

APPLICATION CHECKLIST
Research, Scholarship, and Creativity Grant

Application Deadline: March 11, ~~2004~~ 2005

Please print and complete this checklist and attach it as the cover page of your grant application. For more information about RSC grants, please see <www.gustavus.edu/oncampus/facdev/grants/RSC.cfm>.

FACULTY INFORMATION

Name:	<u>David Fiéren</u>	Dept.:	<u>Music</u>
Email:	<u>dfiéren@gac.edu</u>	Rank:	<u>Professor</u>

CHECKLIST

- ☐ **Description of previous projects (and outcomes) funded by RSC grants**
- ☐ **Complete project description, including separate statements of:**
 1. **Purpose.** What are the intellectual, conceptual, or artistic issues? How does your work fit into other endeavors being done in this field?
 2. **Feasibility.** What qualifications do you bring to this project? What have you done/will you do to prepare for this project? What is the time period, i.e. summer, summer and academic year, academic year only? Is the work's scope commensurate with the time period of the project?
 3. **Project Design.** This should include a specific description of the project design and activities, including location, staff, schedules or itineraries, and desired outcomes.
- ☐ **RSC Budget Proposal Form attached as last page of application**
- ☐ **Eight copies of complete application (including this checklist) to be submitted to the Faculty Development Resource Center (SSC 119)**
- ☐ **If successful, my proposal can be used as an example to assist future faculty applicants. This decision will not in any way influence the evaluation of my application.**
☒ Yes / No (please circle one)

RSC Application for David Fienen
2004

Previous RSC projects:

My two previous RSC Grants in 1984 and 1995, together with my sabbaticals in fall of 1997 and fall of 2003 were all devoted to my ongoing research on the life and compositions of the Dutch-born German/American composer, Jan Bender. Results of these research activities have included:

- development of a complete annotated and indexed Catalog of the compositions of Jan Bender;
- publication of a tribute article in the summer, 1995 issue of *Cross Accent* (the summer after he died);
- publication of a more extensive biographical essay in October, 2002 in *Perspectives on Organ Playing and Musical Interpretation; Pedagogical, Historical, and Instrumental Studies*, a Festschrift for Heinrich Fleischer at 90, published jointly by the Gesellschaft der Orgelfreunde in Germany and the Organ Historical Society in America;
- performance of a Bender Tribute organ lecture-recital in Christ Chapel in February, 1997;
- continuing use of Bender's organ compositions in my playing for services in Christ Chapel;
- continuing use of Bender's organ compositions in my teaching; and
- editing five volumes of organ compositions by Jan Bender for Concordia Publishing House, St. Louis (accepted for publication in 2005).

I had studied briefly with Jan Bender during my Master's degree and later sponsored him as Composer-in-Residence at Gustavus Adolphus College during 1979-81.

Current RSC proposal:

My current proposal is for a performance project. I have been invited to play for the Orgelvesper at St. Jakobi Kirche in Lübeck, Germany, on July 3, 2004, and to play a full recital at the Schloßkirche in Lutherstadt-Wittenberg, Germany, on July 10. There are several unique aspects to these opportunities:

- Jan Bender studied with Hugo Distler for several years, during which time Distler was the Organist at St. Jakobi in Lübeck, and Bender participated as both singer and organist in the Abendmusik services organized there by Distler. I was asked particularly to play some of Bender's compositions for the Organ Vesper on July 3.
- In October, 2002, as part of my faculty organ recital at Christ Chapel, I performed the Organ Sonata by Armin Schoof (currently the cantor at St. Jakobi). This Sonata was originally composed in 1977, when Herr Schoof assumed his position at St. Jakobi, and revised in 2000 for its publication in *Lübeck Organ Book – Volume 1; Previously Unpublished Organ Works by Lübeck Organists From Four Centuries* (Lübecker

Orgelbuch – Band 1; bisher ungedruckte Orgelwerke Lübecker Organisten aus vier Jahrhunderten). When I was making arrangements for playing at St. Jakobi, Herr Schoof expressed considerable appreciation for my performance (I had sent him a CD) and informed me that he has revised the third and fourth movements of the Sonata. He sent me copies of those revisions, and I plan to relearn the Sonata with the new revisions and play part of it in Lübeck (where I only have about 30 minutes to play) and to perform it complete in Wittenberg.

- St. Jakobi houses two famous historic organs. On the side wall is the Stellwagen organ. Friedrich Stellwagen added a Rückpositiv, Brustwerk, and Pedal divisions in 1636/37 to the Gothic Hauptwerk (1467/1515). Hugo Distler commissioned an increase to the Pedal division in 1935, and the whole instrument was restored in 1977/78. The large organ on the west end of the church dates originally from 1466, with enlargements in 1504, 1573, 1673, and 1740. The whole instrument was rebuilt in 1983/84. Of the current 62 voices, 22 are original! The opportunity to play such a historic instrument, combined with its connection to Jan Bender and to play a composition by the current organist is truly remarkable. With the vast history and variety of organs in the world, I have much to learn from each particular instrument I get an opportunity to play. In addition to the sound of the instrument and the acoustics of the room, the layout of the keyboards and pedals, registration controls, and the feel of the playing action of a historic instrument help greatly in understanding how a particular composer played his/her own compositions. This then I must translate to the particular modern situation where I am playing (such as in Christ Chapel).
- The Schloßkirche (Castle Church) in Lutherstadt-Wittenberg is the church where Martin Luther posted his 95 Theses, which is considered the starting point of the Reformation. This church was the chapel for the University of Wittenberg, where Luther was on the faculty, and he was buried in this church.
- The position of Organist/Cantor at the Schloßkirche and Lecturer in Church Music at the Seminary (Proseminar) attached to the church is now held by a husband-wife team, Thomas and Sarah Herzer. Sarah (Hammar) Herzer graduated from Gustavus in 1999 and was a student of mine, hence the invitation to play a recital there.
- The organ in the Schloßkirche is also a historic instrument, though not as old as the ones in Lübeck. There are indications of two organs in the Castle Church from the late 15th century. In 1760, much of Wittenberg was destroyed by fire, including the interior of the Schloßkirche. The rebuilt church was provided with an organ by 1771. Then, in the middle of the 19th century, a new organ was ordered from Friedrich Ladegast, the most prominent organ builder in middle Germany of his time. This important installation was significantly altered in 1935 and electrified, but in 1994, the organ was both restored to its original specifications with appropriate mechanical action for manuals and registers, and enlarged by adding another manual to expand the range of possible repertoire that could be played on it. This results in an organ of 57 voices with four keyboards and pedal (somewhat larger than the organ in Christ Chapel).
- For my recital in Wittenberg, I plan to include the complete Armin Schoof Sonata, the complete *Missa pro organo* (five movements based on the chorales of the Mass) by Jan

Bender, and two significant Romantic compositions by Johannes Brahms and Felix Mendelssohn.

Feasibility:

I have previously performed both the Brahms and Mendelssohn compositions, the Schoof Sonata in its earlier form, and three of the five movements of the Bender *Mass*. This combination of previously learned repertoire with the two revised movements and two newly learned movements make it possible for me to complete learning the literature before I travel to Germany.

Goals:

The opportunity to play in these two auspicious locations is a real dream come true. I have attended several organ recitals in three of the main churches in Lübeck over the last twenty years, but actually getting to perform there is rare. The connection to the origins of the Reformation in Wittenberg is obviously also significant.

The opportunity to study and perform the Brahms and Mendelssohn pieces on a period instrument from the 19th century will be very instructive. Obviously, having a chance to play part of the Schoof Sonata on the organ for which it was written, and to be able to discuss the interpretation with the composer will be most valuable.

After my return, I will perform the same recital for my faculty recital in the fall of 2005 in Christ Chapel. That performance will have been informed by my experiences playing these instruments in these historic locations.

Budget:

I am requesting support from the Research, Scholarship, and Creativity Fund for my airfare and for hotel costs in the two cities where I will be playing. I will need to spend a couple of days practicing on each of these instruments, working out my registrations, and getting comfortable with the layout of the keyboards and pedals. I plan to spend a few days in between these recitals visiting historic sites in Thuringia associated with both Luther and Bach, but am not seeking funding for that.

Attachments:

Attached are the schedules of summer events at these two churches verifying my performances. Also attached are Website photos/descriptions of the two organs.

The RSC Budget Proposal Form is attached as the last page.



Musik in Lübecks Kirchen

Kirchenmusikalischer
Veranstaltungsplan

Bitte wählen Sie ...



Freitag, 2. Juli
20 Uhr
St.-Jürgen-Kapelle
(Ratzeburger Allee)

Solo-Violinabend
mit Franziska König
€ 6,-

Sonnabend, 3. Juli
17 Uhr
St. Jakobi

Orgelvesper mit David Fienen (USA)

Sonnabend, 3. Juli
18.30 Uhr
St. Marien

30 Minuten Orgelmusik
Buxtehude (u.a. Toccata in d), Bach (Toccata
con Fuga in d), Beethoven (Adagio F-Dur),
Improvisation
Große Orgel: Ernst-Erich Stender
€ 3,50 (2,50)

Sonntag, 4. Juli
10 Uhr
St. Matthäi
(Schwartauer Allee)

Psalmen 2004 mit Bläsern
M. Junker: Psalm 18 "Herzlich lieb hab ich
Dich"
J. Petzold: Psalm 66 "Jauchzt, alle Lande,
Gott zu Ehren"
G. Ph. Telemann: Psalm 67 "Es segne uns
Gott"
Posaunenchor und Chor St. Matthäi und St.
Markus
Leitung: Margarete Heller

Sonntag, 4. Juli
10.40 Uhr

Psalmen 2004
Antonin Dvorak: "Biblische Lieder"



St.
Jakobi
zu Lübeck



st. jakobi
kirchenmusik
die orgeln
gottesdienst
seniorenakademie
termine
jugend
shop
kontakt
home
impressum

Die Orgeln

In der St. Jakobikirche befinden sich die beiden letzten historischen Orgeln Lübecks mit reichem originalen Pfeifenbestand. In ihrer Vereinigung von Stilelementen der Gotik, der Renaissance und des Barock sind sie mit Abstand die bedeutendsten Instrumente in weitem Umkreis, ja, sie zählen zu den interessantesten Orgeln überhaupt. Ihre ältesten Teile, die heutigen Hauptwerke, stammen aus den Jahren 1466 bzw. 1467. Es sind gotische Werke, von denen es weltweit nur noch sehr wenige gibt. (Die großen Lübecker Marienorgeln fielen 1942 den Flammen zum Opfer.)

Die grosse Orgel (Westorgel)

Das jetzige Hauptwerk mit dem sichtbaren originalen 16'-Prinzipal war ursprünglich ein sogenanntes Blockwerk (gotisch, 1466). Der Lübecker "Orgelmacher" Hans Köster fügte 1573 ein Rückpositiv hinzu. 1673 vergrößerte Jochim Richborn (Hamburg) das Rückpositiv und fügte die mächtigen flankierenden Basstürme sowie ein Brustwerk hinzu. Letzteres wurde 1740 durch Julius Bunting um drei 8'-Register erweitert und mit neuer, größerer Windlade als Oberwerk hinter dem Hauptwerk aufgestellt; zugleich erhielt das Pedal eine zusätzliche Posaune 32'. Bei der grundlegenden Wiederherstellung 1983/84 durch die Werkstatt Karl Schuke (Berlin West), wurde das prächtige Gehäuse stabilisiert und ergänzt. Der historische Pfeifenbestand (immerhin in noch 22 Registern) wurde maßgebend für alle neu herzustellenden Pfeifen. Diese sind demzufolge aus hochprozentigem Blei. Nur das neue Oberwerk (hinter dem Hauptwerk, im Schwellkasten) erhielt Zinnpfeifen. Die Orgel ist gleichstufig gestimmt ($a' = 442$ Hz bei 18° C) und hat seither auf vier Manualen und Pedal 62 Stimmen. Spiel- und Registertraktur sind mechanisch, letztere zusätzlich mit großer Setzeranlage (Magnete).
Hörprobe: aus Fantasia in g von Johann Sebastian Bach (MP3 - 540 KB)

Weitaus mehr originale Substanz enthält noch

die kleine Orgel (Stellwagenorgel, Nordorgel)

und ist deshalb kulturgeschichtlich von allergrößtem Wert. Das gotische Blockwerk von 1467 baute Friedrich Stellwagen 1636/37 zum Hauptwerk mit Schleiף-Windladen um und fügte Rückpositiv, Brustwerk und ein schwach besetztes Pedal hinzu. Die Windladen und fast alle Pfeifen der Manualwerke sind noch original vorhanden. Das Pedal wurde seit 1935 -Jakobi-Organist war damals Hugo Distler - weiter ausgebaut. Seit der letzten Restaurierung (Hillebrand 1977/78) hat die Orgel 31 Register auf 3 Manualen und Pedal und steht wieder im alten Chorton (Ganzton höher als heutiger Kammerton). Die Einstimmung erfolgte nach "Werckmeister, 1. Temperatur." (1681)

Alle Pfeifen sind aus hochprozentigem Blei, Ergänzungen und Neuanfertigungen entsprechen in Legierung und Mensur genau dem historischen Bestand.

Die Manuale haben die sogenannte "kurze Oktave": C, D, E, F, G, A bis c''', während das Pedal alle Töne enthält von C bis d'.

Die Stellwagenorgel ist besonders geeignet für Musik der Renaissance, des frühen Barock und der Buxtehude-Zeit. Doch auch viel danach Entstandenes, bis hin zu Werken des 20. Jahrhunderts, gewinnt ganz besondere Frische durch die herrliche, unverwechselbare Farbigkeit dieses Instruments.

Hörprobe: Aus "Kanonische Veränderungen" über "Vom Himmel hoch" von Johann Sebastian Bach (MP3 - 1 MB)

Armin Schoof



Stellwagenorgel



Die grosse Orgel

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Sarah und Thomas Herzer

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musikschlosskirche@gmx.de

Kirchenmusik in der Schlosskirche und im Predigerseminar

Voraussichtlicher Gesamtplan 2004

Musik im Seminar:

- 24.1. 19:30 Uhr „Mi tango querido“ Konzert für Klavier und Akkordeon

Bettina Born (Akkordeon), Wolfram Born

(Klavier)

- 23.2. 19:30 Uhr Klezmer und Osteuropäisches aus Leipzig

Rada synergica

- 14.3. 17:00 Uhr Klavierabend

Sarah Herzer

Wittenberger Orgelsommer:

- 12.6. Eröffnung des Orgelsommers im Rahmen des Stadtfestes

12-14 Uhr, 16-18 Uhr:

Orgelmusik in der Schlosskirche

Sarah und Thomas Herzer

- 10.7. 17:00 Uhr Orgelkonzert

David Fienen, USA

- 14.8. 17:00 Uhr Orgelkonzert

Andreas Fauss, Wien

- 2.9. 18:00 Uhr Orgelkonzert (30 Minuten)

im Rahmen der 20. Köthener

Bachfesttage

Martina Aplitz, Köthen

- 11.9. 17:00 Uhr Orgelkonzert

N.N.

- 3.10. 17:00 Uhr Orgelkonzert zum Tag der Deutschen Einheit

Boris Arkadieff, St. Petersburg

30 Minuten Orgelmusik:

von Mai bis Oktober, jeden Dienstag um 14:30 Uhr

- 4.12. 11:00 Uhr Orgelmatinee

- 11.12. 11:00 Uhr Orgelmatinee

- 18.12. 11:00 Uhr Orgelmatinee

weitere Konzerte:

- 12.4. 15:00 Uhr Kantatengottesdienst

(D. Buxtehude: „Man singet mit

Freuden vom Sieg“)

Capella Wittenbergensis, Chor der

Schlosskirche

Leitung: Sarah Herzer

- 1.5. 11:00 Uhr Orgelmatinee