

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!

In our 75th year, we have a lot to celebrate. A recent gift of \$18,000 has been received for our scholarship fund. We owe a debt of gratitude to Jeff Urbaniak for his work in cultivating a relationship with the Irving Community Club. Work has begun on finding ways to invest a portion of our savings to ensure the continuation of our legacy to teach the next generation of organists.

We have received a \$3,500 grant from the Lloyd K. Johnson Foundation to partially fund the purchase of an Orgel Kids Kit, which will enhance our ability to teach the public about the organ and what it does. Many thanks to Carol Donahue for her work in securing these funds.

We are going ALL IN on Education for now and the future. It's an exciting time to be a member of Arrowhead AGO! As we enter another winter season, I wish you all the warmest greetings for whatever holidays you celebrate.

Brian

GOOD NEWS THIS ISSUE:

- A Note from Brian
- Meet a Scholarship Student:
Ian Morse
- VOM HIMMEL HOCH
"From Heav'n Above to Earth I
Come"
Rev. Dr. David Tryggestad
- Rank & File: Organ Essentials,
Dave Rollin
- Lloyd K. Johnson Foundation
Grant, *Carol Donahue*
- AGO Events and Events
Around Town
- Pithy Quotes from Bill Percy,
Jan Bilden
- From the Editor

MEET A SCHOLARSHIP STUDENT

Karen Sande

Ian Morse

Ian began taking organ lessons in late fall of 2019, then applied for and received an Arrowhead Chapter scholarship beginning in the spring of 2020. Despite some interruption to lessons and in-person services at First Lutheran Church-Duluth due to COVID, he progressed well and played prelude, offertory and postlude music on several occasions, including Prelude in G minor by J.S. Bach, All' Offertorio by Zipoli, and several chorale preludes. As a member of First Lutheran Church, he participated in Youth Ringers handbell group and instrumental ensembles for many years. His family is very supportive of involvement in music, and he has a grandmother who is an active church organist. He also studied piano and cello, participated in music groups at East High School, and is an outstanding Nordic skier and mountain biker. He is now a freshman at St. Michael's College in Vermont, where he is studying the sciences, is active in ski programs, and plans to stay involved in music, as well.



IAN PLAYING THE JAEKEL ORGAN AT
FIRST LUTHERAN

VOM HIMMEL HOCH “FROM HEAV’N ABOVE TO EARTH I COME”

Rev. Dr. David Tryggstad

As I write, Minnesota Public Radio is conducting a survey of listeners’ favorite Christmas carols. I wonder where our carol for December might fall on the list, if, indeed, it even makes it at all! Having recently attended a choral concert in which more than half the of music had been composed since the turn of the century (that is, since 2000), I realized, yet again, that I have become an old fogie, not at all attuned to contemporary culture, to the point that I wonder if I have anything to offer young people today. (No wonder the church as I know it is struggling, but that’s another article for another time!)

So, as usual, I resort to what I know. (Years ago in another town, a former colleague wrote an article about religion for our local newspaper, and, to my friend’s dismay, the editor assigned the title, “Christians don’t know what they don’t know!” To that, I might suggest, “Neither does anyone else!”)

Martin Luther composed both the text and tune to “Vom Himmel hoch” when his own children were just old enough to sing the hymn. Before you balk at the number of stanzas (Luther wrote 15, the *Lutheran Book of Worship* included 14, and the current *Evangelical Lutheran Worship* has only nine—evidently, we’re becoming either faint of heart or just plain lazy), consider that the hymn might be a miniature Christmas pageant, in which various verses might be assigned to different characters. Stanzas 1 through 5, for example, consist of the joyous announcement of the angel to the astonished shepherds about the birth of a child. Ask one of your cherubs to sing these verses, perhaps joined by other children. The congregation can then respond, with the choir singing verses in alternation. The organ can also “sing” some of the verses. Soon, the entire assembly will have sung the entire hymn, and all will ask, “Isn’t there more?!”

When I was less than half my age, I did a cassette tape recording for Augsburg Publishing House that featured VOM HIMMEL HOCH. I was a student and organist at the seminary at the time, as well as organist at a local church, and I invited my children’s choir to join me in the recording session. The children, including a soloist, sang various verses, and I “sang” alternate verses on the new (at that time) 3-manual Holtkamp tracker organ in the chapel, all in the chapel’s glorious acoustics (which have since been “corrected” to accommodate the someone’s notion of “the spoken word” – but that, too, is another article!).

All of which leads us to some organ chorale suggestions. You, no doubt, can come up with many on your own, and you have your favorites. First and foremost for me is the setting in *Orgelbüchlein* of J.S. Bach, as well as, for the not-so-faint-of-heart, his *Canonic Variations* on the tune. I never tire of Johann Pachelbel’s charming trio setting, with the melody in the pedal, singing at a 4’ pitch. Pair this setting with his longer setting in two sections, the first of which is a straightforward fugue, leading into the second, a fantasy with the melody in the pedal, all played on a large *organo pleno*. Just recently, I came across a setting I used to play a lot but had forgotten by Friedrich Wilhelm Marpurg, again, like Pachelbel’s larger setting, in two sections. More contemporary (for me, but not really!) and absolutely delightful, are settings by my teacher’s teacher, Helmut Walcha; a triptych by Ernst Pepping; and a trio setting by Gerald Near (at least he’s still alive!).

Wherever you are on your journey, whether spiritual or the chronological “three-score years and ten” (I’ve surpassed the latter but am still on the former), the news, “To you this night is born a child,” is always fresh, always contemporary, and, as Martin Luther would insist, always “for you!”

"FOR YOU THIS NIGHT IS BORN A CHILD
OF MARY, CHOSEN VIRGIN MILD;
THIS NEWBORN CHILD OF LOWLY BIRTH
SHALL BE THE JOY OF ALL THE EARTH."

RANK AND FILE: ORGAN ESSENTIALS

Dave Rollin

Pipe Making: Reeds

Last month dealt with making metal flue pipes. This month deals with making reed pipes. The basic parts of a reed pipe are the boot, block, shallot, tongue, tuning wire and resonator (see illustration next page). The boot is similar to the foot of a flue pipe. It supports the block and conducts the wind from the toe hole to the tongue. The boot can be made of pipe metal (an alloy of tin and lead), or for larger heavier pipes, zinc that is fitted with a pipe metal toe (as pipe metal, unlike zinc, is malleable and allows the size of the toe hole to be adjusted). The largest reed pipes, such as in the 16' or 32' octaves, usually have wooden boots to support the large amount of weight from their resonators and prevent them from collapsing.

The block is typically a solid casting of pipe metal that is turned in a lathe to the exact dimensions desired; however, some blocks, especially those patterned after historical styles, may be made of hardwood. The block needs to firmly hold the shallot, tongue, and resonator and snugly fit into the boot. The block also has holes that are drilled through it for the shallot, resonator and tuning wire and a slot that is milled for the wedge that secures the tongue.

The shallot is usually made of brass. It is formed into a tube, with one side open, against which the tongue beats. The shallot can be made from a flat sheet that is pressed and beaten against a mandrel or it can start as a round tube that is pressed between dies to give a slight taper. The flat face and opening are then created by grinding and polishing. Shallots are made in graduated sizes; larger in the bass end of the rank and smaller in the treble. They can have parallel sides or be tapered (narrower at the top where they fit into the block). The bottom of the shallots can take many shapes (square across, angled, or domed, according to the style of the stop and the desired sound) and is created by soldering on a small piece of brass. Sometimes the open side of the shallot has a flat plate soldered onto it into which the slot is cut. The shallot can also have a tin or leather facing in the lower pitches to reduce upper harmonics and give a smoother sound.

The tongue is cut from a rolled brass sheet and is thicker in the bass pipes and thinner in the treble pipes. The exact thickness is measured with a micrometer and is chosen to work with the specified wind pressure and desired sound color. The tongues are cut out to fit the dimensions of each shallot, and are smoothed and polished, before the voicer curves them with a special burnisher. The exact curve is critical for the desired tone, and to ensure prompt speech without ugly rattles, and can take several attempts at curving before the voicer is satisfied. The pipe must also be disassembled and the tongue removed each time the curve is worked on. The pipe is then reassembled and tested on the voicing machine or in the organ. The wedge that holds the tongue against the shallot is usually hardwood, although sometimes plastic, and is carefully fitted into the milled slot in the block. The tuning wire is a springy phosphor bronze and is sized and shaped to exert a consistent force against the tongue.

The resonators are cut from pipe metal, formed around a mandrel, and soldered in a manner similar to that of a flue pipe. Smaller pipes have the resonator soldered directly to the top of the block; however, the resonator of larger pipes is a separate piece that fits into a socket soldered to the top of the block. The resonator may be cut to length as part of voicing or have a slot cut into the side near the top that allows adjustment for voicing and tuning. Some large pedal resonators may be made of wood with a square or rectangular cross section. Given the larger number of pieces required to construct each reed pipe, and the accuracy needed when fitting them together, it is no wonder reed stops are more expensive than flue pipes.

NOTE: If there are topics you would like to read about in future newsletters, or questions you would like to ask, please let me know, as I would be happy to write about them. I can be reached at rdrollin@gmail.com.

SEE ILLUSTRATION 1 next page.

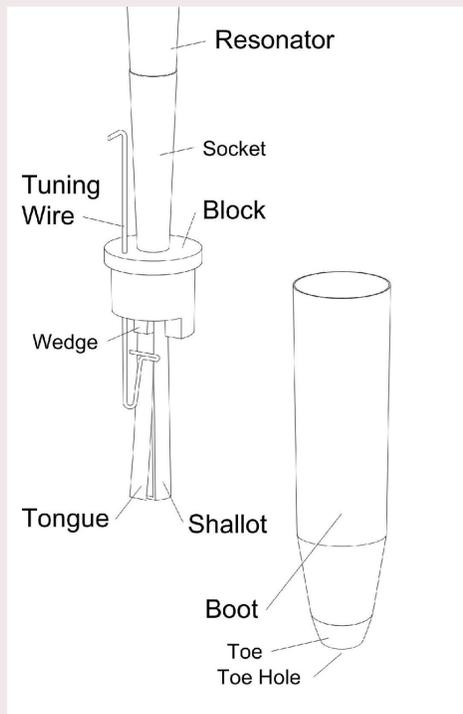


Illustration 1 (Reed Pipes)



Illustration 2 (OrgelKids Kit Organ)

LLOYD K. JOHNSON FOUNDATION GRANT RECIPIENT

Carol Donahue

Good news for our Arrowhead Chapter as we have received a \$3,500 grant from the Lloyd K. Foundation toward the purchase of the OrgelKids Kit, a miniature mechanical organ (see Illustration 2 above). The organ was originally developed in the Netherlands, and is now available in the U.S. The Chapter Scholarship/Education and Program committees worked in coordination for the funding. Proceeds from the Lenten recitals and the spring "In Praise of Bach Concert and Silent Auction" will pay the remaining balance of \$5,500 for the \$9,000 cost of the Kit.

This educational kit will be used for chapter workshops and for educational outreach such as school music, science, indust, and history classes as well as the annual Pedals, Pipes, and Pizza Event. Other possibilities may include recitals combining the OrgelKids Kit organ with instruments or voice. This organ has instructions with numbered parts so youth and adults can take apart the organ and put it back together again within an hour. There are valuable educational insights for the mechanics of the organ, such as opportunities in design engineering, leathering, craftsmanship, woodworking, metal work and sound.

The efforts of our Scholarship/Education/Program committees are appreciated and reflect a commitment to the Arrowhead AGO mission statement:

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.**

ARROWHEAD AGO
EVENTS COMING UP IN DECEMBER/JANUARY:

CIDERS & CIPHERS
450 Kenilworth, Duluth
December 11th - 5:30 pm

PEDALS, PIPE AND PINOT (ADULTS)
St. Paul's Episcopal Church, Duluth
January 20th - 6:00 pm

&

THE LITURGICAL MUSIC SYMPOSIUM
University of WI, Superior
January 28th - 9:00 am

OTHER EVENTS IN THE AREA



DAWN OF
REDEEMING
GRACE

A SERVICE OF LESSONS AND CAROLS
SUNDAY, DECEMBER 18 - 6:00PM

ST. PAUL'S EPISCOPAL CHURCH
1710 EAST SUPERIOR STREET
DULUTH, MINNESOTA



FRIENDS OF THE FELGEMAKER
PRESENT



A Twelfth Night Celebration
Continuing the Christmas Season with carol singing and organ music!

FEATURING ORGANISTS:
VELDA GRAHAM BELL, SAMUEL BLACK, KAREN HANSON SANDE,
RACHAEL KRESHA, CHARLES SUNDQUIST, TOM HAMILTON,
AND THE HISTORIC FELGEMAKER PIPE ORGAN.

Sunday | January 8, 2023 | 3 pm

SACRED HEART MUSIC CENTER
201 W 4TH ST, DULUTH, MN

\$20 SUGGESTED DONATION





KINDLY JOIN US FOR AN AGO MEMBER

*Ciders & Ciphers
Gathering*

SUNDAY, DEC. | 11 | 5:30 PM

450 KENILWORTH, DULUTH, MN

RSVP TO:

KAREN SANDE @

218-310-5727 OR

KARENHSANDE@GMAIL.COM

PLEASE BRING A DISH OR

DRINK TO SHARE



ARROWHEAD
AMERICAN GUILD OF ORGANISTS



PUMP ORGAN AVAILABLE

We received information regarding a pump organ available for sale. The folks who own this organ live in the area and are downsizing. They hope to find a new home for this special organ. There is little information about the organ other than that it has been refinished and is in great shape.

For additional information or questions regarding costs associated with the organ, please contact the current owners, Jane or Arnie, directly. They can be reached by phone or email at:

Phone: 218-591-4322

Email: arnieandjanepro@gmail.com

PITHY QUOTES FROM BILL PERCY

Submitted by Jan Bilden

"Christmas 2012 marks the first Christmas/Christmas Eve since 1954 that I did not spend on an organ bench somewhere. I recall the years at Gethsemane in Virginia, three Christmas Eve services, 4, 8, and 11 pm, and Christmas morning at 10. Nanc and I used to share the last pizza out of Domino's before they closed Christmas Eve, between 8 o'clock and 11. In the gallery, I was on the bench, she directed the contemporary choir. We'd already had the camels, cows, goats, shepherds, angels, Mary and Joseph and the rest of the crowd at the family service at 4, the older peoples' service at 8 for those who don't stay up late, and then we were waiting for the concert service at 11. Next morning was generally quiet, "Vom Himmel hoch", always the prelude, Bach's "In dulce júbilo" the postlude, then home to crash into somnolence.

Compared to that kind of schedule, subsequent years have been more restrained, "only" one or two services Christmas Eve and maybe one Christmas morning. The key is not to think about it; if you think about it, it's like thinking about how you walk. You'll trip right away. You just do it. It's after you stop that it seems remarkable and you wonder what possessed you. (I take comfort in the idea that we're all a little bit nuts, so that's probably the explanation.) Doesn't mean I won't do it again if there's a need – that screw is still a little bit loose – but I think I've broken the spell now and can be more deliberate."

A great many AGO members would relate to the Christmas schedule that Bill describes, and I think he has a point. Don't think about it, as that could foster resentment and a martyr complex. We just garner all of our creativity and determination and round up the willing musicians to do a *Soli Deo Gloria* on Christmas, leaving our family and friends to figure out when to squeeze in the Christmas Eve dinner and the opening of presents. One Christmas Eve a few years ago I talked to the daughter of our retired pastor and commented that it must be so nice to have the family together at one service and then go home to celebrate. "Oh, I never minded it when dad had all those services. It was our tradition." Perhaps that is the best approach. Take it as it comes, do your best without griping, and good memories will arise from all things done in duty and love.



A REMINDER: The newsletter is not published the month of January.
February 2023 will be the next edition.

The Back Page

FROM THE EDITOR

Rosemary Guiney

Greetings,

With the 12th Night Celebration coming up at Sacred Heart Music Center featuring the Felgemaker pipe organ, I started thinking about Shakespeare and all the holiday traditions that took place during the Elizabethan era. Doing some reading, the most striking to me was the idea that the season of Christmas was for everyone, regardless of class or wealth. There was such a distinction between the different classes yet laborers, were allowed time off to enjoy the Twelfth Night festivities. The Queen also required her country gentry to provide their country staff and tenants with meals at Christmas.

I hope we are all able to take some time to enjoy our own traditions during the holidays, share some meals together and have fun making music.

Merry Christmas and Happy Holidays to all.

Rosemary

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