



WINDWORKS

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



A NOTE FROM BRIAN

Brian Kapp, Dean

Hello, Arrowhead AGO!

Thank you all for a wonderful Fall-in Dinner at Valentini's in Hermantown a few weeks ago. Due to the pandemic and concerns over the spread of COVID, we will have a scaled back year of programming, but we hope to be jovial nonetheless. A few things of note -

- We need more volunteers for our various committees. If you are willing to help in any way, please reach out by emailing or calling me at:
 - keyed88up@gmail.com
 - (618) 980-3433
- We have moved Pedals, Pipes, and Pizza to October 23rd this year. We need your help in getting the word out. If you know of any budding musicians who may be interested in the organ, have them email Tasha Kapp to get registered for this free event.
 - tashadkapp@gmail.com
- Exciting News: Arrowhead AGO's scholarship program is now accepting applications from ADULTS wanting to take organ lessons! Feel free to email Carol Donahue for more information at
 - mpcmdonahue@msn.com

Thanks, all! We hope to see you soon!

Brian



Rosemary Guiney

While on vacation this year, I learned that LeAnn House had passed away on June 11th. She was a faculty member at St. Scholastica since 1978 and served as chair of the music department for many years. Her contributions to the music community in Minnesota were boundless and immeasurable. While she wasn't a current member of the AGO, many of us had a musical connection in some way.

My connection began the school year of 1978-1979. I was in high school and found myself without a piano teacher. A fellow music friend of mine suggested I audition for LeAnn House at St. Scholastica and had wonderful things to say about her and the way she taught piano. I spoke to my parents and it was decided no matter the cost, I would at least audition and, if accepted, they would help me pay for my lessons. An audition time was set up. I remember walking into the main building on the campus of St. Scholastica, taking it all in. I was so nervous I felt sick. I have performance anxiety but back then no one really spoke of such things. Once I climbed the stairs and waited for her to come out of her studio, I remember thinking how much I loved the smell of the building and the sounds of people practicing. Then she opened the door to greet me with a wonderful, wide, welcoming smile. I remember thinking she had such cool hair and I really liked her glasses. She made me feel right at home and calmed so many of my fears right away. No one was ever able to do that before! She had her chair by the beautiful piano and lots of music and books around. I loved that space. It felt comfortable, peaceful and good. We began talking and she helped me meld my way into playing something. I honestly don't even remember what music I played. But she accepted me as a student and from that point on, the course of my life changed.

During the time I was her student, she taught me many things outside of how to play the piano. She showed me what kindness looked like, and how to be more patient. She always encouraged and supported me in so many ways where my family wasn't able to. She taught me how to think differently about the music I was playing on the piano. She might have a story behind the piece I was working on so it would give me a new perspective on playing it. She taught me how to think about the sound coming from my playing before I touched the key. And how to practice without music. While I always loved to play the piano, I wasn't always good at practicing. She helped me become more diligent about practicing. All these things I learned and so much more. In 1980, LeAnn helped me prepare the music for my recital at Mitchell Auditorium and for college auditions, all the while teaching me skills on memorization and ways to help calm some of those nerves. She even helped me navigate thru some college applications. All the work paid off when I was awarded a music scholarship from the College of St. Thomas.

I did not see her again for many years, until her retirement concert in 2017. I stood in line to greet her afterward thinking about all the things I wanted to say to her. I didn't know she was suffering from cancer. She looked almost the same as she had all those years before. When I finally stood in front of her, I was able to choke out a thank you for all she had done and how she helped transform my life. She just replied in her calm and pleasant way thinking not of herself and with her slight lisp, "It was My pleasure." And we hugged.

She was elegant, intelligent, articulate, and gifted while remaining humble and kind. The world was definitely a better place with her in it. I am forever grateful to have been her student.

Rosemary

GOOD NEWS THIS ISSUE:

- *A Note From Brian*
- *Remembering LeAnn House*
- *Rank & File: Organ Essentials from David Rollin*
- *Music Positions Available*
- *Schedule of Events and More*
- *From the Editor*



PHOTO CREDITS: DULUTH NEWS TRIBUNE

RANK AND FILE: ORGAN ESSENTIALS

Dave Rollin

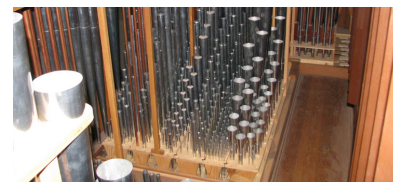


Photo by Dave Rollin, inside the Grand-Orgue of the organ in Pilgrim UCC, Duluth, as an illustration of the concepts mentioned in the article

Layout of the organ, continued...

Last month I mentioned that the pipes of a division are usually grouped together, on a dedicated wind chest or pair of chests. The pipes of a stop are laid out in rows; sometimes a single row per stop, sometimes two or three parallel rows to make best use of space. There are typical ways to arrange the pipes within the rows.

The first way is chromatic: the pipes follow the same order as the notes on the keyboard. This results in the longest pipe at one end of the chest, the shortest at the other end, with the intermediate pipes in order between. The antiphonal division at First United Methodist, Duluth is like that. (The 16' extension of the 8' holzgedeckt stop is planted separately.)

The next way to arrange pipes is to take the lowest octave or two of pipes and divide them up, so every other note is on opposite ends of the chest. Thus, low C might be at the extreme left end, low C# at the extreme right end, D planted next to C, D# next to C#, etc. The pipes above the range where they alternate revert to chromatic order. This can be called an N chest, since the profile looks like the letter N when viewed from the front. The manual chests in the Felgemaker organ in Sacred Heart Music Center are that way. The next type could be called an M chest. (Perhaps you can guess the arrangement.) The pipes are divided into what are called C and # sides, with the longest pipes at the outside ends and the shortest pipes in the middle. This can be done on one large chest, or on a pair of chests with a space between. Each side has the pipes in a whole tone scale order (C, D, E, F#, G#, A#, etc. on the C-side, and C#, D#, F, G, A, B on the #-side. It helps when tuning these if the key holder knows how to play that sequence, so the tuner doesn't have to keep jumping back and forth between chest halves. There can also be a chest like the letter A, with the longest pipes in the middle and the shortest on the outsides.

Finally, there can be what is called the major thirds layout. This divides the M or A chest concept yet again, so that pipes a major third apart sit next to each other. This is the scheme of the treble part of the Great chest in the Marrin organ in the Chapel at Saint Scholastica Priory, Duluth. Some classically inspired organs with speaking façade pipes will have chest layouts that follow the façade. The Positive division at Pilgrim UCC, Duluth is that way. Each scheme has its own advantages and disadvantages, relating to acoustics and pipe speech, use of space, weight distribution, and key action (if mechanical). A further consideration is the order of stops, front to back, on the chest. The organ designer will often put the lowest pitch (longest length) stops (8' principal, for instance) farthest from the service walkboard, arranging the rest of the stops in order of increasing pitch (decreasing length), so that most pipes can be seen and reached from the walkboard. Since reed stops tend to need touch up tuning more often than other stops, they are often located right next to the walkboard. If there is more than one stop of the same pitch, we try to separate them by stops of a different pitch. Refer to my mention of "drawing" in the article from March. For instance, a typical layout might go: 8' principal, 16' bourdon (remember it's stopped, so similar in length to an 8' open), 8' harmonic flute, 4' octave, 8' rohr flute (stopped pipes), 2-2/3' quint, 2' octave, mixture, 8' trumpet.

If you get a chance to look inside an organ, see if you can identify the style of chest layout based on this article, and the order of stops on the chest.

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

OPEN POSITIONS

St. Paul Episcopal Church in Duluth has an open position for a Music Director/Organist. The Music Director is responsible for the church's vibrant and diverse music ministry. Plans and coordinates the music program in order to facilitate the full and active participation of the congregation in the liturgical life of the Episcopal Church. This is a part-time position for 20 hours/week. Annual salary based on experience and qualifications.

Please submit resume and cover letter to The Rev. Debra Kissinger, Interim Rector at interim.rector@stpaulsduluth.org.

St. Lawrence Parish in Duluth is looking for a new **Music Director**. The MD would be in charge of organizing other musicians and will be involved in directing the choir, accompanying musicians, running practices and training volunteer musicians. We are looking for someone who is interested in developing and leading a parish choir. A qualified candidate would have graduated high school or equivalent. The MD would need to be consistently present for weekend Masses as well as other parish liturgies (funerals, weddings, sacramental events). Preference is for someone who has an understanding and facility with sacred music, and Catholic liturgy. Formal training isn't absolutely necessary, but experience or training are desirable. Willingness to work as a team to offer beautiful and prayerful worship in the parish is very important. Please contact Stephanie Jago at the parish office at 218-722-2259 or stephanie.jago@duluthcatholic.org for a full job description and application.

First United Methodist Church (AKA the "Coppertop Church")
We have an immediate opening for a part-time Worship Band Director for our worship band Tapestry. The Worship Band Director is responsible for recruiting and training members for Tapestry, and directing them both in rehearsal and our worship services. We have one "blended" worship service each week, and each service contains a creative mix of music. Because of the blended worship format, Tapestry plays an integral role in these services, along with our many other music groups and our organist. Tapestry plays during Sunday services most weeks during the school year and once a month in the summer. The Worship Band Director reports to the Director of Music Ministries, and is expected to maintain a collaborative relationship with our pastor and other music directors in using music to support the spiritual development and mission of the congregation. For a copy of the complete job description and/or to submit an application, please contact Velda Bell, Director of Music Ministries/Organist, at music@fumcduluth.com or 218-727-5021.

First Presbyterian Church in Mora is looking for a substitute organist to play occasionally for our Sunday morning worship services. We are glad to pay enough to make it worth your time and distance. If interested, please contact Rev. Gus Schill at 320-679-1969 or 828-329-9307.

MARK YOUR CALENDARS

**SATURDAY, OCTOBER 23: PEDALS, PIPES, AND PIZZA
CATHEDRAL OF CHRIST THE KING (SUPERIOR)**

**FRIDAY, NOVEMBER 19: CIDERS & CIPHERS
@ THE KAPP'S HOUSE (DULUTH)**

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

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

**FRIDAY, MARCH 25: IN PRAISE OF BACH
PILGRIM CONGREGATIONAL (DULUTH)**

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

PEDALS, PIPES & PIZZA

October 23 @ 10:30am

Cathedral of Christ the King,
1410 Baxter Avenue, Superior, WI, 54880

We will be hosting the Pedals, Pipes & Pizza at:

- Cathedral of Christ the King, Superior
- Saturday, October 23rd, 10:30a.m.-1:00p.m
- **RSVP to Tasha kapp via email at:**
tashadkapp@gmail.com by October 20th.

The event has changed slightly due to Coronavirus concerns. We will now include a boxed lunch.

A NOTE FROM KAREN SANDE

Our annual AGO Fall-In Dinner was held Friday, September 10, at Valentini's new location in Hermantown. Eighteen of us enjoyed great food and conversation for several hours. We were especially happy to meet and welcome fairly new members, Jerry and Elaine Orvold from the Minong WI area, as well as Nadine and Roy Berg from Hibbing - thanks for traveling that distance!

HALLOWEEN SPOOKTACULAR ORGAN CONCERT

October 31 @ 3:00 pm

Sacred Heart Music Center
201 West 4th Street, Duluth, MN

The Friends of the Felgemaker opening recital for 2021 occurs on Halloween and will feature organist Charles Sundquist performing a concert filled with spooky organ music on the historic Felgemaker pipe organ. The concert will begin at 3pm Sunday, Oct. 31. The event is free. (A suggested donation of \$15 to the Friends of the Felgemaker will be accepted). The concert will also be live streamed and archived on the Sacred Heart Music Center YouTube channel.

A native of Duluth, Sundquist received his Master's and Doctorate degrees in Organ Performance and Literature from the Eastman School of Music. He was awarded the Prix d'Excellence from the Conservatoire de Région de Rueil-Malmaison in France while a student of Marie-Claire Alain. Also in Paris, he was Associate Choirmaster and Organist at the American Episcopal Cathedral, accompanist for the Paris Ballet School and coach/accompanist for members of the Paris Opera Chorus.

Sundquist will perform haunting works by Bach, Vierne, Saint-Saëns, Parker, Gounod and Boëllmann.

Don't miss this fun event – a great way to kick off All Hallows Eve!

NOTICE: All concert-goers must provide proof of vaccination or a recent negative COVID-19 test at the door prior to each show. Phone photos of vaccination cards will be accepted. Further precautions may be taken pending state and county health guidelines.

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FROM THE EDITOR

Rosemary Guiney

Well, the first Arrowhead AGO dinner took place on Friday, September 10th. I was sorry to have missed it. It was a busy Friday night for me as I was preparing food, decorating, etc. for a Liturgical Music Clinic at my church the next morning. From those who attended, I heard many great comments about how great it was to spend time together and visit with one another.

On another note, there are many upcoming events to look forward to. And phenomenal organ music to listen to.

Pax tibi,

Rosemary



*"Music can name the unnameable and
communicate the unknowable."*

LEONARD BERNSTEIN

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