



# PIPELINES

Pittsburgh Chapter of the American Guild of Organists

October 2023

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For more information, see:

[www.pitago.org](http://www.pitago.org)

**Oct. 30<sup>th</sup>, 2023 7:30PM, dinner before**

**Voices of the Temple and literature from the non-Western Christian Rite**

**Ingomar United Methodist**

**1501 W. Ingomar Rd.**

**Pittsburgh, PA 15237**

## Dean's Notes

October 2023

Greetings, Pittsburgh Chapter Members and Friends!

Occasionally for my church's newsletter, my *Musical Notes* column is a hodgepodge of miscellaneous stuff that I call "Notes from a Messy Desk." Some are things I want to pass on to my parish, like announcing the Chapter's OAS concerts or other area musical programs. Other times it might be educational in nature, such as why we picked a particular hymn or why the choir sang a particular anthem. And quite often it is begging for more choir members! So I will be using this same format from time-to-time in my Dean's Notes. Which is what I'm doing this month. So here goes!

Notes from a Messy Desk:

...Last month, my Dean's Note's stated "We're Back!" And this month, we take the next step in our return to familiar Chapter activities: "We're Back" to our Chapter dinners before most of our monthly programs! I say most, because at a few meetings this program year, we will have a post-program reception instead of pre-program dinner. So keep an eye on Pipelines or the Chapter website (*pitago.org*) for the details about each month's program!

...Because of the pandemic, this will be the first time that Elna Johnson will handle dinner reservations – so please be patient and give her a chance to become accustomed to these duties while checking in at the meeting! My thanks to our new Sub-Dean, Regina Kettering, who handled these prior to the pandemic interruption, for lending her expertise to help Elna get familiar with the procedures!

...Sr. Cynthia Pock, who is in charge of our Education Committee, is stressing the importance of taking Guild Exams in 2023/24. We will be looking into holding "coaching sessions" if there is an interest. Please touch base with her if you would like to take an exam or are interested in the chapter holding a coaching session.

...The Organ Artist Series got off to a rousing start with an outstanding concert at St. Paul's Cathedral by Nicholas Capozzoli on September 8<sup>th</sup>! There are four more exciting concerts in their program year, so make sure you mark your calendars and support this wonderful series, this year featuring outstanding young organists!

Have a great start to Fall!

Jeff Gray

Dean

[jhgray433@gmail.com](mailto:jhgray433@gmail.com)

### **Message from the Sub Dean**

Monday, October 30<sup>th</sup>, 2023

“Voices of the Temple and Literature from the non-Western Christian Rite”

Don Megahan

Ingomar United Methodist Church

1501 W. Ingomar Rd., Pittsburgh, PA 15237

Dinner at 6:00PM, meeting at 7:30PM

We are honored to have Don Megahan present October 30<sup>th</sup>. With his musical knowledge encompassing both Christian and Jewish traditions, he is the ideal musical guide for our upcoming a presentation on music of the temple. Don will be walking us through non-Western musical traditions, potentially including the background and example songs of the Jewish traditions. The presentation will be at Ingomar United Methodist Church. Parking is available next to the church. Overflow parking is available across the street next to the administrative office building.

We are delighted to announce the return of a cherished tradition that has been dearly missed over the past few years—the revival of dinners. Before the Covid-19 pandemic disrupted our lives and routines, these gatherings were an enjoyable way to update and relate to one another.

We are thrilled to reintroduce dinners for our October meeting at Ingomar United Methodist Church. Catering is provided by Bistro-to-Go, with a buffet-style setup as is familiar. Dinners will be \$30 per

person if reserved before the deadline (typically ten days before the meeting). Students can reserve dinners at a reduced cost of \$15 per student (with student ID). Dinners reserved late will be \$35 per person, with limited availability. Reservations can be made through Elna Johnson at [reservations@pitago.org](mailto:reservations@pitago.org). Dinner will start at 6:00PM, with the meeting at 7:30. Payment can be made via check or cash at the door.

### **Programs for the 2023-2024 Year**

Oct. 30<sup>th</sup>, 2023 7:30PM, dinner before  
Voices of the Temple and literature from the non-Western Christian Rite  
Ingomar United Methodist  
1501 W. Ingomar Rd.  
Pittsburgh, PA 15237

Nov. 27<sup>th</sup>, 2023 7:30PM dinner before  
OAS concert, Thomas Gaynor  
Calvary Episcopal Church  
315 Shady Ave.  
Pittsburgh, PA 15206

Jan. 29<sup>th</sup>, 2024, time TBD  
Nog 'n' *Noëls*, reception afterwards  
Calvary United Methodist Church  
971 Beech Ave.  
Pittsburgh, PA 15223

Feb. 26<sup>th</sup>, 2024, 7:30PM, dinner before  
Hauptwerk  
Place TBD

March – no meeting

April meeting TBD

## Upcoming Events/Concerts

**First Friday Concerts 2023-2024 Sponsored through the Episcopal Church of the Redeemer and OSHER 12:00-1:00**

**October 6: Brass Ensemble conducted by James Gourley**

**November 3: Vocal: Amy Stabnau and friends**

**Episcopal Church of the Redeemer**

5700 Forbes Avenue, Pittsburgh, PA 15217.

### Pittsburgh Camerata Concert

**Sunday, October 1, 2023, at 3:00 p.m.**

Music in a Great Space, the concert series at Shadyside Presbyterian Church, presents the Pittsburgh Camerata on Sunday, October 1, 2023, at 3:00 p.m.

Hear Pittsburgh's premier professional chamber choir, under the direction of Dr. Mark A. Anderson, in a program featuring Leonard Bernstein's *Chichester Psalms* and Tarik O'Regan's *Dorchester Canticles*.

Tickets may be purchased online at [www.pittsburghcamerata.org](http://www.pittsburghcamerata.org) or at the door.

For more information on the Music in a Great Space series, call 412.682.4300, or visit [www.shadysidepres.org](http://www.shadysidepres.org).

Event Location: Shadyside Presbyterian Church, 5121 Westminister Place, Pittsburgh, PA 15232

**Voces Solis and Instrumental Ensemble**

**October 8,, 2023 at 4:30 p.m.**

Concert: "To Paradise"

Voces Solis and Instrumental Ensemble

Ryan Keeling, director

Music of Esenvalds, Paulberg and Hagenburg

**Fox Chapel Presbyterian Church**

**384 Fox chapel Road/Pittsburgh, PA 15238**

For more information, contact David Billings at 412-963-8243, x29

[billingsd@fcpc.us](mailto:billingsd@fcpc.us)

**October 20, 2023 at 6:00 PM**

In celebration of the 150th Anniversary of the Parish, Church of the Nativity (Episcopal) in Crafton presents Alex Benestelli, Director of Music at St. James-by-the-Sea Episcopal Church and Chapel Organist of The Bishop's School in La Jolle, California in recital. A reception will follow, so please RSVP at 412.921.4103 or email [nativitycrafton@outlook.com](mailto:nativitycrafton@outlook.com).

# Organ Artists Series Of Pittsburgh

## Upcoming events

Season 45:  
Thomas Ospital



OAS October 27, 2023

Dinner at 6, Concert at 7:30  
East Liberty Presbyterian Church, Pittsburgh  
Tickets on sale 8.11.23 at [organseries.com](http://organseries.com)



Season 45:  
Thomas Gaynor



OAS November 27, 2023

Dinner at 6, Concert at 7:30  
Calvary Episcopal Church, Pittsburgh  
Tickets on sale 8.11.23 at [organseries.com](http://organseries.com)





*Dutch-Canadian organist*

# ANDRÉ KNEVEL

*in concert*

FRIDAY  
**NOV 3**  
7:00 PM

**Epiphany Roman Catholic Church**  
184 Washington Place, Pittsburgh (next to PPG Arena)  
*Free admission with freewill offering*

SATURDAY  
**NOV 4**  
7:00 PM

**First Presbyterian Church of Beaver Falls** (with Michael R. Kearney)  
1103 Eighth Avenue, Beaver Falls  
*Free admission; co-sponsored by First Presbyterian Church of Beaver Falls and Geneva College*



## **SUBSTITUTES**

It is the policy of the Pittsburgh Chapter of the American Guild of Organists that only current members in good standing may list their names on the Substitutes List. Employers may contact organists directly or ask the coordinator for assistance. The AGO assumes no responsibility for the musicianship, reliability, or conduct of substitute organists, and background checks are the responsibility of the employer. Persons listed as available substitutes may be required by employers to present clearances; e.g. Child Abuse History Clearance; Pennsylvania State Police Criminal Record Checks for Employment; and/or Federal Bureau of Investigation (FBI) Fingerprinting.

Services: W-Weddings, F-Funerals, E-Evenings, S-Saturdays, L-Liturgical Only, N-Non-Liturgical

### **Substitute Organists Available for Sunday Mornings**

ALEY, PHILIP 412.302.8653 WFE  
ANDERSON, GERALD 412.251.6718 WFELNS  
BROWN, JUDITH 240.522.5070 WFES  
CAFARO, ROSS 412.885.1625 WFES  
DOBBINS, CRAIG 412.400.5996 FLN  
EARNEST, Dr. WAYNE N. 724.206.8854 WFESLN  
HILL, THOMAS 512.421.1484 WFES  
JANKO, RAY 724.325.7449 WFES  
JUSTHAM, MARY ANN 724.335.7792 WFES  
KETTERING, REGINA 412.477.5547 WFES  
KRANTZ, DOUGLAS 724.554.3314 WFS  
LA RUE, ELIZABETH SPC 412.999.4812 WFESLN  
LINDSEY, III, C. DENNIS 918.409.6467 WFES  
LYNCH, ROBERT 724.787.7447 WFES  
MISLIN, DAVID W. 617.223.1270 WFES  
PARK, HAEHYUN 734.657.0869 WFESLN  
REILAND, MICHAEL 412.882.5521 WFESLN  
ROLLETT, TONY 412.726.8569 ES  
RUBRIGHT, SANDY S. 724.994.8872 WFE  
SALMON, MICHAEL 904.7187.622. WFEL  
SENAY, ROBERT, MM, 724-255-0488 WFELNS

SHAW, PAMELA, MA, MLS 412.425.5962. WFESLN  
SKROUPA, DANE 724.265.4840 FLN  
STIPCAK, VALERIE 724.388.1038 WFES

**Substitute Organists NOT Available for Sunday**

**Mornings**

AIKINS, CANDICE 724.568.2640 WF  
BRUHN, LYNN 724.733.8111 WFE  
CLEMENS, KEVIN M. 443.604.5072 WFES  
COCHRAN, NICOLE 724.799.1373 WFES  
DANIELS, J.R. 412.389.6658 WF  
HAMMER, MICHAEL 217.766.4230 WFES  
HENRI, LAURA 412.418.7392 WFESL  
KARDOS, MICHELLE 724.757.0972 WFELSN  
MILLER, JANE 412.526.6618 WF  
PINKERTON, RICHARD 412.561.2015 WFE  
RASLEY, DON 724.487.7303(D) 724.283.4829(E) WFES  
RIZZO, ELMIRA, CAGO 724.612.2029 WFES  
SCHALL, STEPHEN 412.215.2971 WFE  
SPENCER, GEORGE 412.731.3324 WFE  
STROBEL, JOYCE MOON 412.366.0074 WFES  
TYILLIAN, JON 724.456.5135 WFESV  
ANDERLAAN, BRETT, SPC 301.919.1835 WFES  
WALLACE, JUSTIN 412.531.0525 WFES

## ***RECRUITING FOR THE 99%***

by Wayne Earnest

Retired from full-time employment as a church musician, I still play most Sundays in varying capacities: as substitute, interim, or part-time organist in a wide variety of denominations – large, medium, small; urban, suburban, rural; liturgical, non-liturgical. Having started playing for worship at age 13 and now at the age of 73, I offer my perspective on what I believe should be a paradigm shift in our approach to organ student recruitment. While creative approaches to organ student recruitment exist, reality demonstrates that we need more of them to train parish organists as well as to recruit new organists. A few students may study organ purely as an artistic or secular pursuit, but my focus here is on preparing organists to play for worship.

First, a bit of a disclaimer. I am not advocating doing away with recruiting organ *majors* for the *full-time* jobs. Churches who can afford to employ them will continue to do so. And we will always need those extraordinarily talented organists to inspire us with their concerts. However, I believe we (the AGO and colleges/universities) should be much more intentional about recruiting organ *minors* – for the *part-time* jobs. Why? At the most, about 1% of churches hire a *full-time* organist to direct their music ministry; there's surplus of organists for those positions. The other 99% hire *part-time* organists, many of whom are ill-prepared – often pianists who don't use the pedalboard and have no idea about stops/registration. And those are the “lucky” churches. From my experience in helping churches find an organist, I can say the number of organists for the *part-time* jobs is decreasing toward a looming shortage. *Unless one is wealthy, it is not possible to live on a part-time salary. Therefore, most organists will need a college major or profession in another field in which they can earn a full-time salary.*

A second approach to solving the organist shortage would be instituting an “organ class” at a local college/university or local church. Back when I was a college professor, I offered a community “Organ Class.” It was held on weekday evenings. I, personally, drew up a mailing list of churches within a reasonable driving distance and the college sent the promotional flyer via the college's “bulk mailing” permit. There was a small fee for attendees. As part of my teaching load, there was no additional expense to the college except the promotional flyer which we did very cheaply “in-house.”

So, the organ class essentially paid for itself! Pastors regularly told me, “This is exactly what our organists need.” In addition, to organ-specific topics such as manual & pedal technique, easy repertoire, stops/registration, etc., it also included the liturgical year; worship planning (via the lectionary); choral repertoire, techniques, materials, methods (for all ages: children, youth, adults); handbells; even the “pastoral aspect” of being a church musician. We had almost 40 students (almost all adults) — spread out over various groupings and 2 semesters — which clearly demonstrated a need and a “market” for it. For quite some time now, at Indiana University of Pennsylvania (IUP) where the Pogorzelski-Yankee Organ resides, Dr. Christine Clewell has had students from a wide variety of non-organ backgrounds as organ minors in addition to organ majors. An “Organ Class” was established by Dr. David Herman at the University of Delaware where he also instituted a Minor in Church Music. Recently, I read that Dr. Thomas Handel, who teaches organ at the New England Conservatory (NEC), has recently started an Organ Class at NEC. Using the funds from hosting the 1999 AGO Convention, the Pittsburgh Chapter of the AGO established the Pittsburgh Organ Academy (POA), one of the leading such programs in the US, the details of which you can view at [www.pitago.org](http://www.pitago.org). Dr. Ann Labounsky of Duquesne University regularly has students from the POA. Dr. Alexander Meszler of Luther College recently presented a program for the Pittsburgh Chapter of the AGO in which he discussed various secular uses of the organ throughout history and his organ studies program at Luther College that includes organ minors and interdisciplinary collaboration. *The better example organists demonstrate on Sunday mornings, the more likely they will inspire other church members to become organists.*

Yet a third approach to solving the organist shortage would be the “Multi-Parish Church Music Director” (MPCMD) position, in which one organist would serve several churches. It has historical precedent: J.S. Bach (in Leipzig) and C.P.E. Bach (in Hamburg). There is also a modern-day precedent: Dr. Marilyn Keiser (in Asheville NC), in between her positions at St. John the Divine in NYC and at Indiana University. Part of her job in North Carolina was at All Souls Church (now Cathedral); the other part of her job was traveling to churches in the western North Carolina Diocese of the Episcopal Church to teach parish musicians. Years ago, I wrote a monograph on the organist shortage (for the *part-time* positions) and surplus (for the *full-time* positions). Amongst other things I advocated in that monograph, of special importance was the implementation of the MPCMD position. Of course, one organist could not be on multiple organ benches at the same time, but the MPCMD organist could play on a rotation basis at the churches in the “circuit,” setting an example and developing rapport with the clergy and congregation; *teaching the organ to pianists in those*

*congregations* so they could play when the MPCMD was not present; and coordinating the sharing of music, musicians, and handbells. One of my colleagues told me that, with the recent merging of parishes, the MPCMD is somewhat happening by default in the Catholic church. A clergy analogy to the MPCMD would be the Methodist “circuit riding preacher” of the 1800s and the present-day multi-parish assignments that Catholic priests are given nowadays. Further, I know of five state universities that recently “merged,” sharing leadership and faculty. *So, the “multi-assignment” concept is not new and is a growing trend due to finances, shifts in society, and a host of other reasons.*

Fourthly, more intentional collaboration with piano teachers could potentially yield positive results. Every organist I have ever known began keyboard study at the piano and it is well known that a good piano background is the most efficient path to good organ technique. The unfounded claim by some that studying organ will have a negative effect upon one’s piano technique is simply false. (If there is any truth in it, then it might have stemmed from earlier editions of Bach which included lots of “substitute fingering and pedaling” written into the score, creating a constant legato and thus leaving no chance for muscle relaxation.) Having studied harpsichord, pianoforte, piano, and organ, my observation is that the later the music, the more physical the technique. In other words, early music requires mostly fingers and wrist. Music a hundred years later requires adding the forearm, and some 20<sup>th</sup> century music (such as Prokofiev) sometimes requires adding the torso (for those huge, loud, percussive chords). *Very few pianists get paid for playing the piano but, by adding organ to their keyboard skills, they increase their earning potential. We should emphasize that point in our conversations with them!*

Clergy are a potential fifth source for organ student recruitment – for two reasons. (1) Clergy may well be able to identify pianists (children, youth, adults) within their congregations who could be encouraged to study organ. Clergy could ask their budget committees to consider establishing a fund to pay for organ lessons for those pianists. (2) Clergy can help organists understand how we can better collaborate with them in the mission of the church and making it relevant to the 21<sup>st</sup> century. *Since the organ is used in the church more than any other place, the church is integral to the future of the organ.* The AGO Committee on Seminary and Denominations Relations is the obvious place for this dialog. And, of course, all organists can individually engage their clergy in this conversation.

Social Media offers yet another means of approaching the organist shortage issue. Broadcasting from the Royal Albert Hall and other prestigious venues, young, British organist Anna Lapwood has a very large following on TikTok of young people loving the pipe organ! If you are not familiar with this rising star, just google her name to find a plethora of videos. She was recently featured on CBS TV News! Both her playing and commentary are engaging. As more and more of life moves online, it seems very possible that the internet could play an increasing role in promoting the organ – *and the church!* Imagine online videos jointly made by clergy and organists in which various topics (like those listed in the “Topical Index” of hymnals) were presented. For example, such a video could contain a short commentary by the clergy on the concept of the Holy Trinity followed by the playing of Bach’s “St. Anne Fugue” or the hymn “Holy, Holy, Holy, Lord God Almighty” or Bach’s trio on “Allein Gott in der Höh sei Ehr.” The organist could precede the playing of music with short demonstrations about how it relates to the topic at hand. In choosing theological and musical commentary as well as music, keep in mind that the audience will hopefully include people who are not religious and/or are not familiar with the organ or its music!

Lastly, I would suggest that we seriously consider adding the “pastoral” aspect of music ministry in our teaching of organ. *Organists and organs can be “replaced” by digital means. Indeed, many organists have been “replaced” by digital/canned music in too many cases, but the “personal touch” cannot be “replaced” by digital means.* There is an old saying: “They don’t care how much you know until they know how much you care.” There are numerous denominational musical organizations such as the Association of Lutheran Church Musicians, Presbyterian Association of Musicians, Association of Anglican Musicians. However, in its name, the National Association of *Pastoral* Musician [emphasis mine] includes the word “pastoral,” an aspect which I believe to be very important in our work – generally speaking, but also in relation to the “digital replacement” issue mentioned above. In secular settings, such as state universities, including the “pastoral” aspect or any religious aspect in teaching organ would have to be done in accordance with regulations on such things by those institutions. Conversely, churches and church-related institutions would almost certainly be supportive of including the “pastoral” and/or religious aspects in teaching organ students.

We know how much music contributes to worship and how central worship is to the church. Given what has become common place today – for example: mass shootings, illegal sexual behavior, scammers taking life savings from pensioners at the very time they need it the most – the church is needed now more than ever. *Capable organists can play an important role in strengthening the church today!*

In addition to welcoming your responses to my suggestions, I am also very interested in learning what challenges readers might have had in their efforts at recruiting organ students. You can contact me at: [musicmanwayne@outlook.com](mailto:musicmanwayne@outlook.com) and/or with “Letters to the Editor” of The American Organist.

Soli Deo Gloria!

## MUSIC MINISTRY

About a year ago, during a discussion about music ministry, a prominent PitAGO member suggested that I write my memoirs. Below are the *Preface* and *Chapter 30*. I hope to have hardcopies available on the “used music table” at our monthly meetings. -- Dr. Wayne Earnest

## PREFACE

“Praise ye the Lord. Praise God in his sanctuary; praise him in the firmament of his power. <sup>2</sup> Praise him for his mighty acts; praise him according to his excellent greatness. <sup>3</sup> Praise him with the sound of the trumpet; praise him with the psaltery and harp. <sup>4</sup> Praise him with the timbrel and dance; praise him with stringed instruments and organs. <sup>5</sup> Praise him upon the loud cymbals; praise him upon the high-sounding cymbals. <sup>6</sup> Let everything that hath breath praise the Lord. Praise ye the Lord.” – *PSALM 150, King James Version*

The memoirs presented here are offered only as a means of sharing some examples of music ministry and by no means suggest that they are the only way of doing music ministry. Perhaps they will be useful to the reader. I have used a two-fold approach to music ministry.

Groups that emphasize “performance” over “participation” – for example, an auditioned group and/or one with professional section leaders.

Groups that emphasize “participation over performance” – for example, an *ad hoc* group that sings hymns at nursing homes.

Why is music ministry important? First, it is a tangible means of connecting the music with the rest of the life of the church (worship, missions, Christian education, etc.) *versus* just being its own entity. Second, it involves the *human touch*. A performer/musician can be “replaced” by digital means

(“canned music”) whereas a music minister brings the human touch into the picture in a variety of ways: sending sympathy cards upon the death of a loved one, calling to check on the ill or lonely, sharing what the words of an anthem mean, intentionally reaching out to those overlooked (for whatever reason), and so on – none of which cannot be “replaced” by digital means.

Certainly, one cannot dismiss the importance of musical training and competence, but the pastoral aspect is an integral part of functioning as a musician in a church.

### **CHAPTER 30: “Some Lessons Learned”**

Here are a few lessons that I’ve learned along the way. Compiling a complete list would be beyond the scope of these short memoirs!

Focus on Christ and everything else will fall into its proper place.

Communicate, communicate, communicate...but do more listening than talking.

Remember the adage: “They don’t care how much you know till they know how much you care.”

Don’t be so busy doing God’s work that you don’t have time for God.

Don’t be so busy making a living that you forget to make a life.

Know when it’s time to move on...and then do it.

Lead by relationship and example...not dictatorship. (See Chapter 11.)

No one can please everyone all the time. Christ was perfect but was crucified. Going by that score,  
we’re all doing better than we deserve!

Admit it when you’re wrong...and fix it.

Meet the people where they are...and then lead them forward from there.

Great things can be accomplished with mutual respect...and very little without it.

Integrate the music ministry into the life of the church so that it’s not its own “stand-alone castle.”

Stay above reproach in conducting your personal life – for the sake of the church as well as for your own reputation. Remember: “The way we live our lives is the only “Bible” some folks will ever read.”



There is a very big difference between being a musician and being a church musician.

Be respectful of the theological, liturgical, and musical traditions of the church you're serving.

Sometimes the biggest challenges are when we learn the most and/or when the best things happen.

When overwhelmed by work, make a list of the tasks, prioritize that list, then do them one at a time.

Being organized takes more time and effort at the beginning but, in the long run, it is much easier and more efficient.

Life is a journey, not a destination.

Never quit practicing, learning, growing – as a Christian and as a musician.