

WINDWORKS

The newsletter of the
Arrowhead chapter of the AGO
Where the pipe organ is celebrated



Brian Kapp, Dean

Hello, Arrowhead AGO!

Being from Southern Illinois, winter here always comes a bit too soon for me, but I find comfort in good music, a hot toddy, blanket, and one or more of our cats. The last 11 years in Minnesota have softened my expectations of warmth later in the year and spring sooner. I have come to appreciate the scenery around, and the climate in which we live. In my continual acclimation to the earliness of snowfall around here, I'm reminded of the words of Mary Oliver: "Snow was falling, so much like stars filling the dark trees that one could easily imagine its reason for being was nothing more than prettiness." As we enter another wintery season, I wish you all peace, joy, and love. Happy Music Making and Happy Holidays!

Brian



GOOD NEWS THIS ISSUE:

- *A Note From Brian*
- *The Centenary of French Organist, Jeanne Demessieux, Jan Bilden*
- *Others News/Around Town*
- *Magnificat: The Song of Mary, Rev. Dr. David Tryggestad*
- *Rank & File: Organ Essentials from David Rollin*
- *From the Editor*

THE CENTENARY OF FRENCH ORGANIST JEANNE DEMESSIEUX

Jan Bilden

2021 is the centenary of French organist Jeanne Demessieux, a milestone which merited an extensive article in the *New York Times* on November 2, 2021. Knowing the scarcity of news articles on organists gives one an idea of her significance. Following are some quotes from her teacher, Marcel Dupre:

"Jeanne Demessieux is the greatest organist of all generations."

"... a phenomenon equal to the youth of Bach or Mozart."

"Next to Jeanne Demessieux, the rest of us play the pedals like elephants."

Unfortunately, shortly after her debut, Dupre believed unfounded rumors that she had been disloyal to him, and cut off all contact and resolved to sabotage her career. In spite of that, Demessieux went on to compose and perform some incredibly difficult pieces, to tour internationally, and was the first female to sign a record deal (1947 – Decca), leading the way for Marie-Claire Alain and Gillian Weir.

The article in the *New York Times* gives more detail to her accomplishments and includes links to artists playing some of her compositions, including "Octaves" with the astounding pedal work of Paul Jacobs and "Te Deum" performed by Rene' Anne Louprette. YouTube also offers some recordings of her compositions, including one rare recording of Demessieux herself.

Organist Joy-Leilani Garbutt, an advocate for women composers stated that "She wasn't the only woman international virtuoso, she wasn't the only woman composer for the organ, and she wasn't the only woman professor of organ, or the only woman to hold a major church position, but I think Demessieux was the only woman do all of these things in her lifetime."

OTHER NEWS

St. Joseph's Catholic Church in Duluth Heights is currently looking for an organist to play a couple of Sundays a month at our 9:30 a.m. Mass. The church does have a Jaeckel organ.

If you are interested, please contact Julie Ciurleo at gjc44@msn.com or Fr. John Petrich at john.petrich@slhduluth.com.

AROUND TOWN:

Sunday, December 5th at 3:00 p.m.
Friends of the Felgemaker presents:
A Felgemaker Christmas at:
Sacred Heart Music Center, Duluth, MN



**Merry Christmas
& A Happy New Year!**

from the Arrowhead American Guild of Organists



MAGNIFICAT: THE SONG OF MARY

Rev. Dr. David Tryggestad

“My soul magnifies the Lord, and my spirit rejoices in God, my Savior.”

The *Magnificat*, literally “magnifies,” is Mary’s song of praise at the news that she will bear Jesus, the Son of God (Luke 1:46-55). Liturgically, within the Christian Church Year, the *Magnificat* is associated with the season of Advent, particularly the 3rd and 4th Sundays, depending on the three-year rotation of readings. The *Magnificat* is categorized as a canticle, which is loosely a song or psalm in Scripture outside the Psalter. As such, the *Magnificat* can serve as the appointed psalm for the day. The *Magnificat* is also an integral element in Vespers, or Evening Prayer, in Western Christianity and in Matins, or Morning Prayer in the Eastern Church.

Mary, poor as she was, was obviously well-versed in Scripture. Her song of praise to God echoes Hannah’s song of praise from the Old Testament (1 Samuel 2:1-10), which Hannah sings in learning that she will bear a son, a child she has long desired and for which she has fervently prayed (1 Samuel 1:4-20). As it happens, these two portions of Scripture were read as alternate readings in the congregation in which I worshipped on the day of this writing.

As one of the canticles to be incorporated into the worship of the Church, the *Magnificat* has inspired composers through the centuries, beginning with plainsong. The *Magnificat* cries out to be sung! Predictably, composers for the organ set these many and various chant settings (or “tones”) of the *Magnificat*, usually intended to be played in alternation with the choir.

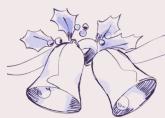
At the Cathedral of Our Lady of the Rosary in Duluth (commonly known as “Holy Rosary”), where I currently serve as organist, the *Magnificat* will be included in worship on the 3rd Sunday of Advent. I have chosen a setting of the *Magnificat* on the ninth tone (ninth mode) by Samuel Scheidt, who lived a century before J.S. Bach. The Peters Edition specifies that each of Scheidt’s variations (or versets) corresponds to a particular verse of the *Magnificat*, with the choir or cantor singing alternate verses, not set for the organ. Because of the total performance time is about nine minutes, we will present the *Magnificat* during the distribution of the Eucharist rather than in place of the psalm. Of course, the individual versets of Scheidt’s variations could also be played separately at various places within the liturgy, even without benefit of choir or cantor.

Three years ago in November, the Cathedral celebrated the 30th anniversary of the installation of the Robert Sipe 25-stop tracker action pipe organ. I was honored to play the recital, which also featured the Cathedral Choir and guest singers. To reflect the Cathedral’s name, the program included settings of the *Magnificat*, the Scheidt setting performed as I’ve discussed, as well as Bach’s setting of Martin Luther’s German translation of the *Magnificat*, “Meine Seele erhebet den Herren” from the Schübler Chorales, and his massive five-voice fugue on the *Magnificat*, both Bach settings based on the ninth tone (also known as *tonus peregrinus*).

As a retired Lutheran pastor, I feel it incumbent to point out that the *Magnificat* belongs to the entire Church, not only to the Roman Catholic Church. Therefore, let all of us love and enjoy the devotional, liturgical and musical treasure that is the *Magnificat*. Mary has given a gift to all of us!

“My soul magnifies the Lord, and my spirit rejoices in God, my Savior.”





RANK AND FILE: ORGAN ESSENTIALS

Dave Rollin

Pipe forms, continued...

Last month we looked at flue pipes. This month will focus on reeds. The construction of reed pipes is briefly covered in my article from February 2021. See the drawings that accompany this article. Most often all the parts of a reed pipe are metal, but sometimes the boot and resonator are wood, as in large pedal reeds.

Probably the most common reed type is the trumpet (form 11 on the chart). The resonator is full length and in the shape of an inverted cone; small just above the block and large at the top. The width at the top (scaling) is one factor that affects the tone color. The top of the resonator can be cut to length or have a tab or scroll cut into the side at or near the top. This affects both the pitch and the tone color. When the organ is built, the voicer adjusts the length of the resonator or scroll position, the position of the tuning wire, and the curvature of the tongue to give the desired tone color, loudness, and stability of tone. The trumpet form can appear at many pitch levels, from 32' pedal Contraposaune to a 2' Kornett. Other stop names using this form are bombarde, trompette, clairon, trombone, basson, fagott, cornopean, tuba. Tone colors of these different stops range from bright and brassy to smooth, emphasizing the fundamental. Some stops will have double length resonators in the treble (trompette harmonique), to ensure sufficient loudness in a range where reeds tend to get weak. The top octave or so of 8' or 4' trumpets may be made of flue pipes, since very small reeds are touchy to keep in tune. If height is restricted, the resonators of the low octave of 16' or 32' reeds may be made half length, although this reduces the strength of the fundamental. The resonators may also be mitered, either a 90-degree bend at the top, or a total of 360 degrees near the bottom.

Form 12, the Oboe, is also common, and has a double conical resonator, although the bass notes are often a single cone, like a narrow trumpet. There can be a cover soldered part way around the top with the free side curled up by the voicer. The amount left open affects both loudness and color.

Form 13, Schalmei also has a double conical resonator, usually half length. The tone is bright and clear. The proportions of both sections can vary depending on the tone the organ designer wants.

Form 14, English Horn, has an additional cone at the top of the resonator, to give the more closed tone imitating the orchestral instrument. It has been made in both 8' and 16' ranges.

Form 15, Krummhorn, has a cylindrical resonator which emphasizes the characteristic "quint" tone color. The resonator is usually half length and may have a cover or collar at the top for voicing.

Form 16, Dulcian, is similar to the Krummhorn, but has a wider scaling and a smoother, softer sound.

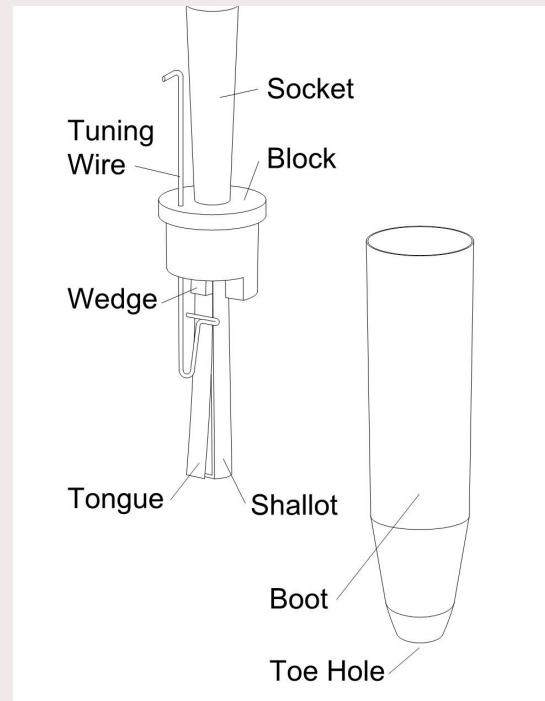
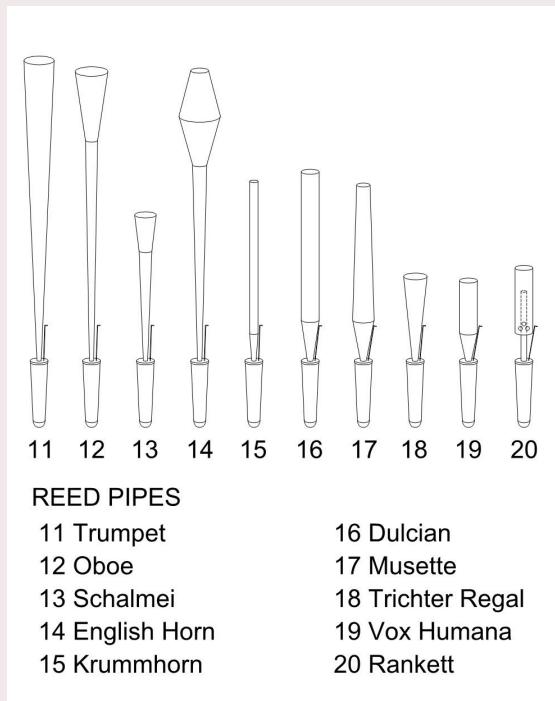
Form 17, Musette, has a conical upper resonator, and a more muted sound.

Form 18, Trichter Regal, can be constructed with a single cone, or with double cones, like the schalmei, and with an open top or covers with adjustable flaps so the voicer can control the sound. The fractional length resonator emphasizes the harmonics, giving a bright sound.

Form 19, Vox Humana, also has a fractional length resonator, usually cylindrical like a dulcian. Different builders have tried many different types of caps or covers to shape the sound and give different vowels. The boots are often very long in certain parts of the compass, to avoid issues of resonance in the boot which can interfere with the vibrations of the tongue and resonator.

Form 20, Rankett, has an inner resonator, enclosed within an outer resonator which is closed at the top but open at the bottom, and may be metal or wood. There is one of 16' pitch in the Jaeckel Opus 3 originally in Lutheran Church of the Holy Trinity, Duluth.

There are many variations of reed pipe shape and name, but most will fall into one of these forms.



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FROM THE EDITOR

Rosemary Guiney

Thank you to all who help bring this particular newsletter together. It truly was a team effort!

Please note that the *Windworks* newsletter is not published the month of January. It will resume February of 2022 with submissions due January 15, 2022. If you have any ideas or information to share in the newsletter, please submit them via email to: rosemary.guiney@duluthcatholic.org.

I hope everyone has a beautiful holiday season!

Pax tibi,

Rosemary



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