



Chiff Chat

Newsletter of the Lincoln Chapter of the American Guild of Organists

August 2017

Vol. 87, No. 6

Dean's Letter

Here we are in August already! Soon choirs will be back in session and life will seem busy in a different kind of way again. Included in this newsletter are reports from two regional AGO conventions. Thank you so much to Jim Hejduk and Sinda Dux for writing these up!

For my continuing education this summer, I attended the National Conference of the Association of Lutheran Church Musicians in Minneapolis. ALCM always has excellent conferences, and this was no exception. The plenaries were thought-provoking, worship was inspired and inspiring, and workshops and reading sessions were outstanding. But the best part was the camaraderie. I walked into the conference hotel, and someone shouted, "Hi Sara!". I met up with old friends and made several new ones. It was so, so wonderful to be surrounded by people who "get it". They understand the joys and frustration (and they commiserate over the frustrations at the conference bar!) They believe in the importance of what we do as church musicians, and that is not something that we always get on a regular basis as organists and church musicians.

That sense of camaraderie and support is one of the very best things about our own AGO chapter, too. We wrapped up our last program year with a tour of Bedient Pipe Organ's new shop, and then dinner together at Blue Blood Brewery in June. We had about 20 people in attendance, and the tour and the food were both outstanding. But my favorite thing was just being together with other people who care about our instrument and its music. The fellowship around the tables that night was a real bright spot in my week. I really encourage each of you to take part in our chapter activities this year. The support and friendship you will find is priceless, and the bonus is listening to great organists in concert and learning things through our educational events.

The executive committee is meeting in a retreat on August 19th. Our retreat will address two things: a bit of programming business for the first part of the year, and, more importantly, the future of the chapter. This chapter is a real treasure, but we need people who are willing to attend meetings and events, and serve and support its functions in order to continue. I would urge you to think about how you can be involved, and watch for more information on our upcoming meetings.

—Sara Schott, Dean, Lincoln Chapter AGO

Lincoln Chapter Executive Committee

Sara Schott, Dean; Mark Miller, Sub-Dean; Ryan Luckey, Treasurer; Sinda Dux, Secretary
; Nancy Anderson and Priscilla Kliwer, Class of 2018; Darrell Fluehr and Colt Ballou, Class of 2019;
Dan Ahlin and Claire Eason, Class of 2020; Christopher Marks, LOS Chair

Now Hiring: Organist & Music Director

Christ United Methodist Church

4530 A Street, Lincoln

Christ UMC is now seeking applications for both organist and music director positions. See the job announcements at www.christumclinc.org as well as the staff vision and values to see if this might be a position for you!

Do You Teach Organ Lessons?

The chapter executive committee has formed a subcommittee to work on ideas and initiatives centered on efforts to teach basic organ skills to piano students or players of any age. The committee has had one very productive meeting, and we will be sharing details with the chapter soon. In the meantime, we are compiling an updated list of organ teachers within our chapter membership. If you are willing to teach or are currently teaching organ students, please email Sara Schott sschott@neb.rr.com so she can put you on our preliminary list. If you are a teacher, you don't want to miss this opportunity!

Thank you from Laura Hedstrom...

The chapter received the following note from Laura Hedstrom, winner of our chapter RCYO competition:

Dear Lincoln AGO,

Thank you so much for your generous gift and stipend toward my North Central RCYO travel expenses! Your help made it possible for me to go.

I had such a blast at both the competition and convention! Competing was a great experience, and I especially appreciated the camaraderie between competitors. I learned a lot from the convention, and the recitals of Ken Cowan and Stefan Engels were my top highlights. Great motivation to practice!

Thank you also for hosting a local chapter RCYO competition. It was a blessing to be able to compete close to my school.

Thank you again! I hope to see some of you at my senior recital at Concordia on Nov. 12 at 7 p.m. I will be playing Bach's "Wedge" Prelude and Fugue in E minor, Messiaen's L'Ascension mvts. 2 & 3, as well as Pachelbel, Duruflé, Distler & Bolcom.

After I graduate in December, I plan to take a job as a fulltime church musician. I owe part of my musical development to the Lincoln Chapter, so thank you again for all you do to support young organists! :)

Sincerely, Laura Hedstrom

Michael H. Veak
March 14, 1943—June 15, 2017

Michael H. Veak, a long-time former member of the Lincoln Chapter of the American Guild of Organists, passed away on June 15, 2017, at his Sky Park Terrace home in Lincoln after a four-year battle with colon cancer. He was 74 years old.

Mike served as Dean of the chapter from 1979-1981 and in 1985, he co-chaired Lincoln's first AGO Region VI Convention. For many years he was editor of the chapter newsletter, credited with coining the current title of "Chiff Chat". For many years, Mike compiled the yearbook for our chapter, took it to the printer, and mailed it out to the membership.

As an organ major and student of Myron Roberts, he was the first organist at the Cathedral of the Risen Christ. In 2008 he wrote and emceed the "Myron Roberts Retrospective" presented by the chapter. He also served as organist at Holy Trinity Episcopal Church. Mike spent many years as organist at St. Matthew's Episcopal Church where he led the search, purchase and installation of a new pipe organ from the Van Daalen Organ Company.

Mike was involved in many other capacities in the music world. For over three decades he was the "Voice" of the Cornhusker Marching Band, known for announcing the shows with the phrase, "Now is the time" for the Pride of All Nebraska! He was a charter member of the UNL Alumni Band Association and a lifetime member of the UNL Alumni Association.

He was the first Executive Secretary of the Nebraska Music Educators' Association, serving from 1993—2003. In addition, he was editor of the Nebraska Music Educator magazine from 1990–2003 and upon his retirement from both positions was inducted into the NMEA Hall of Fame.

He served on the committee for the Nebraska Marching Band Festival, known as the "Pershing Contest", which was the oldest and largest indoor contest in the country. Mike was a past president of the Nebraska State Bandmasters Association and received its highest honor, the Donald A. Lentz Outstanding Bandmaster Award.

Mike taught instrumental music for thirty-eight years, first at Pius X High School for thirteen years and then at Eastridge and Rousseau Elementary Schools in the Lincoln Public Schools, touching the lives of many young and aspiring musicians.

A celebration of Mike's life was held on July 1st at the UNL Wick Alumni Center.

Ed. Note: Many thanks to Joy Maag for submitting this remembrance of Mike Veak.



YOUNGSTOWN

A to Z (but no Bo!)

Jim Hejduk

I opted to attend the Great Lakes Regional AGO convention rather than our own as it would offer me a tax-deductible dodge to visit my family in northeastern Ohio and I was impressed with the advertised line-up of artists. Youngstown is striving mightily to climb out of its Mahoning Valley Rust Belt depths (long-closed steel mills are ghostly reminders of its industrial past) and many parts of it can look unkempt and forlorn. But the AGO Chapter ~ all 58 of them under

the energetic and inspired leadership of the amazing Adam Zagotti (that's the A to Z) ~ rose magnificently to the challenge. Mind you, Youngstown had not hosted a convention since the 1920s! Their Herculean efforts were rewarded with a turnout of 175 registrants.

Sunday followed the usual format whereby we began with the RCYO Competition with two entrants from Oberlin and one from Indiana University playing on the 39-rank Casavant at the (Catholic) Cathedral of St. Columba built in 1958. The pre-convention concert was played by Craig Cramer at Bliss Recital Hall on the Youngstown State University (hereafter YSU) campus just a few blocks away. Craig's program on the small-ish 2 manual Schlicker mechanical action instrument dating from 1997 included works by Buxtehude, Boehm, Joel Martinson, and concluded (as did his last concert here at St. Mark's On-The-Campus) with the Bach Passacaglia. Earlier that day, Craig revealed to me that he'd been experiencing quite a few ciphers while practicing on the organ owing, he surmised, to its lack of use, alas.

That evening we headed to Christ Episcopal Church in nearby Warren (a 1988 Casavant) for the Opening Service/Choral Evensong. David Jonies, Associate Director of Music at Holy Name Cathedral in Chicago is as skilled a service player as he is a solo artist favoring us with before-and-after works by Guilmant, James Wilding, and Reger. John Simsic, whose chamber choir Illuminare we'd hear later in the week, led the liturgical music with interesting (and new to me) choral works by Ryan Galloway, Boston composer Carson Cooman, and William Byrd. There was chant interspersed with poetry, prayers, and interesting new (to me) hymns. This was an imaginatively conceived service.

Monday morning kicked off with a recital by Janette Fishell at St. John's Episcopal Church which abuts the YSU campus. I had a personal interest in that my Uncle Phil and Aunt Bette were married here when I was in 1st grade (!!) and the 1921 E. M. Skinner organ there was the first 4-manual instrument I'd ever seen. St. John's looks like an English parish church on steroids with a rough hewn stone exterior and interior. Stained glass windows in the sanctuary depict Youngstown's steel production past. Interestingly, the parish was founded by the sister of composer Stephen Foster. That old Skinner was I'd seen as a kid was replaced by a Schlicker in 1966 that's had some subsequent additions and is the centerpiece of a big fund-raising drive by the church for repairs and restoration. Fishell's program began with the opening two movements of Peter Eben's *Laudes* and continued with the "Moto Ostinato" from his *Sunday Music*. Fishell knows these pieces well as she did her doctoral dissertation at Northwestern on Eben's organ music and is embarking on a 3-year tribute marking the 10th anniversary of Eben's death and the 90th anniversary of his birth. She continued with the familiar *Prelude, Fugue, and Variation* and *Final* of Cesar Franck and closed with Reger's lovely *Melodia* and the Fantasia on *Halleluja! Got zu loben...* This may not have been the perfect organ for every piece but Fishell rose to the challenge bravely.

There was a host of workshops later that morning and early afternoon after which we returned to St. Columba Cathedral

to hear the Cleveland Baroque Orchestra, Apollo's Fire. I'd heard plenty of advance raves about this group and was excited to hear them. However, I almost rolled my eyes when I saw their program was centered around Vivaldi's *Four Seasons* (I was reminded of G. B. Shaw's quote "Messiah? Again?") but the written and spoken program notes by founding conductor-harpsichordist Jeannette Sorrell were so engrossing, yea, compelling that I figured this would not be your run-of-the-mill Vivaldi. Inserting works by Uccellini and dall'Abaco (Yeah, I'd never heard of them either!) among the separate *Four Seasons* was savvy programming. And the playing? It was like hearing these warhorses for the first time. It was artistically mesmerizing and absolutely galvanizing. Apollo's Fire was stopping in Youngstown en route to the Tanglewood Festival where I'm sure they left that high-brow east coast audience as awe-struck as they did ours. Having them play for us was a masterful coup by the convention planners.

That evening, we got our first taste of the 1926 E. M. Skinner organ (restored in 2009-2011 by A. Thompson-Allen Co. of New Haven, CT) at Stambaugh Auditorium. This edifice is Youngstown's answer to the Parthenon in its stunning magnificence. It's the kind of jaw-dropping building that one is tempted to ask "What the hell is this doing here?" The Op. 582 E. M. Skinner is its perfect complement. It holds its own proudly with the restored Skinners at Severence Hall in nearby Cleveland and at Lake Erie College in even closer Painesville. Here we heard pianist Nathan Carterette and organist Edward Alan Moore in a varied program including the National Anthem, the 1st movement of the Tchaikovsky First Piano Concerto, the Fox transcription of Bach's *Come, Sweet Death* and Gershwin's *Rhapsody in Blue*. Following intermission, Todd Wilson (Tom Trenney and David Von Behren's teacher and a Lincoln favorite) accompanied the silent films "Big Business" and "Nosferatu." It was a chock-full program, but perhaps too much of a good thing as the busses didn't pull in back at the hotel until 11:30 that evening.

How do you celebrate Independence Day in Youngstown? First was a 9:30 concert by the Illuminare chamber choir with an interesting selection of works ranging from Plainsong and Palestrina to new works by Patrick Hawes, *Stars* by Eriks Eissenwalds (my favorite), a traditional Italian carol, the Poulenc *Videntes Stellam*, the Rachmaninoff *Ave Maria* (in Russian), and closing works by Dan Gawthrop, Arvo Paert, and Philip Stopford. The text theme of this imaginative program was centered on stars. The group is small, features vibrato-less sopranos, and could do with a few more men to address issues of balance. But they're dedicated and face the repertoire challenges squarely and admirably. St. Patrick's Catholic Church where they sang was perhaps my favorite church edifice of the convention. It's a handsome, large brick Tudor edifice in a neighborhood that's seen better days, but the church's volunteer hosts were absolutely thrilled to have us there and couldn't have been more gracious.

There were afternoon workshops preceding Caroline Oltmanns' piano recital back downtown in Powers Auditorium of the DeYor Center, home of the Youngstown Symphony Orchestra. A native of Germany, Dr. Oltmanns did her graduate work at USC and was a Fulbright Scholar. Her program of Couperin, Debussy, Schumann, and Chopin was ambitious and competent and an interesting diversion as well as a chance to enjoy another of Youngstown's concert venues. Then there was time to retreat to Mill Creek Park (Youngstown's impressive version of an Olmsteadian Emerald Necklace) followed by a light meal at the Davis Center. Then it was off to Trinity Methodist downtown for the real 4th of July fireworks.

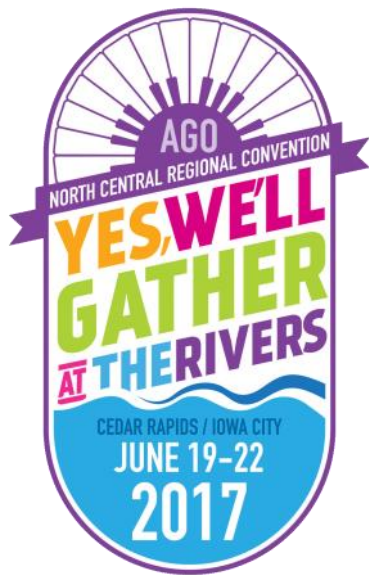
Yes, it was Nathan Laube playing what is said to be Ohio's largest pipe organ - a 1941-48 Moeller restored by Schantz in 1987 (whose new console squeezed through the front door with only 1/2" to spare). Nathan Laube never disappoints. This was a monster program: the John Cook *Fanfare*, the Roger-Ducasse *Pastorale*, Healey Willan's monumental *Introduction, Passacaglia and Fugue* (Willan described himself as "British by birth, Canadian by adoption and Scotch by absorption."), three of the *Five Dances* by Calvin Hampton plus Hampton's unpublished *Lullaby*. Instead of closing with the programmed Lemare transcription of Wagner's Overture to *Tannhauser*, Laube chose to play instead his transcription of *Les*

Preludes by Liszt. Believe me, no one was disappointed by that substitution. By this time, Youngstown area folks were flooding into downtown for the city's fireworks display. But Laube's pyrotechnical and movingly musical display had already dazzled us all.

There was no post-4th letdown. Wednesday morning was the closing worship service at St. Columba Cathedral and the competition winner's recital. Matt Bickett from Oberlin and a student of Jonathan Moyer (Mitchell Miller - no, not the Sing Along guy - a student of Jim Christie's at Oberlin was 2nd prize winner and Leah Martin, a Janette Fishell student from Indiana U. was 3rd) began with the Bach G Major, continued with the Choral and Variations followed by the Fugue from the Mendelssohn 6th Sonata, then the lovely *Adagio* by Frank Bridge, continuing with a sturdy and imaginatively arranged *Ye Watchers and Ye Holy Ones* in which we all joined lustily, and concluded with the *Resurrection* from Dupre's *Symphonie Passion*. On to Kansas City, Matt! We then went to St. Christine Roman Catholic Church to hear Rhonda Sider Edgington joined by hornist Stacie Mickens and flautist Kathryn Umble in an unusual program of solo and ensemble works by Bernard Wayne Sanders, Emma Lou Diemer, Henry Martin, Libby Larson, William Bolcom, Rachel Laurin (a favorite composer of fellow Canadians Ken Cowan and Isabelle Demers), and Margaret Sandersky (whose well-wrought and appealing works I first heard at the Los Angeles AGO National). The organ was a new Wicks mongrel of 49 ranks (34 of which were digital). Following this, lunch was served in St. Christine's Parish Hall by welcoming church members. The Convention Choir performed later that afternoon at the Butler Institute of American Art on the YSU campus while many now-fading conventioners opted to relax at the hotel before the Annual Meeting and Dinner and final concert all back at Stambaugh Auditorium.

Not being a member of this Region, the meeting was a rather ho-hum affair for me ("Hmmm, maybe I'll have another martini...") but the buffet meal afterwards was a culinary knock-out provided by Chef Ottavio Musumeci and his staff of the Station Square Restaurant (at which Adam Zagotti is sommelier). We then adjourned upstairs to hear James David Christie perform a magnificent closing concert on the E. M. Skinner with The Youngstown Scoring Stage, a local pick-up professional orchestra to whom most of this music was probably brand new, but coped skillfully in partnering on *Overture Concertante* and *Sonata I for Organ and Strings*, both by Daniel Pinkham, followed by Canadian Denis Bedard's charming five movement *Concerto for Organ and Strings*. After intermission, we heard the familiar Poulenc *Concerto* and Christie masterfully closed with one of his signature pieces, the *Symphony I in D Minor* by Guilmant in its full orchestrated version. There could not have been a more fitting conclusion to a stunning convention. Bravissimi a tutti!

A few observations are in order. Note that we had a host of varied events at the Catholic cathedral and two local Catholic parishes. Imagine THAT happening in Lincoln! Imagine having a venue (substitute Stambaugh Auditorium for the Lied Center) underwriting the cost of the professional orchestra for the closing concert. Imagine Lancaster County or the City of Lincoln's counterparts to the Mahoning Co. Convention and Visitors' Bureau and the Mahoning Co. Commissioners underwriting Jim Christie's concert fee. Now imagine being the Convention Coordinator and Chair of the Steering Committee, then having your Registrar suffer a stroke and your Treasurer suddenly pass away with all the information on his computer inaccessible owing to a locked password. That is what the indefatigable Adam Zagotti faced! This is why he's also listed solely in the program booklet under "All things not assigned." Adam was the go-to guy for EVERYTHING. I'd be shocked if he's still not in an ICU back in Ohio. And a few special favorite things? Get-togethers with old Westminster Choir College friends Cliff Hill (who did a choral reading workshop - as he did at our own Regional in Iowa City) and Larry Biser (who's program chairman for the next Great Lakes Regional in Grand Rapids) as well as lunch and lots of laughs with long-time Boston buddy Jim Christie. I also got to reunite with former UN-L MM organ student Paul Barte (remember his Liszt *Ad nos...* at an LOS recital at Grace Lutheran after he'd gone on to Eastman?). Any regrets? Well, I simply couldn't find a spare moment to drop by and say "hi" to Bo and Mary Pat Pelini.



North Central Regional Conference Report

By Sinda Dux

Fifteen venues in 3 cities, 48 organ compositions played by 12 organists, 14 workshops, and 1 National AGO Executive Director ~ those are the figures from the North Central Regional AGO Convention June 19-22 headquartered at the Sheraton Hotel in Iowa City, Iowa. I had such a great time seeing beautiful church buildings, listening to incredible music played by extraordinary musicians, and meeting wonderful people who were as excited as I was to be in attendance at the Regional Convention.

"Yes, We'll Gather at the Rivers" was the clever theme of the convention ~ Iowa City is located on the Iowa River and Cedar Rapids is located on the Cedar River. I checked into my room at the Sheraton Iowa City Hotel on Monday afternoon and checked in at the Convention registration desk to pick up my name tag, con-

vention booklet, convention tote, and any free stuff I "needed." Then to the workshop, "AGO Chapter Programming Ideas," led by our Regional Councillor Marilyn Schempp from Sioux Falls. We can be very proud to have Marilyn as our RC. She does a fine job and is totally committed to her job and to the AGO. The workshop gave me many new ideas which I've already shared with our Chapter Dean Sara.

Monday evening's Opening Worship Hymn Festival appropriately featured the old hymn, "Shall We Gather By the River?", and a 19th Century American Spiritual, "As I Went Down to the River to Pray." Organist Aaron David Miller received a standing ovation at the end of the service.

Tuesday morning saw us on the motor coaches early as we traveled to several churches in Iowa City for a morning prayer service and to hear Wyatt Smith, former student of our chapter's Tom Trenney, play five pieces on the 2007 Casavant organ, written by winners of the AGOYO North Central Region Young Composers Competition. Our Lincoln AGO Chapter donated money to support this Competition for composers under 30 years of age. The North Central AGOYO hopes to continue this competition in future years. Wyatt did an OUTSTANDING job interpreting very different compositions.

I also very much enjoyed the morning prayer service at an ELCA Lutheran church where we read through each section of Luther's Small Catechism preceded by organ music, Casavant, 1965, and contemplation. It brought back memories of my Lutheran catechism hours of memorization!!

Back on the coaches to ride to Coe College in Cedar Rapids where we lunched during a Regional Meeting, then attended an interesting presentation on the restoration of Coe College's E. M. Skinner Organ, Op. 771, 1930.

It was my first time meeting AGO Executive Director James Thomashower. To use a cliché, he is a "people person," for sure, always shaking hands and talking.

A Highlight of the Convention for me was our visit to St. Wenceslaus Catholic Church in Cedar Rapids. This church had GORGEOUS stained glass windows, murals, painted ceiling medallions, statues, and an elaborate altar. We learned of DOZENS of Czech organ composers (I know...who knew!!) and heard a few compositions played on the church's 1910 organ. Trying to list composers' names with all those Czech diacritical markings might make my computer have a nervous breakdown so I won't even try!

The workshop presenter had lots of music for sale which was eagerly purchased by many, including me.

Evening found us in our third city of the convention schedule, in Marion for a Ken Cowen concert which, again, was

outstanding. The church building is only five years old and the organ is a Skinner Op. 695, 1928, removed from a closed church in the Bronx. The restorers made no tonal or mechanical changes apart from a new building frame. The chambers are fronted with a scrim and the chancel area features huge floor-to-ceiling windows so that, as the light outside darkened, the lights in the pipe chambers shone on the metal pipes and made them glow more and more brightly for a very dramatic effect.

A fun part of this concert was that each attendee received a hard-cover children's book written about the trip of the Skinner organ from the Bronx to Chicago to be restored to its new home in Marion Iowa. The delightful book is called "Opie's Great Adventure" and two of the authors are the church organist and her husband.

Cedar Rapids was again our destination on Wednesday morning for a glorious organ concert by Ahreum Han, now of Davenport, Iowa, on a 1924 Skinner Op. 1752, reworked by Reuter. Her transcription of Offenbach's "Overture to Orpheus in the Underworld" including the famous "Can Can Dance" received sustained applause and shouts of approval from the audience.

Laura Hedstrom, our RCYO Competition winner, was one of four competitors at the Convention. While Laura didn't win, she was an enthusiastic attendee at all the Convention events. She told me that our chapter's financial grant to her was a great help in covering her convention expenses and she was most grateful.

Workshops filled the remainder of Wednesday morning. I attended the "Handbells in Worship" workshop with demonstrations of worthy music.

Since this workshop was in the church balcony, I of course walked over to see the organ console. The person next to me called it "the dreadful Levson" and said it had never been a satisfactory installation. The pipes contained too much tin and that caused the pipes to buzz. He pointed out some unenclosed pipes at the back of the balcony that were actually leaning over. Sad to see.

Wednesday afternoon was a WOW!! The American Theatre Organ Society says there are 285 working theatre organs in the US and can you believe there are TWO fabulous theatre organs in Cedar Rapids, population 126,300?! One is a 1928 Wurlitzer 3/12 in the Paramount Theatre and the other is a 1928 Barton 3/15 in the Theatre Cedar Rapids. During the Flood of 2008, both theatres were inundated with 13 feet of water. The Wurlitzer then in the Paramount was destroyed but the Barton was raised up to above stage level and saved. A similar Wurlitzer was found and installed.

The Barton was especially interesting as it was covered with black fabric, then studded with tens of thousands of rhinestones, the only one of its kind in the world.

After supper on our own, we were driven to a 103-year-old church with gorgeous stained glass windows everywhere. Dr. Karen Black, Professor of Organ at Wartburg College, Waverly, Iowa, played the 1914 Austin, reworked by Robert L. Sipe of Dallas in 1977.

I confess I took it very easy on Thursday morning and afternoon ~ didn't go to morning prayer or workshops or the RCYO Winner's Recital or the University of Iowa Alumni Recital. BUT I did perk up to go to the Final Banquet which was wonderful with Iowa-raised pork loin and 4-layer chocolate torte!! Then a short walk took us to UI's brand-new Voxman Music Building to hear the Klais Orgelbau 3/71 installed in 2016 and played by Stefan Engels. The console has three difference historical modes, so students can experience the instrument as organs were played in 1850, 1900, and the present day.

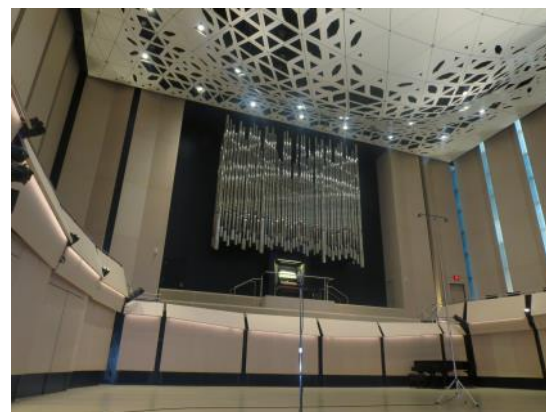
I drove home Friday morning with stops at the Amana Colonies and family in Pella Iowa. I'm very, very glad I attended the 2017 Regional AGO Convention.

July 2-6, 2018 ~ National AGO Convention, Kansas City

June 16-19, 2019 ~ North Central Regional AGO Convention, Milwaukee Wisconsin



Left: Aaron David Miller led the opening hymn festival.
Below: The altar of St. Wenceslaus Catholic Church in Cedar Rapids. Photos by Sinda Dux..



Above: The Klais Organ at the University of Iowa.
Left: The Wurlitzer at the Paramount Theatre in Cedar Rapids. Photos by Sinda Dux.

Lincoln Chapter AGO

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Lincoln, NE 68510

Newsletter Editor Needed

We need an editor for our chapter newsletter! You don't get to read it if someone isn't willing to put it together ... please consider whether you could serve your local chapter by helping with this important task! Contact Sara Schott, Dean, if you would be willing to help with this task or if you would like more information about what is involved. (sschott@neb.rr.com)

Membership Renewal

Please check the mailing label on your copy of TAO Magazine. If the expiration date is on or before 8/1/2017 and you have not renewed your membership within the last 30 days, then your membership has lapsed. Renew online by visiting the AGO website (www.agohq.org) and accessing ONCARD via the Member Login, or by calling the AGO Headquarters staff at 212-870-2310 (9 a.m. to 5 p.m. Eastern Time, Monday through Friday).

Remember, your Lincoln AGO Chapter membership includes admission to all
