



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!

As we skid into Fall, we have a few things to look out for during this coming season. We are hoping to have an in-person season - slightly scaled back from previous years, but with many wonderful events.

Look out for our new annual publication, "The Manual", which includes information on our leadership, committees, initiatives, program year, and membership directory. This will be mailed to you each Fall for your use.

We are looking for help on several committees. Please email committee chairs if you'd like to help (see the back page for contact information).

I hope to see you all soon!

Brian

GOOD NEWS THIS ISSUE:

- *A Note From Brian*
- *Rank & File: Organ Essentials from David Rollin*
- *Upcoming events and tidbits*
- *Summer Happenings*
- *A Student's Tribute to Norma Stevlingson*
- *From the Editor*

Dave Rollin

RANK AND FILE: ORGAN ESSENTIALS

As we gear up for another season of newsletters, I renew my invitation for your questions or suggestions of topics for this column. I could go on about things that interest me as an organbuilder, but I want these writings to be beneficial to the reader. It might be useful to the organist to know the layout of the inside of the organ they play. If there is a cypher or dead note, or a strange wind noise, having an idea of the location of things helps to more quickly diagnose and address the problem. It might look complicated and confusing at first glance, but there is usually a logic to the layout.

Most organs have pipes grouped according to division. The pipes of the Great are together on one or a pair of windchests. The pipes of the Swell are another group, etc. Since the Pedal division usually includes lower pitches, those pipes will be longer, and grouped together or placed where there is room. A typical arrangement has the Great division behind the façade, a service walkboard just behind the Great chests, and the Swell division behind that, enclosed in a swell box. The Pedal might be divided on either side or located in the back. The organs at St. Mary Star of the Sea, Holy Spirit in Two Harbors, and the Cathedral of our Lady of the Rosary are like that. The instrument at Pilgrim UCC, Duluth also has that configuration, with the addition of the Positiv cantilevered off the balcony behind the back of the organist. The wind system components (bellows/reservoirs and wind trunks) are often just below the wind chests. If there is a façade of visible pipes, and they aren't all non-speaking "dummies", they are likely from the Great 8' principal diapason, and perhaps the 4' octave or even a 16'. Some organs are arranged with divisions side-by-side. At First United Methodist, Duluth, the arrangement viewed from the console, left to right, is Upper Pedal, Positiv, Great, Swell, and Lower Pedal. At First Lutheran, Duluth, the Great and Swell are front and back in the top level, Positiv and Upper Pedal at balcony level, and Lower Pedal (with 32' reed) starting on the floor behind the choir risers. Organs with electric action can be more varied in their arrangement. The organ in the auditorium at Denfeld High School has Choir and Great/Pedal in two chambers to the left of the stage, Swell and Percussions to the right of the stage, and Echo toward the back of the balcony on the left. Sometimes large pipes, like the basses of 16' or 8' pipes, are not planted on the wind chests with the others of their rank, but are "offset", and fed their wind with tubing or from a dedicated small chest. This can make better use of limited space and allow them the room needed for good speech. They can be identified by noting the pipe shape and length of the longest pipe of that rank on the chest, then looking for the logical continuation of that shape and length on the offset.

Here's an assignment if you don't know the layout of the organ you play. Play notes from one stop, in one division, and try to listen for where the sound is coming from. Repeat for the next division, etc. The next time you have a service person come, see if they are willing to show you inside and explain the layout.

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

FALL-IN DINNER

Join us for our Fall-in dinner at:

Valentini's new location:

4960 Miller Trunk Hwy, Hermantown

- Friday, September 10, 6:00 p.m social time
- 6:30 p.m. welcome and dinner served
- Meeting and dessert following
- \$30 per person
- RSVP and request menu options via email to: karensande@gmail.com or (218) 310-5727.

PEDALS, PIPES & PHOOD

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

Cathedral of Christ the King,

1410 Baxter Avenue, Superior, WI, 54880

- Saturday, October 23rd, 10:00a.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.

"To send light into the darkness of men's hearts - such is the duty of the artist."

Robert Schumann

THE YEAR OF THE YOUNG ORGANIST

Remind folks that The American Guild of Organists (AGO) has declared this year, the "Year of the Young Organist!" This is an effort to grow the community of younger musicians in the pipe organ field. Through the sharing of performances by young musicians and the publication of resources, they hope to bring more visibility to a new generation of musicians."

Additionally, 1 year of free Guild membership is now available for all current, lapsed, and new members under the age of 30.

If YOU know someone under age 30, GO GET THIS!

For more information go to:

<https://www.yearoftheyoungorganist.com/>

Or go straight to the beginning of your free year:

<https://www.agohq.org/free-membership/>

WANT TO BE MORE INVOLVED?

Many hands make light work. If you'd like to have a voice and make a difference in our organization, please consider joining one of our committees: Membership, Programming, Communication, Hospitality, and Development. Those with strong technical skills are also encouraged and welcome to help.

Please contact the committee chairs located on the back page of this newsletter if you are interested in helping.

Thank you so much!

LOOKING FOR CHORAL MUSIC?

Wow! A gentleman in Arkansas who has a massive collection of choral music (used) for sale at .75 per copy. Anyone interested can go to FB and search "Cheap anthems and more". You can download the lists of what he has. Good chance you may find something you have been wanting that may be out of print, or much cheaper than new copies. Check it out!

Submitted by David Flebiger

SUMMER HAPPENINGS



PHOTO SUBMITTED BY JERRY ORVOLD.
JERRY'S BOAT WAS USED IN A PARADE THIS SUMMER
SO COOL!



PHOTO SUBMITTED BY ROSEMARY GUINEY.
THIS FLOAT WAS IN THE TWO HARBORS
HERITAGE DAYS PARADE.

A STUDENT'S TRIBUTE TO DR. NORMA STEVLINGSON (1942-2020)

Stephanie Honz

We were blessed to have Dr. Norma Stevlingson in the Twin Ports area for a significant period of her professional life. Norma was the consummate performer, educator, and church musician. Her many accomplishments included degrees in organ performance from the Oberlin Conservatory, the University of Michigan, and the University of North Texas. As a Fulbright scholar, she was one of the first American students of Marie Claire Alain in France. This teacher-student relationship blossomed into a life-long friendship and professional collaboration which resulted in the translation and publication of the biography and critical notes on the works of Jehan Alain.

I find myself writing this memoir as a former student, friend, and colleague of Norma Stevlingson. I ponder on what I could possibly write to sum up the life of this extraordinary woman. Norma had an unquenchable hunger to learn. She dedicated her entire life to the process of learning, and she thrived on passing this knowledge to her students.

I met Norma while I was in high school. When it was time to audition at UWS, I remember being terrified to play for her. Minutes into our first lesson the nerves melted away as we began to work through an early French suite. Norma danced around the organ coaching me through phrase after phrase. It was a magical union.

I was at UWS from 1985-1989. I had heard from former students that Norma was frequently on the receiving end of many practical jokes and I carried on that tradition. She was ALWAYS a good sport and embraced the fun of it. I can still hear her laughing heartily on her 50th birthday as I finished a recital and came out for a second bow on the arm of a very handsome male escort. I had the jazz band planted in the audience to accompany the dance this young man did for Norma. The birthday serenade ended with him bringing her roses and giving her a birthday kiss. It was all done in good taste and quite memorable.

The four years I spent with Norma were packed full of memories. Norma was an exquisite classroom teacher. Music history came alive. Form and analysis and 18th century counterpoint with Norma would form the educational foundation that resulted in a perfect score on my graduate entrance exam at the Eastman School of Music.

I was the only organ major during my time at UWS. Because of this I received extra attention and time with Norma. We traveled together to master classes, conventions, and competitions all over the US and abroad. Norma was a terrific travel companion! Her enthusiasm for adventure and quest for the perfect dining experience kept us amused on the road. She tried her best to care for me while traveling. I remember her mixing a protein shake on a very windy day on the roof of her car. She was determined to get me some nourishment before I had to perform. She claimed I was the daughter she never had. This was so touching to me.

Though Norma joked about being non-maternal, she had all the love in the world for homeless animals. This was another bond we shared. Between her cats and my dogs and horses, she should not have been surprised when I announced I was beginning vet school. (Another story).

Perhaps my fondest memories with Norma stem from the summer we spent together in France at Marie Claire Alain's home. Between the two of them, I got to try every important organ in Paris. I remember Norma demonstrating an early French piece on a historical instrument. Despite the arthritis, she practically levitated off the bench grinning ear to ear as the classic sounds resonated in the space. I think Norma was her "best self" in France. She taught me how to truly embrace a new culture in every way. I learned how to go to the market and bargain, cook a French meal, and speak the best French I could so I could interact with the people of France.

When I left UWS to continue my journey at the Eastman School of Music, it was bittersweet. Norma and I evolved into colleagues. Her continued tenure at UWS, playing the Jaekel organ at Pilgrim Congregational Church and the wonderful artists she brought to the area, and of course the kitties, would keep her busy. I was not surprised that in retirement she chose to leave the climate offered by the Twin Ports and return to her native Boise Idaho. I marveled at the learning that was still occurring in retirement for Norma as she pursued learning the Basque language.

I know Norma was a woman of faith and so I am imagining that she now hears all the best celestial organs, drinks all the best wine, and keeps terrific company with all the great organists and musicians who have gone before us. Adieu Norma, repose en paix.





The Back Page

FROM THE EDITOR

Rosemary Guiney

I'm very happy that Fall is upon us and we are going to be able to experience some wonderful AGO events planned by our programming committee. The first of which is the Fall-In Dinner at Valentinis on September 10th. This will be the first time I will be able to meet many of you in person and I'm very excited.

Some of the other things to look forward to are Pedals, Pipes and Phood in October, Ciders & Ciphers in November, and a member recital in February! But I am super excited to listen to all the lenten recitals this year and to attend in person the In Praise of Bach event. And then to cap it all off a collaborative event in May is planned with 3 days of recitals, workshops and a spring fling featuring James Hicks. Karen Sande, Brian Kapp and Tasha Kapp are those to thank for their hard work and planning skills.

More information about all these amazing events will be forthcoming in your email, the newsletter, facebook page and our website. When they become available, please share and let others know how valuable their membership is at the Arrowhead AGO!

Rosemary

ARROWHEAD CHAPTER CONTACTS

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Programming Co-Chairs: Karen Sande (jksande@charter.net),

Brian Kapp

Communications: Rosemary Guiney & Brian Kapp Co-Chairs,

Jan Bilden

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Hospitality Chair: Linda Turpening (linda@archdirect.com)

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