

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

Happy 75th Anniversary, Arrowhead AGO! From dinners to recitals and organ crawls, we have an exciting year planned full of fun and music. It is our 75th anniversary, after all! Look out in your mailboxes for what we are dubbing "The Manual," your guide to our organization and year ahead.

Along with the stellar programming for our 75th year, I'd like to share a proposal I made to our board of directors and committee chairs. We would like to purchase an OrgelKids organ kit (pictured below). This kit is a miniature mechanical action instrument that is designed to be taken apart and put together to teach people how the organ works. It comes with educational tools and curricula for use in events with children and adults alike. Obtaining this kit for our chapter would be nothing short of fulfilling our vision to "encourage and engage our community to foster a greater understanding and appreciation of the organ through scholarship, events, and collegiality." What better idea is there than to do so during our 75th anniversary as a Chapter? The cost of this instrument is \$9,000. While not cheap, this is an investment in the future of our organization, and one we shouldn't pass up. If you would like to contribute to this project, please call (218-481-8463) or email (keyed88up@gmail.com) for more information. You can find additional information at orgelkidsusa.org. We will also have more information at our Fall-In dinner on Sunday, September 25th at 5:00 pm (Location TBD) - mark your calendars!

If you have comments, questions, or concerns, please reach out to us via our website (arrowheadago.com), email (info@arrowheadago.com), or Facebook. I hope to see you all soon!

Brian



GOOD NEWS THIS ISSUE:

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2022 AMERICAN GUILD OF ORGANISTS NATIONAL CONVENTION
SEATTLE WASHINGTON
JULY 3-7, 2022

Allen Anway

I came a day early, Saturday 7-2-22, to the Hyatt Regency Hotel, the official hotel of the AGO. Instead of paying \$60 for a taxi from airport to hotel, I paid \$3 for the light rail trip up and \$3 back. The modern large hotel was 3 blocks from the Westlake station.

Registration started Sunday noon with proof of vaccination, then electronic sign-in lasting 1 minute which printed out my badge. My badge had a printed electronic marker to be read for busses, paid lunches, and venues. Venues were not checked. I had loaded my I-phone with App Crowd Compass which listed all the AGO events I had signed up for, a wonderful convenience.

The exhibit hall featured organ builders and publishers, but slightly less variety of exhibits than previous conventions.

First concert was 7:30 PM Sunday, David Briggs on the 2000 AD Fisk organ at Benaroya Hall. (I heard its inauguration at AGO Seattle convention 2000.) After playing, he said that he had never played on this organ before, and that it was incredibly good. The Marianne Webb Foundation sponsored him with a lavish reception afterward. The final concert, also sponsored, of recent contemporary pieces commissioned by the AGO took place at the same hall. The Fisk organ was surely the clearest and most transparent of all the organs at the entire convention.

Tuesday, I took a bus to Tacoma for 4 concerts all day. Noon we were provided a prepaid box lunch. They read our badge markers to tell us what lunch we had signed up for. The players were all top-notch professional. I mentioned to a fellow attendee that "If we practiced, we could play that too." His response, "No." After noon the officials announced on the bus the first case of COVID among our members, and elected to designate some buses as safe, meaning all masked occupants. The unmasked got a later bus. Conference officials mostly did not reinforce mask wearing. I hoped for consistency for the sake of everyone's health. All venues requested mask protection, obeyed by 95%.

Two highlights for me at the convention were twofold: first, seeing and hearing organists of incredible skill and second, talking with fellow AGO members on the bus rides. I bragged about the extensive scholarships produced by our club. Besides just the playing, even the educational sessions were given by people carefully prepared. Lowlights were inferior microphone sound systems (except Benaroya Hall) or avoiding already existing sound systems. My faulty ears are catching up with me. The modern hotel was in a food-restaurant desert, so one was stuck with pricy hotel, limited choice, bulky foods.

Ages ago in our club we had a visiting recitalist, name of Mr. Bell, who was proud of his specialty of playing the organ in its loud or very loud passages without drawing all the stops. He very much wanted loud clarity of sound with limited stops. His teaching is 100% ignored by all organists now, and I wish they would adopt his principles. I commended one listener for stopping up her ears. Ear pain means that you are losing your hearing from stress.

I enjoyed the educational session on the American organ after 1975. The presenter singled-out the House of Hope Fisk organ, St. Paul MN as embodying 3 eras of stops in the great organ, German principles, French reeds, and orchestral others. In 1975 no one predicted the future that the United States would become a net exporter of pipe organs rather than a net importer. Nor did they predict that new United States organs would be less American type and more specific to historical organs.

The next to last concert featured the winner of the improvisational competition. The youthful winner said, "Everybody says that they could never improvise, but I think that all players can. You just do it all the time, taking little baby steps, and eventually all learn how to do it." He then improvised on a Welsh hymn tune with spectacular playing.

600 people attended the national convention. I am glad I went, but it is an economic stretch, I feel the AGO spent our \$542 wisely and carefully, even subsidizing some concerts, but the airfare and hotel fees are enormous. And I came back from this convention with COVID.

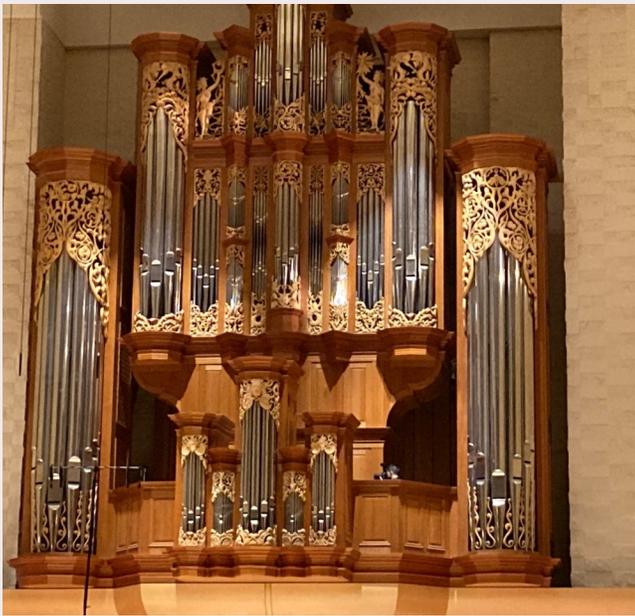
See photos page 3.



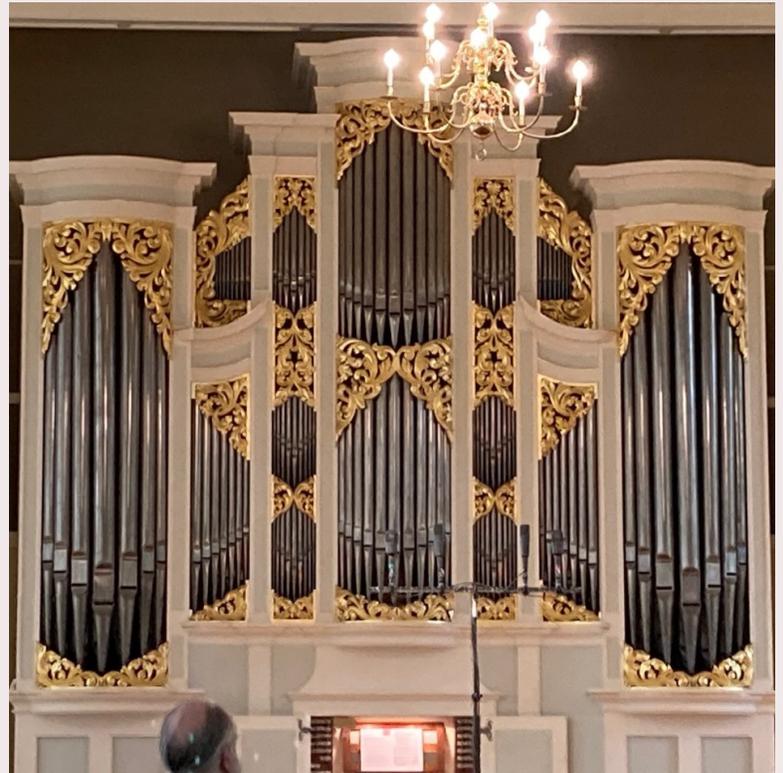
2022 AMERICAN GUILD OF ORGANISTS NATIONAL CONVENTION



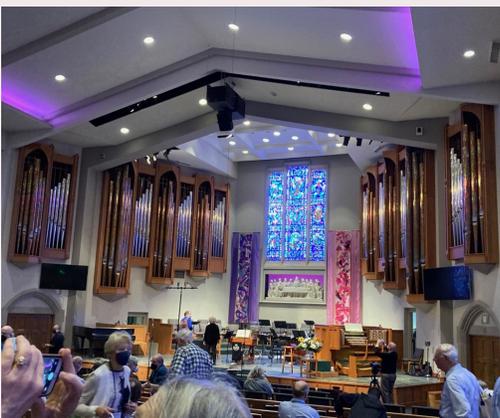
C. B. FISK, INC. (OPUS 114, 2000)
BENAROYA HALL, SEATTLE WASHINGTON



GOTTFRIED AND MARY FUCHS ORGAN
BUILT BY PAUL FRITTS AND CO. (1998)
LAGERQUIST HALL, PACIFIC LUTHERAN
UNIVERSITY TACOMA, WASHINGTON



FRITTS-RICHARDS ORGAN BUILDERS (OPUS 8, 1989)
KILWORTH MEMORIAL CHAPEL, U OF PUGIT SOUND
TACOMA, WASHINGTON



REUTER ORGAN CO. (OPUS 2196, 1999)
UNIVERSITY PRESBYTERIAN CHURCH
SEATTLE, WASHINGTON

EYEWITNESS REPORT FROM THE
65TH ANNUAL PIPE ORGAN HISTORICAL SOCIETY CONVENTION
COLUMBUS OHIO
JULY 31- AUGUST 5, 2022

Vicki Anderson

My husband and I signed up for this convention in 2019. It was rescheduled and cancelled in 2020 and 2021. This year it seemed it would really happen, so we timed our 2nd covid boosters for peak immunity July 31, stocked up on masks that fit well and drove to Ohio.

Past conventions have taken us to Chicago, Burlington Vermont, Syracuse New York, Springfield Massachusetts, Philadelphia, Minneapolis, Rochester New York, and Dallas Texas. I guess you'd say we are hooked.

At these conventions, the organs are the stars. The talented organists who perform pick pieces that show off the colors of the organ, not so much their own virtuosity. The handbooks are well researched from the extensive OHS library and data bases at OHS headquarters in Villanova, Pennsylvania and provide fascinating details about the organs, the builders and the buildings in which the organs reside. There are optional "Prelude and Postlude" days with activities that showcase the area visited.

Our "Prelude" began with a trip to the Columbus Museum of Catholic History. In addition to viewing Pope vestments, manuscripts, and relics of saints we were treated to demonstrations of three early 1800's organs by anonymous Ohio Valley makers. The organs are displayed so one can see inside and play them. This museum has educational programs for kids to introduce them to pipe organs.

We listened to demonstrations and concerts on a total of 31 organs reflecting the work of 24 builders. The oldest organ was circa 1800 and the newest 2020. (Yes, the OHS listens to new organs, too. It considers them tomorrow's history.)

I sent a day-by-day travelogue to my relatives and polite friends, but I shall spare you that and provide just four examples of some interesting instruments with interesting histories.

The Isaac Wise temple congregation began in 1848. Their liberal Rabbi, Isaac Wise wanted organ music and a choir and so they put an organ in their new building in 1866. They continue to use this building and have gone to great pains to keep their organ sounding like the builder, Johann Koehnken intended. It was a gentle but commanding sound in this Byzantine Moorish style temple.

Cincinnati's Christ Church Cathedral on the other hand seems to have been in search of their voice since its founding 1817. Currently the 2020 Richards, Fowkes and Company fills the nave impressively and a 2018 Fisk provides a monastic sound in the Centennial Chapel, but there have been had at least 3 organs in each space during the congregation's history. It's all detailed in the handbook.

The inner-city congregation of the Covenant Presbyterian Church, Columbus moved to the suburbs of Springboro but brought its altar, baptismal font, lectern, and Roosevelt 1890 organ with it. The Roosevelt sounds surprisingly robust in the carpeted room with padded chairs and coffee bar.

I hope this gives you a little taste of what the convention was like. Sorry I don't have the ears and vocabulary to describe the sounds, but there is hope for me. I won a door prize! With this OHS gift certificate, I have ordered "Understanding the Pipe Organ" by Shannon. Maybe this will help.

Anyway, it's probably better for you see and hear for yourself at next year's convention in Toronto July 2 -6. We will be there!





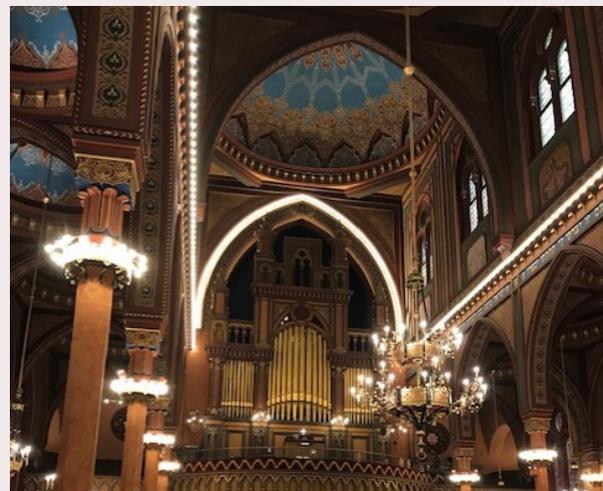
TOLEDO PIPE ORGAN CO. (OPUS 478, 1983)
ORIGINALLY FRANK ROOSEVELT (1890)
COVENANT PRESBYTERIAN CHURCH, SPRINGFIELD OHIO



C.B. FISK (OPUS 148)
CHRIST CHURCH CATHEDRAL, CINCINNATI OHIO



RICHARDS, FOWKES & CO. (OPUS 24)
CHRIST CHURCH CATHEDRAL, CINCINNATI OHIO



KOEHNKEN & CO. (1866)
ISSAC WISE TEMPLE, CINCINNATI OHIO

ERHALT UNS, HERR, BEI DEINEM WORT
“LORD, KEEP US STEADFAST IN YOUR WORD”
LYRICS BY MARTIN LUTHER
TUNE BY JOSEPH KLUG, GEISTLICHE LIEDER, 1543

Rev. Dr. David Tryggstad

This haunting, compelling tune, according to Konrad Ameln in *The Roots of German Hymnody of the Reformation Era*, was spawned from the Latin chant, *Veni, Redemptor Gentium* (we will revisit this chant in December). Lutheran theologian and musician, Paul Westermeyer (Paul led our local AGO chapter in a midwinter workshop on hymnody some five or six years ago in Superior), writes of this tune: “Constructed like an arch and in a minor [I would say ‘modal’] key, it works its way up to the high seventh in its natural position, not sharpened, leaving us longing for the tonic. Then it gradually makes its way back down to the low tonic. The longing is fulfilled as the sharpened seventh now points strongly to the tonic. This is a serious but profoundly congregational ‘folk’ melody that underlines the text’s seriousness of purpose.”

The text’s “seriousness of purpose,” as Westermeyer suggests, refers to the difficult circumstances during which Martin Luther penned these words:

Lord, keep us steadfast in your word;
curb those who by deceit or sword
would wrest the kingdom from your Son
and bring to naught all he has done.

The threat of the sword was imminent, as Sultan Suleiman and his army defeated King Ferdinand I at Budapest in August, 1541, and, in October of the same year, the fleet of Emperor Charles V was destroyed at Algiers. In addition, in Luther’s view, the “deceit” included notions from within Christianity itself that undermined his understanding of the true faith. (Luther’s original lyrics have been “sanitized” in translation.)

Like most successful hymn tunes, this one carries multiple texts, to our benefit, and it continues to be very much in the mainstream, at least in mainline Christianity. To those of us who assemble our organ repertory around the hymnody of the Church, then, we might be presented with this tune multiple times each year. Fortunately, serious and engaging organ settings of this abound, from the beginning of this tune’s publication until the present. In addition to the organ settings, the church choral conductor has a plethora of settings, going back to extended works by Michael Praetorius, Dietrich Buxtehude, J.S. Bach, Kurt Thomas, and – check this out – Christian Ridil (I am listening to these as I write!).

My organ library includes early settings of this tune by Samuel Scheidt, Georg Böhm, Johann Pachelbel, Johann Gottfried Walther, Buxtehude (two), Bach (from the *Neumeister* collection, discovered in 1985), and the ubiquitous “anonymous.” More recent settings include my teacher’s teacher, Helmut Walcha (this is not for the faint of heart, with the pedal obbligato that thinks it’s for the manuals!), Flor Peeters, Ernst Pepping, Paul Manz, Gerald Near, and, one of my favorite “go-to” composers, Jan Bender, in his *Festival Preludes on Six Chorales* (we’ll return to this collection next month). Bender precedes his extended setting with a bold harmonization of the chorale that, in and of itself, can serve as both an introduction and an accompaniment to the singing of the hymn by the assembly. What follows is a fugue-like setting, marked “Lively,” with its insistent, unrelenting repetitions and syncopations, perhaps reflecting the urgency of Luther’s text, set above the chorale melody in long notes in the pedal.

Going back to Luther’s context and text, we draw contemporary parallels to both threats of “deceit or sword” today, with the ongoing Russian war of aggression against Ukraine and the unceasing assaults on veracity, truth, integrity and fidelity in both politics and religion in our own country. This is not a time for our church music to be sentimental, vapid or vacuous. Luther’s plea is ours: “Lord, keep us steadfast!”



RANK AND FILE: ORGAN ESSENTIALS

Dave Rollin

Duplexing, Extension, Unification

When tuning or diagnosing pipe organ issues, it is helpful to know if a pipe organ has duplexing, extension or unification. For those not familiar with these terms, the following are brief definitions.

Duplexing: One rank of pipes is made available, at the same pitch level, on another division. For example, on Jaeckel Op.1 in First Lutheran Church, Duluth, MN, the single 8' Rohrflute rank is available on both manual divisions. Duplexing can also be done between a manual and pedal division, as when a 16' Swell reed is available on the Pedal. Sometimes just part of a rank is duplexed; for example, the bass octave of a 16' Bourdon can be shared by two divisions when space or money is limited.

Extension: One rank of pipes is made available at different pitch levels on the same division. For example, a Pedal 16' Subbass can be extended with an additional 12 pipes at the treble end, and made playable at 8' pitch, which results in a rank of 44 pipes for a 32 note pedalboard. An 8' manual flute can be extended to 4', with a total of 73 pipes, for a 61 note keyboard.

Unification: One extended rank of pipes is made available on multiple divisions at different pitch levels. This can be done in a limited way, as when a reed rank is used at 8' and 4' on the Great and 16' on the Pedal. It can also be applied to the entire organ and result in the organ having 20 or 30 stop tabs but only 4 or 5 ranks of pipes. Theater organs are based on this principle.

Duplexing and extension are possible with mechanical actions to a limited extent; however, electrical actions easily allow them. There may be clues to the existence of duplexing, extension or unification on an organ's stop labels. For example, a pedal stop label may include the abbreviation Sw or Ch, indicating a borrow from the Swell or Choir, respectively. A division may have more than one stop with the same or similar name but at different pitch levels. For example, the Swell might have Gedackts at 8', 4', 2 2/3' and 2' all derived from the same extended rank. One can test for this by playing, for example, c-25 of the 8' stop, then playing c-13 of the 4' stop. If the sound is exactly the same, then the stop is extended. I have also seen an organ where the Pedal Principal is derived from a Swell Geigen Principal in the 8' octave with a 4' Spitz Principal supplying the higher pitches. Again, look for clues on the stop labels, and do the "listening test" to confirm. The existence of duplexing, extension, or unification will impact registrations because of the tonal compromises; however, that is beyond the scope of this article* (whose purpose is to give readers a basis for understanding how the organ they play is laid out so they may be better able to diagnose issues). For example, an organ might have several dead notes. In an electric action organ with unification, the cause could be as simple as one affected pipe. Taking the extended Gedackt mentioned above, if the dead notes show up as c-49 in the 8' stop, c-37 in the 4' stop, f-30 in the 2 2/3' stop, and c-25 in the 2' stop, the issue may be in the action for the one pipe, perhaps caused by dirt in the chest magnet that controls it, or a cracked or stiff leather pouch in the chest. Similarly, if there are trumpet cyphers and they show up as g-32 in the Pedal 16' stop and g-20 in the Great 8' stop, and the trumpet rank is unified, the issue is probably the same pipe. Knowing the scheme of unification and the internal layout of the organ, an organist may be able to find the affected pipe and mute it, and be able to continue playing the organ until a technician can visit.

There have been articles regarding these compromises through the years in the American Organist and Diapason magazines. There is also a good basic introduction online at <https://www.organhistoricalsociety.org/OrganHistory/begin.htm>. Start in the section The Organ and How it Works.

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



ALCM FALL WEBINAR SERIES

Submitted by Jan Bilden

The Association of Lutheran Church Musicians presents their third seasonal series of webinars for church musicians. The fall series includes:

*"A Mighty Fortress: Copyright Reporting as a Commitment to Justice" on September 9 to review some copyright basics and learn why reporting your music usage truly is a justice issue. The leaders will also share insider tips and tricks for more easily searching and reporting through your One License account.

*"Tried and True-with a Twist!" on October 7 to explore ways to expand musical horizons with ideas appropriate for all facets of liturgy.

**Presenting Bach Cantatas" on November 4 on choosing works, preparing singing forces, working with instrumentalists, language issues, liturgical choices, translations, funding, and more.

All webinars are live one-hour workshops and are Fridays at 2 p.m. Eastern time. The series of 3 is \$25 for members and \$50 for nonmembers. For more information, see their website, alcm.org.

FROM THE ARROWHEAD AGO NEWSLETTER OCTOBER, 2014

Submitted by Jan Bilden

And so, we gathered once again at the 2014 Fall-In get-together to celebrate ourselves and bid adieu to Dr. Norma Stevlingson with dark chocolate and red wine. One short of forty people came together in a dining room at the Pickwick, the best turn-out we've had in memory. Colleagues from as far away as Grand Rapids made it in, conversation reigned at all tables, and no one was deprived of cutlery, linen or entrée choices. A small group is quietly wagering on what Norma's new e-mail address will be once she arrives in Boise since "wiscatsin" won't do any more. My money is on "boiidacat"; others think "boisecat" or "idacatho". Stay tuned.

Bill Percy, Editor (B# and C)

Fond memories remain of the significant contributions of Norma and of the friendships and good times together. What will be reported regarding our 2022 Fall-In? Don't miss it! See information elsewhere in this newsletter.

The Back Page

FROM THE EDITOR

Rosemary Guiney

Hi, Everyone,

It is nice to start getting back in the swing of things again, although I was not idle during the summer months. Most recently, I helped with Vacation Bible School (VBS) at my small church by offering a music segment. There were 21 children in the music class!

Since I started my position at church the year before COVID, I hadn't yet begun working on a children's music program. So day two of class, I took the VBS children up to the choir loft to experience the church from a different vantage point. They seemed to love it. Many became very excited when I showed them the pipe organ. Those that dared, tried playing. Others were interested in the mechanics and even a few were interested in the history of the organ. I'm assuming many of you at the AGO have experienced this before but it was my first time.

The children in class ranged in age from 5-to 12, with helpers a bit older. It was so exciting to see children introduced to the pipe organ, interested and even mesmerized by the majesty of the instrument. It is easy to imagine what great things might happen if those same children had the opportunity to learn more about the pipe organ with an OrgelKids organ kit.

Pax Tibi,

Rosemary

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