

Peter Ablinger

**ORGEL UND RAUSCHEN  
(„DIAPHANIE 3“)**

(1998-2000)

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**ORGEL UND RAUSCHEN („DIAPHANIE 3“)**

*ORGAN AND NOISE („DIAPHANY 3“)*

**large organ, lead weights, 2 prerecorded CDs  
(1998-2000), 45'**

for Barbara Wieland and Hans-Peter Schulz

Description:

The 7 parts of the piece all have a similar structure. Each four sound layers originating from the organ are confronted with a single electronic layer. An organ layer and its associated electronic layer is always entering alternately. The end of each part (its release) is quasi symmetrical.

The relationship between organ and electronic is possible to circumscribe with "wrapping"/"enveloping". Each sound layer of the organ is separately enveloped by an electronic layer. The start and end of each part therefore is the stacking or de-stacking of the 8 layers. In between each time lies the entire sound stack.

The 8 layers in the order of their appearance:

1. a slow 1-voiced organ line ("Diagonale" from each time sounding c1[middle c on the piano] to f3[f below high soprano c]), pedal,
2. wrapped by a glissando of the same register
3. first (multi-voiced) organ cluster/sustained sounds; 1 manual equipped with lead weights (later in constant changes of individual weights = slow permutation of the cluster)
4. wrapped by an electronic cluster/noise of similar colour; in periodic cuts changes the distribution of 4) and 6) onto the loudspeakers, while the totality of sound within each piece remains constant.
5. second (multi-voiced) organ cluster (as in 3)
6. wrapped (as in 4)
7. the actual keyboard "play"; both hands; a highly virtuosic part; though barely audible, at the border of playability
8. in this case I wouldn't say any more, that 8) would wrap 7), but, that 8) is projected into 7); they are - also only guessable - concrete sounds, recordings from different crowds/"choirs" (football game, restaurant noise, schoolyard, ...)

The proportion of the 7 parts in itself has to do with the architecture of the the monastery church of Neresheim (built by Balthasar Neumann) from which the piece is inspired.

The 7 parts and their general registrations [set-up of organ stops]:

1. 8 foot (8:22)
2. 8 foot + 4 foot (7:27)
3. 8 foot + 2 foot (5:22)
4. 8 foot + 4 foot + 2 foot (7:58)
5. 8 foot + 2 foot (4:27)
6. 4 foot + 2 foot (5:39)
7. 2 foot (5:31)

(the crowds, "choirs", - taken rather from a rural vicinity - correspond to this ascending registration, from the murmur of the regulars' table up to children's screeching)

#### Registration of the organ and balances:

No octave-doubling - so far the right balance can also be produced without them. Other doublings (e.g. two or more 8-foot registers in one manual) to be used rather only for the balance.

Exception: the "Aufhellungen" ("brightenings"): The "brightenings" relate to manual II/III (sustained sounds; both manuals simultaneously or one of them); The "brightenings" always very discreet; a delicate "change of light" by adding registers [stops] (e.g. also thirds and fifths register)

Hands and pedal should be perceptible only with a certain concentration. "Foreground" is the tenuto of sustained notes (manual II/III) and noise, which appears enlivened/moved quasi from inside out.

Pedal matched with glissando.

Sustained notes (manual II/III) are "wrapped" by the noise, therefore become vague, and are recognisable only any more in its shape and color.

In opposite the concrete sounds ("choirs") are embedded into the overall sound and the play of hands, so that they appear just as an illusion over wide areas; they are never allowed to be explicit.

The balances serve great care; they can be evaluated truly only in cooperation with the electronics. If the maximum balance via registration of the organ is exploited, the electronics can still achieve small adaptations of the sound through filterings.

A frequent problem of balance might be that the higher tones within the organ play would appear clearer than the middle ones. This - in parts - can be counteracted by articulation: right hand (high register) articulates shorter (lighter) than left hand (lower register).

Lead weights:

Instead of lead weights also felt wedges are recommended especially if this can be taken over by stop pullers. Lead weights are not very stable but quick to be positioned, therefore are only recommended for a solo realisation.

Stop pullers, assistant organists, solo-version:

Pull changes and tones fixing resp. tone changes taken over by stop pullers allow a greater approach to the play part (7); even wider divisions are possible, as extra player for pedal line (e.g. with a small additional organ or harmonium - if available), or partwise even a separation of the players part to more than 2 hands.

To arrange the play part for a version without stop pullers and assistants, the performer pitilessly needs to delete notes, and in a way that always at least one hand continues playing, while the other hand finds time enough to change stops and lead weights.

In case that the pedal has no 2-foot (and also no additional organ/no assistant), also the pedal line has to be taken into the manual, and to be treated like fixed notes (lead weights). (In no way can this part sound in another octave!)

Synchronization between organ player and assistants, resp. between organ player and electronics via stop watch.

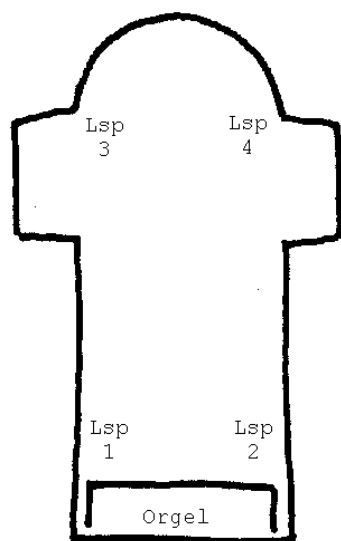
Electronics:

consists of: 2 parallel running CDs, their signals separately controllable, distributed onto 4 loudspeakers.

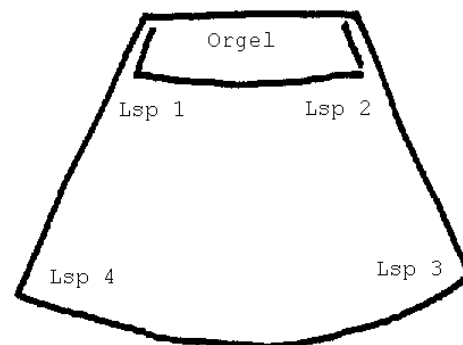
CD 1: Noise; left channel on loudspeaker 1 and 2 (therefore: from the direction of the organ);  
left channel on loudspeaker 3 and 4 (from the opposite direction)

CD 2: left channel: Glissandi (on all 4 loudspeakers);  
right channel: concrete sounds (on all 4 loudspeakers).

2 different room situations:



churche



concert hall

Transposition: In the room for which the piece has been composed initially (monastery church Neresheim), the organ sounds one semitone lower. In such case also the CDs have to be transposed.

Explanations/translations of indications in the score:

(based on the 1st part)

0'00" entrance of pedal (sounding c1, the middle piano c)  
1'00,5" all 4 loudspeakers: glissando-entrance, same level as pedal  
1'30" manual III, the given tones (fixed keys) appear simultaneously  
1'43" the two speakers placed closer at the organ (:a noise that "wraps" the sound of manual III)  
2'00" begin of the play of hands  
2'00" bis 2'03" Fade In „concrete sounds“; imperceptible; on all 4 loudspeakers  
2'27" on manual III the D# is dissolved and the F is fixed (resp. a lead weight is moved from D# to F)  
3'33" 1st "brightening" in manual II/III (both manuals simultaneously, or one from both), via a delicate admixed lighter register, perhaps also third or fifth etc.  
3'50" all 4 loudspeakers: noise change; therefore: the color of noise (actually: its distribution in space) changes  
4'33,15" one further, additional brightening in II/III, which at  
6'19" is again withdrawn  
etc.  
7'27" bis 7'31" Fade Out „concrete sounds“  
7'31" etc. end of single layers in reverse order  
7'42" manual II OFF: the changes (of lead weights and felt wedges) on manual II can begin immediately!  
7'57" manual III OFF: the changes on manual III can begin immediately!  
8'12" the pedal tone f3 (f above soprano c) remains alone  
8'20" no interruption between f3 and c1 (begin of part 2), almost legato!

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