

WINDWORKS

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



Brian Kapp, Dean

A NOTE FROM BRIAN

Hello, Arrowhead AGO!

We have had an incredibly successful Spring with our Lenten Recitals and our annual concert and silent auction, In Praise of Bach. Our Lenten recitals had crowds ranging from 30 individuals to just over 100! The concert, In Praise of Bach, brought in an enthusiastic crowd of just over 100 guests. These are testaments to the performers and our members of support from our local communities and members. These recitals, put on by our incredibly talented members Velda Graham Bell, Karen Hanson Sande, Rosemary Guiney, Rachael Kresha, and David Tryggestad as well as so many guest musicians, wonderfully showcased the pipe organ and its music and brought crowds to their feet with excitement.

These events are pillars of our organization, and this year was no exception. Most of the funds raised will go directly to our scholarship fund; Out of \$6,395.38 raised over these six events, \$5,161.38 will go to our Scholarship Fund (\$2,326 from Lenten Recitals, and \$2,835 from In Praise of Bach) and \$1,234 will go to our operating fund. These events and their outcomes highlight the great work of Arrowhead AGO, and I am so proud to be a member.

-Brian

GOOD NEWS THIS ISSUE:

- A Note from Brian
- Events
- “Christ lag in Todesbanden,”
Rev. Dr. David Tryggestad
- Rank & File: Organ
Essentials, Dave Rollin
- Meet one of our Members:
David Fiebiger
- Pithy Quotes from Bill Percy,
Jan Bilden
- Other Important News
- Festival of Nordic Music
- From The Editor

EVENTS

HIBBING ORGANS IN REVUE

Each concert begins at noon.

June 15 - Tom Hamilton @ Hibbing High School

June 22 - Vicki Gornick @ St. Joseph's Catholic Church, Chisholm

June 29 - Roy & Nadine Berg & Friends @ Our Savior's Lutheran Church, Hibbing

July 6 - Lanae Ronchetti @ St. James Episcopal Church, Hibbing

July 13 - Amy Szumal @ Faith United Lutheran Church, Iron

July 20 - Brian Kapp @ Hibbing High School

July 27 - TBD

Hope to see you there!

Hibbing area organists have been putting on "Organs in Revue" for 38 years! This series of recitals during June and July, on Wednesdays at noon, are not to be missed. This is a great way to support our fellow members and friends during the summer months.

Check out the "Organs in Revue" Facebook page.

FESTIVAL OF NORDIC MUSIC

MAY 13-15, 2022

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

SEE PAGE 6 FOR DETAILS!

“CHRIST LAG IN TODESBANDEN”
“CHRIST JESUS LAY IN DEATH’S STRONG BANDS”

Rev. Dr. David Tryggestad

My Facebook post on Easter Sunday read, “My Easter Alleluias are in the minor mode with Ukraine in mind.” Indeed, the season of Easter this year feels different from years past. How do our Alleluias play in war-torn regions of the world? I am reminded of one of my preaching professors in seminary insisting that, if our sermons wouldn’t ring true in a cancer ward, we weren’t preaching the gospel. Might the same be said of our church music? There is no room for the trite or the trivial in the face of death; the cuddly Easter bunny and cute, furry chicks don’t cut it when faced with the reality of the crucifixion. If ever there is a time for truth and *gravitas* in our music, it is at Easter.

Perhaps more than ever, I am drawn to Martin Luther’s hymn, “*Christ lag in Todesbanden*” (“Christ Lay in Death’s Strong Bands”), seven stanzas based on “*Christ ist erstanden*” (“Christ Is Arisen”), one of the oldest German hymns, from around 1100, which itself is based on the Latin sequence, “*Victimae Paschali laudes*” (“Christians, to the Paschal Victim”). Luther’s lyrics flesh out, perhaps more fully than any other single hymn, the story and cosmic implications of the Resurrection. The tune, also based on the two predecessors and retaining the Dorian mode, was composed by Johann Walter, a collaborator with Luther.

As I write, I am listening to Bach’s Cantata No. 4, *Christ lag in Todesbanden*. In this music, Bach embraces both the profound *gravitas* (I keep resorting to that word) of death with exultant Alleluias of the Resurrection. He captures the age-old and ultimate human struggle of life, which is the reality and finality of death, in light of the sure and certain promise of Resurrection.

We organists might wish Bach had left us with at least one extended organ setting of this chorale. The three settings he did leave us, however, do not lack in *gravitas*.

Probably the best known of the three is the setting in *Orgelbüchlein*, BWV 625. Bach scholar Hermann Keller ventured that the repeated four-note motive, e,f,d,e, “symbolizes the rolling-away of the heavy stone from the tomb.” Whether or not we embrace Keller’s notion, the strong, noble and insistent music demands a rich *plenum* with reeds.

Not as well-known are Bach’s two fantasies on the chorale, BWV 718 and 695. The former is a multi-sectional work reminiscent of Böhm, Bruhns, and Buxtehude, incorporating various manuals and the use of echo, and it reserves the pedal for the final measures. The latter is a ritornello chorale in two sections, each featuring two imitative voices between which Bach embeds the chorale melody, which can be played on the same manual as the other voices or soloed out in the pedal on an appropriately pitched stop. Some of the sources for this setting conclude with a harmonization of the original chorale.

The multitude of organ settings of “*Christ lag in Todesbanden*,” from Scheidt, Scheidemann, Tunder, Buxtehude, Böhm, Pachelbel, Kauffmann, Walther, and through the centuries up to the present, is a testament to the enduring musical, liturgical and theological significance of this chorale.

In the liturgical year, the season of Easter takes us to the festival of Pentecost; thus, we are afforded many opportunities to return to this chorale. If our congregations do not know this hymn, then let us make it our responsibility to introduce them to it. If our people already love this hymn, then let us offer more and more worthy settings of it. The torch is passed to us!

For me, Easter 2022, perhaps more than any other year, is in Dorian mode.

RANK AND FILE: ORGAN ESSENTIALS

Dave Rollin

Cyphers

A cypher is the unwanted and continuous sounding of one or more pipes, either when an organ is first turned on (before any key is depressed), or when a manual or pedal key is pressed and then released. Listed below are several reasons cyphers occur.

1. **Tracker Needing Adjustment:** The first thing I check in a tracker action organ is whether the tracker for the cyphering note is pulled too tight. If it is pulled too tight, it can prevent the pallet (the valve in the wind chest that admits wind to the note channels) from closing completely and can allow a bleed of air to reach the pipes. A bleed of air might be enough to create a cypher in smaller pipes (such as a single 4 foot or smaller pipe) as smaller pipes don't require much wind; however, it might not be enough to create a cypher in larger pipes or multiple pipes if more than one stop is drawn. Jaeckel organs typically have a threaded fitting on each tracker to allow for easy adjustment. There are also older tracker organs (such as in Sacred Heart Music Center, Duluth, MN) where each division's square bar has thumb screws fitted at each end to allow for adjustments. A change in seasonal humidity can also cause a change in the key dip and be the reason a tracker is too tight.

2. **Friction:** A cypher can be caused by friction between the bushings in a key and the guide pin the key rides on. The friction might be enough to overcome the force of the pallet or return spring and prevent the key from returning to a fully off position. Organ technicians have ways of relieving the friction.

3. **Dirt:** If dirt gets caught between the pallet and chest grid in a slider chest, it can prevent the pallet from closing. An organ technician can open the pallet box and clean the pallet. Dirt can also get onto a note valve in electric action organs and cause a cypher.

4. **Warps:** A significant change in humidity can cause a wooden pallet to warp and prevent it from completely sealing. When this occurs, the pallet is removed, its leather gasket is peeled off, the pallet is flattened, and a new leather gasket is glued onto the pallet.

5. **Spline Protrusion:** Tone channel wind chests are shallow boxes with wooden ribs that divide the enclosed space into channels; one or more channels for each note on the keyboard. Thin strips of wood (called splines) are then glued in the channels to separate the channels into sections. The splines then prevent the wind from getting to stops in the other sections. During the winter heating season when humidity is low, the wind chest can dry out and shrink in height; however, the splines don't shrink and can protrude at the pallet opening. This causes the splines to push against the pallet and create an air leak. Filing off some of the spline where it protrudes will cure the cypher; however, when the humidity increases, the wind chest increases in depth and may allow the air to leak past the spline. Because of this, I usually wait to do any needed filing of the splines until humidity conditions are less extreme.

6. **Leather Deterioration:** In electropneumatic organs, the valve that admits wind into the pipe is usually part of a mechanism that uses thin leather pouches or miniature bellows. After many years the thin leather develops cracks and leaks or gets stiff. The result can be either cyphers, dead notes, or notes that are sluggish to start or stop. The cure is to replace the leathers. This is a major project and should be factored into an organ's long-term maintenance budget. A life of 50 years is typical for these leathers; less if exposed to air pollution.

7. **Electronic Malfunction:** Some electrical control systems for organs use solid state electronics to trigger the valves. I have seen where an electronic component went bad and latched in the "on" state, causing a cypher. If the system is modular, it may not be hard to replace the bad module to resolve the cypher.

8. **Switch Malfunction:** Prior to solid state controls, it was common for note valves to be controlled by relays. The relays use gang switches consisting of a row of electrical contacts, one for each note of a stop. The contacts use thin wires that are moved together to the on or off position by an electromagnet. If a thin wire gets bent, it can result in either a cypher or dead note. An organ technician is typically required to fix this.



David Fiebiger

IT'S TIME TO MEET AN ARROWHEAD AGO FELLOW ORGANIST

I was surprised to be asked by Rosemary to submit some biographical information about myself, and think it is a great idea to have other members do the same, especially those of us who may not be familiar faces to the really active members of the Chapter. Due to my schedule, I have very limited opportunity to meet other members but am always hoping to meet more of you in the future.

I am currently the organist and acting choir director at French River Lutheran Church, in French River, MN. It is a small, but very active ELCA congregation. I play a 2-manual Viscount digital organ, with the recent addition of a Roland sound module that allows for many extra orchestral and other instrumental sounds that continue to amaze me with their realism. The organ itself is a very complete 2-manual instrument with 2- 32' stops in the pedal!

I was born and raised in Faribault, MN. When I was in the fifth grade, a local Catholic priest hired me to play at Mass, beginning my career as a church organist. I played for services in many different churches in the Faribault area: UCC, UM, RC, Episcopal, Lutheran, and my longtime parish home Trinity Lutheran LCMS. I began working right after high school, so I did not attend college. I studied organ privately with Robert Thompson from St. Olaf College, and Edward Berryman in Minneapolis. For those who knew Bob Thompson, he is still with us and living in Oregon. I moved to the Twin Cities in 1995 and was married to my wife Annalise in 1997. I played for several churches including Sacred Heart in Robbinsdale, several small Lutheran churches, and was organist at St. Bernard Parish in St. Paul for 16 years, my longest tenure. We moved to Duluth in 2016, at which time I retired from the State of Minnesota (39 years) but continue to work in the human services field.

When I have time, I enjoy reading, watching movies, and trying to learn new recipes in the kitchen, although I am far from being a culinary 'natural'. We live in a 1904 house on E 1 St. Duluth and have 2 dogs and a cat. I enjoy collecting vintage neckties, cufflinks, and admit to being a complete sheet music hoarder!

FROM THE ARCHIVES: PITHY QUOTES FROM BILL PERCY

Submitted by Jan Bilden

Editor's notes (B# and C) from Bill Percy, circa April 2015

I have been thinking about the Barpfeife. (No, I don't know why. This is just e pluribus unum of the potholes marking the surface of my medial prefrontal cortex. They are of different sizes, some take an hour or so to get out of, others may take several days before I climb out of them.)

The Barpfeife is described as having a smothered, very reedy, hollow, cavernous tone, useful in adding timbre to the pedals. In Europe it can appear at the 32' pitch on either manuals or pedal. It is said to "sound with a certain degree of sympathetic or near Vox Humana quality" (now there's a thought – a 32' Vox Humana! Imagine low C on the pedal.) "with a soft 'rattle' or percussive reed tone that is very pleasant". (So says Stevens Irwin, page 34, Dictionary of Pipe Organ Stops, G. Schirmer, 1965.)

Irwin goes on to say "On the manuals it is not so useful as a solo voice by itself, but combines well with the softer flue stops, giving good pitch definition and a timbre that is distinctive and unlike any other in the organ."

Then I thought, I know some people who are like that, not especially good as solo voices, but combines with others . . . I've never thought of them in terms of a "soft rattle" or "percussive reed tone", but I suppose you might. Mostly I just think about what they add to the group and that is good – definition and a distinctive timbre (as long as you keep the tremulant off, of course; low C on a 32' Vox with the tremulant on would be awesome in the wrong way).

So, let's hear it for the Barpfeifes of the world. Come on out, don't keep yourselves behind the swell shades. Let us seek pitch definition and timbre. Maybe if we had some in Congress things would get done? But I digress.

OTHER IMPORTANT NEWS

.....
SPRING FLING LUNCHEON

If you haven't done so already, reserve your spot for our Spring Fling Luncheon, which will be directly following the workshop by James Hicks on Saturday, May 14th at First Lutheran, during the Festival of Nordic Music. This will be a really fun event, and I encourage everyone to attend. Lunch costs \$10, and you can **reserve your spot by emailing info@arrowheadago.com OR by calling me (218) 481-8463.**

.....
POSITION AVAILABLE

First United Methodist Church (aka “the Coppertop”) is seeking a positive and enthusiastic Sanctuary Choir Director to join our music staff and lead our 20+ voice choir (including four tenors!). We’re looking for someone who enjoys directing a variety of musical styles, ranging from classical anthems to gospel to more contemporary music.

First UMC is a socially progressive congregation welcoming all people. We offer a blended worship service that regularly features our vocal choir, our worship band, our organist, and at least one of our four handbell choirs. We have a vibrant musical heritage and are excited about the important role of music in our future!

The choir sings nine months of the year with occasional Sundays off and scheduling is flexible. Candidates must have a BA or BS in music, or equivalent experience. The salaried position will commence the beginning or the middle of August and we will review applications as soon as they arrive, but no later than June 1.

Interested applicants should submit a resume and references electronically or by mail to: Velda Bell, Director of Music Ministries, First United Methodist Church, 230 E. Skyline Parkway, Duluth, MN 55811 or music@fumcduluth.com. Visit our website at <https://fumcduluth.com/> for more information about our church community.

.....
CHURCH MUSICIANS WORKSHOP

JUNE 12-17, 2022

Nashotah House Theological Seminary is a seminary in the Episcopal/Anglican tradition in southeastern Wisconsin. The Church Musician’s Workshop is a weeklong conference that immerses attendees into a rhythm of daily sung and choral services while also including lectures on music making in a modern parish setting. Nashotah House is offering a 50% discount on registration to anyone under 30 in recognition of the AGO’s designation of 2022 as Year of the Young Organist. The registration covers the conference and all meals. Fairly inexpensive housing is available on campus. Get more info and register at: NASHOTAH.EDU/CMW

.....
PIPE ORGAN AVAILABLE FOR PRACTICE

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.

.....
NEWSLETTER NOTE

A reminder that our newsletter, *Windworks*, will be on break thru the summer months. Our next publication is scheduled for September 1, 2022. Please submit any information or articles to rosemary.guiney@duluthcatholic.org by August 15, 2022.

THANK YOU to everyone and anyone who contributed to the newsletter this past year. The newsletter is organically transforming into a substantial publication compiled of useful, helpful and interesting information because of those who contribute. A very **SPECIAL THANKS** to those folks who have generously shared their time, knowledge and writing talent on a regular basis: Dave Rollin, Dr. Rev. David Tryggestad, Jan Bilden, Velda Graham Bell, Karen Hanson Sande, Rachael Kreshaw, and Arrowhead AGO Dean, Brian Kapp.

.....
INTERESTED IN TAKING PART IN THE ARROWHEAD AGO?

If you are interested in sharing some of your time and talents and would like to have a part in this great organization, please submit a note to info@arrowhadago.com. Include your contact information and areas of interest in your email. We will have a place for you.



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

While the idea of music as a healer has been around for a long time, it seems that in the throes of a pandemic, war and other tragic events this year, I have been hearing *more general* discussion from folks about how music has helped them cope with their anxiety, stress and sadness.

There are many good people and good works happening in our area to support the idea of music as a healing source for all. Last night, I attended a concert in Duluth whose goal was to raise funds to build a music studio for youth in Duluth. All with the idea that working in the studio, making and recording music, would help teach kids with challenging home lives and mental health issues new coping skills, etc.

I am proud to say that I am part of the Arrowhead AGO organization that has so many good people doing such great work for so many years. My hope is that as more and more people, in general, recognize all the positive effects music has on them as individuals that they in turn are willing to invest in music programs, projects and learning how to play and appreciate the pipe organ!

I wish you all a wonderful summer!

Pax,
Rosemary

ARROWHEAD CHAPTER CONTACTS:

Dean: Brian Kapp (keyed88up@gmail.com)

Subdean: Rosemary Guiney (rosemary.guiney@duluthcatholic.org)

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 (jksande@charter.net)

& 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

Like us on facebook

