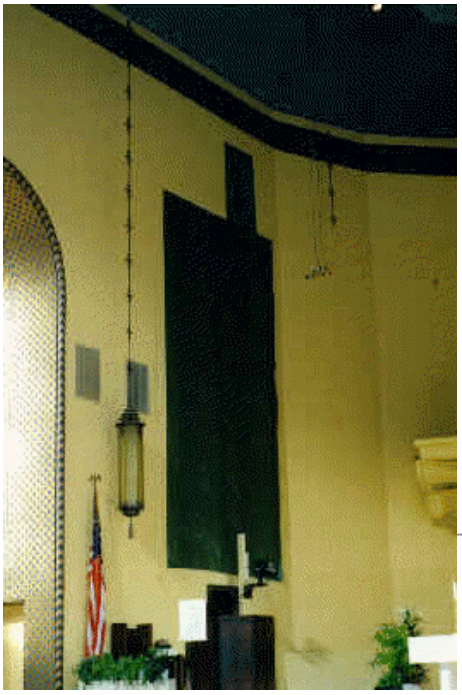
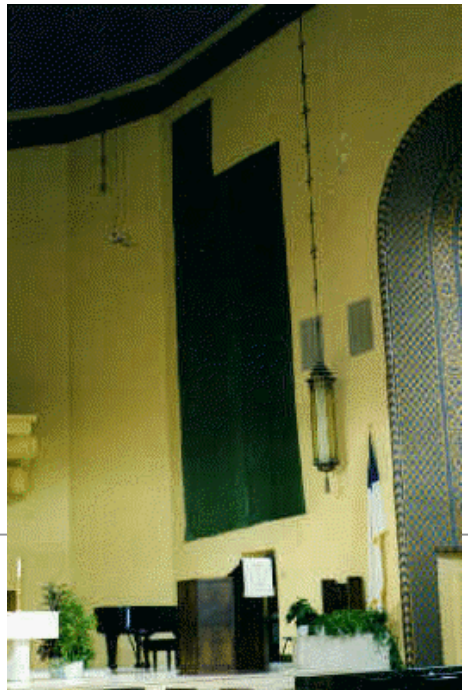
The Lied Chancel Organ

East & West Chancel organ chambers
Through 2-27-98

In addition to the exposed pipe work in the chancel display, most of the Pedal division will be installed in the West chamber (left) and the Solo and Celestial divisions installed in the east chamber (right). These chambers were originally designed and incorporated during construction of the building in 1930 to house the pipes for its Kimball organ.

The page maintainer remembers as a child the grillwork for the Kimball organ in the areas now covered with tarps, as well as grillwork in the window arches partially shown (far left, left photo, far right, right photo) in these pictures. (See the page on the Kimball Casework). The four openings for these chambers were enclosed prior to the installation of the Schlicker chancel organ and used for climate air handling equipment. The air handling equipment and ductwork will be moved downstairs so that it will be virtually silent during use.





These photos were taken shortly after the old organ chambers were opened. The west (pedal) chamber is shown left, east (Solo/Celestial) right.

Here the chambers are ready for the installation of equipment and pipes. Though the maintainer has sacrificed photo quality for space, the small chamber at the top of the east chamber (right) can be seen, this chamber will hold the Vox Humana and 2'Tierce Mixture stop for the Celestial division.

Installation of pipes, chests, ducts and electrical has begun. In the west/pedal chamber (Left photo) on the right side, some of our used pipes, the 16' Open Wood and original chests. Along the back wall, some of the 16' Violone from John Levick's home organ can be seen. See the Used Pipes page for a brief history of these pipes.

Most of the pedal pipes that required installation through the wall have been installed in the west chamber (left) and the larger Solo/Celestial pipes in the east chamber (right.) Because of ongoing construction needed to reinstall the choir loft and drywall/plaster work in the apse area, Schoenstein needed to enclose the chambers to protect the equipment from the resulting dust.

These two photos show the finished chambers - Pedal Division, left and Solo/Celestial right. There is no cloth between the decorative finish work and the pipe boxes. The small areas above the organ chambers are for lights that will highlight the display pipes on the chancel portion of the organ.

View along the bottom of the Pedal 16' Open Wood. These pipes are sitting in the original windchests. Along the back, three of the Pedal 16' Violone pipes from John Levick's home organ can also be seen.

View looking up at some of the Pedal 32' Contra Trombone Pipes. Tucked away in the chamber, a few of these make for a big footprint!

Left: Solo Division pipes, left - right: 4' Cor Sopranino; 8' English Horn; 8' Stentor Gamba. See the history of these particular pipes on our Used Pipes page.

Right: This is the Celestial Division 8' Vox Humana enclosure - effectively "triple enclosed" as it is inside the Celestial Division which is double enclosed. Below are the pipes in the enclosure. Of interest would be the photo on page 1 of the chambers showing the room this and the 2' Tierce Mixture are housed in.

Celestial Division 2' Tierce IV - VI Mixture, immediately to the left of the 8' Vox Humana pictured above right.

The Lied Chancel Organ

First-Plymouth Congregational Church
The Builder's Perspective

This organ, built for First-Plymouth Congregational Church, and for all of the people of Lincoln, is the Magnum Opus in our 121 years of organ building. In an interesting way, this instrument both reviews that history and looks forward to the next century. Its design draws upon the great traditions of Romantic organ building, a style which had taken hold at the time of our company's founding, and incorporates them into a modern framework expanding the tonal color and dynamic range of the pipe organ. The design is based on the idea that the organ can, and should, have the same kind of expressive range as the symphony orchestra -- subtle shadings of tonal color, dramatic contrasts of volume, beautifully shaped melodies and sharp accents -- attributes which give life to music. This is the fourth in a series of large instruments with which we have been charting new territory in the advancement of organ tone and mechanism.

There is a very practical reason for this emphasis on musical expressiveness. This is a church organ. Its primary role is accompanimental. It must support congregational singing, accompany the choir in a wide variety of service music and anthems, provide musical interludes to help set the mood for the service, give appropriate settings for weddings and funerals, and serve the Abendmusik series performances including large orchestral and choral works. Certainly a church organ must be able to play the solo repertoire, but it is called upon far more often to accompany others. Accompaniment is a subtle art. Tones must complement, not compete with the solo voices or instruments. Volume must be exactly right so as to support, but not cover. In many choral works, the proper sound behind the choir is that of the very powerful and dramatic full organ; however, it must be available at many different levels - not just loud! At First-Plymouth there is the additional special role of working with the Plymouth Brass. To be an effective partner, the organ must have adequate power and brass-wind stops of the appropriate timbre.

There is one other factor which makes a church organ different from others. It is heard week after week, year after year by the same people, sometimes for generations! An organ with a limited number of tones can get very tiresome indeed. To serve and inspire a congregation, a church organ should strive for maximum variety so that musical interest will be maintained.

The accompanimental role and permanence of the church organ are what led us to this particular design and also answers the question often asked: "Why is this instrument so large?" It is large not to be loud, but to be soft! A small organ can be very loud...and very boring. The size of the Lied Organ allowed us to provide many different types of tones at each volume level, with most of these being medium and soft. The organ has over 6,000 pipes divided into 110 ranks (or instruments), 85 voices or stops (individual tone colors) and 9 divisions (something like the sections of the orchestra). The pipes range from a length of over thirty-two feet to under a half-inch. This gives the organ a frequency range greater than that of the symphony orchestra. Many of the pipes are in expression boxes, which allow the organist to make them louder or softer by opening or closing louvers at the front of each box. This organ takes that concept a step further by providing auxiliary expression boxes located inside main expression boxes thereby doubling the intensity control. We place the loudest and softest voices of a division in these auxiliary boxes, thus extending dramatically both the softest and loudest ranges of volume. You'll hear this effect tonight from both the most powerful trumpets and the softest ethereal strings. One stop, the Celestial Vox Hu-

mana, is under triple expression. Its special expression box is located within the Celestial auxiliary box which speaks in turn into the main Solo box.

The organ has some other unusual expressive devices. The Variable Tremolo allows the player to change the speed of the Tremolo (or vibrato) of certain stops to imitate the natural change in vibrato speed that is part of the expressive technique of good singers and instrumentalists. The Pizzicato Bass stop is very valuable in accompaniments and orchestral transcriptions, for it allows the bass line to be slightly accented, producing clarity without resorting to loud or high pitched stops as is usually required on most organs. An entirely new device is found on this instrument - the Sforzando Coupler. This makes it possible to create the same kind of sudden, momentary accent that, for example, is produced in the orchestra by the trumpets playing only the down beat or concluding note of a phrase.

We are often asked why there are organ pipes at both the front and back of the sanctuary. There are several reasons. One is very practical. The church needed to have an organ during the time the main chancel organ was being constructed. Early installation of the gallery organ provided real pipe organ music for the congregation without any interruption. Given the scope of First-Plymouth's music program, this was a necessity not a luxury. The long-term reasons, however, are far more important. When the choir performs from the gallery, both in services and concerts, the gallery organ accompanies them. Some works require two organs for an antiphonal effect. Many pieces in the Romantic repertoire are enhanced by the use of an echo organ, with sounds coming from a heavenly location adding a touch of mystery to the performance. Fanfares of powerful trumpet sounds are greatly enhanced when they sound from opposite ends of the church. Finally, and perhaps most importantly, when a congregation sings as forcefully as do the people of First-Plymouth Church, it's helpful to have organ tone coming from the back of the building as well as the front in order to keep everybody together!

We proudly call this a modern, American organ with the hope that it will convey the essence of what is so common to most artistic expression in! this country. Unlike the sometimes insular traditions of other cultures, American artists freely borrow good ideas from wherever they may be found. In the world of Romantic organ building, the centers are France, Germany and England as well as America. This organ contains accents of all: these places: from France, Harmonic Flutes, the Cornet, and members of the Trumpet, Oboe and Clarinet families; from Germany, the Corno Flute and Posaune; from England, the Tubas and the Lieblich Gedeckt; and from perhaps the greatest American organ builder, E.M. Skinner, the Erzahler, Solo Gambas, English Horn, Flugel Horn, and French Horn. These sounds along with many others were selected because of their beauty of tone, not because of their country of origin. They are simply sounds that would blend with the tonal fabric of the organ and with each other. This is quite a different concept, of course, from devoting one keyboard to German sounds, another to French and so on. There was no attempt whatsoever to make an all-purpose organ by amalgamating the entire design concepts of several different traditions. The underlying ensembles of the instrument, particularly the principal choruses are not rooted in any old-world tradition. They are enhanced, immeasurably, however, by sounds that have captured our imagination in studies of organs around the world.

Perhaps the most important part of the organ is the sanctuary itself. An organ, particularly a large one, depends entirely upon the building to be its sounding board. Without a good acoustic no organ can reach its full potential. We could not have asked for a more ideal acoustical environment. This room provides rich resonance, smooth frequency response and an even distribution of

sound throughout. In other words, the room is perfect! Every sound of the organ is enhanced immeasurably by this beautiful surrounding. Music is heard with clarity. The full organ sound gains nobility and grandeur through the perfectly balanced resonance that adds warmth and beauty. No organ builder could ask for more.

What an honor it has been to build this instrument for First-Plymouth Congregational Church! For all of us at Schoenstein & Co. this is a dream come true. The opportunity to work in such an acoustical environment, to serve one of the nation's foremost church music programs, and to paint on a canvas large enough to explore fully our musical ideas comes along once in a lifetime. Most organ builders would give their eye teeth" to do this. We feel gratified to have been selected and we only hope that our work has pleased the people of First-Plymouth and of Lincoln.

We would like to thank everyone at the church who has been so helpful to us. Your nationally known music director, Jack Levick, has been our partner in the design of this instrument from the very beginning. His support and enthusiasm have been constant. No project like this could happen without a strong and inspiring leader and you have one in Otis Young. His drive made this project happen and he has shown his deep personal interest in it from the outset. The entire church staff including Sue Buss, Pam Walter, Tammy Alvis, Gary Schuerman, Tom Meyer and Jerry Jones have been totally cooperative. The massive construction required for housing the organ was designed by Lynn Jones of Davis Design and carried out by Sampson Construction with church project manager Bill Ramsay. Many volunteers from the church including Bill Ramsay, Lou Hurst, John Reinert and Bill Smith have devoted countless hours to helping with the project and even working right along with our crew. Finally, of course, we must offer thanks to the Lied Foundation and to Ruth Marie Amen, along with all of the other donors, who, like the royal patrons of old, made this work of art possible.

Jack Bethards
President, Schoenstein & Co.

Abendmusik

with generous support from
Ruth Marie Amen

presents the
LIED ORGAN DEDICATION RECITAL

First-Plymouth Congregational Church
Lincoln, Nebraska - October 11 & 12, 1998

THOMAS MURRAY, Organist

Sinfonia from Cantata #29 (Wir danken dir, Gott) Johann Sebastian Bach
(1685-1750)
Adagio in E Frank Bridge
(1879-1941)
Fantasia in F Minor (K. 594)
Adagio
Allegro
Adagio Wolfgang Amadeus Mozart
(1756-1791)
Variations on a Burgundian Noel (When, in the frosty season)
(Theme and seven variations) André Fleury
(1903-1995)

Intermission

Litany
Homage to Perotin Myron Roberts
(Born 1912)
Nimrod (from Variations on an Original Theme, opus 36)
(Transcribed by William H. Harris) Edward Elgar
(1857-1934)
Overture to Ruy Blas (1839)
(Transcribed by Edwin H. Lemare) Felix Mendelssohn-Bartholdy
(1809-1847)
Hymn
Suite, opus 5 (1933)
Prelude
Sicilienne
Toccata Maurice Duruflé
(1902-1986)

The Lied Chancel Organ
SCHOENSTEIN & CO., Organ Builders,
San Francisco, California
Opus 126 - 1997

LIED CHANCEL ORGAN
STOP LIST
FIRST-PLYMOUTH CONGREGATIONAL CHURCH
LINCOLN, NEBRASKA
4 Manual and Pedal Chancel Organ
74 Voices - 95 Ranks
(85 Voices - 110 Ranks including Gallery Organ)
Electric Pneumatic Action

GREAT (II - Unenclosed and in Display - Chancel Case) 3¾" and 4" Wind

16'	Double Open Diapason	61	Pipes
16'	Contra Gamba	61	"
16'	Lieblich Bourdon	12	"
8'	Large Open Diapason 6½" Wind	61	"
8'	Open Diapason	61	"
8'	Gamba	12	"
8'	Harmonic Flute	61	"
8'	Chimney Flute	61	"
4'	Principal	61	"
2'	Fifteenth	61	"
2-2/3'	Cornet (TC) II Ranks)	84	"
2'	Mixture mf (III Ranks)	183	"
2'	Mixture f (IV Ranks)	217	"
Choir Reeds on Great			
16'	Bass Horn		
8'	Trumpet		
4'	Clarion		
Celestial Reeds on Great			
16'	Ophicleide		
8'	Tuba		
4'	Tuba Clarion		
Great Unison Off			

ECHO GREAT (II - Unenclosed above Great) 3¼" Wind

8'	Small Open Diapason	61	Pipes
8'	Corno Flute (Har. Fl. Bass, Wood Treble)	49	"
8'	Quintadena	61	"
8'	Erzähler	61	"
4'	Gambette	61	"
4'	Spire Flute	61	"
4'	Fernflöte	61	"
8'	Posaune	61	"
Tremulant			

Echo Great not affected by Great Unison Off.
Echo Great knobs of polished cherry with ivory resin faces.

SWELL (III - Enclosed-Chancel Case) 4” Wind

16’	Bourdon (Wood)	12	Pipes
8’	Open Diapason (Slotted)	61	“
8’	Bourdon (Wood)	61	“
8’	Gamba	68	“
8’	Voix Celeste (FF)	63	“
8’	Cor Seraphique (Celestial)		
8’	Voix Angelique (Celestial)		
4’	Gemshorn	61	“
4’	Harmonic Flute	61	“
4’	Cor Seraphique (Celestial)		
4’	Voix Angelique (Celestial)		
2’	Flageolet	61	“
2’	Mixture mf (III)	161	“
2’	Mixture ff (III-V)	269	“
16’	Bassoon	61	“
8’	French Trumpet	61	“
8’	French Oboe (Bassoon Bass)	37	“
8’	English Oboe	61	“
8’	Vox Humana	61	“
8’	Vox Humana (Celestial)		
4’	Clarion	61	“
	Tremulant		
	Gallery Solo Stops on Swell		
8’	Open Diapason		
8’	Harmonic Flute		
8’	Oboe		
8’	Harmonic Trumpet		
	Swell 16’		
	Swell Unison Off		
	Swell 4’		

CHOIR (I - Enclosed - Chancel Case) 4” Wind

16’	Éolienne	68	Pipes
8’	Dulciana	61	“
8’	Concert Flute (Wood, L. Gedeckt Bass)	49	“
8’	Lieblich Gedeckt (Wood and Metal)	61	“
8’	Éolienne	12	“
8’	Éolienne Celeste (GG)	61	“
4’	Fugara	61	“
4’	Forest Flute	61	“
2-2/3’	Twelfth (TC)	49	“
2-2/3’	Nazard	61	“
2’	Salicet	61	“
2’	Harmonic Piccolo	61	“
1-3/5’	Tierce (TC)	42	“
1-1/3’	Nineteenth (TC)	42	“
1’	Twenty-Second	49	“
8’	French Cornet (TC V Ranks)* 5½” Wind	210	“
16’	Bass Horn	12	“
8’	Trumpet 5½” Wind	61	“
8’	Flügel Horn	61	“
8’	French Clarinet	61	“
4’	Clarion 5½” Wind	61	“
	Tremulant		
	Harp (digital)		
	Celesta (digital)		

	Choir 16’		
	Choir Unison Off		
	Choir 4’		
8’	Tuba Magna (Solo)		
4’	Tuba Magna (Solo)		
	* Separate tremulant controlled by Choir tremulant knob.		

Note: Tuba Magna stops 8’ and 4’ are on separate keying and are not affected by any couplers. When either of these stops is drawn, the normal Choir keying is disabled leaving the Tuba(s) as the sole sound on the Choir manual. The other Choir stops are still affected by intermanual couplers and the Choir intramanual couplers still read through.

SOLO (IV - Enclosed - Chancel Chamber - Right)

8’	Stentor Gamba (Wood) 10” Wind	68	Pipes
8’	Gamba Celeste (Metal) 10” Wind	68	“
8’	Bohm Flute (Metal) 10” Wind	61	“
8’	French Cornet (Choir)		
16’	Bass Clarinet 5½” Wind	61	“
8’	English Horn 10”	Wind	61“
8’	French Horn 15” Wind	61	“
8’	French Clarinet (Choir)		
8’	Corno di Bassetto 5½” Wind	61	“
4’	Cor Sopranino 5½” Wind	61	“
8’	Clarinetti (III) (Borrow)		
	Tremulant (Variable)		
	Solo 16’		
	Solo Unison Off		
	Solo 4’		
8’	Tuba Magna (AA-Unenclosed) 15” Wind	44	“
	Note: Tuba Magna is not affected by couplers.		

CELESTIAL (IV - Double Enclosed - Chancel Chamber Right - Couples with Solo)

16’	Ophicleide (Hooded) 15” Wind	61	Pipes
8’	Tuba (Hooded) 15” Wind	61	“
4’	Tuba Clarion (Hooded) 15” Wind	61	“
8’	Tuben (III) (Borrow)		
8’	Cor Seraphique 5½” Wind	68	“
8’	Voix Angelique (AA) 5½” Wind	59	“
8’	Vox Humana * 5½” Wind	61	“
2’	Tierce Mixture (TC -- IV-VI Ranks) 5½” Wind	258	“

* In separate enclosure inside Celestial box. Separate tremulant controlled by Solo tremulant knob. Expression and tremulant speed settings controlled by tablet at console.

GALLERY (IV - Floating) 4” Wind

16’	Stopped Bass (Wood)	(12 Pipes)
8’	Open Diapason (Unenclosed)	(61 “)
8’	Stopped Diapason (Wood)	(61 “)
8’	Harmonic Flute (Bass unenclosed)	(61 “)
8’	Salicional	(61 “)
8’	Voix Serenissime (II Ranks) (Ethereal)	(127 “)
4’	Principal	(61 “)
4’	Chimney Flute	(54 “)
4’	Salicet	(12 “)
2-2/3’	Nazard (From Ch. Flute)	
2’	Fifteenth	(12 “)
2’	Mixture (IV Ranks)	(244 “)
16’	Contra Oboe	(12 “)
8’	Harmonic Trumpet (Ethereal) 7½” Wind	(61 “)
8’	Oboe	(61 “)
	Tremulant	
	Gallery 16’	
	Gallery 4’	

GALLERY PEDAL 4" Wind

16'	Contra Bass (Wood)	(12 Pipes)
16'	Stopped Bass (Gal. SW)	
8'	Bass	(32 ")
8'	Stopped Diapason (Gal. SW)	
4'	Octave Bass	(12 ")
16'	Contra Oboe (Gal. SW)	

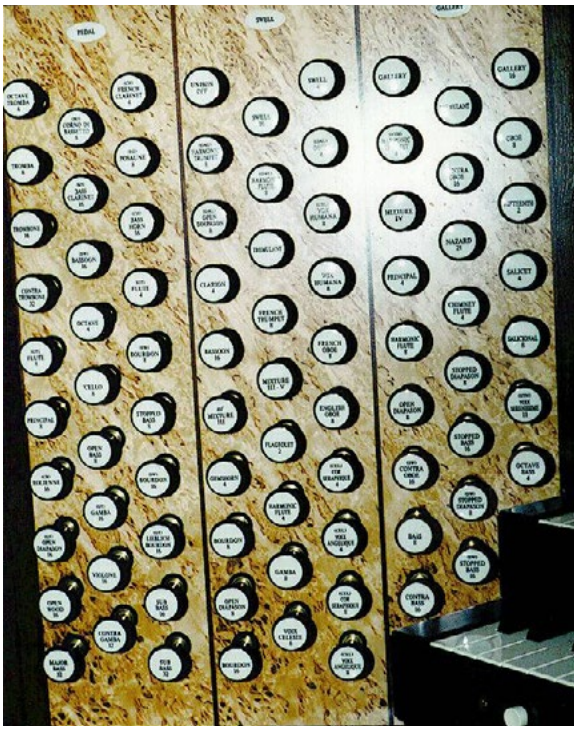
Note: The Gallery Schoenstein organ is an independent two manual and pedal organ. The above stops are borrowed from it. Its console does not control the Chancel Organ. Ethereal stops are in a separate box inside the main box.

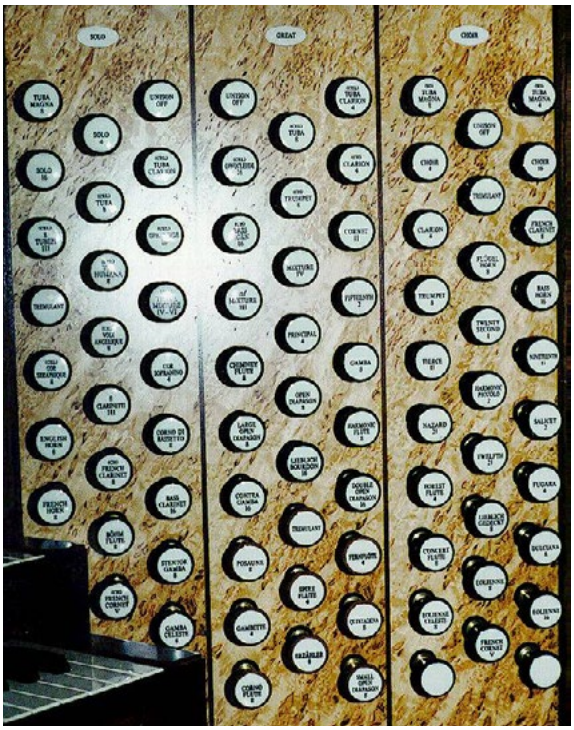
PEDAL (Enclosed - Chancel Chamber- Left) 7" Wind

32'	Major Bass (Resultant or digital, first 12 notes)		
32'	Contra Gamba * 4" Wind	12	Pipes or digital
32'	Sub Bass (Resultant or digital, first 12 notes)		
16'	Open Wood	32	"
16'	Open Diapason (Great)		
16'	Gamba (Great)		
16'	Violone (Wood)	32	"
16'	Sub Bass (Wood) 15" Wind	32	"
16'	Lieblich Bourdon (Great)		
16'	Éolienne (Choir)		
16'	Bourdon (Swell)		
8'	Open Bass (Wood) 15" Wind	12	"
8'	Principal	32	"
8'	'Cello	12	"
8'	Flute (Great)		
8'	Stopped Bass (Wood)	12	"
8'	Bourdon (Swell)		
4'	Octave	12	"
4'	Flute (Great)		
32'	Contra Trombone 15" Wind	12	"
16'	Trombone 15" Wind	32	"
16'	Bassoon (Swell)		
16'	Bass Clarinet (Solo)		
16'	Bass Horn (Choir)		
8'	Tromba 15" Wind	12	"
8'	Posaune (Echo Great)		
8'	Corno di Bassetto (Solo)		
4'	Octave Tromba 15" Wind	12	"
4'	French Clarinet (Choir)		

* Unenclosed and in display

Total Chancel Pipes	5388
Total Gallery Organ Pipes	939
Grand Total Chancel & Gallery Pipes	6327





The following two photos show the drawknob layout.

COUPLERS
Gallery to Pedal
Gallery to Great
Gallery to Swell
Gallery to Choir
Gallery to Solo

Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal

Swell to Great
Choir to Great
Solo to Great

Swell to Choir
Solo to Choir
Great to Choir
Pedal to Choir

Solo to Swell
Choir to Swell

Echo Great to Choir
Echo Great off Great

BLOWERS
Two 6½ HP, One 3 HP, Chancel
1½ HP, Gallery
3 Phase, 240 volt

PERCUSSION
Pizzicato Bass on Pedal 8' Open Bass with pizzicato relay.
Chimes on Great (digital)
Orchestral Harp on Choir (digital)
Orchestral Bells on Solo (digital)
Gallery Chimes - floating (digital)
Chimes on Pedal (digital)
Tower Chimes on Pedal (digital)
ACCESSORIES
Vox Humana pp/mf *
Pedal Divide
Swell to Great Sforzando
Solo to Great Sforzando

All Swells to Swell

*Controls expression of Solo stop and also tremulant speed (slow/fast) for Solo and Swell stops.

Notes:

All couplers read through except manual subs to Pedal.
Pedal Divide deactivates Pedal couplers notes 1-12 and Pedal stops notes 13-32.
Sforzando couplers activated by momentary touch toe lever.
Echo Great couples to Pedal with the Great to Pedal coupler.
Echo Great not affected by Great to Choir coupler.
Echo Great couples with Choir when coupled to Choir.
All Swells to Swell operates only in normal expression mode.