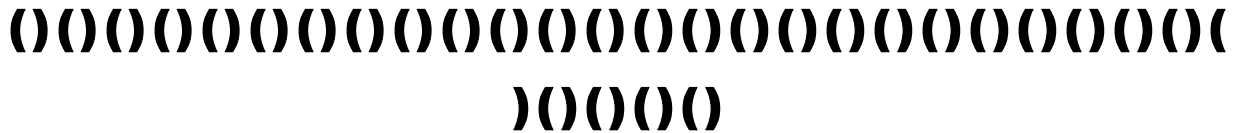


**MUSIC AND LITURGY NEWSLETTER
EPISCOPAL DIOCESE OF NEW JERSEY**

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Editorial Musings

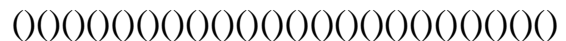
This is our volume #4 of our newsletter. I am very glad that it is of help to many of you in our diocese. This issue will contain some anthem suggestions, book suggestions and an article on clergy and church musician relations. I have obtained permission to reprint a three part article from the AGO magazine written by Gregory Norton. Parts 1 and 2 will appear in this issue and Part 3 in our next issue..

I mentioned in our last issue that articles are needed if this newsletter is to continue. As of this date, I have not heard from anyone about submitting something for publication. I cannot do this without your help. I would not like to see this newsletter fold but it is not easy for me to find articles, etc. to keep it going. So many of our smaller parishes in the diocese have commented that this is a welcome publication and they look forward to reading it and using the material contained in the articles.

I hope that you will reconsider and take the time to sit down and write something....be it

anthem suggestions, new publications, an idea for a special service, an article dealing with the season represented by the newsletter. We publish three times a year: Advent to Epiphany; Lent to Easter; and Pentecost to Advent.

Brent Miller, Editor



St. DUNSTAN'S GUILD

I am happy to report that St. Dunstan's Guild is alive and well. We are gathering new members every month. If you have not yet nominated a faithful choir member, please do so. The details are:

We have received many requests for membership in the St. Dunstan's Guild. The following information will help you in selecting parish musicians for this honor.

The St. Dunstan's Guild is open to all adult choristers who have served a parish choir in the diocese.

1. Letter of recommendation from the parish musician and the rector.
2. Ten years or more of continuous singing in a Diocesan parish choir (doesn't have to be the same choir).

Upon receiving the letter of recommendation from both the parish musician and the rector of the parish, a patch and a certificate of membership will be sent to the choir member. The patch may be worn on the sleeve of the surplice or robe.

Please send all letters of recommendation to:
Brent Miller, Co-Chair, Music Commission
St. John's Episcopal Church
158 West High Street
Somerville, NJ 08876
bfmiller@earthlink.net

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FROM THE CHAPLAIN

Gregory Norton

Clergy-Musician Relations: 1

This past January the St. Louis Chapter invited me to come and speak about clergy-musician relations. The topic was of their choosing, and for a while I kept hoping that they might change their mind. I considered my own collegial relationships over the years: some have been friendly and close, some productive, and some disappointing. Certainly none of them would I consider an ideal to be emulated by the members of the St Louis AGO and their clergy colleagues. But as I prepared my talk I realized that this is the way all clergy-musician relationships are – because they involve fallible human beings. Anything

one can say about human relationships in general could probably be said about the relationship between clergy and musician. I think that most of the time, in most places, the relationship is good. We always hear the most about the spectacular failures: the nasty scandals, the seemingly “out of the blue” firings or angry resignations. It seems faithfulness and working to get along with one another will never be as interesting as a good juicy scandal.

As those who invited me to St. Louis already knew, the quality of the relationship between a clergy person and a parish's musician matters. It matters especially because we live in a time when the church's worship life is under terrific pressure to change. Lots of ink has been spilled describing this situation, but it affects the musician and clergy person most directly. The pressure brought about by a changing church can be a force that turns colleagues against one another in ugly ways. But I also believe that faithfully facing these pressures together has the potential to bring clergy and musician together in a deep and meaningful partnership. In these challenging times, we need one another more than ever.

If I had any remaining doubts about the importance of this topic, they were allayed by the lively discussion following my talk in St. Louis. So I have decided to dedicate three columns to examining the various aspects of these relationships. Clergy and musicians share a lot in common. In particular, they meet each other in the place where they each seek to live out their vocation. The Christian preacher and novelist Frederick Beuchner has written that “Your vocation is the place where your deepest gladness meets the world's deepest need.” What are the world's deepest needs, and what do clergy and musicians need from each other in order to fulfill their vocations?

This month's column examines what musicians need. Next month it will be the clergy's turn, and then the third part in June will present a vision for a way of working together that is a powerful witness to our parishioners and the world.

This month: What do musicians need?

To claim their calling

We need to confess this as a profession: there are those among us that just want a church job to "play for pay." Such a musician may satisfy their "deepest gladness" as they make music. But they are forgetting about the second part of fulfilling a life's vocation – meeting the "world's deepest need." Deciding to make music in a community of faith should mean willingly entering into that community's life. Church folks speak easily and frequently about a pastor's "calling" to ordained ministry, but this language is less frequently applied to musicians. That's a mistake. I believe that seeing our work as a calling, as a vocation, leads us to place our motivations in a more healthy light. Churches – like any non-profit business - will usually disappoint us in matters of compensation. Our salary will usually have little to do with our ability or commitment level, and expecting otherwise is a recipe for disappointment (there's more about money to follow - don't get nervous). For the musician who approaches this work as a vocation, monetary compensation is an important but secondary consideration. What is most important is using our art – our "deepest gladness" – in a way that enlivens, challenges, comforts, and delights the community of people that worships in a given place. Music ministry in a church or temple can change peoples' lives. Musicians need to believe that and be delighted when it happens.

Musicians need to think theologically

It is not our fault that we never learned our way around a concordance or bible commentary at the music conservatory. We were busy practicing. And we still are (hopefully). But it is important for musicians who serve in communities of faith to know their church or temple's distinctive beliefs, how those beliefs are lived out in worship, and what role music serves in the community's life. Our people bring all their senses to worship, and so everything that happens there is a form of proclamation. Musicians need to be partners with pastors in proclaiming the Word, but instead of using spoken language, musicians use music. That proclamation should not happen randomly, but after theological reflection and thought.

Musicians need a just wage and a clear statement of expectations

Churches never seem to pay enough. Clergy are not paid particularly well, and the rest of the staff is similarly treated. In response to that state of affairs, it is easy to say that those who want to become wealthy from their music making should seek employment somewhere besides the church. It is also easy to point out that there are other compensations that come from making music in a religious setting. I believe both of those statements are true, but they should not become excuses for churches who fail to pay a just wage to musicians or who are vague about what is expected in return for a given salary. This issue has to be forthrightly negotiated in each situation, and I urge musicians to be assertive about discussing money issues. Our Guild supplies useful resources for that conversation. In the process, musicians need clergy colleagues who will serve as

advocates for them and who can facilitate healthy negotiation.

Musicians need artistic freedom, support and encouragement

One of the greatest gifts a musician brings to a parish or temple is his or her musical ability and education. In most places, the church/temple musician is the only professional-level musician most of the parishioners know! So as clergy and musician partner to plan music for worship, both parties need to keep the musician's expertise in mind and to use it responsibly to make good decisions. Musicians, like all humans, need to know that their distinctive gifts are honored and appreciated. In my experience, lay people are usually better about showing their appreciation toward musicians than clergy. And yet, a pastor's sincere personal encouragement of the musician's work can help nurture the relationship between the two people involved and point the way to a relationship of trust and creative collaboration.

Reprinted with permission from *The American Organist* April, 2007.

Clergy-Musician Relations: 2

Last month's column introduced this important topic as one that matters not only to the two professionals involved but also to the faith community in which they serve and even to the larger world. Christian preacher and novelist Frederick Buechner has written that "Your vocation is the place where your deepest gladness meets the world's deepest need." One way of thinking about clergy-musician relations is to name and examine some of the needs of musicians, clergy and those whom they serve. By taking a

moment to see the relationship from several points of view we may learn much about one another. In last month's column I identified some needs of musicians. This month I turn to the clergy:

What do clergy need?

Clergy need to study.

Study for clergy serves a purpose similar to that of practice for musicians. The very place in a church building where you find a clergy person is frequently called a "Study." Since studying and thinking are so central to the work of a clergy person, is it so far-fetched to expect them to learn about music and worship from time to time? This may sound like something that should have been covered in seminary, but it probably was not. Unless the clergy person was lucky enough to attend a seminary with an active chapel program in which good worship and music were modeled, they probably come to parish ministry with little more than their own tastes and memories of what was done in their congregation of origin. Lots of dedicated people are trying to change this state of affairs in the seminaries, but it remains true that most of the clergy now in the churches finished seminary without even having to take a class in worship – much less music. All of us -clergy and musicians - should be dedicated to *lifelong* learning. For example, most of us over forty have had to learn how to use computers as a daily part of our work. Just as musicians need to learn to think theologically, so pastors need to take time to broaden their understanding of worship and music.

Clergy need to care.

Good pastors are skilled listeners and have deep empathy. When they do this it is called pastoral care. And yet, when relating to colleagues, it is easy to forget all of that and

take each other for granted. We need to apply those pastoral care skills to our relationships with our colleagues. Open sharing about what is going on in our lives helps us understand each other, builds trust and makes it possible to relate more deeply to one another. A good interpersonal relationship is never more valuable than when colleagues are faced with a church in conflict over worship styles or other manifestations of change.

Clergy need to be the final authority in the local parish and in worship.

Musicians may hear this need as license for the pastor to be a dictator. Sadly, there are abusive situations that justify that suspicion. As we think about this part of the clergy role, I would like to propose instead an image that Paul Westermeyer uses in his writing – that of the pastor as the host of a Banquet. He says:

“Just as a host at a banquet prepares carefully and thoughtfully for his or her guests, so the pastor... prepares carefully and thoughtfully for those who come to the [worship] banquet. Preparing for worship... means planning how to preside *graciously* and *as helpfully as possible* for the guests at [the] table.”

A banquet is about relationship, not about exerting autocratic power. Planning for a banquet, therefore, should be carried out in the same spirit – with cooperation and care. In the end, however the Pastor is the host – the one who will make the final decisions about the menu, the table setting and those who will serve alongside. Every denominational polity I know affirms this role, and when it is faithfully lived out it provides structure to both clergy and musician. Where it is abused, of course, it is a source of conflict and hurt.

Clergy need colleagues who understand something about the weight of being The Pastor.

Most musicians function as part-time members of a church or temple staff, and so they are not present for many of the day-to-day events that take place. Some days, I’m sure, every clergy person sees the musician’s specialized work as an enviable role. Most clergy have to be generalists. They are constantly dealing with unexpected demands on their time – be they pastoral emergencies or administrative duties which they may prefer not to deal with at all. In a healthy collegial relationship, the clergy person knows that his or her musical colleague understands something of the ‘big picture’ of running the church they both serve. For example, during the week of a big parish meeting to discuss what to do about the budget deficit, the clergy person may not have focused on worship planning as faithfully as he or she would ordinarily. Clergy need to be able to openly share about the burdens of leadership, and to have colleagues that can listen and empathize.

Reprinted with permission from *The American Organist* May, 2007.

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ANTHEM SUGGESTIONS

Pentecost

Listen Sweet Dove – Ives – Ramsey 1007
SATB – Organ

Spirit Divine – Lovelace – Sacred Music
7426 – SAB – A cappella

Christ Sends the Spirit – Proulx – Augsburg
11- 1882 – SAB – Organ/Flute

Come Down, O Love Divine – Harris –
Novello 29-0470 – SATB – Organ

Come Down, O Love Divine – Vaughn-
Williams – Abington 241 – SATB – Organ

Gracious Spirit Dwell With Me – Scott –
Augsburg 11- 2198 – SA/TB – Organ

O Come Now Holy Spirit – Amner – GIA –
G-4012 – SAB – A cappella

General Anthems

Alleluia! O Give Thanks – Handel – Coronet
392-42317 – SATB – Organ

Awake the Trumpets Lofty Sound – Handel
Alfred 16297 – SATB – Organ

Be Thou My Vision – Parker – Hinsahw 135
SATB – Organ

Behold the House of God – Proulx – GIA –
G-5044 – SATB – Organ

Father Long – Scott – Morningstar MSM
50-2 – SAB – Organ

God is the Lord of All – Handel – Augsburg
0-8006-4920 – Two- Part Mixed –
Organ/Trumpet.

Fun Reading

Four Liturgical Mysteries – Schweizer – St.
James Music Press.

The Soprano Wore Falsettos
The Alto Wore Tweed
The Baritone Wore Chiffon
The Tenor Wore Tapshoes

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