Certificate Program in Keyboard History and Technology

Meeting on 5/18/81
(Date)

Subject:
Certificate Program in Keyboard History and Technology
(See Attached)

Signed (for the Senate) 5/20/81

Lynn H. Parsons, President, Faculty Senate

TO: THE FACULTY SENATE
FROM: PRESIDENT ALBERT W. BROWN
RS: I. DECISION AND ACTION TAKEN ON FORMAL RESOLUTION
   a. Accepted. Effective Date 6/1/81
   b. Deferred for discussion with the Faculty Senate on
   c. Unacceptable for the reasons contained in the attached explanation

II, III. a. Received and acknowledged
   b. Comment:

Distribution: Vice Presidents: Douglas, Le Funk

Others as identified:

Distribution Date: ________________
Signed: ____________________________
(President of the College)

Date Received by the Senate: ___________
PROPOSAL FOR THE ESTABLISHMENT OF A CERTIFICATE PROGRAM IN KEYBOARD HISTORY AND TECHNOLOGY AT SUNY BROCKPORT

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PROPOSAL FOR THE ESTABLISHMENT OF A CERTIFICATE PROGRAM IN KEYBOARD HISTORY AND TECHNOLOGY AT SUNY BROCKPORT

CONTENT OF THE PROGRAM PROPOSAL

A. I. Identity of the Program
   a. Title of the Program or Curriculum: Certificate Program in Keyboard History and Technology
   b. Degree, Certificate, or Diploma: Certificate
   c. Proposed Beginning Date: September, 1981

B. Description and Content of the Course of Study

I. The Need

Surveys made by journals of the Piano Technicians Guild and articles in the Piano Trade Magazine indicate a great need for competent technicians to tune, service, and repair the more than 20 million pianos in the United States. Of the 2,500 known technicians, only 5 percent are considered to be masters of their trade. With the renewal of interest in early keyboard instruments—pipe organs, clavichords, harpsichords, and early pianos, there is also a need for highly trained craftsmen who can rebuild and restore old instruments. Concurrent with this revival there is a need for research and construction of new keyboard instruments which embody concepts of past, present and innovative techniques.

II. Objectives

The instructional objectives are as follows:

a. to offer the individual who desires to become a master technician and/or instrument maker an opportunity for individualized instruction in the repair, restoration and building of keyboard instruments.

b. to offer the aspiring keyboard technician the historical, scholarly, and music background to appreciate the role of keyboard instruments in music history.

c. to provide clinical opportunities for practicing their profession in the Brockport community and throughout the greater Rochester, New York, area under instructional supervision.

d. to encourage the exceptionally gifted to invent and to conduct creative research.

*Composed in accordance with the Guidelines of paragraph IV, Vol. 73, No. 48, of
III. Study Requirements and Student Prerogatives

a. Students must complete a curriculum of 24 credit hours as described in the Curriculum Structure for the Professional Certificate Program in Appendix A.

b. Since this is not a degree program, students are not required to complete any other college requirements--such as the standard core of General Education Courses--than those described in the Curriculum Structure for the Professional Certificate Program.

c. Should those who have completed the Certificate Program wish to transfer to an academic degree program in music, the certificate earned will satisfy the 18-semester hour option in Keyboard History and Technology offered by the Department of Music.

IV. Curriculum Structure for the Professional Certificate Program in Keyboard History and Technology

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 230</td>
<td>KEYBOARD TECHNOLOGY I</td>
<td>3</td>
</tr>
<tr>
<td>MUS 231</td>
<td>KEYBOARD TECHNOLOGY II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 232</td>
<td>KEYBOARD TECHNOLOGY III</td>
<td>3</td>
</tr>
<tr>
<td>MUS 233</td>
<td>HISTORICAL KEYBOARD INSTRUMENTS</td>
<td>3</td>
</tr>
<tr>
<td>MUS 234</td>
<td>KEYBOARD TECHNOLOGY IV</td>
<td>3</td>
</tr>
<tr>
<td>MUS 235</td>
<td>HARPSCORD MAINTENANCE</td>
<td>3</td>
</tr>
</tbody>
</table>

plus six semester hours chosen from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 236</td>
<td>MUSIC, VOICE AND NOISE</td>
<td>3</td>
</tr>
<tr>
<td>MUS 410</td>
<td>PIN BLOCK PLACEMENT</td>
<td>1</td>
</tr>
<tr>
<td>MUS 450</td>
<td>KEYBOARD LITERATURE AND PERFORMANCE</td>
<td>3</td>
</tr>
<tr>
<td>MUS 494</td>
<td>BROCKPORT KEYBOARD SYMPOSIUM</td>
<td>1</td>
</tr>
<tr>
<td>MUS 499</td>
<td>INDEPENDENT STUDY IN INSTRUMENT MAKING, KEYBOARD HISTORY, OR KEYBOARD LITERATURE</td>
<td>3</td>
</tr>
<tr>
<td>APPLIED PIANO</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

See Appendix A for course descriptions.

V. Implementation of the Curriculum Structure

In general, the four objectives of the curriculum structure would be implemented through:

a. Lectures, seminars, readings, and museum-oriented travel/studies pertinent to the history and technology of keyboard instruments from early times to the present; with special attention to the Positive Pipe-Organ, the Clavichord, the Harpsichord; the Viennese Fortepiano; the English Grand Pianoforte; and variants of these.
b. Individual instruction in the history, technology, and playing of these instruments. This would include independent study projects such as the making/restoration of keyboard instruments, the development of innovative research in history, technology, and keyboard performance, and the presentation of student research papers upon any of these topics.

3. LONG-RANGE PLANNING

I. Relation of the Program Objectives to University Master Plan

Through its uniqueness and interdisciplinary nature, the proposed certificate program satisfies the spirit of the University Master Plan as set forth in the Memorandum to Presidents, of 1972 and 1978 as follows:

Major emphasis must be given to opportunities... beyond traditional disciplinary boundaries. This will involve interdepartmental... relations to provide... the stimulating cross-fertilization of a truly multidisciplinary educational experience.1

In the face of tight fiscal circumstances, campus self-interest requires new initiatives to take greater advantage of the unmatched human and physical resources available within the University. One of the major services which the central staff can provide is to assist campuses in finding ways to provide the maximum possible services to people of the State.2

II. Relation to Campus Master Plan

The objectives of the proposed program are in keeping with the following goals of the music department and the 1977 Mission Statement and Program Objectives of SUNY Brockport:

The music department has indicated that it will:
"... provide encouragement for active research, creative activity, continuing scholarship, and faculty development."

The SUNY Brockport Mission Statement declares that it will:
"... contribute to the social and cultural needs of the greater-Rochester area."

"... assist... the local community, region, State and Nation in the solution and/or alleviation of problems of mutual concern."

1Memorandum to Presidents, Vol. 73, No. 48, Attachment A, Page 4, November 30, 1971.

III. Relation to Existing Programs at SUNY Brockport

Courses in keyboard technology and history have already been established at Brockport, and the course work for the proposed Certificate Program is presently offered by the Department of Music. Additional students, such as certificate applicants, could be added without undue strain upon the faculty of the Brockport Keyboard Institute.

IV. Relation to Existing Programs at Other Institutions

Two private institutions in the Western Hemisphere offer concentrated programs in keyboard technology: the New England School of Pianoforte Technology in Boston, Massachusetts and the George Brown University School of Pianoforte Technology in Toronto, Canada.

SUNY University Center at Albany offers a curriculum in both Keyboard History (organology) and technology.

SUNY Brockport is truly unique in its competence to offer instruction in instrument making, design, and innovation as well as in keyboard technology and history. Brockport is also unique in that it includes pipe-organ technology and making in its independent study options.

C. RESOURCES

I. Faculty and Staff

The proposed certificate program would be administered by the staff of the Brockport Keyboard Institute. Their reputation is well known to authorities in the field.

The staff:  
Mr. John O'Connors, Sr.  Director  
Mr. John O'Connors, Jr.  Co-Director and Staff Technician  
Dr. Dowell Malter  Musical Advisor and Historical Research Specialist  
Dr. Stefan Pribil  Consultant in the Physical Sciences  
Mr. David Noreen  Financial Advisor

See Appendix B for vitae of faculty and staff.

II. Facilities

The SUNY Brockport campus contains all necessary facilities to accomplish the program objectives. They are:

a. Shop/Classroom: A very large and complete woodworking shop where virtually every known type of keyboard instrument—historic and modern—is made, restored, or reproduced.

b. Unique variety of keyboard instruments: SUNY Brockport possesses, or has ready access to, a full range of historic and/or modern instruments as follows:

1. a 7-rank positive, tracker-action, pipe organ
2. a 17th century Flemish-style double harpsichord
3. a neo-classic fortepiano (closely approximates the late 18th century Viennese fortepiano)
4. an unrestored 1809 Stoddart grand pianoforte
5. a circa 1810 André Stein square fortepiano (unrestored)
6. an unrestored 1825 "Piccolo" upright pianoforte
7. a circa 1830 Manns square pianoforte—rare American piano
   in fair condition
8. a circa 1840 American square piano

c. Library Holdings: Drake Memorial Library at SUNY Brockport
   possesses a full compliment of books and periodicals upon
   the history and technology of keyboard instruments. Drake
   Library research can be supplemented with study at nearby
   Sibley Library at Eastman School of Music in Rochester—
   one of the most comprehensive music libraries in the
   Western Hemisphere.

d. Expenditures: as instruction, facilities and equipment
   are already provided through Brockport's Department of Music
   and by personnel of the Brockport Keyboard Institute, the
   proposed certificate program does not require a separate
   budget or staff.

D. STUDENTS

I. Identity

Applicants for the Certificate Program in Keyboard History
and Technology would be:

a. persons of high school graduate age and above who
   wish to pursue careers or secondary vocations as
   comprehensive keyboard technicians, but do not
   desire a formal academic degree.

b. professional keyboard technicians who wish to
   enhance their knowledge in either technology,
   music history (organology), or the performance
   of music literature.

c. keyboard performers who desire to maintain and
   tune their own instruments.

d. music administrators who may wish to establish
   courses in keyboard technology in their own
   institutions.

e. any others competent for acceptance to the program
   whose life-styles and interests preclude their ob-
   taining a baccalaureate degree.

II. Requirements for Admission

Admission to the Certificate Program will be determined by
review of candidates' applications and by a personal inter-
view/audition (interview plus piano proficiency performance
test). The interview/audition, applicants must show at
least two of the following:
a. evidence of commitment to the field such as a record of work in keyboard technology, keyboard literature, or keyboard performance.

b. a history of mechanical aptitude and/or ability as a performing musician.

c. a high school diploma or its equivalent.

III. Study Requirements and Student Prerogatives

a. Students must complete a curriculum of 24 credit hours as described in the Curriculum Structure for the Professional Certificate Program. Students must maintain a minimum earned average of 2.0 (C).

b. Since this is not a degree program, students are not required to complete any other college requirements--such as the standard core of General Education courses--than those described in the Curriculum Structure for the Professional Certificate Program.

c. Should those who have completed the Certificate Program wish to transfer to an academic degree in music, the certificate earned will satisfy the 18-semester-hour option in Keyboard History and Technology offered by the Department of Music.

IV. Counseling: Career counseling is an integral part of all class and individualized instruction.

Academic counseling is provided by the program's musical advisor: to assist students in transferring credit both to and from academic degree programs.

V. Demand for Such a Program

Upon official approval of the proposed certificate program, it is expected that advertising will yield an enrollment of twenty students per semester. Over a 5-year period, then, it may be seen that approximately 200 students would have completed the certificate program of 24 hours.

Enrollment in keyboard technology and history should not exceed 20 students per semester if quality education is to result.

VI. Employment Possibilities

The great employment possibilities are implicit in the statement of need at the head of the present document; there are but 2,500 technicians available to service the 20,000,000 pianos in the United States. If we add to this all of the harpsichords, pipe-organs, and historic piano-replicas in this country, we see a demand for technicians, not to mention instrument makers, which can scarcely be satisfied.

It is estimated that an individual technician can establish a lucrative business within two years of hard, expert, work.
VI. Articulation and Transfer

As the proposed certificate program is to be independent of academic degrees, it does not matter when one transfers from one (such as freshman-senior years) level to another. Demonstration of knowledge and skills is the prime requisite.

E. Evaluation

1. Academic Quality can be judged by visible end products such as:
   a. the quality of instruments which students make or restore.
   b. the quality of lectures/papers upon keyboard history and technology delivered by students.

   These visible products would be made apparent through practical and written examination, demonstration, and student presentations at the annual Brockport Keyboard Festival symposium.

2. Graduate Programs

   As the certificate is based upon excellence of achievement--achievement which knows no academic level or age--it is highly likely that graduate students and holders of masters and doctorate degrees (for example, museum curators of musical instruments) will wish to acquire the certificate in keyboard history and technology.

   Furthermore, as SUNY Brockport, in the person of Mr. John O'Connor, Sr., has on its staff a famous and unique musical instrument maker--perhaps the only living person who has made every known type of keyboard instrument--it is expected that established experts in the field also may wish to acquire all, or part, of the certificate learnings.

F. Local Resolutions

SUNY Brockport now has an approved baccalaureate option in keyboard history and technology--approval of all of the courses listed in Appendix A.
APPENDIX A

Course Descriptions for the Proposed Certificate Curriculum

MUS 280 KEYBOARD TECHNOLOGY I
3 hours
Study of acoustic principle of equal temperament tuning as applied to problems in tuning of keyboard instruments; the geometry of piano action and their regulation; tuning hammer technique and mastery of unison tuning.

MUS 281 KEYBOARD TECHNOLOGY II
3 hours
Study of art of setting equal temperament as used from 1850 to present; art of setting temperament in mean tone tuning--16th to 17th centuries; art of tuning in well temperament tuning--late 19th century, mastery of the art of grand and upright piano action regulation.

MUS 380 KEYBOARD TECHNOLOGY III
3 hours
Advanced skills in fine tuning and regulation of keyboard instruments.

MUS 319 HISTORICAL KEYBOARD INSTRUMENTS
Study of the history, structure, technology, and maintenance of the prevalent stringed-keyboard instruments and organs from the mid-sixteenth century to present; principles of tuning, voicing, action-regulation.

MUS 324 KEYBOARD TECHNOLOGY IV
3 hours
Cabinet making: identification and treatment of wood and the study of woodgrain configuration; use and maintenance of machine, power, and hand tools; design and drawing in instrument making; the technology of gluing, setup of special jigs and fixtures; the study of fastening; repairing damaged keyboard instruments.

Finishing: dying and staining of wood; the chemistry of finishes; application of finishes to musical instruments; reconditioning of existing finishes; refinishing of musical instruments.

MUS 332 HARPSICHORD MAINTENANCE
3 hours
Study of history of various schools of harpsichord making; repair and regulation of all styles of harpsichords; replace plectra and voice harpsichord scales.

MUS 430 KEYBOARD LITERATURE AND PERFORMANCE
Study through playing and listening of principal forms and styles of keyboard music from the 16th century to the present. Course open to non-performers who wish to concentrate on the course's historical content.
MUS 494 BROCKPORT KEYBOARD SYMPOSIUM
1 hour
Attendance at sessions of the annual three day Brockport Keyboard
Festival which is held fall semester; study of keyboard technology,
organology, instrument making, and performance.

MUS 432-433 APPLIED PIANO
2 hours
Private instruction in keyboard instruments.

MUS 499 INDEPENDENT STUDY IN INSTRUMENT MAKING, KEYBOARD
3 hours
HISTORY, OR KEYBOARD LITERATURE
Instrument Making: parallel with the pursuit of individual projects
in instrument making, students learn key and action making for seven
categories of non-electric keyboard instruments: pipe-organ, clavi-
chord, harpsichord, fortepiano, pianoforte, square fortepiano/piano-
forte, modern grand and upright pianos.

Keyboard History: students pursue independent research projects
devoted to keyboard instruments from earliest times to the present.
A final paper and a lecture by the student are required.

Keyboard Literature: students select specific topics related to
keyboard instruments from earliest times to the present and the
forms and styles of music literature written for them.

MUS 321 MUSIC, VOICE AND NOISE
3 hours
Musical and physical acoustics, and their relation to keyboard
instruments.

MUS 410 PINBLOCK REPLACEMENT
1 hour
Instruction in repairing and/or replacing pinblocks, or wrest planks,
in historic and modern harpsichords and pianos.
APPENDIX B

Biographical Vitae of Faculty and Staff of Brockport Keyboard Institute
director of the proposed Brockport Keyboard Institute - John O'Connor, Sr.

EDUCATION:
Apprentice in Piano Making and Technology to Norman Metz of Buffalo, New York: 1938-1946
Accepted for Major in Piano Study at the Eastman School of Music, Rochester, NY: 1945
(decision to pursue the career of instrument craftsman made at this time rather than that of professional musician)
Journeyman in Piano Technology: 1946-1948

EMPLOYMENT RECORD:
Employed by America's two prominent Piano Manufacturers: 1948-1952
Established own business, Bergen Piano and Harpsichord Shop 1953-present
Instrument Maker and Piano Technician, State University College at Brockport, NY: 1969-present

PROFESSIONAL ACCOMPLISHMENTS:
Restored 1,000 Grand Pianos
Completely rebuilt fifty-seven modern grand pianos
Complete restoration of eleven historic instruments including:
Circa 1690 Flemish Harpsichord (maker unknown)
Circa 1824 Rieskunz Grand Pianoforte
1840 Chickering Grand Piano
1840 Pleyel Grand Piano
1852 Chickering Grand Piano
1862 Bluthner Grand Piano
Piano Technician and Tuner for five world famous pianists

ACHIEVEMENTS SINCE 1973:
Professional accomplishments:
Made seven-rank positive, tracker-action, pipe-organ for SUN/Brockport Department of Music, 1974
Invented and developed the Neo-Classic Forested Piano and received Master Craftsman Fellowship from the National Endowment for the Arts (NEA) for same, 1974.
Received Master Craftsman Apprenticeship award from NEA for guiding advanced Brockport student, David Gorman, in the completion of his education as Master Craftsman, 1976.

OTHER RECOGNITION:
Twice offered a Directorship of Instrument Making Curriculum at the Eastman School of Music, University of Rochester, NY, at a salary twice that earned at Brockport, 1975-1976.

This is the peculiar code of ethics and business practices amongst instrument technicians and manufacturers, names of performing artists and manufacturers are omitted. The names will be furnished upon request.
OFFER RECOGNITION CONT.

Offered co-leadership of the George Brown University School of Pianoforte Technology in Toronto, Ontario, Canada; at a starting salary of $28,500 (U.S. dollars), 1978.

Approached by Genesee Community College, Batavia, NY, relative to directing a Keyboard Technology Program, 1977-78.

Offered the North-American Consultantship of the Yamaha Piano Company of Japan; at a salary of $35,000--this position to include travelling throughout the western hemisphere to diagnose and correct problems encountered with Yamaha pianos by concert artists and educational institutions, 1978.

LECTURE DEMONSTRATIONS:

Presented numerous lectures upon the Harpsichord for civic groups through western New York: 1973–present.

- Lecture-demonstration-Recital upon restored Rosenkranz Pianoforte with Dr. Dowell Muter, State University College at Brockport, August 7, 1978.
- Lecture-Recital-Demonstration with Dr. Dowell Muter, "The Pianos of Mozart's and Beethoven's Time," State University College at Oswego, NY; October 12, 1979.

EDUCATION:
Byron-Bergen Central School, Bergen, New York
September 1970-June 1974;
Major Field: College Entrance
Major Subjects: Chemistry, Physics, Biology,
Spanish, Algebra, Geometry,
Drafting.
Graduation: Regents Diploma

Geneese Community College, Batavia, New York
September 1974-December 1976
Major Field: Business Management
Major Subjects: Law, Accounting, Retailing,
Sales, Drafting.
Graduation: Associates Degree in Business Management

Brockport State University, Brockport, New York
Beginning in the summer of 1973 received credit
for Piano Tuning course, and
In 1974 also received credit for Grand Piano
Rebuilding course.

Worked for one year as a plant manager at
John O'Connor and Sons Piano Makers, Inc.
Helped design and build ten fortepianos and
supervised four employees. Drafting experience
was used in drawing fortepiano blueprints in 1975.
Appointed Secretary-Treasurer for this Corporation
during this time. 1977-78

Self-employed as a piano technician, completely
rebuilding 11 pianos including a 1914 Chickering
grand and partially restoring 22 other pianos. 1973-77.
Also during this period, assisted John O'Connor, Sr.
build several harpsichords and one positive tracker-
action pipe-organ. also assisted in restoring a
circa 1800 Rosenkranz grand piano.

Worked as a salesman at Radio Shack in Batavia and
Chili, NY 1975.
EDUCATION:

B.S. Degree from the Juilliard School of Music Piano Studies with Eduard Steuermann; 1953
M.A. Degree from Teachers College Columbia University; 1956
Ed.D. from Teachers College Columbia University; 1961
Post-doctorate study in piano with Leo Smit,
State University of New York at Buffalo; 1961-62

EXPERIMENT RECORD:

Music Instructor, New York City Public Schools
October 1, 1959-February 1, 1962
Instructor of Music History, University of Massachusetts, Amherst, Massachusetts: Summer, 1960
Director of Choral Ensembles, Yorktown Heights, NY Junior and Senior High Schools, February 1, 1962 - June 30, 1962.
Assistant Professor of Applied Piano and Theory, and Assistant Supervisor of Vocal and Instrumental Practice Teaching, State University of New York at Buffalo: 1963-1968.
Assistant Professor of Music and Director of Piano and Keyboard Studies, State University of New York College at Brockport: 1968-1973
Associate Professor of Music and Director of Piano and Keyboard Studies, State University of New York, College at Brockport: April 1973-present

PROFESSIONAL ACCOMPLISHMENTS:

Performances as Pianist, Harpsichordist, Choral Conductor, and Composer:
Opera Chorus Master, Music Department, State University of New York at Buffalo: 1960-1966
PROFESSIONAL ACCOMPLISHMENTS Cont.:  

Duo-piano performance with Leo Saito, "Sonata for Two Pianos" by Alexei Haieff, Baird Hall, State University of New York at Buffalo, March 1984.  

Chamber pianist in appearances with Rockefeller Creative Associates (conducted by Lukas Foss).  


Founded Brockport Trio (piano-trio) and became its pianist, State University College at Brockport: 1968-1971 (Former string players were the concert master and principal cellist of the Rochester Philharmonic Orchestra.)  


Played premier performance of Romanza for Piano and Orchestra by D. Donald Cervone with Brockport College Community Orchestra, Fine Arts Theatre, State University College at Brockport, NY March 9, 1970.  

Lecture-recital on a restored Grand Pianoforte of circa 1820, State University College at Brockport, NY November 9 and 10, 1972.  

Wrote a script and performed as pianist for the motion-picture movie, "The Ernst Rosenkranz Piano" made by the Educational Communications Center, State University College at Brockport, NY, March 1972.  

"Magnificat and Nunc Dimittis." Performed at the Cathedral of St. John the Divine in New York City, 1977 and 1960; Kenmore Presbyterian Church, Kenmore, NY 1964; and First Presbyterian Church, Buffalo, NY 1965.  


PROFESSIONAL ACCOMPLISHMENTS Cont.:  

"Psalm 121," 1967. Performed by the Choir of the 
Kenmore Presbyterian Church, Kenmore, NY.

Neo-Classical Prelude for Symphonic Band. Performed by the 
concert Band of the State University of New 
York at Buffalo (during Spring tour), Fine Arts 
Theatre, State University of New York, College 
at Brockport. (The composer conducted this 
performance) March 28, 1969

Publications:
Original Compositions, Choral Arrangements and Articles:

Magnificat and Nunc Dimittis - for Mixed Chorus and 
Organ (New York: Harold Flammer Publications, Inc. 
1965)

Psalm 93 - For Men's Chorus and Organ (New York: 
Harold Flammer Publications, Inc., 1965)

Psalm 121 - For unaccompanied Mixed Chorus 

Top Tunes for Barbershop - Arrangements of songs 
for Junior High School Boys (New York: Pro Art 
Publications, 1963)

Treble Caroling - Arrangements of Christmas Carol 
for Women's Chorus with optional piano accompaniments 
(New York: Pro Art Publications, 1970)

"Objectivity in Adjudication," The School Music 

"Rococo Keyboard Literature (1668-1767)," The 
National Student Musician, Boston, Massachusetts, 1964

Composed Examples for Piano Sightreading Examinations 
for Festival Competitions of the New York State 
School Music Association: 1966-1967

Compilation and Formulation of Piano Sightreading 
Requirements for Festival Competitions of the 

Editing of the Piano Section, The NYSSMA (New York 

Editor, Keyboard Journal, 1978 State University College 
of New York at Brockport
Faculty-Student Association Grant-in-aid from State University of New York at Buffalo, New York, for post-doctorate studies in composition at Harvard University: summer, 1987.

Faculty Research Fellowship from State University of New York (SUNY): "Film and Manual of Restoration of Ramekrens Piano": summer, 1971. (In conjunction with John L. O'Connor Reader.)

Award from the SUNY Chancellor's Innovative Fund for writing the proposal, "The Revival of the Clavichord, Harpsichord, and Pianoforte in the United States," for the competitive SUNY colloquia series, "Conversations in the Disciplines."; April, 1973

SUNY Faculty Research Fellowship and Grant-in-aid: "Manual and Tape of Pianoforte Stops and Pedals from 1720-1830" -- the researcher visited eleven of the world's prominent pianoforte collections in Canada, England, France, Germany, Austria, and the Netherlands: summer, 1973

NEA (National Endowment for the Arts) Master Craftsman Fellowship to John L. O'Connor for Inventing and Completing the Neo-Classic Fortepiano; Fall, 1973

SUNY "Conversations in the Disciplines" Award, "The Iconology/Iconography of Renaissance and Baroque Keyboard Instruments", to Dowell Miller--resulted in an April keyboard colloquium at SUC/Brockport; April, 1974

SUNY Grant for Improvement of Undergraduate Instruction "Careers in Music" to Eric P. Schwartz and Dowell Miller -- included the career study of instrument making; April, 1975

NEA Master Craftsman Apprenticeship Program grant to John L. O'Connor for guiding advanced craftsman David German in completion of his education as craftsman (at Brockport); Fall, 1976
Consultant in Studies for the Proposed Brockport Keyboard Institute

Dr. Stefan Pribil

Technical University of Pressbourg and Vienna
Czechoslovakia, Austria

PAPERS PRESENTED AND PUBLISHED:


Advisor to students who have pursued studies in vibratory phenomena of piano strings. New course "Musio, Voice, and Noise" designed for track. Co-worker with John O'Connor on plans concerning construction of new instruments.
APPENDIX C

The Brockport Keyboard Festival
APPENDIX C

BROCKPORT KEYBOARD FESTIVAL

The first Brockport Keyboard Festival, held in 1973, was funded by a

"Conversations in the Disciplines" award. As far as can be determined,
it was the first symposium in the 20th century to unite, under one roof,
the disciplines of instrument making, iconology, musical performance,
and history. "The Revival of the Clavichord, Harpsichord, and Pianoforte
g in the United States" was discussed by eminent representatives of these
to documented their presentations with frequent allusions to such topics
as cultural anthropology, 18th century semantics, numismatics, 18th century
art, theatre costumery, the chemistry of finishes, varnishes vs.
quercus, and techniques of cabinetry and woodworking.

Early following the 1973 symposium, Brockport entered into a pilot
project for a Keyboard Organology and Literature "Center" with the Eastman
School of Music, University of Rochester, Nazareth College and Roberts-Wesleyan
College. The consortium held a pilot study program for the first semester
of the academic year, 1973-1974 in the hopes that a project grant from the
annual Endowment for the Humanities for which they applied, would be funded.
Since funding was not awarded, the consortium was compelled to abandon the
project.

Since 1973, Brockport has held a symposium during the last weekend of
April of each year. (renamed "Brockport Keyboard Festival" in 1974.)

Many well known authorities have participated in the Brockport Keyboard
Festival, Dr. J.H. van Eck, instrument curator of the Germanisches Museum,
Nuremberg, following his lecture in 1976 wrote:

"It was nice to get to know the surroundings, in which this festival, which is slowly becoming
rather famous, takes place. For me there were
really a few highlights in Brockport."

Mr. Peter Redstone, instrument restorer for the Colonial Williamsburg
Foundation, Virginia, mentioned Brockport's Festival on his nationally televised
classic, "The Harpsichord Maker."

"It was not until I spoke at Brockport, that
I realized the significance of Keyboard
Organology and Literature. Going down the halls
of Brockport, I heard Haydn as I had never heard
it before; being played upon an instrument of
his own. The composer's music took on a totally
new dimension for me."

Dr. Hugh Gough, author of the articles, "The Clavichord",
"The Harpsichord", in Grove's Dictionary of Music and Musicians; 1941 Ed.
Unsolicited Letters to Dr. Dowell Fulton, Coordinator of Piano and Keyboard Studies at S.U./Brockport, Containing Compliments of the Work of John O'Conner as Instrument Maker and as Supervisor of Instrument Making

From Hugh Gough, internationally famous authority upon the restoration of antique pianos, who spoke at the Brockport Keyboard Festival Symposium of April, 1973


To our conversation of last night, in which you told me you were considering the purchase of the Broadwood grand piano which was exhibited at the symposium [the Keyboard Festival] last week... you were kind enough to suggest... Did acquire this instrument you might wish me to restore it.

I am bound to say that I do appreciate your confidence in me!.. you have Mr. O'Connor already set up on your doorstep, with all of experience and full of facilities for this kind of work!.. no doubt at all he would make a good job of it. I was much impressed with his work on the Rosenkranz rare grand piano, made about 1730. Rosenkranz of Dresden, Germany, which John O'Connor restored--available to the S.U./Brockport keyboard studies program.

Sincerely,
Hugh Gough
April 11, 1973

From Dr. Kenneth Drake, Professor of Piano at the University of Illinois and world-famous performer upon antique pianos, he played his 1850 Broadwood grand piano at the Brockport Keyboard Festival of October, 1975

...a genuine pleasure to take part in your symposium and to see projects taking shape in John O'Connor's shop... I am sure fortunate you are to have him on your campus.

But that I know someone [John O'Connor] to contact in the event of any eventual repair on the Broadwood [E. Drake's 1870 remade grand piano].

The only thing returning to Brockport wherever it would fit you would be repertoire [music] we could play together with the new piano and the novel piano which John O'Connor has invented... tip of a grant from the US government.

Sincerely,
Kenneth Drake
October 27, 1975
Festival in the United States

The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028  212-TR 9-5500

31 October 1973

Professor Dowell Ulter
Director of Keyboard Studies
Department of Music
State University of New York
P.O. Box 78
Brockport, New York 14420

Dear Mr. Ulter:

I am interested to learn of your projected symposium in keyboard organology.
I would be eager to participate in any way that could be helpful to you, and
I would like to represent the Museum at your meetings. As a professional
musicologist with some experience in conservation and iconography, I have
been profoundly sceptical of the value of much that has been written
recently about keyboard instruments by people who are neither performers nor
musicologists. I look forward, therefore, to your fresh approach, and hope
that it will not become too specialized or technical to be of importance to
your players and music historians -- most of whom find much of our recent
work entirely irrelevant.

Please keep me informed of your activities. If you happen to be at the
conferences in Chicago next month, I'd like to meet you. Clare Rayner and I
are giving a workshop on historical keyboard instruments at the meetings,
Sunday, 10 November.

Sincerely,

Laurence Litten
Associate Curator in Charge
Department of Musical Instruments
SPRING IS HERE!
In a few days you can open your windows to let the fresh
air in. You will enjoy it, your harpsichord won't. Keep it away
from open doors and windows; it hates relative humidity under 40%
or over 60%. One of my harpsichords got cracks in the soundboard;
it is one in Alaska, where winters are long and bitterly cold and
houses extremely dry. No violin, cello, piano or harpsichord can
stand such conditions.

IN THIS MACHINE
and with two of my instruments we just came back from Brockport,
New York, where Valerie Weeras played
some beautiful Bach and I talked. The
3-day Keyboard Symposium was pleasant
and very interesting. The next one
will be in the fall.

HARPSCICORD RECITAL
Mrs. Dr. Hwaaja Lee will play Bach, P. Couperin, Frescobaldi,
D. Scarlatti and Sweelinck on her Hubbard harpsichord in the St.
Lawrence Hall (Fourth and Scott Streets, Toronto) on Saturday
April 19th (8:30 p.m.). Tickets $2.50 and $3.50 International
Music Sales, Avenue Road. Mrs. Lee came from Vietnam, got her
music degrees in Oregon, U.S.A., and now lives in Etobicoke.

KEYBOARD ORGANOGI IN GERMANY
The Music Department of the State University College at Brock-
port, N.Y., announces a Summer Study Program in Germany. There
will be two independent sessions: one from July 1 to July 22 for
visits to the instrument collection at the Lademgewerbe Museum
and to the University and Conservatory in Stuttgart, the second
from July 25 to August 5 devoted to travel and study keyboard
instrument collections in W. Berlin, Bonn, Frankfurt a/M, Münch,
Stuttgart and Munich. Language: English.
Major emphasis will be placed upon the clavichord, harpsichord,
many types of early fortepianos and early organs of a period of
about 350 years, from 1500 to 1850 approx.
Those interested shall write or phone the Program Director as
soon as possible: Dr. D. Multer, Dept. of Music, State University
College at Brockport, N.Y., 14420 (phone 716-395-2332 or 716-
395-3604).

GER 1974 TWO-MANUAL
Our harpsichord, the one with the exceptional disposition (8',
4' and 2'), has been used for various concerts during the winter
months, solo and continuo. Several players liked the 8' and 2'
coupled now and then, producing a tone which carries well in large
concert halls or church buildings.

JAN H. ALBARDA
HARPSCICORD MAKER
HARPSCICORDS,

(416) 741-1359
THISTLETTOWN, ONT.
CLAVICHORDS.
Dear Dowell,

I wish to thank you again for all you have done for us. The three days were unforgetable. I admire your extraordinary talent, your evocative blend of brass and percussion. I think the whole performance was a great success.

I still have last night's music in mind: the first Bach concerto.

And the incantatory beauty of them

of Beethoven's concerto:

which I remember of the whole.

The passion theme for everything:

are you listening, for anything?
The Reputation of the Brockport Keyboard Festival in Germany: Letter from One of World’s Most Eminent Keyboard Organists

J. Dowell Multer

Late University College at Brockport
Department of Music
Brockport, N.Y. 14420

November 4th, 1976
27/1/Dr.v.d.M/kd

Dear Dr. Multer,

A lot has happened since I took leave of you at Brockport. Here were six more lectures all over the place in at least five of the United States, and after my return, it goes without saying, I found a rather bad heap of arrears awaiting me. These I am slowly catching up with, so that I have a little breathing now and then for some correspondence that does not have to be dictated the day before yesterday.

His is mainly just to thank you for the very pleasant days I spent during the Brockport Keyboard Festival. I admire the enthusiasm with which you organize this annual manifestation. It is nice to get to know the surroundings, in which this festival, which is slowly becoming rather famous, takes place.

As there were really a few highlights in Brockport. As to instrument making, the highlight was for me the mother-and-child harpsichord by John Koster, as well as the lecture of this gifted man about this type of instrument. As far as performers go, it was nice hearing Mary Sadournikoff, but Kenneth Drake was still a surprise for me. This artist is so modest and remains in the background, that nobody had ever heard of him. As a matter of fact, I mentioned his name to several friends of mine in the United States, but hardly anyone had ever heard him spoken of. His Beethoven interpretation was just sublime. A pity that the siren of his 1806 Broadwood did not emit the sounds that he intended him to emit. Of course, Malcolm Bilson was not a surprise, as far as he is well known here. Of course, he is probably the best player of historic pianos in America and is exceedingly...
brilliant, although he misses the elegant little Viennese touch that Austrian pianists have. This is, however, not in the least surprising, and Mr. Bilson can indeed compete with European pianists.

It was very nice being in Brockport, and I am thankful for all you did to make my stay there pleasant. I am especially thankful for your looking after the financial side of the problem. I am sending you by separate post a little token of my thanks. It is linked up with the name Mozart. I hope you will receive it in good order.

Please remember me to your wife. Wishing you all the best, I am,

Yours very sincerely,

(J. H. van der Meer)
Dear Dowell,

Warmest greetings and welcome back to the U.S.A. I hope your tour was highly successful and that you both kept well during your trip.

I appreciate more than I can tell you your many kindnesses to my very dear and gifted student, David Glick, but I thought you might enjoy the enclosed gift and find it useful on occasion. Words are OK, but...

With the celebration of our 200th anniversary, and as we enter the third century of our independent existence, I am reminded of the great debt owed to the many selfless men and women, people like you, who give so much to advance of the arts and music, specifically. Your dedication is beyond price.

In gratitude,
European Department
Royal Ontario Museum
100 Queen’s Park
Toronto, Ontario, Canada
M5S 2C6
Telephone 528-
Cables: ROMA-Toronto

20th February, 1976,

Dr. Dowell M. M. A.
State University College at Brockport,
Department of Music,
Brockport, N.Y. 14420.

Dear Dr. M. M. A.,

First I would like to thank you for all of your kind attempts to keep our connection alive. There were many obstacles in my way delaying my replies. A year ago I was operated on my back and the last time kept me very busy in my efforts to overtake the stagnation of my projects.

I am taking this opportunity to ask your opinion on an upright piano, of which the only information is: the name board lettered GERHARD HEINTZMAN/TORONTO. The problem is the protruding iron frame on the right of the instrument. The xerox, though very unclear, shows some details. The other information is a note on the keys: RHE & WILL. Nunns N.Y. 1841.

With appreciation for any information.

I remain

Yours sincerely,

L. Cseleényi,
Assistant Curator,
European Department.

Enc. 1 xerox copy