



# Chiff Chat

Newsletter of the Lincoln Chapter of the American Guild of Organists

April 2017

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## Dean's Letter

I am including below part of an article I wrote for our congregational newsletter. In light of recent discussion in both our chapter and at church, I wrote something that I hoped might help some people begin to understand and appreciate classical sacred music. This is really basic, but I thought it might help some in my congregation. Feel free to use and adapt anything that might be of use to you. Wishing all of you a blessed Holy Week, a fantastic Easter celebrations, and a nice long nap on Easter afternoon!

When I am teaching kids about a piece of classical or sacred music, I use a simple system to get them listening and thinking about what they are hearing (it works for adults too). I divide a sheet of paper into four sections. The sections are labeled instrumentation, dynamics, tempo, mood. These four sections work for all music; and for choral music, we add one more: text.

**Instrumentation:** what instruments are used in this particular piece? Organ, brass, voices, bells, strings, flutes, piano? Here at Grace, the primary instrument for leading worship is the pipe organ. It functions a bit like an orchestra in that it has many different sounds: warm principals, smooth flutes, edgy reeds, various solo stops, etc. What sounds are you hearing in any particular piece?

**Dynamics:** Is the music loud or soft? Are there sudden contrasts, or gradual building up or decreasing of volume?

**Tempo:** Fast, slow, medium? The same all the way through, or with contrasting sections?

**Mood:** How does the piece make you feel? Joyful? Contemplative? Comforted? Hopeful?

**Text:** The most important part of sacred music is the text. Sometimes we don't even need singers to have a text – we might play an organ arrangement of a familiar hymn that causes you to think of the text even though no one is singing it. You can look up the hymn and read the text as the prelude is played, thinking about what it means and how the music makes the meaning more clear. Text is the first thing I consider when selecting music for the choir and the hymns for the day – if it doesn't say something true and faithful to what we believe, we aren't going to use it. We put all the texts in the bulletin so that you can think about them during (and even after) you've heard a piece in worship. Once you are thinking about the text, you can think about how the music "paints" it, and you can let it sink deep into your heart and mind. The texts of the hymns and anthems are beautiful pieces of Christian poetry and thought that have stood the test of time and are worthy of contemplation.

—Sara Schott, Chapter Dean

### Lincoln Chapter Executive Committee

Sara Schott, Dean; Mark Miller, Sub-Dean; Ryan Luckey, Treasurer; Sinda Dux, Secretary  
Dan Ahlin and Claire Eason, Class of 2017; Nancy Anderson and Priscilla Kliever, Class of 2018  
Darrell Fluehr and Colt Ballou, Class of 2019; Christopher Marks, LOS Chair

# Friday Noon Concert and Art

Friday, April 7, 12:10 p.m.

St. Paul United Methodist Church

1144 M Street, Lincoln



Free featuring the Coro di Flauti Flute Orchestra directed by John Mills. Imagine around 20 players performing on a wide variety of flutes. This is the third year the group has appeared in the Saint Paul series and they have proven to be one of the most popular concerts each season. An art exhibit in Paine Parlor will showcase the work of Kris Rosenow with her landscape and floral photography. She is affiliated with the Noyes Gallery. The exhibit will remain in place for the entire month. The McKinley Bells, played by Nancy L. Schoen, will be heard from the church's tower and also broadcast into the Sanctuary prior to the concert. Lunch (\$5) is available in Paine Parlor beginning at 11:30 a.m. and following the concert. For more information, contact Dick Morris [\(402\) 261-3104](tel:402-261-3104) or [crichardmo@gmail.com](mailto:crichardmo@gmail.com)

## News from Bedient

We are pleased to announce that work has begun on our firm's Opus 90. The new organ is a nine-rank, two manual instrument for the chapel of Sewickley Presbyterian Church in Sewickley, Pennsylvania. The key and coupler action will be entirely mechanical. The Great features a complete principal chorus, as well as the Stopped Diapason from the Swell, which is available via duplexing. In addition to the Stopped Diapason, the expressive Swell has a Chimney Flute at 4-foot pitch, a Salicional, and an English Oboe. The pedal has one stop, a Bourdon, plus manual to pedal couplers. Metal flue pipes are made of hammered 96% lead alloy. The reed is 52% tin. Wood pipes are made of premium poplar and walnut. The tremulant will affect the entire instrument.

The case design is inspired by small English organs built in the late 18th to early 19th century and is made of red oak. The case will be finished to compliment other wood furnishings in the chapel with subtle polychrome accent details. The organ will stand in the center of the rear balcony, speaking clearly down the long axis of the chapel.

Follow us on Facebook to see photos and project updates!



## Organ Historical Society Convention

Twin Cities, Minnesota, August 5-11.  
<http://www.organsociety.org/2017/>

The conference features an interesting program of varied instruments and exceptional performing talents. Instruments from both Minneapolis and St. Paul, as well as regions to the northwest (Collegeville, Richmond, Freeport, Luxemburg, Cold Spring) and southwest (Mankato/New Ulm/Saint Peter), plus offer pre- and post-convention 'extra days' in Wisconsin (Menomonie and Hudson) and Duluth that you'll not want to miss. And if you stay through to the end, we've added an *extra-extra* on Saturday morning (August 12), a unique visit to the reconstituted **Northrop Auditorium** at the University of Minnesota, where the famous 1932-1935 Aeolian-Skinner pipe organ of 108-ranks is being reinstalled by Foley-Baker. In addition to an audio-visual 'history' of this important instrument, you'll have a chance to climb up into the new chambers, and hear this monumental 'work in progress' at close range. Check the above link for registration information and other details!

## Prairie Voices—A Musforum Conference June 8—10 2017 Omaha, Nebraska

*Musforum* is an online magazine for women organists, celebrating their accomplishments and wide-ranging interests. We are advocates for women organists in liturgical music and higher education and aim to support our colleagues in reaching their professional goals and aspirations. -Gail Archer, Founder and Editor

Speakers and performers include Rhonda Sider Edgington, Wilma Jensen, Elisa Bickers and the Bach Aria Group, Marie Rubis Bauer and the musicians of St. Cecilia Cathedral, Chelsea Vaught, Catherine Rodland, Marty Wheeler Burnett, Lynne Davis, Gail Archer, Crista Miller, Claire Bushong, and more. There is also a reading session led by our former chapter dean, Stacie Lightner. For more information about this conference, go to [musforum.org](http://musforum.org) and look under "events".

## Gloria! A Joyful Choral/Orchestral Celebration Sunday, April 30 at 4pm

The Abendmusik Chorus and the Concordia University A Cappella Choir join forces in dramatic fashion with the Abendmusik Orchestra in Francis Poulenc's ebullient and energetic Gloria and Giacomo Puccini's boisterous, bubbly *Messa di Gloria*. Soprano Caroline Kouma and tenor Drew Duncan add their powerful and expressive solo voices to the musical merrymaking. Join Abendmusik for a refreshing, exhilarating, uplifting season finale of operatic proportions!

For tickets: [402-476-9933](tel:402-476-9933) or [abendmusik.org](http://abendmusik.org)  
\$20 Adults | \$15 Seniors | \$10 Students



# How NOT to Treat a Substitute Organist

*By Sinda Dux*

I recently did a substitute organist gig and here's what I experienced ~

I arrived an hour before the worship service so I could warm up at the organ. The church pastor was in the office so I asked him for the organ key. He began rummaging in a small box containing around 20 keys and kept repeating, "I know I put it in this box so I would know where it was." I let him continue rummaging and I proceeded to the sanctuary. I thought I could at least warm up on the piano until the organ key was found. The pastor came with five keys and said, "I think one of these is the organ key." No, none of them fit. Minister back to the office to continue looking.

The only writing instrument on the organ was a pencil with a broken lead. Beside the pencil was a USED Kleenex. Ewww!

The hymnal organist's edition was in three volumes and only Volumes 1 and 3 were in sight. I never did find Volume 2 which contained one of the hymns needed for the worship service. Fortunately it was "Cwm Rhondda" which I found in a pew edition hymnal.

The organ loft was dusty and dirty with a CD, used Post-It notes, and various pages of music on the floor.

Hurrah!!! Sixth key brought by minister to the organ loft worked. As I was warming up, a woman followed by five or six pre-schoolers walked up to the other side of the chancel from the organ loft and began to have the tots play Orff instruments. I asked her what time they would be finishing and her response was, "Oh, just go ahead and keep playing...you won't bother us!"

So, church organists, if you have a substitute play for you, PLEASE:

1. MAKE SURE someone(s) knows where the organ key is and will be at the church at least an hour before the service begins.
2. Have decent writing implements at the organ.
3. Make sure ALL needed hymnals are readily in sight.
4. Alert the substitute if you know something else will be going on in the sanctuary before the worship service.
5. Clean up your act!! Straighten music shelves, pick up fallen items from the floor, dust and sweep.
6. Maybe leave a note on the organ saying, "Thanks for subbing for me. I appreciate it."

Congratulations to **Laura Hedstrom**, winner of our chapter RCYO competition. She will advance on to the compete at the regional conference, held June 19 -22 in Cedar Rapids and Iowa City, Iowa, and hosted by the River Valley AGO Chapter. Laura is a student of Jeffrey Blersch at Concordia University in Seward.



# RISE

REMEMBER  
WELL THE FUTURE

Association of Lutheran Church Musicians  
Minneapolis • July 10-13, 2017

2017 finds Lutherans giving thanks for their Reformation heritage. The ALCM biennial conference, “**Rise, Remember Well the Future,**” **July 10-13**, will simultaneously celebrate the treasures of the last 500 years and look to the future and God’s covenant of faithfulness in all that is yet to be. Opening worship will be held at Saint Olaf College, site of the constituting ALCM convention in 1986. In plenaries led by Chad Fothergill, Daniel Schwandt, and Mary Louise Bringle, we will reflect on the changing role of the cantor—the leader of the church’s song—as we move confidently into a future blessed by our heritage and full of many changes in the church and its music. A highlight of the conference will be a journey to Saint John’s Abbey in Collegeville, with its rich history of liturgical renewal and ecumenism. We will share Evening Prayer with the monks, mindful of reforms and hoped-for reconciliation among Lutherans and Roman Catholics since Vatican II. The conference, which will be held in Minneapolis, Minnesota, a Midwest center of American Lutheranism, will also feature a hymn festival by David Cherwien and the National Lutheran Choir; a gala opening dinner and business meeting where we will give thanks for the first thirty years of ALCM; and closing worship at Central Lutheran Church.

## Lord, Thee I Love With All My Heart: A Concert

April 30th, 2 p.m. ♦ Grace Lutheran Church ♦ 2225 Washington Street, Lincoln

The choirs of Grace Lutheran Church and Friedens Lutheran Church will join forces to present a concert featuring Buxtehude’s Cantata *Herzlich lieb hab ich dich, O Herr* (BuxWV 41). The choirs will be joined from singers from the University of Nebraska-Lincoln, and Pr. Eric Leshner will provide commentary on the hymn and cantata. The concert is part of Grace’s continuing celebration of the 500th anniversary of the Reformation.

Admission is free and the concert will be about 45 minutes in length.





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## Lincoln Chapter AGO

3721 Mohawk Street  
Lincoln, NE 68510



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Lincoln Organ Showcase Concert:  
**Gregory Crowell**  
Sunday, May 7, 2017 3 p.m.  
First Christian Church, 16th & K

**One Organist, Three Instruments!** Gregory Crowell, a noted organist, harpsichordist, clavichordist, lecturer, and conductor in Germany, Holland, France, Italy, Spain, Japan, Canada, and the United States will perform on three instruments at First Christian Church—a one-manual Bedient organ, a Bedient positive instrument, and a Tyre & Goudzwaard harpsichord. He has performed in many international festivals and conventions, and is particularly recognized for his performances of the works of J.S. Bach. Dr. Crowell serves as University Organist and Affiliate Professor of Music General Education at Grand Valley State University, and Director of Music at St. Mark's Episcopal Church in Grand Rapids, Michigan. His program includes pieces by Froberger, Byrd, Bach, Handel, Hovhaness, and more.

Remember, Lincoln AGO Chapter members are admitted free to LOS concerts!

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