterites can share in the enjoyment of many of the city's instrumental treasures.

To demonstrate the intent of the Organ Historical Society's citation, a fund for the conservation of the auditorium's gem was begun last night. The audience was urged to contribute.

2 Concert Organs Highly Rated

Two concert organs in Worcester are among the best representations of 19th and 20th century craftsmanship, according to Culver L. Mowers, of Ithaca, N.Y., president of the 1,300-member Organ Historical Society.

Mowers' remarks came during activities yesterday in connection with a joint convention of the society and the New England chapter of the American Guild of Organists.

The convention, which began Sunday, has attracted 600 organists from all around the country.

The 19th century organ, the Hook, is in Mechanics Hall, and the 20th century

organ, a Kimball, is in the Memorial Auditorium.

Mowers, one of the keynote speakers at a convention session at the auditorium, said the presence of the two instruments was among the principal reasons the convention was being held in Worcester.

Mowers said the concentration of outstanding organs and the quality of musicianship in Worcester is remarkable for a city its size.

Because of its importance as a concert hall instrument, the society last night presented a plaque recognizing the Kimball organ in the auditorium.

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City's Organ Treasure Extolled at Convention

By Peter P. Donker
Of the Telegram Staff

Culver L. Mowers of Ithaca, N.Y., president of the 1,300-member Organ Historical Society, thinks Worcester is really lucky.

In the city to attend the joint convention of his own society and of the New England chapter, American Guild of Organists, Mowers said that Worcester can boast the most important 19th century concert organ as well as the most representative of the 20th century concert organs.

"Both are in the same city, both are in very good condition, and both are only a few city blocks apart from each other. It is a feather in Worcester's cap," according to Mowers.

The 19th century concert organ, the Hook, is in Mechanics Hall and the 20th century organ, a Kimball, is in the Memorial Auditorium.

Mowers, one of the keynote speakers at a convention session in the Memorial Auditorium, said these two instruments were one of the principal reasons the joint meeting is held in Worcester.

Mowers made his remarks following the convention's opening luncheon.

For a city its size, Mowers said that the concentration of outstanding organs and the quality of musicianship in Worcester is truly remarkable. "No other city this size has this quality. One has to go to major metropolitan areas to match this," according to Mowers who as president of the Organ Historical Society last year attended the rededication concerts of the Mechanics Hall organ.

Convention Ends Thursday

The five-day convention of organists and organ historians opened Sunday and will run through Thursday. It is attended by about 600 New England organists and members of the Organ Historical Society from as far away as California and Texas. A large number of convention-goers belong to both the Organ Historical Society and to the Guild of Organists.

Because of its importance as a concert hall instrument, the society last night presented a plaque recognizing the Kimball organ in the Auditorium.

"This is a very good auditorium organ, it is tremendously important, according to Mowers at the convention's luncheon.

Mowers said the importance of both the Mechanics Hall and Auditorium instruments is underscored by the fact that so many of this country's concert organs were destroyed when auditoriums were torn down or modernized.

One of the most recent examples of the demise of such an instrument came during the renovation a few years ago of Springfield's Symphony Hall. During the work, the hall's J.W. Steere and Co.

organ from 1915 was taken from the building and, except for a few pipes, has been lost, according to Mowers. Efforts to save the instrument were not successful.

Founded 28 years ago, the Organ Historical Society, however, has seen a renewed appreciation of older instruments. Old does not mean musically unreliable, according to Mowers. He said that in addition to their historical value, older instruments very often offer better quality sound.

The Organ Historical Society promotes the renovation and continued use of older instruments through historic research, advice and consultation and by providing photographic and sound recorded documentation of instruments.

Selection of City

Mowers said the society was a primary force in bringing a renewed awareness for the beauty and quality of older instruments.

Daniel L. Colburn II of New York, executive director of the American Guild of Organists, also focused on Worcester as convention city. "Our regional conventions usually don't draw more than 200 people," Colburn said, crediting the much larger turnout to the fact that the convention is a joint one but also because of the city where it is held. Colburn said the restoration of the Mechanics Hall Hook organ "has created a genuine interest among organists. People want to hear it."

The Hook organ will be featured in a program tomorrow morning and again at the convention's closing concert Thursday evening.

With 19,000 members nationwide, Colburn said that organists and choral conductors are among the most regularly employed of all performing artists. Much more so than actors, dancers, and singers.

In addition, in the church membership they serve, they have the largest single audience.

A guild survey showed, though, that 75 percent of the membership works less than half-time at its profession, combining the job of church organist with jobs like teaching music. It is one of the reasons the organist position tends to be underpaid, according to Colburn.

Colburn said that the guild's major thrust is in music education to make its members the best at what they do. While not a union, he said that the guild also expresses a professional concern of working conditions.

For the past eight years, the Guild of Organists has been trying to raise the conscience of both organists and church administrators. It has advised the organists and choral conductors not to be timid and emphasized that they are professional musicians.



Telegram Photos by DENNIS VANDAL

"This (the Kimball in the Memorial Auditorium) is a very good auditorium organ, it is tremendously important."

Culver L. Mowers
Organ Historical Society



Mechanics Hall's Hook organ "has created a genuine interest among organists. People want to hear it."

Daniel L. Colburn II,
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Miller Gives Concert On Organ

Richard Duckett

The organ convention moved confidently into its second day with a dazzling recital by Earl L. Miller at the Memorial Auditorium last night.

The evening showcased, for the most part, a well-known selection of works including the intense "Danse Macabre" by Saint-Saens and the ever popular "Overture: Raymond" by Ambroise Thomas, and Miller excelled with the powerful phraseology and acoustical articulation of his playing. He also proved to be an engaging host, introducing each work and freely talking to the audience with delightful modesty and wit.

The concert celebrated the 50th anniversary of the installation of the Memorial Auditorium organ, and one had to be impressed with the rich textures of sound that the instrument conveyed. Calling it "one of a kind," Miller alluded to the fact that the instrument has been rarely featured in official organ recitals in recent years and asked the audience to "tell your city fathers to get the thing played more often."

Recognition Plaque

During the intermission, Dana Hull of the Organ Historical Society presented a recognition plaque to auditorium officials declaring the instrument to be of "exceptional historic merit and worthy of preservation."

Miller began the program with "Sortie in E-flat" by Lefebure-Wely. A light and melodic piece, it is a perfect concert opener and came across with energy and panache. The "Pa-



Telegram Photo by EDWARD A. COURNOYER

Earl L. Miller at Memorial Auditorium.

Music Review

vane" by Ravel offered an immediate change of pace and the sad beauty of the music was exquisitely captured with an interpretation that was controlled and expressive. The stately "Sonata N. 9, Opus 189" by Merkel, meanwhile, was notable for the perfect timing and phrasing that Miller brought to his performance.

As Miller pointed out to the audience, Edith Lang and Frederick Shackley represent two New England composers whose works are seldom played at current concert recitals, and it was pleasant to see their music receive some merited exposure. Indeed, the "Prelude Religieux" by Lang came across as a hauntingly evocative piece, and gave some justification to Miller's claim that it "ought to be put back in the repertoire."

But perhaps the most memorable performance of the evening was "Alpine Fantasy and Storm" by Flugel.

The work radiated power and force, and one could only marvel as the contrapuntal theme stated itself, then developed and reflected itself, first in one voice, then in another.

Other highlights from the program included a fine rendition of "Danse Macabre" with guest artist Lois Regestein assisting, a spirited and humorous "Overture to 'The Bridal Rose'" by Lavallee, and a charming interpretation of the "Suite of Renaissance Dances" by Gervaise.

Today's schedule includes a harpsichord recital by Joseph Payne at 2 p.m. in St. Peter's Church, 929 Main St.; an organ recital by Christa Rakich, 3:15 p.m. St. Peter's Church; Evensong with the Cathedral Choir performing at 5 p.m. in St. Paul's Cathedral, 15 Chatham St.; and an organ recital by Barbara Bruns and choral concert with the Choir of the Boston Archdiocesan Choir School and Men's Schola of St. Paul's Church, Cambridge, at 8 p.m. in All Saints Church, 20 Irving St.

Richard Duckett is a free-lance reviewer.