

The Windchest

Omaha Chapter of the American Guild of Organists



March 2019

Inside this Issue:

- 1 From the Dean
- 2 Interview with Timothy Schreiber
- 3 Ken Cowan Recital
- 4 Wolverton Recital
- 4 Abundmusik German Requiem
- 5 Wesleyan Organ Program
- 6 7 Reasons
- 8 Cathedral Arts Project
- 9 St. Paul's Lent Recital Serie
- 10 Trinity Episcopal Cathedral Info
- 11 Contact Us

Mission

The mission of the American Guild of Organists is to enrich lives through organ and choral music.

To achieve this, we:

- Encourage excellence in the performance of organ and choral music;
- Inspire, educate, and offer certification for organists and choral conductors;
- Provide networking, fellowship, and mutual support;
- Nurture future generations of organists;
- Promote the organ in its historic and evolving roles; and
- Engage wider audiences with organ and choral music.

From the Dean

As every organist knows, one of the best ways of learning is teaching others, including development of technical skills, interpretation, purpose or function of music being taught, historic background and justification. Such was the case while coaching hymn playing and interpretation to Service Playing Certification candidates. We ask "What is the role of the organist in accompanying congregation hymnody? How do we utilize available resources to best interpret the text? How does the organist use those available resources to interpret, support and encourage the singing congregation?"

The first step is an analysis of the text. Does the text include words of PROCLAMATION of all that God has done as offered in the Holy Scriptures, including the life and work of Christ? Does the text offer a RESPONSE of thanksgiving and praise for the gifts God has given to mankind? Does it TEACH Biblical doctrine, and does it GIVE VOICE to the joys and needs of the individual? Is the music WELL CRAFTED, and what are the tools the organist has at hand to help the singing congregation interpret the meaning of the text and as the hymn is sung?

Analysis of the text leads to examination of the resources at hand to introduce and accompany the hymn. Is the music well-crafted that serves the text well? As an art given to us by God, music can well stand on its own feet; however, as a communicator of God's grace and as a vivavox evangelii music needs the addition of verbal language, just as, in the sacraments, the natural elements need the Word if they are no longer to be simple water, bread and wine only. These words apply also to the texts of hymnody, Psalms and liturgy. "Thy Word is a lamp unto my feet and a light unto my path." The greatest glory of a church musician is not that he is a musician, but a servant and dispenser of the Word" as sung in hymns, Psalms, and the liturgy.

Coaching hymn interpretation and organ registration to organists preparing to play Service Playing Certification exams offered opportunity to explore resources available on several organs regarding registration options while accompanying hymns. What registration is available to accompany "proclamation:" Fanfare Trumpet? Reed chorus? What does an applicable "response" text suggest? Humility? Strength? Power? "Teach" could be bold, persuasive, modest? "Give Voice" implies power, dignity. The understanding of the content and meaning of the text, together with the "marriage" of the text to the music, provides a foundation of registration options available to support the singing congregation.

Along with organ registrations, other options to explore interpretation of hymns includes transposition, improvisation, use of additional instruments and subtle tempo changes.

Careful study and preparation of hymnody is arguably the single most important item for organists preparing to accompany congregational hymnody.

Soli Deo Gloria!

Dr. J. Gordon Christensen, AGO

2019 Regional Convention Information

NORTH CENTRAL REGION

JUNE 16-19
2019



GREAT MUSIC ON A GREAT LAKE

Please review the 2018
convention
information now!

<http://www.agomilwaukee.org/>

Milwaukee, Wisconsin
Hotel: Hyatt Regency
Milwaukee
June 16-19, 2019
Larry Wheelock
(Coordinator)
3112A W. Highland Blvd.
Milwaukee, WI 53208
(Cell) 414-617-2535
llwheels@icloud.com

Omaha Chapter 2019 Annual Meeting

Further details will be provided in the May edition of the *Windchest*.

OMAHA CHAPTER
of the
AMERICAN GUILD OF ORGANISTS

**SEASON FINALE
BANQUET**

Monday, May 20, 2019
6:00 p.m.

Dundee Presbyterian Church
5312 Underwood Avenue, Omaha, NE

Election of Officers and performance by members earning AGO
certification in the 2018-2019 season.

On Being a Organ Student: An Interview with Timothy Schreiber

Why are you studying organ performance, and why did you choose the University of Kansas at Lawrence?

I chose to study the organ because of my passion for the organ. Specifically, by some miracle of God, you make money doing what you love. It is so much more interesting than being a business major and going into an accounting position. I chose the University of Kansas at Lawrence because I was already familiar with Dr. Bauer, so that made for an easier transition. KU offers course work in organ, church music, music history, sacred, and liturgical music, as well as choral conducting, and this was not the case at other schools.

Please describe your schedule.

Monday and Friday: music theory or oral skills at 8:00 a.m.

Monday, Wednesday, and Friday: choral ensemble or liturgical organists



A choral and spiritual retreat in the heartland

A CHORAL AND SPIRITUAL RETREAT IN THE HEARTLAND First-Plymouth Church, Lincoln, Nebraska | July 19-21, 2019

We invite you to come to join us here in the heartland for a weekend choral and spiritual retreat—a gathering intended to offer inspiration for those who love to sing their faith and healing for those who long to refresh their spirit through singing and worship. Tom Trenney will shepherd the retreat choir as our pastoral leader in rehearsal and in Sunday worship. Ariel Merivil will share his spiritual gifts as a true minister of music. Rev. Barbara Crafton’s deep and meaningful reflections will comfort and challenge us. Dr. Michael Hawn will open our eyes to a broader vision of our faith experience, opening us to new vistas of joy. We look forward to welcoming you to the sanctuary of our church and to the heart of our ministry where you can truly sing your faith and refresh your spirit.

Retreat fee: \$75.00 (includes two meals and choral music)

http://www.firstplymouth.org/singyourfaith/

Tuesday, Thursday: recital class at 10:00 a.m. Monday, Wednesday, Friday: English Critical Reading and Writing at 11:00 a.m. Monday – Friday: German at Noon Monday, Tuesday, Wednesday: Masterclass at 1:00 p.m. Thursday: Undergraduate teaching course in church music styles at 1:00 p.m. Monday: Organ lesson Wednesday: Piano Lesson I also have a part-time job and an every-other-weekend church job.

What is the most rewarding aspect of organ study as a first-year university student?

Being a university student is a very different situation from high school. The professional realm is a very nice place to be. Interacting with colleagues keeps things fresh. Studying what I enjoy doing and jumping in to a little bit of everything is fun.

What is the most challenging aspect of organ study as a first-year organ student?

Learning how to practice efficiently and looking for something that gels with the way my brain works is a challenge. I’m still a kid pretty much, I suppose. Sitting down in a practice session and knocking out a chunk of Messiaen, for example, is a challenge.

How has organ study changed you as a person?

I am fortunate to know what I wanted to do as a career. I don’t know a single person I graduated with from high school that knew what they want to do for a career. It’s really exciting for me. Building my knowledge for something that I am passionate about while being in a different learning situation where in the room is passionate and involved helps me to be driven.

What excites you about the future of the organ in the United States?

I am excited for younger people having more opportunities. Churches are begging for people that understand good solid music in church more than simply showing up and playing. Organs are frequently being replaced with better instruments as well.

What advice would you give to others studying the organ, both beginning and advanced students?

KU has very good organ students and other musicians where we are all primarily colleagues. The spirit of competition makes me better. Collaborating and learning from each other is great, but at the end of the day it is about growing and creating something beautiful. It’s less about more about being there to learn in support of that goal.

Ken Cowan



Sunday, April 7, 2019, 3:00 p.m. First Presbyterian Church 840 South 17th St., Lincoln, Nebraska 68508

Arts for the Soul and Lincoln Organ Showcase partner to bring you one of North America’s finest concert organists in our season finale concert. Praised for his dazzling artistry, impeccable technique, and imaginative programming, Cowan will put the Reuter Op. 2211 (2002) through its paces in an exciting, delightful conclusion to our season.

Pipe Organ Encounter Events for 2019

(as appearing in THE
AMERICAN ORGANIST
Magazine)

Pipe Organ Encounters (for ages 13-18)

July 15-20, 2019
Cape Cod,
Massachusetts
Cape Cod and Islands
Chapter

July 14-19, 2019
Seattle, Washington
Seattle Chapter

July 28-August 3, 2019
St. Louis, Missouri
St. Louis Chapter

August 1-7, 2019
Helsinki, Finland
Finland Chapter

Pipe Organ Encounter- Advanced

(for grades 9-12)
June 23-28, 2019
Houston, Texas
Houston Chapter

Pipe Organ Encounter- Technical

(for ages 16-23)
July 21-27, 2019
River Forest, Illinois &
Oak Park, Illinois
Berghaus Organ
Builders, Inc. /
Chicago Chapter

**The Pipe Organ
Encounter-Plus**
(for Adults) is not
available in 2019

<https://www.agohq.org/education/poe/>

ORGAN RECITAL

by
PEGGY WOLVERTON
on
April 28, 2019 @ 3:00 p.m.

Morning Star Lutheran Church

331 S. 85th Avenue
Omaha, NE 68114

DIRECTIONS FROM 90th and DODGE
Go South one block to Indian Hill

Turn Left onto Indian Hill and follow it around to 85th
Turn right onto 85th and proceed approx. 3 blocks to the church
Ample parking provided

Of special interest on the program will be organ compositions from the Baltic states spanning styles from Bach to Liszt. These include chorale preludes by Estonian composer Rudolph Tobias (1873-1918); a Pastorale by the father of generations of Latvian composers, Jazeps Vītols (1863-1948); and Spring Sonata for Organ by contemporary Lithuanian composer Kristina Vasiliauskaite (b.1956).

Abendmusik



A German Requiem by Johannes Brahms
Sunday, April 14, 2019 - 4:00 p.m.
First Plymouth Church

Featuring Doane University Choir, Nebraska Wesleyan University Choir, Abendmusik Chorus, Abendmusik Festival Orchestra; Sapphire Munford, soprano; Samuel Kidd, baritone; Tom Trenney, conductor

The incomparable Johannes Brahms shattered all expectations in writing what many have called "a requiem for the living." Powerfully and thoughtfully weaving together texts from scripture, this work carries a profound message of hope and light sure to revive the soul and awaken the spirit.
"They that sow in tears shall reap in joy."

For tickets: 402-476-9933 or
<https://abendmusik.secure.force.com/ticket>
\$20 Adults | \$15 Seniors | \$10 Students

Please like the Omaha Chapter of the American Guild of Organists Facebook page. Information is posted regularly so that we may update those passionate about the organ frequently. Our page name is: Omaha Chapter of the American Guild of Organists.

Organ Teachers

The Omaha Chapter of the American Guild of Organists lists members who offer lessons. Please send your contact information to Jeff at omahaago@gmail.com to be listed. You may view the page at omahaago.org/organ-teachers.

Student's Interest Spurs Lincoln Church to Resurrect Wesleyan Organ Program

Emily Case, Lincoln Journal Star - May 19, 2018



Chase Crispin sat in a pew at First United Methodist Church, anxiously waiting to play his first organ solo. He'd been a musician since he was 5 years old, but Crispin had never played the organ in front of an audience before that day in 2017. And he was playing the postlude, so he had to sit through the service while trying to cope with his nervousness. "I've gotten used to it in other areas, but during the closing hymn, I started to panic a little bit," said the Blair native who studies music education at Nebraska Wesleyan University.

He'd been preparing the piece, Dietrich Buxtehude's Toccata in F major, for months. Crispin, who was born with leber congenital amaurosis and is blind, uses braille music and must memorize everything he plays. So preparing for a performance often takes longer as a result. He remembers walking to the bench, putting his hands on the keys and playing the opening notes, but the performance is a blur from that point forward. "When I perform, I don't know if I did things right," he said. "I was thinking, 'I hope I didn't forget anything or play things wrong.'" He didn't. The congregation started clapping after he played the final notes. Then stood. Then cheered. "I don't think there was a dry eye in the service as people stood and cheered for Chase," said Brent Shaw, minister of music at First United. Crispin, who was able to learn the organ through lessons at Wesleyan, has "always been amazed

by how much power and sound" exists within the instrument. "How cool to play for people and make music in that way," he said. Learning the organ Crispin was drawn to toys that played songs when he was young. "It made me look to music as a form of expression that was easily accessible to me," he said. So he started taking piano lessons when he was 5, then learned the clarinet in fifth grade when he joined the school band. But his introduction to the organ didn't come until the seventh grade, when he played a piano arrangement of Toccata and Fugue in D minor by Johann Sebastian Bach. It's the most well-known piece in organ literature. His interest in learning the organ grew and he started taking lessons as a sophomore at Wesleyan. He thought he might take lessons for one semester, but he's been at it for two years. "I thought I just wanted ... to know how it worked and move on. But once I started, I felt I wasn't as good as I wanted to be," he said. Crispin is diligent in his work, says Masako Bacon, an instructor at NWU. "He's quite talented and he does really, really prepare well," she said. For Crispin, playing the organ is different than other instruments. He hasn't been playing it as long as the piano or clarinet, and feels a rush of excitement when practicing or performing, he said. "It's a change and something new," he said. "It doesn't feel like it's a part of a class. It's a break and an escape." Starting the program

Crispin's interest in learning the organ inspired Shaw to start a church-funded scholarship program and encouraged congregation members to donate. Crispin, who started attending First United when he came to Wesleyan, was the first to be awarded the scholarship. It funds organ lessons for one semester — \$236 per student. When he started taking lessons, there were no organ students on campus. Learning the organ involves a commitment of time and money, and it doesn't cross students' minds to study the organ until they've experienced it somehow, Bacon said, which is why First United's collaboration has helped breathe new life into the school program. With the advent of the scholarship, the number of organ students has risen to six for this school year. There will be five students next year, Bacon said. Any Wesleyan student who expresses interest can apply for the scholarship.

RECITAL AND GALA BENEFIT RECEPTION HONORING

John Walker
Friday, April 26, 2019
Pittsburgh, Pa.



Recital at 7:30 p.m.
featuring John Walker
Free-will offering requested

Shadyside
Presbyterian Church
5121 Westminister
Place
Pittsburgh, PA 15232

Gala Benefit Reception
following Recital
Advance tickets required
Mansions on Fifth
5105 Fifth Avenue
Pittsburgh, PA 15232

Enjoy these free
downloads from John
Walker's CD, *Christmas Rediscovered*,
recorded at
Shadyside. At
www.agohq.org

Gigout: *Rhapsodie sur des Noëls*
Reger: *Ave Maria*
Karg-Elert: *Wachet auf, ruft uns die Stimme*
Bach: *Canonic Variations on Vom Himmel Hoch*

While the majority of students study music education, one of the recipients is a psychology major. Making music again Organ students take a 30-minute weekly lesson from Bacon. Her goal is to provide students with a wide range of skills, and her approach is based on each student's skill level. "(For the) beginner, I would start with really basic things, and if somebody had good keyboarding skill, I would teach them unique organ techniques," she said.

Having more organ students has helped bring more awareness to the program, Crispin said. Before, the exposure that students had to organ music was limited to graduation ceremonies and brief mentions in required classes.

Despite the instrument's extensive history and importance in music, many schools are cutting their organ programs. "It's really sad to hear the numbers have gone down and some schools no longer offer it," he said. But exposure to the organ helps students become aware of the possibility of learning it. "Until you see somebody doing a lesson or practicing, it doesn't even cross someone's mind," he said. Nurturing through music Shaw said it's important for students to learn the organ because it's an integral part of communities. Weddings, funerals and graduations are a few events that wouldn't sound the same without organ accompaniment. The NWU scholarship program continues to receive support through fundraising events and word of mouth, Shaw said. "The (NWU) alumni want to support the students as much as they can," he said. "We also have some church members who studied organ while they were students at Wesleyan and want to support the next generation." Shaw hopes to see organ scholarships catch on in other places. He believes the students could become important parts of their communities by providing a unique skill. "Learning to play organ, to be able to give back to their communities, you see that a lot from Wesleyan students," he said. "If they go back (to their hometowns) they might be the only music teacher, and doing music at church and doing community choir." Crispin chose the Wesleyan music program and First United because of the welcoming and supportive communities he found there.

After he graduates, he wants to teach music in a public school. Wherever he lands, he hopes to continue playing organ for his community. For him, music is an effective community connector, because it's something almost everyone has exposure to. "We all come from different backgrounds and experiences and you can connect through music," he said.

Seven Reasons Why the Organ Should Be Used in Contemporary Worship

The following material was presented in the doctoral colloquium at Southwestern Baptist Seminary on October 20, 2012.

Rather than decry the decline in the organ's usage in many of our churches, this writer, who has been an organist for forty years, would like to offer seven reasons why the instrument should be used in contemporary worship, along with some advice to organists.

Philosophical Reasons

1. The organ provides a way to minister to people who come to us from various backgrounds. As people seek connections with known traditions, many have expressed sadness at the organ's absence. To them, it is not an outdated icon, but a vital link to their heritage. Its reappearance would be a much needed "shot in the arm" for many who, for years, have felt disenfranchised.

Nominating Committee

Ann Spangler has graciously agreed to chair our chapter's nominating committee. Those willing to serve on the Executive Board are encouraged to contact Ann. Please forward any suggestions for the committee to consider as well. Ann may be reached at anne.spangler2014@gmail.com or 402-393-2026

2. With its wide dynamic range and spectrum of colors, the organ is reflective of the many ways God speaks to us. Its majesty can remind us of God's thunder, and its quietness of His still, small voice.
3. The organ is relevant in that it IS different from the sounds people hear in our secular, media-dominated world. As Christians, we are not to be conformed to this world, but be different from it.

Practical and Musical Reasons

1. Though having fallen silent for years, many organs are still present in churches.
2. Though not as many as before, there are still organists around. To find one, contact your nearest chapter of the American Guild of Organists, or music teacher organization.
3. The primary function of the organ in worship is not for solo playing, but for supporting the singing of the congregation. No single instrument is better equipped for that purpose. Many organists say, "Listen to me." A really good organist says, "Sing with me."
4. Contrary to the belief (prejudice) of some, the tonal resources of the organ render it effective, not only in accompanying traditional hymns, but also in supporting the singing of contemporary worship music.
 - a. The organ can be a vital part of a praise band. The division that makes it the most useful for this is the pedal. The sound of a bass guitar, though it might be loud enough, decays at various rates, much like that of a piano. The organ pedal can be sustained indefinitely, according to the needs of the music. The depth and presence of pedal sound provides a palpable foundation that people can not only hear, but "feel", which encourages them to sing!
 - b. The organ need not always sound loud or shrill. With proper usage, it is capable of blending well with almost any combination of electronic or acoustical instruments. It can fill in the tonal "gaps" present in many ensembles. Organs of the 21st century, in addition to their traditional sounds, are capable of MIDI interface, thus making full use of sounds in the modern musical landscape.

Advice to Organists

1. Recommit yourself first to the Lord, then to your calling as a worship leader. Worship is a corporate activity and, though you may occasionally be a soloist, your main role is to help the group to sound better, and to encourage the people to sing.
2. Sharpen your skills.
 - a. In most "blended" styles of worship, you will sometimes lead out in the singing of a majestic hymn. These skills must never be allowed to deteriorate. Proper introductions, registrations, attention to phrasing and breathing, will always be vital to effective hymn accompaniment.
 - b. Improve your sight-reading skills. You function best as a supportive accompanist, regardless of style, when you can play the right notes, especially in rehearsal. The only way to improve sight-reading is to practice it! In addition to reading actual notes, improve your ability to read chord charts. This is especially necessary with contemporary music. One would be hard pressed to find any contemporary worship song with an accompaniment written for organ. Most are written for piano, but many of those accompaniments can be easily adapted to the organ from the notation itself. However, that is not always true, and the charts are the fast track to effective voicing of the harmony.
 - c. Appropriate registration is the key: with contemporary styles, 16' and 8' pitches should be used in the pedal, and the manuals should go no higher than 4'. Listen for the strength and color of stop combinations, to achieve blend and balance.
 - d. In any style of music, rhythm is paramount. Many rhythms in contemporary styles are driving and highly syncopated. These need not be foreign to the organ. Certainly the organ cannot be played like a piano, nor be expected to have the same rhythmical effect; but a judicious adaptation of the rhythmic figures to the organ, with clear and appropriate articulations, can have a positive effect on the rhythmic vitality of almost any piece.

Note:

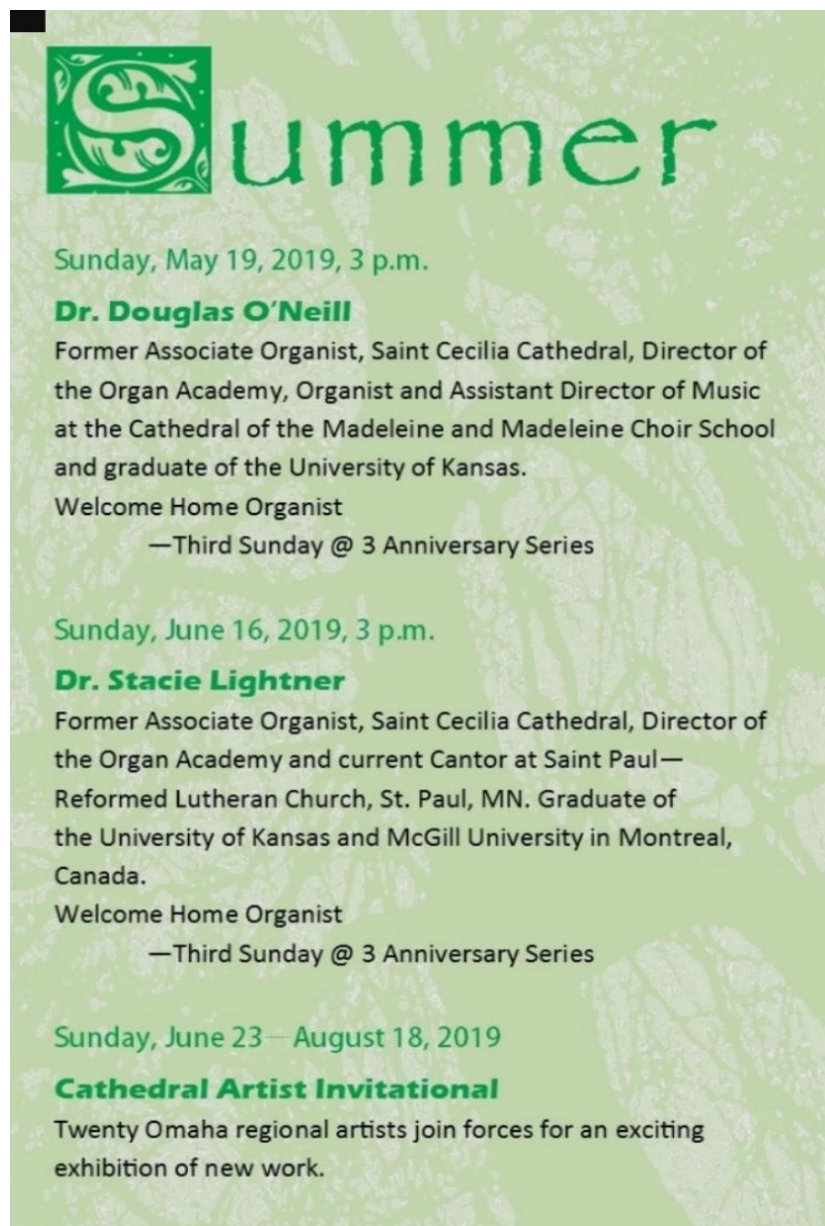
There is a national organization known as the NATIONAL FEDERATION of MUSIC CLUBS. The organization sponsors a "Music Festival" in March of the year in which instrumental and vocal music students prepare and present two works at their respective level of development in a judicial setting, leading to written critiques, evaluation, encouragement and a "rating." Each contestant chooses one piece from a narrow window of choices, listed in FEDERATION *Festivals Bulletin* published every four years. The second piece is chosen by the contestant and/or teacher.

Federation Festivals offer three pipe organ programs: ORGAN REPERTOIRE EVENT; SACRED ORGAN EVENT; and ORGAN HYMN EVENT. The required music for the Organ Repertoire and Sacred Organ Events often lists Wayne Leopold publications as the resource for required literature. Another observation is that the "required" compositions listed dove-tails directly into the required repertoire the American Guild of Organists lists to earn the Service Playing Certificate.

- e. If all of the above seems overwhelming, help is available! An excellent source of skill improvement are the various levels of certification provided by the American Guild of Organists. Also, simply connecting with colleagues and networking with them, can provide many avenues toward improvement.
3. Seek opportunities to convince your worship leader of the organ's effectiveness in the contemporary setting.
4. Make sure the instrument is functioning properly. Always keep a sharp ear for tuning, and for any re-voicing or other adjustments that need to be made. Find a competent, accessible organ builder/technician and maintain a good relationship with that person.

Hopefully, by employing some of these suggestions, organists can find new ways to use the King of Instruments in praise to the King of Kings!

Dr. Jerry Aultman serves on the faculty of the School of Church Music at Southwestern Baptist Theological Seminary, and is organist at the First Baptist Church of Dallas, Texas. He is a Fellow in the American Guild of Organists.



Summer

Sunday, May 19, 2019, 3 p.m.

Dr. Douglas O'Neill
Former Associate Organist, Saint Cecilia Cathedral, Director of the Organ Academy, Organist and Assistant Director of Music at the Cathedral of the Madeleine and Madeleine Choir School and graduate of the University of Kansas.
Welcome Home Organist
—Third Sunday @ 3 Anniversary Series

Sunday, June 16, 2019, 3 p.m.

Dr. Stacie Lightner
Former Associate Organist, Saint Cecilia Cathedral, Director of the Organ Academy and current Cantor at Saint Paul—Reformed Lutheran Church, St. Paul, MN. Graduate of the University of Kansas and McGill University in Montreal, Canada.
Welcome Home Organist
—Third Sunday @ 3 Anniversary Series

Sunday, June 23—August 18, 2019

Cathedral Artist Invitational
Twenty Omaha regional artists join forces for an exciting exhibition of new work.

Countryside Community Church's New Instrument

Buzard Pipe Organ
Builders, Opus 47

Countryside
Community Church
has begun an
exciting new chapter
in its ministerial
life. The
congregation has
bonded with a Jewish
Synagogue and a
Muslim Mosque,
purchasing land
together and sharing
infrastructure to
create a "Tri-Faith
Campus" in which
Congregations from
all three Abrahamic
faiths live together in
unity. The
Synagogue and
Mosque are built; the
Christian Church
(Countryside
Community) is under
construction.

Their original plans
had only included
moving of a small
organ from their
existing Church
building; but a
generous donor
came forward – at the
"eleventh hour" –
with funding for a
new organ.

Visit Buzard Pipe
Organ Builder's
website for details!

<https://buzardorgans.com/buzard-opus-46-countryside-community-church-omaha-nebraska/>

St. Paul's Evangelical Lutheran Church

Rev. Nathan A. Sherrill

Rev. Timothy A. Frank

239 Frank Street

Council Bluffs, Iowa 51503

712-322-4729

Presents:

Wednesday at Noon Lenten Organ Recitals

St. Paul's Evangelical Lutheran Church invites you to a series of
Lenten Organ Recitals to be held on Wednesdays at Noon during Lent.
The free recitals begin at 12:00 p.m. lasting 30-35 minutes.
A "home cooked" meal will be served in St. Paul's undercroft following the recitals.

2019 Series includes:

March 6th ~ Michael McCabe
Dowd Memorial Chapel, Boys Town
with Janeen Jansen, vocalist

March 13th ~ Dr. Jeremy Owens, CAGO
Briar Cliff University, Sioux City

March 20th ~ Rev. Timothy Frank
Dr. J Gordon Christensen, AAGO
St. Paul's Evangelical Lutheran Church, Council Bluffs

March 27th ~ Dr. K. Joyce Mynster
Westminster Presbyterian Church, Omaha
St. Paul's Lutheran Church, Treynor

April 3rd ~ Marie Meyers
First United Methodist Church, Omaha

April 10th ~ Organ Students from St. Paul's Music Conservatory
Timothy Pobanz, St. Paul Lutheran Church, Sac City
Thomas Koch, St. Peter's Roman Catholic Church, Omaha
Timothy Conner, SPC, Zion Lutheran Church, Manning



Organ Historical Society



Dallas is proud of their organ culture. Once home to numerous Pilchers, Hook & Hastings, Estey and Aeolian-Skinners, the region's prosperity through the decades has resulted in these instruments having been replaced with newer instruments, more in keeping with their time.

Texas has a long and storied past, and its often-overlooked tradition of organ building is no less interesting; to explore this, some long-time Texas builders and organ historians will guide attendees in this historical narrative.

Omaha Chapter member Marie Rubis Bauer will present a recital on the 2005 Pasi Organ Builders, Inc., Op. 16 (11/20) at the OPHS Convention on July 16, 2019.

Trinity Episcopal Cathedral
113 N 18th St. (18th & Capitol)
Omaha, NE 68102
(402) 342-7010 trinityepiscopal.org



Compline at Trinity Cathedral Ancient Worship for the Modern Soul Compline – night prayer – is a contemplative office focused on spiritual peace. Trinity Cathedral's Schola Cantorum will offer music at this candlelit liturgy of prayer and reflection.

Compline is offered at 7:00 pm on
January 13 and 27
February 10 and 24
March 24
April 14 and 28

Lenten Evensong

The Trinity Cathedral Choir combines with the choirs of All Saints and St. Andrew's Episcopal Churches for Evensong on the First Sunday in Lent. Sunday, March 10, 2018 4:00 p.m. at Trinity Cathedral.

Cantate Choral Academy

Choral music education for children and youth in the Anglican tradition.

New in Spring 2019 – two locations:

- Trinity Cathedral – Downtown Omaha
- St. Augustine of Canterbury Church – Elkhorn

<http://trinityepiscopal.org/cantate>

Elisabeth von Trapp in Concert

Granddaughter of Maria and Baron von Trapp of *The Sound of Music*
Friday, March 15, 2019 7:00 p.m.
Suggested donation: \$10

2018-2019 Business Directory

Darrow Pipe Organ

721 Pearl Street
Onawa, Iowa
Phone: 712-251-4101
712-490-5669
712-252-1804
darrowpipeorgan.com
darrowpipe@aol.com
New Instruments,
Restorations,
Tuning & Service

Pipe Organist

Church Services,
Weddings, Funerals
Claire Rae Roehrkasse
Eason
Colleague of American
Guild of Organists
Cell: 402-720-5305
claireason@gmail.com
956 Hwy 30
North Bend, Ne. 68649
Answering Machine:
(Home) 402-652-3366

Keyboard Kastle

Gregory A. Johnson,
Manager
Allen Organ
Representative
7031 Dodge Street,
Omaha, Ne. 68132
Ofc: 402-593-9400
Cell: 402-7191923
Ofc: 1-800-642-1271
Fax: 402-593-1104
Email:
gj1814@earthlink.com
Website:
keyboardkastle.com
www.allenorgan.com

Church Organs of Nebraska

2600 North 48th St.
Lincoln, Ne. 68504
Gerald Oehring
402-437-7126
churchorgansofnebra
ska.com
Rogers
Instrument
Corporation
Studio Visits by appointment

Omaha Chapter of the American Guild of Organists Board Members

Dean J. Gordon Christensen, AAGO
drjgordonchristensen@gmail.com + 712-352-0298
Sub-Dean Marie Rubis Bauer
MRBOMaha@aol.com + 402-598-2575
Secretary Gregory Johnson
gj1814@earthlink.net + 402-719-1923
Treasurer Gina Simpson
ginas@chirock.com + 402-312-1157
Immediate Past Dean David Schack
davidschack@cox.net + 402-339-3061
Member-at-Large Jean Johnson - 2016/2017 - 2018/2019
jean.johnson.8@cox.net + 402-571-7945
Member-at-Large Sonja Lundgren - 2017/2018 - 2019 - 2020
sonjaldgn@hotmail.com + 402-884-6426
Member-at-Large Jeff Hoffman - 2018/2019 - 2020/2021
omahaago@gmail.com + 402-317-8887

Omaha Chapter of the American Guild of Organists Committee Chairs

Education (AGO Certification) Julie Sandene
jasandene@gmail.com + 402-551-8479
Chapter Historian Claire Eason
creeason@gmail.com + 402-652-3366
Organ Historian David McCain
davidmccain@iowatelecom.net + 712-343-2328
Membership J. Gordon Christensen
drjgordonchristensen@gmail.com + 712-352-0298
Membership Directory Gina Simpson
ginas@chirock.com + 402-312-1157
Professional Concerns Jerry Brabec
jbrabec@stpaulomaha.org + 402-558-7318
Programming Marie Rubis Bauer
MRBOMaha@gmail.com + 402-598-2575
Publicity J. Gordon Christensen
drjgordonchristensen@gmail.com + 712-352-0298
Referrals J. Gordon Christensen
drjgordonchristensen@gmail.com + 712-352-0298
Webmaster, Facebook, *Windchest* Editor Jeff Hoffman
omahaago@gmail.com - 402-317-8887

The Windchest

The *Windchest* editor is Jeff Hoffman.
Please send content suggestions and information
to Jeff at omahaago@gmail.com by the 25th of each month.
The Windchest will be published on or before the first of each month.