

## **A PAGE FOR THE PART-TIME CHURCH MUSICIAN**

**Articles appearing in *The American Organist* in the year 2010**

Time Management	Dale Krider	June, p. 76
Esteem and Self-Esteem	James A. Yeager	July, p. 52
Listen	Dale Krider	August, p.59
Being Part-Time Can Put You in a Great State of Mind (Part 1)	Frederick Hohman	September, p.47
Being Part-Time Can Put You in a Great State of Mind (Part 2)	Frederick Hohman	October, p. 30
Time	James A.Yeager	November, p. 54
January Jubilee Silver Spring, Maryland: A Brief Report	Dale Krider	December, p. 75

# A PAGE FOR THE PART-TIME CHURCH MUSICIAN

## Time

**M**ANY OF YOU from across the United States have written me with comments, concerns, and questions. I have replied to each of you at least briefly, but I hope that in the coming months members of the Task Force can address some of your issues in this monthly page. All of your messages will be shared with the Task Force, and we are hopeful that we can come up with some helpful suggestions. In this month's column, I will focus on an area that seems to be of some concern: Time.

**1. Time Management.** Part-time organists (and/or directors) usually have less time to do their work: choosing music, practicing, buying music, attending meetings or other administrative duties. So, part-timers need to learn to manage their time wisely and per-

haps more creatively. If you have another job that takes most of your day, then you must rely on evenings and weekends for your music preparation. Scheduling your time wisely can help. Since you already go to church on Sundays, plan to go in earlier, both for practice and planning ahead for the coming weeks. If you're not an early morning person, consider staying after church (take a light lunch), especially if there's an afternoon event that you need to attend.

You probably have a weekly choir rehearsal. Go early and get some work done before the choir arrives. Once you have blocked out your time at the church, be specific in the use of that time. For example, early morning quiet time can be very productive. Look through your music. Find something new to learn and play through it while no one is around. Exercising your brain with new music and new ideas will keep you healthier!

Speaking of new music, where do you get yours? Do you go to a local music store and spend hours looking through music that you can use? Do you attend workshops to learn of new music? Do you look for new music on the Internet? All of this takes your time. I keep an ongoing list of new music that I have heard or seen, and I order it once a year, usually in late spring, which gives me the summer months to study it.

If you can minimize your time at your church (your workplace), your job will be less stressful and you will have more time to be with your family and friends. If you have a keyboard at home, you can practice there and add the pedal part when you get to the organ. Organize your part-time job time and stick to your schedule. You may be surprised at how much you can get done with less stress.

**2. Actual Job Time.** Some of you have said that your pastor or music committee or staff relations committee has no idea about your schedule—the amount of time you spend on the job. Some folks think you only come in on Sunday to play the service. Once you have outlined your music schedule (as in item one above), show it to those who think you only show up in time to play the service.

In reality, most organists began their keyboard training as children taking piano lessons. This early training is essential in order to learn the more intricate skills of playing the organ. How many years have you studied piano? How many years have you studied the organ? And, of course, someone had to pay for this training.

Organists, then, go through an enormous amount of time and expense to be ready to play a worship service. If the organ is the principal instrument in your worship, what would happen if you were not in place one week? What impact would that have on the overall worship experience? There might be unaccompanied hymn singing (not a bad thing once in a while), an unaccompanied choir or soloist, and no prelude or postlude. It would certainly be a very different experience for your congregation.

So, keep a schedule of the hours you devote to your part-time music job. From time to time find the appropriate moment to share it with your pastor, music committee, or staff relations committee. When folks ask what you do, show them. It may open their eyes. It may even mean more compensation for you. (Compensation is another big issue that can be addressed in a future article.) It will give you a feeling of accomplishment.

I hope these thoughts will be helpful. Keep writing. I enjoy hearing from you. Your concerns will let the Task Force know what we need to be doing.

DALE KRIDER, FAGO, DMA  
Director, Task Force on the  
Part-Time Musician  
E-mail: d.krider@comcast.net  
St. Andrew's Episcopal Church  
4512 College Avenue  
College Park, MD 20740

# A PAGE FOR THE PART-TIME CHURCH MUSICIAN

## Esteem and Self-Esteem

IS THERE A person among us who hasn't felt inadequate in his or her work at one time or another? There are those rare people who are so confident in their substantial musical abilities that they never seem to suffer the pangs of inadequacy. But many of our fellow musicians, whom we may privately idolize, experience a great deal of inner turmoil and lack of confidence. Even the genius Mozart may have had the shadow of a doubt once or twice in his own self-esteem.

Most all of us are racked with doubt at one point or another. Was my prelude musical enough? Did my accompaniment of the choir succeed? Did my hymn playing encourage the congregation, or did it turn them off? Did the ministers appreciate that my music selections supported the worship theme or mood? Did that mistake in the pedal passage ruin the entire postlude for everyone? Does that visiting organist who came to the service today find my playing sub-par? And then that dark subjective suspicion: am I really any good as an organist, or am I just an imposter? Does anyone honestly admire what I do?

Many of us began to study music when we were young, and we all remember at least one painful moment when, despite our best efforts, in an early performance, a studio recital, a family event, or even the first attempt at a worship service as a novice organist, something went seriously wrong—notes, memory, fingers, music. Even years later, we cringe at the shameful memory. The most fortunate among us develop in our profession as musicians and experience enough reliable success to soften the memory of mi-

nor (or major) failures. Success or failure, status of position, level of mastery, recognition, or the lack thereof are all factors in our esteem.

The decision to join or not to join a professional society may depend on such a factor. Those of us in the Guild who have struggled with building membership are fearful to broach this evaluative issue, knowing that there is great potential for the discussion to appear patronizing and condescending. But it is the elephant in the room with regard to membership in the AGO.

Many of us part-time organists question our abilities. We doubt whether we measure up. The idea of an AGO membership might intimidate us. Our self-esteem is in doubt. Furthermore, there is a perception that the Guild is elitist, intended for "professionals," and exclusive of those with more modest gifts, background, or study. But high esteem and snobbery are not the same thing. AGO members may have at times projected this very attitude—could professional pride be mistaken for arrogance? Musicians at all levels of ability value honest accomplishment. After all, those AGO members who have achieved honors, whether degrees, certificates, or professional positions, had to work diligently to attain their measure of musical mastery. A mission of the Guild from its earliest days has been to honor and encourage the highest professional ideals as evidenced in the men and women who are consummate musicians. Every professional organization builds on such logic—give honor where honor is due.

The Guild is also simultaneously welcoming and encouraging to musicians in all developmental stages. Since its inception, the

AGO has had a vigorous outreach to promote our instrument, its music, and its art to young and old, novice and veteran. Non-Guild musicians who consider the Guild to be overbearing and exclusive might reconsider whether these perceptions are true. The Guild as I have known it for decades has made great efforts to avoid condescension.

Organists are unique among musicians. Who else can claim week after week, unceasingly, to provide music for large communities of people? Places of worship are ubiquitous in every village, town, and city, most of which require our skill as church musicians. If a census could be taken of the total number of organists in the nation, the number would be huge. Take that number and consider the percentage of church musicians who are AGO members. Would it be one in four (optimistic), one in ten? And of all those who are not Guild members, an overwhelmingly high percentage are part-time organists.

The Guild currently boasts a nationwide membership in the thousands. Yet the concern of this column and the Task Force on the Part-Time Church Musician is to expand our outreach efforts. The significant addition of that vast number of part-time organists could contribute great riches of talent and tap otherwise unrealized potential, which would directly support and further the Guild's goals, objectives, and ideals. Likewise, the Guild has much to offer church organists at all skill levels. As just one example, in the area of education, I invite you to visit the page on educational resources available on the AGO national Web site: go to [www.agohq.org/education/index.html](http://www.agohq.org/education/index.html) and click on "Professional Education." In addition, consider accessing the rich network of like-minded souls who attend conventions sponsored by the Guild each summer.

Many part-time church musicians are highly accomplished in their art but choose other career options. In my case, a part-time job is perfect in retirement. My point in this article is not to characterize any group as to their esteem level but rather to suggest that everyone has doubts, everyone fears criticism, and that coupled with false perceptions of the Guild's professionalism may deter people from joining. If there is a kernel of truth, however, in the false perceptions, then the Guild needs to honestly address it.

We need to encourage an attitude within the Guild that is more constructive than critical. We must work to edify those who aspire to be musicians in the church by affirming their knowledge, whether it is basic, intermediate, or advanced. Guild members could adopt an even more welcoming attitude for all those who are just beginning to develop their talents. And non-members might rethink their perception of the Guild by laying aside matters of esteem and self-esteem that act as barriers separating musicians from one another. We all doubt ourselves. There's a support group for that—the American Guild of Organists.

JAMES A. YEAGER, DMA  
Organist-Assistant Choir Director  
First Presbyterian Church  
Albuquerque, N.Mex.  
E-mail: [jyeager@wildblue.net](mailto:jyeager@wildblue.net)

Professor Emeritus of Sacred Music  
Pontifical College Josephinum  
Columbus, Ohio

# A PAGE FOR THE PART-TIME CHURCH MUSICIAN

---

## Listen

ONE OF THE ways we can all learn and grow as musicians is to become better listeners. We cannot visit another church on Sunday to hear our colleagues, since we are already playing, but from time to time there are musical programs at other churches. Attending these events can introduce us to a new piece of music that could be useful in our work, or we could simply be awed by a particularly fine performance and be inspired to practice more faithfully. Hearing other organists play is a good way to improve our listening skill.

Some years ago, an organist friend of mine and I decided to get together each Saturday afternoon and play our service music for each other—one week at his church and the next week at mine. We sometimes learned a new piece, got another idea about playing hymns, or just shared conversation about our work. In the process we both learned to listen more carefully. Do this, of course, with someone of about your skill level and someone who would be kind and helpful.

As a young student I remember preparing an organ work by César Franck. I worked diligently and carefully (I thought), because I really wanted to please my teacher. Partway through the piece during my lesson, his finger went up to the music and he asked, "Have you always played a G-sharp here?" Whoops! When we're busy playing all the notes, sometimes we don't listen as carefully as we should and something goes astray. It is important to have another set of ears to listen to us from time to time. One of the reasons for study is to make us better listeners. The more we can learn to really listen to ourselves, the better we will play.

Record yourself—whether privately or during a service. Listen to the recording later in the week and evaluate your performance. Learning to listen is part of our art.

As this monthly column continues, it will include a new feature from one of our part-time task force members. We hope it will prove helpful.

DALE KRIDER, Director  
Task Force on the  
Part-Time Church Musician  
E-mail: d.krider@comcast.net

### **Suggestions from Sheila.** . . . *practical organ music for worship*

The Task Force on the Part-Time Church Musician strives to offer resources that will help equip and enrich the repertoire of the part-time musician. Many Guild members have expressed the need to have a source for locating solo organ music that is practical, well written, and accessible. In response to these requests I have been asked to write an article each month for THE AMERICAN ORGAN-

IST entitled "Suggestions from Sheila." The first article will appear in the September TAO. In the following months, I would ask that you take a few minutes and search your music library for organ solos that you enjoy playing for preludes, offertories, and postludes and share your suggestions with me. For the fall issues, let's focus on non-hymn-based selections. E-mail your comments and suggestions to SheilaLHess@cablelynx.com.

Great enthusiasm accompanies this project, and the potential is limitless. I hope that together we can discover music that we will enjoy performing and sounds that will inspire our congregations.

SHEILA L. HESS, CAGO



# A PAGE FOR THE PART-TIME CHURCH MUSICIAN

---

## Part I

### Being Part-Time Can Put You in a Great State of Mind

I'D BE WILLING to guess that few of us started our careers as a full-time organist or full-time director of music. Although some of us actually trained in music conservatories for careers as church musicians, most of us began our practical experience in church music before we were of college age. In my own case, becoming a church organist was, like so many things, a part-time endeavor that just happened; I can't quite put a time or date on when, but it was quite early on. In fact, church music careers often begin with just the slightest involvement or dabbling around. There may be as many different ways to become an organist as there are organists.

One can look upon part-time work with humor, and say, "All of us are part-time . . . only some of us are a lot more part-time than others!" In the 25 years I served as a church musician, there were only six where I could have truthfully called myself "full-time." Also, as those of us who have been in the field know all too well, the real world of church music is not the cloistered, controlled world of the music conservatory. Real-world musicians are required to be very flexible and adaptable, and on a moment's notice be able to enhance the flow and spirit that takes its course during worship. This need to be flexible is challenging for both the full-time and part-time church organist, and attaining a comfort level as an organist can be especially daunting for the part-timer. Real-world musicians know that real-world congregations often do not require, nor do they desire, a weekly organ concert; rather, they seek organ music that will simply prepare and lead their souls through a time of prayer and worship.

As an organist, I've found that the more traditional and unchangeable the worship life is in a given church, the easier it is to prepare the Sunday services efficiently, in just a few intense hours before a choir rehearsal and on Saturdays. This type of preparation is the rule, because the realities are such that the part-timer truly has just a few hours in which to prepare. This stable and predictable worship pattern is what I found in the churches I served as a youngster in the early 1970s. At 13 years of age, I began playing regularly for two churches (there was a shortage of organists!). Sunday mornings, I'd play at the United Church of Christ at 8:30 and the United Methodist Church at 11:00. Perhaps some of you also serve two parishes every Sunday. Or perhaps some have a Sunday morning church and a Saturday Adventist service or a synagogue. In my experience, the ministers at churches I served each had their favorite hymns, and they always seemed to leave about two-thirds of the hymnal entirely unsung. The choir directors in these small churches knew the limitations of the volunteers—and the limitations were at

times extreme, so the choir anthems and their accompaniments sounded great, but were never too difficult and were designed to be sung at sight with ease.

Of course, things have changed a lot in 40 years. With so many churches now blending different music genres and styles in worship, with even the sung responses often changing completely from week to week, predictability of music in the church is no longer a given. The lack of continuity can totally disrupt the part-time organist's efficient preparation, yet there are still many thousands of moderate to small congregations where organs of some variety are found—where routine, week-in week-out familiarity can still allow a part-time organist to operate at a low and acceptable stress level.

In every part-time job, there is a dynamic at work wherein the organist's time and effort are being weighed against the organist's earnings, or earnings potential if the same time were applied elsewhere. Although devotion to faith and God are always in the foreground in a church organist's life, in the background is the need to reconcile one's compensation with a clever application of practical actions, decisions, and solutions. The part-time organist's question then becomes: "If I am getting paid for ten hours of work, and I only have 14 hours to spare in my schedule, how do I best fulfill my function, do a quality job I can take pride in, and keep my time limited to ten hours?"

As part-time organists begin to ponder this question for the first time, they will soon discover the extent of their ability to adapt to their surroundings. "The ability to adapt to one's surroundings" is actually one definition of the word "intelligence." In short, part-time organists will learn how clever or intelligent they are by seeing if they can achieve the desired goal within a very limited period of time. This process of working things out, I have found, is an engaging and stimulating process, and it is the principle motivating force that places one in an excellent, although sometimes frantic, state of mind. Nonetheless, I have found this state of mind to be a refreshing experience—at least from time to time.

In the second part of this article, I will detail a few of my personal habits and shortcuts, which help bring fine results on a time schedule.

FREDERICK HOHMAN

---

Frederick Hohman is a competition-winning concert organist and award-winning composer, as well as an artist-producer of Pro Organo audio CDs and television programs (Proorgano.com). He earned a performer's certificate in organ, MusB, MM, and DMA degrees in the class of David Craighead at the Eastman School of Music, and is presently the AGO's Director for the Committee on Educational Resources. Web site: Frederickhohman.net.

# A PAGE FOR THE PART-TIME CHURCH MUSICIAN

---

## Part II Being Part-Time Can Put You in a Great State of Mind

IN PART I of this article, I approached the topic of being a part-time organist by stressing the need to produce good results with a minimum allowance of preparation time. Now that we have set the stage for the expectations of the part-time organist, here are a few of the personal habits, or short-cuts, that I found worked for me in my early years as a part-time organist, the basic technique of which still comes into play at every service I play today.

One of the first things an organist can do, and which can save time week over week, is to deal efficiently with the instrument at hand. After all, even though your church "gig" is part-time, it is the same church week after week, and the organ is not going to change. Presuming the organ is of a design that has a programmable combination action, the part-timer must set it up, so that the available general and local pistons serve the maximum number of situations encountered in worship services. If we have ten general pistons, for example, then one can delegate four for hymns, three for sung responses and choral accompaniments, and three for organ preludes and postludes. General pistons for hymns can be set up in a crescendo pattern,

with General 1 being the quietest and General 4 being the strongest. Then, use your divisional or local pistons to modify the generals, so that special hymn registrations, where the general piston alone is not precisely what you need, can be attained by using one general piston, followed immediately by engaging one or more local pistons, just after the general piston is engaged. Pushing even one piston button seems a chore for some, but in the days of yore, when an individual was lucky to have four or six general pistons and no memory levels, one often could navigate through a service, or even a complicated recital, with the "general piston plus one or more divisionals" scheme. If you have your basic generals, with variations on them available by modifying the divisionals and occasionally the couplers, you keep registration changes to a minimum from week to week, and thus you will save time every week. Divisional pistons can also be arranged in a crescendo gradation, similar to the general pistons, further unifying and simplifying the scheme.

Extending this practical approach, the part-time organist will naturally want to develop sight-reading and score-adaptation skills to the fullest. It is possible to simplify the technical demands of piano accompaniments when adapting them to the organ, while maintaining and preserving quality.

This can be achieved especially well with piano scores through creative uses of registration and couplers (the most obvious aim here is to reduce octave doublings) and through the creative sharing of the notes of the score between two hands and pedal. As we know, the pianist does not have the luxury of that third hand, otherwise known as "our two feet." While many organists are taught to double the lowest notes of the manual in the pedal, with the more comprehensive stoplists and couplers available today, one can dispense with doubling the lower notes in the left hand, and simply play them with the pedals. Of course, this works fine but only when your pedaling is accurate.

Another outgrowth of general sight-reading and score-adaptation, one that I have found absolutely essential when time is short and expectations are great, is the ability to make an instantaneous, mental harmonic analysis of the score, while at the same time reading and adapting that score in performance. Now I confess that I had a huge headstart here that many do not have, but this technique I am describing can be acquired, practiced, and mastered in less than a year. I've seen people do it. At the same time that I began to play the organ part-time in church on Sunday mornings, I had also been going out on Friday and Saturday nights with my father's jazz combo. These

two musical scenes—one of piety and reverence on Sunday mornings and the other of noisy, smoke-filled dance halls with liquor flowing on Saturday nights—could hardly be more different, but the harmonies of the hymns and of the popular jazz standards are extremely similar. Both realms operate for the most part within the range of 19th-century tonality.

By being introduced as a youngster to music where no analysis was provided—that is, hymns in four-part harmony in the hymnal and abbreviated lead sheets used by jazz players where no harmonies are written out—I learned how to read and cross-translate both types of notation. Of course, “lead sheets” used by jazz musicians contain only a melody and a “pop chord” symbol. But soon after having experience with lead sheets, also known as “fake books,” I naturally began to back-engineer every piece of music that was totally written out, including the hymns in the hymnal and oratorio accompaniments. I began to “see,” in my mind’s eye, pop chord symbols, a sort of harmonic analysis, and began to hear and visualize chord symbols in organ music, choral accompaniments, and hymns. I recommend the development of this analytical technique for all part-timers who need to produce results on a tight time schedule. (It also works for full-timers.) Being able to visualize at a glance the root harmonic content of, for example, a Mendelssohn chorus accompaniment, and with that knowledge, being able to instantaneously know which notes are available to the organist to modify, or reduce, can save hours of practice time, and the result will still satisfy the expectations of those served by the part-time organist. It can also come in handy when the organist finds that he or she needs to vary the texture of a choral accompaniment. How many times have you wanted to double up a lot of notes in a choral accompaniment in order to soften the not-quite-tuned blend of your adult choir? I think you understand that being flexible in this way—incorporating analysis in your performance thinking—also contributes to the success of the part-time organist.

A parallel can be drawn between “written out” music and other types of notation, including guitar tablature and the Nashville number system. The learning of any alternate form of musical shorthand or notation, or the process of becoming fluent in any alternate form of music analysis, will only add to the collective understanding and flexibility and success of the organist, especially the part-

time organist. And most importantly, it will really help any organist to become fluent in reading figured bass. Take an afternoon here or there to drill yourself to keep up this skill. Someday, all of us will likely find ourselves called upon, as I was, to step in on only a few hours’ notice—with a consequently high fee—to sit at the harpsichord to read the figured bass continuo in the orchestra for a large Bach choral work. In many respects, reading figured bass is like an 18th-century version of playing from the jazz musician’s fake book. It’s just a different era. Engaging these cognitive musical techniques, as one must when one has limited time, can keep the part-time organist productive and sharp, and I might argue, perhaps even sharper at times than the part-timer’s full-time counterpart.

Being a part-time organist can actually be the greatest fun. It means you keep your day job, but it also means giving your best, every week, at the console, knowing in advance that you have limited time to prepare, and knowing where to apply the skills, shortcuts, and tricks of the trade to make it happen, all the while serving the faith, leading others in worship, and allowing the church to afford organ music on a limited budget. This part-time state of mind is a wonderful place to be, even though it can mean being a bit of a musical daredevil.

FREDERICK HOHMAN

---

**Frederick Hohman** is a competition-winning concert organist and award-winning composer, as well as an artist-producer of Pro Organo audio CDs and television programs (Proorgano.com). He earned a performer’s certificate in organ, MusB, MM, and DMA degrees in the class of David Craighead at the Eastman School of Music, and is presently the AGO’s Director for the Committee on Educational Resources (CER). Web site: [Frederickhohman.net](http://Frederickhohman.net).

# A PAGE FOR THE PART-TIME CHURCH MUSICIAN

## Time

WHETHER WE SEE our work as church musicians as part- or full-time employment, time relentlessly presses on us all. The pressure and stress to meet deadlines, be prepared on time, spend enough time at the instrument, plan rehearsals, and work with colleagues, clergy, and students, plus the occasional wedding or funeral consultations, can blur any distinction we might have about the official designation our employers have applied to us. For those in the "part-time" category, the distinction may, in fact, only pertain to pay scale. For the "full-time" people, the word "full" takes on a new meaning that often extends the concept of the 40-hour week into hyper-overtime. A lot depends in both cases on the season. Advent and Christmas have people burning the midnight oil far beyond the "time" stated on their pay checks.

As a person who in other days of my life wore the full-time mantle, I can remember more than one occasion trying to explain how my work was more than what some church member reckoned when innocently suggesting that it must be nice to have a job that involves only a few hours on Sunday morning. "So what *do* you do the rest of the week?" he said quizzically, apparently un-

aware of four choirs, two bell choirs, staff meetings, and sundry soloist rehearsals that might fill a week. And never mind that bit of time on the organ bench learning new pieces for each week's preludes, offertories, postludes, and accompaniments!

Yet moving to the slightly different garb of the part-time church musician, I would note that certain times of the year feel strangely similar to my full-time days. I know many part-time organists who juggle other career demands or, possibly, full-time schooling with the church job. When the heavy seasons arrive, they are forced to stretch the available hours at church beyond those for which they are paid in order to meet the more involved requirements.

As you are probably realizing at this stage (December looms on the calendar), Christmas preparation should have started sooner. You might have a vague sense of anxiety, or full-fledged panic, because you are already behind. Or perhaps you haven't even begun to deal with Advent and Christmas yet. Don't slit your wrists.

Being a part-time musician (and possibly director) has unique challenges. You have less to do, but also far less time in which to accomplish it. And while your congregation is perfectly happy with the part-time contributions for the average Sunday morning, ev-

eryone's expectations increase exponentially (and unreasonably) for the high holidays—Christmas, Easter, and maybe other such occasions, depending upon the particular liturgical traditions of your parish.

Many full-time musicians and directors have the resources in the way of time, and even in some cases, choral personnel, to begin Christmas and Advent preparation later in the season, in October or November; part-timers don't usually have that luxury. Although there is a danger in generalizing, the part-time church position often goes with a smaller territory, i.e., congregation and the pool of volunteer talent. In order to achieve those special Christmas and Advent offerings that you and your congregation really enjoy, holiday rehearsals have to start frightfully early. And the more ambitious projects should start first.

If you are at all unsure of what it is you want to conquer for Christmas, the AGO is a great forum for inspiration and advice—again, in August or September. It can be interesting and helpful to learn of a wonderful anthem that another local parish is performing for Christmas, but more often this information is virtually useless to a part-time musician by early November. Many musicians (part- and full-time) who attend the Guild meetings are quite experienced—they know a myriad of options for liturgical holidays, because they've played them for years. And they are delighted to share ideas. Have these conversations in September. Don't cram!

If it's too late to take advantage of this professional advice this Christmas, not to worry,



there are New Year's resolutions for that.  
And, you know, Easter's just around the  
corner.

JAMES A. YEAGER, DMA  
Organist-Assistant Choir Director  
First Presbyterian Church  
Albuquerque, N.Mex.  
E-mail: [jyeager@wildblue.net](mailto:jyeager@wildblue.net)

Professor Emeritus of Sacred Music  
Pontifical College Josephinum  
Columbus, Ohio

# A PAGE FOR THE PART-TIME CHURCH MUSICIAN

---

## January Jubilee

**A**FTER NEARLY two years of study and meetings, the Task Force for the Part-Time Church Musician is ready to launch its first major project. "January Jubilee" will be held January 15, 2011, at Christ Congregational Church in Silver Spring, Md. A detailed agenda is outlined below.

If you are in the Baltimore–Washington area, I encourage you to take advantage of this special opportunity—but more importantly, to find someone who is a part-time musician and not an AGO member and bring them with you. You might even offer to pay their registration fee.

We have chosen a church with beautiful facilities; it's easy to find, with plenty of parking. After greeting each other over morning refreshments, the day will begin with inspirational words from the Episcopal Bishop of Maryland, the Rt. Rev. Eugene T. Sutton. Bishop Sutton, whose wife is a church musician, is keenly interested in the responsibilities and challenges of being a church musician and will offer a firm foundation for beginning our day.

A series of varied workshops will offer help in the many areas in which a part-time church musician is involved.

Please join us, and bring someone and let them know what the AGO can do for them!

January Jubilee  
January 15, 2011  
8:00 A.M.—4:30 P.M.

*A day for the part-time church musician, offering ten varied workshops, an inspiring keynote speaker, and box lunch.*

Total cost: \$15.00

Christ Congregational Church  
9525 Colesville Road  
Silver Spring, MD 20901

For more information, contact  
Dale Krider, 301-864-8880

## Workshops

ORGAN LITERATURE I: Music with and without pedals; Sheila Hess

ORGAN LITERATURE II: More advanced music; Samuel Springer

AFRICAN AMERICAN MUSIC: Organ, choral music, and hymn techniques in the African American tradition; Irvin Peterson

SERVICE PLAYING: Hymn playing ideas, registrations, and other console techniques; Dale Krider

PUBLIC RELATIONS: How to advertise your musical event and get the public to attend; Jeffrey Pannebaker

PASTOR/MUSICIAN RELATIONSHIP: Creating a dynamic partnership; John Walker and the Rev. Andrew Foster Connors

CHORAL MUSIC AND WORSHIP PLANNING: Anthems, conducting techniques, and worship planning resources; Nae Pearson

THE DIGITAL ORGAN: How to use it most effectively; Ken Brown

HANDBELLS: Techniques for ringing and sample music; Nae Pearson

WEDDING-FUNERAL MUSIC: Repertoire and dealing with the families; Dale Krider

The American Guild of Organists, through "January Jubilee," proudly supports the part-time church musician.