

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!

I want to thank you all for your involvement in our organization. Your spirited support of the arts through organ music does so much for our community. Along those lines, we will soon be receiving our OrgelKids kit (more information at: orgelkidsusa.org). This is and will be a long-living testament to Arrowhead AGO's legacy of education and inclusion within our communities. Once received, we will have an inaugural event (or two!) for members only to kick off our program year in late summer/fall of 2023. Keep an eye out for information regarding this event! We are applying for grants to help us fund an outreach program centered around learning about the pipe organ, using this kit. We have just received a very generous gift from Hibbing's "Organs in Revue" to help us offset the purchase cost of this kit and to jumpstart our efforts to inspire, educate, encourage, and include all in participation in organ music. Thank you, Organs in Revue!!!!

The North Central Region 2023 convention is in the Twin Cities July 4-7. This is an incredible opportunity for us to participate and experience all that our North Central Region of AGO has to offer us. I plan to go for as many days as I am able. Please join me! More information can be found at www.northcentralago2023.org.

Brian

GOOD NEWS THIS ISSUE:

- A Note from Brian
- The Arrowhead Chapter Spring Fling
Velda Graham Bell
- "Veni, Creator Spiritus"
"Komm, Gott Schöpfer"
"Come, Creator Spirit"
The Rev. Dr. David Tryggestad
- Rank & File: Organ Essentials
David Rollin
- Pithy Quotes from Bill Percy
Jan Bilden
- Area Events
- From the Editor

THE ARROWHEAD CHAPTER SPRING FLING

Saturday, May 20, 10:00 am – 12:00 pm - Masonic Center, 4 W 2nd St, Duluth

Velda Bell

You are invited to our annual Spring Fling at Duluth's Masonic Center, 4 W 2nd St., Duluth from 10:00 a.m. to 12:00 noon. Between 10:00-11:00, tours will be available of this historic building listed on the National Register of Historic Places. We'll also have the opportunity for some good fellowship during this time (and good coffee, too!) At 11:00, some of our chapter members will play an informal, lighthearted organ concert on the Kimball organ housed in the Auditorium. During the concert, the Masons have agreed to pull down a few of the beautiful, hand-painted scenic backdrops found above the Auditorium stage. After the concert, we'll move to the Lobby to enjoy a delicious, catered lunch.

Please RSVP for the lunch by Tuesday, May 16 to info@arrowheadago.com or 218-393-4006. The lunch will be provided by Room at the Table and costs \$15 per person. You may pay at the event. Spouses/partners are invited!

If you have questions, please contact Velda Bell at 218-393-4006 or veldagb@hotmail.com.

“VENI, CREATOR SPIRITUS”
“KOMM, GOTT SCHÖPFER”
“COME, CREATOR SPIRIT”

The Rev. Dr. David Tryggestad

For me, it's not Pentecost without the ancient hymn and plainsong, “Veni, Creator Spiritus.”

How desperately the Church—and the world at large—need the “Creator Spirit,” summoned in our ancient Pentecost hymn. Note that “Creator” and “Spirit” are held together; biblically, the Spirit both creates and re-creates. (Our reductionistic, functional notions of the Christian Trinity as “Creator, Redeemer, and Sanctifier” are ill-informed, unbiblical, and theologically inadequate.)

In the hands of Martin Luther (1483-1546), the plainsong melody was simplified, losing some of its melismas, for the sake of congregational accessibility. Thus, we have the modified tune, “Komm, Gott Schöpfer.”

Translations of our text by Rhabanus Maurus (776-856) abound. Pulling from *Evangelical Lutheran Worship*, we sing of the Spirit as “heav'nly dove,” “the Comforter,” “true fount of life, the first of love, the soul's anointing from above,” “light,” “love,” “tongues of fire,” “our strength and guide.” We sing of the Spirit's “graces sevenfold,” appealing to the Prophet Isaiah: “wisdom, understanding, counsel, might, knowledge, the fear of the Lord” (the Latin *Vulgate* adds “piety”). The hymn concludes with a Doxology, praise to the Trinity: Father, Son and Holy Spirit. With its expansive, even cosmic, vision of the Spirit, it's no wonder the hymn has been sung by the Church for some 1200 years!

I think of Annie Dillard when I ponder the Holy Spirit:

On the whole, I do not find Christians, outside of the catacombs, sufficiently sensible of conditions. Does anyone have the foggiest idea what sort of power we blithely invoke? Or, as I suspect, does no one believe a word of it? The churches are children playing on the floor with their chemistry sets, mixing up a batch of TNT to kill a Sunday morning. It is madness to wear ladies' straw hats and velvet hats to church; we should all be wearing crash helmets. Ushers should issue life preservers and signal flares; they should lash us to our pews. For the sleeping god may wake someday and take offense, or the waking god may draw us to where we can never return.” (*Teaching a Stone to Talk*, 1982).

As if the Pentecost texts themselves were not enough, Dillard throws down the gauntlet for church musicians. Does our music at Pentecost live up to the kind of “conditions” Dillard writes about?

Consider choosing organ settings of short versets that can be played between sung verses of the hymn. *A cappella* unison singing of the plainsong is hauntingly beautiful and can be done with a single voice, a choir, or the entire assembly. For many years, my “go-to” has been the “Choral, Variations, and Final” by French composer Maurice Duruflé; they're not all easy to play, but they're worth the effort and can become part of your “staple” repertory, whether for worship or as a stand-alone concert piece. Another suggestion would be to piece together a patchwork of short settings by various composers, taking care that the key remains the same, if performed as a set.

Whether “Veni, Creator Spiritus” or “Komm, Gott Schöpfer,” or a combination of both, remember to strap yourself to the organ bench and wear your crash helmet on Pentecost!

RANK AND FILE: ORGAN ESSENTIALS

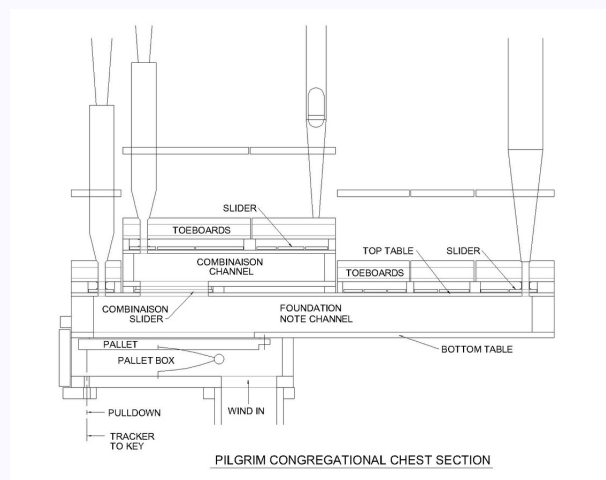
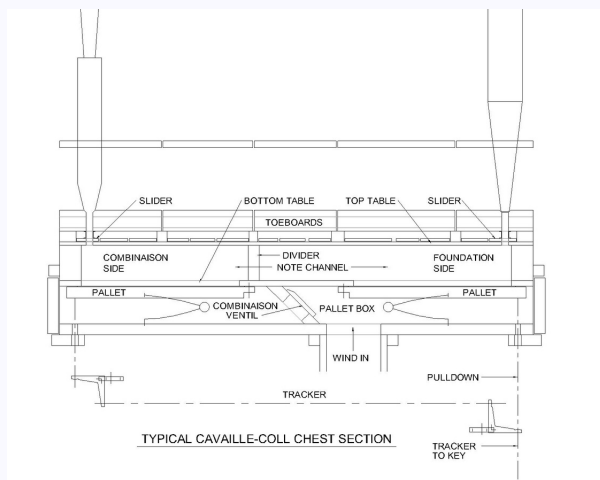
Dave Rollin

The Pilgrim Congregational Church Jaeckel Organ: Part 2

Last month I wrote about how the “Jeux de Combinaison” system is used. This month I will write about how it was constructed, both by Cavaille-Coll and Jaeckel. Both builders used the traditional slider chest. A traditional slider chest is basically a shallow wooden box with ribs running from front to back that are glued inside to form a series of note channels; one channel for each note on the keyboard (there may be two channels for bass notes since they require more “wind” [air under pressure] to speak). “Tables” are glued to the top and bottom of the chest and make the channels airtight. The bottom table has openings from each channel to the pallet box below, which is supplied with wind. These openings are closed by pallets (valves) which open when a key is depressed. Sliders (which are like narrow boards about ¼” thick, usually one per stop) are positioned running side to side on top of the top table. Holes are drilled through the toeboards, sliders, and top table into the note channels. When a stop is pulled, the slider moves into position so the holes line up and the wind from the channels can sound the pipes above.

In a typical Cavaille-Coll windchest, the note channels are divided into a foundation side and a Jeux de Combinaison side via an airtight divider. The pallet box is also similarly divided. The key action for each note of the keyboard has two pallets; one for the foundation side and one for the Jeux de Combinaison side. The wind supply to the Jeux de Combinaison side of the pallet box is controlled by a ventil, which is closed until the Combinaison foot lever for that division is hooked down, thus allowing wind into that side and the stops on that side to sound.

A responsive key action was a high priority for the Pilgrim Church organ. With mechanical key action, the force required to press the key increases as additional pallets are added. Without a Barker lever to overcome the extra force, and desiring to keep to one pallet per note, Dan Jaeckel came up with different designs for the Jeux de Combinaison. On the Positiv and Recit divisions, the Jeux de Combinaison stops sit on a smaller chest that sits on top of part of the foundation chest. Between these chest assemblies is a special Combinaison slider with openings that correspond with the channels. When the Combinaison foot lever is hooked down, this special slider moves and the openings line up with the channels and allow the wind to reach the Jeux de Combinaison stops. The Grand Orgue and Pedal chests are similar; however, instead of an additional chest assembly, the special Combinaison slider is inserted between the bottom table of the chest and the pallets. In this case, there are dividers in the chest grid to separate the foundation stops from the Jeux de Combinaison stops, and in both cases this allows one pallet to supply wind to both the foundation and Jeux de Combinaison stops. This is one example of the creative engineering that can be involved in building an organ, which remains invisible to player and listener.



About the author:

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

PITHY QUOTES FROM BILL PERCY

Jan Bilden

We have come to the final “Bill Percy Pithy Comments” article, at least in this go-around. I joined the Arrowhead AGO for two reasons: to become a better organist, and to receive the newsletter written by Bill. For some reason, from 2011-2016, I kept tossing them into a manila folder, yielding the gist for this series. Here is the proverbial postlude and a gathering of some of the nuggets of Bill’s wit and wisdom.

- "Unfettered lunacy has always been of interest to me as an example of the creativity possible from the human mind."
- "As you know – and you do because you read this newsletter and certainly mark, learn, and inwardly digest what you read, and you have read about this before, so of course “as you know”-I am a big fan of “program notes” in the Sunday bulletin: a paragraph about the organ voluntaries, going beyond a simple listing of title and composer, to say something about the music, the reason for choosing it for that day, perhaps its significance in the great scheme of things, or informative comments about the composer and his/her place in the scheme of things."
- "Let us keep our eyes open for those who love the instrument we practice, and appreciate them, include them, teach them, remember them."
- "We begin a new year shortly, liturgically immediately and profanely slightly later on. Individually and collectively, there is much on our mind. The opportunities for distress seem unending and multivariate. Therein, perhaps, lies the secret. We can choose our battles, we do it every day whether we are paying attention or not. The wish for the New Year might be: pay attention. Choosing my battle, rather than letting it choose me, gives me the power over it. I am in charge of how I think. Breathe, brethren, and be of good cheer in 2016."
- "Let’s hear it for the Bärpfeifes of the world (i.e. unique personalities or talents). Come on out, don’t keep yourselves behind the swell shades. Let us seek pitch definition and timbre."
- "Everyone is a damn fool for at least five minutes every day. Wisdom consists in not exceeding that limit” (The *Village Voice*). Bill says, “The solution to babble is increased exercise of the pre-frontal lobe. Practice telling yourself to shut up."
- "What are the nature of your fingerprints on Sunday morning? Are you doing your best, without griping? Just do it! What a phenomenal instrument we are privileged to play!"
- "Make some resolutions: use variety in hymn introductions, be creative in registrations, put a note in the bulletin about the music, and challenge yourself to do something different to expand your horizons . . . and practice."
- "Verily, brethren, the truth is this is the one hundred twentieth issue of this monthly reflection of the life and times of the greater Twin Ports and surrounding areas organ world as fed through the eyes, ears, and fingers of yours truly, whose constant search for words, real and created, to describe and report our comings and goings yield perspiration drenched brows and weary shoulders hunched over an unsympathetic and obstinate keyboard affiliated with an unscrupulous hard drive and nefarious software.
Doesn’t that touch you? Send money, we don’t need sympathy."

And the final word:

- "So brethren, ecclesiastically and chronologically, we’ve managed to cook another one. Here’s to whatever comes down the pike in the upcoming. Remember not to hold your breath, be thankful the Great Principle stays in tune, be kind, and don’t drag the hymns."

AREA EVENTS COMING UP



ARROWHEAD
AMERICAN GUILD OF ORGANISTS

THE ARROWHEAD AMERICAN GUILD OF ORGANISTS

Spring Fling!

**SPRING
FLING!**

Spring Fling!

SATURDAY, MAY 20TH

10:00 AM - 12:00 PM

MASONIC CENTER
4 W 2ND ST, DULUTH

SPRING FLING: MEMBER EVENT

10:00 Tours of the historic Masonic Center

11:00 Informal organ recital given by chapter members

11:30 Lunch provided by Room at the Table

Lunch: \$15 per person payable at the event.

Please RSVP by Tuesday, May 16 to:
info@arrowheadago.com or
218-393-4006.



FRIENDS OF THE FELGEMAKER PRESENTS

An Early Music Concert
"Lover's Made Men"

A JACOBAN ERA MASQUE IN CONCERT FORM

SHELLEY GRUSKIN, CONDUCTOR

WITH SINGERS FROM LYRIC OPERA OF THE NORTH'S NEW
PROFESSIONAL ENSEMBLE, LOON COR
&
DULUTH SUPERIOR SYMPHONY ORCHESTRA
INSTRUMENTALISTS

SUNDAY, APRIL 30, 2023
3:00 PM

The concert also includes a recorder concerto by Anton Heberle, Renaissance organ music played on the Felgemaker pipe organ, and a demonstration of early woodwind instruments in relation to pipe organ sounds.



Shelley Gruskin

SUGGESTED DONATION OF \$20.00

SACRED HEART MUSIC CENTER
201 W 4 ST DULUTH, MN



BCA
BOREALIS CHAMBER ARTISTS

Introducing Borealis Chamber Artists

Sunday, May 7, 2023

3:00 PM -- 4:00 PM

Pilgrim Congregational Church

2310 E 4th Street Duluth

A reminder: Our next edition of *Windworks* will be 9/1/2023.

Thank you!

The Back Page

FROM THE EDITOR

Greetings,

It is snowing outside as I write this. While I'm a bit weary of the snow and cold, I know spring and summer will be here soon. Most everyone I speak to is looking forward to not just the warmer weather but all the great outdoor musical events in the area. I'm looking forward to all that as well as attending the North Central AGO Regional Convention.

If you haven't thought about going to the North Central AGO Regional Convention this summer in Minneapolis/St. Paul, you may want to. The scheduled events, workshops, and concerts are incredible! I decided to sign up and attend as soon as I saw the lineup of concerts, and workshops.

I am particularly excited about the opening gala and the closing concert. The opening gala will be held at the Chapel of St. Thomas Aquinas, at St. Thomas University, St Paul, and will feature organ concerti by Stephen Paulus, James Callahan, and Johann Sebastian Bach. This event will spotlight organists Jacob Benda, James Bobb, and Kristina Rizzotto.

The closing concert is at the Northrop Carlson Family Stage, University of Minnesota, Mpls and features Wayne Marshall OBE! I admit to being a fan and follow him on Facebook.

You can find more information about the convention as well as register on the website: <https://www.northcentralago2023.org/opening>.

Hope to see you there!

Rosemary

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