

MUSICIANS IN PART-TIME EMPLOYMENT

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GIFTS FROM THE PRINCES OF SERENDIP

Glenn A. Gentry

THE Three Princes of Serendip found things not sought but which became vital to their lives, hence “serendipity.” Three such events fueled my interest in music. The first: my mother’s heavy upright piano that she insisted on having moved—with difficulty—to each of several homes. The second: my father’s family—his father was a country fiddler in Tennessee, my father played guitar and mandolin, and younger relatives made music from country to classical. The third: my encounter with a theater organ (c. 1939). Transfixed on the spot, I remember to this day the sight and the sound. After high school, with four years of piano lessons, I wanted to compose and play the organ. I also played the mandolin with a small country music band on the Paris, Tenn., radio station, an experience that later informed my modest attempts at improvisation.

Next, in 1949, I entered Maryville College (Tenn.), which, after a fire, had begun to rebuild its organ program with a small practice instrument, a “Martini” from Walter Holtkamp, with plans for a larger recital organ. Holtkamp was then in the vanguard of the organ reform movement in the United States, and the Maryville instrument was one of his first in the Southeast. I initially studied organ with Claudia Carter at the First Baptist Church. Unable to decide between biology and music, I majored in both, with music theory taught by the inspiring Dorothy Horn and organ lessons with Curtis Hughes, Katherine Davies, Warren Hutton (one summer), and James Bloy. I also sang in the cappella choir, directed by Harry Harter, and, singing in a variety of venues on tour, learned the importance of acoustics to church music. As a beginning organist, I substituted in the summers in several Episcopal churches in Nashville, thus becoming what we now call an organist at large. I also obtained Roosevelt Opus 291 (1885) in 1953 and installed it in my parents’ home, where I was able to practice; it later provided pipes for my house organ in Jackson, Miss. Opus 291 is now at Tougaloo College. For my theory major I composed “24 Hymn Preludes for Organ.” Although many were of a “school-bookish” quality, a few are still in my repertoire.

Then came graduate school at Vanderbilt University, where I studied microbiology, my primary career. Early in 1954, I became organist-choirmaster at Donelson Presbyterian Church outside Nashville, and began the juggling act between my primary and secondary careers. The church had a Hammond spinet, but the experience served me well later when I sometimes had to play one.

In 1957, my primary career dictated a

move to Jackson, Miss., where I met and married my wife, Betty, whose patient understanding of my obsession with the organ—then and now—is greatly appreciated. I also continued as organist at large. In 1960, I played for six months in a Lutheran church while awaiting a move to Madison, Wis., where I continued composing sporadically. Practicing at University Presbyterian Church, I played for a year, again in a small Lutheran church. Fitting in organ playing with a postdoctoral fellowship in cancer research and helping raise a family was demanding, but, no longer a graduate student, I was no longer required to spend evenings in the laboratory. Nevertheless, the need for time-juggling continued.

On my return to Jackson, I became organist-choirmaster at Covenant Presbyterian Church. At first, I played on a small, elderly Allen, which was replaced in a few years with a small unit organ by Wilhelm Zimmer. That there were no couplers and no swell box was not a problem, because of my time at Maryville with the Holtkamp “Martini.” I had become acquainted with Zimmer while evaluating his proposal for Fondren Presbyterian Church.

After a sabbatical in Glasgow, Scotland, 1970–71, we returned to Jackson, and I reverted to being an organist at large. I continued composing and began work on a house organ using five ranks from Roosevelt Opus 291, building electronic switches, chests, and doing some revoicing. Fortunately, I had gained some mechanical experience while growing up, but anyone who can understand and play a Bach organ fugue has the basic manual dexterity, mental capacity, and ear for organbuilding. Experience, however, takes time and requires a fascination with the process (in medieval times, “fascinated” meant bewitched!). We joined Fondren Presbyterian Church and, after 40 years, I still sing in the choir and substitute at the Zimmer organ as needed, and elsewhere. I also still compose, and by now have 38 hymn preludes, nine sets of hymn variations, 39 alternative hymn accompaniments, and several other works, including a Mass for four voices and timpani. None are published, although all have been performed, some many times.

For the Jackson AGO Chapter, I edited a newsletter that evolved into a classical music calendar for the community. Now in its 23rd year and online, it grew out of an awareness that the organ was usually overlooked by other classical musicians and organizations. The remedy: making the calendar the most comprehensive one for classical music in the area and including all local and statewide organ events.

Later, my wife and I donated Roosevelt Opus 291 to Tougaloo College (see “A Tale of Two Organs,” March 2007 TAO). That meant giving up the pipes in my house organ, but I found replacements—and the resulting reincarnation still provides me with a satisfying place to practice.

GLENN A. GENTRY

The work of the AGO Committee on Musicians in Part-Time Employment is underwritten by Rodgers Instrument Corp.

MUSICIANS IN PART-TIME EMPLOYMENT

PLANNING . . . WHAT SHALL WE SING, WHAT SHALL I PLAY?

MOST of these articles seem to be directed to part-time organists, so here is one for the part-time choral director. (Although I've also included those who serve as both organist and director since that is what I've always done.) Part-time choral directors often direct "part-time" choirs—that is, the singers are all volunteers and may not be able to be at all rehearsals and services. Those who show up for rehearsal may not be there for the service and vice versa. Having directed all volunteer choirs for my long career in church music (some 50-plus years), I hope I can offer some tips on how to organize your year.

During the year, I am on the lookout for new music. When I find a piece that I think will work, I begin to make a list containing title, composer, and publisher (and price). In June, I review my list and then order the new music for the coming season. When reviewing new music, several things must be considered: difficulty, style, usefulness. Also in June, I begin to plan the year—every anthem, every organ piece, and every hymn!

Although some denominations have helpful books for planning, such as the *Episcopal Musician's Handbook*, I make up a sheet, so that I can see the whole year at a glance. I am much less likely to schedule something twice this way and can also be more certain that there is variety in the styles and difficulties of anthems. My calendar looks something like this sample:

Date: March 3
Theme: Lent II
Prelude: Bach—When in
Offertory-Anthem: #490 Here, O my Lord
Motet: #23 We adore you
Postlude: none for Lent

Two sheets of lined tablet paper give me about 60 lines, enough for each Sunday plus some special services.

I am currently in a liturgical church where the lectionary readings are observed. So, beginning in June, I begin reading the lessons for each week and making a note in my "theme" column of any key words. Some days can be filled in quickly, such as Advent, Lent, Christmas, and Easter since anthem texts are more specific for these occasions.

I have in my office a single copy of every anthem in our library. Each year, I look through each one and decide if it can be used this season. I also consider anthems from our many books of choral music.

Once I have anthems chosen for each week, I begin planning my organ music for the year. Although I am part-time, I also choose the hymns. So, once my choral and organ music is chosen, I begin choosing hymns for the day. This too can be very time-consuming, and, of course, the pastor may want to change a hymn along the way. For the sake of further musical variety, I try to have an instrumentalist play the prelude about once a month. I especially like to encourage young musicians

and give them an opportunity to share their talent in worship.

This planning process takes most of June and July. But never think for a moment that all of this planning is "written in stone"! All sorts of interruptions can occur that will necessitate changing an anthem or an organ work. I make up an attendance chart for the year, on which choir members sign out when they expect to be away. Most are very good about this process. If I find that several key singers will not be present for a certain service, I may have to change the scheduled anthem.

I have found this planning process to be helpful and less stressful than if I planned only a few weeks at a time, as some directors do. I usually take vacation time in August, so when I get back to work in September, the music is planned and I find my season gets off to a much more relaxed start when I know I have something in mind for each week.

Now the rehearsals begin. Many directors use various "warm-up" techniques to prepare the singers for the rigors of learning music. This can be very helpful. My rehearsal is an hour and a half, once a week. This is not a lot of time to prepare two anthems each week and be able to work well ahead on more difficult music. I have learned to be very efficient with this time.

Over the years, I have found the choir can be "warmed up" by singing a verse or two of an upcoming hymn, especially one not so familiar, or by using an easy anthem sung softly. In this way, the singers are reviewing music that they will actually be singing soon. This opening technique may not work for every choir, so you must find a system that will work for your group. Folks come in from work at the end of the day, tired and sometimes stressed, and are looking for music to soothe their spirits. They are also looking for the fellowship that others singers provide. Keep the rehearsal moving. Don't stay on one piece too long. Have the choir stand occasionally to sing something. And be sure to find a way to have a laugh or two.

We end our rehearsals with prayer, remembering anyone absent who might be hurting in body, mind, or spirit. It seems an appropriate way to send the singers on their way.

I certainly do not have all the answers to running a choral program, and perhaps you can share some things that you do with your group that would be helpful. I am always looking for new ideas and fresh ways of keeping the music program alive. So, let me hear from you.

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KEEPING BOTH HANDS IN MUSIC, AND THE AGO

FROM TIME to time I receive letters from folks who read this column. The following one expresses particular joy with elements of the AGO, which has obviously been an important part of the writer's musical development. Perhaps it will encourage readers who are part-time musicians to take one of the AGO exams and improve their musical skills and find that the AGO is important for them!

DALE KRIDER, Director
Committee on Musicians in Part-Time
Employment

Dear Dale Krider:

I had always wanted to play the piano and was fortunate to have lessons beginning when I was in third grade. At about seventh or eighth grade, my mother decided I should also take organ lessons from my piano teacher (who was also an organist), and so began a career. I attended Wagner College in Staten Island, N.Y., as a music education major, planning to become a music teacher. In my sophomore year, a classmate was leaving his church position for a better job and suggested I apply. Four decades later finds me still on an organ bench on Sunday mornings. However, along the way I left elementary school

music to attend law school, left one small law firm to become a sole practitioner, then left the practice of law for a full-time position teaching law and business at our county's (Middlesex County, N.J.) community college. Throughout these career changes, one thing has remained constant: my church job. I have been the organist-choir director at seven different Protestant churches, plus one church where I was just the organist.

I had decided to retire from church work (that was 20 years ago) only to discover after six months that a piece of me was missing. I was no longer the lawyer/professor/part-time organist and choir director. How could I not be at the organ during worship? How could I not spend hours choosing anthems and preludes and postludes? Handbell selections? Children's music? And all the other "little" things that arise during the liturgical year! After my six-month "retirement," I was fortunate to audition at two churches and to resume my church work at one of them.

Currently, I am honored to be serving as dean of our local AGO chapter (Middlesex) for the first time (this being the second year of a two-year term) and thrilled to work with a wonderful and caring ex-

ecutive board. I was prodded by a previous dean, who supported me in my attempt to take the service-playing exam (and I passed—whew), and I am delighted to say that I use the "SPC" designation alongside JD and MBA. What fun it is to explain to lawyers what SPC means, and what the AGO is, when I am introduced as a presenter at seminars and workshops for continuing legal-education courses.

I love teaching law and business and am blessed to have a full-time job, with benefits. I can't give this up, so my professional life centers around efforts to achieve a balance and devote the time required for each job. Planning, planning, and preparation—most often done during the summer when I'm off from a regular schedule at the college and my church choirs are on hiatus. It works!

Respectfully submitted,
JEAN VOLK, Esq.
BA, JD, MBA, SPC

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MUSICIANS IN PART-TIME EMPLOYMENT

JANUARY JUBILEE 2013: LONG BEACH, CALIFORNIA

Peter Bates



Christopher Cook leading his session

THE COMMITTEE on Musicians in Part-Time Employment sponsored its third January Jubilee pilot program in Long Beach, Calif. This one-day conference featured workshops geared to assist organists at all skill levels. It was also an opportunity for the AGO to reach out to organists who are not members of the Guild. On January 26, 2013, a rare rainy day in southern California, 97 people gathered at Covenant Presbyterian Church to teach and to learn.

The day began with fellowship and continental breakfast during registration. The cost to attend the full day of activities was \$20, which included nourishment in the morning and a hot lunch. Following registration, participants adjourned to the sanctuary for a brief but inspiring service, which included joyful hymn singing, prayer, scripture, and a homily delivered by the Rev. Dr. Robert S. Langworthy, senior pastor of the host church.

Langworthy spoke about “Becoming What We Are Caught Up In,” suggesting that organists, like clergy, should strive for something bigger than themselves. In part, he said, “Our calling is to facilitate worship of God by creating beautiful and elevating music (and words). As we seek the highest and the best, the highest and the best also seeks us—and reshapes us into its likeness. As we draw close to what is beyond us, we absorb some of the divine glory and power, and we pass it on to people by what we offer in support of worship. . . . If we are preoccupied with little things—like being liked, admired, or recognized—we become smaller; and, paradoxically, in our smallness, we block out sightings of God and drown out the music of heaven. Conversely, if we are preoccupied with big things—like beauty, truth, and God—we are enlarged, and, paradoxically, in our enlargement, we fade into the background and connect people with

God. . . . Who we’ve become determines what we can accomplish. Attending to the highest and the best, we are uplifted, and our art becomes both elevated and elevating.”

Some participants (including the faculty of presenters) traveled great distances to participate in this exciting event. Four came from Texas (including two who attended January Jubilee 2012 in Albuquerque, N.Mex.), two from Nevada, and one from Ontario, Canada. John Walker, AGO vice president, flew from Baltimore, Md., to make his presentation and participate in the day.

Although the host church possesses two fine pipe organs in its worship spaces, we supplemented those instruments with a Rodgers digital organ provided by Nelson Dodge, president of Church Keyboard Center in Pasadena. This organ was brought into the chapel and used for three of the four sessions held there. Break times and



Glendale Presbyterian organist MacKenzie Reed and former Glendale Presbyterian organist Mark Thallander



Chapter member Lee Lassetter



David Feit-Pretzer (Long Beach chapter dean) and Matthew Morrison

the lunch period offered an opportunity for attendees to try this new organ as well as visit a display of organ music provided by J.W. Pepper's Norwalk store. Most of the music demonstrated by the presenters was available (along with other organ music) for sale during the day.

January Jubilee 2013 offered ten workshops during four blocks of time. One negative comment heard throughout the day was that people had to choose between two, or sometimes three, wonderful sessions.

Morning sessions included the following: John Walker ("In Search of the Lost Chord—Creative Hymn and Service Playing") demonstrated ways of bringing new life to hymn playing. Robert Tall ("MIDI and the Modern Organ") addressed new and adventuresome sounds that can be created through MIDI connected to pipe and/or digital organs. Frederick Swann ("Adapting Piano/Orchestral Scores to the Organ") gave attendees the opportunity to hear our former national president share a lifetime of experience in oratorio and anthem accompaniment, demonstrating at the console how best to manage challenging piano reductions of orchestral scores. Christopher Cook ("Techniques for a Lifetime of Music Making") led a discussion on living your calling; keeping body, mind, and spirit together for the long haul; and creating good practice habits—spiritually, mentally, and physically.

Afternoon sessions included the following: Peter Fennema ("Organ Registration—Achieving the 'Right' Sound"), who is organist of Westwood United Methodist Church, where a large pipe organ has been augmented by a number of digital stops, gave a multimedia presentation on the process of selecting appropriate registrations. Hanan Yaqub and Frances Johnston ("The Art of Collaboration") discussed how organists and directors work together for the greater good of the choir and demonstrated how this collaboration works in their church's music ministry. January Jubilee 2013 host and coordinator

Peter Bates ("Music for Organ and Instruments"), along with five instrumentalists, presented some new and some unfamiliar music, scored for various instruments with organ, that is easily accessible. David York ("Accessible Organ Music") demonstrated a broad selection of organ music with minimal or no pedal part. Regional Councillor Leslie Wolf Robb ("Use of Technology") shared resources available on the Internet that makes the organist's jobs a lot easier. Former national AGO chaplain Rev. Gregory Norton and host church pastor Dr. Langworthy ("Pastor/Musician Relationships: Can't We All Just Get Along?") intriguingly discussed the

role of pastors and musicians working in the church and how to forge a good working relationship for the good of their congregations.

During the course of the day, participants had one-on-one access to members of the faculty in order to address more specific details pertaining to their own situations. One participant described the entire day as "pure joy," and many suggested this become an annual event. All in all, it was clear that a one-day forum such as this is needed and is a valuable use of time.

As coordinator for January Jubilee 2013, I am grateful for all the presenters who were so willing to give of their time, imparting their knowledge and experience to participants. When the blowers and amplifiers were shut down at the end of the day, the AGO gained seven new members through a program created by National to offer a free six-month membership in the Guild to any nonmember attending January Jubilee. This program also asks that the local chapter provide a mentor to each new member, in order to shepherd them into active participation and make them feel welcome at the local level.

We must also thank the officers, members, and friends of the Long Beach AGO Chapter who handled much of the behind-the-scenes work in preparation for the January Jubilee.



Peter Bates, the Rev. Robert S. Langworthy (host pastor), and the Rev. Gregory Norton following discussion on "Pastor/Musician Relationships"

Peter Bates is in his 16th year as minister of music and resident organist at Covenant Presbyterian Church in Long Beach, Calif.

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ORGANISTS AS COMPOSERS

IN AN EARLIER article, I wrote about organists who had other professions, nonmusical ones in many cases. Today I am writing about two composers in the Washington, D.C., area whom I have known for some time and who have had great success in their work in composition.

It is certainly not unusual for an organist to compose. Several names come to mind: Buxtehude, Couperin, Bach, Vierne, Widor, and Duruflé, just to name a few. I spoke recently with Kenneth Lowenberg and Wayne Wold, and following are their answers to some questions I posed. Ken has enjoyed a long and distinguished career as a full-time church musician in Washington, D.C. Now retired (I use that term loosely!), he substitutes almost every week, composes, and still plays recitals and leads workshops. Wayne has been a full-time church musician but presently teaches theory, composition, organ, and harpsichord, and chairs the music department at Hood College in Frederick, Md. He has a unique organ position in that he plays at Camp David, the presidential retreat center in Maryland.

When did you first try your hand at composition?

K.L.: Actually, about the same time I began to study piano, which was second grade. I would make my own manuscript paper, drawing the lines very carefully. I would write something and then play it on the piano. It was great fun and something that I have continued to do all my life, except now I don't have to draw my own manuscript paper.

W.W.: I began piano lessons at age five, and started writing out my first pieces in the second grade. I improvised even before I learned to read music, and I have never stopped.

You are both published composers; when did you get your first work published?

K.L.: I was in high school when I sent something to a publisher—not a well-known publisher at the time. They must have liked my little piece and published it. That gave me the encouragement to write more.

W.W.: I was in college before I sent anything to a publisher. I did not have my first piece published. I spent quite a bit of money on postage and envelopes before receiving my first acceptances.

Now that you have enjoyed being a published composer, what would you say have become your specialties?

K.L.: Most of my compositions are choral music (adult, youth, and children's choirs), then handbell music, and some organ. Having been a full-time church musician for more than 40 years, I am very well acquainted with what works well for choirs.

I also directed handbell choirs, so I know their capabilities firsthand. Then, of course, I am an organist, and I think I know what is idiomatic for that instrument.

W.W.: The majority of my published works are for organ. My series "Light on Your Feet" has been particularly helpful with teaching organ. I have not written anything for harpsichord, but I have about 30 choral works for adults and children and several hymn tunes that have been published.

What advice would you give to those who want to be successful at composition and getting it published?

K.L.: Keep writing, and keep submitting pieces to publishers—don't get discouraged too easily; what one publisher rejects may be exactly what another one needs to complete their next batch of new pieces. Write music that is practical but has some fresh harmonies. Music that is written for a particular choir, with its limitations, strengths, and weaknesses, is often practical for many other choirs as well. The text chosen by you or the commissioner often determines the style and type of music. Don't write difficult music for the sake of being difficult or dissonant or "advanced." It will be less likely to get a hearing.

W.W.: I teach composition at Hood College, and I would encourage anyone with an interest in composition to write—even if it's not so great at first. You will learn from the experience. If I write a commission for a choir, I like to know what anthems the choir has enjoyed and have sung well in the past. That helps me determine the style and complexity of what I am about to compose.

Although I do not consider myself a composer, I do write descants and simple responses for my choir. Sometimes they are pretty good, sometimes I throw them away. You never know whether you will have that spark of inspiration and will write something that fits your choir just perfectly. I always know when my choir enjoys singing something—whether they say anything or not. So, I have learned to know if what I write for them is helpful and useful. And when something I write for them does go well and is enjoyed, it gives me a great sense of personal satisfaction.

So, organists, try your hand at composition. You may never know if you can write a little gem of a piece—unless you try.

DALE KRIDER

Director, Committee on Musicians in Part-Time Employment

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ISSUES AND QUESTIONS

RECENTLY, I witnessed a part-time musician being treated badly. Sad to say, it is not the first time in my career to see poor administrative behavior and policy on behalf of a church and its leader toward a hard-working musician.

I am struck by the injustice of what happened and angered at the apparent lack of recourse available to us musicians. Of course, the legal world shrugs its collective shoulders as if to say, "Not much you can do in this 'work-at-will' world where a job description serves as a quasi contract, and a pastor's verbal promises and unqualified assurances about your job and its longevity ultimately count for little or nothing."

I am writing here about issues without answers; I have only questions and dismay. I suspect the reader may know a little (or a lot) about similar misfortunes among those of us organists and choir directors who strive in our profession and run afoul of a hostile employer.

These are the facts I am certain of in this case: The job as promised and described began in the fall and was to last through the next twelve months at the least; even after a 90-day review in the fall, the pastor unequivocally reassured the musician that the job performance was fine and under no question except for some small tweaks. The musician complied with all job-related requests—planning music submitted in advance for approval, preparing all the elements of Christmas season, working with various choirs including children, arranging for holiday instrumentalists, auditioning vocal soloists, and showing up at every scheduled rehearsal and service, well prepared. Church members often gave unsolicited praise and thanks for the music program and its leadership.

Then, on a Sunday a month after Christmas, the pastor appeared in the choir room after services, unannounced, to dismiss the musician, simply saying, "I guess things didn't work out for you." He then demanded keys back and instructed all personal effects be removed immediately, and handed the musician a final check for work done to that day. There was no prior notice, no hint of administrative job action, no severance or consideration, no explanation.

When I heard of this from my young colleague with words of disbelief, "Can pas-

tors actually do this?!" my stunned silence gave way to the realization that they do and have done what is inexcusable and with seeming impunity.

In this particular case, an organist of solid musical gifts and even more solid work ethic, good people skills, and experience in leadership has been crushed by a sudden and involuntary dismissal—a musician disillusioned to the point that it seems any further church-music work is off the table. We colleagues in the Guild may have lost yet another fine person from our professional ranks! Is this not a huge cause for alarm? The question that rings in my mind remains: What can we do when faced with baldly unjust and unaccountable pastoral authority?

I have questions but no answers to this situation:

1. Does being in an "at-will employment" really allow involuntary dismissal with absolutely no notice, opportunity for remedy, or recourse?
2. Does employment in a part-time job have no "in good faith" component, meaning, if I am doing the job as asked and complying with all job requests in good faith, can I reasonably expect basic job security?
3. What can we do as fellow professionals to help with employment issues in general and job security in particular?

And last, maybe more keenly, how can we as Guild members counsel, console, and encourage our colleagues who are so unjustly mistreated? Can we afford to lose another aspiring musician who now despairs of our vocation?

I wish I had answers to these issues. Even though I can't speak to the legal or employment questions, I believe that we as local Guild members can aspire to act as family, collegial family. We can reach out to our friends and musical peers in times of failure, distress, and disillusionment, as well as when we congratulate each other in times of success and joy. What do you think?

JAMES A. YEAGER

Member of the Committee on Musicians
in Part-Time Employment

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TECHNOLOGY FOR THE CHURCH MUSICIAN

Leslie Wolf Robb

TECHNOLOGY is a wonderful tool! It helps us stay organized, puts resources at our fingertips more easily than ever before, helps us connect with family, friends, and colleagues around the world, helps us keep our desks and briefcases free of both weight and clutter, and provides us with learning opportunities. I've found a variety of tools that have made my work as a church musician easier and more efficient, freeing me to spend more time doing what I love most—connecting people to God through music.

In case of fire, flood, or other natural disaster:

Our church financial administrator pointed out that an inventory of my music was needed if I wanted it covered for replacement value under the church's insurance policy. I created an inventory in Microsoft Word, using a simple table (see illustration).

The table can be sorted by any of the criteria: title, composer, category, publisher, or code number, and can also be searched by any word. I've created a similar inventory for the church's library of choir and handbell music.

Who's in the sanctuary? I wanted to practice!

Online calendars such as Google: <http://google.about.com/od/toolsfortheoffice/ss/embedCalendar.htm> allow anyone to view events that have been scheduled, and access to entering events can be limited as desired.

The Internet—so many resources, so little time.

The Internet abounds in wonderful music resources. Download free scores, listen to samples, purchase music, get help with worship planning, find information on composers, provide listening samples for your choir, compare performances of a particular work, look for a job, post a position available, check out salary guidelines, get advice from other organists and choral directors, find music games for your children's choir, learn about improvisation, and much more. Here's a sampling of websites that I've found useful:

Free scores

- Public domain music: imslp.org/
- free-scores.com

Listen, view samples, transpose, purchase music*Publishers and distributors*

- jwpepper.com/sheet-music/welcome.jsp
- <http://www.choristersguild.org/catalog.html>
- handbellworld.com
- glamusic.com/sacred_music

Online music

- sheetmusicdirect.us/i18n/index.jsp
- musicnotes.com

Music for worship/licenses

- CCLI: us.songselect.com
- oneline.net
- licensingonline.org/en-us/page/14

Worship planning

- GIAplanner.net (a worship planning community)
- Worship Planning (UMC) <http://umcworship.blogspot.com/2012/10/worship-planning-cycles-of-perception.html>

Composer biographies

- Biographical Dictionary of the Organ: <http://www.organ-biography.info/index.php?id=E>
- Facebook: Carson Cooman: <https://www.facebook.com/pages/Carson-Cooman-Composer/44453929672?ref=ts&fref=ts>

Individual websites:

Craig Phillips: <http://craigphillipscomposer.com/Home.html>

Provide listening samples for your choir via e-mail, Facebook, or blog

- Publisher websites: http://www.youtube.com/watch?v=qoqtHXNc_x8
- YouTube: http://www.youtube.com/watch?v=qoqtHXNc_x8

Compare performances

- iTunes
- YouTube

Resources for organists*AGO website: www.agohq.org:*

- Model contracts, salary guidelines, job listings, certification, and lots of educational resources

LinkedIn:

- The American Guild of Organists: <http://www.linkedin.com/groups/American-Guild-Organists-880537?gid=880537&mostPopular=&trk=tyah>
- Organists and the Organ: <http://www.linkedin.com/groups/Organists-Organ-musical-instrument-157184?gid=157184&mostPopular=&trk=tyah>

Resources for choral directors

- ChoralNet: <http://choralnet.org/>
- The Choir Project: <https://www.facebook.com/TheChoirProject?ref=ts&fref=ts>
- Linked In—ACDA: <http://www.linkedin.com/groups/American-Choral-Directors-Association1968834?gid=1968834&mostPopular=&trk=tyah>

Resources for children's choir directors

- Games: <http://www.claviercompanion.com/connect/blog/46-diy-music-games>
- Worshiping with Children: <https://www.facebook.com/worshipingwithchildren?ref=ts&fref=ts>

More ways to learn/share ideas: blogs

- Improvisation (Jeff Brillhart): <http://organimprovisation.blogspot.com/>
- Organ Lessons (Jennifer Morgan): <http://organlessons.blogspot.com/>
- Another Year of Insanity (Katherine Crosier): <http://insanity.blogs.lchwelcome.org/>

A metronome in my pocket . . . and a tuner too!

No longer is it necessary to carry a metronome, a tuner, flashcards for students, etc.—almost anything you can think of is now available as an app for your smartphone or tablet. The following are some of my favorites for iPhone and/or iPad; similar apps exist for Android and other phones (and tablets)—just search your app store!

- Metronome: Ludwig Metronome
- Tuner: Cleartune Chromatic Tuner
- Ear training: Simon +, Rhythm Repea
- Theory: Bastien Music Flashcards, Music Theory Pro, Treble Clef Kids (Basics, Intervals, Rhythm), Musicictionary (Music Dictionary)
- Bible! (Logos Bible Software)

We're all too busy, traffic is bad, and the price of gas is high.

Having trouble scheduling a face-to-face meeting? Try videoconferencing! A simple webcam plus your computer allows you to see and hear others as you meet, regardless of distance. Basic videoconferencing is usually free; extras, such as sharing your desktop and real-time editing of a document or writing on a virtual whiteboard, generally have a fee.

- Skype: <http://beta.skype.com/en/>
- Facetime (Apple app for iPhone, iPad, computer)

Facebook—not just for kids!

Facebook is a great way to keep in touch with friends, family, and colleagues, but it can also be a promotional and communication tool. You can publicize your events and accomplishments, communicate to members of a group (a choir Facebook page, for example), and learn from others' posts.

E-mail—kick it up a notch!

Do your e-mails to groups grab the recipients' attention? If not, consider tools your church may already be using:

- Constant Contact: <http://www.constantcontact.com/index.jsp>
- Vertical Response: <http://www.verticalresponse.com/>

Tired of passing around a clipboard to get the choir to choose a date for the annual retreat?

Consider using an online survey that lets you collect information easily and summarize results:

- SurveyMonkey: <http://www.surveymonkey.com/>
- Doodle: <http://www.doodle.com/>

Reach the younger generation:

Perhaps your high-school students are different, but mine are not nearly as likely to respond to a phone call or e-mail as they are to some newer means of communication:

- Facebook: <https://www.facebook.com/>—messages, invitations, sharing photos, event pages
- Let's have a party—Evite: http://new.evite.com/?utm_source=other_email&utm_medium=email&utm_content=text&utm_campaign=invite&eml=g_inv#home
- R U coming to choir?—texting to reach the younger generation

Need help funding your first CD?

Several months ago, a colleague posted something on Facebook about a project to record a DVD about Fisk and the Opus 139 organ at Harvard. Clicking on the link took me to an online site where I was invited to help fund the project. A modest donation got me a listing in the film credits, a CD, a DVD, and, best of all, the opportunity to promote the organ and its music!

Online promotion—Websites, Facebook, Evite, e-mail blasts

Online fund-raising—Kickstarter and others

- The Opus 139 Project: <http://www.kickstarter.com/projects/778898172/the-opus-139-project-to-hear-the-music?ref=live>

Did you notice they raised more than \$1,000 past their goal?

You may be new to technology or the first in town to get the newest device or app. Either way, look for ways to use this amazing tool called technology to get organized, connect, learn, and grow!

Illustration: Organ Music Inventory

TITLE	COMPOSER	CATEGORY	PUBLISHER	CODE #
Eight Improvisations on 20th-Century Hymn Tunes, Set 2	Burkhardt, arr.	G	MorningStar	MSM-10-533
Six General Hymn Improvisations, Set 2	Burkhardt, arr.	G	MorningStar	MSM-10-534
Soul, Adorn Yourself with Gladness, two settings	Burkhardt, arr.	G	MorningStar	MSM-10-826

Leslie Wolf Robb is Councillor for AGO Region IX (Far West). She has served as director of music ministries at St. Paul's Lutheran Church and School of Pacific Beach for more than 27 years and teaches organ and piano.

The work of the AGO Committee on Musicians in Part-Time Employment is underwritten by Rodgers Instrument Corp.

FORGING A COLLABORATIVE RELATIONSHIP
BETWEEN CLERGY AND MUSICIANS

Eileen Guenther

IN ALL THE CHURCHES I know about, including churches where I have worshiped or worked, the core ministry team is the same—a pastor and musician(s). Unfortunately, some never think of this relationship as a team. But it is one of the most significant staff relationships in the church, and one of the most critical components in any church's realization of its mission and ministry.

Churches operate with different staffing patterns according to denomination, size, and location. I'm writing from the assumption that many churches have clergy and musicians as principal worship designers. These individuals may have different perspectives on the worship experience, its goals, and how they are achieved. All too often, one hears of uncollegial, unhealthy, and sometimes even abusive relationships between clergy and musician. And the situation can become even more challenging in this era of falling attendance, diminishing resources, and seismic shifts in worship styles.

Can we begin with a mutual "confession"? If we are to be totally honest, we musicians can be elitist, controlling, difficult, demanding, and uncompromising. My clergy colleagues make the same confession: they, too, can be elitist, controlling, difficult, demanding, and uncompromising. So, how then can we—clergy and musicians—function as a team, rather than rivals, to better understand one another, and work more effectively together?

Develop an understanding of roles. When musicians and clergy begin working together, one of their first conversations should concern the relationship they want with each other. It's a two-way street, and while musicians do not have the position of power that clergy have, being on the same page is critical. Building trust takes time, work, and patience. Commitment to building the relationship will pay huge dividends. Have this conversation as early in your relationship as possible in order to give yourselves a solid foundation upon which to build a team.

Work toward a common understanding of the role of music in worship. Share your visions: How does each of you experience music as supporting and enhancing the other elements of the service? Effective church musicians have a cogent, spiritually grounded, and thoughtfully articulated theology of music's role in church, particularly in worship. It's helpful, too, for clergy to share their ideas about how

God speaks through music as well as through the spoken word (scripture, liturgy, sermon).

Learn to appreciate one another's discipline. A solid clergy-musician team is best based on a certain amount of knowledge of each other's discipline. Musicians need to understand theological and liturgical language, have a basic grasp of church history and the Bible, and know what it takes to write a sermon. Clergy need to have an acquaintance with music, knowledge of sacred music repertoire, and an idea of what it takes to play with hands and feet at the same time. Both professionals need to develop an appreciation for the years it took to develop their particular skills.

Meet regularly. Many musicians are part-time employees and find it difficult to attend staff meetings. "Can't we do the planning by e-mail or on the phone?" they ask. No! I am absolutely convinced that, whether the meetings are weekly, monthly, or even quarterly, clergy and musicians need to meet to plan worship and build their relationship. I have said this in workshops many times, and years later people will come up to me and say, "You know what you said about the importance of staff meetings? Well, we started doing that, and it has totally changed our church!"

Address problems. In a healthy environment, staff members agree to speak directly with each other as soon as possible when a problem arises. They also agree not to triangulate—i.e., never to complain to another colleague, a choir member, or a member of the congregation.

Show concern for other's area of ministry. It's not all just about the music! The other ministry areas of the church are important to the church and affect the music program as well. It is discouraging to work with individuals who think theirs is the only program in the church that really matters. "A rising tide floats all boats" is a truism that is, in fact, true!

Eileen Guenther (eguenther@wesleyseminary.edu) is professor of church music at Wesley Theological Seminary and national president of the American Guild of Organists. She is the author of *Rivals or a Team? Clergy-Musician Relationships in the Twenty-First Century* (MorningStar Music Publishers, 2012). The book is available at Amazon.com, Morningstarmusic.com, and as an e-book.

FROM THE DIRECTOR

Dale Krider

FOR THE PAST several years, it has been my privilege to be the director for the Committee on Musicians in Part-Time Employment. I stepped down from this position in July to allow Sheila Hess to lead the committee and continue to move this area of the Guild forward. Our original committee consisted of Jan Kraybill, FAGO, from the Kansas area; Sheila Hess, SPC, from Mississippi; James Yeager from New Mexico; and our National Vice President, John Walker, FAGO. John Walker and I represent the East Coast area. This past July, Jan rotated off, and Leslie Robb, from California, joined our team. We are scattered across the United States as you can see, and we met once a year in Baltimore several times. These two-day meetings allowed us time to discuss and develop our mission for this important work of the AGO.

In an age when many organists are part-time, or have become part-time, we became aware that many of these folks needed ideas on all aspects of operating a part-time music program. Two major goals emerged:

1. Each month in TAO, we have an article relating to some aspect of being a part-time musician. In the beginning, these were written by committee members, but as time went on, many of you wrote to me and expressed an interest in writing an article. These have proven very helpful as I hear from organists who appreciate our monthly articles.

2. We began a series of one-day workshops called January Jubilees. The first one took place in Silver Spring, Md., in January 2011 and offered ten workshops that included hymn playing, handbells, anthems, organ music, pastor/organist relations, communications, and wedding/funeral music. We had nearly 100 participants, and folks went away with great enthusiasm, asking when we would do this sort of thing again. A second Jubilee, held in New Mexico in 2012, offered similar workshops and was equally well received in that part of the country. A third Jubilee was presented in Long Beach, Calif., again with similar workshops and great enthusiasm. Next year, 2014, three jubilees will

take place in different areas of the country: one in New London, Conn., one in Kansas City, and one hosted by the Arrowhead (Minn.) AGO Chapter. So, the work of the Committee on Musicians in Part-Time Employment is expanding and helping to meet the needs of the many part-time musicians who work in a faith community.

Recently, the National Council approved a system for presenting Jubilees across the United States. Any chapter may apply to present one. A complete handbook with all details is available through the AGO website under January Jubilees.

DALE KRIDER, Director
Committee on Musicians in Part-Time
Employment
American Guild of Organists

As Dale Krider rotates off the Committee on Musicians in Part-Time Employment, I salute and thank him for his leadership in focusing the energy of the AGO on this initiative. As director of COMPTE, Dale's steady and gentle wisdom has guided and shaped the work of this committee since its inception. On behalf of all who have received benefit from his commitment to the American Guild of Organists, I express sincere gratitude to Dale.

JOHN WALKER, Vice President

MUSICIANS IN PART-TIME EMPLOYMENT

MUSIC AND SCIENCE AS PARALLEL PURSUITS OF TRUTH AND BEAUTY

Aaron Tan

I ENCOUNTER a wide gamut of reactions when people learn that I am both a professional scientist and a fairly busy musician. Some appreciate my attempts to straddle both worlds, while others respond with indifference. Still others tell me that I need to make a choice, or else I will be unable to excel in either field. After all, I can only physically do so much with the 24 hours that I have each day. Nevertheless, music is such an integral part of my life that I do not consider it to be simply a hobby or part-time job: it is something I care about as deeply as my main profession. And while on the surface my life as a scientist may seem to have little relevance to my activities as a musician, at their core, the two share something very much in common: in a sense, they are both pursuits of truth and beauty. While each comes with its own set of challenges, I am grateful for the tremendous amounts of intellectual and emotional satisfaction derived from the rich and complementary natures of these two fields.

I fell in love with organ and sacred music somewhat late; even though I had been a church musician since I was seven, my first experiences with the organ came only when I was an engineering freshman at the University of Toronto. My formal training on the instrument began when I was awarded the Toronto RCCO's Barwell Piano Student Scholarship. I was introduced to the wondrous realm of liturgical music and worship through my first teacher, John Tuttle, and the Evensongs at St. Thomas's Anglican Church, where he served. Although I had been a fan of classical music since I was young, I had never made the connection that beauty could be a part of worship alongside good theology and teaching. The deep, thought-provoking masterworks I studied and heard were a stark contrast to the medleys of gospel-

style hymns that I had been playing at my own church. These experiences have shaped my aesthetic and philosophy of church music to this day, and have helped me find a personal voice for my expressions of praise to God.

While music and the arts are human creations of beauty, the natural world around us is equally awe-inspiring. We readily think of celestial bodies and landscapes as being beautiful, but beneath what the eye can see is a microscopic grandeur and complexity. In particular, my current research investigates the properties of polymers (commonly known as plastics) on the nanoscale. During what is often a grueling pursuit to understand the complexities of nature, I sometimes pause to reflect on the elegance of the systems I study, and on the daunting task of elucidating their hidden secrets. Although my work represents a small drop in the ocean of scientific research, it is thrilling nonetheless to participate in the ongoing global-scale endeavor of humanity to better understand the material world in which we live. I am excited when I witness brilliant minds every day coming up with new research ideas and interesting questions. Collaborating with my colleagues often provides motivation for me to make my own discoveries.

As inspiring as music and science can be, there are times when the burden of making progress—or the desire to make a difference—can become overwhelming. By the end of my doctoral degree, I would have seriously thought of quitting both disciplines. At times, my research efforts seemed fruitless; the problems encountered in my experiments appeared insurmountable, and the very things that had fascinated me became a source of anxiety. In my darker moments, I even found little solace in music: my playing seemed bor-



Aaron Tan in the lab

ing and mechanical. Even though I was successful in the organ competitions I entered and actually had a busy concert schedule, I felt my playing lacked inspiration: I was technically quite facile, but something was missing. Perhaps I was turning music into an analytical exercise, subconsciously allowing my rigorous scientific mindset to permeate my playing.

A turning point came in summer 2012, when Joel Hastings, a good friend and colleague, invited me to go to Poland and study piano with him at a music festival. Even though I had not played piano for more than ten years, I accepted his invitation on a whim. Joel's teaching was completely revelatory. The goal in our work together was to make each note as beautiful and meaningful as possible. He reminded me that I needed to truly love whatever music I was playing at the moment, and to communicate this affection to the audience. After Poland, I found the inspiration I had lost for both my playing and my research. In my music making today, I play with a different mindset, seeking not just to be accurate and elegant, but also to share with others the sheer joy that music brings me. After I graduated, I joined a group in my primary field of interest, polymer research, and have wonderful labmates to support and enlighten me.

I have learned that being utterly passionate about what one does, along with having the tenacity to work hard, is necessary for setting and achieving goals. Having experienced moments of musical transcendence, and desiring to impart a similar feeling to others, drives me to continue making music despite the physical challenges of juggling two worlds. Being a postdoctoral researcher leaves few hours in the day for me to be a serious musician, and there are some sacrifices that I must make. When I tell people in my research group that I am going on "vacation," most of the time I am actually participating in a competition, performing a concert out of town or at an organ convention.

How do I manage to remain active in two very different fields? Over time, I have



realized that I engage in occasional bursts of effort in each one. I recall that early in my doctoral years, I got up every day at 5:00 A.M. for about six months and heading straight to the music school to practice Bach trio sonatas for three hours before heading, fairly exhausted by then, to the lab. Other times, I would not practice for weeks on end, spending twelve hours a day doing experiments in the lab. It was usually deadlines—for competitions, concerts, and journal articles—that triggered a shift in my focus to the other field. In a way, though the subject matter changes, my efforts remain the same: I do not see a large difference between struggling for a year in the lab to achieve one successful afternoon's worth of good data, and practicing a Reger Chorale Fantasia daily in order to perform it twelve months later. In either case, the prize at the end is worth all the effort, and sometimes the journey itself is also quite enjoyable!

When someone asks me to choose one field over the other, all I know is this: If I quit playing music, I will miss being able to create intensely emotional experiences and to share them with others; if I quit doing science, I will miss coming face to face with the complexity of nature and being around people who are fascinated by it. In the end, it is the eternal search for truth and beauty that compels me. Science directs us to look outward for understanding, while art invites us to look within for answers. Both are awe-inspiring and vital to humanity. I am thankful for the opportunity to partake richly in two worlds and hope to continue along this happy path for years to come.

Aaron Tan is the winner of the 2013 Arthur Poister Competition in Organ Playing. He also earned a PhD degree in materials science and engineering. Currently a postdoctoral researcher at the University of Michigan, he also concertizes on both the organ and piano, and serves as organ scholar at St. John's Episcopal Church, Detroit, Michigan, working under the direction of Huw Lewis. He is a Fellow of both the Royal Canadian College of Organists and Trinity College of Music, London, England. You can learn more about his music making by visiting Aarontan.org.

MOVE BEYOND YOUR COMFORT ZONE

Sheri Peterson

I RECENTLY read an article written by a performance psychologist at Juilliard that addressed the need to practice and perform at 200%. The comparison was made to a tennis game, saying anyone who plays tennis knows how important the serve is. However, "simply getting the serve in is not enough. If you hit a safe, slow, easy, high-bouncing serve, you're probably going to lose the point. If your opponent is any good, they'll simply cream the ball for a winner. Point over. So, not only do you have to get the ball in, but you have to get it in like you mean business."

The article went on to talk about how often musicians are afraid to give more than 50%—that sometimes they are so focused on technical precision, and playing perfectly, that they do not allow themselves to play musically. "Playing at 50% (or 60% or even 70%) of maximum is far more comfortable and likely to happen under pressure, because in order to 'do more' or even approach 200%, *one must be willing to momentarily sacrifice technical excel-*

lence to see what is possible. And we've been so well conditioned to shy away from mistakes of any kind, that few are willing to risk hitting the ball so hard that it goes outside the lines.

"Yet, making a concerted effort to move away from our '50% zone' in the safety of the practice room is what it takes to reach our potential and open up the doors to creative possibilities in the music that we would otherwise never discover" ("Your Growth Edges and How to Find Them," by Dr. Noa Kageyama).

I heard a harp teacher at Brigham Young University explain the concept in a different way. I had the wonderful opportunity to play a sonata with a harpist at her senior recital. When we met in the recital hall to play the piece for her teacher, the teacher indicated that the harpist should not worry about mistakes she might make at her recital because that is what people come to hear. Furthermore, if people did not want to hear mistakes they would listen to a recording rather than a live performance.

I believe the teacher was not encouraging my friend to make mistakes, but was trying to help her relax and feel comfortable in moving beyond the "50% zone" during her upcoming performance. I believe the teacher was also saying that audiences love it when a performer gives 200%, even if it means they make a mistake or two.

I am trying to move beyond my comfort zone. Sometimes it is a little scary because I am not certain what will happen. Nevertheless, I am discovering that more often than not, when I give 200%, even if I make a few mistakes, it is a much more musically satisfying performance than if I played it safe and only gave 50%.

This principle would be good for all of us to consider as we play for church, prepare for a recital, or play for family and friends.

Sheri Peterson, dean of the Utah Valley AGO Chapter, is a graduate student at Brigham Young University pursuing an MM degree in organ performance.

MUSICIANS IN PART-TIME EMPLOYMENT

TRIPLE JUBILEE IN JANUARY!

FOR THE LAST three years, the Committee on Musicians in Part-Time Employment (COMPTE) has run a pilot program of single-day conferences that have been dubbed "January Jubilees." The nature of the events has been, as the name implies, joyous and celebratory, touting the many advantages our professional organization offers to musicians serving the church or synagogue. One particular Jubilee aim has been to attract church musicians presently unaffiliated with our organization to consider joining the American Guild of Organists. Another goal is to invigorate current membership. In 2014, there will be *three* January Jubilees from which to choose! Three AGO chapters in diverse regions are gearing up for excellent workshop offerings all packaged attractively in a single day.

The three Jubilees slated for Saturday, **January 25, 2014** are as follows:

New London County Chapter Jubilee

Registration and information:

Newlondonago.org

Greater Kansas City Chapter Jubilee

Registration and information: Kcago.com

Arrowhead Chapter Jubilee

Registration and information:

Arrowheadago.org

The three January Jubilees offer a day of workshops embracing a broad spectrum of ability, experience, and topics. Interest areas include organ, choral, service playing, improvisation, music technology, working relationships, hymnody, and handbells. You can read in more detail about the philosophy of the Jubilee on the AGO website (Agohq.org) and how to launch your own Jubilee locally!

Conference fees are intentionally modest and even include lunch and refreshments. The hope is for the broadest possible outreach in attendance, to grow the Guild. Current AGO members, former members, and the many church musicians who have never thought of the AGO will find the Jubilee a welcome place to be.

Help us spread the news!

JAMES YEAGER

The work of COMPTE and the funding for January Jubilees are made possible in part by generous donations from Rodgers Instruments Corporation, Forrest T. Jones & Company, and a friend of the AGO.