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THE NEW ULM MEN BEHIND THE MUSIC:

A STUDY OF THE LIVES, MINISTRIES AND LEGACIES OF
JAMES ENGEL, BRUCE R. BACKER AND EDWARD H. MEYER

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What do James Engel, Bruce Backer, and Edward Meyer all have in common? Well, they were all musicians in New Ulm—but these musicians had nothing to do with the German polka. Rather, they played key roles in the development of Lutheran music in the twentieth century. Their contributions, whether preludes and intonations or chorales and settings, have shaped the liturgies of confessional Lutheranism today. Their influence in our own Wisconsin Synod continues as the generations of church leaders they helped to train now teach future generations about their rich Lutheran heritage.

This brief study will seek to outline and detail their lives, ministries and legacies. The information gathered regarding Bruce Backer and Edward Meyer will be based almost entirely ^{on} ~~off~~ of the attached video interview or found in materials received from them. Unfortunately, an interview with Mrs. Norma Engel, the widow of the sainted James Engel, was declined, so much of the information surrounding a study of him was limited to his own papers, works, and the previous studies of others.

JAMES ENGEL



Family/Education

James E. Engel was born on March 21st 1925 and baptized at Jerusalem Evangelical Lutheran Church. “It was a happy coincidence for Prof. Engel to share the birthday of Johann

¹ Excelsior (DMLC Yearbook), 1978.

Sebastian Bach...He grew up in a family of eight children, the youngest of the boys, and the only child to play the family piano and show an interest in music. In addition to the piano James would eventually learn to play and love the organ and also experiment with the harpsichord, cello, violin and recorder.”²

His parents, Carl and Emma (nee Eggert) were lifelong members of Bethlehem in Milwaukee. “They kept very busy running their retail business of “Mueller-Engel Consignment” and kept the children involved in the business as well.”³ Carl died when James was in college in the Spring of 1945, and Emma, his mother, died in 1966.⁴ His immediate family has remained in the Milwaukee area.⁵

He attended Bethlehem Lutheran School in Milwaukee from 1930-1938. He was confirmed on April 10, 1938 at Bethlehem Lutheran Church.⁶ He attended Milwaukee Lutheran High School (1938-1942) and then was trained for the teaching ministry at Concordia Teacher’s College (now Concordia University) in River Forest, Illinois. “At Concordia his emphasis was music theory and organ performance and he graduated with a bachelor of science in education degree in 1946.”⁷ His education continued at Northwestern University in Evanston, Illinois, receiving a master of music degree in 1951. Finally, he finished his official academic training at the University of Wisconsin, Madison. There he completed his doctoral program in music in 1970. He also taught several classes at the university and wrote a music correspondence course for the extension department.⁸

² Hennig, Grace. *The Background, Life’s Work and Influence of Emil D. Backer*, 223

³ Ibid.

⁴ Engel, Norma. A Summary of James Engel’s Life and Ministry. Emailed to author, April 13, 2002. cf. Addenda A

⁵ Ibid.

⁶ Hennig, 223.

⁷ Ibid.

⁸ Aufdemberge, C. T., *Christian Worship: Handbook*, 699.

James' musical skills were sharpened from little on. He took public school piano lessons starting about 2nd grade to about 8th grade. In high school, he studied under Mr. Hugo Gehrke, who taught at Immanuel Lutheran School in Milwaukee and was organist for the church. While at Concordia, James studied with Dr. Dupre, a professor at the University of Illinois, Chicago.⁹

He met Norma Rose Hasz at Concordia, and they were married on July 12, 1947 in Mt. Prospect, Illinois. They had four children: Kathleen Mary (b. 1948), Mary Elizabeth (b. 1951), Joan Elaine and James Edward Jr. (b. 1957). At this time there are 8 grandchildren. His daughter Katy died January 16, 1996.¹⁰

Ministry

He was originally called back to his home congregation (Bethlehem in Milwaukee) to serve as a 5th and 6th grade teacher from 1946-1948. Here, he also was a frequent accompanist and concert performer for the Lutheran A Cappella Choir and the Milwaukee Lutheran High School Choir.¹¹

Shortly thereafter, he accepted a call to St. John's Lutheran School in Racine, Wisconsin. He served there as a 6th grade teacher from 1948-1957. While in Racine, he also accompanied the Racine Orchestra and served as church organist and choir director for St. John's.¹²

In 1957, he accepted a call back to Milwaukee and started teaching at Concordia College. Here he taught music appreciation, piano, and organ. He also had two male choirs. "At that time, Concordia was a two-year preparatory college for men who usually would go on to receive training at a Missouri Synod Seminary or teacher's college."¹³ During this time, he also served as

⁹ Engel, Norma.

¹⁰ Ibid.

¹¹ Aufdemberge, 699.

¹² Engel, Norma.

¹³ Hennig, 224.

church organist for Gospel Lutheran Church in Milwaukee. However, in 1965, significant changes became evident:

Changes occurred while Engel was at Concordia and while he was away on sabbatical [for his doctoral program]. A significant change was that the student body was eventually made co-ed; but this had little effect on Engel's duties. Other changes would result in a turning point in Engel's life. A difficult decision had to be made when Engel found himself falling out of fellowship with his church body. Instead of returning to Concordia in 1972 Engel ended his fifteen-year relationship with Concordia and sought employment elsewhere.

This was a difficult time for the Engel family. Not only was Engel's college position lost but also his established position as organist and choir director at Gospel Lutheran Church in Milwaukee. Joan described the choir members "like aunts and uncles to me" and as "part of the family" to the Engels. In addition to this Mrs. Engel gave up her position as grade school teacher at Gospel.¹⁴

In the summer of 1971 he resigned from the Missouri Synod and joined the Wisconsin Synod. He received a call to Fox Valley Lutheran High School in Appleton, Wisconsin, where he taught math, piano, organ and directed three choirs. "In addition to his responsibilities at the high school Prof. Engel started a choral group made up of choir members from the Wisconsin Synod churches in the Appleton area. This "Valley Lutheran Chorale" is still in existence today."¹⁵ He stayed until 1975.¹⁶

In 1975, he received the call to teach at Dr. Martin Luther College in New Ulm, Minnesota. There he taught music appreciation, music composition, music theory, and organ. He was fondly remembered for his precision in composition class: "Any student in his classroom knew how good Prof. Engel was at finding breaches against the rules of composition. Not only did he inspire a love for music in his composition students, but also a striving for excellence in the students' work."¹⁷ That excellence was also reflected in his own work: "Every detail that you could possibly think of had turned out just right. Each of us knows the feeling. It is exhilarating.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Engel, Norma.

¹⁷ Hennig, 225.

It lifts our spirits. This is the music of James Engel and the effect it has on the performer and listener alike. This is a large part of what we call beautiful music: it is tailored to perfection.”¹⁸

He conducted the College Chorale from 1976-1978. After the retirement of Meilahn Zahn in 1978, he picked up the baton to lead the College Choir. “Bach and Handel were among his favorites, but he also enjoyed the music of some twentieth century composers such as Knut Nystedt, Paul Manz, and Kurt Eggert.”¹⁹

In 1982 he asked to be relieved of the College Choir to concentrate on his own composition, teaching music theory, and serving on the new hymnal project for the Wisconsin Synod. In fact, he was chosen as the first editor for the hymnal, *Christian Worship*.²⁰

It should also be noted that Prof. Engel served as a dedicated church organist almost everywhere he went. He served in that capacity in Racine, Milwaukee, and Sleepy Eye. He gave numerous organ recitals, including one at the University of Illinois, Chicago. He also dedicated organs throughout Wisconsin and Minnesota.²¹

Legacy

Some of the most immediate contributions that Prof. Engel made are found among his work in the area of composition. Six of his settings now appear in *Christian Worship*: 48. *Wir Hatten Gebauet*; 68. *Cradle Song*; 151. *Triumph*; 392. *Not Unto Us*; 492. *Lord, Revive Us*; and 621. *Fox Valley*. The last, 621, was a tune original with him.²² He arranged many other choral pieces including: *Son of God Eternal Savior*, *Jesus Christ My Sure Defense*, *Whither Thou Goest*

¹⁸ Backer, Bruce. *Encomium for James Engel*, 3.

¹⁹ Hennig, 225.

²⁰ Ibid.

²¹ Engel, Norma.

²² Aufdemberge, 700.

I Will Go, Now as You Go on Your Way, Dear Christians One and All Rejoice, and a concertato written for the centennial celebration of DMLC entitled, *O God Our Help in Ages Past*.²³

While his choral arrangements may appear foremost in the minds of many, his organ compositions continue to serve as a foundation for Lutheran hymnody. His published compositions include: *Nineteen Hymn Introductions, Twenty Hymn Introductions, Preludes on Six Hymn Tunes, Eleven Chorale Preludes for Organ, Organ Preludes for the Passion Season, Variations on In Dulci Jubilo* and he also composed 22 organ pieces which appear in the *Concordia Hymn Prelude Series*²⁴. He has been published by all of the following: Augsburg Publishing House, Fortress Press, Chantry Music Press, Concordia Publishing House, MorningStar Music Publishers, and Northwestern Publishing House.²⁵ He also wrote two important organ instructions books: *Manual for the Beginning Church Organist* and *An Introduction to Organ Registration*.²⁶

Yet, perhaps the greatest legacy of all that Engel left was his recognition of the place of music in the church. In an essay observing the 300th anniversary of Bach's birthday, Engel writes:

It is certainly within such an age as ours, when music from the organ and the choir is so frequently regarded simply as that which makes the service more pleasant, or "beautifies the service," that we need to return to a function of music proclaimed by Luther and exemplified in the works of the master, Johann Sebastian Bach....Some people fail to understand music because they have conditioned their ears to the musical slang of the other types which make no attempt to bespeak the native beauty of the Gospel as did the music of Bach.²⁷

Engel's recognition of this fact influenced his own composition. Backer goes on to describe of him, "Professor Engel ruled over the world of sound. That is, he measured it, molded

²³ Hennig, 226.

²⁴ Ibid.

²⁵ Aufdemberge, 700.

²⁶ Ibid.

²⁷ *Wisconsin Lutheran Quarterly, Volume 83, 28-43.*

it, shaped it and colored it until it became a perfect microcosm. Into well-crafted musical composition he laid the Gospel of Jesus Christ for the blessing of the church.”²⁸

James Engel, an organist, recitalist, music educator, choir director, and composer, served the Lord well. He is a special gift from God to Lutheranism in America.

BRUCE R. BACKER



Family/Education

Bruce R. Backer was born December 13, 1929 in New Ulm, Minnesota. He was baptized on Christmas Day of that year in the living room of the Backer home—a place the Backers built in 1901 and his current residence. After being an only child for six years, his sister Jeanette (Mrs. Orv Hando) was born.²⁹ He describes life at home as “rather idyllic in spite of the depression years. It was free of danger, stress, and economic catastrophe. In those years we had adequate food, clothing, and shelter. It was wonderful due to—the blessing of the Lord, of course—but also the skillful management of my father.”³⁰

His father was Emil D. Backer, the son of Christ and Bertha Backer. He was a 1914 graduate of Wisconsin Lutheran Seminary and was first assigned to Bethesda congregation in Milwaukee. He received diplomas for graduate and post-graduate work at the Wisconsin Conservatory of Music. Emil accepted the call to teach at New Ulm in 1924.

²⁸ Backer, Bruce. *Encomium for James Engel*, 2.

²⁹ The author fondly remembers Jeanette Hando as his Kindergarten teacher at Fairview, Milwaukee.

³⁰ Backer, Bruce. Video Interview, April 6, 2002.

His mother was Erna Marie Albrecht, daughter of Professor Richard Albrecht who taught in New Ulm from the early '20s to the mid-'50s. It was there that he created a religious instruction class incorporating Bible History and Catechism with the *Postille* method and the *Fünfformalstüpfen*, the five formal steps. Erna was the oldest in the family, born 1901. She taught in the Lutheran Elementary School in La Crosse, Wisconsin. Her brothers include: Pastor Gerhard Albrecht, a pastor in Michigan and Wisconsin; and the youngest, Professor Martin Albrecht, who taught at DMLC and WLS.

With such a rich musical heritage, it was certain that his home would be one centered around music. His father, who at one time taught all music at DMLC, spent much of his tenured professorship as an organ and piano instructor in addition to directing choir. His mother, a gifted pianist who studied at the convents, helped Emil teach at the college. The very best students would come to their home. This was the environment in which Bruce's love for music blossomed.

Bruce began keyboard training on the piano at age five and continued until age nineteen, when he began organ instruction under his father. He lived at home until age twenty-one and considers that time very dear to him: "There was never a harsh word spoken among my father, my mother, or my grandmother Backer. Never. This was a tribute to my father's firm, but benevolent rule in the home."³¹ After his father developed hypertension, he arranged for Bruce to begin organ instruction under Heinrich Fleischer, which continued for forty-one years.

His academic training began at St. Paul's school in New Ulm in 1934. Pastor Gerhard Hinnenthal confirmed him in 1943. His education continued at Martin Luther Academy from 1943-1947. Here, he recalls the most influential instruction he received was under his father and uncle, Martin Albrecht. Professor Holtreich Klott, Backer's instructor for history and religion,

³¹ Ibid.

also had a profound effect upon him: “He made us write on every test, ‘Our Lord and Savior Jesus Christ guides and guards the destinies of all people so that their doings unconscious to themselves must contribute to his glory and the welfare of his kingdom.’”³² Backer never forgot that and, in fact, this common axiom from Ephesian 1 would shape his whole view of music history. Also of great influence upon him were President Carl Schweppe for civics, history and English and Professor (and later WELS President) Oscar Naumann for Latin. The later instilled “discipline and study in him, but always with compassion.”³³

He attended DMLC from 1947-1950. Here he was privileged to tour three times with his father in the choir. In his five years with the choir, he observes: “we sang all of the Bach motets except for one. We sang three Brahms motets and other classic music of the St. Thomas tradition....We sang only the best and from my father I learned only the best.”³⁴ He gave an organ recital in 1915.

After his father arranged for some special Greek tutoring, he began his instruction at Northwestern College, being admitted into the Junior year in 1950. There he formed a close friendship with (now Professor emeritus) Richard Buss, with whom he would later serve on the Hymnal Project. He sang in the choir under Professor Hilton Oswald.

Bruce attended Wisconsin Lutheran Seminary from 1952-1956. His vicar year was spent in Rhineland under Professor Erling Scharf. His vicar year was somewhat out of the ordinary in that, in addition to occasional preaching, he taught grades 7-8, directed the choir, and played for services.

His summers during the Seminary were spent at Northwestern University in Evanston, Illinois. It was here that he earned a master of music degree, and studied, among others, under

³² Ibid.

³³ Ibid.

³⁴ Ibid.

Dr. Ewald Nolte. He graduated from the Seminary (cum laude) in June of 1956. He then also graduated from Northwestern University (cum laude) on August 5, 1956, and was married on August 7, 1956, two days later.

Backer's academic education continued even further when he began instruction at the University of Minnesota in 1959. The following year he enrolled in a Ph.D. program in musicology (the history and philosophy of music) under Prof. Johannes Riedel. Here he was also privileged to study orchestration, theory and composing under Dr. Dominic Argento, who is still today a world-renowned opera composer. He passed the preliminary oral exams in September of 1967 and became a candidate for Ph.D. However, because of pressures of the classroom, demands of graduate education and responsibilities toward his family, he felt compelled to discontinue his doctoral program in 1970; so he did not write a dissertation.

His organ performance excelled under Heinrich Fleischer, a fourteenth generation descendant of Martin Luther, who had been steeped in the Bach/Leipzig tradition and exemplified outstanding discipline. Backer would meet him at the Chicago Musical College once a month intermittently for over 40 years (1951-1991). Under Fleischer's interpretations, he studied, among other things, the major chorale preludes and collections of Bach, the *Schuebler Chorales*, and the *Leipzig Chorales*. He also examined the *Orgelbuechlein* choral prelude and *Clavier Uebung III*. He still visits with Fleischer and, this year, will observe his ninetieth birthday.

Backer, noting that other life-long professors—though never in a parish—had been ordained, requested this same spiritual support from President Gerhard Birkholz, and it was granted in 1989.

As mentioned earlier, Backer married Virginia Ruth Spaude on August 7, 1956. Her brothers, Luther, Milton, Jerome and Cyril, all served as professors at the various colleges ^{and prep school} _^

affiliated with the Synod. Her twin sister Victoria and her sister Marie both served as Lutheran elementary teachers. She had another sister who did not work in the WELS.

Bruce and Virginia were blessed with 5 children of their own. Warren (b. 4/28/57) married Barb Bossow. They have three children. Annemarie (b. 5/31/58) married Pastor James Huebner, pastor at Grace in Milwaukee, and they have two children. Annemarie currently teaches part-time at Wisconsin Lutheran College. Daniel Paul (b. 9/9/59) married Crystal Mickelson and they have two daughters. Miriam Ruth (b.7/30/62) married Jay Schroeder. They live in Hanska with their two children. The youngest, Paul Martin (b.1/13/70) married Bethany Descense.

Ministry

From WLS Backer received his first assignment as a tutor of DMLC to Winnebago Lutheran Academy, a satellite institution of DMLC used to train women for the teaching ministry. His father, Professor Emil D. Backer of DMLC, died on August 18, 1957 and Bruce was called to succeed him. In 1958, he became a fully tenured professor. Thus, in effect, Bruce was called to the faculty of DMLC and never left.

As a Professor, Backer taught “organ, liturgy, worship courses, hymnody, conducting, and music theory.”³⁵ His students are (as even he must acknowledge) legion. Some of those privileged to receive his instruction, who then went on to positions of Synodical leadership include: Frank and Bethel Zabell, Dr. Edward Meyer, Dr. John Nolte, Dr. Ron Schilling, and Professor Leonard Proeber.

While serving as a professor, Backer helped to develop a tradition of teaching classical organ literature. This would include the music of Bach, Buxtehude, Pachelbel, and whatever else has been generated from the Masters. This strong classical tradition is still in existence today. He

³⁵ Aufdemberge, 639.

also introduced the modern instruction methods in Music Literature (i.e., Music History courses), which taught about music and composers by listening to their works.

Drawing from different courses which his father had taught, he invented a course in Lutheran worship which taught the church year, the order of Holy Communion, the Minor Orders, Matins and Vespers, and hymnody.

In addition to his college responsibilities, Backer also served as choir director at St. John's in New Ulm. Here he gained valuable parish experience which helped him in his overall ministry. Of that time he said, "Sometimes you bumped into parishioners who didn't always like what I did and you had to come to terms with that."³⁶

He has served the church synodically as a member of the WELS Commission on Worship since 1980 and as a member of the hymnal committee.³⁷ Ironically, his father served on the sub-committee of settings for *The Lutheran Hymnal*—the same sub-committee Bruce served for *Christian Worship*.³⁸

One of his great emphases as a Professor on the hill was that "choral music does not reach its glory on the concert stage. It reaches its glory in connection with the means of grace."³⁹ Through patience and perseverance, his conviction spread throughout the music division and into the practice of the college. Backer also introduced many to the singing of the psalms.

Legacy

Aside from the many different contributions already mentioned as part of Backer's immediate ministry, he has left a multi-faceted legacy to the church.

³⁶ Backer, Bruce. Video Interview.

³⁷ Aufdemberge, 639.

³⁸ Backer, Bruce. Video Interview.

³⁹ Ibid.

One of those contributions is found in his building projects. The first of his buildings was the erection of the Music Center. Earlier, when expansion proved necessary, Emil D. Backer and Martin Albrecht thought about building an extension around the Music Hall. Later, however, Bruce recognized that such renovation would neither be feasible nor possible. With the enlisted help of Dr. Paul Bunjes, they designed a building with organs in it, which “at that time was the finest music facility in the United States.”⁴⁰ It was completed in 1962.

Another of those constructions was the Emil D. Backer Memorial Organ. Backer demonstrated this need:

An organ is not a concert or recital instrument in the historical Lutheran sense, but a liturgical instrument, which is to be used together with our regular worship. This means that its place is not in a concert hall or auditorium, but in a chapel, hall, or room in which we, the communion of saints on the hill, worship....Aesthetically, culturally, and educationally speaking, we want to impress upon the ears of our students day for day what good, classical, historical, acoustically-conceived organ tone is.⁴¹

The Memorial Organ was designed by Dr. Paul Bunjes. It has a total of 31 stops, 41 ranks and 2,242 pipes.⁴² This marvelous instrument has been used for worship at the college since its dedication on April 18, 1971.



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Another significant contribution comes in the field of composition. Although he links up with his father as not considering himself a composer, he wrote many different choral

⁴⁰ Ibid.

⁴¹ Backer, Bruce, in an unpublished essay, prepared and delivered at the first meeting of the committee appointed to make plans for the selection, purchase, and installation of the Backer Memorial Organ. August 27, 1959.

⁴² Hennig, 253.

⁴³ Schroeder, Morton A. *A Time to Remember*, 147.

arrangements as he found the need for them.⁴⁴ This *Gebrauchsmusik* (i.e., utilitarian music) continues to enrich our Lutheran hymnody.

It was in the field of composition that he leaned heavily upon his instruction under Dr. Ewald Nolte, who himself had been a student of the great composer, Paul Hindemith. In 1959 and 1960, Backer arranged settings of *Christ Jesus Lay in Death's Strong Bands* and *Dear Christians, One and All, Rejoice* in the style of Hindemith counterpoint—as are much of his other settings. Of his work in composition, he “felt that the way to keep a hymn alive is to, (besides singing it in church), write choir and organ music on it; then it keeps its life.”⁴⁵

He contributed four hymn tunes and ten settings to *Christian Worship*: [tunes:] 81. *Epiphany*; 151. *Triumph*⁴⁶; 187, 553. *Franklin*; and 570. *Redemption*; [settings:] 81. *Epiphany*; 86, 109. *Herr Christ, Der Einig Gott's Sohn*; 118, 493. *Detroit*; 154. *Alleluia No. 1*; 187, 553. *Franklin*; 205. *Ach Gott, Vom Himmel Sieh Darein*; 228. *Jubilate Deo*; 245. *Cantate Domino*; 448. *In Dich Hab Ich Gehoffet*; 464. *Ach, Was Soll Ich Sünder Machen*; 486. *Hyfrydol*; 570. *Redemption*; and 580. *Voller Wunder*. He has also written the *Hymn of the Day Series* for use with *Christian Worship*.

Backer has written numerous papers and has conducted many seminars on Christian worship and church music topics. Here, the excellence he learned from his father shines forth as he urges God's people to offer only the best in their worship and praise of God. “Because of his interest in, love for, and keen understanding of Lutheran hymnody as reflected in the many insightful articles and publications he has produced, and through his diligent and thorough

⁴⁴ Cf. Addenda C for a comprehensive list of Backer's Tunes, Choral Arrangements and Other Compositions.

⁴⁵ Backer, Bruce. Video Interview.

⁴⁶ Cf. Addenda B for Backer's original score.

teaching of things musical and liturgical, Prof. Backer has significantly and positively affected directly or indirectly the worship life of countless Lutherans in this country.”⁴⁷

When asked to give advice to future church musicians, Backer answered:

You can be a successful church musician if you know the past and keep an eye to the future. If you have only an eye to the future, you’ll be rootless and you’ll be caught up in all kinds of trends; if you have your eye only in the back, then you don’t know what’s going on and you can’t—it’s as if you were to preach in Elizabethan English. So you have to know your past and you have to know where you are—and there comes the tension. If you know your past, really know it well, out of that tension comes something fruitful.⁴⁸

Professor Bruce Backer, a theologically trained teacher, an organist, choir director, worship instructor, and composer, is another gift from God to his church. His research and study in Lutheran worship and hymnody, his compositions, and his building projects at DMLC continue to guide and nurture the liturgical worship and music of Lutheranism.

EDWARD H. MEYER



Family/Education

Edward H. Meyer was born on December 14, 1936 and was baptized on the 29th of that month. He grew up in a farm community in New Prague, Minnesota. “It was a little island—about thirteen families of German Lutherans surrounded by German Catholics and Bohemian Catholics.”⁴⁹ There he belonged to Friedens Church, where he can trace his ancestry back five generations.

⁴⁷ Aufdemberge, 639.

⁴⁸ Backer, Bruce. Video Interview.

⁴⁹ Meyer, Edward. Video Interview, April 6, 2002.

One of those ancestors was his great-grandfather, Christian Ahlpurs, who was originally a circuit rider to his home church and three other parishes in Southern Minnesota. He had been trained and sent by the Hermannsburg mission society. He however left the ministry ca. 1882 and became a farmer in the Mankato area. He then eventually sold his property and homesteaded in the Timberlake, South Dakota area, which had just opened up from being an Indian reservation.

His parents Harry and Lillie (nee Grassmann) Meyer were very hard working. His father played the violin, though he never heard his father play. His father also played the saxophone in the church band. His mother, an only girl in a family of six, was privileged to receive a piano which her father had bought for her. That was the piano that Edward first played on.

It was his mother who first started his musical training with piano lessons at age eight. He was sent to the lady down the road and paid 50¢ per lesson. His father was very supportive and also saw to it that he got into the band.

His academic education began in a public one-room school in New Prague. He then continued his education at New Prague Public High School. Of that time he remembers, “The division between other ethnic groups and religions still was quite strong,” so the few Lutherans socialized mostly between themselves.⁵⁰

As he was finishing up high school, his pastor took him and his mother to a Christmas concert at DMLC. While they were seated (they arrived early, even in those days, to be assured of a seat), his pastor went to President Schweppe’s office to pick up an application for enrollment. He came back and said, “Edward, I think you should fill this out.” Professor Meyer

⁵⁰ Ibid.

recalls: “And so, in the dim light before the concert began I filled it out being a good obedient boy—and that’s how I enrolled at DMLC.”⁵¹

However, his father was not exactly thrilled with the fact that he was going off to college. At that time, it was the tradition that the oldest son in the family would become the farmer and take over the family farm, but as Prof. Meyer identifies: “the Lord saw otherwise.”

Always looking to continue his education, he received a Bachelor of Music from the Wisconsin Conservatory of Music in 1966 while he was serving in the Milwaukee area. He then went on to Concordia College, River Forest, Illinois, where he received a master of church music degree in 1972. His masters theses focused on *The Life and Work of Fritz Otto Reuter*, an earlier musician of DMLC. It was at Concordia that he worked under Dr. Paul Bunjes, Dr. Carl Schalk, Dr. Richard Hillert, and others who had a great influence on him.

Speaking of that time, he says, “I was serving at DMLC and being a relatively young member, I felt I owed it to the students, to the church and to the college to embark upon a doctoral program...I often looked for a sign, some indication that the good Lord wanted me to do this—I never received that sign. However, the fact that he never put something in my way to stop my study was an indication that this must be the correct thing to do.”⁵² Indeed, the Lord did bless his studies and he completed his doctoral program in 1981. He received the title of Doctor of Philosophy in Music under Professor Gerhard Krapf from the University of Iowa, Iowa City.

In addition to his academic studies, he continued to polish his musical skills. His first organ instructor was Doris (nee Tietz) Panning, Mrs. Fritz Panning of St. Paul Park, Minnesota. She had an influence upon him not only as an organ teacher, but also in teaching him something about being a Lutheran School teacher. In his first year of college he had Marvin Buss, a

⁵¹ Ibid.

⁵² Ibid.

graduate assistant. Doris (nee Pankow) Burmeister, of the Winona area, then instructed him in his second year of college. His third year he had Professor Emil D. Backer and then, after he died in between Edward's Junior and Senior year, DMLC engaged Bruce Backer, who taught him as a Senior. "All of them had an influence upon me, very definitely, each in their own way."⁵³

Professor Meyer knew his wife from DMLC. She was assigned one year later to St. Philips in Milwaukee to assist him in teaching and, as he said, "the rest is history." They were married on August 7, 1960 at St. Philip's congregation. They have been blessed with four children: Tom, an engineer in Stillwater, Minnesota; Rachel, a corporate Vice-President and lay organist; John, Principal, church organist and choir director of Zion, Hartland, Wisconsin; and Amy, a Kindergarten teacher who is currently serving as a full-time mother. They have twelve grandchildren, all of whom are taking piano lessons in some way.

Ministry

Edward Meyer received his first call to St. Philip's congregation which had just opened up as a mission to the Black population. They were using St. Matthew's church and school, which in 1957 had relocated to 84th and Melvina in Milwaukee. When he arrived, he was the first and only teacher of thirty-seven children—all eight grades represented. "Here, you can see the hand of the Lord too. I was the product of a one-room school...and when I was put into that particular setting...I functioned and performed my duties off of what I had experienced as a child."⁵⁴

In 1965, he received and accepted the call to St. John's, Jefferson, Wisconsin. This was a very different setting. The congregation already had a deep musical tradition, which was developed by the sainted Otto W. Jungkutz. It was Meyer's privilege to build off of this strong

⁵³ Ibid.

⁵⁴ Ibid.

tradition, and “still to this day the congregation is one of the outstanding congregations as far as a musical tradition.”⁵⁵

In the summer of 1969 he received a call to Northwestern College as an instructor. At that time, Dr. Lehman could no longer handle all of the responsibilities and needed an assistant. It seems as though Meyer would have been more involved in the Prep department than in the College department. After prayerful consideration, he returned the call.

Immediately thereafter, he received the call to DMLC, which he accepted with the understanding that he would serve St. John’s until Christmas and then go to New Ulm in the 2nd semester—which is what he did. He moved to New Ulm on January 19, 1970, a day that is fondly remembered not only because he did move to New Ulm, but also because it was -38°F on that day, which is the record all-time low for the city of New Ulm.

At New Ulm, he taught the education course “Teaching Music” all 33 years of his tenured professorship. This ministry would be an integral part of developing the expertise needed to later write the *Sing and Make Music* curriculum. He was also involved with an extracurricular group in the ‘70s called “The Organ Club.” This was an organization for people who loved the organ as an instrument for worship, and through it, he influenced many who would then go on to be leaders in the Synod today. While at the college he would also be involved with some organ and choral composition, as well as directing the Chorale at the college for four years. He served as chairman of the music division for seventeen years (1975-1991) and has been an organ instructor every year since he arrived.

Legacy

One of the legacies Professor Edward Meyer leaves is his work and expertise as an organ consultant. This interest of his began from little on: “I was more inside of the organ as I was at

⁵⁵ Ibid.

the organ. I had to see how that organ functioned, what made it work; so that became a hobby and part of my professional life thereafter.”⁵⁶ He has served the Synod well in this capacity, helping to build nearly sixty of these fine instruments throughout the Wisconsin Synod.⁵⁷ Among them are Calvary in Thiensville, and St. Paul’s in New Ulm. From his experience, he offers this historical insight:

My first one was built in 1973 and I’m still active in this, however, I’m not as active and I think that there’s a change occurring in our churches right now. That which I represent and that which these fine pipe organs represent is not always being sought after in our churches today. We find that there’s a certain chaos in church music today: the traditional forms many times are no longer used, including liturgies; and the instruments which I represent are very definitely a Lutheran liturgical instrument.

If you are going to have as a term “contemporary worship services” or “praise services”—if you have a band or some of their instruments—it does not use a pipe organ, often. And therefore, I find that our churches are faced with this and the chaos which we find in church music today has an impact upon my consultation work. I’m certainly not as active as I once was.⁵⁸

Yet, Meyer’s legacy goes beyond his expertise and consultation of organ. The Lord has blessed his work in the area of composition and he has had published numerous choral and organ pieces.⁵⁹ He describes his progression as a composer:

My first year of teaching I was in a Black school, and (this is a stereotype), but these kids *did sing*. I was immediately arranging two and three part music for children’s voices. I mean it was just natural. We’re going to sing in church, so I’d get busy, and I knew what these kids could do.

When I got to St. John’s in Jefferson, I was doing the same thing for my eighth grade boys. I’d always take a hymn and arrange it for them—so it was always something that grew up out of necessity.

When I got to DMLC and I got to be the 1st director of the Chorale, a mixed choir, I had too few men for the number of ladies, so I arranged SAB and some of the same arrangements with some modifications have found their way into publications.

Then I started doing a few hymn introductions (hymn intonations, i.e., that which occurs before the congregation is expected to sing) and I’d jot them down on a piece of paper more and more...I don’t know, I just did it.

He goes on to detail the process:

How do you go about it? I’m a person who sits down at the piano and plunks it out; a lot of other people don’t do it that way. But, you take the knowledge of music theory which is an academic thing you learn, you practice, then you apply that plus certain abilities that you see out there and you put it into a practical context...It’s not inspiration. I never saw those notes drop from the heavens—they came from a pencil as I sat down at the piano.

⁵⁶ Ibid.

⁵⁷ Cf Opus List, Addenda F.

⁵⁸ Meyer, Edward. Video Interview.

⁵⁹ Cf. Meyer’s Publications List, Addenda E.

The world of composition is something that you don't do as an immature musician. A musician in the church can excel in the area of performance, but when it comes to composition, that takes years of observation, work with the musical material, knowing the resources that are out there within the church, and what resources will be using it. I think that comes in your mature years. You have to go through the process.

Finally, one of his greatest contributions is the publication of a music education curriculum, *Sing and Make Music*, for children PreK-8. The completion of this project filled a void in our Synod's education. There had been a scope and sequence chart and Professor Martin Albrecht did have a little pamphlet out which was called, *The Eleven Steps*, but those were really a method for teaching music, not a curriculum.⁶⁰



In the development of this curriculum, he would draw from his 33 years as an instructor of the “Teaching Music” course at DMLC. He would also rely heavily upon his academic training, including his doctoral work. He incorporated the philosophic theories of Jerome Brunner (active involvement progressing in stages) and Jean Piaget (four stages of development) in his work.

He was asked to write the curriculum by Dr. Dan Schmeling, of the Parish Schools office. “He let me do my work. He never looked over my shoulder, and I’m a very independent person by nature. I could not have thrived had he looked over my shoulder to examine my work.”⁶¹ Professor David Bauer oversaw the recordings.

When asked to give advice to future church leaders, Professor Meyer, as both a musician and educator at heart, said:

Study. Go to school in and outside of Synod. When you go to school you can't forget who you are. You always take your own heritage and you see what's happening out there and it becomes a mix in the truest sense of the word. But you don't forget from where you are—who you're going to serve...And then study in and outside of Synod. I think you need to know who you are (and that

⁶⁰ Professor Meyer, in his research, observed that the publication of a music curriculum fits into a 30 year cycle—both in the Missouri and Wisconsin Synods. There have been publications, first in the 1890s, then in the 1930s, then in the 1960s, and now in the 1990s/2000s.

⁶¹ Meyer, Edward. Video Interview.

comes from studying within your own Synod) and then also you need to know what is happening the area of music outside, because what is happening out there, always finds its way into music in the church—we find this in our contemporary music today.

Dr. Edward Meyer, a teacher, a music educator, an organist, choir director, organ consultant, and composer, served the Lord faithfully. His instruction, compositions, organ consultation and music curriculum, will continue to guide the liturgical worship and music education of the Wisconsin Synod for many years to come.

So, what do these music men of New Ulm all have in common besides the German community in which they lived? They all have a deep appreciation for their Lutheran heritage and an understanding of Lutheran liturgical worship. They all thrived when allowed to work independently, yet had a support system in place to assist in making their dreams come to life. They all most commonly composed because of a specific need, yet were frequently published. They all sought out the highest education available to them and made use of it in their ministries. They all influenced countless organists in our Synod, whether directly through lessons or indirectly through organ literature. They all served the Lord with humble and gentle spirits.

It is my hope and prayer that this brief study will give future generations a clearer image of some of the “men behind the music.” Already now, some (e.g. Kermit Moldenhauer) have arisen to continue to build off of the strong foundation which these men have left. May God’s people continue to thank him for these special gifts to his church, as well as encouraging future musicians to help them “sing to the Lord a new song.”⁶²

*Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ.*⁶³

⁶² Psalm 96:1

⁶³ Ephesians 5:19,20

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- Bliefernicht, E. R. *A Brief History of Dr. Martin Luther College*. New Ulm: DMLC, 1934.
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- Meyer, Edward H. *Sing and Make Music*. Levels I, II, III, IV, V. Milwaukee: Northwestern Publishing House, 1997-2001.
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- Wisconsin Lutheran Seminary. *Wisconsin Lutheran Quarterly, Volume 83*. Logos Library System®. (electronic edition). Milwaukee: Northwestern Publishing House, 1998.

ADDENDA A

A Summary of James Engel's Life and Ministry from Norma Engel. Emailed to author April 13, 2002.**Family**

His early life:

Born on March 21st, 1925

Attended Bethlehem Lutheran School in Milwaukee, Milwaukee Lutheran High, and then Concordia Teacher's college in River Forest, IL, graduated November of 1945

Master's Degree from Northwestern University in Evanston, IL

Finished Academic work for doctorate at University of WI in Madison, completed this in 1970.

Public School piano lessons starting about 2nd to probably 8th grade

Studied with Hugo Gehrke in High School, Mr. Gehrke was a teacher at Immanuel Lutheran School in Milwaukee and organist for the church

Studied with Dr. Dupre while at Concordia, Dr. Dupre was a professor at University of IL, Chicago

Mother (Emma nee Eggert) and Dad(Carl) belonged to Bethlehem Lutheran Church all their lives

Carl died when James was in college in the Spring of 1945

Mother died in 1966

He had 3 brothers and 4 sisters

James was the youngest boy, two sisters were younger than him

His immediate family remained in the Milwaukee area.

Married Norma Rose Hasz on July 12, 1947 in Mt. Prospect IL.

children: Kathleen Mary b. 1948. Mary Elizabeth b.1951, Joan Elaine and James Edward Jr. b. 1957

8 grandchildren

James died on April 16, 1989 after a short bout with Cancer

His daughter Katy died January 16, 1996

Ministry and The Church

1945-46 James taught piano at Concordia Teacher's College

1946-48 He taught grade school at Bethlehem Lutheran School, 5th and 6th grade

1948-1957 He was in Racine, WI teaching 6th grade at St. John's Lutheran School

1957- Moved back to Milwaukee and started teaching music appreciation, piano, and organ at Concordia College In Milwaukee. He also had 2 male choirs. Concordia was a men's college until 1965. He directed coed choirs after women joined the campus life

Summer of 1971 he resigned from the MO. synod and joined the WI Synod

Accepted a call to Fox Valley Lutheran High School in Appleton WI, Stayed until Summer of 1975

At FVL he taught Math, piano, organ and directed 3 choirs.

Started teaching at DMLC in September of 1975

While at DMLC he taught music appreciation, music composition, Theory, organ, and directed the College Choir until his death in April of 1989

Accomplishments

Accompanied the Racine Orchestra, and the Milwaukee A Cappella Choir

Dedicated church organist and choir director at St. John's Lutheran Church in Racine, WI and Gospel Lutheran Church, Milwaukee; organist at St. John's Lutheran in Sleepy Eye, MN

Started the Valley Lutheran Choral in Appleton

Gave numerous organ recitals including one at University of IL, Chicago

Dedicated organs throughout WI and MN

chairman of the Hymn Book committee from 1985 until his death.

He has numerous organ and Choir arrangements in print

Published by Morning Star Publications, Concordia Publishing House, Northwestern Publishing House and Augsburg Fortress Publishing

ADDENDA B

Copy of Backer's Original *Triumph* Score

BACKER 175
2

Tri-umph-ant from the giv-er Praise your Christ to come,

He cre-ated - O Christ-ian make it well I sin, So far death and hell.

REFRAIN

Now sing your glad song and joy - and ~~praise~~

praise to Him pra-ise long!

ADDENDA C

A List of Tunes, Choral Music and Other Compositions of Bruce Backer⁶⁴***Hymn Tunes***

- | | |
|---|--|
| <i>Angels' Joy</i> , 1975 | <i>O God O Lord of Heaven and Earth</i> , 1985 |
| <i>Arise and Shine in Splendor</i> , n.d. | <i>To Jordan Came Our Lord the Christ</i> , 1988 |
| <i>In Adam We Have All Been One</i> , 1985 | <i>To Jordan's River Came Our Lord</i> , n.d. |
| <i>In Thee Alone O Christ My Lord</i> , 10/23/90 | <i>Triumphant From the Grave</i> , 1975 |
| <i>I Will Sing My Maker's Praises</i> , 9/10/90 | <i>Wedding Feast</i> , 10/23/85 |
| <i>Now Praise We Christ the Holy One</i> , 10/26/90 | <i>When God the Spirit Came</i> , n.d. |
| <i>O Christians Haste, Your Mission High Fulfilling</i> ,
n.d. | |

Choral Arrangements and Settings

- | | |
|---|---|
| <i>A Child Is Born in Bethlehem</i> , 1975 | <i>Kyrie Eleison for Matins and Vespers</i> , 3/12/69 |
| * <i>Alas, My God</i> , 2/1/58 | <i>Let All Together Praise Our God</i> , 1963 |
| <i>Antiphon for Jubilee Service</i> , n.d. | <i>Magnificat on the Ninth Tone</i> , n.d. |
| <i>Canon at the Unison</i> , 1954 | <i>O Christ, Thou Lamb of God</i> , 1961 |
| Centennial Choir Book: | <i>O God, Look Down From Heaven</i> , n.d. |
| <i>A Mighty Fortress</i> | <i>O Jesus Christ, Thy Manger Is</i> , 10/29/75 |
| <i>Christ Jesus Lay in Death's Strong Bands</i> | <i>Pour Out Thy Spirit from on High</i> , 4/4/75 |
| <i>Dear Christians, One and All, Rejoice</i> | <i>Praise God the Lord Ye Sons of Men</i> , n.d. |
| <i>Savior of the Nations, Come</i> | <i>Rejoice, Then, Ye Sad-Hearted</i> , 1975 |
| <i>We Now Implore God the Holy Ghost</i> | <i>Run, Run with Joy!</i> , NPH, 1998 |
| <i>Christ Jesus Lay in Death's Strong Bands</i> , n.d. | <i>Savior of the Nations, Come</i> , n.d. |
| <i>Crown Him With Many Crowns</i> , Descant, 5/31/62 | <i>Savior of the Nations, Come (SSAA)</i> 10/27/76 |
| <i>Dear Christians, One and All Rejoice</i> , 1/9/59 | <i>Sentences for the Day (Advent I & II)</i> , 12/1/76 |
| <i>Easter Psalmody—Psalm 98</i> , Hymn 195, 2/9/58 | <i>This is the Resurrection Time</i> , 1/23/61 |
| <i>Epistle Response</i> , 1974 | <i>Thy Strong Word Did Cleave the Darkness</i> , 9/75 |
| <i>For Me to Live Is Jesus</i> , 4/4/75 | <i>To Jordan Came Our Lord the Christ</i> , 9/12/58 |
| <i>Go Back and Report</i> , 1975 | <i>Triumphant From the Grave for Women's Voices</i> ,
1975 |
| <i>Grace Before Meat</i> , 1981 | <i>Veni, Creator Spiritus</i> , 5/11/58 |
| <i>Halls of Ivy</i> , 11/28/61 | <i>Verse for Good Friday</i> , Is 53:4, n.d. |
| <i>How Lovely Shines the Morning Star</i> , n.d. | <i>Verse for Maundy Thursday</i> , I Co 11:26, n.d. |
| <i>In Peace and Joy I Now Depart</i> ⁶⁵ , 11/19/58 | <i>Verse for Palm Sunday</i> , Jn 12:23, n.d. |
| <i>Interpretative Psalmody—Psalm III</i> , Hymn 313,
n.d. | <i>Wachet auf, ruft uns die Stimme</i> , 1963 |
| <i>Invocation</i> , Christmas 1975 | <i>We Christians May Rejoice Today</i> , 4/8/75 |
| <i>I Saw The Lord</i> , n.d. | |

Instrumental

- Built On the Rock The Church Shall Stand*, 1996
Fanfare and Trumpet Tune in F Major, 1993
Fanfare Trumpet Tune and Chorale on With the Lord Begin Thy Task, 1980
Four Hymn Intonations for Organ on Original Tunes, NPH, 1999
Ten Hymn Intonations for Organ, NPH, 1998
Thirty-one Intonations for the Psalms of Christian Worship: A Lutheran Hymnal, NPH, 2000

⁶⁴ The author received the written scores of the above titles from Backer and submitted them for preservation in the WELS Archives.

⁶⁵ Written in memory of his father.

ADDENDA D

Résumé for Edward H. Meyer, Organ Consultant

1312 S. Everett Street, Stillwater, MN 55082-5931

651-351-0429

- April 06, 2002 -

EDUCATION

Post Doctoral	Symposium Participant: American, Symphonic Organ - University of Nebraska, September 2000 Symposium Participant: Historical Organs In America - Arizona State University, January 1992 Minnesota Department of Education - Professional Development Plan 1989
Doctor of Philosophy	The University of Iowa, Iowa City 1981--Major emphasis, music education Organ Design Course--completed with professor Gerhard Krapf 1975
Master of Church Music	Concordia College, River Forest, IL 1972 Organ Study Tour -conducted by Dr. Paul G. Bunjes 1970 Organ Design Course -- completed with Dr. Paul G. Bunjes 1967
Bachelor of Music	Wisconsin Conservatory of Music, Milwaukee 1966
Bachelor of Science in Education	Dr. Martin Luther College, New Ulm, MN 1958

WORK EXPERIENCE

Professor of Music	Martin Luther College, New Ulm, MN 1995-present
Professor of Music	Dr. Martin Luther College, New Ulm, MN 1970-1995
Music Division Chairperson	Dr. Martin Luther College, New Ulm, MN 1975-1991
Instructor: Organ Design	DMLC & MLC, New Ulm, MN 1974-present
Substitute Organist	Twin Cities Congregations 1996-present
Assistant Church Organist	St. Paul's Church, New Ulm, MN 1972-1996
Assistant Church Organist	St. John's Church, Fairfax, MN 1988-1993
Elementary Teacher	St. John's School, Jefferson, WI 1965-1970
Organist, Choir Director	St. John's Church, Jefferson, WI 1965-1970
Principal, Teacher	St. Philip's School, Milwaukee 1958-1965
Organist, Choir Director	St. Philip's Church, Milwaukee 1958-1965

ORGAN-RELATED ENDEAVORS

Supervisor of Piano/Organ Maintenance	Dr. Martin Luther College, New Ulm, MN 1974-1995
Consultant for Organ Upgrades	Eighteen instruments throughout U.S. from 1972
Consultant for New Organs	Thirty-five instruments throughout U.S. from 1972

MEMBERSHIP: PROFESSIONAL ORGANIZATIONS

The Organ Historical Society
The American Guild of Organists (past member)
The American Theatre Organs Society (past member)
Music Educators National Conference (past member)
The American Organ, Academy (past member)

ADDENDA E

Publications List for Edward H. Meyer

1312 S. Everett Street, Stillwater, MN 55082-5941

651-351-0429

- April 06, 2002 -

CHORAL

- Twenty Simplified Chorals* (SB), Northwestern Publishing House, 1988
Five Hymns (TTBB), Augsburg Publishing House, 1989
 "Forth In Your Name, O Lord, We Go" (SATB), Concordia Publishing House, 1991
Three Christmas Hymns (TTBB), Concordia Publishing House, 1993
 Verse of the Day Series (four titles), Northwestern Publishing House, 1994
Three Hymns for Eastertide (TTBB), Northwestern Publishing House, 1995
Three Hymns for Lent (TTBB), Northwestern Publishing House, 1995
Seven Hymn Settings for Small Parish Choirs (SAB), Concordia Publishing House, 2002

MUSIC EDUCATION

- Songs for Children*, Nolte/Meyer, 1998
Sing and Make Music Levels I, II, III, IV, V; Northwestern Publishing House, 1997-2001

ORGAN

- Easy Hymn Act Accompaniments for Organ or Piano* Set One, Concordia Publishing House, 1992
Eight Easy Preludes and Canons for Organ, Concordia Publishing House, 1994
Eight Hymn Preludes, Concordia Publishing House, 1995
Easy Hymn Accompaniments for Organ or Piano Set Two, Concordia Publishing House, 1995
Easy Hymn Accompaniments for Organ or Piano Set One, Concordia Publishing House, 1996
Nine Easy Hymn Preludes and Hymn Settings for Organ Book One, Northwestern Publishing House, 1997
Nine Easy Hymn Preludes and Hymn Settings for Organ Book Two, Northwestern Publishing House, 1997
Nine Easy Hymn Preludes and Hymn Settings for Organ Book Three, Northwestern Publishing House, 1999
Thirty-Four Hymn Accompaniment for Piano or Organ Set I, Northwestern Publishing House, 2002
Thirty-Four Hymn Act Accompaniment for Piano or Organ Set II, Northwestern Publishing House, 2002

OPUS LIST - ORGAN CONSULTATION SERVICES (1972-2000)

Dr. Edward H. Meyer, 1312 S. Everett St, Stillwater, MN 55082-5941

651-351-0129

E-Mail: meyereh@sprintmail.com

- April 06, 2002 -

<u>OPUS</u>	<u>LOCATION</u>	<u>PURCHASER</u>	<u>YEAR</u>	<u>SIZE</u>	<u>ACTION</u>	<u>DESCRIPTION</u>
1	Wisconsin Rapids, WI	St. Paul's	1973	27 ranks	direct electric	balcony, encased, straight
2	Toledo, Ohio	Arlington Avenue	1973	10 ranks	direct electric	front nave, encased, unit organ
3	New Ulm, MN	Dr. Martin Luther College	1973	5 ranks	direct electric	practice room, exposed, unit, one existing rank
4	New Ulm, MN	Dr. Martin Luther College	1971	14 ranks	tracker	teaching studio, encased
5	Thiensville, WI	Calvary	1975, 1979	26 ranks	direct electric	balcony, encased, straight; two purchases
6	Lewiston, MN	St. John's	1976	13 ranks	electro-pneumatic	balcony, encased, mostly straight
7	Two Rivers, WI	St. John's	1977	16 ranks	electro-pneumatic	balcony, exposed mostly straight
8	West Salem, WI	Christ	1977	9 ranks	direct electric	front nave, exposed, unit organ
9	Milwaukee, WI	North Trinity	1978	18 ranks	direct electric	balcony, encased, mostly straight, 3 existing ranks
10	Algoma, WI	St. Paul's	1979	19 ranks	electro- pneumatic	balcony, encased, straight
11	Neenah, WI	Trinity	1980	32 ranks	tracker	balcony, encased
12	Johnson, MN	Trinity	1980	11 ranks	direct electric	balcony, exposed, unit organ, 5 existing ranks
13	Watertown, SD	St. Martin's	1981	24 ranks	direct electric	hideous, exposed, mostly straight. 10 exist'g ranks
14	Fort Atkinson, WI	St. Paul's	1982	30 ranks	tracker	balcony, encased
15	New Ulm, MN	Our Saviors	1985	10 ranks	direct electric	front nave, exposed, unit organ
16	Neenah, WI	Martin Luther	1981	23 ranks	direct electric	balcony, encased, straight
17	New Ulm, MN	Dr. Martin Luther College	1981	10 ranks	direct electric	practice room, chamber, unit organ, 4 exist'g ranks
18	Cochrane, WI	Christ	1983	5 ranks	direct electric	front nave, exposed, unit organ; two purchases
19	Torrance, CA	Zion	1983	8 ranks	direct electric	front chamber, unit organ
20	Watertown, WI	St. John's	1981	23 ranks	tracker	balcony, encased
21	Brillion, WI	Trinity	1981	19 ranks	tracker	balcony, encased
22	Mequon, WI	St John's	1985	8 ranks	direct electric	balcony, exposed, unit organ
23	New Ulm, MN	St. Pant's	1985	12 ranks	direct electric	balcony, encased, mostly straight, 6 existing ranks
24	New Ulm, MN	St. Paul's	1985	5 ranks	direct electric	front chamber, restoration, unit organ
25	St. Peter, MN	St. Peter's	1987	20 ranks	tracker	front rule, encased
26	St. Paul, MN	Emanuel	1987	32 ranks	direct electric	front chamber, restoration, 26 existing ranks

ADDENDA F

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27	Kenosha, WI	Friedens	1988	23 ranks	direct electric	balcony chambers, most straight, 9 existing ranks
28	New Ulm, MN	Dr. Martin Luther College	1988	7 ranks	direct electric	practice room, mot organ, 6 existing ranks
29	Fond du Lac, WI	St. Peter's	1989	32 ranks	direct electric	balcony chambers, tonal regulation only
30	Kewaunee, WI	Immanuel	1990	13 ranks	electro-pneumatic	balcony, exposed, renovation & moving
31	Schofield, WI	St. Peter's	1989	17 ranks	direct electric	balcony, exposed, tonal regulation only
32	Appleton, WI	Mount Olive	1990	37 ranks	tracker	balcony, encased
33	Mequon, WI	Wis. Luth. Seminary	1990	22 ranks	tracker	rear nave, encased
34	Beaver Dam, WI	Good Shepherd	1991	5 ranks	direct electric	rear nave, encased, unit organ
35	Medford, WI	Immanuel	1993	20 ranks	tracker	balcony, encased
36	Oshkosh, WI	Martin Luther	1992	22 ranks	electro-pneumatic	balcony, encased, mostly straight
37	Watertown, WI	Trinity	1992	30 ranks	tracker	balcony, encased, historically inspired
38	Jackson, WI	David's Star	1992	22 ranks	direct electric	front chambers, mostly straight, 8 existing ranks
39	New Ulm, MN	St. John's	1993	19 ranks	electro-pneumatic	balcony, exposed
40	Tomah, WI	St. Paul's	1993	27 ranks	direct electric	Means, exposed, mostly straight
41	Cornell, WI	St. John's	1993	3 ½ ranks	direct electric	rear platform, unit organ
42	Appleton, WI	St. Paul's	1996	28 ranks	electro-pneumatic	balcony, restoration 1931 Kilgin
43	Tempe, AZ	Emmanuel	1995	12 ranks	direct electric	balcony, encased, unit organ
44	Reedsville, WI	St. John-St. James	1996	19 ranks	tracker	balcony, encased
45	Sparta, WI	St. John's	1997	8 ranks	elec-pneu & dir elec	balcony, additions to 1927 Wangerin - pipe/ digital
46	Stillwater, MN	Salem	1997	21 ranks	direct electric	rebuilding, tonal finishing
47	Duncanville, TX	St. Mark's	1997	-----	digital	tonal finishing only
48	Crete, IL	Trinity	1997	22 ranks	electric slider	balcony, rebuilding, additions
49	Weyauwega, WI	St. Peter	1997	23 ranks	electro-pneumatic	balcony, rebuilding, additions to 1927 Reuter,
50	Watertown, SD	St. Martin's	1999	28 ranks	direct electric	balcony, moving, additions to 1981 Wicks
51	Minneapolis, MN	St. John's	1999	18 ranks	direct electric	moving/balcony; tonal enhancement-pipe/digital
52	Stevensville MN	St. Paul's	2000	23 ranks	electric slider	moving balcony, rebuilding, additions
53	Fountain City, WI	St. Michael's	2001	7 ranks	direct electric	balcony, three new & four existing ranks
54	Onalaska WI	St. Paul's	2002	8 ranks	delec-pneu & dir elec	moving/balcony, additions
55	Fox Lake WI	St. John's	20??	???	???	
56	New Ulm MN	Martin Luther College	20??	???	???	
57	Kaukauna WI	Trinity	20??	???	???	
58	Green Bay WI	St. Paul's	20??	???	???	