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2025 Rules and Repertoire

Rules

The following are the rules governing the 2025 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 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. BWV661_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, 2025** to organcompetition@ottumwafpc.org. An early-bird rate of \$25 will be applied to entries submitted by December 15, 2024.
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, 2024. All submissions will be acknowledged via email upon request.
4. Recordings entered in the Preliminary Competition will be judged anonymously 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 30, 2025. The weekend will include a Friday evening recital, a Saturday workshop, and Sunday worship service by the judges. All contestants are expected to be present for these events. Time will be scheduled on Friday and 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. The Competition Coordinator will make any necessary requests.
6. Preliminary contestants will be notified as to whether or not they have been selected as one of the three finalists or two alternatives following the Preliminary Competition, which will take place the weeks following the January 15 deadline. **A response is required 5 days after the finalist notification.** If any preliminary contestant who is selected as a finalist is unavailable to compete on March 30, 2025, 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 \$3,500 and a public performance in the form of a recital or hymn festival in the fall of 2024 at First Presbyterian, Ottumwa. Second place will receive \$2,500 and third place will receive \$1,500. The fourth prize will be an audience prize in the amount of \$500. The judging will be anonymous on the day of the competition. While the finalists' names will be announced prior to the competition, their names will be kept confidential during the Sunday competition. 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. The fee is due at the time of submission. Applications made before December 15, 2024 are eligible for a \$25 early-bird entrance fee.
 - d. A stop list of the organ used for the preliminary recording including the builder's name and year. **The same organ shall be used for all repertoire.**
9. The following must be submitted by all **finalists** no later than February 15, 2025:
 - 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 2025 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-quality 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.
10. Travel to Ottumwa is the responsibility of each contestant. However, transportation from the Des Moines (DSM) airport is available. Final contestants shall arrive by the Friday of the competition.

<p>Dates-at-a-Glance</p> <p>November 1, 2024 Recordings may be made</p> <p>December 15, 2024 Early-bird deadline</p> <p>January 15, 2025 Deadline for applications</p> <p>February 3, 2025 (week of) Finalists and alternates will be announced</p> <p>February 15, 2025 Finalists' proposed programs, photos, and biographies due</p> <p>March 28-30, 2025 Final Competition weekend</p>	
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Repertoire

The repertoire for the competition is in three sections: select chorale preludes of J.S. Bach, hymn playing, and a choice piece. Repertoire played for the Preliminary and Final Competitions shall be the same.

I. J.S. Bach

Select a chorale prelude from the following:

Schübler Chorales

Wachet auf, ruft uns die Stimme, BWV 645

Ach bleib bei uns, Herr Jesu Christ, BWV 649

Kommst du nun, Jesu, BWV 650

Miscellaneous Chorale Preludes

Wo soll ich fliehen ihn, BWV 694

Ein feste Burg ist unser Gott, BWV 720

Nun freut euch, lieben Christen gmein, BWV 734

II. Hymn Playing

Select one hymn from each list.

List 1 hymns shall be treated as if included in a hymn festival or festival worship service. They shall include a suitable extended hymn prelude (published or self-published) as the introduction (à la J.S. Bach/Paul Manz chorale prelude tradition) and all stanzas/verses.

Interludes, modulations, or stanza/verse designations are permitted. Alternate harmonizations are encouraged (published or improvised). See example below. All hymns must be played from The Presbyterian Hymnal (1990). Copies of the hymns are available upon request.

Come, Holy Spirit, Our Souls Inspire (VENI CREATOR) — #125

The King of Love My Shepherd Is (ST. COLUMBA) — #171

When in Our Music God Is Glorified (ENGELBERG) — #264

Immortal, Invisible, God Only Wise (ST. DENIO) — #263

Now Thank We All Our God (NUN DANKET ALLE GOTT) — #555

Example (not on this year's list):

Jesus Shall Reign (DUKE STREET) — #423

Introduction by David Cherwien (© A.M.S.I./Sacred Music Press)

Stanza harmonizations by John Ferguson (© G.I.A. Publishing)

Stanza 1: All

2: Women & Children, *in unison*

3: All, *in harmony*

4: Men, *in unison*

5: All, *in unison*

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List 2 hymns shall include an introduction and all stanzas/verses. Interludes, modulations, or stanza/verse designations are permitted. All hymns must be played from *The Presbyterian Hymnal* (1990). Copies of the hymns are available upon request.

Lift Up the Gates Eternal (PROMISED ONE) — #177
Jesu, Jesu, Fill Us with Your Love (CHEREPONI) — #367
Lord, You Have Come to the Lakeshore (PESCADOR DE HOMBRES) — #377
O Sing to the Lord (CANTAD AL SEÑOR/CANTAI AO SENHOR) — #472
Sing with Hearts (INTAKO) — #484

III. Choice Piece

This piece, selected solely by the performer, should be suitable as a joyful postlude (for any season of the church year) and written by a living composer or someone who lived past 1900.

Examples:

Jehan Alain — Litanies, JA119
Adolphus Hailstork — Toccata on Veni Emmanuel
Egil Hovland — Toccata 'Nu la oss takke Gud' (Now Thank We All Our God)
Jean Langlais — Hymne d'Action de grâces "Te Deum" from *Trois Paraphrases Grégoriennes*
Henri Mulet — Carillon-Sortie
Charles W. Ore — A Mighty Fortress
Charles-Marie Widor — "Finale" from *Symphony No. 6, Op. 42, No. 2*
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.