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2023 Rules and Repertoire

Rules

The following are the rules governing the 2023 preliminary competition.

1. Contestants must be enrolled as an undergraduate student in an accredited institution and currently studying with an organ teacher.
2. Preliminary contestants are required to submit recorded performances of all three sections outlined in *Repertoire* (below) as mp3 format files and sent in via email. This may be a link to a Dropbox account or Google Drive. Links to other websites will not be accepted. The recording of each composition must be continuous (no editing or splicing). Separate mp3 tracks must be made for each composition and hymn with a brief title of the piece or hymn and the contestant's initials in the file name (ex. BWV1098_MJP.mp3). Hymns should be recorded in their entirety with an introduction and each stanza or verse included. Compositions employing additional instruments will not be accepted. The recording must contain no speaking or singing. **Entries shall be submitted no later than January 15, 2023 to organcompetition@ottumwafpc.org.**
3. Recordings received without all accompanying materials or parts of the repertoire will not be judged. All recordings must consist of performances recorded no earlier than November 1, 2022. All submissions will be acknowledged via email upon request.
4. Recordings entered in the Preliminary Competition will be judged by a panel of musicians different from the panel of judges for the final round. Three finalists will be chosen to compete at First Presbyterian Church on Sunday, March 26, 2023. The weekend will begin with a Friday evening performance by Lynn Trapp, 1984 competition winner. All contestants are expected to be present for the Friday performance. Time will be scheduled on Saturday for individual practice on the Tellers Organ which will be used for the Sunday afternoon competition. Housing via home stays and several meals will be provided for the contestants.
5. Contestants will be required to provide a clean copy of any organ score to which the Preliminary and Final Competition judges do not have easy access.
6. Preliminary contestants will be notified as to whether or not they have been selected as one of the three finalists or two alternatives immediately following the Preliminary Competition, which will take place the week following the January 15, 2023 deadline. If any preliminary contestant who is selected as a finalist is unavailable to compete on March 26, 2023, or if any preliminary contestant who is selected as a finalist chooses for any reason not to participate in the Final Competition, the next-highest ranking contestant will be eligible to compete in the Finals.

7. There will be four prizes for the competition: first place will receive \$3500 and a public performance in the form of a recital or hymn festival in the fall of 2023. Second place will receive \$2500 and third place will receive \$1500. The fourth prize will be an audience prize in the amount of \$500. Judges at the Preliminary Competition and Final Competition will not be informed of the contestant's identity until the judging has been completed. The competition is made possible by the Mort and Virginia Schmucker Charitable Trust.
8. In addition to the recordings, the following must be attached as PDFs with the submission email.
 - a. A Contestant's Application Form providing all requested information and signatures.
 - b. A completed and signed Confirmation of Recorded Performance form.
 - c. A \$50 entrance fee, paid via the church's website. All fees are due at the time of submission.
 - d. A stop list of the organ used for the preliminary recording including the builder's name and year.
9. The following must be submitted by all finalists no later than January 31, 2023
 - a. A listing of works comprising a proposed recital or hymn festival program of no less than 60 minutes and no longer than 75 minutes which the contestant would be prepared to play at First Presbyterian Church in the fall of 2023 in the event the player wins the competition. Programs are subject to approval by the First Presbyterian Church Organ Competition Committee.
 - b. A high-resolution professional head shot of the contestant suitable for publicity.
 - c. A biographical sketch describing musical training, professional experience, and intentions for future church music or organ vocations.

Repertoire

The repertoire for the competition is in three sections: select chorale preludes of J.S. Bach, hymn playing, and a choice piece.

I. J.S. Bach

Select two contrasting chorale preludes from List 1 OR one chorale prelude from List 2:

List 1

Schübler Chorales

Wachet auf, ruft uns die Stimme, BWV 645

Wo soll ich fliehen hin, BWV 646

Orgelbuchlein

In dir ist Freude, BWV 615

O Lamm Gottes, unschuldig, BWV 618

O Mensch, beweine deine Sünde groß, BWV 622

Neumeister Chorales

Herzliebster Jesu, BWV 1093

O Lamm Gottes unschuldig, BWV 1095

Wir glauben all an einen Gott, BWV 1098

List 2

Clavier-Übung III

Wir glauben all an einen Gott, BWV 680

Leipzig Chorales

Nun komm, der Heiden Heiland, BWV 659

Nun komm, der Heiden Heiland, BWV 661

Komm, Gott Schöpfer, BWV 667

Wenn wir in höchsten Nöten sein, BWV 668a

II. Hymn Playing

Select one hymn from each list. List 1 should include a published hymn prelude as the introduction. All hymns may be found in The Presbyterian Hymnal (1990). If you need a copy of the hymns, please contact us at organcompetition@ottumwafpc.org. Both hymns should include an introduction and all stanzas/verses.

List 1

All Glory, Laud, and Honor (ST. THEODOLPH/VALET WILL ICH DIR GEBEN) — #88
A Mighty Fortress Is Our God (EIN FESTE BURG) — #260
O Come, O Come, Emmanuel (VENI EMMANUEL) — #9
From All That Dwell Below the Skies (LASST UNS ERFREUEN) — #229
Our God, Our Help in Ages Past (ST. ANNE) — #210

List 2

O Sing to the Lord (CANTAD AL SEÑOR/CANTAI AO SENHOR) — #472
Jesu, Jesu, Fill Us with Your Love (CHEREPONI) — #367
I Want Jesus to Walk with Me (SOJOURNER) — #363
Let Us Talents and Tongues Employ (Linstead) — #514 (repeat the refrain after each verse)
From a Distant Home (ILSA DEL ENCANTO) — #64

III. Choice Piece

This piece, selected solely by the performer, should be suitable as a joyful postlude and post-1900.

Examples:

Egil Hovland — Toccata 'Nu la oss takke Gud' (Now Thank We All Our God)
Charles W. Ore — A Mighty Fortress
Léon Boëllmann — "Toccata" from *Suite Gothique*, Op. 25
Jacques-Nicholas Lemmens — "Fanfare" from *École d'orgue*, Part II, No. 27
Eugène Gigout — "Toccata" from *10 Pièces pour orgue* (1892)
Louis Vierne — "Carillon" from *24 Pièces en style libre*, Op. 31
Louis Vierne — "Finale" from *Symphony No. 1*, Op. 14

Questions?

If you have any questions regarding the competition, please contact Matthew Penning, competition coordinator, organcompetition@ottumwafpc.org.