



# WINDWORKS

The newsletter of the  
Arrowhead chapter of the AGO  
Where the pipe organ is celebrated



## A NOTE FROM BRIAN

*Brian Kapp, Dean*

We purposefully planned a very light schedule this Fall, as we weren't sure how the situation around the pandemic would play out. That being said, unfortunately, we will not be able to have our Ciders & Ciphers event in November, nor our planned event with the holiday craft sale at CSS in December. So... I would like to revisit our virtual coffee and conversation over Zoom - to check in, to gather in some way. For those who are able, we will meet on Saturday, November 20th at 9:00 am online. I will send out a link to membership via email in the coming weeks. All are welcome to attend.

Our next in-person event will be the member recital on February 5th at St. Michael's Church in Duluth. This event will be very laid back, meant as a music sharing event. All members are welcome to attend and share some music that they love to play. Hopefully, we will also have some scholarship students sharing some music! The St. Michael's organ will be available for individuals to practice and use presets. Just set up some time with me prior to the date to get yourself set up. You are welcome to email me at [keyed88up@gmail.com](mailto:keyed88up@gmail.com) or call me at (618) 980-3433.

In the meantime, please support the Friends of the Felgemaker programming at Sacred Heart Music Center!

Brian

## GOOD NEWS

### THIS ISSUE:

- *A Note From Brian*
- *Meet Our New Board Members*
- *Schedule of Events*
- *Rank & File: Organ Essentials from David Rollin*
- *From the Editor*

## WELCOME TO OUR NEW BOARD MEMBERS

### **Kristin Weikum, Director At-Large**

Currently organist at Our Savior's Lutheran Church in Virginia, MN, Kris passed the AGO Service Playing Exam in 1998 and the Colleague Examination in 1999. She studied organ with the Rev. Robert Scoggin, the Rev. Ron Anderson, Christopher Young, the Rev. Dr. David Tryggstad, and Dr. Norma Stevlingson.

### **Robert Nesheim, MD, Director At-Large**

Early on, the teaching expertise of Maurice M. Anderson saved Robert's day (from parlor organ) through high liturgy, a serious organ, and eight choirs. Study at St. Olaf College with Theo and A.Dewayne Wee was great, and while at Hosanna, an ELCA mission in Rochester, Robert Scoggin provided instruction to the French Noels. Dr. Norma Stevlingson assumed the long-suffering tutelage of his technique as new colleagues arrived at First Lutheran of Duluth. Musicality was upheld within a warm confraternity of conservatory-trained musicians, plus two new Jaeckel organs. In Grand Marais, the thread was lost, aside from midweek Vespers. Marlys, Robert's wife, is a trained mezzo. Sons, Andy and Matt, play mandolin, oud, banjo ~ all great fun but less liturgically inclined.



**EVENT CALENDAR**

**SATURDAY, NOVEMBER 20TH AT 9:00 AM  
VIRTUAL COFFEE AND CONVERSATION OVER ZOOM**

**SATURDAY, FEBRUARY 5: MEMBER RECITAL/MUSIC SHARING  
ST. MICHAEL'S CHURCH (DULUTH)**

**WEDNESDAYS OF MARCH & APRIL: LENTEN RECITALS  
VARIOUS LOCATIONS**

**FRIDAY, MARCH 25 AT 7:00 PM: IN PRAISE OF BACH  
PILGRIM CONGREGATIONAL (DULUTH)**

**MAY 13-15: JAMES HICKS RECITALS & WORKSHOPS  
VARIOUS LOCATIONS**



**AROUND TOWN:**

**SUNDAY, DECEMBER 5 AT 3:00 PM  
FRIENDS OF THE FELGEMAKER PRESENTS:  
A FELGEMAKER CHRISTMAS  
SACRED HEART MUSIC CENTER**



## RANK AND FILE: ORGAN ESSENTIALS

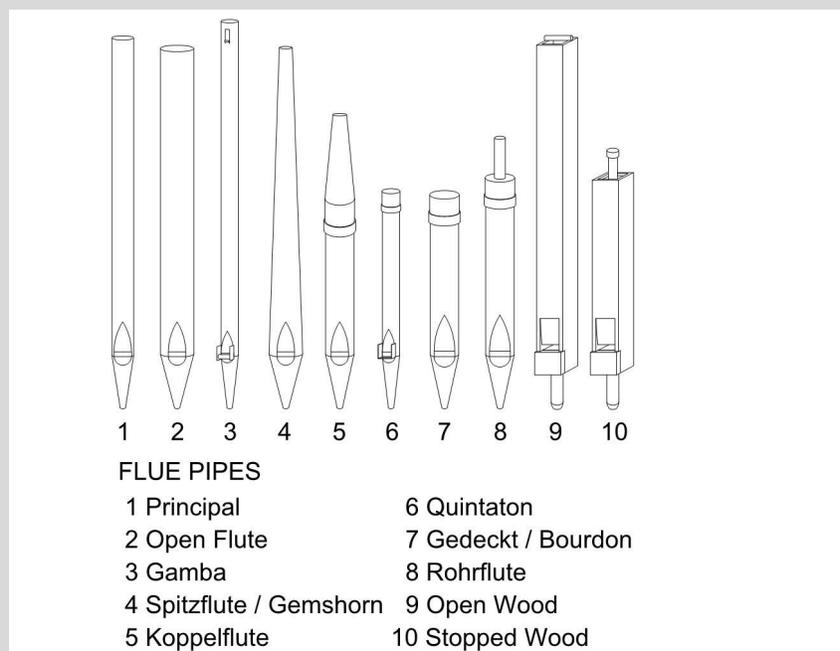
*Dave Rollin*

Knowing the typical shapes of pipes according to the stop name can be useful, especially when one must locate a pipe that is cyphering or out of tune. The accompanying charts will be useful, and I will refer to them in this article and the next. First, let's go over the concept of harmonics. The tone of a pipe includes both the fundamental frequency (what we hear as the pitch of the pipe) and additional frequencies (known as "harmonics") that are multiples of the fundamental. A tone color is generated by the relative strength of the fundamental and the mix of harmonics. Tone color is a major way we distinguish between a flute and a violin that are playing the same pitch. Flute tones have a strong fundamental and weak harmonics. String tone has a weaker fundamental and stronger harmonics. The strength of particular harmonics gives particular character to the tone color. In organ pipes the shape of the pipe body, the treatment of the mouth, and whether the pipe is open or stopped, influence the strength of the different harmonics and thus determine the tone. This month we will start with flue pipes. All the pipes in the chart play the same pitch. Note the different lengths of pipe body.

The shape most often seen is the Principal or Diapason (form 1 in the chart). Organ façade pipes are most often this type. The body of the pipe above the foot is cylindrical, it is open at the top, and the "scale" (the proportion of diameter to length) is considered medium. The sound has a firm fundamental frequency and a balanced array of harmonics. The organ can have several ranks of this form, at different pitches (8', 4', 2 2/3' 2', mixture, etc.) to compose a principal chorus. Form 2 is the Open Flute. Note the wider scale. The mouth is often cut up higher. All this helps emphasize the fundamental and subdue the harmonics, giving the rounder "fluty" sound. Not shown is a Harmonic Flute, which has a body twice the length of the normal pipe and is voiced to overblow to the octave. This gives a strong and rich flute tone with carrying power. The pipes of this stop are normal length in the bass, and harmonic above f or f# above middle c for an 8' stop. Form 3 is a "String". Some typical names include Gamba and Viola. The narrow scaling, along with a lower cutup of the mouth and other voicing treatments strengthen the harmonics, giving the tone the "edge" that is similar to the strings of the orchestra. There are often "beards" at the mouth to stabilize the tone. Form 4 is the tapered shape of the Spitzflute or Gemshorn. The tone is an interesting combination of flute and string, depending on the voicing. Form 5, the Koppelflute, has an open top cap in the shape of a cone which contributes unique harmonics. We now get into the stopped pipe forms. The stopper or cap alters the vibrations in the pipe, suppressing the even harmonics and making the pipe play about an octave lower than an open pipe of the same body length. Form 6 is the Quintaton (or Quintadena). The scale is narrow and the cutup is lower than a Bourdon, to emphasize the "quint" harmonic (an octave and a fifth above fundamental), and there is often a beard at the mouth. Form 7, the Gedeckt or Bourdon, is a wide scale giving a very round hollow sound. It is shown with a movable cap, although it can also be made with a soldered-on cap and fitted with large ears on either side of the mouth. The Rohrflute (form 8) has a "chimney" which contributes harmonics giving a brighter tone. The Open Wood (form 9) can be made with different scales and tuning devices according to the tone desired, from clarabella (flute) to violone (string). Form 10, the stopped wood pipe, can form a complete rank, like a Holzgedeckt or pedal subbass. It can also be used in the bass of metal ranks, like bourdons or rohrflutes.

A stop can also use more than one form. It might be stopped wood (form 10) for the first octave or so, stopped metal (form 7 or 8) for most of the compass, and open (form 2) for the top notes. Next month we will look at reed pipe forms.

About the author: David Rollin has worked with Jaeckel, Inc. organ builders since 1984, designing, building, maintaining and tuning pipe organs.



# The Back Page

## FROM THE EDITOR

*Rosemary Guiney*

My husband and I have been thinking about a trip to Europe to celebrate our many years of being married. We have narrowed it down to visiting France and Italy for approximately two weeks. Since I've never been to either country I would get first dibbs on the places we visit and things we do. There is such a long list so I find it quite difficult to choose those places I want to see the most.

After seeing the Vatican, some of the other things on my very long list include the Cathedrals and their pipe organs. In Rome, I would love to see all of the organs noted on the web page <https://www.romeartlover.it/Organs.html>.

If we wait to travel until 2024, we may be able to visit Notre Dame in Paris. So far in my research, some of the other cathedrals and organs in France that I'm thinking I shouldn't miss include the organ at St Pierre des Chartreux, Toulouse and the organ at the Cathedral of St Ouen, Rouen.

So many things to see, so little time. If anyone has advice about their favorite cathedrals and organs to see, please send me an email.

Pax tibi,

Rosemary



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