

*Dedication of
Schoenstein Pipe Organ*



Feast of St. Joseph
Thursday— March 19, 2009
7:30 pm Mass

Bishop Emeritus John Cummins

Mario Balestrieri - Organist

ST. JOSEPH CHURCH
PINOLE, CA



CELEBRATION OF THE HOLY EUCHARIST

Gloria #222 David Haas

Acclamation before Gospel #158

Offertory: Children's Choir: Sing of Joseph (v.3 & 4) #778

Sanctus #147 **Mass of Creation**, Marty Haugen

Acclamation #148A

Amen #149

Agnus Dei #152

Communion: I am the Bread of Life #822, Sister Suzanne Toolen

St. Joseph Choir: **Ave Verum** W. A. Mozart

Organ Postlude:

Toccata from Fifth Organ Symphony

Charles Marie Widor (1844-1937) *French*

Final Blessing: Bishop Cummins

Te Deum: Holy God # 519 3 verses

RECEPTION IN THE HALL

St. Joseph's Table

During a terrible famine in the middle ages, the people of Sicily pleaded to their patron saint for relief. St. Joseph answered their prayers and the famine ended. In gratitude, they prepared a table with foods they harvested. After paying homage, they shared their blessings with the less fortunate.

After many centuries, St. Joseph's Table still serves as a reminder that those who have enjoyed some measure of good fortune must share it with those who have less.

Come share at St. Joseph's Table.

ORGAN HISTORY

The original Schoenstein pipe organ in St Joseph's Church (Opus 48) was a unit organ of three ranks: 16', 8', 4' Flute, 8', 4', 2' Salicional, 4' Octave. It was donated by the Fernandez Family, in memory of Mary Fernandez. It was installed in the choir loft of the church built in 1950. It was moved without alteration to a gallery behind the altar during the expansion of 1969. In the 2008 renovation, the 16' Flute extension was transferred to the Great of the transept division. 12 Diapason pipes were added to the base of the Octave and 12 Fifteenth pipes were added to the treble of the Salicional chest, to form a Diapason chorus 8', 4', and 2'. The Stopped Diapason was renamed Holzgedeckt. This entire division was and remains under expression and plays on the Great manual. A switch enables this division to remain unenclosed, without affecting the transept division.

The transept division was purchased from Temple Emmanu-El in San Francisco in 2008. Located in the gallery of a small chapel and dedicated to Joseph Ehrman Jr. and Jean Meier Reichert by their son Joseph Ehrman III, donor, it was built by Schoenstein in 1984 (Opus 95). Recycling Viole Celeste and Bourdon pipes from an original Aeolian organ, which may have come from a home instrument, along with 4' Octave and II rank Mixture augmentations, the company added new pipes, chests, and console, to form the present transept division of 12 ranks. In the 2008 renovation, the 8' Bassoon was extended by the addition of 12 Bass pipes at 16'. A new blower was installed. The entire transept division is enclosed, with the exception of 12 Pedal Bourdon pipes at 16'. The Tremulant affects only the Flute, String, and Reed pipes of the transept division. There are three manual pistons, controlling 3 possible settings, with the aid of two German-style free-combination setters. Donors of individual pipes have enabled the renovation of the present instrument.

The current specification is as follows:

GREAT

16' Bourdon 12 pipes, ext. Sw.
8' Principal 61 pipes
8' Rohrfloete Sw., Bass from 8' Bourdon
4' Octave 61 pipes
4' Bourdon 12 pipes, ext. Sw.
2' Gemshorn 61 pipes
Sesquialtera II ranks, 122 pipes
Mixture II-III ranks, 162 pipes
Swell to Great 8' coupler

NAVE

8' Diapason 12 pipes
8' Salicional 61 pipes
8' Holzgedeckt 61 pipes
4' Octave 61 pipes
4' Flute 12 pipes
2' Fifteenth 12 pipes
Tremulant

SWELL

8' Bourdon 61 pipes
8' Voix Celeste II, 122 pipes
4' Principal Gt.
4' Rohrfloete 61 pipes
4' Voix Celeste II Sw.
2 2/3' Nazard Gt.
2' Octave Gt.
2' Bourdon Gt. & Sw.
1 1/3' Larigot Gt.
1' Gemshorn Gt.
16' Bassoon 12 pipes
8' Bassoon 61 pipes

PEDAL

16' Bourdon 12 pipes
8' Principal Gt.
8' Bourdon Sw.
4' Principal Gt.
4' Rohrfloete Sw.
Rauschquinte II Gt.
16' Bassoon Sw.
8' Bassoon Sw.

POPES ON THE PIPE ORGAN

The St. Pius X (1903) Although the proper music of the Church is purely vocal, nevertheless the accompaniment of an organ is allowed.... Since the singing must always have the chief place, the organ and other instruments should merely sustain it and never smother it....The sound of the organ in accompanying the chant, in preludes, interludes, and so on, must not only be governed by the proper character of the instrument, but also share in all the qualities proper to sacred music [holiness, goodness of form, universality].

Pius XI (1928) There is one instrument which comes to us from the ancients and which properly belongs to the Church. It is called the organ. Its most wonderful amplitude and majesty have rendered it worthy of being associated with the liturgical rites, both to support the chant and also to elicit, during the periods when the choir is silent, sweet music that harmonizes with the prescribed rules.

Pius XII (1955) Among the musical instruments that have a place in church, the organ rightly holds the principal position, since it is especially fitted for the sacred chants and sacred rites. It adds a wonderful splendor and a special magnificence to the ceremonies of the Church. It moves the souls of the faithful by the grandeur and sweetness of its tones. It gives minds an almost heavenly joy and it lifts them up powerfully to God and to higher things.

Benedict XVI (2008) [The organ he dedicated in the Alte Kapelle, Regensburg] continues to play and to help people perceive something of the splendor of our faith – a splendor kindled by the Holy Spirit himself. With it the organ carries out an evangelizing function, proclaims the Gospel in its own way.

U.S. BISHOPS ON THE PIPE ORGAN (2007)

Among all other instruments which are suitable for divine worship, the organ is “accorded pride of place” because of its capacity to sustain the singing of a large gathered assembly, due to both its size and its ability to give “resonance to the fullness of human sentiments, from joy to sadness, from praise to lamentation.” Likewise, “the manifold possibilities of the organ in some way remind us of the immensity and the magnificence of God.”

SECOND VATICAN COUNCIL ON THE PIPE ORGAN (1963)

In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument, and one that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to heavenly things.

SECOND VATICAN COUNCIL ON MUSIC IN THE LITURGY

The musical tradition of the universal Church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody united to words, it forms a necessary or integral part of the solemn liturgy.

Sacred music increases in holiness to the degree that it is intimately linked with liturgical action, winningly expresses prayerfulness, promotes solidarity, and enriches sacred rites with heightened solemnity. The Church indeed approves of all forms of true art, and admits them into divine worship when they show appropriate qualities.

Liturgical action is given a more noble form when sacred rites are solemnized in song, with the assistance of sacred ministers and the active participation of the people.

The treasure of sacred music is to be preserved and fostered with very great care.

Bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs.



Acknowledgments

Mr. Jack Bethards, President and Tonal Director, and the Staff of
Schoenstein Organ Company, Benicia California

Temple Emmanu-El, San Francisco

Mary Fernandez Family

The Donors



MARIO BALESTRIERI

Mario Balestrieri received both Bachelor of Music and Master of Music degrees in Organ Performance at San Francisco State University where he studied with Alexander Post and Sandra Soderlund. For the past thirty-five years, Mr. Balestrieri has given extensive concert performances throughout the Bay Area. He has served as Director of Music and Organist at Saint Elizabeth Church in San Francisco, Saint Francis de Sales Cathedral in Oakland and is currently with Church of the Epiphany in San Francisco. For the past twenty-two years he has taught K-8 Music in many Bay Area Catholic Schools. Mr. Balestrieri served as accompanist on four choral tours of Europe, including two tours to Rome, Italy and Saint Peter's Basilica in Vatican City.

CONSOLE OF ORIGINAL ORGAN

