

WINDWORKS

THE NEWSLETTER OF THE ARROWHEAD CHAPTER OF THE AMERICAN GUILD OF ORGANISTS
WHERE THE PIPE ORGAN IS CELEBRATED



A NOTE FROM BRIAN

Brian Kapp, Dean

Hello, Arrowhead AGO!

We have had a wonderful start to the program year. If you haven't received it yet, you should be receiving "The Manual" in the mail. It is your guide to our program year and our organization.

The next exciting event is a trip to Collegeville, MN to experience the newly expanded Holtkamp/Pasi organ at St. John's Abbey. Friday, November 18 into Saturday morning, November 19, we will see three instruments at St. John's University and the College of St. Benedict. Overnight accommodations are on your own. There are several people driving that way, so if you'd like to carpool with someone, please email info@arrowheadago.com or call me at 218-481-8463.

On another note, we are happy to announce that we are the recipient of an \$18,000 grant from the Irving Community Club to help us begin a Legacy Fund to ensure the future of our Scholarship Program for kids and adults alike. I would like to thank Jeff Urbaniak for his work in curating a relationship with Irving Community Club over the past many years and securing this grant for us. This is a great way to start our 75th year!

We have several other grant requests out to other organizations to help secure the OrgelKids kit (more information at www.orgelkidsusa.org). If you would like to help obtain this kit for our organization, please reach out to me. I hope to see you soon!

Brian

GOOD NEWS THIS ISSUE:

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MEET A SCHOLARSHIP STUDENT!

Velda Bell

Kylin Hahn

Kylin Hahn has been an Arrowhead Chapter scholarship student since the fall of 2019, taking lessons from Velda Bell. She is currently in the ninth grade at the Marshall School. Besides taking organ lessons, Kylin takes piano lessons from Linda Turpening and dance classes at the Minnesota Ballet. She also really enjoys her drawing and painting class at school. When asked about the organ and taking organ lessons, she said: "I take organ lessons because having the opportunity to play organ is rare and it is not a typical instrument that comes to a person's mind. The most challenging piece I have played is 'Nun bitten wir den heiligen Geist' ('We Pray Now to the Holy Spirit'), by Dieterich Buxtehude and my favorite piece so far is 'Herzliebster Jesu, was hast du verbrochen' ('Ah Holy Jesus, How Hast Thou Offended'), by Helmut Walcha."

Congratulations, Kylin, on learning to play the organ. We look forward to your continued success.



KYLIN PLAYING THE AUSTIN ORGAN AT
FIRST UMC'S WORSHIP SERVICE
APRIL 3, 2022

A CORNUCOPIA OF LITURGICAL AND OTHER RICHES!

Rev. Dr. David Tryggestad

November presents altar guilds—those usually invisible and tireless saints of the church who adorn our sanctuaries with liturgically appropriate apportionments, in addition to preparing the sacramental elements for the Eucharist—with a rich tapestry (sorry, I couldn't resist!) of opportunity to show their stuff! Altar guilds usually include some of the most zealous of saints. In more than one congregation I served, I had keys to every room and closet in the church, but not to the wine cupboard! In another congregation, my liter bottle of water from the Jordan River I had brought back with me from Israel disappeared; I had neglected to label it clearly and thought I had hidden it well enough in an altar guild closet. I learned early on in my ministry to befriend the members of the altar guild, especially prior to introducing new (to the congregation) communion practices, such as weaning the congregation away from intinction and moving towards a common pouring chalice, which meant getting the old individual glasses out of storage. Or of baking our own communion bread every Sunday. Or of buying lovely port wine for all festivals. But back to my point: November is the month altar guild members relish, or else try to avoid, depending on one's level of devotion to the liturgical calendar. This year is typical. Our altar paraments will be changed each week in November!

November 6 is All Saints Sunday and the liturgical color is white. My musical suggestions for this day are vastly different from each other. “Den store, hvite flokk” (“Behold the Host Arrayed in White”) by Norwegian composer Egil Hovland is a lovely three-part setting in a neo-classical style (Lyche Edition, Nr. 425, 1961). (I wrote my doctor of musical arts thesis on the organ music of Hovland in 1984.) In contrast, “In Paradisum” by Daniel-Lesur is a lush, ethereal, impressionist setting of ancient plainsong (Alphonse Leduc, A.L. 19 014, 1935).

The next Sunday we're back to green paraments for the last time. Then follows Christ the King Sunday, when we're back to white again. We're tempted, on Christ the King Sunday, to enthrone Christ with lavish, even militaristic music. But we remember that his crown is one of thorns, and that, especially during this Year of Luke, when our Gospel reading comes from John on this day, that Christ reigns from the cross.

November 27 ushers into the season of Advent, when the paraments are blue (or, in some churches, purple). I can't let Advent go without settings of “Nun komm der Heiden Heiland” (“Savior of the Nations, Come”). One of my all-time favorites chorales of Bach is his highly ornamented and introspective setting of this chorale, and I sometimes pair it with Bach's driving, insistent fugue setting, with the chorale thundering in the pedal. Another of my favorite Advent chorales is “Freu dich sehr o meine Seele” (“Comfort, Comfort Now My People”), and perhaps most dear to me are the variations by Georg Böhm.

As if this weren't enough, the observance of Thanksgiving, though not technically on the liturgical calendar, inserts itself just prior to the First Sunday of Advent. I always think of the hymn, “We Gather Together to Ask the Lord's Blessing,” which I loved as a child. The tune name is KREMSER, which is also yoked with “We Praise You, O God.” A wonderfully delightful setting by Gerald Kemner is included in his collection, *Holiday Fantasies on Familiar Hymn Tunes* (White Harvest Music Corporation, 1979). Also included in this collection are settings of OLD HUNDREDTH, VENI EMMANUEL, IN DULCI JUBILO, and ROSA MYSTICA (ES IST EIN ROS).

If the long summer of Sundays after Pentecost feel somewhat like a musical desert for the liturgical organist, we are all the more ready to launch into the new season that November ushers in.

And remember to be nice to your altar guild during November!

RANK AND FILE: ORGAN ESSENTIALS

Dave Rollin

Pipe Making

Once pipes are in an organ, voiced and tuned, it is easy to take them for granted; however, I find the process of making the pipes interesting. The basic process is the same now as it has been for centuries.

Because each pipe is unique in length and diameter, pipes cannot be mass produced, molded or extruded. The parts for each pipe are cut from flat sheets of metal and then formed and soldered together by hand. Most pipes are made of a tin and lead alloy; however, zinc or copper is sometimes used for larger pipes. Some pipes, such as the 16' Subbass, are usually wood; however, I will focus on metal pipes for this article.

The percentage of each metal in the alloy, along with the scalings, is specified by the organ designer and provided to the pipe maker. Pipes in the façade are often high in tin content. The tin can be burnished to a good polish and contributes somewhat to the harmonics in the sound color; something usually desired in principal pipes. Flute pipes often have a high lead content, and this contributes to a rounder sound; however, the scaling and shape of the pipe are the controlling factors. An equal mix of tin and lead results in a spotted appearance and is often seen on interior pipes.

The metal for the pipes starts as blocks of tin and lead and is melted in the specified proportions in a special kettle. When it is at the correct temperature, the molten metal is poured into a trough, which is positioned at one end of a long casting table that has a heat resistant cloth cover. The trough has an adjustable slit in the back through which a sheet of molten metal emerges when the trough is pulled down the length of the casting table. The metal soon cools and hardens, is peeled off the table as a big coil, and set aside for the next step. The thickness of the metal used for the pipes is also specified; therefore, the new pipe metal is either scraped by hand on a flat table or brought to desired thickness on a large special lathe. High lead content metal is also sometimes run through a hammering machine that compresses and stiffens the metal. A material called sizing, which contains chalk and gum arabic, is painted on the metal to protect it and prevent the solder from going beyond the desired seam.

Using the dimensions specified, various parts of the pipes are marked out on the metal sheets using dividers and straight edges and then cut out. The pipe maker may also have sets of metal templates or patterns to use for common scalings. The tapered foot of the pipe starts as a narrow pie shaped piece that is then bent around a tapered steel mandrel to form the typical tapered foot shape. A typical body starts as a long rectangle and is bent around a cylindrical mandrel. A pipe maker will have an assortment of different size mandrels to be able to make the various pipe sizes. The edges of the piece of pipe metal where there will be a seam are scraped to expose clean metal, coated with a special flux, and then soldered. The melting point of the solder is only a little less than the melting point of the pipe metal; therefore, a steady hand and experience are required to prevent melting through the pipe! The vertical seam of the foot is soldered first, and the lower lip burnished in using a special mandrel with a flattened face. The languid is then soldered onto the foot, leaving open the windway at the lower lip. The vertical seam of the body is soldered next and the upper lip is formed. The body is then soldered to the foot, carefully aligning it so the upper and lower lips are parallel, and the entire pipe is straight. Finally, the toe is formed with special cone-shaped tools. If there are caps or chimneys, such as for rohrflutes, or ears or mouths that are to be soldered in, more pieces need to be cut and formed and soldered. Finally, the pipe is washed to remove the sizing. This process happens for every metal pipe, from small mixture pipes the size of pencils to 16' or larger façade pipes.

There are several interesting videos on YouTube showing pipe making.

Here are some links to copy and paste from the shop of Martin Pasi:

Casting Metal: <https://www.youtube.com/watch?v=Fkko-TAg6cU>

Hammering, Sizing: <https://www.youtube.com/watch?v=MQ98mvmkKE4Q>

Cutting, Marking: <https://www.youtube.com/watch?v=kMU22r6-Uo8>

Beveling, Rolling, Soldering: <https://www.youtube.com/watch?v=boS0CP1-u1c>

'ORGAN CRAWLING' THROUGH GRAND RAPIDS

Submitted by Harley Hanson

as featured in the Grand Rapids *Herald Review*

The Arrowhead Chapter of the American Guild of Organists (AGO) sponsored an organ crawl in Grand Rapids on October 1. An organ crawl is similar to a 'pub crawl', but the participants in Grand Rapids on Saturday traveled--crawled--from church to church to toast three fine pipe organs.

Each crawl stop was hosted by an organist from that church, and included two sing-along hymns and two solo works, to demonstrate the colors of the organ. Historical and technical information was also presented, as well as a few tales from the organist's bench. The first stop on this year's tour was Zion Lutheran, where Patty Dorn performed on a Casavant organ installed in 1981.

Community Presbyterian Church was the second stop, where a Holtkamp organ, dedicated in 1970, was played by long-time Community organist Darcy Reich.

The final stop on this year's tour was St. Andrew's Lutheran, where the Grand Rapids High School Choir, directed by Adam Giebner, joined the crawl group as part of their choir retreat. St. Andrew's organist Jan Bilden performed on the Hendrickson organ, dedicated in 2004.

The crawl was well attended with local enthusiasts of the 'King of Instruments', and several parties that traveled from Duluth. Brian Kapp, the dean of the Arrowhead Chapter, said that though the chapter membership is small in number, it covers a large area of northeastern Minnesota and northwestern Wisconsin.

'It has been far too many years since the Arrowhead Chapter has had events that showcase organists and other musicians from the Iron Range. We are so happy that Patty, Darcy and Jan have shared their musical talents, and for the hospitality of their churches.'

Karen Hanson Sande, music director at First Lutheran Church in Duluth, car-pooled with other organists to Grand Rapids for the crawl. Sande said the day began with a lovely fall color drive on Highway 2, and she was further delighted to see the great turnout of AGO members as well as community residents who came to learn about their pipe organs, and enthusiastically sing hymns.

'I was impressed', continued Sande, 'by the beautiful buildings and grounds, and the care given to these three church facilities, their organs and music programs.'

Kapp promised that Arrowhead AGO will continue to feature the organs and talent of our communities in the years to come. 'For more information on our events,' Kapp recommended, 'check out ArrowheadAGO.com, and better yet, join us! All are welcome!'



AGO ORGAN CRAWL PARTICIPANTS BRIAN KAPP, DARCY REICH, JAN BILDEN, VELDA GRAHAM BELL, ROSS LARSON, PATTY DORN AND CHERYL YOUNG AT COMMUNITY PRESBYTERIAN CHURCH.



WELCOME TO NEW ARROWHEAD CHAPTER MEMBERS

LORA BEEBE AND PATRICIA DORN

WE LOOK FORWARD TO GETTING TO KNOW YOU!

RECAP OF FALL-IN DINNER & PPP:

Brian Kapp

Our Fall-in Dinner at Va Bene's Soffitta was a wonderful success, with 28 people in attendance - members and friends alike. We toasted the beginning of our 75th year with a glass of champagne, and had marvelous food, beverage, and discussion. Our hosts at Va Bene were gracious, kind, and incredibly accommodating. A great time was had by all! A few weeks later, we held Pedals, Pipes, and Pizza at St. Michael's Church in Duluth. Many thanks to Tasha Kapp for organizing this event! We had a good mix of students and interested parties in attendance to learn about the inner workings of the organ and how to make sense of it all. We are hoping to revamp this event in the future when we can purchase our OrgelKids kit. This will help us better involve people of all ages in the process of building a small, working organ.

PITHY QUOTES FROM BILL PERCY

Submitted by Jan Bilden

"A new year is bearing down upon us. No, not the new calendar year – that, too, but later – the new liturgical year. Advent is November 27, Lectionary Year B (Nov. 27 and Year A for us) in the three year cycle. There's always the big fuss about New Year's resolutions for the new calendar year, which few keep anyway – the fun must be in the anticipatory fussing – but what about resolutions for the new liturgical year? Might there possibly be anything different, new, we could resolve for this new year?

- How 'bout leaving the Cornopean off piston #1 for a while, giving the hymns a brighter feel, or
- Changing one chord in the opening hymn to surprise the congregation, or
- Using a variety of simple hymn introductions, or
- Putting a note in the bulletin about the organ music for that day, beyond just the titles and composers, or
- Something else.

The idea is to challenge yourself to do something different to expand horizons and practice. I am a fan of bulletin notes which teach the man/woman in the pew something about music: the reason it was chosen, its place in the liturgical scheme of things, when the composer was writing . . . perhaps what it was written for; something about its form – what is a choral prelude, what is a passacaglia, and such like. This makes your music part of the service, particularly if you follow the liturgical year. The note does not have to be lengthy. A paragraph this long is often quite sufficient. Remember who you are writing to/for. You are not lecturing scholars. Happy New Year. Arrowhead AGO Windworks November 2011.

In these days of screens to project information in the sanctuary, Facebook and Youtube, some congregations do not have a written bulletin, lending a new challenge to brevity. Creativity beckons: what if the organist announced the music and program notes prior to playing the prelude? It could interrupt many a conversation, but in a good way. Another resolution could be to use more instrumentalists, particularly young people. Something as simple as the fourth year violinist playing the hymn melody or the swell solo line in the prelude is a guaranteed way to perk up the ears of all and earn everlasting gratitude from parents and grandparents, all while fostering active participation and enriching worship. Good luck on the resolutions!"

"The church knew what the psalmist knew: Music praises God. Music is well or better able to praise him than the building of the church and all its decoration; it is the church's greatest ornament."

- IGOR STRAVINSKY



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FROM THE EDITOR

Rosemary Guiney

This year I was happy to be able to attend the Arrowhead AGO Fall-In Dinner at Va Bene in Duluth. It was a wonderful dinner and I had the pleasure of getting to know some members and their spouse(s) I had never met or only briefly met before.

I also was able to attend the Pedals, Pipes and Pizza event. There, I always learn something and again had a chance to meet some other younger organists and other folks who I hadn't met before. And to top it off, pizza for lunch.

The trip to St. John's Abbey is something I'm looking forward to, I hope other AGO members plan to attend. It is such a great opportunity to be able to harness some wisdom from other AGO members about their musical experiences at these events and to spend time with folks who appreciate the pipe organ, music and the arts.

Thank you to all who helped organize and put these special 75-year anniversary events together!

Rosemary

ARROWHEAD CHAPTER CONTACTS:

Dean: Brian Kapp (keyed88up@gmail.com)

Subdean: Rosemary Guiney (rosemary.guiney@yahoo.com)

Secretary: Jeff Urbaniak (jurbaniak@nprduluth.com)

Treasurer: Allen Anway (allen@a2d2.com)

Board Members-at-large: Jan Bilden, Kristin Weikum, Bob Nesheim

COMMITTEES:

Membership Chair: Velda Bell (veldagb@hotmail.com)

Programming Co-Chairs: Karen Sande (karensande@gmail.com)
& Brian Kapp

Communications Co-Chairs: Rosemary Guiney & Brian Kapp
& Jan Bilden

Scholarship/Education Chair: Carol Donahue
(mpcmdonahue@aol.com)

Hospitality Chair: Linda Turpening (linda@archdirect.com)

Historian: Sam Black

Webmaster: Rosemary Guiney

Newsletter Editor: Rosemary Guiney

HOW TO REACH US:

Tel: (218) 481-8463

info@arrowheadago.com

www.arrowheadago.com

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