

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!

As Spring makes its first appearance, our chapter has hit the ground running with Lenten Recitals every Wednesday at 12:15. There's still time to see one or two if you haven't already. Our members are presenting some wonderful music for us. It's so lovely to be in person for these events. As I'm writing this, "In Praise of Bach" hasn't happened yet, but so many individuals have come together to create a marvelous event. Looking forward, the Nordic Festival is sure to please. Following the workshop with James Hicks on Saturday, May 14th, there will be a luncheon (\$10 per person), which will serve as our "Spring Fling" event. Register for lunch by emailing info@arrowheadago.com OR by calling me (218) 481-8463. We hope to see you there!

I am told that this coming year is our Chapter's 75th anniversary! We hope to celebrate in a big way. Stay tuned!!!

-Brian

GOOD NEWS THIS ISSUE:

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WELCOME TO OUR NEWEST MEMBER

Velda Bell

Welcome to Dr. Charles Sundquist who recently joined the Arrowhead Chapter as a dual member.

Chuck currently lives in Chicago, but is moving to Duluth this summer. Chuck grew up in Hermantown, received his undergraduate degree from UMD, and then went on to earn his Master's and Doctoral degrees in Organ Performance and Literature from the Eastman School of Music.

Many of us heard him play a wonderful recital this past Halloween on Sacred Heart Music Center's historic Felgemaker organ.

Welcome to our chapter, Chuck!

"BROTHERHOOD
DESPITE ALL WARS AND
CONFLICTS:
I TRY - TO THE BEST OF
MY ABILITY - TO SERVE
THIS IDEA IN MY MUSIC."

-
BÉLA BÁRTOK

“HERZLICH LIEB HAB ICH DICH, O HERR”
“LORD, THEE I LOVE WITH ALL MY HEART”

Rev. Dr. David Tryggestad

“What then are we to say about these things?”

“Sing us one of the songs of Zion!”

The first quote is from the Apostle Paul (Romans 8:31), speaking of ultimate things, about life and death, about the place and presence of God in uncertainty, tragedy and loss.

The second is a taunt from the Babylonian captors of the defeated and displaced people from Israel, known for their singing and their songs, including the Psalms of David (Psalm 137:3b). Bereaved and in shock, the hostages hung up their harps in the trees and wept.

The world is in shock and we are at a loss to utter the unspeakable. There are no words. In times like these, especially in times like these, we musicians are called to make music, not only for ourselves and the people we love and serve, but, and especially, for those whose music has been taken, ripped from their hearts. We make music for those who cannot.

We have all seen the videos of brave people, even children, making music from the rubble of war, from shelters, from bombed out buildings, from subways. One woman visited her bombed house for the last time, uncovered her piano, and played Chopin in the midst of the rubble. A young man made it out of his bombed and burning apartment, carrying only his charred guitar.

Music is balm for the soul. Music is also subversive, speaking truth to power!

A few months ago I wrote in this column that my favorite chorale is “*Wie schön leuchtet der Morgenstern*” (“O Morning Star, How Fair and Bright!”). But I might say that my favorite chorale is like my favorite pie: whatever I’m eating at the time!

Today, especially in this time, my favorite chorale is “*Herzlich lieb hab ich dich, O Herr*” (“Lord, Thee I Love with All My Heart”). J.S. Bach concluded his *St. John Passion* with the third and final stanza of this moving chorale, and I wept through the entire setting as I conducted it with chorus and orchestra for the first time when I served as director of music at Grace Lutheran Church in Eau Claire. Several years later, we performed it again, and, again, I wept.

Bach had originally intended to include an organ setting of this chorale in *Orgelbüchlein*, but, sadly, it was one of the 119 that was never completed. However, Bach did compose an earlier setting of “*Herzlich lieb*” that is included in the *Neumeister Collection*, discovered in the Yale University Library in 1985, which I discussed last month. In contrast to the profound *gravitas* of the chorale setting in the *St. John Passion*, the *Neumeister* setting is almost athletic in its rhythmic vitality and exuberance, displaying a variety of styles and meters. This setting, like most in the collection, can be played on manuals alone, though I add the pedal in the last three measures.

It was by pure chance, and my good fortune, to happen upon a setting of “*Herzlich lieb*” by contemporary composer Jacob B. Weber, included in his collection of six chorales entitled *Reformation Mosaics*, published by Concordia in 2017. Weber’s setting is worth the price of the collection, which also includes settings of “*Ein feste Burg*” (“A Mighty Fortress”) and “*Kirken den er Gammelt Hus*” (“Built On a Rock”). “*Herzlich lieb*” begins quietly with a warm registration and builds strongly to a full *organo pleno*, with a playing time of just short of three minutes. It could be a staple for funerals, in addition to regular Sunday morning worship. It would also serve as a satisfying, though perhaps somewhat understated, closing for a recital program.

In the Christian Church, we find ourselves deep in the season of Lent. What we as organists and choral directors choose for liturgies, hymns and anthems matters, perhaps especially during this season. It seems eerily fitting that the dire news from Ukraine is coming to us during this most penitential time. “Lord, have mercy!” Our humble plea is at the same time our insistent demand. Our music must reflect nothing less.



RANK AND FILE: ORGAN ESSENTIALS

Wind Systems

Organ pipes “speak” when air under pressure (the wind) flows into them. The pressure of the wind affects both the pitch and speech of the pipe. A higher pressure will result in a higher pitch and also a louder sound. The job of the wind system of an organ is to provide the wind at a constant pressure for anything from a single pipe to full organ. Pressure is measured by a water manometer or by an electronic device. Typical pressures for tracker organs range from around 2 1/2 inches (63 mm) to 5 inches (125 mm) water column. Many electropneumatic organs use higher pressures (6 to 10 inches or more) - especially if the pipes are in chambers or have been voiced to be extra loud. The source of the wind is typically a specialized electric blower, which is sized according to the number of ranks in the organ, the style of voicing, and the pressure desired. Wind from the blower supplies one or more reservoirs which are part of the pressure regulating system. A reservoir (sometimes called a bellows) consists of a box with a top board that moves up and down according to wind usage. The top board is attached to the bottom of the box with a set of ribs (similar to accordion folds) that allows movement without air leakage. From the top board a connection is made to a regulating valve. As wind is used by the pipes, the top board falls, which opens the regulating valve and allows more wind from the blower to enter. This causes the top board to rise, and this closes the valve. This arrangement provides wind under a constant pressure at whatever quantity of wind is used by the pipes. The pressure is set by placing weights on the top board and/or by fitting tension springs between the top and bottom boards, sufficient to obtain the pressure desired by the organ builder. Wood or metal wind trunks connect the blower to the bellows and the bellows to the wind chests. The regulating valve can be placed near the bellows where the wind enters from the blower, or it can be built inside the bellows. The photo shows a small blower and bellows with an internal valve. Austin organs have a unique arrangement whereby the box underneath the pipes is a chest and reservoir in one and the “top board” is mounted vertically in one side of the box. Another arrangement is called a “Schwimmer”, which consists of a movable plate acting like the top board of a bellows, built into the bottom of the pallet box of the wind chest, with the wind intake valve a part of the assembly. There can be multiple bellows in an organ, either to allow different pressures for different sections of the organ, or to isolate large bass pipes from treble pipes.

As an organ ages, the leather used to form the hinges and gussets of the bellows can crack and start to leak. This may be noticed as increased air noise when the organ is on or the organ may run out of wind more quickly when playing full chords when there are many stops on. A re-leathering of the bellows is then in order. On rare occasions the linkage between the bellows and the regulating valve will come undone, resulting in either a lack of wind (the valve can't open) or too much wind (the valve can't close). In either case, the organ will be out of tune or may not even be playable. The linkage between the bellows and the regulating valve can be a chain or cord running through pulleys, or it may be a metal rod. A visual inspection will often show the problem. The repair is usually not difficult but may involve restoring the adjustment of the linkage. This adjustment controls the height of the top board of the bellows when inflated and is critical to proper pressure and operation.



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

OTHER NEWS

Allen Anway

The Masonic Temple of Duluth at 4 West Second Street has a refurbished Kimball pipe organ available for practice by organists. Use of the organ is free, but the organization requests than one signs in with name and time.

A Mason paid for the organ repair about five years ago. The Organ Historical Society in their annual convention featured this organ on their visit to Duluth. The Kimball is a common 1920s type organ but larger and augmented with mixtures. Its tone is less theater organ and more general organ. The organ is on the balcony of their large auditorium. To gain admittance contact Charlie Korsch at 218-349-9190.

POSITIONS AVAILABLE

St. Mary Star of the Sea, in downtown Duluth, MN is seeking a Director of Music. The parish is looking for a part-time director. Responsibilities include planning music for all liturgical celebrations in the parish, including funerals and weddings, while working with current volunteers to build up a program. There is a requirement to play either piano or organ. If interested, please email your cover letter and resume to lauren.finnegan@duluthcatholic.org.

St. Joseph parish in Duluth Heights is looking for a once per month organist and/or pianist for their Sunday 9:30 am Mass. If interested, call Fr. John Petrich at (218) 348-0247.

Bethel Lutheran Church in South Superior is looking for a regular pianist. Compensation is \$65 per service. If interested, call Tom Ledin at (715) 392-5820.

St. Joseph Catholic Church in Grand Rapids, MN has an opening for a part-time Music Director. Responsibilities include planning and directing music for all liturgical celebrations in the parish including funerals and weddings. If you are interested in this position, please go to www.stjosephscatholic.org for the job description and an application. A cover letter, application and resume can be submitted to sue.schuler@duluthcatholic.org. Applications are being accepted immediately.

Immaculate Heart Church in Crosslake, MN is looking to hire a music director. While it is envisioned as a full-time position with a competitive salary and diocesan benefits, the parish would be open to discussing a part-time commitment. Keyboard competence necessary as well as familiarity with Catholic liturgy and a willingness to work with a great group of volunteers to ensure God is worshipped and the parish community is nourished in the faith of the Church. Inquiries and/or resumes can be directed to Fr. Dale Nau, Immaculate Heart Church, PO Box 155, Crosslake MN 56442, (218)692-3731.

FROM THE ARCHIVES: PITHY QUOTES FROM BILL PERCY

From Bill Percy, September, 2015 Arrowhead newsletter

In the normal course of events, I do not closely follow the obituaries in the Minneapolis-Star Tribune. I peruse them, as I do the ones in the Duluth paper, to make sure I am not unwittingly included, (. . .) however the account of the passing of Martin G. Fowler, caught my eye. The notice reported his death of cancer at age 75, (. . .) survivors, education and life work. Then came the paragraph which caught my eye: “Martin loved singing, liturgical music, and pipe organs in particular. He was a long-standing member of the St. Mark’s Episcopal Cathedral Choir and the Minnesota Chorale. He enjoyed and drew strength from his vocal lessons up until his final days. Commemorating this love, he donated a grand piano to St. Mark’s . . . A traditional choral evensong service of his own design was held in his memory on August 7th at the Cathedral. . . ”

Several thoughts occur. He must have been thrilled to be able to witness the return of the great organ to the cathedral from the rebuilding, enlarging and redesign by Foley-Baker in Connecticut. And how singular that his love of the organ should gain mention in his obituary; how thoughtful the one who wrote it. And, simply, that love of the organ should be worthy of note in the account of the life of one who was not an organist.

Would that there would be more Martin Fowlers and that we would know of them more clearly while they were still around, that we could celebrate them and appreciate their support. Certainly seems significant that the cathedral staff would accept an evensong service he designed, but it sounds like he knew what he was doing.

Let us keep our eyes open for those who love the instrument we practice, and appreciate them, include them, teach them, remember them.

Jan Bilden

And that inevitably leads us to our own HONORABLE ANWAY, as Bill Percy tagged our Arrowhead AGO treasurer of decades. In the May 2013 newsletter, Bill noted that Dr. Allen Anway was the subject of a large article in The Senior Reporter, “Allen Anway: Photographer, Physicist and Physically Fit”, speaking of his career as a physicist and his hobbies of photography and skiing. (We might add that being our treasurer is another hobby.) Incidentally, Allen had just completed his 36th Birkebeiner cross country ski race that winter. THANK YOU, Allen, for your service to the AGO and don’t get any ideas that this is any reason to back off.



FESTIVAL OF NORDIC MUSIC

A NORDIC EXPERIENCE OF CONCERTS AND WORKSHOPS
Three Days and Three Ways to Celebrate Nordic Organ Music

MAY 13-15, 2022

Co-Sponsored By: First Lutheran Church
Arrowhead Chapter of The American Guild of Organists
and Friends of the Felgemaker

FRIDAY, MAY 13

7:00 PM

FIRST LUTHERAN CHURCH
1100 E SUPERIOR ST, DULUTH, MN

CONCERT ORGANIST
JAMES D. HICKS
PERFORMS A SOLO RECITAL ON
THE JAECKEL PIPE ORGAN

FREE WILL DONATION FOR EVENT
MASKS REQUIRED

SATURDAY, MAY 14

10:00 AM WORKSHOP 9:30 AM CHECK-IN

FIRST LUTHERAN CHURCH
1100 E SUPERIOR ST, DULUTH, MN

JAMES D. HICKS
LEADS A WORKSHOP ON
ACCESSIBLE NORDIC ORGAN MUSIC

FREE EVENT
\$10 FEE FOR LUNCH
MASKS REQUIRED

REGISTER FOR LUNCH BY MAY 1, 2022 AT
info@arrowheadago.com
(LIMITED TO 50 ATTENDEES)



JAMES D. HICKS

SUNDAY, MAY 15

3:00 PM

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

AN AFTERNOON OF MUSIC FROM NORDIC LANDS

FEATURING ORGANISTS JAMES D. HICKS
AND MELANIE OHNSTAD, VIOLINIST KRISTINA LANTZ,
VOCALIST ERIKA LANTZ, FOLK MUSICIAN ARNA RENNAN, AND
THE HISTORIC 1898 FELGEMAKER PIPE ORGAN

\$20 SUGGESTED DONATION FOR EVENT
PROOF OF COVID 19 VACCINATION AND MASKS REQUIRED



The Back Page

FROM THE EDITOR

Rosemary Guiney

July 4, 1939, Lou Gehrig, first baseman for the Yankees, said these famous words at a ceremony at Yankee Stadium: "Today I consider myself the luckiest man on the face of the earth." Lou Gehrig, who was dying, told the crowd he was "lucky" because of all the good people in his life: his wife and family and his teammates.

I think of this often, and especially now with all that is going on in the world. How lucky am I to still have some family and friends around me, to be able to play music in my church, play music at all, listen to music, and so thankful to work for and with so many interesting and gifted people.

We are all so fortunate and lucky to still have opportunities to attend a live recital and hear beautiful music on magnificent instruments. I truly recommend not missing the chance to hear the last of the recitals on April 6th.

Hope to see you there!

Rosemary

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