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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE WHOLE CONDUCTOR:  
WESTON NOBLE'S PHILOSOPHIES ON  
THE PSYCHOLOGY OF CONDUCTING AND MUSICIANSHIP

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirement for the

degree of

DOCTOR OF MUSICAL ARTS

By

PERRY D. WHITE

Norman, Oklahoma

1998

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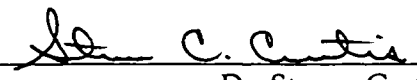
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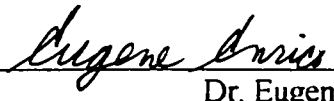
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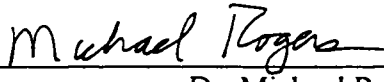
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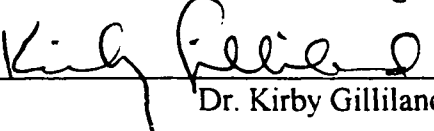
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## **CHAPTER ONE**

### **Introduction**

This document is intended to present and chronicle Weston H. Noble's philosophies on the psychology of conducting and musicianship. Based upon certain elements of psychological theory, Noble has focused his artistic and educational objectives on the concept of exploration of the subjective side of the musical art. This approach has enabled Noble to achieve unparalleled success in his ability to relate to a vast number of singers in choral ensembles throughout the world. It has also allowed him to elicit tremendous feeling reactions to the music from singers and, by extension, the listening audience. The study of Noble's practices while he is still active yields the most accurate presentation of his ideas.

Throughout his lengthy teaching career at Luther College as well as numerous appearances as guest clinician, adjudicator, conductor, and lecturer, Noble has educated and influenced a multitude of prominent musicians from around the world. Many have adapted and incorporated all or parts of his philosophy and methodology into their own work. Thus, his ideas have helped to shape an understanding of the subjective side of conducting and general musicianship in the modern world of both instrumental and choral music. It is this focus on the emotional elements of music making that has become the overriding educational objective in all of Noble's work and the primary factor in his tremendous success as a conductor.

The goal of Noble's philosophy is to help release the musician from the encumbrances that may serve as barriers to a free flow of natural musicianship, thereby allowing the individual to experience a higher level of feeling reaction to the music. The means to realization of this goal is broken into two large parts. First, an individual must understand the terminology and need for psychological balance between rival elements of the human psyche. Second, the resolution of conflict and imbalance is achieved by a willingness to become transparent or vulnerable. Thus, it is through this vulnerability that the conductor becomes a free vessel of communication between the spirit of the music, the performing ensemble, and the listening audience.

#### Biographical Information

Weston Noble, Director of Choral Music Activities at Luther College, is an internationally known conductor, clinician, and an esteemed music educator. Making twenty-five to thirty annual appearances apart from his teaching duties at Luther College, he has served as guest conductor for more than 775 music festivals in the United States, Canada, Europe, Australia, and South America. In 1995 Noble was the guest conductor of the Australian National Choral Association in Perth, Australia and also adjudicated at the Federacas De Coros Do Rio Grande Do Sul Fecors at Porto Cellegre, Brazil. In 1998 Noble will be the Honorary Chairman of the American International Singing Festival for Men and Boys to be held in Collegeville, Minnesota and Des Moines, Iowa.

Mr. Noble has served as Professor of Music at Luther College in Decorah,

Iowa since 1948. He has held the position of Music Department Head and, more recently, Director of Musical Activities. He is the only active conductor to have prepared All-State groups in all three media (over 50 bands, choirs, and orchestras). He has conducted either Luther organizations or festival groups in Orchestra Hall, Chicago; Town Hall, Carnegie Hall, and Lincoln Center, New York; Kennedy Center, Washington D.C.; Music Center, Los Angeles; Orchestra Hall, Minneapolis; Ordway Music Theatre, St. Paul; Bolshoi and Tschaikowsky Halls, Moscow; Philharmonic Hall, St. Petersburg, Russia; Franz Liszt Academy, Budapest, Hungary; and the Mormon Tabernacle, Salt Lake City. Mr. Noble has conducted ten concert tours in Europe, including countries from Norway to Rumania, and has toured Russia four times.

In 1989 Noble received the first *Outstanding Music Educator Award* from the National Federation of High School Associations in recognition of his contributions to the quality of performance in high school music programs. He was the first recipient of the *Weston H. Noble Award* for lifetime achievement in the choral art, presented by the North Central Division of the American Choral Directors Association in 1994. He has also received the Iowa Music Educators Association's *Outstanding Music Educator Award*, the Illinois Music Educators Association's *Presidential Award*, the *Citation of Merit Award* from the University of Michigan, and the *Judge Henry and Helen Graven Award* from Wartburg College, Waverly, Iowa, which is given to an outstanding layperson whose life is nurtured by a strong sense of Christian calling and who is making a significant contribution to community,

church, and our society. Noble has received honorary Doctor of Fine Arts degrees from Augustana College (1971) and from St. Olaf College (November 15, 1996).

A charter member of the American Choral Directors Association and an elected member of the American Bandmasters Association, Mr. Noble is listed in the *World Biographical Hall of Fame*, *International Register of Profiles*, *Dictionary of International Biography*, *Intercontinental Biographical Association*, *1970 Creative and Successful Personalities of the World*, *Who's Who in Music*, *The World's Who's Who of Musicians*, *Marquis' Who's Who in America*, *Men of Achievement 1973*, and *Dictionary of Distinguished Americans*.

#### Scope of the Study

Weston Noble has spent his career exploring the feeling reactions of musicians and the emotional elements that contribute to musicality. Through personal examination and the study of writings by Bennett, Sanford, Miller, Warner, Whitmont, and the noted analytical psychiatrist Carl Jung, Noble has developed his personal convictions and beliefs and delivered innumerable lectures throughout the country with titles such as: *Music and Your Spirit*, *Bring the Special World Into Reality*, *Feeling Function and the Choir Director*, *Emotions (Particularly Depression) and The Choir Director*. However, these lectures exist only in first draft forms, and Mr. Noble has greatly expanded his philosophy combining his own observations and beliefs with facets of Jungian psychological theory.

The purpose of this document is to present and chronicle Weston Noble's philosophies on the psychology of conducting and musicianship in a manner that is

both enlightening and useful to the reader, while attempting to discern those elements that, in his opinion, are inherent in truly musical people. After a brief biography, the document defines and explores pertinent concepts of Jungian psychology, as interpreted by those writers who have influenced Mr. Noble. Following the definition of terms, the document discusses Noble's adaptation and application of these concepts to the art of conducting. Included in the latter section is discussion of elements and procedures that lead to a state of *transparency* and greater awareness of the *Self*, which Noble believes to be crucial steps to a deeper understanding and insight into the spirit of a musical composition.

#### Need for the Study

Weston Noble is one of the most prominent and influential American music educators and conductors of the latter 20th century. Perusal of the expanded resume in Appendix A of this document reveals evidence of Weston Noble's longevity, activities, and the numerous awards and honors he has received throughout his illustrious career. However, although Weston Noble has inspired and influenced musicians from around the world for over fifty years, very little of his philosophical ideas or methods for achieving choral success exists in print. Further, the scarcity of bibliographic material concerning Mr. Noble and his studies indicates the need for such a project.

### Limitations of the Study

This paper is not intended to be a definitive biography of Weston Noble, nor is it designed to serve as a layman's guide to Jungian psychology, but rather a look at the adaptation and application of Jungian principles in the art of conducting and music making as interpreted by Weston Noble.

### Related Literature

Reference sources such as *Who's Who in America* and others listed on Weston Noble's vita provide only general and scanty biographical information. However, as of this writing, Dr. Wilfred Bunge, Professor of Religion at Luther College, is preparing an extended biography of Weston Noble and his contribution to the musical life on the Luther College campus. The book, tentatively titled *Weston: Fifty Years at Luther College*, will be a collage of interview excerpts, interspersed with reminiscences of Noble's past students. It will go to print in the Spring of 1998 and be available for purchase at a celebration in honor of Mr. Noble, scheduled to be held on the Luther College campus May 1-3, 1998.

No previous single study is solely or directly related to Mr. Noble's entire philosophy of the psychology of music. Other than his brief article, *Bring the Special World Into Reality* (published in the ACDA Western Division Newsletter, August 1986) and the innumerable personal appearances devoted to lectures on the subject, the only documented discussion of Noble's ideas appears in a December 1991 article for the *ACDA Journal* by Dr. Dennis Shrock, entitled, "An Interview with Weston Noble." However, the eight page article serves only as a brief introduction to the

material, terminology, adaptation, and implementation of Noble's ideas.

Noble claims to have read more than 300 books on the subject of psychology and what he terms "inner freedom." However, he has indicated the handful of sources that have been most influential on the development of his philosophy. These titles are listed in the bibliography section of this document and include those books by Bennett, Miller, Sanford, Warner, and Whitmont. The majority of terminology and their definitions comes from these sources.

## **CHAPTER TWO**

### **A Brief Biography of Weston Noble**

As of this writing, a complete biography of Weston H. Noble has not been published. Much of the following information comes from one of two sources: either the author's personal knowledge taken from a multitude of uncited conversations and interviews with Weston Noble or from a first draft manuscript of a yet to be titled biography compiled and written by Dr. Wilfred Bunge, Professor of Religion at Luther College in Decorah, Iowa.<sup>1</sup>

#### Early Life and Family

Weston Noble's family story mirrors the experience of countless nineteenth century European immigrants to the Midwest, who came to settle on the land as farmers, remained there for a couple of generations, and then began to fan out into a wide variety of places and professions, often through the benefit of higher education. Some of those who emerge from this common story move out into the larger world to do uncommon things. Weston Noble is one of those persons. His life is interesting for its patterns, rising out of the commonplace to distinction, and yet retaining the

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<sup>1</sup> Dr. Bunge's book, yet to be titled as of this writing, consists of interviews with Weston Noble conducted in the summer of 1997; letters written by Weston, his relatives, or acquaintances; and stories and anecdotes from many of Weston's former students and colleagues. The book is to be published in May of 1998 by Luther College Press and made available for purchase at a special commemoration weekend held on the Luther College campus May 1-3, 1998, celebrating Weston's 50th year of teaching at Luther College.

common touch of his origins. Weston himself considers these patterns as revelatory of the presence of divine providence in experience. Nothing simply happens: the reason for its happening lies in the wisdom of God, who directs our paths in ways we could not have anticipated, but which we can "read" after the fact.<sup>2</sup>

Weston Henry Noble was born on a small farm two and a half miles west of Riceville, Iowa on November 30, 1922. The experiences of his youth are not much different from those of many Midwestern farm boys. Weston and his six siblings were the third generation of Noble's to live on the 160 acres of farmland that his father, Merwin, had purchased from his parents when he married Ruth Lappin in 1920. Merwin owned and operated the farm until his retirement in 1953. At that time it was passed on to the eldest of the seven Noble children, Harlan.

The Noble farm was a typical small Midwestern farm, not unlike most farms prior to World War II. It was a diversified farm operation in which all family members participated and which proved to be quite self-sufficient. However, to make enough money to buy the things they could not produce themselves, the family sold cream and eggs, and raised livestock for butchering.

The house was fairly large but modest -- four bedrooms for parents and seven children, the first of which was born on February 5, 1921 and the last, twins, born on February 5, 1934. The seven children in order of birth are: Harlan, Weston, Russel, Lowell, Dale, Joe, and Jo Ann. Harlan, as the eldest, had the primary responsibility of helping his father with chores and fieldwork, while Weston helped his mother tend

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<sup>2</sup>Ibid., Chapter 1.

to his siblings and household duties. However, Weston also remembers arising from sleep at 5:00 a.m. in order to milk his share of the cows and get back to the house and get in an hour of practice at the piano before school.

Ruth and Merwin were quiet and plain people, with regular habits and consistent standards. They were not active in the church while their older sons were young, but later participated regularly in activities and supported the church generously. Merwin guided his children with moral authority rather than authoritarian commands. He never shouted, but the children knew his will. The rules were simple and effectively internalized by the children: take what you need from a cup of petty cash in the kitchen cupboard for school supplies and recreation, but no more than you need; movies occasionally on weekdays, but never on Sunday; no alcohol at all; no smoking; sharing the chores of farm life; and do your best at whatever wholesome activities you choose.<sup>3</sup>

A strong work ethic was pervasive in the Noble home. Weston recalls that his parents once took two days of vacation, the only genuine vacation they ever took. They were content where they were; the regular routine of life on the farm was satisfying, and any sharp break with this routine left them uncomfortable. It disturbed their basic rhythms of life.

Weston and all of his siblings attended the Pleasant Hill School through the eighth grade. This was a one-room country school a half mile west of the family farm. Weston began the first grade in September of 1927. He was the only pupil in

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<sup>3</sup>Ibid., Chapter 1.

his grade the first two years. After his second year, his teacher suggested that he skip the third grade so that he could enjoy social interaction with other classmates.

In the 1930s, it was common for young farm boys to drop out of school after they had completed the eighth grade, especially if they wanted to become farmers. However, Ruth and Merwin Noble valued education and saw it as essential to the hopes they had for their children's future. Therefore, Harlan and Weston entered Riceville High School together in September 1935. Although only sixteen when he graduated on June 2, 1939, Weston was the valedictorian of his class and winner of the Reader's Digest Award for Scholastic Achievement.

Weston showed a strong interest and aptitude for music at an early age. His training began at age five. One afternoon, in an attempt to entice him to take a nap, his mother asked if he wished to take piano lessons. He was thrilled at the prospect of such a musical endeavor and agreed to lay down. However, he confesses that he was too excited to really sleep. He did begin his piano studies and continued them throughout his high school years.

The arts played an increasingly important role in Weston's life throughout his high school career. He participated extensively in the music ensembles. During his four years in the choir, he sang soprano, tenor, and bass. Starting as a freshman in the band, he played a metal clarinet. Later his father paid seventy-five dollars (one-eighth the value of a new car!) to get him a wooden clarinet.

After school Weston developed the habit of hurrying through his chores in order to get back to the house to listen on the radio to Fred Waring and his chorus, the

Pennsylvanians. The group sang for fifteen minutes each day on the Chesterfield Radio Hour. However, the high point of Weston's week was Sunday evening. After his parents had gone to bed for the night, usually by 8:30, there was a half-hour choir program on the radio. Weston often relates the story of how he would stand in front of a mirror and conduct while listening to the program.

Weston's aunt and uncle, Ruby and Aldis Dunston, were strong advocates for music, and they both played a significant role in encouraging Weston's musical development. Clearly recognizing something special in Weston's musical interests and talent, they went out of their way to nurture them. They took him to movies in Osage, especially musicals. Musicals with Nelson Eddy and Jeanette McDonald hold special memories for Weston. When he was a junior in high school, his aunt and uncle took him to Spillville to hear the Luther College Band, and afterward drove him to Decorah to see the campus. This was a crucial step in Weston's musical development.

### Life at Luther College

During Weston's senior year in high school, he requested catalogs from a number of colleges and universities. After visiting the campus for state music contest, he decided on the University of Iowa. However, one day in the summer of 1939 Erling (Bing) Wold, an admissions representative from Luther College, stopped by to visit with Weston and his parents. After Wold left, Weston recalls his father saying, "I guess you'll go to Luther." Weston did not question his father's authority, and in September of 1939, at sixteen years of age, three months short of seventeen,

Weston entered Luther College.

At Luther, Weston decided to major in music education, with history as his cognate major. He auditioned for the Concert Band, the preeminent music ensemble at Luther, under the direction of Carlo Sperati (1905-1943). He made last chair clarinet, out of eleven or twelve positions. Kermit Hendrickson, a classmate of Weston's, remembers him as a good pianist but only a fair clarinetist.

Having tired of piano lessons by the time he entered Luther College, Weston decided to study organ with Donald J. Larson. He developed sufficient skill to become the organist at the Methodist Church in Decorah in his junior and senior years. Eventually he resumed piano lessons, performing periodically and accompanying many of the voice students on campus. He also gained some notoriety as accompanist for Stuart Gulsvig, who sang for a weekly KWLC radio program of those years entitled "Hymns We Love."

Professor Theodore Hoelty-Nickel, who had come from the Music Conservatory in Leipzig, Germany, founded and directed a male chorus at Luther College and called it Schola Cantorum. Participation in this ensemble proved to be a highly important and influential activity in Weston's musical and vocational development.

Hoelty-Nickel was one of many teachers who had noticed Weston's musical gifts. One day, during Weston's sophomore year, Hoelty-Nickel approached him and said, "I'm going to be gone tomorrow, will you take over the rehearsal of Schola?" After that experience of rehearsing the Schola Cantorum, Weston thought, "I'm no

longer a piano person; conducting is for me." Although he never felt he had a good course in basic conducting, he followed his instincts in those early conducting experiences.

As a senior, Weston received numerous opportunities to conduct. Sigvart Hofland, who had taken over as director of the Schola Cantorum, assigned him the position of student conductor for the group. Hofland, who did not particularly enjoy the conducting aspects of his position, relished the opportunity to pass along those responsibilities to his new student assistant. Because of this association with Hofland, Weston even lead a number of *Messiah* rehearsals during the Fall semester. Along with his participation in the Luther College Concert Band, under the direction of Carlo Sperati, Weston points to these early conducting experiences as some of the most memorable and influential of his college career.

The United States entered World War II in December 1941, in the first semester of Weston's junior year at Luther College. Shortly thereafter, students started dropping out to enter the military service, some of them enlisting, some of them drafted. The age for registration for "selective service" was changed from 21 to 18. Weston joined the Army Enlisted Reserve Corps during the fall semester of his senior year in 1942; he received notice in February, 1943, that he would be called up in two weeks. Luther College made arrangements for him and others to complete graduation requirements early, two months into the spring semester of 1943. The final program of the Schola Cantorum for that year lists him along with nineteen others in a special column headed, "Lost to Armed Forces." It also notes that he was vice-president and Assistant Conductor for the year.

## Service in World War II

Weston Noble's army career began rather late in World War II and lasted almost exactly three years, from March of 1943 to his discharge in March of 1946. During that time Weston saw more of his own country and the world than he had ever dreamed possible for an Iowa farm boy. Many who are familiar with Weston's peaceful, quiet demeanor tend to find his experiences and activities in the European arena of World War II to be something of a surprise. He witnessed the many horrors of war first hand as a soldier in combat and he participated in one of the greatest battles of modern history -- the Battle of the Bulge. However, upon reading the letters he sent to friends and family at home during these experiences, one can clearly see that these atrocities did not diminish the faith, strength of character, and values that have become his trademark in life and work. The following paragraphs will quote many of those letters. Through them, one cannot only follow his military story, but see the development and values of the man.

The period of time spent in training at boot camp was particularly difficult for many of the soldiers. The physical stress was tremendous, of course, but in his letters one can see evidence of the emotional stress and anxiety that weighed upon Weston in light of the uncertainty of his assignment and the prospect of potential combat. These first excerpts also reinforce the value that Weston placed upon music and his alma mater. The final excerpt even contains a hint of his future philosophy of a positive psychological approach to working with people, an element that he feels is

crucial to his success.

"... this Tank Corp is really tough, ... But today we were sent to take tests and be re-classified in the Tank Corp. ... I've been too scared to hope that I'll rate either school, clerical or band work. ... I hate so to go into tanks, and want badly to get into this." (Letter to his aunt and uncle Ruby & Aldis Dunston, Postmarked: March 29, 1943, Fort Knox, KY)

"I have very good news for you. I have been transferred from Company C to Company A as you will notice on my address. There are three companies in a Battalion, Companies A, B, & C. I'm in the 16th Battalion, and now Co. A. I had been hoping all week I would be moved. Those who are moved to Co. A are those who get to go to schools, and are thus given more special consideration. I do not know for sure what school it will be, but I hope it will be clerical or possibly music. ...

I played for [church] services today. It was a try-out and my playing must pass the Captain's approval. I hope I get it for it will keep me from K.P. and details, and also pays \$2.50 per Sunday. ...

... [Schola Cantorum] sang in two concerts in LaCrosse a week ago today. How I wish I could have been there. They sing so much with their hearts -- I would say that is their outstanding feature. I hope you keep Joe interested in music for he will never regret it. You are doing much for we kids -- I only hope I can repay you some day. If I get the position teaching at Luther, it will be a start toward that goal." (Letter to Ruby and Aldis, postmarked: April 5, 1943, Fort Knox, KY)

"I have been interviewed again and again, as they cannot decide whether to classify me as a professional musician or as a student. ...

I'm in a Medium Tank Corps, so see plenty of those powerful destructive mechanisms. Man certainly has an ingenious device for inventing methods of destroying man. They are undoubtedly the best in the world. Our basic training is no snap--but plenty tough. One really has to learn to take plenty of 'dirt' from his superior officers. ... " (Letter to Ruby and Aldis, postmarked: April 13, 1943, Fort Knox, KY)

"Often times I believe officers use absolutely the wrong psychology on privates. Encouragement often times goes much farther than force. As far as the example they set, it is a very poor one for American manhood. I'm so very thankful I'm firmly enough grounded in my Christian principles to be able to pass off some of the filth of this world. ...

I was authoritatively informed had I been there [Luther College Special Military Commencement Ceremonies] I would have been valedictorian of that part of the class that graduated and thus given the valedictorian address. ... " (Letter to Ruby & Aldis, postmarked: no date, Ft. Knox, KY)

Weston was eventually assigned to clerical school, as he had hoped, and for two months received training in all phases of Army administration. Following that, he had two months of further training with Company D of the 750th Tank Battalion, the Company he stayed with for the remainder of the war.

After boot camp, the 750th Tank Battalion was sent on maneuvers in Tennessee for three months, where they learned outdoor survival. In early February of 1944, they moved to Ft. Jackson, South Carolina for further training and to await the impending assignment to the European arena and combat.

Weston anticipated a May departure, but the orders did not materialize until September. This extra time allowed him an opportunity to explore and learn about the region. He especially enjoyed his visit to Washington D.C., taking in all the sights that were of interest to the young history student. The following is extracted from a letter addressed to his parents. It expresses his excitement, but, more importantly, it is indicative of the special place music would hold in his life.

"I had a reserved seat right in the Amphitheater and heard and saw everything. Mrs. Roosevelt was there, and I also heard General Marshall speak. But to me the best was the United States Marine Band which broadcasts over NBC every Saturday. . . ."

Early in September, the 750th Tank Battalion embarked from Boston Harbor for England. After seven days crossing the Atlantic, they landed in Liverpool, boarded a train for Southampton, and from there a British troop ship to Normandy. When they arrived in Normandy, they walked to the top of a nearby hill and saw the huge cemetery of those who had fallen in the D-Day invasion a few months earlier. They bivouacked in tents in Normandy for a short time and then headed for Belgium.

By November, Weston had seen five European countries.

Weston had a combination of clerical and combat duties during his service in Europe. He was occasionally assigned to the 104th Infantry Headquarters, the division to which his company was attached. There, he was responsible for casualty records. In combat he was sometimes assistant tank driver and sometimes assistant gunner.

The following excerpts of another letter home to his aunt and uncle show Weston in a reflective mood, pondering the effects of the experience of war on his personal growth and wondering about the future in connection with a happy memory of conducting the Schola Cantorum. The link between these aspirations and his subsequent career is quite remarkable.

"I know the Army has done me lots of good in many, many ways. There is no question of doubt that I will come home a different person than the one that came into the Army of March 1943. . . . I plan to take advantage of the GI Bill of Rights after the war . . . it will give me only one year of graduate work, and right now I would like to take that at Juilliard School of Music in N.Y., N.Y. . . . I enjoy directing more than playing, and I do believe that is my field in my music. I can never forget as long as I live the concert we gave at the Religious Emphasis Banquet in November of 1942. We sang only two numbers. One was by Dr. Hofland and the other was 'When I Survey the Wondrous Cross.' When we had finished 'When I Survey,' there was at least one solid minute that no one even stirred. Finally Rev. Field got up, put his arms around me and with tears in his eyes thanked the Schola. There is no question but what I would be very, very happy with a good job in conducting, especially if they were good. I can't begin to explain how seeing things I am and experiencing events I do help a musician especially in conducting when it comes to interpreting music. But it does regardless." (Letter to Ruby & Aldis, postmarked: November 22, 1944, Belgium)

In the Fall of 1944, the 750th Tank Battalion was pushing eastward toward Germany. Their objective was to break through into Germany near the city of

Aachen and head for Cologne. They hadn't progressed much beyond this when the massive German counteroffensive, the Battle of the Bulge, broke out in the early morning of December 16.

The Battle of the Bulge, masterminded by Hitler himself, turned out to be the final major attempt by the Germans to turn back the Allied advance on the western front. Weston and his comrades were caught directly in the middle of the battle. He recalls the massive confusion the battalion faced as it withdrew from the front in Germany to a new position west of the Hürtgen Forest in Belgium. He also recalls the great danger and personal loss he felt as his friends and companions fell in battle around him.

There is little doubt that Weston Noble witnessed the atrocities of war and Nazism first hand. Yet, in the Spring of 1945, his optimism and ambition remained evident in this letter to his aunt and uncle.

"What you have read about the concentration camps is proving to be very true, Ruby & Aldis. I have eye witness to much of it. Also saw some Prisoners of War who had been in German hands for five years. Censorship prevents my reading too much (I mean writing too much) to you, but many of the stories which I wouldn't believe in the States are true. I believed it was Allied propaganda before. Some of it is, but much of it is true.

I am getting quite anxious at times to get started again in civilian life. . . . I believe I can go to Juilliard one year with most of my expenses paid by the Government. Maybe I will get a break there while studying. I'm afraid piano is out of the question now, but directing is to be my field, I'm certain. . . . I think I can get a position at Luther in the music department for awhile, but that won't last, and it is not promising enough." (Letter to Ruby & Aldis, postmarked: April 16, 1945, Germany)

The war ended on May 8, 1945. For two weeks prior, Weston's Company had stopped at the Elbe River, near the city of Halle, waiting for the

Russians to enter Berlin. This event and situation allowed more time for Weston to contemplate his future and personal relationships back home.

As the director of Schola Cantorum and instructor of conducting at Luther College, Sigvart Hofland had begun to exert tremendous influence on Weston. Hofland had assumed a paternalistic or mentoring role in Weston's life. After he had appointed Weston as his student assistant, it seems Hofland felt a responsibility for helping the young conductor shape his promising musical career. Hofland also knew that Luther intended to hire a second conductor in the music department and felt that Weston could fill the position admirably. Toward the end of the war, Hofland began to see a need to help Weston formulate a plan for his personal as well as his professional life.

"Dr. Hofland of Luther College has my entire future planned out when I get home. It is tremendous in scope, and I am going to write him and tell him that he has just too big ideas for me. It would be wonderful, however, if they would work out. . . .

I finally did manage to make Sergeant. . . ." (Letter to his aunt Orpha Noble, postmarked: June 3, 1945, Bernburg, Gr.)

When Germany surrendered and peace was declared, the 750th Tank Battalion received orders to proceed to Berlin. When they arrived at 6:30 a.m. on July 5, 1945, they were among the very first Americans to enter the city after the Russian takeover. During the Cold War years that followed, the tank in which Weston was riding that day remained in West Berlin as part of a monument to the Allied victory.

Weston remained stationed in Berlin through the end of the year. His duties were of a police state nature, as the Allies attempted to help the German people

restore normalcy to their lives and community. The work allowed him ample opportunity to observe the devastation and post-war activities of the city around him.

The following is a portion of a letter to Weston from Sigvart Hofland, written September 6, 1945. It is further indication of the high regard professor Hofland had for Weston. It is also a harbinger of Weston's bright future as a musician and conductor.

As it is now possible for you, as you have said, to be hopeful of the future, it is time to give it a little thought. To pick up the severed threads and bring them up to date is not going to be very difficult for you as you are still a young man with plenty of ability and ambition.

The innate, God given gift, which you possess, must be carefully nurtured and properly guided -- and I have an idea of how it ought to be done -- so as to bring utmost fruition in scope and intention.

The potentialities dormant in every individual needs the proper stimulus to insure their fulfillment and that goes for you too Weston. You have heard the saying, 'hitch your wagon to a Star.' Well, Weston, that is the proper attitude and by that I mean, only that which is truly noble and great in life is worthy of consideration and cultivation. I do not think I need to convince you of that. Being a very sensitive and susceptible young man, all you need to do is to let the finer things in life play upon your sensitivities and they will in turn mold your life as you wish it to be.

When you come back to Luther, we shall talk things over and discuss what you ought to do in order to achieve success in your chosen field. In music your future is promising. So rather than expound too much about it now, let us wait until we meet again at Luther. . . .

Yours very sincerely, Sigvart Hofland

The following excerpt of the final letter to his Aunt Ruby and Uncle Aldis marks the close of Weston Noble's war years. In it we not only see his relief, but also an inkling of the future, as he was asked by Dr. Hofland to conduct the up-coming *Messiah* performance at Luther College.

"You have undoubtedly heard from the folks by now that I am at last coming home. The radio this morning brought the news that the discharge score was being lowered to 55, and what a relief to be finally included in that

for I have 57 points. . . . I shall be leaving Berlin by the 10th . . . after almost three years in the Army.

Maybe the folks told you that if I could make it to Decorah by the 16th of December, I could direct the Messiah this year at Luther. That would be something to look forward to if I could only make it, but it is quite obvious that I can't. It made me feel quite badly at first to think that I couldn't make it, but there really wasn't much I could do about it except write back and thank them very much for the offer. It came from Dr. Hofland . . ." (Letter to Ruby and Aldis, postmarked: November 19, 1945, Berlin)

Two months after writing the above letter, on January 21, 1946, Weston set out for the United States on the S.S. William Few, which sailed from Bremerhaven, Germany. He arrived home in February and the Army released him from active duty in March.

#### Early Teaching Years and Graduate Studies

Weston returned home from his war experience changed, stronger, and more mature. However, the task of getting on with life was formidable and rather uncertain. He threw himself into a frenzy of musical activities in the summer of 1946. He gave sixty piano lessons at Luther College each week as well as twenty-five more at home in Riceville. In addition, he taught summer session music courses at Luther, played organ at First Lutheran Church in Decorah, directed the Farm Bureau Women's Chorus, and played organ recitals on Luther's KWLC radio station on Sunday afternoons.

As many of the returning soldiers took advantage of the GI Bill of Rights, space in collegiate classrooms was limited in the years immediately following the war. Therefore, Weston was granted only half-time status when he applied at the Juilliard School of Music. In spite of this fact, Weston intended to begin his studies

in September of 1946. However, in the midst of packing for the journey, on the very morning he was to depart for New York, he acknowledged the reservations he had been feeling about this decision. In short order, he had changed his mind. When he went downstairs to tell his mother, she asked, "What are you going to do?" He replied, "I guess I'll teach high school."

Weston searched the employment section of the Des Moines Register to locate teaching positions still available. By the end of September he had a job at the high school in Luverne, Iowa. The school was small, even by 1946 standards, with only 93 pupils. However, when he arrived there to begin work the first week of October, Weston was quite excited to find 73 in the first rehearsal of the mixed chorus. He recalls being pleased that they could sing two chords in tune by the end of the first hour.<sup>4</sup> He stayed at Luverne for two years, attending summer graduate classes in music at the University of Michigan in 1947.

His second year at Luverne brought unprecedented success. For the first time in the school's history, the music department brought back four Division-One ratings from the large group contest in the Spring semester. This success made an earlier decision to quit this job and return to graduate school full-time very difficult, but advice from Dr. "Pip" Qualley, vice-president of Luther College, convinced him that further education was essential.

Dr. Qualley, traveling on business, happened to be in Luverne on the day after contest and read of the school's tremendous success. This was a most opportune

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<sup>4</sup>Ibid., Chapter 4.

turn of events for Weston. Qualley called to congratulate the former Luther student and quizzed him as to his interest in possibly teaching at Luther when his doctorate was finished. This gave Weston the motivation he needed to terminate his teaching position and go back to graduate school as a full-time student.

After resigning his teaching position in Luverne at the end of the 1947-48 academic year, Weston returned to the University of Michigan for the summer session of 1948, prepared to stay on to pursue a doctorate in music. In mid-July, however, Dr. Qualley phoned him from Decorah with an offer of a temporary teaching position at Luther. Sigvart Steen, the director of the Concert Band and founder of the Nordic Cathedral Choir, had resigned from the music faculty at Luther quite abruptly. Qualley asked if Weston would agree to fill in for a year while the college conducted a proper search for Steen's replacement. Seeking advice, Weston asked all of his classroom music faculty at Michigan whether he should take the job or stay on in the graduate program. Without exception, they advised him to stay on. However, on Friday afternoon of that week he asked the advice of his piano teacher. She replied, "Of course you should take it. You want to teach at a college, don't you? You can always go back to graduate school." That was clearly the advice he wanted to hear, for after his lesson he rushed to the nearest phone in the music building and phoned Qualley.<sup>5</sup>

When he arrived at Luther in the Fall of 1948, it was determined that his teaching load would consist not only of the Concert Band and the Nordic Cathedral

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<sup>5</sup>Ibid., Chapter 5.

Choir, but also first year courses in music theory and music appreciation. With a style that was quite different from that of Steen, the twenty-six year old Weston was quite popular and quickly earned the respect of his students. In November, Dr. Qualley called Weston into his office and said, "Well, you can stay on for another year." As of this writing, Weston often remarks that this contract extension is now in its fiftieth year.

Weston feels that he began his teaching career at Luther during a very favorable time in the history of the major music ensembles. With J.W. Ylvisaker at the beginning of his presidency, there was a great deal of enthusiasm for the growth and development of the college. The large influx of returned veterans in the years 1946 through 1950 brought some more mature male voices with which to work. As a consequence, the tenor and bass sections of the choir were especially developed in the four years immediately following the War.

For nine consecutive summers, beginning in 1947, Weston attended the University of Michigan Summer School, completing the Master of Music degree in 1951. In the summers of 1952 through 1955 he took courses toward his doctorate. The following summer and the summers of 1957 and 1958, however, he chose to participate in a Summer Workshop in Choral Art conducted by Robert Shaw, Julius Herford, and Roger Wagner in San Diego, California. He also worked for two weeks that summer of 1956 with Howard Swan, then the dean of American choral conductors, who was choral director at Occidental College. In the course of these summer education experiences, Weston had been compiling a considerable file of

material which he hoped to shape into a doctoral thesis. All this work was lost in a fire which destroyed his office in Preus Gymnasium on November 2, 1961. The dissertation was never completed.

#### A Position of Leadership at Luther College

In the Spring of 1953, Weston was asked to apply for the position of Choral Director at Butler University in Indianapolis. The position appeared to be quite attractive. The proposed teaching load would consist of an Arts Chorale of 35, Choir of 70, Men's Chorus, and a few courses. When he received the call for an interview, he informed the administration of Luther College, who, not wanting to lose a vital part of their music department, responded by offering him a position as Department Head. Feeling that he could not refuse this opportunity to shape the department, he accepted and stayed at Luther College. His decision not to accept the offer from Butler University represented a fresh start at Luther College. Becoming head of the department opened new possibilities for developing the music program. He remained department head until 1973.

Aside from his new position as head of the music department, Weston continued his duties as director of the Concert Band and Nordic Choir. He was also responsible for teaching first and second year music theory, as well as handling all travel arrangements for the growing number of ensemble tours and off-campus performances.

Under Weston's leadership, the department sustained remarkable growth in enrollment. Weston proved to be very adept at marketing and promotion. He became

the unofficial chief public relations officer of the school and its music program through ensemble touring and student recruitment.

Performance tours became standard for the major music ensembles at the college. The first tour outside the Midwest for the Nordic Choir under Weston's direction was a Pacific Northwest tour in 1955. Tours to California in 1959 and 1963 set a pattern of a major tour every fourth year. The Luther College Centennial year (1961) tour of the Band to Europe was a *tour de force*. The band left campus on May 28 and returned on August 24, giving thirty-three concerts in Norway (June 11 to July 13) and then traveling for twenty-two days on the Continent. Upon returning to New York on August 14, they headed immediately for the Luther League Convention in Florida and played there for a week, returning to Decorah shortly before beginning the fall semester.<sup>6</sup>

All three of the major performing ensembles (Concert Band, Orchestra, and Nordic Choir) continue to travel either regionally, nationally, or internationally for a minimum of two to three weeks each year. By his own calculation, Weston has directed a total of eighty-seven music ensemble tours, twenty-seven with the Concert Band and sixty with the Nordic Choir, including summer tours abroad.

Weston also developed formidable skills as a student recruiter. From early on, he was constantly looking for ways to get prospective students onto the Luther campus and into the performing ensembles. During the 1949-1950 academic year, the Dorian Music Society, a group of students interested in the promotion of music

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<sup>6</sup>Ibid., Chapter 5.

activities on campus, came to him in search of a major project. Weston suggested that they invite an outstanding high school band to visit the campus and perform. He called Vittorio Sperati, director of the high school band in Austin, Minnesota, for a recommendation. Sperati proposed that, instead of inviting a single high school band, the best players from a large number of schools be invited. Weston followed this suggestion and from this modest beginning has grown a massive program of supplemental music education for high school students: the Dorian festivals and summer music camps.<sup>7</sup>

As of today, there are seven annual festivals held on the Luther campus: the Dorian Keyboard Festival in November, the Dorian Choral Festival in January, the Dorian Orchestra Festival in February, the Dorian Band Festival in March, the Dorian Choral Invitational in April, the Dorian Junior High Summer Music Camp, and the Dorian Senior High Summer Music Camp in June. These festivals bring over 3,500 potential music students onto the Luther College campus each year.

Weston accepts from twenty-five to thirty invitations each year to be a festival director, clinician or adjudicator. He has been guest conductor at All-State music festivals in forty-eight of the United States (all but New Hampshire and Rhode Island, and more than once in some states). Further, he has conducted All-State groups in all three media: band, choir, and orchestra. An extended list of accomplishments appears in Appendix A of this document, stating honors, awards, and activities both on and off the Luther campus.

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<sup>7</sup>Ibid., Chapter 5.

With this explosion of professional activity, a redefinition of roles within the music department had to take place. The day by day details of running an academic department were not Weston's strengths when coupled with the growing list of additional responsibilities. He spent an incredible amount of time on recruiting both instrumental and vocal students. He personally called over two thousand prospects in a year. He ran the Dorian Festivals himself, with student help. Dean Linnell suggested that it was time for a division of responsibilities in the music department. He named Maurice Monhardt, Professor of Theory and Composition, as Department Head and created the title of Director of Musical Activities for Weston. This was effective in the fall semester of 1973, also the year in which he gave up direction of the Concert Band.

Though he has not served as department head in the second half of his career at Luther College, the influence of Weston on the department, according to Monhardt, has grown rather than diminished over these years. He has, above all, given visibility to the music program at Luther College. Furthermore, he has brought Luther College to the attention of the wider world. This has happened through his willingness to spend most of his summer, and a lot of time during the academic year as well, traveling throughout the country, even the world, as guest director or clinician at music festivals and conferences. All the while, he is gathering names of student prospects and writing them notes to encourage their interest in Luther College. Weston has left his personal stamp on the department, according to Monhardt. He has bridged a transition from almost total emphasis on music

education to a much greater emphasis on professional performance.<sup>8</sup>

Relinquishing his duties as head of the department and director of the Concert Band allowed even more time for Weston to commit to new ideas for recruiting students. Even at the age of 75, he continued to use that time to its fullest extent. In 1996-1997 Weston had between 700 and 800 high school seniors on his list of prospective Luther students interested in music. These names came from Admissions office referrals, Dorian festivals, All-State music events, and various other sources. Weston personally called all of them during the course of the year. He also sent them all a signed Christmas card. To the top fifty prospects he sent a special gift for Christmas, a T-shirt or a Choir or Band Cassette. When on tour with the Choir, he uses spare time to pen special notes to prospective students.

#### Further Commitment to Luther College

After almost sixty years of association with Luther College, Weston has a strong sense of personal investment in the beauty of the campus. He achieved national notoriety in the October 19, 1984 edition of *USA Today* for the war he waged against trash on the Luther College campus. He typically devotes time at the beginning of the summer to campus cleanup, systematically walking every square foot of the campus picking up and disposing of litter. In late August, just before the opening of a new academic year, he repeats the endeavor. During the school year, passing from building to building, he will walk well out of his way to pick up stray

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<sup>8</sup>Ibid., Chapter 5.

pieces of trash in his attempt to keep the campus beautiful.

Weston attributes his persistence in litter collection to his personality: once he gets started on something, he vows to finish it no matter what. Sometimes he wishes he were not so compulsive, and yet, it is the same impulse that moves him to call prospective students. He feels "driven." The sense of accomplishment is very satisfying, and, in addition, the activity is therapeutic, both as a change of pace and as physical exercise. In his own words, "It is great therapy."<sup>9</sup>

As a small mid-western town in the 1950s and 60s, Decorah offered very little in the way of rental housing. As a result, Weston believed that Luther College was losing not only potential students, but also some of its fine faculty. He took it upon himself to rectify the situation, beginning activities as a housing developer and in turn landlord in 1960. His first complex was completed in 1961, a second fourplex followed in 1965, and a third, a sixplex, in 1967. In the 1970s he built a fourth and fifth fourplex on college land, on the arrangement that the properties were willed to the College. Though he thought the fifth building was the final project, a sixth followed in the 1990s. All of this property is willed to Luther College to provide endowment support for the music program, additional evidence of Weston's solid commitment to make Luther a better college.

Weston's own personal housing during the first half of his Luther college career was characterized by simplicity and humility. In the 1948-49 academic year, while under a one year contract, he rented a room in the home of Ingebret Dorrum,

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<sup>9</sup>Ibid., Chapter 5.

Professor of Norwegian. With his contract extended one more year in 1949-50, he shared an apartment with his colleague Paul Borge. He served as head resident of the mens' dormitory, Sunnyside House, in 1950-51, and then for the next twenty-three years, from 1951 to 1974, he rented a room at the home of Magdalene Preus, widow of O.J. H. Preus, fourth president of Luther College.

This living situation suited Weston's lifestyle perfectly. Magdalene Preus was a gracious hostess, a model example of the style of a pastor's wife or the wife of a college president of her era. She was also talented musically and a lover of good music.

Bruce Tammen, a Luther graduate of 1971 and fellow boarder at the Preus home, relates the following information about Weston:

On the surface of things, Weston was a person of extraordinarily regular habits, an ideal boarder for a woman of eighty. Each morning at 8:30 he would descend to the kitchen, eat his bowl of Grapenuts and the phalanx of vitamins and other dietary supplements lovingly laid out above his spoon; by 9:10 he would be at his Korsrud [Hall] office, returning home again just in time for the 10 p.m. news and maybe a few minutes of the Tonight show. His other meals would have been eaten at various of Decorah's restaurants, usually the Cliff House, and usually consisted of canned tuna or salmon (never mayonnaise!), cottage cheese, whole wheat bread, some kind of fruit, and a glass of skim milk. He never spent much time away from the office: he had too much work to do, and begrudged each minute he could not be there, to do it. . . .

. . . He seemed never to sleep. On the stand beside his bed sat a pad of orange-yellow paper, and a red pen; as he lay in bed (initially with his tensor lamp off) ideas, responsibilities, possibly neglected obligations, thoughts about his students and other relationships--in short, anything that might enter a person's head--would crowd his bursting brain, until he would turn on the lamp, write each item on a separate piece of paper, toss each piece of paper onto a growing pile on the floor, and then turn the light off, at least for a while. These scraps might have nothing more on them than "Bruce--see me," or "Monhardt--Pres. concert," or McKercher--risers"--and he might even forget their import the following morning; but writing them would give him at least temporary peace, and he would sleep for a while. The next morning, he

would gather them up, bring them to the office, lay them out on his desk, and deal with them in order of importance. . . .

. . . Beneath that surface [Weston's regular habits], even because of that surface, lived one of the most energetic, productive and pragmatic people I have ever encountered. . . . What we as students viewed as his boring habits and tastes, what I as his housemate saw as his unbearable wakefulness and obsessiveness, are, I now see, but the outer manifestations of a truly extraordinary life, of a man ideally suited to his calling. Weston has been blessed with a vision of where he was going, and the courage to say "yes" at every step on his journey. Whether driving or driven, he has brought Luther College--and the choral profession--further than most of us could ever have imagined, with more energy than most of us could have mustered. What a gift, to have known him and to have been influenced by him!<sup>10</sup>

In 1974, Mrs. Preus moved to St. Paul, Minnesota, to live with her daughter.

Weston moved into an apartment in the same building in which Pastor Oscar Engebretson and his wife lived. By Weston's own testimony, Engebretson had a profound impact as a pastor and friend during a period in the early 1970s which Weston experienced as an unusually difficult time in his life. It was then that Weston began to explore the psychological elements that had lead to his depression. It was Pastor Engebretson who suggested further readings that would strengthen Weston's faith and serve to comfort him through this trying time. It is this period of soul searching and research that spawned the philosophy to be covered in the remainder of this document.

#### 1972-1974: Years of Discovery

At the age of 50, Weston Noble had achieved tremendous professional success. He had attained the affection, gratitude, and respect of thousands of adoring

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<sup>10</sup>Ibid., Chapter 5.

Luther College students and alumni. He had achieved national and international acclaim as a conductor. He was recognized by his peers as a leader in the field of choral music in America. His career appeared to be at its zenith. However, in 1972 his personal feelings of insecurity lead him to a state of utter hopelessness and deep depression. He plunged into an abysmal "funk," silently suffering for two years. However, it is from this dark period of his life that his search for psychological understanding began and his personal philosophy of *wholeness* developed.

At the completion of the Concert Band's European tour in the summer of 1972, Weston and a close friend were scheduled to remain in Europe for a vacation. The two had intended to travel throughout the European continent in a rented motor home. However, as they were filling out the paperwork, a chance remark offended Weston and sent his fragile psyche tumbling toward depression. The luster of the grand vacation soon wore off and the two companions parted ways. As Weston continued alone, a feeling of abandonment left him angry and embittered. By the time he returned home, a deep depression had set in, a feeling he could not conquer. By his own admission, his ego was shattered.

Weston, never one to lay blame, believes this event was of Divine Providence. It was not a single incident which caused these feelings, but an inner, unconscious desire for self-knowledge or self-actualization. This challenge and the ensuing pain caused him to search out the deeper meanings behind these feelings. Conversations with Pastor Engebretson led him to search for answers from Biblical sources and encouraged a strengthened relationship with God. These conversations also encouraged him to explore Christian-based counseling.

Numerous Christian authors had addressed issues of inner health and psychological healing, and Weston began devouring many of these books (over 300 to date). Among the first he read were those by William A. Miller, a Christian counselor and former director of the department of religion and health at Fairview Riverside Hospital in Minneapolis. Miller's work was deeply influenced by the theories of the Swiss psychiatrist C.G. Jung. Through the bibliographies of Miller's books, recommendations, and his own research, Weston discovered the writings of other Christian psychologists such as John A. Sanford, a Jungian analyst and Episcopalian priest, and Edward C. Whitmont, M.D., a practicing analyst who was a founding member and Chairman Emeritus of the C.G. Jung Institute in New York.

Weston's reading took him deeper and deeper into Jungian theories. He began to analyze himself. He recorded every dream and its analytical explanation in a multitude of diaries which he has kept since 1972. He also took note of troubling or illogical feelings that came upon him in given circumstances, as well as relevant Biblical verses that seemed to help. He went so deeply into the process that when sharing his experiences and findings with a married couple who were both successful psycho-analysts, they exclaimed, "We never thought it possible, but you are living proof that one can indeed successfully and completely psycho-analyze oneself!"<sup>11</sup>

The years of 1972-1974 were indeed years of great discovery for Weston, but

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<sup>11</sup>Taken from interviews with Weston Noble conducted by the author May 13-16, 1997.

the healing process had just begun. It was not enough for him to simply understand the concepts and apply them to himself. True healing did not occur until he started to share these concepts and reveal his own personal weaknesses to others, thereby making himself vulnerable. He discovered that his imperfections and insecurities were not his alone. Many of those with whom he shared, when honest, could relate to these feelings whole-heartedly, and, in turn, opened themselves up to him. He began to see a calling to spread this information, counsel, and help others avoid the tortures of self-actualization that he had endured.

For Weston, the most readily available means for disseminating this information was through music and dealings with fellow musicians. He started to theorize and explore the relationships between self-acceptance, vulnerability, released inhibitions, the power of emotion, and how it all affected the music making process. Through the years, as he collected data and information, it grew to become the foundation of his personal and professional philosophy and common practice in every artistic endeavor.

### The Past Quarter Century

In the years that have followed since his depression of the early 1970s, Weston has continued to study elements of his faith and psychology. He began to implement his research into every facet of his personal and professional life, claiming that his studies have helped him deal with the difficulties of loss, such as the death of his mother and father, in December of 1983 and September of 1986, respectively. It is also through this study that he has gained a deeper understanding and acceptance

of the balance between his own personal strengths and weaknesses. He feels that it has been the incorporation of this deeper understanding into his work that has heightened his musical successes.

Weston's teaching load at Luther has changed only slightly since 1973, when he gave up the positions of music department chair and directorship of the Concert Band. As he increased his concentration in the area of student recruitment, the number of music majors enrolled at Luther grew tremendously. Thus, responsibilities for music theory were spread among other faculty members. In turn, given his special gifts for dealing with choral ensembles of all types, it seemed logical that Weston should handle choral methods courses for music education majors in the fall semester and teach advanced choral conducting in the spring.

A creature of strict habits, Noble continues to keep a full schedule, including teaching; serving as a guest clinician, lecturer, or adjudicator at approximately 30 music festivals or seminars each year; and touring with the Nordic Choir. When on campus, he usually arrives at his office by 9 a.m., having walked from his apartment nearby. He teaches conducting or choral methods, manages paperwork, and meets with students in the morning. By mid-day, Noble heads home for lunch and a nap, then returns for his 4:30 p.m. rehearsal with Nordic Choir.

At night he talks to music students or their parents across the country, recruiting for Luther College. Colleagues from other schools describe him as "relentless" when it comes to contacting prospective students. William Hatcher, a music professor at the University of Iowa recalls, "I once asked my students how

many had been contacted by Noble while they were in high school, and fully half raised their hands!"<sup>12</sup>

When asked about the professional high points of his career within the last quarter century, Weston Noble notes three performances and two awards that stand out in his mind. The Nordic Choir's 1984 invitation to sing for the national convention of the American Choral Directors in Salt Lake City was an honor of the first rank and the concert was a tremendous musical success; the performance brought a great deal of notoriety to Noble and the ensemble, and made a significant impact on recruiting efforts and future enrollment at Luther. In 1996, the national exposure and visibility of the Nordic Choir was further enhanced when they performed for the convention of the Music Educators National Conference in Kansas City, Missouri. The opportunity to perform for Robert Shaw at the 1998 North Central Division American Choral Director's Convention in Minneapolis, Minnesota was of special significance to Weston, as he considers Shaw to be a great influence on his own personal choral style.

Among the numerous awards Weston has received, all of which are listed in Appendix A of this document, the two that mean the most to him are the *Citation of Merit*, granted by the University of Michigan in 1993 and an Honorary Doctorate bestowed upon him by St. Olaf College in 1996. In Weston's estimation, the *Citation of Merit* is meaningful because it was given to him by fellow alumni from the

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<sup>12</sup>Marylin Musser, "Fifty years of music in the making," *Luther Alumni Magazine* 31:2, (Winter 1998), 15-16.

University's school of music, an institution for which he has the highest regard.

Receiving an Honorary Doctorate from St. Olaf College was a particularly significant event for Weston. To him, the implications are tremendous, as it was presented by a school noted for its long-standing traditions in the field of choral music and an institution to which Luther is closely allied.

Weston Noble's biography appears in over sixty publications. He has won dozens of awards and participated in more than 775 seminars, clinics, and festivals throughout the United States, Canada, Australia, Europe, and South America. He has conducted concerts from Carnegie Hall to the Bolshoi Hall in Moscow. He's shaped the outlooks of thousands of students and colleagues. In May of 1998, his alma mater will sponsor a weekend of celebration in honor of his fiftieth year of teaching at Luther College.

## CHAPTER THREE

### Psychological Elements of Wholeness

The terminology Weston Noble uses to discuss the state of *wholeness* is common psychological jargon borrowed from the theoretical writings of Carl Jung, one of the great pioneers in the field of analytical psychology. The following discussion briefly outlines the psychological concepts that have played a prominent role in shaping Noble's personal and musical philosophy. Those who know the works of Jung may take issue with some elements of the following definitions, as Noble's usage is derived from the writings of Sanford, Miller, Whitmont, and Bennett. These authors have taken Jungian principles and altered the ideas to fit a Christian perspective, a practice that Jung might have avoided. However, this Christian perspective is inseparable from Noble's ideals and practices.

While the terminology presented in the following discussion is common to the field of psychology, it is important to remember that the purpose of this document is not to exhaustively discuss these concepts; they have been covered in many books. Rather, it is an attempt to draw together those psychological concepts that reflect Noble's manner of working with people and the beliefs that are important to him in the search for personal wholeness.

In Noble's philosophy, the state of *wholeness* is achieved through the maintenance of an optimal balance of seemingly conflicting elements within the human psyche. In his book *Make Friends With Your Shadow*, William Miller asserts that one moves toward the achievement of wholeness, fulfillment, integration, or

perfection in the sense of the Greek word *teleios* (i.e., to be brought to completion), not only through the continued infusion of goodness and righteousness, but also through the acceptance and conscious incorporation of one's *shadow* into one's *Self*.<sup>1</sup> Therefore, in order to attain this balance one must understand the importance and accept as necessary all elements, good and bad, of the conscious and unconscious being, or Self. The human psyche functions as the connection between the inner and outer worlds. The outer world is the tangible, the concrete, the world of matter and substance, all that comes to us through our bodily senses. The inner world is the realm of nonmaterial phenomena, the unconscious, the spiritual, that which is perceived as extrasensory. In psychological terms it is the human psyche which serves as a sort of channel connecting these two worlds and relating to both.<sup>2</sup>

Jung asserts that we must distinguish three psychic levels: consciousness, the personal unconscious, and the collective unconscious. The personal unconscious consists firstly of all those contents that became unconscious either because they lost their intensity and were forgotten or because consciousness was withdrawn from them (repression), and secondly of contents, some of them sense-impressions, that never had sufficient intensity to reach consciousness but have somehow entered the psyche. The collective unconscious, however, as the ancestral heritage of possibilities of representation, is not individual but common to all men, and perhaps even to all animals, and is the true basis of the individual psyche.<sup>3</sup>

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<sup>1</sup> William A. Miller, *Make Friends With Your Shadow*, (Minneapolis: Augsburg Publishing House, 1981), 28.

<sup>2</sup> *Ibid.*, 14.

Whatever qualities or characteristics emerge in the personality seem to arise out of an unlimited possibility of traits residing in the psyche. It would appear that the human psyche by nature contains in potential all possible human traits or characteristics of personality. Furthermore, it appears that there is a law of psychic balance whereby when one quality is drawn into the end of the psyche which relates to the outer world (the conscious), its opposite quality is dropped back to the other end of the psyche which is closer to the inner world (the unconscious).

Those characteristics of personality that are conscious and publicly displayed have the benefit of discipline and refinement through constant relationship and interaction with others. The qualities dropped into the cellar at the unconscious or inner world end of the psyche have no such advantages. They remain crude and primitive.

Jung asserts that the deepest urge or instinct within every living creature is to fulfill itself. He termed the process of seeking fulfillment "individuation," because an indivisible, undivided personality is the goal. Fulfillment is thus urged upon us from within, requiring the forging of a unified personality in which the conscious mind and the unconscious mind are acting in unison and not in opposition to each other. In other words, fulfillment can only come when the conscious personality expresses in a unified life as completely as possible the totality of the personality,

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<sup>3</sup> Carl Jung, "The Structure of the Psyche," from *Collected Works* 8 (1927/1931): 317-321, quoted in Anthony Storr, *The Essential Jung*, (Princeton, NJ: Princeton University Press, 1983), 67,

most of which, to begin with, is unknown to us.<sup>4</sup> If an individual is overly identified with one side of his or her personality, all darkness or all light, wholeness cannot emerge. In human life, this urge toward fulfillment does not come from our conscious minds, but from the unconscious center of our being, which is the *Self*.

### Ego vs. Self

John A. Sanford, a Jungian analyst and Episcopalian priest, helps clarify the distinction between the *ego* and the *Self* in his book *Evil, the Shadow Side of Reality*. He says the *ego* can be defined as the center of the conscious personality, the part of us that does the willing, choosing, and suffering in life, and that contains a certain continuity of memory. The *Self* is the name psychology gives to the center of the *total personality* (sometimes called the Center). Therefore, the *Self* is another name for the whole person, the larger personality that includes, but is greater than, the *ego*, and which, in religious language, might be called the "Christ-personality." To recognize the reality and power of the *Self* is to recognize the existence within us of something like a Divine Mind, whose greater power and authority must be acknowledged.<sup>5</sup>

Jung coined the term *Self* as the unconscious center of the psyche. He circumscribes it as follows:

I discriminate between the ego and the *Self*, since the ego is only the subject of my consciousness, while the *Self* is the subject of my totality; hence

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<sup>4</sup> John A. Sanford, *Evil, the Shadow Side of Reality*, (New York: Crossroad Publishing Company, 1981), 39-40.

<sup>5</sup> *Ibid.*, 7 & 30.

it also includes the unconscious psyche. In this sense the Self would be an ideal factor which embraces and includes the ego.

The ego stands to the Self as the moved to the mover, or as object to subject, because the determining factors which radiate out from the Self surround the ego on all sides and are therefore supraordinate to it. The Self, like the unconscious, is an *a priori* existent out of which the ego evolves.

Intellectually the Self is no more than a psychological concept, a construct that serves to express an unknowable essence which we cannot grasp as such, since by definition it transcends our powers of comprehension. It might equally well be called the "God within us." The beginnings of our whole psychic life seem to be inextricably rooted in this point, and all our highest and ultimate purposes seem to be striving towards it.

Just as the body has an anatomical prehistory of millions of years, so also does the psychic system. . . . The psyche of the child in its preconscious state is anything but a *tabula rasa*; it is already pre-formed in a recognizably individual way, and is moreover equipped with all specifically human instincts, as well as with the *a priori* foundations of the higher functions. On this complicated base, the ego arises.<sup>6</sup>

In an attempt to further understand the function of the ego, one may start with a threefold operational definition. First, it functions as the center, subject, and object of personal identity and consciousness. Second, it is the center and originator of personal choices, decisions, and plans of action, as well as the point of reference for value judgments. Third, it is the originator of the personal impulses, i.e., the willing entity which translates decisions into actions toward specific goals.

However, after we have explored the difficulties of defining the accustomed everyday ego, we find that there are many evidences of multiple egos. The "I" is apparently capable of being fragmented, changed, and re-formed. *The Three Faces of Eve*<sup>7</sup> reported the phenomenon of multiple egos or personalities, with one "person"

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<sup>6</sup> Edward C. Whitmont, *The Symbolic Quest*, (Princeton, NJ: Princeton University Press, 1969), 217-8, quoting Carl Jung, *Collected Works* 6, 11, & 7: "Psychological Types," 540; "Psychology & Religion," 391; and "Two Essays," 399.

<sup>7</sup> Corbett H. Thigpen and H.H. Cleckly, *The Three Faces of Eve*. (New York: McGraw Hill, 1957)

operating at varying times in terms of two different identities that eventually were replaced by a third. In cases of complete amnesia, a new and different ego identity will sometimes arise. In situations of shock, mystical experience, or brainwashing, the ego is apparently fragmented; the old ego even dies and a new "I" is born.<sup>8</sup> The search for the origin of this new or fragmented "I" leads an individual to the exploration of the Self -- the unconscious or inner world.

The Self may be likened to the center of an energy field that aims toward fulfilling a life and personality pattern which is presupposed or preordained. Thus it may function as the predilection toward an individually appointed wholeness, a goal of evolution. The ego then appears not as the "maker" of personality but as a relatively subordinate executor of this unconscious, pre-specified plan, a plan which goes beyond ego goals and values and may even contradict them. While the efforts of the ego strive to preserve the *status quo* of the personality and its value systems, the Self is often intent on change and re-evaluation, a seeming threat or challenge to the established ego order.<sup>9</sup>

Maturity, development, and the drive toward individuation demands a confrontation of the ego and the Self. The necessary adaptation of the ego is challenged by the Self's urge for the ego's transformation. When this occurs in the form of an abrupt invasion of the ego by adverse drives and images, it can mean the dissociation of personality. The confrontation with this *shadowy* personality

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<sup>8</sup> Whitmont, *Symbolic Quest*, 232.

<sup>9</sup> *Ibid.*, 219-20.

challenges our view of what we are and shows us elements within ourselves that are at odds with our adopted code of ethics. As we shall see, the *Anima* or *animus* (the male and female within us) also confronts us with drives and urges contrary to our conscious standards. However, while confrontation with the Self can result in a direct challenge to the intrinsic validity of our standards, failure to confront our Self results in the inability to attain wholeness, completeness, or individuation.

### Persona vs. Shadow

In the process of personality development, there is an inevitable compromise, that is, a degree of falsification taking place in every one of us. We compromise what we are with what our society expects us to be. This compromise is our *persona*: the end of the psyche that relates to the outer world.

Persona means "mask" and is indeed an apt nomenclature for this function. In ancient Greek drama, actors spoke through masks which depicted the character and the emotion they were portraying. The mask was obviously not the real person of the actor: it represented the part being played for the sake of the drama.

Likewise, it is the persona that stands between "I" (the ego) and the outer world as a sort of actor's mask. It is through the persona that one relates to the outer world or "That other." If an individual wants to succeed in his or her culture or society and have his or her wants fulfilled and needs met, that individual will present to the outer world the persona which he or she perceives the outer world wants to see and will accept. The persona will change, of course, as "That other" changes. Moving from one situation to another, from interaction with one person to another, an

individual can conceivably change personae (masks) several times throughout the course of a day.

As stated previously, it appears that there is a law of psychic balance whereby when one quality is drawn into the end of the psyche that relates to the outer world (persona), its opposite quality is dropped back to the other end of the psyche that is closer to the inner world. It stands to reason that if desirable qualities make up the persona end of the psyche so that the best foot is put forward for the outer world's acceptance, the other end of the psyche that relates to the inner world is going to contain an assorted collection of qualities opposite to those in the persona.

As the repository for those qualities that are unacceptable to the persona, this end of the psyche, closer to the inner world, becomes rather dark and foreboding. It is called the *shadow* because it is by nature the opposite of the brightness of the persona. Whereas the persona stands between the ego and the outer world and relates the ego to the outer world, the shadow stands between the ego and the inner world and relates the ego to the inner world.

Not only are qualities opposite to the persona present in the shadow, they are present to a comparable degree. The more strongly a quality becomes lodged in the persona, the more strongly its opposite is reflected in the shadow. Thus, the shadow is an opposite or foreign personality – a primitive, instinctive, or animalistic kind of being. William Miller defines the shadow as the collection of uncivilized desires and feelings that simply have no place in cultured society. It is everything we don't want to be, or rather, it is perhaps everything we would like to be but don't dare, everything

we don't want others to know about us.<sup>10</sup>

Denial and repression play an important role in the development of the shadow. One by one, impulses, reactions, and feelings that are rather primitive and certainly unrefined, but very natural to the human being, get relegated to the shadow, while appropriate behaviors and words that are acceptable to society are nudged onto center stage. However, denial and repression simply deposit this primitive savagery into the unconscious, where it resides as vitally as ever.

The magnitude and intensity of the shadow will vary from person to person but will be largely related to the growing-up experience of the individual. There is an inverse relationship between the size of the shadow and the atmosphere or environment in which the person was reared. The more liberal or flexible the environment, the smaller the shadow. The more restrictive the environment, the greater the shadow.

People who grow up in an expansive atmosphere, one that is accepting, open, compassionate, nonlegalistic, relaxed, confident, and structured with reasonable limits, have fewer things to repress and consequently do not develop massive shadows. On the other hand, people who grow up in a restrictive atmosphere, one that is narrow, demanding, closed, legalistic, tense, rigid, and suppressive, have a great many things to deny and repress because of the multitude of "musts" and "dare nots" integral to their growing up.<sup>11</sup>

Most of the foregoing material has to do with what is called the *personal*

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<sup>10</sup> Miller, *Make Friends*, 22-3.

<sup>11</sup> *Ibid.*, 24.

*shadow* and some with what is called the *collective shadow*. By definition, the personal shadow includes drives, experiences, images, and fantasies that were repressed for personal reasons during the course of the individual's development. The collective shadow is similar except that it is comprised of that which is repressed because it is taboo to the society in which the person belongs.

Beyond the personal and collective shadow is yet a third dimension, the *archetypal shadow*. It is the archetypal shadow that provides energy to the personal shadow and the collective shadow -- the presence of evil which resides deeply and innately in every human being, hence the classification of archetype. Without question, human beings are capable of great good. However, the opposite always resides within our archetypal shadow. We are likewise, therefore, capable of horrendous evil.<sup>12</sup>

While personal and collective ideals tend toward the positive and constructive, the shadow is largely negative and destructive. Furthermore, the shadow is all that has been repressed for the sake of the *ego-ideal*. The rebellious opposing nature of the shadow is particularly disruptive and painful to the ego, especially as the ego tries to fulfill the expectations and demands of the *super-ego* or conscience.<sup>13</sup>

When we first encounter the dark side of the Self we may feel that we are confronting evil. Nevertheless, it is unjust to view the shadow only as dark and evil.

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<sup>12</sup> Ibid., 25-26.

<sup>13</sup> Ibid., 83.

There are many qualities that are undeveloped or underdeveloped residing in the shadow. Often in the second half of life they begin to come forward into consciousness because the person is not as firmly focused on the outer world as he was in the first half of life and consequently has time to look inward. Remember, too, the opposites of what appear in the persona also reside in the shadow. A person who develops negative attributes in his persona may have a lode of gold hidden in his shadow.<sup>14</sup>

The pursuit of wholeness is impossible without an encounter with the shadow. This encounter takes place through the observation and analysis of one's *projections* and dreams.

Projection is an unconscious mechanism whereby a person transfers psychic characteristics from oneself to another person, group, object, or event. It is essentially a defense mechanism, designed to protect the individual and preserve his or her security. Certainly the shadow can be projected anywhere. However, more projection is made onto people and groups of people than onto things.

Failure to be "in touch" with one's shadow keeps an individual from the realization that behaviors, characteristics, or manners of other people which annoy him or her are probably projected material from his or her own unconscious. In most cases these elements of the shadow are more evident to others than to oneself.

The shadow may also be projected onto groups of people, even whole nations. The practice occurs in groups of all sorts: churches, clubs, associations, places of

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<sup>14</sup> Ibid., 26.

employment, even in casual encounters. Undoubtedly, much racial hatred, prejudice toward minorities (and majorities), and international conflict is the direct result of shadow projection.<sup>15</sup>

The shadow may also be encountered through dream activity. Dreams can be understood as proceeding from our psychic Center. To remember them and react to them is like entering into a conversation with a powerful personality who resides within us. As a figure in dreams or fantasies, the shadow represents the personal unconscious. It is like a composite of the personal shells of our complexes and is thus the doorway to all deeper transpersonal experiences. In our dreams the shadow personality appears as a figure of the same sex as ourselves who we may fear, dislike, or react to as an inferior being.

Studying our dreams is one way to get to know our Shadow. It is this dialogue between the conscious and unconscious elements of the psyche that leads the individual to alter his or her attitudes in life to conform to the aspirations of the Self rather than those of the ego. The result is a gradual realignment of our egos with the purpose of the Self. It is through this kind of self awareness and intrapersonal dialogue that one moves along the path to wholeness.

#### Anima vs. Animus

In Jung's original formulation, *anima* and *animus* are the archetypes of what for either sex is the *totally other*. That is to say, that all human beings are

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<sup>15</sup> Ibid., 83-91.

androgynous, containing both male and female elements within their personalities. Belief in this idea of androgyny has a far-reaching and ancient history. Examples can be found in European and Native American mythology as well as in the ancient Chinese characterizations of the *Yin* and *Yang*. The anima represents the archetype of the man's Yin, the feminine within him, and the animus represents the woman's maleness, her Yang.

While the ego and the body carry, as it were, the same sexual sign (man being masculine and woman being feminine), the anima and animus tend to operate like partial or separate personalities within the Self, becoming the personification of the collective unconscious and taking up residence within the Shadow. Each behaves like a different or "other" personality with whom the individual is "stuck" or to whom he is "married." For the sake of individuation it is necessary for him or her to find out what this other personality is like, how it feels, thinks, and tends to act. Consequently, in a given situation one has to consider not only one's own reaction but also how the anima/animus reacts, what it desires, likes or dislikes. Like a problematic partner, the anima/animus has to be treated not only with attention and consideration but also with discipline, experimental interplay, and challenge. This other personality can be disciplined only if we give it some means of expression and if we are also prepared to learn from it.

In his book *The Invisible Partners*, John A. Sanford says that empirical evidence for the reality of the anima and animus can be found wherever the psyche spontaneously expresses itself. The anima and animus appear in dreams, fairy tales, myths, the world's great literature, and, most important of all, in the varying

phenomena of human behavior. The fact that men and women can perform many of the same functions in life supports rather than contradicts the idea that each person is a combination of these male and female polarities. Consequently, the anima and animus, as essential building blocks of psychic structure, are central to every human activity of relationship and in every person's search for individual wholeness.<sup>16</sup>

Throughout mankind's history, self-knowledge has proven to be a difficult endeavor. Therefore, unless faced with a situation of great pain or confusion whereby self-knowledge is the only way out, people have tended to resist confrontation with the anima or animus. Another factor that makes knowledge of the anima or animus so elusive is the fact that these psychic factors within us are usually projected onto mythological figures, fictional characters, or, perhaps most important of all, onto living men and women.

When projected, one does not usually recognize his or her own anima or animus, as they appear to be outside of us. However, once the act of projection is recognized, it can be used as a mirror that reflects one's own psychic content. This ability to utilize projections is especially important for self-knowledge when it comes to the anima or animus, for these psychic factors can never become so conscious to us that they do not project themselves.

The gods and goddesses of Greek mythology can be understood as personifications of different aspects of the masculine or the feminine archetype. Mythology has long been the way in which the human psyche personified itself, and

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<sup>16</sup> John A. Sanford, *The Invisible Partners*, (Mahwah, NJ: Paulist Press, 1980), 6-7.

as long as people believed in the living reality of their gods and goddesses they could, through appropriate ritual and worship, effect some sort of relationship to their psychic world.<sup>17</sup>

When the anima and animus are projected onto other people, our perception of them is remarkably altered. For the most part, men have projected the anima onto women, and women have projected the animus onto men. Women have carried for men the living image of their own feminine soul or counterpart, and men have carried for women the living image of their own male counterpart.

Like all archetypes, the anima and animus have positive and negative aspects. That is, sometimes they appear to be highly desirable and attractive, and sometimes destructive and infuriating.

The negative effects of the anima and animus are directly related to a man's unawareness and devaluation of his feminine side, and a woman's unawareness of her masculine side. With men, the anima tends to overtake them in proportion to their failure to properly recognize and respect feminine values in themselves, in life, and in the women of their world. For this reason, men need to learn to talk with women and to listen to them, for a woman can then instruct a man as to what is important to her. This facilitates his proper relationship to the anima, an important matter, for in dealing with archetypal figures of the unconscious the key is relatedness. When such figures are brought to consciousness their positive side tends to be made manifest, otherwise their demonic side will appear.

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<sup>17</sup> Ibid., 10.

In the case of the anima, it is she who lies behind a man's moods. When a man is possessed by the anima, he is drawn into a dark mood and tends to become sulky, overly sensitive, or withdrawn. A poisonous atmosphere may surround him, as though he is immersed in a kind of psychological fog. He may cease to be objective or related, and his masculine stance may be eroded by irritability. The influence of the anima can be seen in sarcasm, innuendo, irrelevancies, or poisonous jabs that reveal a subjective, personal bias and that detract from the objective quality of his task. Such a mood may fall on a man in an instant. A seemingly chance remark from someone, a slight, an almost unnoticed disappointment, and suddenly a man may be in a mood. If the moods are chronic they may lead to alcoholism or severe depression.<sup>18</sup>

Expression of emotion is the only means by which a man can offset the negative effects of the anima. If a man becomes capable of expressing his feelings, not only does he keep emotional matters out of the clutches of the anima, he also becomes a much more developed person. Men, however, are often reluctant to bring up unpleasant experiences or emotions out of fear of anger, rejection, or vulnerability. Nevertheless, it is vitally important that a man become comfortable enough with his emotion so that he can express it without being overcome by it; he must be able to allow himself to have his own creative dark side.

Another important negative attribute of the anima is its capacity to poison a man's creative urges. When a man gets a creative idea or impulse that would lead

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<sup>18</sup> Ibid., 35.

him beyond the ordinary, a subtle voice seems to whisper in his ear a destructive thought that may well stop him in his tracks. Let us say that the man conceives an idea to write, and sees himself authoring a book or article. The anima is almost certain to whisper, "Who are you to think you can write?" or, "But it has already been written." or, "But no one would ever publish it." The creative energy of many men is stolen from them by this subtle voice that seemingly wants to nullify their attempts to make something of themselves.<sup>19</sup>

When the anima functions in its correct place, it serves to broaden and enlarge a man's consciousness and to enrich his personality by infusing into him, through dreams, fantasies, and inspired ideas, an awareness of an inner world of psychic images and life-giving emotions. Without a relationship to his inner world, a man can focus, but lacks imagination; he can pursue goals, but lacks emotion; he can strive for power, but is unable to be creative because he cannot produce new life out of himself. Only the joining of the Yin and Yang principles can stir up his energies -- can prevent his consciousness from becoming sterile and his masculine power from drying up.<sup>20</sup>

If the anima is the master of moods in a man, the animus is the master of opinions in a woman. The animus typically expresses itself in judgments, generalizations, critical statements, and assertions that do not come from the woman's own process of thinking and feeling, but have been picked up from various

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<sup>19</sup> Ibid., 42.

<sup>20</sup> Ibid., 65-66.

authoritative sources: mother or father, books or articles, church or some other collective organization. It is the animus that is behind the autonomous, critical, and opinionated thoughts that intrude into a woman's consciousness, often creating a strange kind of logic. It thus represents an inferior masculine logic, just as the anima represents inferior feminine emotionality. If a woman becomes identified with such opinions in herself, which happens when the animus is not differentiated from her own ego psychology, we speak of animus possession.

The opinions of the animus have an unpleasant and even destructive quality and may be projected onto other people or directed inwardly on the woman herself. In the former case, other people cannot tolerate the woman because of the blunt and critical judgments she passes on them. The animus often keeps others from reaching and experiencing her warm and feeling side. Such a woman may appear hard and steely, and other people may be leery of her, for her animus can wound; however she, herself, may easily get her feelings hurt without fully understanding why.

In the latter case, the woman cannot tolerate herself, for the effect of the judgments of the animus on her destroys her sense of her own values and self worth. During animus possession, a woman is taken away from her own thinking and feeling, becoming aligned with banal statements, sweeping judgments, or generalizations. When these contrary judgmental opinions are directed from within herself, the woman tends to become confused and depressed.

The animus also typically manifests itself to a woman in powerful fantasies

or projections. It readily becomes what Esther Harding called the "ghostly lover."<sup>21</sup> As the ghostly lover, the animus haunts a woman's mind, seduces her into unreal romantic fantasies, and absorbs her consciousness more and more into unreality. The ghostly lover can also be projected onto an actual man, which causes that man to be overvalued or undervalued in the woman's mind. In either case, no psychological development can then take place, for the woman becomes lost in love fantasies that are not related to the reality of the actual man, nor to the reality of her inner world.

The animus is then able to rob a woman of her creativity, just as the anima can rob a man of his. At the moment when a woman gets a creative idea or a tenderness begins to stir in her in a new way, the animus may intrude into her consciousness with thoughts that could prevent her from fulfilling herself. It may say, "You can't do that." or, "Other people can do these things much better than you." or, "You have nothing of value to offer." If the woman identifies with such truths, the new creative possibility is taken away from her.<sup>22</sup>

Much like an anima attack in a man, a woman's animus possession can be quelled by expressing her true feelings. However, if she hides her feelings, the animus will attempt to seize an opportune moment to try to set the matter straight. The results are normally disastrous for relationships and defeating for the woman's ego.

Often in the middle years of life, animus possession is seen in what is

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<sup>21</sup> Esther Harding, *The Way of All Women* (New York: David McKay Co., Inc., 1933, 1961), chapter 2.

<sup>22</sup> Sanford, *Invisible Partners*, 44.

commonly referred to as "empty nest syndrome," a time in which some women feel as though they have fulfilled all their feminine goals. A woman may have her husband, her home, and her children who are now grown, but instead of being content, she may become depressed and feel unfulfilled. The problem again lies with the animus who is now telling her that everything she has done so far in life amounts to nothing. If the woman is to avoid the pitfalls of this animus possession and ensuing depression, she must undergo the journey for completeness and fulfillment in the areas of personal goals, aspirations, spirit, and mind.

While the anima and animus have their dark elements, they contain positive attributes as well. They serve as the driving force that urges one toward *teleios* and they play an indispensable role in the individuation process. Therefore, in the pursuit of wholeness, one is best served by turning toward the anima and animus, not away from them, and undergoing a psychological pilgrimage that will take them into account. If a man can accept his dark moods as a call to find his soul and complete his journey to become a whole person, the anima changes and becomes his ally. This may mean a renewed respect for the world of the heart, for relationships, for the soul, and for the search for meaning. For a woman this may mean a renewed journey into the world of spirit, of understanding, and a new kind of involvement with the world beyond the family. However, in order to realize these blessings of the anima and animus, one must be able to overcome their negative effects.

The initial step on this journey to freeing oneself from these negative effects is to recognize the problem. For a man, moods, compulsive sexual fantasies, and insatiable restlessness tend to signify an anima attack. For a woman, animus

possession may be signaled by destructive criticism, judgments, and unsubstantiated fantasies that suddenly come into her consciousness. For both men and women it requires retracting and then integrating into their own consciousness the projections of these figures that have been placed upon actual human beings or fictional characters.

Projections are integrated into the ego by being made conscious. One can learn to recognize that a projection has occurred. Whenever a man or woman fascinates us we can be sure that projection of the unconscious has transpired. Recognizing fascination projections when they occur makes it possible for an individual to become aware of the anima/animus figures who stand behind these projections. Once the anima/animus is recognized, the individual can begin to separate moods from real feelings or negative judgments from real values. In doing so, the individual can separate his or her personal (conscious) desires from the wants of the anima/animus (collective unconscious) and attempt to reconcile the differences to the satisfaction of both elements within the psyche.

It is because the psyche is made up of these autonomous, partial personalities that it is possible to talk to oneself. This kind of intrapersonal conversation is not an indication of mental illness, but just the opposite, for the more one comes into a conscious relationship with the different parts of oneself the more there is promoted from within a synthesis and harmonization of the personality.

Aside from intrapersonal conversations, another means of reconciliation with the collective unconscious of the anima or animus can occur through observation and

analysis of dream activity. This is easily done, as most psychic contents, especially the anima and the animus, appear in a personified form in our dreams and fantasies. As stated earlier, the dream figure who represents the Shadow, or an aspect of the shadow personality, is always of the same sex as the dreamer, because the Shadow personifies qualities that could have become part of the ego. On the other hand, the anima or animus appears in dreams as a member of the opposite sex. The negative anima may appear as an old, ugly woman, witch, or sorceress, while the positive anima will retain attractive attributes and remain desirable to the dreamer. In dreams, the negative animus often appears as a group of inferior, ill-mannered, or highly opinionated men rather than as a single individual, while the positive animus generally appears as a gifted man, priest, teacher, doctor, god, or hero with unusual power. Either character functions as a guide who leads an individual through the inner world to their soul.

As archetypal figures, the anima and animus do not simply go away and disappear from one's life, but act like permanent partners with whom we must find some way of relating no matter how difficult that may be. When a figure of the unconscious is denied, rejected, or ignored, it turns against us and shows its negative side. When it is accepted, understood, and related to, its positive side will appear. Therefore, the key element in coming to terms with the anima and the animus is the process of building a relationship with them.

### Feeling vs. Intellect

Jungian typology asserts that people naturally fall into two major categories:

extroverts and introverts, depending on whether their life energy is directed toward the outer world of people, objects, and events (extroverts), or toward the inner world of their own subjective thoughts and feelings (introverts). These basic attitudinal differences in people are like left- and right-handedness in that they are innate and difficult to change.

Generally speaking, extroverts like an active life and introverts prefer a contemplative one. Extroverts rarely tire of being with people; they are energized by people. But introverts need more time alone to process their experiences and will become exhausted if forced to continually relate to others. Introverts tend to be on the shy side, waiting for the world to affect them, while extroverts want to go out and affect the world.

However, it would be incorrect to assume that introverts and extroverts can only function or find success in activities that play to their innate characteristics. For instance, an introvert can be very successful in areas of public performance, just as an extrovert can at times be contemplative or introspective. The labels of typology are simply an indication as to what kinds of activities replenish or exhaust the individual's psychic energy.

Jung's theory of types also contains four "functions": the judging functions of thinking and feeling, and the perceiving functions of sensing and intuition. Sensing and intuition are used by the personality to perceive data. The determination of which data is important to perceive depends upon whether the person is an extrovert or an introvert. If a person is an introvert, then data from the inner world of thoughts,

feelings, and images will be important. If the person is an extrovert, data from the external world will be of foremost concern.

*Sensing* is concrete perception of objects and people by means of our five senses. It provides the basic framework of our lives and in its unalloyed state renders us the experience of what we commonly regard as reality in its most direct and simple form. Our senses tell us what is. *Intuition*, on the other hand, gives information through hunches, subliminal perceptions, and unconscious processes. It provides information that is seemingly beyond obvious appearances, at least so far as the senses are concerned. We may not be able to see, hear, smell, touch, or taste something, but we perceive possibilities and probabilities as if they were present. Intuition is a form of perception that comes to us directly from the unconscious. Yet this function, like undirected thinking, can be consciously developed and used, although its mode of operation is not within conscious control. Sensing tries to determine what a thing is, while intuition seeks to determine its meaning.

Thinking and feeling are the evaluative functions that help us come to conclusions about what we perceive and arrange the results of sensation and intuition into some sort of orderly system. The thinking function uses logic to analyze data and experience; it tends to be impersonal and concerned only with the logical validity of a conclusion. Feeling operates quite differently, making evaluations based on personal values instead of logic. Regarding evaluations, thinking asks, "Does it make logical sense?" while feeling asks, "Do I like it?"

Thinking pertains to the objective interrelating of the elements which are perceived. "These are objective facts;" "This is so or this is not so," and "it has

nothing to do with us." It is, in other words, an objective judgment. Thinking establishes a sequence of orderly connections among the observed facts and is in this sense a manifestation of the archetypal drive toward order and meaning.

Jung differentiates between active thinking which is will-determined and passive thinking which is intuitive and associative. Active thinking submits representations to a deliberate act of rational judgment and to a deliberate order or sequence so that a logical order of cause and effect is imposed on the given facts or events. Passive thinking has been called autistic thinking. It is fantasy thinking or intuitive thinking, of which Jung says:

Conceptual connections establish themselves, and judgments are formed which may even contradict my aim – they may lack all harmony with my conscious objective, hence also, for me, any feeling of direction, although by an act of active apperception I may subsequently come to a recognition of their directedness.<sup>23</sup>

In other words, I discover that representations follow each other in a fashion that is unintended and illogical. This is associative, passive thinking. It has, as practical dream interpretation shows, a definite and uncompromising directedness and purposefulness of its own. In many situations it will lead more definitely to what we need to know than will-directed logical thinking, although its goal will be very unexpected.

The two types of thinking cannot occur simultaneously, but the same person may be perfectly at home in both.

Passive thinking is comparatively unconscious and is in a relatively loose

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<sup>23</sup> Carl Jung, "Psychological Types," from *Collected Works* 6, (1921): 611.

connection with ego activity. Thinking can be a conscious, willed activity, but it can also be autonomous in the sense that it takes the form of unconscious associational fantasies. Feelings happen as moods; thoughts occur, regardless of our conscious will. Neither thinking nor feeling need be related to the conscious subject at all. Hence, it is an error to assume that we can control our thoughts, not to mention our feelings, simply by resolving to do so.

A fully realized thinking function would require the development of the capacity for direct thinking in logical channels as well as the capacity for consciously following the trends of fantasy activity.

Feeling has to do with the expression of the value which we give to that which we perceive. Feeling, then, is a subjective value judgment or "valuing function." We cannot judge objectively and subjectively at the same time; we cannot simultaneously both exclude and include ourselves in the judgment. Thinking and feeling are mutually exclusive in simultaneity, to the extent that when we lean toward one we disregard the other. Feeling classifies the perceived contents in terms of their value to the observer. It expresses our interaction with things and people in shades of rejection or acceptance.

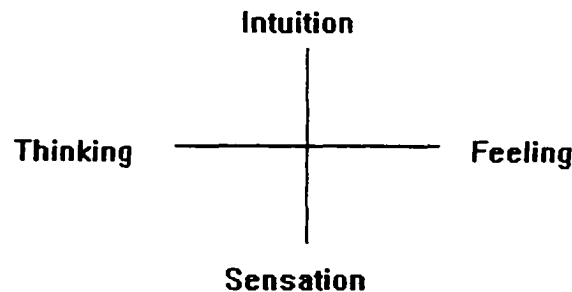
As we discovered in the discussion of the anima and animus, there is a vaguer form of feeling which comes to us as moods. Moods are also value reactions, but they are not fully conscious. The less we are aware of specific feelings, the more we are susceptible to moods.<sup>24</sup>

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<sup>24</sup> Whitmont, *Symbolic Quest*, 140-145.

A person with a well-developed feeling function reacts to something as good or bad, beautiful or terrible, just or unjust. People with little or no feeling do not react to situations with an appropriately human value judgment; because they don't, says Sanford, they are more likely to become an instrument of the evil which resides within their unconscious. Without some development of feeling a person will scarcely be human and is much more likely to have an exclusively egocentric viewpoint about what is evil.<sup>25</sup>

When viewed in combination, Jung's functions give us two pairs of opposites: sensation-intuition and thinking-feeling (any of which may express itself in an introverted or an extroverted way). A rough schematic view of their interrelationship in a given individual takes the form of a cross, with any given function at the top of the cross in the superior, that is, the most conscious position.

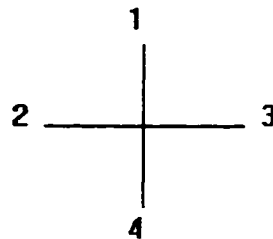


Usually, the opposite of the function favored by consciousness is the most undeveloped; Jung calls this the inferior function. It remains in an unconscious primitive state, is compulsive, and therefore interferes with conscious functioning.

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<sup>25</sup> Sanford, *Evil*, 10.

The most usual form of adaptation tends to be twofold; that is, one perceiving function and one judging function tend to be relatively highly developed. The "intuitive type" will usually be able to use either thinking or feeling almost as well as intuition. The functional cross can thus be represented as developed in a 1, 2, 3, 4 order, with 1 and 4, 2 and 3 as opposites:



Thus, in the case of a person with highly developed intuition, the sensation function may tend to be the most unconscious, with thinking and feeling balanced in the second and third positions of relative awareness. Whereas we would call number 4 the inferior function, the number 3 (the opposite of the secondary auxiliary function) might be termed relatively undeveloped, that is, undifferentiated. The inferior function can be developed, but with great difficulty, and will always have to be taken into account as a possible blind spot.

We must emphasize the fact that unconscious elements do not disappear. An inferior thinking function, for instance, does not represent an incapacity for thinking or even an absence of thinking. It means that thinking occurs without conscious participation, therefore on a primitive level. Moreover, the unconscious factors operate in a fashion that is conditional to the conscious elements and when disregarded too much they may directly interfere with conscious functioning. Hence, the inferior and undeveloped functions become the media for the expression of the

personal and collective unconscious. Our inadequate functions are the doorway through which our difficulties, problems, frustrations, and sufferings reach or overtake us. When the ego is in a state of excessive identification with the leading function, the inadequate functions may exert a damaging effect on the conscious personality. The inadequate functions are the compelling problematic stepchildren and most of analysis circulates around them in their various constellations and aspects.<sup>26</sup>

Jungian typology becomes more complicated when the two attitudes of extroversion and introversion are linked with the four functions to produce eight combinations. For example, combining extroversion with feeling produces an extroverted feeling type, a warm and outgoing person whose main interest is in people. On the other hand, the introverted thinking type is immersed in the world of ideas and may appear awkward and tactless with people, especially in social situations. This is the classic "ivory tower" thinker, the theorist who is concerned with ideas for their own sake and not with transforming them into practical reality.

Two additional aspect of Jungian typology important to consider are judgment and perception. Judgment and perception are two separate ways of dealing with the outer world. Sensing and intuition are perception functions. They determine the means by which data is obtained. Thinking and feeling are the judging functions that come to conclusions about the perceived data.

A person who uses judging to deal with the outer world prefers structure and

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<sup>26</sup> Ibid., 140-145.

organization; he or she likes to have things "nailed down." But the perceptive type likes to be more spontaneous and feels constricted by structure and planning. A judging type will have weekend plans, while a perceptive type prefers to wait to see how he or she feels before deciding what to do on the weekend. The negative side of the judging type is rigidity, while the perceptive type tends to be somewhat unreliable.

In an extrovert, because his or her main interest is in the outer world, the judging or perceptive function will also be the major characteristic of the personality. For example, an extroverted thinker, who is a judging type, will use his main function, thinking, on the outer world. But in an introvert the main function is used in relation to the inner world and so it is hidden. Thus, though the judging or perceptive function will still be used in relation to the outer world, it will not be the true indicator of the introvert's personality. For example, an introverted feeling person, who is a perceptive type, will be flexible in relation to the outer world, but in relation to the inner world will be judging; he or she will have firm, even inflexible inner values determined by feeling.

When extroversion or introversion, feeling or thinking, sensation or intuition, and judging or perception are combined, the result is sixteen possible type combinations. These different personality types naturally lead to different experiences of reality and differing values. Through typology we may come to understand how other people relate to the outer world. We can learn to anticipate and accept these divergent, innate characteristics when relating to others. Therefore,

familiarity with type theory is valuable not only as an element of individuation, but is also useful for developing an understanding of basic human interaction.

### Conclusion

Psychological wholeness is the joining of the inner and outer, or conscious and unconscious personalities within us. It is achieved through the maintenance of an optimal balance of seemingly conflicting elements within the human psyche. However, the balance of elements does not necessarily mean equal portions of each element must be present at all times, but that complete understanding, acceptance, and infusion of an appropriate amount of each element into consciousness must take place.

Although the drive toward wholeness comes from within, the individuation process is often a painful endeavor, for it cannot be accomplished without inner conflict. The process entails: (1) the discovery and acceptance of personal characteristics which are innate, and developing an understanding of those activities which replenish one's psychic energy as opposed to those which exhaust it; (2) the recognition of the dark, repressed personal characteristics which lie in the Shadow, as they are revealed through projections or dream observations; (3) the cleansing of the Shadow through acceptance and validation of both positive and negative elements contained within the personal and collective unconscious via confrontation and dialogue.

While steps one and two are difficult, it is step three that often proves to be the greatest challenge. A cognitive understanding and acceptance of these

psychological concepts alone will not lead to wholeness. The Shadow can only be cleansed by verbalizing those dark, negative, primitive, or evil qualities which reside within us, thereby validating their existence. Verbalization means acknowledging and sharing our thoughts, feelings, and desires with another person, opening oneself up to ridicule or even rejection. In short, it means becoming vulnerable.

Wholeness cannot be achieved without vulnerability, for it is through this willingness to become vulnerable that the state of relatedness can develop between the ego and Self. The process then frees the spirit of creation allowing the individual to unleash and take advantage of the greater powers within.

## CHAPTER FOUR

### The Significance and Application of Weston Noble's Philosophy for Musicians

In Weston Noble's view, the psychological elements described in Chapter Three are only a portion of the means to achieving wholeness. One cannot fully understand Weston's view and approach to *teleios* (completion) without considering the spiritual elements of his philosophy and their application to conducting and general musicianship.

In an often delivered but unpublished lecture entitled, *Music and Your Spirit*, Weston Noble discusses a third dimension to the physical and psychological elements of the Self. This third dimension, present in every facet of his work, shows that his philosophy is deeply rooted in Christian principles and ideology. The following material is taken from excerpts of the lecture transcripts found in Appendix B of this document and from direct conversations held between Mr. Noble and the author.

#### The Realms of Self

Every individual is created as a triumvirate of components. We can easily conceptualize the *body* as the conscious physical person. Chapter Three of this document has defined the specific psychological elements of the *Self* that Weston Noble feels are important to the process of individuation and wholeness. To these elements of an individual's totality, he adds a third component that envelopes both -- the *Spirit*.

In the Christian Bible, the Book of Genesis says 'God breathed *spirit* into *matter* and man became a living *soul*.' Therefore, a person's totality consists of the physical dimension, the psychological dimension, and the image of God. Thus, man was created with a tri-part structure.

The three components of the totality are interconnected, each relating in two directions. As the physical connection to the world around us, the body's function is rather obvious. It is the first element of our conscious mind, functioning as the recipient of information and impressions from the outer or physical world through the senses. It perceives physical comfort levels and informs us of our need to be rested, nourished, relieved, warmed, or cooled. The body also relates to the inner world of the soul as these impressions are passed along to the psyche on both conscious and unconscious levels. Any physical discomfort can be a deterrent to free communication between the realms of the Self.

In Noble's usage, the term *soul* represents the psychological dimension of intellect, will, and emotions. As stated in Chapter Three, this includes the realms of the conscious, collective unconscious, and personal unconscious. The soul serves as the psychological portion of the Self. It is made up of those characteristics we see in the ego and persona as well as those that are buried within the shadow. The soul then relates outward to the body. Empirical evidence for this relationship can be found in psychosomatic illnesses and healings. When an individual is upset for too long he or she may actually become physically ill. If the subconscious is under stress it throws off the rhythms of the whole body. One may sleep poorly, suffer muscle tension, get headaches, feel nauseous, or lack the psychic energy to approach a task at hand.

Life's daily problems and depressions can significantly affect the soul. However, healing the soul can affect the body in very positive ways.

Over and above the soul and body is the human *spirit*, the component that is meant to inspire the soul, with the soul ruling the body. It is this spirit that makes it possible for man to have fellowship and friendship with God. Spirit and soul are not the same. Biblical scripture says the spirit is to be freed, separated, or divided from the soul so that the spirit is free to receive undivided communication from God.

Weston claims that when one is born again in Christ, it is the spirit that is transformed, not the soul. At the moment of rebirth, the changing of the spirit is real, immediate, and permanent, but the changing of the soul is a process that has only begun and will continue over time. However, any growth in the spirit automatically affects the soul. If one concentrates on listening to the spirit and helping it to grow through scripture and constant affirmation in thought, the soul is automatically affected without separate concentration. The outer being is transformed by what happens in the mind and soul. Thus, to walk in the perfect will of God one must renew the mind (the soul), incorporating both the conscious and unconscious elements. One must also allow the spirit of God to teach the soul how to walk, live, and operate in God's ways.

The spirit functions upward to God as a clear conduit of communication and also inward to convey His message as inspiration for the soul. When the soul is inspired one can benefit from greater psychic energy and attain greater levels of physical and intellectual stamina.

While intellectual activities feed the soul, the arts feed the spirit. They function as psychic nourishment and in turn a means for inspiration to the soul. This is Weston's argument for the importance of maintaining the arts curriculums in our public and private schools, colleges and universities. The arts are one of the few socially acceptable sources of spiritual nutrition. When there is no outlet for nurturing the spirit, only the soul is fed. Such an occurrence tends to be stifling and unfulfilling. However, even in the arts curriculum, if one concentrates only on the intellectual elements, the spirit will not be nurtured.

When dealing specifically with the creation or re-creation of music, often the rhythm, melody, harmonic motion, text, or any combination of these elements touches the spirit. The spirit inspires the soul, touching the emotions and the mind. The soul in turn inspires the body, at which point one may get goose bumps, break into a sweat, or feel an urge to weep. This type of experience has been described by musicians and psychologists alike as the *special world, musical moment, or peak experience*. During this experience, the entire basic nature of the person is aligned and the individual has experienced a moment of wholeness.

### The Musical Moment

"Any great work of art is great because it creates a *special world* of its own. It revives and readapts time and space, and the measure of its success is the extent to which it invites you in and lets you breathe its strange, special air."

Leonard Bernstein

If one calls to mind the first time they experienced this 'special world' which the great art of music can produce, it was a time when a ripple of excitement pervaded the entire inner being. At that moment there was a

feeling of wholeness, of completeness, of full exhilaration. It is that special moment and an attempt to re-experience that moment and share it with others that brings the artist back to the activity of making of music.<sup>1</sup>

This musical moment might be thought of as a brief moment of Selfness or what humanists have called, *self-actualization*. If we can grasp the moment and begin to understand it, we have the key that will open the door to understanding our Self. Once we begin to reach the Self, see its beauty, and unleash its positive force, the potential for high self-actualization and multiple peak experiences increases.

Weston Noble believes that moments of wholeness are gifts from God and can be further defined as moments of greater relationship with Him. Self-knowledge and self-actualization are stepping stones to that greater relationship, for moments can only occur when physical, psychological, and spiritual elements are in alignment and free from both physical and psychic encumbrances, thus allowing for a direct connection to the Spirit and will of God.

Another characteristic of this 'special world' is its shortness. The world of reality seems to terminate these musical moments quite quickly, but the musician returns to his art in an attempt to recreate the moment time and again. These 'special moments' are not an end, but rather a beginning. They have been given to us as a gift to open up lives, and once a life is opened, regardless of length of time, its potential for change will never be the same.

It becomes the ultimate goal of every musician to create these peak

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<sup>1</sup>Weston H. Noble, "Bringing the Special Moment into Reality," *ACDA Western Division Newsletter*, August 1986.

experiences or musical moments not only for themselves, but for other musicians and the audience as well. A conductor who is successful at creating the parameters necessary for these events to occur is said to possess a special musical gift. The conductor that has the gift to create an atmosphere of intellectual, emotional, and physical balance that allows us to be open and vulnerable to the peak experience is a true genius.<sup>2</sup>

The American painter Andrew Wyeth said, "It is my belief that my art can go so far as my love goes. The more I can love the deeper can be my art."

Geoffrey Boers, Assistant Professor of choral music at the University of Washington, has studied the relationship between self-actualization and the musical moment. He follows Wyeth's statement, expands upon it, and applies the notion to the art of conducting.

The degree that I am in touch with my Self is directly related to the depth that I can experience music. If I am locked up with defenses, biases, and neuroses I am unable to honestly deal with the music and musicians.

The greater I understand myself the more I can understand other musicians as human beings. My goal as a conductor is to form a cohesive unit comprised of people from all walks of life and varied backgrounds. The more I am in touch with my psyche, the better I can relate to them on a human level. Hopefully, this relationship of understanding will help them more fully understand themselves, deal with their own uniqueness, show them they are not alone in their struggles, and share with them the musical moment.<sup>3</sup>

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<sup>2</sup>Geoffrey Paul Boers, "Final Research Paper" (a paper presented as partial fulfillment for the degree of Master of Music, Portland State University, March 15, 1985), 6-10.

<sup>3</sup>Ibid., 12-16.

## Healing and Transparency

All of our souls need healing. We become detached from our true Self through the maturing process and develop some kind of neurosis during our lifetime. These neuroses can run the gamut from being mere annoyances to truly devastating behaviors. They may appear in tendencies toward gossiping or caddyness, unwarranted defensiveness or insecurity, moodiness, jealousy, laziness, or depression. They may also manifest themselves in obsessive/compulsive behaviors such as eating to excess, drinking problems, or biting our nails. These types of obstacles which lie in the soul severely curb our ability to experience moments of wholeness.

It is important to acknowledge that the hurts that affect our ego and unconscious are not self-imposed. In a healthy state of mind, one would never intentionally hurt oneself. Many of our hurts are unintentional, unnoticed actions, or comments that someone else has committed that upset the natural positive flow of our psyche in daily activities. However, these neuroses should be perceived as positive factors in that they reveal to us the need for psychic balance. They make us uncomfortable and force us to seek change and growth. Accepting the positive value of our pain is an important first step in the process of healing the soul.

## Depression

The psychological state of depression, even a mild case, is one of the most common obstacles to achieving wholeness and, thus, a deterrent to experiencing the musical moment. Weston Noble discusses the problem of depression at great length in his lecture: *Emotions (Particularly Depression) and the Choir Director*. The

following is excerpted from that lecture. The entire transcript can be found in Appendix B of this document.

When we do not understand the working of the unconscious, our repressed problems and hurts affect us like a great boulder in the river of our psychic lives. It may be a submerged boulder, and we may be able to safely ignore it, but the river takes on a darker color at that point. So we live on the surface of the stream - masking what lies deeper within. The real thoughts and feelings are forced down below the surface and eventually settle on the bottom like a rock. They conceal themselves, yet are misleading to those traveling on the surface of the stream.

Because we so often repress (nothing is ever buried dead, only buried alive) problems become apparent. Herein enters the gift of depression, fulfilling its purposeful function to tell us that something is wrong. It wants to remove us from our 'environment' thereby allowing us to do something about it. The quickest way out of this state is to accept it rather than fight it.

Identify the trigger. Once this is discovered depression goes away. Its purpose of telling us what is wrong is fulfilled. If depression is avoided, the trigger will not be discovered. The loss may be real, as in losing a loved one. It may be abstract, as in the loss of self-love or self-respect. It may be imagined or it may be a threatened loss. Once the trigger has been identified, develop perspective on the loss and learn from your depression. Jung credits the psyche with a potentiality toward self-healing. The idea that the unconscious also contains the healing potential and not only the disturbing elements was one of Jung's unique and revolutionary discoveries. Transformation rather than sublimation is the goal of Jungian analysis. The unconscious opposes an extreme and uncooperative ego position but proves potentially helpful to an ego which is ready to take a more accepting and experimentally cooperative position.

Thus depression is a healthy signal of a repressed Shadow that wants integration. In music, we unlock emotions more than through any other avenue! Be able to experience your emotions to their fullest capacities, both positive and negative. The door to the special world of great art will be opened more widely.<sup>4</sup>

The basic premise that Weston establishes is that all emotions are gifts and vital parts of our complex make-up. Acceptance and understanding are the means for

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<sup>4</sup>Noble, "Emotions (Particularly Depression) and the Choir Director," (Unpublished lecture presented at the University of Northern Colorado Choral Music Workshop, Greeley, CO, July 1990).

dealing with depression. No one needs to feel guilty about the natural parts of his or herself. In his book *Feeling Good About Feeling Bad*, Paul Warner states:

There is no such thing as an abnormal feeling state such as anger, grief, pleasure, fear and all of the physical feelings. By accepting feelings and temptations without a sense of guilt or shame, we are learning to identify with (our creation). We are allowing the normal functioning of our brains to help dissipate neurotic symptoms and are producing a renewing of our minds in a way consistent with the way God created us. We are what we are and what we feel is really us. To have irrational guilt about anger must be eradicated and physical feelings, including sexual feelings, must be accepted as normal or else they will be associated with marked feelings of guilt or shame. Be permissive with feelings but directive with what is done with feelings.<sup>5</sup>

Although music can indeed lead us to a state of Selfness, musical moments can become a part of our neurosis as well. We begin to need musical experiences just as we need other things in our life. When we do not experience them over time, we become bored and uncreative which could lead to depression in our professional lives. Often when our personal lives are a shambles, we seek refuge in our art as it is the only part of our life that can be consistently edifying. These musical experiences become nothing more than an addiction, a symptomatic answer to some unmet need and resulting state of imbalance.<sup>6</sup>

It is imperative for the successful musician to seek a clear understanding of how distortion of emotions and depression can cloud his or her interpretation and transmission of the musical score. Only when biases and neuroses are removed can

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<sup>5</sup>Paul L. Warner, *Feeling Good About Feeling Bad*, (Waco, TX: Word Books, 1979), 22-23.

<sup>6</sup>Boers, 26-7.

the artist be convinced he or she is communicating and propagating the art in a pure and non-manipulative way. Dr. Jonas Salk, noted international writer and speaker on the subject of world peace, once wrote, " The artist draws largely from the mind that lies beneath consciousness. . . . it is necessary to learn how to draw more upon it and employ it for solving the problems of life, of survival, and of evolution." <sup>7</sup>

Therefore, the artist has a direct link to the inner world. Musicians deal with that link -- creativity -- every day. It is through this link that one can reach out and understand the inner being. Our inner conductor then becomes a positive guide to our musical and, more importantly, our interpersonal lives. <sup>8</sup> Hopefully, through music, we can discover that the answer to self-actualization lies within. For it is in this quest for healing that we find true beauty and meaning in our lives, and the difference it can make in our art. <sup>9</sup>

### Elements of Sexuality

While the arts offer one opportunity to achieve that moment of wholeness, there is another earthly means to the realization of this gift. The Humanistic Psychologist, Abraham Maslow says that the two easiest ways to achieve a peak experience and move toward self-actualization are through music and sex. A moment of wholeness can be achieved in the coming together of two people in sexual climax. A proper and healthy understanding of our sexuality can allow us to experience

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<sup>7</sup>Bob Samples, *The Metaphoric Mind*, (Reading, Massachusetts: Addison Wesley Pub. Co., 1976), 37.

<sup>8</sup>Boers, 30-1.

<sup>9</sup>*Ibid.*, 36.

beauty at a depth of unparalleled proportion.

We are blessed with sensitive sexualities. Our gift of sexuality is at the root of our ability to react with intensity to an aesthetic situation. Sexuality is very powerful in its relationship to our creativity. It represents the ultimate creative experience, the ability to produce new life. However, our sexuality is so often bound to (if not the cause of) our neuroses and depression that it becomes difficult to be vulnerable in this area. But vulnerability is a must in order to heal the soul and eradicate the insecurities and hurts that are caused by a repressed or inadequately expressed sexuality.

The experience of the subjective moments and the disappearance of ego go hand in hand. The ultimate in sensory and self-awareness, can only be experienced when we first have experienced a certain degree of selflessness and vulnerability or transparency. One can only experience the ultimate sensory experience when one ceases to worry about the Self. In addition, one can only achieve this important vulnerability and selflessness after he or she seeks to understand the Self. If an individual lowers his or her defenses, thereby allowing him or herself to become vulnerable, the chances of having a peak experience increase greatly.

### Transparency

Transparency is vulnerability. The state of vulnerability is achieved by sharing or discussing one's deepest faults, fears, feelings, dreams, and desires with another individual. This sharing results in the acknowledgment and cleansing of the

shadow side of one's personality. As one explores his or her shadow, he or she becomes aware of social elements and past experiences that have caused inhibition and imbalance in the psyche.

While the unexplored shadow results in negative thinking, the cleansing of the shadow leads to positive thinking, the discovery of the inner being, and a willingness to share that inner being more freely with others.

The basis and strength for Weston's philosophy in this area is found in the Biblical book of James, Chapter 5, verse 16:

"Confess your faults to one another and pray for one another that ye may be healed."

Acceptance and incorporation of this verse can give one the strength and courage to share such inner experiences in a personal way, one on one, to become vulnerable. Once the beautiful of the inner is expressed, we then find the courage to reveal the troubled part of our inner life. This is a vital step, as our subconscious is now realizing an avenue of expression. We are no longer denying the 'shadow side' of our personality. This recognition of the Shadow produces a powerful and beneficial change in consciousness. It greatly aids our humility, sense of humor, and capacity to be less judgmental. It is essential to the development of a conscious personality and individuation.

. . . everything in the unconscious that has been repressed strives for reunion with consciousness. No matter how malignant these split-off contents of the psyche may appear to be, and no matter how malicious their tricks, there is always the possibility of their redemption if they can reach consciousness. Paradoxically, the redemption of these lost parts of ourselves also results in our redemption. That is, we can be whole only when we have helped redeem our devils. . . Wholeness can only emerge when both sides of

the coin are represented in consciousness at the same time: when we remain conscious of both our light and our dark sides."<sup>10</sup>

Weston believes that having the proper person with whom to share or become vulnerable is a gift from God. As the relationship with this individual grows, the depth of sharing grows in each individual's willingness to admit dark and personal secrets, as well as each individual's ability to be receptive and accepting of the other. In order to build this kind of trust one must attain a clear understanding of the other person and ascertain the depth of his or her feeling function, the intensity of his or her shadow, and the strength of his or her ego. That individual must be perceived on a deeper level.

In many of his lectures, Weston equates this sharing and vulnerability between two believers with the mortar that binds together two bricks in a wall. This mortar creates a strong bond which holds them together through tumult and stress. Further, he believes that those bricks become an integral part of the structure that is Christ's church, connected and sharing with other bricks around them. When we strengthen and support one another by sharing and fellowship, piling brick upon brick with mortar between, the church stands in strength. On the other hand, if one were to take his or her problems directly to Christ without confession with one another, there is no interconnection between people and the Church on earth is weakened.

This interpersonal sensitivity and ability to share with one another is a gift of the Holy Spirit. Weston purports that it is through this gift of intense and deep

<sup>10</sup>John A. Sanford, *Evil, the Shadow Side of Reality*, (New York: Crossroad Publishing Company, 1981), 65.

sharing that one cleanses the psyche to become a clean conduit or free vessel for the transmission of the Spirit of God's message. Only then is the subjective side of the musician's nature free to allow for a 'musical' experience or entrance into that 'special world.'

### The Importance of Dreams

Weston believes very strongly that God speaks to him through dreams, or in clinical terms, that the Self reveals its totality through dream activity. He sights numerous Biblical references, in both the Old and New Testament, of God's communication with people through dream activity. Because of this he stresses the importance of remembering, analyzing, and learning from dreams.

As if Biblical references were not enough, Weston also claims first hand experience of the importance of dreams in the healing process. During his years of depression from 1972 to 1974, Weston began having wild dreams that caused tremendous bouts of insomnia. His doctor prescribed the drug Valium which allowed him to get the required sleep but suppressed his dreams. While searching for answers to his depression, he read numerous books that mentioned the importance of dream activity and their messages through symbolism. He stopped taking the drug and started to document, analyze, and learn from the dream expression themselves. He claims that this is when his healing began.

In fact, Weston believes that this discovery was one of the great blessings of his 'hurt time.' His suffering was so deep and profound that it forced him to keep a daily diary to record both the good and bad things that happened to him as well as his

dream activity. Feeling that all things work together for good, this diary became an honest written confession of all elements of his daily life. In retrospect, he was able to see the blessings of both the fortunate and unfortunate events, and he sought to learn from each.

Many people cannot remember their dreams. In such cases, the emotion and message of the dream may be so strong that the ego cannot face them and chooses to keep them from entering consciousness. As a resolution to this problem, Weston suggests that the individual simply rely upon faith and ask God for the ability to remember and discover the significance of their dream activity.

Dreams are a very important element of the healing process. They serve as a healing release of excess emotion. There are numerous books that can help one decipher the symbolism within dreams, some of which are listed in the Bibliography section of this document. However, the first step is to write down or record each dream, for the act of writing or documentation tells the subconscious that the feelings and emotions are true and accepted as fact. Recording dreams and the ensuing awareness of Self are important elements in the process of healing and individuation or self-actualization.

#### Steps to Healing and Wholeness

"If the heart is not free, the baton is not free."

Leonard Bernstein

The following material is taken from portions of an address given at the Iowa Choral Directors Association summer convention in Mason City, Iowa. Weston cannot recall the exact date that this specific address was given, but it would seem

that it comes from one of his lectures in the late 1970s or early 1980s. In it, he lists rather specific steps to healing and the pursuit of wholeness. The entire transcript can be found in Appendix B of this document.

Another way of expressing a heart that is not free is an encumbered *feeling function*. Choral directors relate to a strong degree to the feeling function. It is this function which allows the heart to really sing or to not sing.

In that we vary as to our feeling function capacity, I have found that choral directors in general have an above average capacity to respond emotionally to given situations. It is this inherent capacity that gives us our sensitivity to the aesthetic, to the interpretation of a score, to the desire to impart this to others. In a sense it is the heart of the uniqueness of our profession in general. We must understand this characteristic if we are to strive after a free heart and thereby a free baton.

Every person has an encumbered feeling function to some degree, the extent of which depends largely upon environmental factors we have experienced. This area within us is encumbered for one of two reasons, or both. First, we may have repressed our feelings because of hurt in the past. We needed a defense mechanism to protect this pain. To repress a certain part of our feeling function was a natural defense mechanism. Place us in a new environment, add to this a beautiful experience with great music under a masterful conductor and accompanist, and we become amazingly free for the moment. Should we have a musical experience, we become totally free for the seconds involved. The positive side of our objective make-up has become totally integrated with the negative side in our subconscious. For that wonderful moment we experience wholeness. No wonder we seek it over and over, and to realize it once in a school year makes the entire effort worthwhile.

But as we go back into our former environment, the subconscious will automatically throw up a barrier to protect itself thereby repressing an area of our feeling function that experienced pain.

Secondly, we may desire to repress attributes of our feeling function. We may see characteristics of our personality as undesirable which in turn stem from this part of our make-up. We desire to have "one foot in and one foot out" rather than both feet in. We might wish to be more in control at all times. This leads to a desire to encumber parts of our feeling function. Should this be present, one's heart is automatically less free and results in a less free baton.

If one has repressed part of his or her feeling component because of pain and negative situations in general, the first step is *awareness*. Our compensatory ability is so subtle and complex we often are not even aware of the adjustments taking place. The root problem becomes so disguised that to

recognize it becomes very difficult. Thus the first step of awareness is not always an easy one. Or, should we be aware of this area, to face it is another challenge. Awareness can be over half of the solution to the problem, especially if it has been compensated for over a long period of time.

We never give up hope of recovering repressed feeling functions and that root awareness is absolutely fundamental. Following this comes *confession*, sharing totally this area with one who may be a professional or with one whom you admire and respect so greatly that whatever that person says you are free to take as truth. I believe such a person is a "gift." Sharing in such an atmosphere can have a profound effect on the freedom of the heart.

*Positivism* must enter our lives in an unparalleled way. We must not anticipate the negative, but rather the positive. The aesthetic side of us is reached only through such a positive experience, and the degree of negativism present can only delay such realizations.

*Judgementalism* has to be challenged over and over. Choral directors can be particularly prone to do this with our ensemble members if something unexpected happens without our prior knowledge. But it can never be profitable.

The end result of any type of encumbrment has to be a diminished degree of self-love. In fact this can be present to a remarkable degree. It becomes a never ending circle, for the less self-love we have, the more we are prone to be negative and judgmental to lift ourselves in our own eyes. And the more we are negative and judgmental, the less we enjoy self-love. This cycle has to be stopped to realize a free heart!

Should progress be made in awareness, confession, positivism, and lack of judgmentalism, how can one replenish the lack of self-love present within? Listen to this – there is nothing in you that creates love. So how can you replenish it if you are not recreating? How can you give it to others if you are not receiving it? There is no way. First one must become hooked into a Greater Love – the source of which flows into you in the newly created area. You then become a vessel as it flows out to others. Each individual must decide what that "Greater Love" is for himself.

Also, remember once a feeling has been expressed, it begs to be governed by reason. It does not by nature want to run its course with no constrictions.

What are we apt to share in common as choral directors which, though perceived as negative, are actually vitally positive? We are very sensitive, possessing an emotional nature. We are very responsive and react deeply. In other words we are very vulnerable to both hurt and joy. We generally lack self-love, which can be very debilitating, yet the search can be most rewarding. When we are hurt through a negative situation, we feel it so deeply that to forgive emotionally is difficult. I have found the answer lies in the desire to forgive mentally. Once this is accomplished, let the feelings "catch up" in time. We have sensitive sexualities. Our gift of sexuality is at the bottom of our ability to react with intensity to an aesthetic situation.

Properly channeled, we can experience beauty in a depth of unparalleled proportions. We experience anger as all people, but we experience fear to a greater degree. Lack of self-love produces unsureness. Unsureness produces fear. We do not formulate deep friendships easily. Our encumbered feeling function may well inhibit this. As we are prone to be self-centered and possess a tendency to dissect ourselves, these become barriers to easy, deep friendships. It is easy to offend us, to insult us, because of our "thin skin" and touchiness. Lack of self-love is truly revealed here. We can be moody and subject to depression. As we are more prone to self-centeredness, perfectionism, and being overly conscientious, these factors lend themselves to depression and moodiness.

To free the heart of a choral conductor necessitates a thorough exploration of that individual's early childhood experiences. The desire to be freed of negative experiences may be so strong as to lead one into choral music because of the joy of the release, however momentary, through a musical experience.

Because of the above: Let us resolve to never encumber, suppress, or destroy our natural traits! Rather avoid escapism, accept their positive values, realize your short-comings and weaknesses from distortions. By full awareness of their inherent gifts, they can be perceived as potential strengths, not weaknesses.

Add forgiveness where necessary. Overcome the spirit of criticism. The positive results will be a greater uncovering of a rich, sensitive nature that can be beautiful without distortions. That we can be positively vulnerable -- sensitive and responsive in great depth. Musical experiences will thereby become much more frequent -- for the power of the baton will be freed.<sup>11</sup>

The importance of healing and the incorporation of the dark elements of our personality into our ego cannot be underestimated. The dark side of the Self is important to the persona that the conductor brings to the podium. Problems of the shadow, especially the negative sides of the anima and animus (as discussed in Chapter Three), affect the ego. These problems appear in the persona and, in turn, affect the choir members under the conductor's leadership and influence their response to the music. When the conductor's neuroses and shadow elements inhibit

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<sup>11</sup>Noble, "If the Heart Isn't Free, The Baton Isn't Free," (An unpublished lecture presented numerous times and in numerous locations, Noble has no recollection of the first presentation).

the natural flow of the music, neither the composer's spirit nor the singers are being served.

In addition, it takes a great deal of psychic energy to repress the shadow, whereas a cleansed shadow leads to psychic energy renewal. When one ceases to use psychic energy to repress, it is free to flow more abundantly into creative activities. On the other hand, the repressed shadow hinders one's creativity and general musicianship.

The mask or persona can be very strong, but over time it will break down due to a weak or threatened ego. With every poor rehearsal, discipline problem, blank stare, or example of poor posture in rehearsal, the conductor's ego is threatened. Through the steps prescribed above, God wants us to build our ego in strength. The stronger the individual's ego the greater his or her faith when built through the Spirit with God's will and purpose in mind.

#### Feeling Function & the Choir Director

As stated in Chapter Three, Carl Jung has shown that people are guided on a day to day basis by one or more of the psychological functions he calls thinking, intuition, sensation, and feeling. In his lecture entitled: *Feeling Function and the Choir Director*, Weston Noble clearly outlines his understanding of the importance of the feeling function in daily life, as well as its significance with regards to the subjective elements of music and interpretation of a musical score.

Another element is present which hinders or enhances the bringing into existence of the 'special world' for the performer, conductor, and

audience. It is the 'feeling function' portion of our emotional lives. A person with a well-developed feeling function reacts to something as good or bad, beautiful or terrible, just or unjust. People with little or no feeling do not react to situations with an appropriately human value judgment and are more likely to become instruments of evil. We can also say that evil in the world develops the feeling function. If it were not for the existence of evil, there would be no feeling reactions. Evil may be necessary if we are to become complete human beings. For if a complete human being is a feeling being, then evil must be allowed to exist in order for this feeling nature of ours to live and grow. Why is this perception of Jung important to us as directors and the bringing into reality the special world? Because we must have an uninhibited, developed feeling function present in our emotional lives not only to interpret the work of art before us with depth and meaning, but also to convey our aesthetic response to the participants before us and thereby to the audience.<sup>12</sup>

Conductors are often inhibited in their function as interpreter. The result is a lessening of the inherent power of the music as it is exposed to the participant and thereby to the audience. It is not acceptable in our society and often considered a sign of weakness for a person in a position of leadership to express his or her feelings. We are taught to respect and emulate characteristics of control, restraint, and suppression.

We are born with different inherited gifts and capacities in the world. Does this mean we are born with different capacities as to feeling function, our ability to respond to great art? Or is our feeling function present to the same degree in all of us, but with different areas of emphasis? Or is the feeling function a given norm with the degree of its development linked to the development of our various talents as they are made manifest throughout our lives?

The basic question is: Are we born with the same capacity as to feeling function, the realization of which being determined by our environment; or, are we born with different capacities as to feeling function, the degree of realization of which being determined by our environment? Regardless of which norm one favors, the functioning of our feeling capacity

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<sup>12</sup>Noble, "Feeling Function & Choir Director," (An unpublished lecture presented at the University of Northern Colorado Choral Music Workshop, Greeley, CO, July 1990).

differs from person to person and thereby affects our role in the arts either as an interpreter or as a performer.

In that we vary as to our feeling function capacity, I have found that music directors, and especially choral directors, have an above average propensity to respond emotionally to given situations.

It is my private feeling that ALL of us have a repressed feeling function to a degree. First of all, the feeling function is devalued in the Western world today. Secondly, none of us has escaped an emotional hurt which causes us to repress our feeling function in certain areas.<sup>13</sup>

An intense musical experience can, momentarily, break through the constrictive elements of a fully released feeling function. However, this special world is experienced only within the natural capacity limits of the individual's ability to feel. Regardless of those limits, the individual's conscious and unconscious elements do align for that moment of wholeness.

Bernstein says that the measure of greatness of a work of art is the degree to which it invites you in and lets you breathe its strange, special air. But I say that even though it is a great work of art, we can inhibit the extent to which we can be invited in because of a more limited feeling function or because of a restricted feeling function, the lack of contact with the Self and thereby too narrow a range of ego consciousness.<sup>14</sup>

Weston proposes a two-pronged approach to dealing with the issue of a restricted feeling function. One must learn how to use, in a positive way, one's natural gift of a high feeling function, or one must eradicate those factors limiting the full expression of this psychological function. Both require intense inner perception and a real awareness of the subjective side of our nature. Both require the bringing of the subconscious into conscious expression versus continued repression.

The positive side of the feeling function has equally deep negative

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<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

ramifications. In order to be fully utilized, it must call into being the Shadow portion of the total personality. Although we may be afraid to admit the evil, unacceptable, and inappropriate tendencies that exist within us, to do so is to deny important elements of our feeling being.

I feel many choral directors have a high feeling function. This is more true among women than men, at least in point of development. This is more true among sopranos than basses. Because of this more intense reaction to good and evil, I feel that many choral directors have fairly highly developed Shadows. What would seem to be a point of strength has its opposite perception of what might be a weakness.

If one has repressed his or her feeling function because of desire -- the awareness that a high feeling function seemingly has accompanying negative characteristics -- one must change and come to understand St. Paul's admonition, "When I am weak, I am strong!" One must come to see that every single feeling we have is a gift, a real component of our make-up. And without every feeling that we experience, including those in the Shadow, we would be unable to realize the great beauty of music. Without every one of them, what would our musical sensitivities be? And, if we are encumbering them through desire, fear, or unawareness we are cutting off a vital part of our special gift, the result being a less free interpretive ability and a less free baton.

People in whom the Shadow is too repressed are apt to lack a sense of humor . . . [yet] another important help we get from the Shadow is a sense of humor. An analysis of humor shows that it is usually the shadow personality who laughs. This is because humor expresses so many of our hidden inferior, or feared emotions. How valuable a sense of humor is in a rehearsal.

Those with a repressed Shadow are also likely to be judging and unforgiving of other people. How destructive this can be in our relationships with members of our choirs. But when one sees this as a tendency resulting from the strength of a high feeling function, it loses some of its negative sting and allows us to deal even more effectively with this temperament trait. The relationships with our choir members improves and we enter more deeply into the special world of great art.

To see ourselves completely is difficult, but to realize even these attributes with their balances and counter-balances is of utmost importance to us as choral directors. We will not be as threatened by seemingly negative situations. We will better understand our reactions - the effectiveness of a

rehearsal or concert will be greatly enhanced. Special worlds will be more frequent and more intense.<sup>15</sup>

Emotions give us the capacity to experience life, both positive and negative. When through guilt or fear we repress our basic emotions, they become distorted, and, as stated above, we experience degrees of neuroticism or depression. Our goal should be to increase our capacity to experience them not to decrease their realization.

All emotions, distorted or otherwise, must be expressed. The key is the manner of expression. Certainly the most positive means of expression is through deep vulnerability with others. This gives verbal recognition of their presence and creates a merger of the conscious and subconscious without the dangers of irrational expression. Once they are freed in this manner, these emotions then seek reason, understanding, and incorporation.

As choir directors, we work with others on the periphery of many basic emotions each day. An understanding and acceptance of the wide palate of emotions available within us facilitates their incorporation into our art. If accompanying distortions are present as well, our general emotional state of well-being may be lacking. This results in a failure to realize the spirit of the music and an inability to achieve a peak experience.

Although possessing a high capacity for feeling himself, Weston acknowledges that in the artistic or musical world, it is easy for persons with a lower feeling function to perceive themselves as inferior. However, it is important to note

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<sup>15</sup>Ibid.

that feeling without intellect is unguided and useless. Intellect can help guide the conductor in many areas of score interpretation and help him or her transmit that interpretation to the ensemble in the most logical and efficient manner. When the organizational elements of intellect are combined with the freeing of the inherent feeling function, regardless of the level, general musicianship is enhanced.

Success as a conductor relies upon this balance of intellect and feeling and the ability to call upon the appropriate function when needed. Whereas an individual with a high feeling function and little intellect cannot master the organizational tasks needed to impart that emotion to the ensemble, the conductor that is all intellect and no feeling has very little innate sense of musicality or beauty and will have difficulty creating the 'musical moment.'

#### The Composer's Spirit and Score Interpretation

When a musician creates or re-creates, it is done from within. The act of creation or re-creation is individualistic; it is the uniqueness of a person at his or her ultimate. It is the discovery of the inherent spirit and, consequently, the act of breathing life into the printed musical score.

In the act of composition, something touches the spirit side of the composer, employing that ability to reach out beyond him- or herself to something greater. Compositional techniques come from the soul side of the composer -- use of the mind in compositional techniques, or the projection of certain emotions through dynamics and chosen harmonies. Robert Shaw says music is the voice of the spirit. It is the task of the musician to discover and present the unique spirit of the piece or work of music to be performed.<sup>16</sup>

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<sup>16</sup>Dennis Shrock, "An Interview with Weston Noble," *ACDA Choral Journal* 32,

Understanding this element of spirit is extremely important for the musician preparing a work for performance. When a composer begins the act of composition, he or she wishes to reach out to some greater entity -- to embody a feeling in a new and unique way. Somehow this is greater than just the emotional content to be portrayed in the music. The emotion becomes the soul of the music, but the uniqueness by which the emotion is presented determines the spirit of that composition.

While the act of creation may at times arise from storm and stress or the surfacing of the troubled inner person, the act of re-creation is rarely enhanced by storm and stress. When a troubled spirit reaches out to touch other spirits, especially in a relationship between conductor and choir, it causes the other spirits to be troubled as well. The sense of trust is broken and the act of re-creation is inhibited.

Experiences in life which have resulted in love/pain involvement definitely affect the conductor's ability to discover the spirit of a work of art. The emotional life of a composer affects the resultant composition. I'm not a trained psychologist, but I believe it is true that without a comparable sensitivity to great love and great pain, a conductor cannot "communicate" with the spirit of the composer. Consequently, the greater the conductor's developed capacity to feel emotions, the greater the conductor's ability to sense beauty -- "special worlds." In consideration of this, I believe there is a strong relationship between a person's ability to love and the corresponding amount of pain experienced in that life. To sense the depth of our inner person is vital to our ability to sense the unique "special world" of a composition. As we reach a deeper understanding of ourselves, we will gain deeper insights into the spirit of the music.<sup>17</sup>

The conductor should not impose his or her biases and personality upon a

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(December 1991): 11.

<sup>17</sup>Ibid., 12.

given score, having it become a personal interpretation. Rather, the conductor should seek to be open and vulnerable to the composer's Self that lies within the score. If so, the score becomes alive and beautiful for both performer and listener. As Geoffrey Boers states, "It is no longer a static note-for-note rendition of an old classic. This openness and vulnerability to the composer's Self can segue neatly into our personal lives. When I begin to reach deeper states of understanding of my own wholeness, I , in a sense, can become his psycho-analyst. The resulting interpretation can then have a depth of emotional communication few audiences have ever experienced."<sup>18</sup>

Weston claims that music speaks to him in its own language of feeling. It consists of questions and answers. In his view, making music is a form of dialogue that discusses the subtleties of emotion conveyed by the text and supported by the work's harmonic motion. The spirit of the work speaks directly to him through the subjectivity of the poetry in combination with harmonic tension and release. In this manner he achieves his ultimate goal, which is to expose the true gift and joy of the composer's spirit.

#### Psychological Elements in Rehearsal

Weston Noble has stated repeatedly that he finds psychology to be a very valuable field. He has read more than three-hundred books on the subject of inner freedom and development. In addition to the personal ramifications that the study of psychology has had in his life, Weston continually incorporates psychological

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<sup>18</sup>Boers, 9-14.

elements into his rehearsal plan and his dealings with musicians under his baton. He builds a strong symbiotic relationship with his ensemble members through continued attention to the physical and psychological environment created in the rehearsal. In the performance setting, this strong bond between the conductor and the choir becomes quite apparent to the audience. Thus, the ensemble has become an extension of the clean conduit which transmits the spirit of the music to the listener.

I cannot overstress the importance of psychology in rehearsing a choir. Since working with voices entails far more subjectivity than working with instruments, psychology, in my opinion, should play a great part, including the first selection to be rehearsed each day, where to begin within that selection (most of the time I do not start at the beginning), what characteristics that piece should possess if it is to be successful as a [rehearsal] opener, the placing of the more challenging repertoire within the rehearsal plan, warm-up procedures, and keeping the attention of the students to the maximum degree possible. . . . Every time I fail to observe psychological ramifications of rehearsal procedure, I reduce the optimum effectiveness of the time spent.<sup>19</sup>

When planning his rehearsal, Weston looks for a moment in the music to 'hook' the singers. He attempts to find a climactic spot to work first. His goal for the beginning of the rehearsal is to engage the singers' souls, impart a feeling of excitement, and 'get their blood flowing.' The result of this approach is a more positive atmosphere for detailed rehearsing.

Weston also looks for every opportunity to affirm his singers. He seeks out their ideas and opinions within the rehearsal process. He also uses individual singers as models for the rest of the choir, having them stand up in front of the group to work with him individually on a particular passage. With this approach, he attempts to

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<sup>19</sup>Ibid., 10.

accomplish two goals. First, he intends for the choir to learn from the demonstration and subsequent modeling. Second, he attempts to create an environment that positively affirms the student and makes him or her feel good about his or her work.

Psychology is also important in working with the singers -- in making them feel involved. Involvement is crucial; it builds a sense of affirmation, and one can achieve one's best when an affirmative feeling is present. The best way to build involvement, I've found, is to ask questions -- to bring the singers into an awareness of what's going on in the music. So, I ask technical questions such as those relating to vowel modification. I also ask questions, many of them related to the meaning of text. . . . I believe that questions -- and the sense of imagination they excite or involve -- are essential in the achieving of emotion in the tone of a choral ensemble. They also help us to discover the spirit of the composition -- the key to the creation and communication of the essence of that particular piece of music.<sup>20</sup>

In every respect, Weston Noble's implementation of psychological concepts, whether personal or professional, are fully intended as a means of positive affirmation. On a personal level, he has used his knowledge and study to promote psychological and spiritual healing for himself and others. Professionally, he uses his understanding to present the spirit of the music in its most pure and positive light. On an interpersonal level, he incorporates elements of psychology in an attempt to create positive affirmation for each and every soul he touches through the music making process.

### Conclusion

Life is a constant attempt to nurture ourselves, to feed ourselves physically, psychologically, and spiritually. There is no limitation in life except a lack of knowledge.

Weston Noble

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<sup>20</sup>Ibid., 10.

This document has attempted to demonstrate how Weston Noble feels the study and application of psychological concepts has helped shape his personal character, strengthened his musicianship, and helped him become a clean conduit or unencumbered transmitter of the inherent spirit in each piece of music he performs.

The more I learn about myself, the more I relate with others. Also, the more I discover the inner child within me, the less apt I am to cut off the power of music by distractions caused by the inner child. A person's inner child can become a formidable obstacle to the transmission of the spirit of a composition.<sup>21</sup>

To simply understand Weston Noble's philosophy of wholeness and its application to the world of music and, specifically, conducting is an academic exercise attainable through study. However, the implementation of his philosophy has far greater implications. If one is to attempt to emulate his practices, one must undergo a deep, probing self search. The process has taken him a lifetime and continues to evolve.

The drive toward wholeness comes from within, a basic instinct that all too often is delayed to later life. When an individual realizes that personal or professional accomplishment, hobbies, or addictions will not bring about inner peace or a sense of well being, only then will the search for true psychic and spiritual Selfness begin. At that moment, the individual's eyes turn inward. He or she begins to understand the need to recover that balance, openness, receptivity, selfness, and child-like vulnerability that he or she might have known. Jung says that this quest

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<sup>21</sup>Shrock, 12.

generally does not begin until the latter portion of one's life. How rich our lives might be if we would begin this journey toward individuation at an earlier time. What beauty could be experienced if one could combine this child-like vulnerability with the depth of knowledge and emotion of adulthood.

One's success as a musician is directly related to his or her success as a human. As we reach a deeper understanding of ourselves, we can increase the depth of our feeling function and gain deeper insights into the spirit of the music and the means for transmitting that spirit to our singers and listeners. Therefore, the conductor must be in touch with emotion, with the performers, with their attitudes and feelings, with the composer and all that he or she has invested in the score, and with the audience, taking into account their needs for musical communication and emotional expression. This understanding of humanness is directly related to the conductor's success as an individual, and success as an individual is dependent upon the ability to reach the Self and to work toward Selfness.

In many respects, a confusing macrocosm of interdependent relationships has been presented: selflessness through self-awareness, self-awareness through interpersonal relationships, musical insight through the discovery of Self, vulnerability of Self through musical experience, balance as an outgrowth of disequilibrium, and peak experience from Selfness. These relationships, as confusing or paradoxical as they might seem, are the basis for a full musical and personal life -- a life that sees and experiences the immense beauty that is all around us, a life that sees our Self and others as precious gifts to be treasured our entire life, a life that

makes music come alive and shares that gift with others.<sup>22</sup>

God has given our inner being this capacity for experiencing the great beauty of an aesthetic experience. He gave us a key to this 'special world' within through the vehicle of the arts. This key can be found also in dreams, allegories, meditation, and our faith. Through these vehicles the door is opened to a far deeper contact with the inner self than can possibly be experienced through the world of the objective. By becoming vulnerable, we bring the unconscious into reality and create positives out of negatives, a great step towards wholeness each time we experience it.

As choral conductors, we are given one of the greatest challenges and opportunities in life: to discover and free our inner beings, our inner persons -- to be transparent vessels for the re-creation of one of the most powerful vehicles in our civilization -- MUSIC. What this does for others -- performers and audiences -- is often of such significance it cannot be expressed; it can be life changing. Indeed, it can be said that for all of us, music can be lifesaving!<sup>23</sup>

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<sup>22</sup>Boers, 33-4.

<sup>23</sup>Shrock, 13.

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- \_\_\_\_\_. "Problems and Advantages of the Small College Band in a Church Affiliated School." *Music Educators Journal* 47 (Midwinter/January 1961): 46-48.
- Shrock, Dennis. "An Interview with Weston Noble." *Choral Journal* 32 (December 1991): 7-15.
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- Boers, Geoffrey Paul. "Final Research Paper." (Unpublished paper presented in partial fulfillment for the degree of Master of Music, Portland State University, 15 March, 1985).
- Noble, Weston H. "Emotions (Particularly Depression) and the Choir Director." (Lecture presented at the University of Northern Colorado Choral Music Workshop, Greeley, CO, July 1990).
- \_\_\_\_\_. "Feeling Function and the Choir Director." (Lecture presented at the University of Northern Colorado Choral Music Workshop, Greeley, CO, July 1990).
- \_\_\_\_\_. "The Kingdom - Both Difficult and Beautiful." (Due to numerous presentations, Noble has no record or recollection of the original date and site of this lecture).
- \_\_\_\_\_. "Music and Your Spirit." (Due to numerous presentations, Noble has no record or recollection of the original date and site of this lecture).

## INTERVIEWS

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## WORKS IN PROGRESS

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## **APPENDIX A**

### **Vita of Weston Noble (Duplicate)**

**WESTON H. NOBLE**  
**Luther College, Decorah, Iowa**

Professor of Music - 1962  
Chairman, Department of Music 1953-1973  
Director of Musical Activities 1973-present  
Director of Luther College Nordic Choir 1948-present  
Director of Luther College Concert Band 1948-1973  
(Noble was a member of the Band under the direction of the late Dr. Carlo A. Sperati.)  
Member of Luther College music faculty since 1948

#### War Record:

U.S. Army, American and European Theaters, 1943-1946

#### Parental Home:

Riceville, Iowa

#### Education:

Luther College, B.A., 1943  
University of Michigan, M.M., 1953; additional study on his doctorate  
Attended Workshop in Choral Art under Robert Shaw and Julius Herford  
San Diego, California - summer 1956, 1957  
Julius Herford and Roger Wagner - summer 1958  
Honorary Doctorate of Music - Augustana College, Sioux Falls, SD, 1971  
Sabbatical Study - Stockholm, Sweden and Stuttgart, Germany, 1974  
Honorary Doctorate of Music - St. Olaf College, Northfield, MN 1996

#### Other Positions:

High School teaching, LuVerne, Iowa, 1946-1948

#### Professional Organizations:

American Bandmasters Association  
Charter Member of American Choral Directors Association, 1958  
State Chairman for Iowa, 1961-1963  
College and University Bandmasters Assoc. -  
State Chairman for Iowa, 1961-1963  
College Music Society  
Iowa Bandmasters Association (Honorary Life Member - May, 1990)  
Iowa Music Educators Association  
Music Educators National Conference  
Music Teachers National Association - State Vice-President, 1961-1963

#### Honors:

HELEN AND HENRY GRAVEN AWARD - Presented by Wartburg College, Waverly, Iowa.  
"Given to an outstanding layperson whose life is nurtured and guided by a strong sense of Christian Calling and who is making a significant contribution to community, church, and our society."

First recipient of the WESTON H. NOBLE AWARD for lifetime achievement in the choral art. Presented by the North Central Division of the American Choral Directors Association. To be presented every two years to an outstanding choral conductor within the North Central ACDA.

OUTSTANDING MUSIC EDUCATOR AWARD - Presented by the Iowa Music Education Association - November, 1992.

CITATION OF MERIT AWARD - Presented annually by the University of Michigan School of Music Alumni Society to those from the University who have made significant contributions to the field of music - October, 1993.

PRESIDENTIAL AWARD - "given to an individual, without restriction as to state or country, who is deserving of very special recognition for outstanding service to music and music education. It is designed to salute and recognize an individual and is given only under special circumstances and is not necessarily an annual presentation." - Illinois Music Educators Association - February, 1992

First recipient named OUTSTANDING MUSIC EDUCATOR OF THE UNITED STATES by the Federation of High Schools Association, 1989.

Selected as one of ten MOST OUTSTANDING MUSIC DIRECTORS IN THE UNITED STATES for 1972, by School Music Magazine.

Recipient of ROBERT McCOWEN MEMORIAL AWARD, "for outstanding contributions to choral music in Iowa." January, 1968.

Recipient of University of Tulsa School of Music's ACHIEVEMENT AWARD "for outstanding accomplishment in the field of music." 1966

#### Memberships:

Honorary member, Phi Beta MU (National School Bandmasters Fraternity).

Honorary member, Grand Chapter of Kappa Kappa Psi (National Honorary Band Fraternity).

Honorary member, Phi MU Alpha Sinfonia Fraternity of America

Member of Advisory Board, School Musician Director and Teacher Magazine

Member of MAC Award Governing Board - recognition to outstanding high school band directors of the nation.

Member, LeBlanc Music Educators' National Advisory Board

Member, American Music Boosters Association Advisory Committee

#### Listed in the following publications:

1970 Creative and Successful Personalities of the World

5,000 Personalities of the World

ABI Diploma of Fellowship

Biography of the Year 1986-1987

Biographical Roll of Honor

Community Leaders and Noteworthy Americans, 1978

Community Leaders of America

Community Leaders of the World

Dictionary of Distinguished Americans

Dictionary of International Biography

Encyclopedia Academia Italia

Five Hundred Leaders of Influence  
 Five Hundred Notable Americans  
 Five Thousand Personalities of the World  
 Gold Record of Achievement, 1995-1996  
 Grand Ambassador of Achievement  
 Hall of Fame  
 Intercontinental Biographical Association  
 International Biographical Roll of Honor  
 International Book of Honor  
 International Cultural Diploma of Honor  
 International Directory of Distinguished Leadership Hall of Fame, 1996-1997  
 International Honors Cup  
 International Leaders in Achievement, 1997  
 International Man of the Year, 1955, 1996, & 1997  
 International Order of Merit  
 International Register of Profiles  
 International Who's Who in Community Service  
 International Who's Who in Education  
 International Who's Who in Music and Musician's Directory  
 International Who's Who of Contemporary Achievement  
 Leaders In Achievement  
 Man of the Year - 1990, 1993, 1995, & 1996  
 Men and Women of Distinction  
 Men of Achievement  
 Men's Inner Circle of Achievement  
 Most Admired Man of the Decade - 1992, 1994, & 1995  
 Notable Americans  
 Personalities of America  
 Personalities of the West and Midwest  
 Personality of the Year - 1995  
 Presidential Seal of Honor  
 Platinum Record for Exceptional Performance  
 Shield of Valor  
 the First Five Hundred  
 The World Who's Who Hall of Fame  
 The World Who's Who of Musicians  
 The World's Institute of Achievement  
 20th Century Award for Achievement  
 Twenty-Five Years of Outstanding Personalities  
 Two Thousand Notable Americans - 1993, 1994, & 1995  
 Who's Who in America (Marquis)  
 Who's Who in American Education  
 Who's Who in Entertainment (Marquis)  
 Who's Who in the Midwest (Marquis)  
 Who's Who in Music  
 Who's Who in Society  
 Who's Who of the Year - 1993 & 1994  
 World Biographical Hall of Fame  
 World Lifetime Achievement Award

Off-Campus Activities:

Conducted Festivals in 48 states (including Washington, DC, Alaska, and Hawaii), Canada,  
 Europe, Australia, and South America

Participates in approximately 30 music contests, clinics, and festivals each year

**Vocal:**

**Director of:** South Dakota Honors Choir - 1996  
Arizona All-State Choir - 1969, 1973, 1988, & 1996  
Iowa All-State Band, Choir, & Orchestra - 1996  
Maryland All-State Choir - 1996  
Wisconsin Honors Choir - 1979 & 1996  
Minnesota All-State Choir - 1954, 1966, 1985, & 1995  
Texas Alumni All-State Choir - 1995  
Colorado All-State Choir - 1987 & 1993  
Tennessee All-State Choir - 1992  
Alabama All-State Choir - 1991  
North Carolina All-State Choir - 1991  
South Dakota All-State Choir - 1956, 1963, 1991  
Washington All-State Choir - 1968 & 1990  
Iowa All-State Choir - 1953, 1960, 1971, & 1990  
New York All-State Choir - 1977 & 1989  
Arkansas All-State Choir - 1974 & 1989  
North Dakota All-State Choir - 1974 & 1988  
Alaska All-State Choir - 1988  
Florida All-State Choir - 1988  
Delaware All-State Choir - 1987  
New Mexico All-State Choir - 1987  
Illinois All-State Choir - 1966 & 1985  
Montana All-State Choir - 1965 & 1983  
West Virginia All-State Choir - 1982  
Nevada All-State Choir - 1982  
Vermont All-State Choir - 1979  
Missouri All-State Choir - 1979  
Nebraska All-State Choir - 1977  
Indiana All-State Choir - 1976  
Kansas All-State Choir - 1976  
Texas All-State Choir - 1971 & 1976  
Hawaii All-State Choir - 1968  
Idaho All-State Choir - 1968  
Virginia All-State Choir - 1968  
Michigan All-State Choir - 1962 & 1963

Conducted the Luther College Nordic Choir, "F. Melius Christiansen 125th Anniversary Celebration"  
at St. Olaf College, Northfield, MN - 1996

Guest Conductor, 50th Anniversary Gala Concert of the Iowa All-State - 1996

Directed the Luther College Nordic Choir in appearance with the Eastman Wind Ensemble  
at the National Music Educators' Conference, Kansas City, MO - 1996

Guest Conductor of the Mississippi Youth Chorale, Carnegie Hall, New York - 1996

Adjudicator, Federacao de Coros do Rio Grande do Sul, Fecors-Porto Alegre, Brazil - 1995

Guest Clinician, Universidad de Brazilia, Brazil - 1995

Directed the National Youth Choir of Australia and Clinician for National Choral Conference,  
University of Western Australia, Perth - 1995

Directed the Luther College Nordic Choir in appearance at state convention, Minnesota Music  
Educators' Association, St. Paul - 1995

Directed the Luther College Nordic Choir at Orchestra Hall, Minneapolis & Ordway Theatre - Ted  
Mann Auditorium, St. Paul - yearly from 1975 through 1997

Directed Luther College Nordic Choir in appearance at state convention of Wisconsin ACDA,

Appleton, WI - 1995

- Conducted the Des Moines Symphony Orchestra and Nordic Choir, Civic Center, Des Moines, IA - 1995
- Directed the Luther College Nordic Choir in appearance at state convention, Wisconsin Music Educators' Association, Oshkosh, WI - 1963 & 1995
- Directed the Luther College Nordic Choir in tour of Europe, Summers: 1967 & 1973 - Romania and Czechoslovakia: 1977 & 1988 - USSR, Hungary, & Poland; 1991 - USSR, Czech., & Poland; and 1994 - Russia, Lithuania, Poland, Czech. Republic, and Hungary
- Trained the Luther College Festival Choir (140 voices) for appearance with American Symphony Orchestra in Lincoln Center - 1986
- Directed the Luther College Nordic Choir appearances at the National American Choral Directors' Association Convention: Kansas City, MO - 1966; and Salt Lake City, UT - 1985
- Directed the Luther College Nordic Choir appearances at the North Central Division ACDA Convention: Des Moines, IA - 1974; Minneapolis, MN - 1978; Madison, WI - 1980; Cedar Rapids, IA - 1982; and Sioux Falls, SD - 1984
- Directed the Mormon Tabernacle Choir, Salt Lake City, UT - 1983
- Choir Consultant for the Association for International Cultural Exchange in Vienna, Austria - 1977
- Directed the Luther College Nordic Choir appearance at Kennedy Center, Washington, D.C. - 1976
- Guest Conductor/Observer for the International Choral Festival at Lincoln Center, New York - 1972 & 1974
- Directed the Luther College Nordic Choir appearance at Lincoln Center-Alice Tully Hall - 1974
- Consultant to Directors of Cultural Affairs in Bulgaria, Yugoslavia, Romania and Hungary, appearances of United States Musical Organizations - 1974
- Adjudicator at International Festival of Three Cities (Vienna, Budapest, and Prague). participating groups coming from the United States and Europe - 1973 & 1974
- Tour with "People to People Program," United States State Department of Choral Centers of Europe (France, Poland, Russia, Austria, Germany, and England) - 1974
- Directed the Luther College Nordic Choir appearance for the International University Choral Festival, Philharmonic Hall, Lincoln Center, New York - 1969
- Directed the Luther College Nordic Choir and Concert Band appearance at the state convention of the Iowa Music Educators' Association, Des Moines - 1968

Network Appearances:

- Luther College Nordic Choir appearances, international telecast on the "Hour of Power" from the Crystal Cathedral - January, 1984; and February, 1990 & 1993
- Luther College Nordic Choir appearance, international telecast on Mexican Television, Mexico City (seen in Mexico, South America, and the US) - January 1984
- Luther College Nordic Choir appearance, CBS program, "Church of the Air" - 1953 & 1963
- Luther College Nordic Choir appearance, CBS featured choir on Easter Sunday, 1963
- Luther College Nordic Choir appearance, NBC program, "Voices of Easter" - April, 1962
- Luther College Nordic Choir appearance, NBC program, "Great Choirs of America" - September and October, 1960
- Luther College Nordic Choir appearance, NBC program, "Voices of Christmas" - December, 1960

Off Campus Vocal Activities:

- Guest Conductor, Keynote Festival, New York, NY - 1997
- Guest Clinician, Church Choir and Public School Festival, Kent, WA - 1996
- Guest Conductor, Lutheran Summer Music Camp, Decorah, IA - 1996
- Guest Conductor, Lake Conference Choral Festival, Burnsville, MN - 1996
- Guest Conductor, Choral Festival Cedar Rapids Public Schools, Five Seasons Center, Cedar Rapids, IA - 1996

Guest Conductor, Choral Festival Marygrove College, Detroit, MI - 1996  
 Guest Speaker, Keynote Address, North Central ACDA, Lincoln, NE - 1996  
 Guest Conductor, Choral Festival at University of Nebraska, Omaha - 1996  
 Guest Conductor, Central Iowa Choral Festival, Des Moines - 1996  
 Guest Conductor, Choral Festival at Idaho State University, Pocatello - 1955 & 1996  
 Guest Conductor, Choir Invitational Festival, Ft. Wayne, IN - 1993 & 1996  
 Guest Conductor, Mississippi Community-Junior College All-State Choir, University of Mississippi, Oxford - 1991 & 1996  
 Guest Conductor, Twin Cities Suburban Conference, Park Center, MN - 1996  
 Guest Conductor, Lakes Conference Choral Festival, Apple Valley, MN - 1996  
 Guest Clinician, Bluebonnet Classic, San Antonio, TX - 1996  
 Guest Conductor, Tri Double "I" Music Festival, Dubuque, IA 1969 & 1996

Guest Clinician, Wichita State University, Wichita, KS - 1975, 1982, 1987 & 1995  
 Guest Clinician, Alliance Music, Houston and San Antonio, TX - 1995  
 Guest Adjudicator, American Classics Music Festival, Dallas, TX - 1995 & 1997  
 Guest Director, Chicago Choral Festival, Chicago, IL - 1990, 1993 & 1995  
 Guest Clinician, four Corners Workshop, University of Northern Arizona, Flagstaff - 1995  
 Guest Clinician, Indiana ACDA, Indianapolis - 1995  
 Guest Conductor, Keynote Choral Festival, Chicago, IL - 1990, 1993 & 1995  
 Guest Clinician, Louisville Choral Directors, Louisville, KY - 1995  
 Guest Clinician, Minnesota Choral Directors State Convention, St. Paul - 1984 & 1995  
 Guest Director, Select Choir, Big Nine Music Festival - 1948, 1962, 1980, 1985, 1989 & 1995  
 Guest Director, Southwestern Michigan Vocal Festival, Western Michigan University, Kalamazoo - 1963-1995  
 Guest Clinician, State Convention, Minnesota Music Educators, Minneapolis - 1995  
 Guest Clinician, State Convention, Wisconsin ACDA, Appleton - 1995  
 Guest Clinician, Summer Conference, Ohio ACDA, Bowling Green - 1995  
 Guest Conductor, Shotwell Choral Festival, Kalispell, MT - 1995

Guest Clinician, State Convention, New Mexico ACDA, Albuquerque - 1994  
 Guest Clinician, Western Division of Baptist Ministers of Music (CA & NV), Stockton, CA - 1994  
 Guest Adjudicator, American Classics Music Festival, Houston, TX - 1994  
 Guest Conductor, Presbyterian Church Musicians, Mo-Ranch, San Antonio, TX - 1994  
 Guest Clinician, Sacred Music Repertoire Workshop, Philip Brunelle, U. of MN, Minneapolis - 1994  
 Guest Conductor, All-State Chorus Workshop, Oklahoma Baptist University, Shawnee - 1994  
 Guest Clinician, "A Day with Weston Noble," New Jersey ACDA, Edison - 1994  
 Guest Conductor, Reformation Singers, Minneapolis, MN - 1987 & 1994  
 Guest Adjudicator, Six Flags Over St. Louis, St. Louis, MO - 1989 & 1994  
 Guest Clinician, University of Puget Sound, Tacoma, WA - 1993 & 1994  
 Guest Conductor, American Classic Music Festival, Honolulu, HI - 1993 & 1994  
 Guest Conductor, Youth Music Debut Series, Carnegie Hall, New York - 1989 & 1994  
 Guest Director, Suburban Conference Choral Festival, Portland, OR - 1980, 1990 & 1994  
 Guest Director, Kenai Peninsula Music Festival, Seward, AK - 1979, 1984 & 1994  
 Guest Director, Valley Christian Center, Dublin, CA - 1991 & 1994

Guest Conductor, San Francisco Choral Festival - 1991 & 1993  
 Resident Conductor, Virginia Hammond Endowed Chair of Music, Anderson College, Anderson, SC - 1993  
 Guest Conductor, West Virginia University Invitational High School Honor Choir, Morgantown - 1993  
 Guest Clinician, Texas Wesleyan University, Ft. Worth - 1993

Guest Speaker, Simpson College, Indianola, IA - 1993  
 Guest Clinician, Summer Convention, Illinois ACDA, Decatur - 1993  
 Guest Clinician, Warner Pacific College, Portland, OR - 1993  
 Guest Clinician, Summer Convention, Massachusetts ACDA, Southborough - 1993  
 Guest Conductor, Dakota Valley High School Choral Festival, Apple Valley, MN - 1993  
 Guest Clinician, State Convention, Florida ACDA, Tallahassee - 1993  
 Guest Conductor, Iowa Collegiate Honor Choir, Ames - 1993  
 Guest Conductor, Crystal Cathedral Choir, Garden Grove, CA - 1993  
 Guest Director, Celebration I, Hinshaw Publishing Co., Portland, OR - 1986 & 1993  
 Guest Clinician, Southwestern Baptist Seminary, Ft. Worth, TX - 1978 & 1993  
 Guest Lecturer, Music Unlimited, Madison and Eau Claire, WI - 1992; Decorah, IA - 1993

Guest Clinician, Western Division Convention, ACDA, Honolulu, HI - 1992  
 Guest Lecturer, Music Department, University of West Virginia, Morgantown - 1992  
 Guest Conductor, Northwestern College Choral Festival, Orange City, IA 1992  
 Guest Clinician, Adult Choir Workshop, Southwest Texas Conference, United Methodist Church, New Braunfels - 1992  
 Guest Conductor, Christian Colleges Conference Choir, Hollywood, CA - 1992  
 Panel Member, ACDA North Central Division Convention, Des Moines, IA - 1992  
 Guest Adjudicator, National Events Festival, Nashville, TN - 1992  
 Guest Conductor, Northern Arizona University Summer Music Camp, Flagstaff - 1992  
 Guest Lecturer, Church Music, Trinity Seminary, Columbus, OH - 1992  
 Guest Clinician, Oklahoma Fall Arts Institute Adult Workshop at Quartz Mountain Arts and Conference Center, Lone Wolf - 1992  
 Guest Clinician, Southwest Baptist University, Bolivar, MO - 1992  
 Guest Conductor, South Carolina Intercollegiate Choir, Anderson College, Anderson - 1992

Guest Conductor, Honors Choir, State Convention, South Dakota Choral Directors, Pierre - 1991  
 Guest Conductor, Williston Chorale, Williston, ND - 1991  
 Guest Clinician, Central Washington State University Choral Festival, Ellensburg - 1991  
 Guest Adjudicator, Buccaneer Music Festival (four state area), Corpus Christi, TX - 1961, 1970, 1981, 1987, & 1991  
 Guest Clinician, Choral Festival, U. of Tennessee at Chattanooga - 1991  
 Guest Clinician, State Convention, Kentucky ACDA, Lexington - 1991  
 Guest Clinician, State Convention, North & South Carolina ACDA, Charlotte, SC - 1991  
 Guest Conductor, First Presbyterian Church Choir, Orlando, FL - 1991  
 Guest Clinician, Northwest Wisconsin Ed. Assn. Teachers Conference, Eau Claire - 1991  
 Guest Speaker, Dedication of Organ, Founders Day Convocation, California Lutheran U. Thousand Oaks, CA - 1991  
 Guest Clinician, Dallas Chapter of Choristers Guild, Dallas, TX - 1991  
 Guest Conductor, Regional Choir, Killeen, TX - 1991  
 Guest Conductor, Eastern Washington University Choral Festival, Cheney, WA - 1991  
 Guest Director, Portland Suburban Schools (West), Portland, OR - 1986 & 1991  
 Guest Conductor, Celebration VIII, West Liberty State College, West Liberty, WV and Chapel Hill, NC - 1982 & 1991  
 Guest Clinician, National Choral Showcase, U. of Missouri at Kansas City - 1978, 1982, 1986 & 1991  
 Guest Speaker, Oregon Music Education State Convention, Eugene - 1991

Guest Clinician, Baylor U. Choral Festival, Waco, TX - 1990  
 Guest Clinician, Western Division, Washington ACDA, Seattle - 1990  
 Guest Director, Erie County Choral Festival, Buffalo, NY - 1990  
 Guest Director, Convention Choir, Eastern District of North Dakota, Jamestown - 1990

Guest Clinician, Creative Arts Workshop Showcase, Shakopee, MN - 1990

Guest Conductor, Minnesota Intercollegiate Choir, State ACDA Convention, Minneapolis - 1990

Guest Conductor, Opening of Cultural Education Center, Kansas City, KS - 1990

Guest Clinician, State Convention, Massachusetts ACDA, Worcester - 1990

Guest Clinician, State Convention, Iowa ACDA - 1975, 1976, 1977, 1983, 1987, 1990

Guest Director, Choral Music Clinic, Stetson University, Orlando, FL - 1990

Guest Clinician, National Choral Conductors Symposium, U. of Wisconsin, Madison - 1990

Guest Clinician, Invitational Choral Festival, Eastern Washington University, Cheney - 1990

Guest Conductor, Youth Music Debut Series, Avery Fisher Hall, New York - 1990

Guest Conductor, Coral Ridge Presbyterian Church Choir Retreat, Ft. Lauderdale, FL - 1989 & 1990

Guest Clinician, Show Choir Camps of America, Heidelberg U., Tiffin, OH and Texas Women's U., Denton - 1989; and Millikin U., Decatur, IL - 1990

Guest Clinician, Celebration, Hinshaw Music, Jackson Hole, WY - 1989 & 1990

Guest Lecturer, Five Perspectives on Choral Conducting (Donald Neuen, Dale Warland, Hugh Sanders, Margaret Hawkins, and Weston Noble), Westminster Choir College, Princeton, NJ - 1986 & 1990

Guest Clinician, International Festival de Musique, Quebec City, Canada - 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1985, 1987 & 1990

Guest Clinician, Church Music Workshop, Michigan State U., Lansing - 1990

Guest Conductor, Whitworth College Choral Festival, Spokane, WA - 1989

Guest Conductor, Chamber Singers, U. of California at Northridge, Los Angeles - 1989

Guest Clinician, foothill Music, Inc., Monrovia, CA - 1989

Guest Clinician, Summer Choral Conference, Northern California ACDA, Oakhurst - 1989

Guest Clinician, Highland Park Presbyterian Church, Dallas, TX - 1989

Guest Clinician, Church Music Workshop, Penn State U., University Park, PA - 1989

Guest Conductor, Collegiate honors Chorus, North Carolina Music Educators' Association, Winston-Salem - 1989

Guest Clinician, College of St. Thomas Church Music Workshop, St. Paul, MN - 1989

Guest Lecturer, Winnipeg Theological Seminary, Otterburne, Manitoba, Canada - 1989

Guest Conductor, Louisiana Collegiate Honors Chorus, Baton Rouge - 1989

Guest Conductor, Marshfield Community Chorus Psalm Sunday Concert, Marshfield, WI - 1989

Guest Clinician, Choral Festival, Glendale Community College, Phoenix, AZ - 1989

Guest Director, Church Music Conference, Mt. Hermon Christian Conference Center, Mt. Hermon, CA - 1967, 1975, 1980, 1982, 1984, & 1989

Guest Conductor, Cherry Creek High School, Englewood, CO - 1986 & 1989

Guest Adjudicator, Magic Mountain Choral Festival (Six Flags), Los Angeles, CA - 1983, 1986, & 1989

Guest Clinician, Church Music Workshop, Coral Ridge Presbyterian Church, Ft. Lauderdale, FL - 1980 & 1989

Guest Director, National Convention, Association of Disciples' Musicians (Christian Church) Bethany College, Linsborg, KS - 1979; & Maryville, TN - 1989

Guest Director, Pennsylvania Collegiate Choral Association, Bloomsburg, PA - 1978; and Penn State U. - 1989

Guest Director, Virginia Music Camp, Massanetta Springs - 1970 & 1989

Guest Conductor, Christian College Choral Festival, Freed-Hardeman College, Henderson, TN - 1989

Guest Clinician, Choral Festival and Church Music Workshop, Fresno Pacific College, Fresno, CA - 1988

Guest Clinician, Illinois Choral Directors' Association State Convention, Chicago - 1988  
 Guest Clinician, Washington State ACDA Convention, Yakima - 1988  
 Guest Clinician, Celebration West, Hinshaw Music, Los Angeles, CA - 1988  
 Guest Clinician, Oregon State ACDA Convention, Portland - 1988  
 Guest Clinician, Choral Conducting Seminar, Southwest Missouri State U., Springfield - 1988  
 Guest Conductor, Governor's Schools of Tennessee, Murfreesboro - 1988  
 Guest Clinician, Church Music Seminar, Southwestern Baptist Seminary, Louisville, KY -  
 1973 & 1988  
 Guest Adjudicator, Astroworld Music Festival, Houston, TX - 1988  
 Guest Conductor/Clinician, Calvin College Choir, Grand Rapids Symphonic Choir, Calvin  
 College Alumni Choir, Grand Rapids, MI - 1988  
 Guest Conductor, Minnesota Conference, Northfield - 1988  
 Guest Clinician, North Central Division Convention ACDA, Minneapolis, MN - 1988  
 Guest Clinician, Maximum Music Seminar, Western Seminary, Portland, OR - 1988  
 Guest Clinician, Church Choir Festival, Arizona ACDA, Phoenix - 1987 & 1988  
 Guest Lecturer, Working toward Excellence in Choral Music, Haart School of Music,  
 Hartford, CT - 1987 & 1988  
 Guest Conductor, Festival of the Arts, Holland, MI - 1982 & 1988  
 Guest Director, Suffolk county Area All-State, Long Island, NY - 1981 & 1988  
 Guest Conductor, South Dakota In-Service Music Conference, Intercollegiate Choir, South  
 Dakota State University, Brookings - 1988  
  
 Guest Conductor, District Choral Festival, Longmont, CO - 1987  
 Guest Adjudicator, Choir Festival, "Best of the Northwest," University of Portland - 1987  
 Guest Clinician, Campbell University Choral Workshop, Buries Creek, NC - 1987  
 Guest Conductor, Honors Choral Festival, Capital University, Columbus, OH - 1987  
 Guest Clinician/Conductor, Choral Music Seminar, Canadian Mennonites, Winnipeg,  
 Canada - 1987  
 Guest Conductor, Cleveland Park Suburban Schools, Kansas City, KS - 1987  
 Guest Lecturer, Advanced Choral Methods, University of Maine - 1987  
 Guest Clinician, Indiana Choral Directory Association State Convention, Indianapolis - 1987  
 Guest Conductor, Texas All-State Music Camp, East Texas State U., Commerce - 1987  
 Guest Clinician, Choral Panorama '87, Orlando, FL - 1987  
 Guest Clinician, State Convention, Florida Vocal Association, Orlando - 1987  
 Guest Clinician, Wingert-Jones Music New Materials Reading Sessions, Kansas City, MO  
 - 1987  
 Guest Clinician, Northern California ACDA Reading Session, Hayward - 1987  
 Guest Clinician, Lectures in Church Music, Concordia College, River Forest, IL - 1987  
 Guest Adjudicator, Adjudicators' National Invitational Festival, Kennedy Center, Washington,  
 DC - 1985 & 1987  
 Guest Director, Choral Festival, Tucson, AZ - 1984 & 1987  
 Guest Director, Mississippi Honor Choir, Delta State University - 1977 & 1987  
 Guest Lecturer, Church Music Clinic, Augsburg Publishing House, Columbus, OH - 1965,  
 1967, 1983 & 1987  
 Guest Conductor, Twin Cities Lutheran Choral Society, World Theatre, St. Paul, MN - 1987  
  
 Guest Clinician, Choral Clinic, Southern Illinois University, Edwardsville - 1986  
 Guest Director, Texas Junior College Choral Festival, Dallas - 1986  
 Guest Clinician, Vocal Workshop, Northern State College, Aberdeen, SD - 1986  
 Guest Clinician, Church Music Conference, Illinois Wesleyan U., Bloomington - 1986  
 Guest Clinician, State Convention, Colorado ACDA, Denver - 1986  
 Guest Conductor, Texas Conference Choir Clinic (Lakeview Methodist Assembly), Palestine,  
 - 1986  
 Guest Clinician, Western Division Convention of ACDA, San Jose, CA - 1986

Guest Director, Invitational Choral Festival, U. of California at Bakersfield - 1986  
 Guest Clinician, Invitational Choral Festival, Portland State U., Portland, OR - 1986  
 Guest Speaker, Waldorf College - 1986  
 Guest Adjudicator, Bahama Cruise Music Festival, Caribbean - 1986  
 Guest Conductor, North Suburban Choral Festival, Antioch, IL - 1986  
 Guest Clinician, State Convention, Iowa Music Ed. Assn., Des Moines - 1986  
 Guest Clinician, North Central Division Convention ACDA, Lincoln, NE - 1986  
 Guest Conductor, San Diego County Choral Festival - 1986  
 Guest Conductor, Big Apple Choral Festival, St. Bartholomew Church, New York - 1986  
 Guest Clinician, Summer Choral Workshop, Whitworth College, Spokane, WA - 1985 & 1986  
 Guest Director, *Messiah* (Handel), Lakes Conference, Minneapolis, MN - 1980 & 1986  
 Guest Clinician, Praise Gathering (800 church musicians), Indianapolis, IN - 1979, 1980, 1981, & 1986  
 Guest Clinician, West Texas State University, Canyon - 1978 & 1986  
 Guest Lecturer, University of Illinois, Summers - 1977, 1978, 1982, 1984 & 1986  
 Guest Adjudicator, Tri-State Music Festival (six state area) Enid, OK - 1986  
  
 Guest Clinician, Mid-America HS Choral Competition, Wm. Woods College, Fulton, MI - 1985  
 Guest conductor, Oahu Choir Festival, Honolulu, HI - 1985  
 Guest Clinician, West Texas State University Honor Choir Day, Canyon - 1985  
 Guest Conductor, Vocal Arts Festival, U. of Missouri at Kansas City - 1985  
 Guest Conductor, Boston Avenue Methodist Church, Tulsa, OK - 1985  
 Guest Conductor, Newberry College Choral Festival, Newberry, SC - 1985  
 Guest Conductor, Celebration in Son ( 800+ voice Festival Choir), Sioux Falls, SD - 1985  
 Guest Lecturer, Chorale Conductor Master Class Workshop, Illinois State U., Normal - 1985  
 Guest Clinician, Choral Conducting Seminar, VanderCook College of Music, Chicago, IL - 1985  
 Guest Clinician, Missouri Choral Directors Convention, Springfield, MO - 1985  
 Guest Director, Southwest Choral Fest, Windom, MN - 1985  
 Guest Clinician, Sacred Music Workshop, Classic Artists Inc., Evanston, IL - 1985  
 Guest Clinician, North Carolina Baptist Music Conference, Asheboro - 1985  
  
 Guest Conductor, Bellevue Christian School Festival, Seattle, WA - 1984  
 Guest Conductor, Choral Festival, Olivet College, Kankakee, IL - 1984  
 Guest Clinician, Kansas Choral Directors State Convention, Wichita - 1984  
 Guest Clinician, Church Music Workshop, Warner Pacific College, Portland, OR - 1984  
 Guest Clinician, ACDA Central Division Meeting, Chicago, IL - 1984  
 Guest Clinician, Church Music Workshop, San Francisco Theological Seminary - 1984  
 Guest Director, National Choral Festival, Mennonite Schools, Kalona, IA - 1984  
 Guest Adjudicator, Song Fest, Kamahameha Schools, Honolulu, HI - 1984  
 Guest Director, Middle Six Choir Conference Festival, Independence, MO - 1984  
 Guest Speaker, North Central ACDA Convention, Sioux Falls, SD - 1984  
 Guest Clinician, State Convention, California Choral Conductors' Guild, Los Angeles - 1981 & 1984  
 Guest Clinician, Choral Conductors' Guild State Convention, San Diego, CA - 1984  
  
 Guest Clinician, Choir Invitational Festival, U. of Northern Illinois, DeKalb - 1983  
 Guest Director, District IV Music Festival, Macomb, IL - 1983  
 Guest Conductor, Plainsman Honors Festival Concert, Nebraska Wesleyan University, Lincoln - 1983  
 Guest Conductor, Northwest Suburban Conference Festival, Gurnee, IL - 1983  
 Guest Conductor, Northeast Nevada Honor Choir, Elko, NV - 1983  
 Guest Conductor, In-Service Workshop, Public Schools, Wisconsin Rapids, WI - 1983

Guest Conductor, National Choral Festival, Brigham Young University, Provo, UT - 1983  
Guest Clinician, Choral Invitational Festival, Warner Pacific College, Portland, OR - 1983  
Guest Clinician, Pennsylvania State Music Educators Association, Hershey, PA - 1983  
Guest Conductor, Georgia All-College Chorus, Georgia State Music Educators Convention, Columbus - 1983

Guest Lecturer, American Guild of Organists-Choirmasters, Houston, TX - 1982  
Guest Clinician, University of Tennessee Choral Department, Knoxville, TN - 1982  
Guest Adjudicator, Six Flags Over Texas Choral Festival, Arlington - 1982  
Guest Adjudicator, Greater American Choral Festival, Chicago Division - 1982  
Guest Director, Albion College Choral Festival, Albion, MI - 1976 & 1982  
Guest Adjudicator, Greater American Choral Festival, Minnesota Division - 1982  
Guest Conductor, North Central Director's Chorus, ACDA Convention, Cedar Rapids, IA - 1982

Guest Conductor, Western Pennsylvania Regional Choir, West Middlesex, PA - 1982  
Guest Clinician, Manhattan Public Schools, Manhattan, KS - 1982  
Guest Clinician, Northwest Choral Symposium, Pacific Lutheran U., Tacoma, WA - 1982  
Guest Clinician, Lutheran Conference for Worship and Music, Los Angeles, CA - 1982  
Guest Conductor, All-East Tennessee Chorus, Knoxville - 1982

Guest Director, District IX Music Festival, DeKalb, IL - 1981  
Guest Lecturer, Northwest Conducting Symposium, Washington State U., Pullman - 1981  
Guest Clinician, Atlanta Chapter, Church Musicians Choral Workshop - 1981  
Guest Director, Kenosh Music Festival, Kenosha, WI - 1981  
Guest Director, Pennsylvania District Choir, Mifflinburg - 1981  
Guest Director, *St John Passion* (Bach), San Mateo, CA - 1981  
Guest Director, American Guild of Organists Choir Festival, Muncie, IN - 1981  
Guest Director, Church Music Exploration, *Hour of Power*, Garden Grove, CA - 1975, 1978 & 1981  
Guest Director, University of Wisconsin Summer Music Honors Choir, Madison - 1981

Guest Clinician, University of Wisconsin Choral Seminar, Madison - 1980  
Guest Director, Summer Youth Music, Michigan State U., Lansing - 1980  
Guest Lecturer, State Music Conference, North Dakota Music Educators, Bismarck - 1980  
Guest Clinician, Orange County Church Choir Association, Los Angeles, CA - 1980  
Guest Director, Big Eight Music Festival, Janesville, WI - 1980  
Guest Clinician, State Convention, Ohio Music Educators' Association, Columbus - 1980

Guest Clinician, National Choral Symposium, Snow Ridge Ranch, Grandby, CO - 1979  
Guest Director, Summer Youth Music, Michigan State University, Lansing - 1979  
Guest Director, Longhorn Music Camp, University of Texas, Austin - 1979  
Director of Choir, Invitational Choral Festival, Carroll College, Waukesha, WI - 1979  
Guest Choral Clinician, Wisconsin Music Educators State Convention, Madison - 1979  
Guest Clinician, University of Colorado Ensembles and University of Colorado Madrigal Fest. Boulder - 1979.

Guest Clinician, MENC National Convention, Chicago, IL - 1978  
Guest Director, Christian Schools of California, San Jose - 1978  
Guest Director, College Choral Festival, Illinois MENC, Chicago - 1978  
Guest Lecturer, Syracuse University, Syracuse, NY - 1978.  
Guest Adjudicator, Greater Southwest Music Festival, Amarillo, TX - 1974 & 1978  
Guest Clinician, Chamber Choir Festival, University of Texas at El Paso - 1978

Guest Director, Carl Fischer Reading Clinic, Chicago and Los Angeles - 1977

Guest Clinician, State ACDA Convention, Kearney, NB - 1977  
Guest Clinician, Biola College Music Festival, Los Angeles - 1977  
Guest Director, Elizabethtown College Honor Choir, Elizabethtown, PA - 1977

Guest Director, Summer Youth Chorus, University of Illinois, Urbana-Champaign - 1976  
Guest Director, Oilivet College Choral Festival, Kankakee, IL - 1976  
Guest Director, Quinnipiac College Choral Retreat, Hamden, CT - 1976  
Guest Clinician, Boston University Choral Workshop, Boston, MA - 1976  
Guest Adjudicator, Sea-arama Choral Festival, Galveston, TX - 1976

Guest Director, National Music Camp, Interlochen, MI - 1975  
Guest Adjudicator, Chapman College Choral Festival, Los Angeles, CA - 1975  
Guest Clinician, Carson-Newman College Festival, Jefferson City, TX - 1975  
Guest Adjudicator, Mountain States Music Festival, Arizona State Univ., Tempe - 1975

Guest Director, Honor Choir Festival, Southeastern State College, Tahlequah, OK - 1974  
Guest Clinician, Milton College Choral Workshop, Milton, Wisconsin - 1974  
Guest Director, Honor Choir Festival, Pacific Union College Angwin, San Francisco, CA - 1974

Guest Director, Masfield State College Choral Festival, Masfield, PA - 1973  
Guest Clinician, Oregon State Convention of ACDA, Portland - 1973  
Guest Director, American Youth Performs, Inc., Tulsa, OK - 1966; San Diego, CA - 1967;  
Carnegie Hall, New York City, - 1967, 1971, 1973; Los Angeles Music Center -  
1968; Orchestra Hall, Chicago - 1968; J.F. Kennedy Center, Washington, D.C. - 1973  
Guest Director, Flint Hills Festival, Kansas State University, Manhattan - 1973

Guest Clinician, Puget Sound Conductors' Guild, Seattle, WA - 1972  
Guest Clinician, Choral Conductors' Guild, Los Angeles, CA - 1972  
Guest Director, Portland Suburban Schools Festival (East), Portland, OR - 1972

Guest Director, Tri-State Music Festival, Dickinson State College, Dickinson, ND - 1971  
Guest Clinician, Fresno State College Festival, Fresno, CA - 1971  
Guest Lecturer, Saratoga Performing Arts Center (Philadelphia Symphony), Saratoga-Potsdam  
Choral Institute, Saratoga, NY - 1971  
Guest Director, Texas Lutheran Summer Music Camp, Seguin - 1971  
Guest Director, Kansas State Summer Music Camp, Manhattan - 1971  
Guest Director, Sam Houston University Summer Music Camp, Huntsville, TX - 1971

Guest Director, University of Pacific Summer Music Camp, Stockton, CA - 1970  
Guest Director, Southeastern Virginia Choral Festival, Norfolk - 1970  
Guest Director, Michigan State Fair Honors Choir, Detroit - 1970

Guest Clinician, Wisconsin State Music Convention, Madison - 1969  
Guest Clinician, University of Illinois, Chicago Campus - 1969  
Guest Clinician, Southwestern Division Meeting, MENC, St. Louis, MO - 1969  
Guest Lecturer, Cannon Beach Summer Programs, Oregon State System of Higher Education  
- 1969

Guest Clinician, Seattle Public Schools, Seattle, WA - 1968  
Guest Director, Select Choir, Southern California Vocal Association, Los Angeles - 1968  
Guest Director, Directors' Chorus, California Music Educators Assn., Los Angeles - 1968  
Guest Director, Midwestern Music and Arts Camp, University of Kansas, Lawrence -  
1966, 1967, & 1968

Guest Lecturer, Meadowbrook School of Music, Oakland University, Rochester, MI,  
Robert Shaw, Director, - 1967 & 1968

Guest Lecturer, Northwest Division Meeting, MENC, Missoula, MT - 1967  
Guest Clinician, North Central Division Meeting, MENC, Detroit, Michigan - 1967  
Guest Clinician, Portland, OR - 1967

Guest Lecturer, State Convention, North Dakota Music Educators Assn., Fargo - 1966  
Guest Director, Univ. of North Dakota, Fall Music Clinic Festival, Grand Forks - 1966  
Guest Adjudicator, Pacific Southwest Intercollegiate Choral Assn., Los Angeles, CA - 1966  
Guest Lecturer, Church Music Conference, Forest Home Christian Conference Center, Forest  
Falls, CA - 1964, 1965, & 1966  
Guest Director, 1000 Voice Choir in All-Lutheran Benefit *Messiah* (Handel), presented in  
Minneapolis Auditorium fourteen consecutive years, 1952-1968  
Guest Lecturer, Claremont Graduate School, Claremont, CA - 1966

Guest Director, Church Music Conference, Montreat, NC - 1965  
Guest Director, Northern Michigan University Summer Music Camp, Marquette - 1965  
Guest Director, Vocal Festival, University of South Dakota - 1965  
Guest Director, University of Maryland Summer Music Camp, College Park - 1964 & 1965  
Guest Director, Vocal Festival, University of Oklahoma - 1965

Guest Lecturer, University of Southern California, Los Angeles - 1964  
Guest Director, Northern Indiana Vocal Festival, LaPorte - 1964

Guest Lecturer, State Convention of Wisconsin Music Educators Assn., Oshkosh - 1963  
Guest Director, Select Choir of Senior Lutheran Colleges in the United States and Canada,  
Church Music Seminar, Minneapolis, MN - 1963

Guest Director, Music Institute, Carnegie Mellon University, Pittsburgh, PA - 1959

**Instrumental:**

Director of:      South Dakota All-State Band - 1992  
                     California All-State Orchestra - 1983  
                     Louisiana All-State Band - 1982  
                     Iowa All-State Band - 1974  
                     New York All-State Band - 1973  
                     Arkansas All-State Band - 1971  
                     Texas All-State Band - 1965  
                     Colorado All-State Band - 1964  
                     Hawaii All-State Band - 1961  
                     Illinois All-State Band - 1960  
                     Michigan All-State Band - 1960  
                     Nebraska All-State Band - 1958  
                     Oklahoma All-State Band - 1955

Band Consultant and Guest Director for the Association for International cultural Exchange, Vienna,  
Austria - 1978-1979

Director of Luther College Concert Band in Tour of Europe, Summers - 1969 and 1972

Directed the Luther College Concert Band in Philharmonic Hall, Lincoln Center, New York - 1966 and  
1970

Directed the Luther College Concert Band appearance at State Music Convention of Iowa, Des Moines  
- 1971

Directed the Luther College Concert Band and Nordic Choir appearances at State Music Convention

of Wisconsin, Madison - 1969

Directed the Luther College Concert Band, representing small colleges at the National Convention of the College Band Directors' National Association, University of Michigan, Ann Arbor - 1967  
(Other bands invited included: U. of Michigan, Michigan State U., U. of Minnesota, Montana U., Ithaca U., and Ohio State U.)

Directed the Luther College Concert Band at the North Central Division Meeting, College Band Directors' National Association, State College of Iowa (UNI) - 1966

Directed the Luther College Concert Band at the State Convention of the Iowa Bandmasters, Mason City - 1965

Directed the Luther College Concert Band appearance in Orchestra Hall, Chicago - 1957 & 1966; Town Hall, New York - 1953 & 1957; and Brooklyn Academy of Music, Brooklyn, NY - 1961

Directed the Luther College Concert Band at the national Convention of American School Band Directors' Association, opening concert, Rochester, MN - 1959

Directed the Luther College Concert Band, the official band for the Lutheran World Federation Assembly held in Minneapolis - 1957 (Sixteen appearances before audiences ranging from 500 to 10,000 persons at the closing assembly)

Directed the Luther College Concert Band, North Central Division Meeting, Music Educators National Conference, Cleveland, OH - 1955

#### Off Campus Instrumental Activities:

Guest Speaker, State Convention of Iowa Bandmasters Association, Des Moines - 1997

Guest Conductor, University of Kansas Band, ABA Convention, Lawrence, KS - 1995

Guest Banquet Speaker, National Convention, American School Band Directors' Association, Chicago, IL - 1988

Guest Director, Minnesota Community College Bands, Worthington, MN - 1976; Wilmar, MN - 1980; and Brainerd, MN - 1988

Guest Director, Twin Cities Suburban Conference Music Festival, Anoka, MN - 1988

Guest Director, Mid-West Band Clinic, Chicago, IL - 1976, 1978, and 1986

Guest Adjudicator, Greater Southwest Music Festival (five state area), Amarillo, TX - 1971 (band); and 1984 (orchestra)

Guest Conductor, City Festival, Anoka High School, Anoka, MN - 1985

Guest Banquet Speaker, State Convention, Iowa Bandmasters Association, Des Moines - 1983

Guest Director, All-Lutheran Music Camp, St. Olaf College, Northfield, MN - 1982

Guest Clinician, Band Invitational Festival, U. of Northern Illinois, DeKalb - 1982

Guest Clinician, Northwest Conducting Symposium, Washington State U., Pullman - 1981

Guest Director, U. of Wisconsin Summer Music Clinic Honors Band, Madison - 1981

Guest Clinician/Adjudicator, International Festival de Musique, Quebec City, Canada - 1976, 1977, 1978, 1979, 1980, and 1981

Guest Instrumental Lecturer, Wisconsin Music Educators State Convention, Madison - 1981

Guest Director, Southwest State University Summer Music Camp, Marshall, MN - 1980

Guest Instrumental Lecturer, Wisconsin Music Educators State Convention, Madison - 1980

Guest Director, All-Star Band, Western Illinois University, Macomb - 1980

Guest Adjudicator, Concert Band & Orchestra Festival, State of Massachusetts - 1980

Guest Clinician, Suburban Kansas City High School Bands, Kansas City, KS - 1979

Guest Director, Showcase of Bands, Western Illinois University, Macomb - 1979

Guest Director, Oklahoma Honor Bands, Phillips University, Enid - 1977

Guest Director, District Honor Band, Chicago, IL - 1974 & 1976

Guest Director, Festival of Bands, Bend, OR - 1975

Guest Director, Mississippi Honor Band, Delta State University - 1975

Guest Clinician, Carson-Newman College Festival, Jefferson City, TN - 1975

Guest Director, Northern Ohio All-Star Band, Kent State University - 1972

Guest Director, Festival of Bands, Syracuse, New York - 1972

Guest Clinician, National Convention, American School Band Directors' Association, Omaha, NE - 1971  
 Guest Adjudicator, Tri-State Music Festival (six state area), Enid, OK - 1971  
 Guest Clinician, Lewis and Clark College, Portland, OR - 1970  
 Guest Director, University of Pacific Summer Music Camp, Stockton, CA - 1970  
 Guest Director, Augustana College Instrumental Festival, Sioux Falls, SD - 1969  
 Guest Lecturer, Cannon Beach Summer Program, Oregon State System of Higher Education - 1969  
 Guest Director, Select Band, Big Nine Music Festival, Red Wing, MN - 1950 & 1969  
 Guest Director, Fine Arts Camp, University of Idaho, Moscow - 1968 & 1969  
 Guest Director, Midwestern Music and Arts Camp, U. of Kansas, Lawrence - 1966, 1967, and 1968  
 Guest Adjudicator, Six Flags Over Texas (seven state area), Arlington - 1967  
 Guest Director, Senior High School Music Festival, Arlington, VA - 1966  
 Guest Director, American Bandmasters Association, National ABA Convention, Northwestern University, Evanston, IL - 1966  
 Guest Director, Nebraska Honor Band, Hastings College, Hastings - 1966  
 Guest Director, Eastern New Mexico University Music Camp, Portales - 1966  
 Guest Director, North Central Illinois Conference Band, Sterling - 1965  
 Guest Director, Montana State University Summer Music Camp, Missoula - 1964  
 Guest Clinician, "Stylistic Factors Involved in Baroque and Classical Music," State Convention of the Iowa Bandmasters Association - 1964  
 Guest Director, University of Oklahoma Summer Music Camp, Norman - 1964  
 Guest Director, Music Educators' Festival of Bands, Hays, KS - 1964  
 Guest Director, Texas All-State Reading Band, Houston - 1964  
 Guest Adjudicator, Buccaneer Music Festival (four state area), Corpus Christi - 1963  
 Guest Director, National Music Camp High School Symphonic Band, Interlochen, MI - 1960  
 Guest Director, University of Wisconsin Summer Music Clinic Band, Madison - 1959

#### Publications:

"Bring the Special World Into Reality" - *ACDA Western Division Newsletter*, August 1986  
 "Two-Edged Sword" - *Creator Magazine*, November 1978  
 "Effective Band Rehearsal Techniques" - *Iowa Bandmasters*, January 1964  
     Reprinted in: *Nebraska Bandmasters*, March 1964  
                   *Montana Music Educator*, April 1964  
                   *Minnesota Music Educator*, January 1966  
                   *Oklahoma School Music News*, October 1966  
 "Stylistic Factors in the Performance of Baroque Choral Music" - *The Choral Journal*, February 1964  
     Reprinted in: *Southwestern Musician*, *Texan Music Education*, December 1965  
 "Style Awareness in Choral Music" - *The Iowa Music Educator*, February 1963  
 "How to Improve Intonation in Your Band" - *The School Musician*, March 1963  
 "Problems and Advantages of the Small College Band in a Church Affiliated School" - *Music Educators Journal*, January 1961

#### Miscellaneous:

Mr. Noble is a member of First Lutheran Church, Decorah, Iowa

## **APPENDIX B**

The following are transcripts of lectures given by Weston Noble. They are quickly typed outlines prepared for oral delivery and were never intended for publication. Thus, no attempt has been made to correct grammar, syntax, or punctuation.

## BRING THE SPECIAL WORLD INTO REALITY

Any great work of art is great because it creates a special world of its own. It revives and readapts time and space, and the measure of its success is the extent to which it invites you in and lets you breathe its strange, special air.

Leonard Bernstein

You are present today for an obvious reason: to acquire new choral techniques and skills, to revitalize yourself, and to secure new repertoire. I commend you for all of these motivations. Too many in our field do not respond to growth opportunities even in these most basic areas.

But the reason you are truly here undoubtedly evades even yourself. To find the true raison d'être, you must call to your conscious mind the first time you experienced this 'special world' which the great art of music can produce, the time you felt a ripple of excitement pervade your entire inner being. It was such a beautiful sensation you can remember it to this day, along with many subsequent experiences. There was a momentary feeling of wholeness, of completeness, of full exhilaration. No experience in life has been able quite to duplicate that brief moment. You desire to re-experience it as often as possible, and you desire to pass it on to others. Thus you search for new techniques, skills, repertoire, hoping that a new combination will produce that "magic moment" again. That is the true unselfish reason you are here.

Let us examine this 'special world' further. It would seem we live the greater part of our day reacting to the objective side of our nature - the every day, the external, the verbal, the concrete. Personal relationships and routine schedules seemingly determine our emotional state of the day. And it is the surface reaction to the objective components of life that command the major portion of our daily existence.

But how satisfying when within the objective, the subjective side of our nature is allowed to come forth, to predominate for whatever period of time. At this time the non-verbal, the unusual, the internal, that side that is so difficult to express, rises to the surface. However briefly, it transcends the objective side of our nature. The power of this experience is such that we are driven for weeks and months to experience it even once within a school year. When it takes place it affects us so deeply we feel compensated for the search regardless of how long it lasted.

The subjective side of our nature is too special, too beautiful, too all-encompassing to experience on a regular basis. If it became routine it would lose its special character. The readaptation of time and space would become commonplace - its strange, special air would be devoid of its exoticism. We would not experience that transforming power in its great intensity.

Thus God gave us a special key to this world within. For us present today it is through the vehicle of the arts - music, architecture, art, poetry. For us this key can be found also in dreams, allegories, meditation, our faith. Through these vehicles the door is opened to a far deeper contact with the inner self than can possibly be

experienced through the world of the objective. It is true that at no time is our objective world not colored by the subjective experiences of an earlier time, but these special key allow the power of the inner world to be felt, free from outward, objective influences.

Why did God create us with this dual nature: Why is music so often the key for many? Martin Luther expresses it meaningfully: "Next to the World of God, music deserves the highest praise. The gift of language combined with the gift of song was given to man that he should proclaim the World of God through music." That which we share in Nordic Choir after concerts is often more powerful than the concert itself because we have been so deeply prepared to receive and to love. Shared moments in such a setting become life-changing! No wonder I continue to teach at Luther where such opportunities are enhanced. No wonder my life has reached the state of richness I now enjoy!

This state of preparation during a concert or rehearsal is such a vital cog in the preparation of a more healthy, mature emotional life. Howard Swan expressed it so well. As each one of us desires so much to say with affirmation, "This is I - this is who I am", we find this initial freedom as we express ourselves through music. It is not a threatening experience because of the "protection" we receive from each person around us. Yet we are reaching out to those listening and with great depth of conviction want to share "This is who I really am - this is how I feel - and this is the depth of my inner self."

This gives us the courage then to share such inner experiences in a personal way, one on one, to become vulnerable. Once the beautiful of the inner is expressed, we then find the courage to reveal the troubled part of our inner life. What a vital step this is! Our subconscious is now realizing an avenue of expression. This is absolutely mandatory for emotional health. We are no longer denying the "shadow side" of our personality. "To do so is to run the risk of having our life energies dry up. There are time when we must allow some of the unlived life within to live if we are to get new energies for living... The important thing, as has been said before but which must be said again for emphasis is that we recognize the Shadow side of ourselves. This recognition alone produces a powerful and beneficial change in consciousness. For one thing, it greatly aids our humility, our sense of humor, and our capacity to be less judgmental of others. It is essential in developing a conscious personality, and therefore individuation. It can also be said to be the basis for a truly individual morality."<sup>1</sup>

And all of this stemming from the beauty of sharing experience through music! It is rather overwhelming. Another world can be affected. As the deepest part of our beautiful inner being can be express, the 'special world' with its strange, special air, so conversely the deepest part of our not so beautiful inner being can be expressed. "...everything in the unconscious that has been repressed strives for reunion with consciousness. It is as though we put certain things in the basement of our house and shut the door tightly. But these things do not want to remain in the basement. They turn into devils and rattle the door and seek to find some way out of their imprisoned state and back into the world of consciousness. In so doing they create anxiety, since we tend to fear the return of the repressed. But this attempt of

repressed contents to reach consciousness is not simply an attempt to disturb consciousness or gain revenge. The movement is toward the light of consciousness because this is necessary if psychological redemption is to occur. No matter how malignant these split-off contents of the psyche may appear to be, and no matter how malicious their tricks, there is always the possibility of their redemption if they can reach our consciousness. Paradoxically, the redemption of these lost parts of ourselves also results in our redemption. That is, we can be whole only when we have helped redeem our devils.. Wholeness can only emerge when both sides of the coin are represented in consciousness at the same time when we remain conscious of both our light and our dark sides."<sup>2</sup>

Have you not noticed as a music director that the greater the musical depth of your program, the deeper the experiences shared with you by your choir members? That as their 'special world' experienced such a powerful revival and readaptation of time and space, so then their ability to be vulnerable, to express the repressed, to move towards wholeness, becomes a reality as well. We become a vital part in their progress towards the realization of honesty, wholeness, of becoming a real person!

As the power of musical experience is so evident and its future implications rather overwhelming, let us look at another characteristic of this 'special world', its shortness. How we desire to have this readaptation of time and space to last much longer rather than perhaps a brief moment. In a cloistered environment the tangential effects do remain for a remarkable period of time. Nordic tours often provide such a situation. But the world of "reality" seems to terminate such an experience once tour is over. It then enters the world of memory.

In my search to extend the time of both the actual and tangential experiences of their "special world", I have come to the realization that these "special moments" are not an end, but rather a beginning! THEY HAVE BEEN GIVEN TO US AS A GIFT TO OPEN UP LIVES, AND ONCE A LIFE IS OPENED REGARDLESS OF LENGTH OF TIME, ITS POTENTIAL FOR CHANGE WILL NEVER BE THE SAME. What had seemed to reside more in the realm of my conscious, short-lived as it is, could now become an integral part of my subconscious on a permanent basis. My potential for positive change became greater every time the 'special world' broke through the conscious not for a brief period of time, but permanently if I would "allow" such.

As I would return from Nordic tour and "watch" the tangential effects of the 'special world' disappear, or the immediate effects of a rehearsal experience evaporate all too soon, I began to discover factors which shortened the experiential level and inhibited the subconscious integration. The first destructive factor present in my life was NEGATIVISM. My subconscious mind is the greatest computer ever devised. It not only records but also holds in a memory bank every experience of my life. If it is recording primarily negative thinking, and if my subconscious is coloring my conscious mind at ALL times, the result is obvious. The negative begins to obliterate the positive. The Today Show shared the results of a study made regarding our normal thought patterns. The results are alarming. The average person thinks negatively ninety-five percent of the time! And those fortunate enough to work in

exceptionally positive surroundings still think negatively over seventy-five percent of the time. No wonder we obliterate this 'special world' so quickly!

Then I discovered another factor. As our creative energy is renewed during sleep, the amount that reached the conscious mind to supply its needs for daily encounters is directly proportional to what has been diverted to repress the negative during the day to allow us to "cope" with our existence. The possibilities of the depth of my "special world" experiences for that day are directly related to the amount of negativism present in both my conscious and subconscious make-up. No wonder the feeling so overwhelmingly positive when it is powerful enough to break through the conscious, and the 'special world' becomes a true reality! My challenge: to eradicate as much as possible the negative thought patterns in my day to day existence.

What was a great source of my negativism? My judgmentalism! Every time we are judgmental, we run the risk of being negative. "How dare he be tardy to my rehearsal." "How dare she miss this performance or rehearsal." Listen to the general tone of conversation regarding students in faculty lounges of our schools. And then they walk out and teach that student. We are NEVER given the right to condemn. "Judge no that ye be not judged!" That is a statement of no qualifications. We then become challenged to discipline from a positive point of view, with firm love. If we are filled with negativism this is virtually impossible to do.

God has given our inner being the a great capacity for experiencing the great beauty of an aesthetic experience we find in that 'special world' created by music. To tap more fully this great resource on a day by day basis, we must strive to have a positive experience transform a negative one. This is inevitable growth of the inner being, the opening of which is the purpose of music. By becoming vulnerable, we then bring the negative into positive, conscious reality, a great step towards wholeness each time we experience it. The extent to which the 'special world' invites you in and lets you breathe its strange special air, is directly proportionate to the absence or presence of negativism and judgmentalism in daily living. What a life-long challenge it is for a music director to become a clear, effective channel for the great power of music to flow through into others, providing lasting revival and readaptation of time and space and the powerful inhalation of its strange, special air!

#### FOOTNOTES

1. Sanford, John. The Shadow Side of Reality. New York: Crossroads, p.65.
2. Sanford, pp. 124-125.

## FEELING FUNCTION AND THE CHOIR DIRECTOR

I mentioned in my last lecture the importance of positivism and lack of judgmentalism in the life of a choir director. The desire to eradicate both elements definitely enhances the environment which brings about a musical 'experience', the rearrangement of time and space which produces the 'special world'. We will be 'invited in' with greater depth than ever before if negativism and judgmentalism are not present to hinder this happening.

Another element is present which hinders or enhances the bringing into existence of the 'special world' for the performer, conductor, and audience. It is the 'feeling function' portion of our emotional lives as described by the noted Christian psychiatrist Carl Jung. Jung has shown that people are guided on a day by day basis by one or more psychological functions, which he calls thinking and feeling, sensation and intuition. "It is the feeling function that impels us to make statements of value. It can therefore be called the 'valuing function'." <sup>1</sup> "A person with a well-developed feeling function reacts to something as good or bad, beautiful or terrible, just or unjust." People with little or no feeling do not react to situations with an appropriately human value judgment; because they don't they are more likely to become the instruments of evil. Without some development of feeling a person will scarcely be human and is much more likely to have an exclusively egocentric viewpoint about what is evil.

The feeling function is generally devalued in the Western world today, which is unfortunate because it is essential in the struggle against moral evil. If, for instance, you study the events that took place in Nazi Germany you may cry out, "What? No feeling response? Was there no voice anywhere crying out against these horrors?" Yet similar examples of atrocities against people, with no feeling response to mitigate the evil, can be seen in other countries of the world too.

On the other hand, we can also say that evil in the world develops the feeling function. If it were not for the existence of evil, there would be no feeling reactions. So the matter is paradoxical, and we get a hint here of what we will look more closely as we progress further into this study: that evil may be necessary if we are to become complete human beings. "For if a complete human being is a feeling being, then evil must be allowed to exist for this feeling nature of ours to live and grow."<sup>2</sup> Why is this perception of Jung important to us as directors and the bringing into reality the 'special world'? Because we must have an uninhibited, developed feeling function present in our emotional lives not only to interpret the work of art before us with depth and meaning, but also to convey our aesthetic response to the participants before us and thereby to the audience.

As the feeling function has been generally devalued in the Western world today, so has its role in the life of a conductor. As a result not only has the role of the arts in our culture been less than what it could have been, but also we as conductors have often been inhibited in our function as interpreter, the result being a lessening of

the inherent power of the music as it is exposed to the participant and thereby to the audience. No only do we live in an industrial, mechanical age, but also it is not 'macho' in our society to express our feelings. Control, restraint, suppression - how often we admonish our children to adopt these norms of social behavior.

The measure of the success of the 'special world' is the extent to which it invites you in and lets you breathe its strange, special air,. Therefore it will be entered with varying degrees of success, **DEPENDING UPON US AS COMMUNICATORS**, assuming it is a great work of art and not inhibited by its own lack of artistic merit.

What then inhibits or enhances our capacity to communicate great art? First and foremost, we are born with different inherited capacities in the different capacities as to feeling function, our ability to respond to great art? Or is our feeling function present in the same degree in all of us, but with different areas of emphasis? Or is the feeling function one given norm but the degree of its development a vital factor as the different area of talents are manifested in our lives?

I do not have the answers to the above. To me the basic question is: are we born with the same capacity as to feeling function, the realization of which being determined by our environment, or are we born with different capacities as to feeling function, the degree of realization of which being determined by our environment. But regardless of which norm one favors, the functioning of our feeling capacity **DIFFERS** from person to person and thereby affects our role in the arts either as an interpreter or as a performer.

Let us try and experiment at this point. If I were to ask you to define feeling function as to the manner in which you react emotionally to situation in life and the arts in particular, using the scale of 1 to 10 with 10 being the strongest emotional reaction to the events of life, how would you rate yourself? May I see a show of hand of those who feel they would fall within the category of 8 to 10? Of 5 to 8? Of 3 to 5? Of 1 to 3? The next question must be: if you feel you are in a lower category, can your potential for feeling capacity be changed? Have you only been inhibited by environmental influences, social norms, family surroundings? Has our range of ego consciousness been too limiting? If we were to encourage a deeper relationship with the Self ('the whole person...there is within us a Will greater and more purposeful than the will of our egos...to recognize the reality and power of the self is to recognize the existence within us of something like a Divine Mind, Whose greater power and authority must be acknowledged... for the Self demands from us that we become whole')<sup>3</sup> would our feeling function increase in intensity of realization?

It would seem at this point that most conductors would hope to score high in relationship to feeling function, reality or potential. I feel there are very real advantages in such a self concept. To have the capacity to react deeply to great works of art - we all cherish this gift. Bernstein says the measure of the extent of its greatness is the degree to which it invites you in and lets you breathe its strange, special air. But I say that even though it is a great work of art, we can inhibit the extent to which we can be invited in because of a more limited feeling function or because of a restricted feeling function, the lack of contact with the Self and thereby too narrow a range of ego consciousness.

Thus I feel we have a possible two pronged approach : to use in a positive way our natural gift of a high feeling function, or to eradicate those factors limiting the full expression of this psychological function. Both require intense inner perception. Both require a real awareness of the subjective side of our nature. Both require brining of the subconscious into conscious expression versus continued repression. Next to the understanding of the 'tools of the art of music' itself, this may be our greatest calling. It is undoubtedly the most neglected area I know, not from a lack of awareness, but a lack of knowing how to deal with it or change it.

To this point, it might seem a feeling function enlist only positive experiences in our life. Again I quote Jung: "A person with a well-developed feeling function reacts to something as good or bad, beautiful or terrible, just or unjust."<sup>4</sup> Thus, we can react negatively to certain situation to such a degree that not only do we feel they are unjust but also that we suffer psychologically from such an exposure. The positive side of the 'valuing function' has equally deep negative ramification. This calls into being the Shadow portion of our total personality, that part which harbors the negative aspects of our life. This is the part of us we want to deny and pretend it isn't there. We believe that it will somehow vanish or dissolve if we bury it or drown it or crucify it. We are afraid to admit the evil, unacceptable, inappropriate tendencies that exist within us. We even hope that a neighboring choir will not do as well in a concert or contest in that it may threaten our present standing in the community or area. Carl Jung is largely responsible for the concept of the shadow. He was the son of a clergyman and one of the three founders of modern psychiatry. Imagine my joy when I heard the term 'shadow' used by Marco Polo in the recent NBC movie on his life as he visited the monastery of 'prolonged life' in southern China.

"The magnitude and intensity of the shadow will vary from person to person but will be largely related to the growing-up experience of the person." There is an inverse relationship between the size of the shadow and the atmosphere or milieu in which the person was reared: the more expansive the milieu, the smaller the shadow; the more restrictive the milieu, the greater the shadow.

"People who grow up in an expansive atmosphere, one that is accepting, open, compassionate, non-legalistic, relaxed, confident, and structured with reasonable limits - have fewer things to repress and consequently do not develop massive shadow." They learn the fundamental of their family's and of their society's customs and values, but they are relatively free to be and become themselves within the parameters of responsible propriety. They learn appropriate expression of feelings and consequently do not have to repress them. Because they learn to be comparatively self-confident and develop a positive and healthy self-image, they are not as dependent upon society's approval and may thus be less inhibited, but still within the bound of propriety. Much of what would otherwise be shadow stuff in their psyches is integrated into their personalities.

"On the other hand, people who grow up in a restrictive atmosphere - one that is narrow, demanding, closed, legalistic, tense, rigid, and suppressive - have a great many things to deny and repress because of the multitude of 'musts' and 'dare nots' integral to their growing up. There are so many thoughts they are not allowed to

have, so many words they are not allowed to speak, so many behaviors they are not allowed to perform; and these must all be repressed. The value of society's approval is of significant importance in this type of milieu. There is little room for curiosity or experimentation; consequently, these dynamics must be repressed into the shadow. Spiritual experience in such a milieu is often legalistic piety which likewise demands repression of much of that which is natural to the human experience. All in all, persons developing in such an atmosphere generally end up with massive and intense shadows and this personae (masks)."<sup>5</sup>

I feel many choral directors have a high feeling function. This is more true among women than men, at least in the point of development. This is more true among sopranos than bases. Because of this more intense reaction to good and evil, I feel many choral conductors have fairly highly developed Shadows. What would seem to be a point of strength has its opposite perception of what might be a weakness.

Far too often the weakness side of a perception over-shadows the strength attributes. As a result, we fail to see the positive qualifications, and as we attempt to eradicate the negative rather than acknowledge positively its presence, we run the danger of destroying the positive characteristics as well. We may well be wanting to eradicate those very characteristics that are the basis for our strengths as a choral director. We fail to understand St. Paul's admonition: "When I am weak, I am strong."

"People in whom the Shadow is too repressed are apt to lack a sense of humor... (yet) another important help we get from the Shadow is a sense of humor. An analysis of humor shows that it is usually the shadow personality who laughs. This is because humor expresses so many of our hidden inferior, or feared emotions."<sup>6</sup> How valuable a sense of humor is in a rehearsal! "They are also likely to be judging and unforgiving of other people."<sup>7</sup> How destructive this can be in our relationships with members of our choirs. But when one sees this as a tendency resulting from the strength of a high feeling function, it loses some of its negative sting and allows us to deal even more effectively with this temperament trait. The relationships with our choir members improves and we enter more deeply into the special world of great art. Perhaps you envy the friend who always seems to have 'one foot in and one foot out' - never lacking in control regardless of the situation. Perhaps you admire a 'cool' person, one that seem to have it all together. My experience has shown that this type of person has a lower feeling function, real or lack of development thereof. His or her effectiveness in the search for real depth of experience is thereby limited or constrained. That visible strength is a weakness when entering that part of us which can be revived and readapted in time and space by a great work of art. That person is limited in the extent he or she can invite a great work of art within and thus breathe it strange, special air.

To see ourselves completely is difficult. But to realize even these attributes with their balances and counter-balances is of utmost importance to us as choral directors. We will not be as threatened by seemingly negative situations. We will better understand our reactions - the effectiveness of a rehearsal or concert will be greatly enhanced. Special worlds will be more frequent and more intense. More

lives will be touched, yes even transformed. Our mission in life will be more complete! Is not the study of the realization of the Self truly worth it?!

#### FOOTNOTES

1. Sanford, John. *Evil: The Shadow Side of Reality*. New York: Crossroads, 1981, p.10.
2. Sanford, p. 10
3. Sanford, pp. 30-31
4. Sanford, p. 10
5. Miller, William. *Make Friends With Your Shadow*. Minneapolis: Augsburg, 1981, pp. 24-25.
6. Sanford, p. 53
7. Sanford, p. 53

## EMOTIONS (PARTICULARLY DEPRESSION) AND THE CHOIR DIRECTOR

Our last discussion centered around the active presence of the 'feeling function' in the vast majority of choir directors. This means many of us are given to lives in which emotions are dominating influences. We do not fully understand them; we fear them especially when they seem to lead to depression. At one moment in a rehearsal we encourage the full release of their inherent power; at another moment we strive to keep them under strict control. The latter may have strong negative repercussions. What is the balance we need? How do we keep our emotional lives as choir directors from becoming roller-coasters?

The most basic premise we must establish is that ALL emotions are gifts - vital parts of our complex make-up. Each basic emotion is meant to enrich our lives - to sensitize and enhance our responses to the circumstances of life. No one needs to feel guilty about the natural parts of her or himself. "There is no such thing as an abnormal feeling state such as anger, grief, pleasure, fear and all of the physical feelings."<sup>1</sup> For many of us, it is not easy to accept such a statement. It is not easy to face these feelings as being human. "By accepting feelings and temptations without a sense of guilt or shame, we are learning to identify with (our creating). We are allowing the normal functioning of our brains to help dissipate neurotic symptoms and are producing a renewing of our minds in a way consistent with the way God created us."<sup>2</sup> "We are what we are and what we feel is really 'us'. My body and all of its feeling are really me."<sup>3</sup>

What has caused us to deviate from this beautiful premise? Where did we go wrong? Basically it goes back to our childhood where we are led to feel there is something wrong with having a feeling we could not help but have - anger, fear. "We are made to feel ashamed of a natural normal feeling. It teaches us to have irrational guilt about the anger he was feeling or the fear that he experienced."<sup>4</sup> "Physical feelings, including sexual feeling, must be accepted as normal or else they will be associated with marked feelings of guilt or shame."<sup>5</sup> "The rule for small children is: "Be 100 permissive with feelings but directive with what is done with feelings."<sup>6</sup>

Thus, our beautiful, basic emotions become distorted. We experience degrees of neuroticism. When emotions are felt at a later age, we not only suspect the distortion but the basic emotion itself. As choir directors we work on the periphery of many basic emotions each day - directly with others. If accompanying distortions are present as well, our general emotional state of well-being may be lacking. The result - frequent depression!

We are very complex emotionally. As I stated earlier, this is the gift to enrich our lives, to experience the fullness of Creation. Also remember emotions give us capacity to experience life - both positive and negative. Yet they remain our allies and not our enemies. Our goal should be to increase our capacity to experience them, not to decrease their realization. Men in general over-control their emotions.

They fear them. The end result is imprisonment. Women in general under-control their emotions.

We really do not understand our emotions. We can't understand them until we free them. Feeling, which are a part of life, do not have to be destructive. Once emotions are freed; however, they do NOT necessarily desire to be independently and individually fulfilled without restraint. They desire the presence of REASON, and the restraints place upon them accordingly. REPRESSION is the most often used means of controlling our emotions. Nothing could be more wrong. Reason is the guide they seek once they are free!

Because we so often repress (nothing is ever buried dead - it is only buried alive), problem become apparent. Herein enters the gift of depression, fulfilling its purposeful function, to tell us that something is wrong,. It wants to remove us from our 'environment' and thereby allow us to do something about it. It wants to give us time to recover. Thus the emotion of depression is not wrong. The quickest way out of this state is to accept it! Don't fight it! We rarely do this and thus we unnecessarily perpetuate it. Do not try to forget it or to cover it up by other distraction such as companionship.

Rather IDENTIFY what the trigger is. Once this is discovered depression goes away. Its purpose of telling us what is wrong is fulfilled. If depression is avoided, the trigger will not be discovered. It may be repressed for a time, but it inevitably will have to present itself again to once more try to tell you something is wrong. The trigger is always related to loss. Thus depression is a grieving process and one should NOT short-circuit it. Saying "Oh, snap out of it!" is so wrong - it only prolongs it. The loss may be real, as in losing a loved one. It may be abstract, as in the loss of self-love, self-respect. It may be imagined, as in not hearing from someone and feeling that something is wrong. Or it may be a threatened loss, one that is real, but has not yet occurred. Once the trigger has been identified, develop perspective on the loss, and learn from your depression. "Even though we may not be in a position to fulfill the inner demands, the fact that we pay attention to them enlists a cooperative rather than a disturbing response."<sup>7</sup> "This means that Jung credits the psyche with a potentiality toward self-healing. The idea that the unconscious contains also the healing potential and not only the disturbing elements was one of Jung's unique and revolutionary discoveries."<sup>8</sup> "Transformation, therefore, rather than sublimation is the goal of Jungian analysis."<sup>9</sup> "Transformation, however, postulates a change of the drives themselves so that there is no longer any need for sublimation. As a result of transformation the drives would cease to be threatening and destructive and would become converted into helpful elements... The unconscious opposes an extreme and uncooperative ego position but proves potentially helpful to an ego which is ready to take a more accepting and experimentally cooperative position."<sup>10</sup> "It is his own hurt that gives the measure of his power to heal."<sup>11</sup>

Thus depression is a healthy signal of a repressed Shadow that want integration. Discover the meaning of the signal by discovering the trigger - the why of the depression. Avoid any repression of the depression. There is no greater way to cooperate with the unconscious and thereby free its own healing power.

IN MUSIC WE UNLOCK EMOTIONS MORE THAN THROUGH ANY OTHER AVENUE! This is a statement of utmost importance. When one realizes how many of our basic emotions have become distorted, we are unlocking problems. Heed the depressions that can lead to the healing of these basic gifts. Be able to experience your emotions to their fullest capacities, both positive and negative. The door to the special world of great art will be opened more widely. The pathos of the Brahms Requiem will be richer; the joy of the Sanctus from the Bach B Minor Mass will be unparalleled. Lives will be touched as never before!

#### FOOTNOTES

1. Warner, Paul L., Feeling Good About Feeling Bad. Waco, Texas: Word Books, 1979, pp. 22-23.
2. Warner, p. 25.
3. Warner, p. 29.
4. Warner, pp. 32-33.
5. Warner, pp. 34.
6. Warner, pp. 36.
7. Whitmont, Edward C., The Symbolic Quest. Princeton: Princeton University Press, 1978, p. 291.
8. Whitmont, p. 295.
9. Whitmont, p. 295.
10. Whitmont, p. 296.
11. Whitmont, p. 303.

## THE KINGDOM - BOTH DIFFICULT AND BEAUTIFUL

When a musician creates or re-creates, it is done from within. The act of creation or re-creation is so individualistic - it is the uniqueness of a person at his or her ultimate. It defies scientific analysis - mathematical formulas. It is taking elements already there and re-defining them, re-arranging them. It is breathing life into a printed score. And this life which is brought forth has a particular power inherent in it. It can soothe the soul of the savage beast. It can quiet a deeply troubled heart of a king. It can stir an entire country to a new love of its being and mission. It can 'belong' to so many, but the initial spark of beginning always comes from one individual, and that deep from within - from residency in the inner world.

The act of creation may well arise from storm and stress. What has produced this acute feeling of anxiety? Surfacing of the inner person in a troubled way. The act of recreation - where one spirit reaches out to touch other spirits - the conductor to his or her choir - rarely is enhanced by storm and stress - by a troubled spirit. A troubled spirit touching other spirits causes them to be troubled as well. The act of recreation is obviously inhibited!

If the 'well of re-creation' is from within - if this can produce immense satisfaction for us - if it can soothe our souls in such a special way, then we should be led to know as much about that part of ourselves as possible. We should desire what circumstances favor the fullest operation of this well. Water is an exceptionally positive symbol for the unconscious in the world of dreams. If we can tap this 'well of re-creation', prime it to full operation, our creative ability as a conductor will be as a beautiful waterfall at Yosemite - maybe even becoming a Niagara Falls in power. Perhaps an even better illustration would be Old Faithful at Yellowstone - gushing with power from within to spray those around us.

A waterfall of great power and exceptional beauty often comes from a quietly flowing river. If I were to liken my inner world to a water analogy, I would want to picture it as quite, deep flowing river that, when its power is released, become a dynamo of energy, turning the turbines of a hydro-electric power plant, giving light to countless others.

A quietly flowing river can be disturbed by rocks. Some were there at creation - others were uncovered as the channel grew deeper - still others were thrown in or rolled in by someone else or other forces.

We all want quietly flowing rivers within us. Life is a desire to ever deepen those rivers. We desire as well to remove the boulders that temporarily interrupt the flow and impede its quiet power. How did the boulders get there in the first place? Was the river responsible? In no way! The boulders were uncovered or placed there by extraneous means. Would we ever intentionally throw a stone or boulder in our own inner river of life if we knew the result would be negative? Never! Someone else threw them in, often unintentionally to be sure, but nevertheless they are there. In the extreme, the flow of a river can be greatly impeded by an excessive number of boulders - great rapids being the result. The river even becomes difficult and dangerous to navigate. When is the river most dangerous - when you can not see the

boulder for they are hidden underneath the surface of the water. Oh for the quiet waters that hopefully lie ahead.

When we do not understand the unconscious, it affects us like a great boulder. It may be a submerged boulder, and we may be able to safely ignore it, but the river takes on a darker color at that point - almost a blackish-blue rather than a soft deep green. So we are still affected by it and perceive it negatively although we are not able to see its size and shape. So we live on the surface of the stream - masking what lies deeper within. The real thoughts and feelings are forced down below the surface and eventually settle on the bottom like a rock or boulder. They conceal themselves, yet are misleading to those traveling on the surface of the stream. "Alas for you, scribes and Pharisees, you hypocrites (actors). You who clean the outside of cup and dish and leave the inside full of extortion and intemperance (excessive price - excessive indulgence of a natural appetite)...you who are like whitewashed toms that look handsome on the outside, but inside are full of dead men's bones and every kind of corruption." (Matthew 23:25-27) "If your virtue goes no deeper than that of the scribes and Pharisees, you will never get into the kingdom of heaven" (Matthew 5:20). If you don't go below the surface of the stream in other words.

"MAN'S GREATEST DELUSION IS THINKING THAT HE CAN AVOID THE UNCONSCIOUS AND SOLVE THE MORAL PROBLEMS OF LIFE BY CREATING A RIGHTEOUS EXTERIOR, OR BY AN ETHIC OUTER OBEDIENCE TO LAWS. THIS IS NO AVAIL, FOR GOD SEES INTO THE HEART OF MAN; RUTHLESSLY HIS EYE PENETRATES INTO THE DEEPEST RECESS OF THE SOUL." (John Sanford The Kingdom Within - Paulist Press, pp. 99-100) "THE ETHIC OF THE KINGDOM IS A RADICALLY NEW ETHIC BECAUSE IT IS BASED ON THE INNER MAN AND TAKES INTO ACCOUNT WHAT IS IN THE "HEART" OF MAN. IT IS FOUNDED UPON THE WAY OF CONSCIOUSNESS, FOR ONLY THE MAN WHO IS CONSCIOUS OF HIS TOTAL SELF, AND WHOSE "HEART" IS NOT HIDDEN TO HIM, CAN REACH A DEEPER MORALITY THAN THAT OF THE SCRIBES AND PHARISEES. ALL ELSE IS A FACADE AND BARS THE WAY TO THE KINGDOM. (Ibid., p. 101)

These are strong words-almost defeating words- self-indicting to say the least. But wait? Do we need to cringe and almost see our self love flow away? NO! Remember who put the stones in our river in the first place. Did we? Would we have done so? NO. They were placed there first by someone else, almost unknowingly in our home situation, and the vacuum created within by these boulders which created this need has to be filled. This is a basic law of the universe. True we may be led to choose the wrong ingredient to fill the vacuum resulting in yet another boulder, but we are basically not at fault. Christ knows what drives us to do what we don't want to do, or not do what we should do, better than anyone. I don't mean to take away from His magnitude by my next statement, but is this deep understanding part of the reason He forgives so quickly and readily? In my moment of deep sharing with others, I try to avoid any judgmentalism for the person sharing has never chosen the dilemma but rather tried to fulfill a need placed there by someone else throwing a stone in the river, that usually being innocent or reflecting a need in that person.

In case you feel I am being too 'soft' at the moment, may I hasten to say this NEVER absolves us of the responsibility of removing the boulders, of bringing them to the 'surface' and removing their negative characteristics by uniting them with the conscious in love.

Yes, our thinking often becomes a delusion as we avoid the inner world and try to cope or solve our problem exteriorly. Why? Because we are ashamed of what lies beneath. We assume responsibility for the problem, feeling our failure is nothing but a sign of weakness. If we want others to accept us, how could we possibly share such weak character and risk loss of acceptance. No way! We will cope any way possible, keeping the masks more secure than ever.

But what if we perceive we were/are the victim of circumstances and that the person we turn to will perceive us the same way? Would I dare trust that? But suppose you saw that other person as God's special gift to you, that you will hear Him speak through the understanding, tenderness and insightful words of that special person? Why shouldn't God move so beautifully? Why should we not break the bars of the facade in this way? The steps following may be more demanding but in some ways never as courageous as this first one might seem to be. My first step of deep vulnerability is one of the most beautiful memories I have! The freedom I experienced immediately afterwards is more beautiful yet. Then the task of active confrontation begins!

"He is the one (subconscious) who thinks the thoughts we do not want to acknowledge as our own, who has feelings and urges we are not free to express because to do so would throw into jeopardy the role and image we have assumed for ourselves. He is the one we try, unsuccessfully, to hide from others out of fear that they will reject us, and also to hide from ourselves because we think we could not stand to face him." (John Sanford, The Kingdom Within, Paulist Press, p. 112)

Do you notice Sanford keep saying "He is the one..." Could I not then think of the shadow element in my subconscious as an entity belonging to me, yet separate from me? Could I go to a choir concert by one of our other choirs at Luther and secretly hope they would do poorly so that everyone would want to audition for Nordic Choir? Could I not feel badly about such a mean thought, realizing that was not truly me but my shadow speaking from its insecurity element? Then would I not want to reach out and make friends with this person within me - recognizing its presents, its being? Would I not apologize for neglecting it for so long, keeping it in darkness, yes, even refusing to speak to it? Wouldn't I reach out to it with the deepest of empathy? List to this: IT IS NOT THE SHADOW THAT IS EVIL, BUT THE UNAWARENESS THAT CREATES EVIL!

This confrontation of what we have thought of as the enemy - but in reality is NOT- can lead to a radical change in the way we think about ourselves - a great growth of self-love. Self acceptance of our seemingly lowest, most inferior parts leads to the great fulfillment of "when I am weak, I am strong!" List to I Corinthians 12, "For the parts of the body which seem to be the weakest are in reality the most indispensable. And God has given greater honor to the inferior parts." Could I say that God has given greater honor to my shadow which to me seemed inferior?

Yes. Why? BECAUSE WHAT HAD BEEN NEGATIVE BEFORE NOW SHOWS ITS POSITIVE SIDE. THERE IS GOLD IN THE SHADOW! What is the gold? The repressed, covered-over positive attributes of our personage that have always been with us, that were ACTIVE parts of our personality at one time but became side-tracked, or were never expressed in that they were not allowed to develop but remain stunted from the beginning. The good, the positive, the GOLD, can now be uncovered. It has been there all the time!

"When you give a lunch or a dinner, do not ask your friends, brothers, relations, or rich neighbors, for fear they repay your courtesy by inviting you in return. No; when you have a party, invite the poor, the crippled, the lame, the blind: that they cannot pay you back means that you are fortunate, because repayment will be made to you when the virtuous rise again." Luke 14:12-14.

Hopefully we now have the freedom and the desire to reach out. But how do we do this? We reach out and claim these parts of ourselves through Christ who can overcome the gulf by descending to all parts of our being! "Tell me. Suppose a man has a hundred sheep and one of them strays; will he not leave the ninety-nine on the hillside and go in search of the stray? I tell you solemnly, if he finds it, it gives him more joy than do the ninety-nine that did not stray at all." (Matthew 18:12-14) How encouraging can you get and what deeper promise can you have! He would RATHER go in search of that one part of us we cannot find rather than stay with all that is found! "Psychologically the one lost sheep represents the lost part of ourselves, the part of our total personality which is submerged in the depths, caught in the hill of our inner separation, and which must be recognized and brought into expression if we are to be complete." (Ibid., p. 180) "Or again, what woman with ten drachmas would not, if she lost one, light a lamp and seep out the house and search thoroughly till she found it? An then when she found it, call together her friend and neighbors? "Rejoice with me" she would say. "I have found the drachma I lost." Luke 15:8-9 Again what encouraging words from Scripture!

Yet these Scripture verses suggest this search may not be easy - that to recover may involve a thorough search lasting perhaps over a period of time. We will be searching in an area of ourselves that has no road map. We cannot ask directions and proceed directly to the desired goal.. If it is within, the search is in darkness unless we discover a Light, a Guide, a Good Shepherd. What could be difficult, yes impossible to negotiate alone, becomes a great adventure under the leadership of the Great Physician Himself. Remarkable how often this leadership will be given over to you and to me to assist in the search for the lost element. We will never be The Guide, but a most valuable 'staff member.'

Christ will show us over and over that opposites can be brought together only in love. The opposite side of our personality in love become one. We must then come to Love our shadow, to see all the strengths in our supposed weaknesses residing therein. Only Christ can bring us to love our shadow. Again I repeat how often He does this through other people. It is the majority of the time. Love is the strongest power there is. Where was love shown more triumphantly than Christ on the Cross?

The Christ child is born again deeply within us, in our most humble place. WHENEVER WE RECOVER THE LOST COIN WITHIN OURSELVES, WE ARE RECOVERING CHRIST THE KING HIMSELF. He is hidden there in the dirt and mire and all that is objectionable. This He prefers. Yet "when He is recovered to consciousness, we gaze upon ineffable beauty!" (Ibid., p. 183)

## THE KINGDOM - BOTH DIFFICULT AND LIGHT

When we do not understand the unconscious, it affects us like a great weight. If we have no relationship to the unconscious word, we are still affected by it but perceive it negatively as a dark burden. We live as the person we pretend to be - the outer mask if you will, the false outer personality which we give to the world, but which is contradicted within. Our real thoughts and feelings are concealed. I used to feel my goal was to rid myself of my mask entirely, but I have now come to see we must have it to some extent to function in the world. When we identify with it - wanting to be or even feeling we are the person we pretend to be - the real person remaining in the unconscious, then we are in for trouble. How Jesus hated the mask shown by the Pharisees. They concealed themselves, yet misled men. "Alas for you, scribes and Pharisees, you hypocrites (actors). You who clean the outside of cup and dish and leave the inside full of extortion and intemperance ...you who are like whitewashed tombs that look handsome on the outside, but inside are full of dead men's bones and every kind of corruption." (Matthew 23:25-27) "If your virtue goes no deeper than that of the scribes and Pharisees, you will never get into the kingdom of heaven" (Matthew 5:20). If you don't go below the surface of the stream in other words.

"MAN'S GREATEST DELUSION IS THINKING THAT HE CAN AVOID THE UNCONSCIOUS AND SOLVE THE MORAL PROBLEMS OF LIFE BY CREATING A RIGHTEOUS EXTERIOR, OR BY AN ETHIC OUTER OBEDIENCE TO LAWS. THIS IS NO AVAIL, FOR GOD SEES INTO THE HEART OF MAN; RUTHLESSLY HIS EYE PENETRATES INTO THE DEEPEST RECESS OF THE SOUL." (John Sanford The Kingdom Within - Paulist Press, pp. 99-100) "THE ETHIC OF THE KINGDOM IS A RADICALLY NEW ETHIC BECAUSE IT IS BASED ON THE INNER MAN AND TAKES INTO ACCOUNT WHAT IS IN THE "HEART" OF MAN. IT IS FOUNDED UPON THE WAY OF CONSCIOUSNESS, FOR ONLY THE MAN WHO IS CONSCIOUS OF HIS TOTAL SELF, AND WHOSE "HEART" IS NOT HIDDEN TO HIM, CAN REACH A DEEPER MORALITY THAN THAT OF THE SCRIBES AND PHARISEES. ALL ELSE IS A FACADE AND BARS THE WAY TO THE KINGDOM. (Ibid., p. 101) So what does the kingdom of God require? That the outer man and the inner man correspond to each other.

The shedding of the mask means confronting something in ourselves that is unpleasant and that we do not like. The enemy is our unconscious which has caused us to identify with something false. "Repent, for the kingdom of heaven is close at hand." Turn away from the outer mask and confront what lies behind, what seems to be the adversary or enemy. "He is the one who thinks the thoughts we do not want to acknowledge as our own, who has feelings and urges we do not openly express because to do so would throw into jeopardy the role and image we have assumed for ourselves. He is the one we try unsuccessfully to hide from others, out of fear that they will reject us, and also to hide from ourselves, because we think we could not stand to face him." (p.112)

We are reluctant to face this inner contradiction - it takes great effort to come to this self-confrontation. Will the subconscious take us over if we acknowledge it? Not to acknowledge it leads to the enemy becoming gall the more representing the opposite. To make friends with our shadow means to be released from its power and to find the gold that actually resides therein! We find those parts that have been excluded from our conscious personality, denying us of wholeness. It becomes a useful part of us! It is not the shadow that is evil, but the unawareness of the shadow that creates evil! What had been negative before now shows its positive side. Spiritual courage, yes, but this truly becomes the door to the entrance to the kingdom of God. "Come to terms with your opponent in good time while you are still on the way to the court with him, or he may hand you over to the judge and the judge to the officer, and you will be throw into prison. I tell you solemnly, you will not get out till you have paid the last penny." Matthew 5:25-26 List to St. Augustine: "The Word of God is thine adversary...It is the adversary of thy will till it becomes the author of thy salvation... It is our adversary AS LONG AS WE ARE OUR OWN ADVERSARIES. AS LONG AS THOU ART THINE OWN ENEMY, THOU HAST THE WORD OF GOD THINE ENEMY: BE THINE OWN FRIEND, AND THOU ARE IN AGREEMENT WITH IT. Sermon LIX What is he saying - in dealing with our inner opponent, we find ourselves also dealing with God.

Confronting the enemy can lead to harmony - a radical change in the way we think about ourselves - a great growth of self-love. Self-acceptance of our seemingly lowest, most inferior part leads to the great fulfillment of "when I am weak, I am strong!" We begin to fulfill the admonition of Jesus when He said, "You must therefore be perfect just as your heavenly Father is perfect." Matthew 5:48 It is this paradoxical wholeness that is the goal of the Kingdom of God! "The kingdom of God comes to restore unity to man, to unify him with God and with himself. To do this, the mask must be dropped and the 'inner enemy' confronted consciously and accepted. Sin is living unconsciously, being under the power of darkness, because without consciousness of self there can be no free choice, only enslavement to what we don't know about ourselves. Only through consciousness can our inner division be brought within God's healing power. For this reason the ethic of the kingdom of God requires us to go beyond the ethic of obedience and to an ethic of creativity founded upon consciousness.. Only with such an ethic can there be freedom, choice and love. P. 153.

So we reach out and reclaim those parts of ourselves which have been denied existence and development. "When you give a lunch or a dinner, do not ask your friends, brothers, relations, or rich neighbors, for fear they repay your courtesy by inviting you in return. No; when you have a party, invite the poor, the crippled, the lame, the blind; that they cannot pay you back means that you are fortunate, because repayment will be made to you when the virtuous rise again." Luke 14:12-14.

And we reach out and claim these parts of ourselves through Christ who can overcome the gulf by descending into all parts of our being! "Tell me. Suppose a man has a hundred sheep and one of them strays; will he not leave the ninety-nine on the hillside and go in search of the stray? I tell you solemnly, if he finds it, it gives him more joy than do the ninety-nine that did not stray at all." (Matthew 18:12-14)

Psychologically the one lost sheep represents the lost part of ourselves, the part of our total personality which is submerged in the depths, caught in the hell of our inner separation, and which much be recognized and brought into expression if we are to be complete. P.180 "Or again, what woman with ten drachmas would not, if she lost one, light a lamp and sweep out the house and search thoroughly till she found it? And then when she found it, call together her friend and neighbors? "Rejoice with me" she would say. "I have found the drachma I lost." Luke 15:8-9 We must light the lamp of our mind and then sweep out the inner world. Here we have the mystery that to recover the lost coin within ourselves - our own unredeemed humanity - is to recover Christ the King himself, the psychological equivalent of which is totality. He is hidden in the depth of the unconscious, where he is both the savior and the one to be saved. He comes in dirt and mire and in all that is objectionable, but when he is recovered to consciousness, we gaze upon ineffable beauty. P.183 We bring Christ into our lives as we recover that lost part of our soul.

A person not in possession of himself cannot turn himself over to God. No human being ever reaches the end of his inner journey. So this life of the kingdom is dynamic and continually evolving.

The opposite sides of personality are so different that only a great force can draw them together - Love. In love, the opposites become one. Love is the strongest power there is. Where was love shown more triumphantly than Christ on the Cross?

"Until Jesus' time psychological development was primarily accomplished on a collective basis. It was the herd, the group, the nation, the people, who were the bearers of human growth. Since Jesus, it has been the individual who carries forward the evolution of man, and the forward thrust of creative life power, which is God's Holy Spirit in the world, takes place through the development of conscious life and the integration and completion of the total man.

Christianity for a modern era must take into account the psychological dimension. Even as Jesus became a complete man, so our calling is to imitate him, not by mimicking what we suppose to have been his virtues, but by approximating completeness ourselves as much as possible. In this way, we manifest Christ within us. We can then say that the Christ child is born again in our life, that the purpose of God in creating us is being fulfilled. Christianity is the most psychological of all religions because of this emphasis which it places on the inner development of the individual and the important role which it assigns to the ego as the bearer of consciousness." P.218 ...Here, in the evolution of consciousness, taking place through individuals but always transcending the individual in its significance, is the Christianity of the future.

## FEELING FUNCTION - THE SHADOW AND THE CHORAL DIRECTOR

If the heart is not free, then the baton is not free.

- Leonard Bernstein

How important the inner person - the unconscious. We cannot be whole without recognizing this part of ourselves. In Christ we saw the perfection of the realization of these two worlds. By the discovery of the Kingdom within, we are admonished to go and do likewise.

With the presence of negativism and judgmentalism in our lives, it is difficult to do. Our subconscious minds with their computer abilities have recorded primarily negative thinking. This in turn colors our conscious perception of events. We were admonished to attack these element in our lives.

Yet, how do we do this? Awareness is over half of the problem. We are already aware that our conscious thinking is colored by the preponderance of the negative in the subconscious. Why is there so much negativism in the subconscious? Our environment contributes greatly to this. Yet must we perceive all seemingly negative as negative? Is there not a positive side to every negative, as well as a negative side to every positive? I missed my plane in Phoenix enroute to San Diego. This is the first plane I have ever missed, the circumstances of which I controlled. I could have been upset and negative about my stupidity, but I chose to be thankful for the circumstances that brought it about and to discover the good that could result. For three house I enjoyed the most productive writing of my sharing here in San Diego. It continued even after my arrival at my destination. I have no negative feelings about the Phoenix airport whatsoever - rather joy! By refusing to perceive it as negative, knowing a positive potential existed as well, I changed the perception pattern of the multitude of influences attacking my senses. I try to do this every day. What an advantage a Christian can have her, knowing that "all things work together for good for them that love God." (Romans 8:28)

Another way of attacking the negative elements in our lives in addition to perception is an awareness of the basic nature of us conductors which is not fully understood. This part of our nature can both hinder and enhance the bringing into existence of the "special world" for the performers, conductors, and audience. It is the feeling function portion of our emotional lives as described by the noted Christian psychiatrist, Carl Jung. Jung has shown that people are guided on a day by day basis by one or more psychological function, which he calls thinking, intuition, sensation, and feeling. These four functions are always present, but in varying degrees depending on the individual involved. If I were addressing a group of mathematicians, I would be concentrating mainly on the thinking function, In addressing a group of musicians, I am led to concentrate on the feeling function. This particular psychological function may be described as the degree of intensity with which we react emotionally to given situations in life, both positively and negatively.

If this function is strong and unfettered, the heart is allowed to really sing. If encumbered, the heart is restricted in its response.

In that we vary as to our feeling function capacity, I have found that music directors, and especially choral directors, have an above average propensity to respond emotionally to give situations. Let us see if this is true today. On a scale of one to ten, with ten being high, reflect whether you might fall in category of an eight to ten, five to eight, three to five, or one to three. Do this without a great deal of thought, but rather as you instinctively feel.

I am certain you observed that the greater preponderance of us today fell in the five to ten category, with a large number in the area of eight to ten. I have had directors respond in the area of three to five, and even one to three. Does this mean they should not be in music? Not necessarily. They may be victims of a repressed feeling function. It is my private feeling that ALL of us have a repressed feeling function to a degree. First of all, the feeling function is generally devalued in the Western world today, especially among men. This is unfortunate. Secondly, I also feel that none of us has escaped an emotional hurt which causes us to repress our feeling function in certain areas.

The above two described constrictive elements of a fully released feeling function within its natural capacity limits can be broken by an intense musical experience. We are naturally limiting their frequency, but the conscious and the unconscious do join for that moment of wholeness.

What if we desire to repress attributes of our feeling function? We may see characteristics of our personality as undesirable which stem from our feeling function's reaction to certain emotions we possess. This is present in almost all of us in varying degrees of intensity. Our deeply creative personal side may seem to overpower us. Repression of any part of this denies full capacity of feeling function. We might desire to have "one foot in and one foot out", rather than both feet in. We might wish to be more in control at all times, to be more steady in our approach to day by day activities. This leads to a DESIRE to encumber parts of our feeling function. Should this be present, one's heart is automatically less free - and the baton is less free. Our ability to interpret a score to others is restricted.

A dilemma can be present for all of us. The merging of the conscious and unconscious mind we referred to last night as necessary for wholeness -- yet, even for the full realization of the Kingdom-- is inhibited. It is very important for us to face this dilemma not only to free us as conductors, but also to free us for full Christian growth.

If one has repressed part of his or her feeling component because of an emotional hurt, the first step is awareness of what happened and why. Our compensatory ability is so subtle and complex, we often are not even aware of the adjustments taking place. The root problem becomes so disguised that to recognize it becomes very difficult. Thus the first step of awareness is not always an easy one. Or, should we be aware of this area, to face it is another challenge. Awareness can be over half of the solution to the problem, especially if it has been compensated for over a long period of time.

I have just finished reading a most insightful book, The Primal Scream by Janov. He writes at length that we never give up hope of recovering repressed feeling functions and that root awareness is absolutely fundamental. Following this comes confessions, sharing totally this area with one who may be professional or with one whom you admire and respect so greatly that whatever that person says you are free to take as truth. I believe such a person is a "gift". It may well be just how they would view such a situation from their perspective. Sharing in such an atmosphere can have a profound effect on the freedom of the heart, and affecting the heart as well.

Certainly negativism and judgmentalism which are referred to prior to today are factors which, when present, encumber the feeling function. The end result of this type of encumbrance of our feeling function has to be a diminished degree of self-love. In fact, this can be present to a remarkable degree. It becomes a never ending circle, for the less self-love we have, the more we are prone to be negative and judgmental to lift ourselves in our own eyes. The more we are negative and judgmental, the less we enjoy self-love. This cycle has to be stopped to realize a free heart!

Should progress be made in awareness confession, positivism, and lack of judgmentalism, how can one replenish the lack of self-love present within? Listen to this - there is nothing in you that creates love. So how can you replenish if you are not recreating? How can you give it to others if you are not receiving it? There is no way. First one must become hooked into a Greater Love -- the source of which flows into you in the newly created area. You then become a vessel as it flows out on to others. Each of you here this morning must decide what the "Greater Love" is for you.

If one has repressed his or her feeling function because of desire -- the awareness that a high feeling function seemingly has accompanying negative characteristics -- one must come to understand "When I am weak, I am strong!" One must come to see that every basic emotion resulting in varying feelings is a gift, a vital component of our make-up. I wanted to be free of some of my emotions until I was shown that should I be freed, I would also cut the heart of my musical ability to interpret a score. No thanks!

Usually when we want to be free of an emotion, it is not the basic emotion itself but the distortion of it that is the problem. This is what gives it its negative character. Here almost everyone represses and denies. Our Christian heritage seems to demand this. Can this be right? We never bury these distortions dead -- we only bury them alive. They remain as devils that continue to rattle our cage regardless of our Christian zeal to repress. In fact, the more they are repressed, the more aggressive they become in return!

All emotion, distorted or otherwise, must be expressed. The key is to the manner of expression. Certainly they must be expressed through deep vulnerability with one whom God has given to you as a gift for this moment. This gives verbal recognition of their presence. There can be no merger of the conscious and subconscious without this -- no full realization of the Kingdom within! Perhaps there

are times when these distortions are not only verbally shared but also acted out. Perhaps there are times when not.

Now, an interesting characteristic of emotion. One it has been allowed to express itself, it begs not to be allowed to continue this expression without discrimination. Rather it begs to be governed by reason. Interesting, isn't it! This is the problem of so many teenagers and you adults -- do what feels good, period. Even older adults do not always escape this approach. Yet an integral part of our make-up is violated when this happens, when reason is not applied. We have violated the integrity of an emotion. It must regain this. We inevitable suffer when this reclaiming takes place!

Individuals with higher feeling functions, reacting with greater intensity to both the positive and negative, are thereby by nature more prone to encounter repressed feeling functions and more susceptible to negativism and judgmentalism. How valuable awareness of our common propensities! Also, how valuable the awareness these potential weaknesses are really our strengths!

If we have a high feeling function with considerable negative experiences in life, we are apt to process a shadow element in the unconscious of considerable size and intensity. This is the part that harbors the negative aspects of our life. This is the part we want to deny and pretend isn't there. We believe that it will somehow vanish or dissolve if we bury it, drown it, or crucify it. We are afraid to admit the evil, unacceptable, and inappropriate tendencies that exist within us.

The magnitude and intensity of the shadow will vary from person to person, based on the growing-up experience of the person. If we grow up in an accepting, open, loving, confident atmosphere, we do not develop massive shadows. If we grow up in a demanding, legalistic, tense atmosphere - not allowed to have thought - repressed behaviors - we develop massive and intense shadows and a thick mask. If our spiritual experience is one of legalistic piety, demanding repression of much of that which is natural to the human experience, again a massive shadow is the result.

How does one come to terms with his or her shadow, yes, even make friends with it? Recognize its presence in every detail possible. Follow the admonition of James 5:17, "Confess your faults to one another, and pray for one another, that ye may be healed." The one must embrace it - not only be fully aware of it, but to totally accept it. This is not easy. When I came to realize there was gold in my shadow as well, those positive aspects of myself that were simply covered over with repressed negative elements, I wanted to make friends with my shadow, which is much more than just recognizing it. It truly wanted to embrace it in every part of my being, to understand the why that led to the repression in the first place, to encourage its healing by reversing the repression process. There is only one way to regain the element "lost" in the shadow -- there is only one way to remove the elements covering the "lost gold". The beautiful and meaningful answer is LOVE!

We must come to the point of being thankful for every negative in the subconscious. For without this negativism present, we would never have the desire to search for freedom, for healing. In this search when we find a greater identity, a more total Self, Christ if you will, the reward is so great we become thankful for every need that led us to this Pearl of Great Price! We then see the negative as a

positive – the weakness as a strength. We can dwell on the past negative problem with no pain - that portion of the shadow is dissolved and the original god, that emotion now in a positive states, is recovered. Then the impetus for deeper discovery, deeper friendships – with less and less shadow and a consistently more free baton!

It is an unbeatable combination. The benefits are unobtainable any other way. both the heart and the baton become consistently more free. The zeal for life intensifies regardless of our age. How thankful we become that we were even weak in the first place to then discover such strength! The high feeling function was largely responsible for the weakness in the first place. Self-love returns as never before. Now we can truly "reach out and touch someone".

IF THE HEART ISN'T FREE,  
THE BATON ISN'T FREE  
--Leonard Bernsein

Once again you have experienced a great ICDA convention. Tonight has been a real emotional peak for all of us. The Verdi has produced wonderfully free hearts, and if we were to have the opportunity to conduct at this moment, we would realize rarely experienced heights of expressiveness. A free heart with a free baton is not an everyday happening, but tonight has produced an unusual amalgamation potential of these two elements.

Obviously you will leave here with high resolves to bring about such an environment and inner feeling in as many rehearsals this coming school year as possible. The intense feeling of a "free heart" that so many of us have at this moment because of what Paul Salamunovich has given to us through the Verdi is so wonderful that we desire to recapture this moment over and over again, both for ourselves and our students.

Yet this will be difficult to do. We realize this, but the resolve is so firm and intense at this moment. When the difficulties first appear this fall, our first tendency may be to blame external situations such as our administration, physical conditions, talent, etc. Yet the bottom line may well not be other factors but truly within ourselves -- the presence of a constricted heart.

When we resolve to recapture the spirit and feeling of tonight, in a very real sense we were resolving more to repress those factors which have inhibited us in the past -- to "remove" them from the scene. But this can be successful for only a limited amount of time. One never buries anything dead -- it remains alive only to push forth in times of stress.

Another way of expressing a heart that is not free is an "encumbered feeling function." What do I mean by this? Carl Jung, the renowned Swiss psychiatrist, stated we experience life on four levels: the intuitive level, the intellectual level, the sensation level, and the feeling level. These four functions are always present, but in varying degrees depending upon the individual involved. We choral directors relate to a strong degree to the feeling function -- the degree of intensity with which we react to given situations in life, both positively and negatively. It is this function which allows the heart to really sing or to not sing.

In that we vary as to our feeling function capacity, I have found that choral directors in general have an above average capacity to respond emotionally to given situations. On a scale of one to ten, with ten being high, reflect on whether you would be an eight to ten, a five to eight, a three to five, or a one to three. Do this without a great deal of thought, but rather as you instinctively feel.

POLL

I am certain you observed the greater preponderance of us in this room in the five to ten category, with a large number in the area of eight to ten. It is this inherent

capacity that gives us our sensitivity to the aesthetic, to the interpretation of a score, to the desire to re-impart this to others. In a sense it is the heart of the uniqueness of our profession in general. And we must understand this characteristic if we are to strive after a free heart and thereby a free baton.

Every person here tonight has an encumbered feeling function to some degree, the extent of which depends largely upon environmental factors we have experienced. This area within us is encumbered for one of two reasons, or both. First, we may have repressed our feelings because of hurt in the past. We needed a defense mechanism to protect this pain. To repress a certain part of our feeling function was a natural defense mechanism. Place us in a new environment as tonight, add to this a beautiful experience with great music under a masterful conductor and accompanist, and we become amazingly free for the moment. Should we have a music experience, we become totally free for the seconds involved. The positive side of our objective make-up has become totally integrated with the negative side in our subconscious. For that wonderful moment we experience wholeness. No wonder we need it over and over, and to realize it once in a school year makes the entire effort worthwhile.

But as we go back into our former environment, the subconscious will automatically throw up a barrier to protect itself -- repressing, thereby, an area of our feeling function that experienced pain.

Secondly, we may DESIRE to repress attributes of our feeling function. We may see characteristics of our personality as undesirable which in turn stem from this part of our make-up. We desire to have "one foot in and one foot out" rather than both feet in. We might wish to be more in control at all times, to be more steady in our approach to day by day activities. This leads to a DESIRE to encumber parts of our feeling function. Should this be present, one's heart is automatically less free, a less free baton being the result.

Now that we are more fully aware of what our true situation may be, and the depth of experience of tonight has given us a stronger desire to confront this part of us, how do we "approach" a change? If one has repressed part of his or her feeling component because of pain and negative situations in general, the first step is awareness. Our compensatory ability is so subtle and complex, we often are not even aware of the adjustments taking place. The root problem becomes so disguised that to recognize it becomes very difficult. Thus the first step of awareness is not always an easy one. Or, should we be aware of this area, to face it is another challenge. Awareness can be over half of the solution to the problem, especially if it has been compensated for over a long period of time.

I have just finished reading a most insightful book, *The Primal Scream*, of Janov. He writes at length that we never give up hope of recovering repressed feeling functions and that root awareness is absolutely fundamental. Following this comes confession, sharing totally this area with one who may be a professional or with one whom you admire and respect so greatly that whatever that person says you are free to take as truth. I believe such a person is a "gift." It may well be just how they would view such a situation from their perspective. Sharing in such an atmosphere can have a profound effect on the freedom of the heart.

I have had astounding sharing experiences from teachers as to the pain of their pasts. I know this is a great step forward – a desire to confront rather than repress, a desire to free rather than "forget."

Positivism must enter our lives in an unparalleled way. We must not anticipate the negative, but rather the positive. When by nature we think negatively over ninety percent of the time, we see what a challenge this is! But the aesthetic side of us is reached only through such a positive experience, and the degree of negativism present can only delay such realizations.

Judgmentalism has to be challenged over and over. I wonder if we are ever free of the temptation! Yet over and over we are proven wrong when the true situation is discovered. We choral directors can be particularly prone to do this with our ensemble members if something unexpected happens without our prior knowledge. But it can never be profitable. We can only succeed in having a less free heart at that time which leaves remnants even after a positive resolution or understanding.

The end result of this type of encumbrment of our feeling function has to be a diminished degree of self-love. In fact this can be present to a remarkable degree. It becomes a never ending circle, for the less self-love we have, the more we are prone to be negative and judgmental to lift ourselves in our own eyes. And the more we are negative and judgmental, the less we enjoy self-love. This cycle has to be stopped to realize a free heart!

Should progress be made in awareness, confession, positivism, and lack of judgmentalism, how can one replenish the lack of self-love present within? Listen to this – there is nothing in you that creates love. So how can you replenish if you are not recreating? How can you give it to others if you are not receiving it? There is no way. First one must become hooked into a Greater Love – the source of which flows into you in the newly created area. You then become a vessel as it flows on out to others. Each of you here tonight must decide what that "Greater Love" is for you.

If one has repressed his or her feeling function because of desire-- the awareness that a high feeling function seemingly has accompanying negative characteristics – one must change and come to understand "when I am weak, I am strong!" One must come to see that every single feeling we have is a gift, a real component of our make-up. And without every feeling that we experience, we would be unable to realize the great beauty of the Verdi tonight. Paul would not have had the capacity to uncover this experience for us. Without every one of them, what would our musical sensitivities be? And, if we are encumbering them through desire, we are cutting off a vital part of our special gift, the result being a less free interpretive ability and a less free baton.

This is not to say that some of our basic feelings have not become distorted and thereby do possess negative characteristics. But we must not throw the baby out with the bath water. Discover what caused the distortion – what balance is not present. Cause the river of emotions not to be a flood, but rather channeled beautifully with great inherent power.

Also remember that as every feeling has its right to be expressed, once this has been accomplished it begs to be governed by reason. It does not by nature want

to run its course with no constrictions. This is the problem of so many teenagers – do what feels good, period. Many adults suffer from this as well. Yet an integral part of our make-up is violated when this happens, when reason is not applied. And we inevitably suffer from it should our feelings be allowed to run rampant.

What are we apt to share in common as choral directors which, though perceived as negative, are actually vitally positive? Before I list some of these, the greater degree of genius, the greater the predominance of these items. Take comfort!

We are very sensitive, possessing an emotional nature. We are very responsive and react deeply. In other words we are very vulnerable – to both hurt and joy. Yet we can grow through pain as no other way should we decide to do so.

We generally lack self-love. I explained the reason for this just prior in my lecture. This can be very debilitating, yet the search can be most rewarding.

It is difficult for us to forgive. To face this fact in my life was one of the most challenging aspects of a high feeling function. For a long period of time, I could not accept this. But I see it is true. When we are hurt through a negative situation, we feel it so deeply that to forgive emotionally is difficult. I have found the answer lies in the desire to forgive mentally. Once this is accomplished, let the feelings "catch up" in time. But what character-building comes out of forgiveness!

We have sensitive sexualities. Our gift of sexuality is at the bottom of our ability to react with intensity to an aesthetic situation. Properly channeled, we can experience beauty in a depth of unparalleled proportions. And it can be equally destructive in a free heart, thus restricting the baton.

We experience anger as all people, but we experience fear to a greater degree. Lack of self-love produces unsureness. Unsureness produces fear. We may be much more tempted to repress anger, but repression of fear is almost impossible.

We do not formulate deep friendships easily. Our encumbered feeling function may well inhibit this. As we are prone to be self-centered and possess a tendency to dissect ourselves, these become barriers to easy deep friendships. As to dissection, look what we are doing at this moment!

It is easy to offend us, to insult us, because of our "thin skin" and touchiness. Lack of self-love is truly revealed here.

We can be moody and subject to depression. As we are more prone to self-centeredness, perfectionism, and being overly conscientious, these factors lend themselves to depression and moodiness.

Our childhood experiences are of paramount importance! Our feeling function makes for unusually sensitive responses to given situations. Negative early experiences remain with us daily, encumbering our feeling function as our subconscious finds it necessary to repress the incidents daily. To free the heart of a choral conductor necessitates thorough exploration of that individual's early years. The desire to be freed of such experiences may be so strong as to lead one into choral music because of the joy of the release, however momentary, through a musical experience.

Have you noticed it may take us forever to make up our minds as to what to order when we are in a restaurant? That we are apt to ask our partner what he or she is having, and always order last? Once I observed this in myself and understood the

implications, I just smile every time it happens. Or I make a concerted effort to order first as a humorous challenge.

But because of the above, let us resolve never to encumber, suppress, or destroy our natural traits! Rather avoid escapism, accept their positive values, realize your short-comings and weaknesses from distortions. By full awareness of their inherent gifts, they can be perceived as potential strengths, not weaknesses. And this is a vital step in the freeing of the heart!

Add forgiveness where necessary. Employ the power of habit. Overcome the spirit of criticism: the tendency to verbalize negative thoughts.

The positive results will be a greater uncovering of a rich, sensitive nature that can be beautiful without distortions. That we can be positively vulnerable – sensitive and responsive in great depth. Musical experiences will thereby become much more frequent – for the power of the baton will be freed.

Our tendency to dissect can become analytical perfectionism, fitting us for much-needed detail work. How could we possibly want to lessen this?! This dissection taken in a positive framework lessens depression.

Our capacity to be free to love is great. When truly freed, students will respond to this. It may be even overwhelmingly so at times. Once our friendships are established, we can be a most faithful friend – one whose dependability is a constant factor!

**WE HAVE THE EMOTIONAL RESOURCES TO UNLOCK THE DEPTH OF RICHES WITHIN US AS PERHAPS NO OTHER GROUP OF PEOPLE!**

There are so many fine human beings in our profession. What a privilege it is to know the person sitting next to you on either side. Know we as a group share these weaknesses which can become the great potential strengths within us.

So let us strive to realize our full "free heart potential" so that our batons will be magically free and thereby wield great beauty and love!

## JESUS' SAYINGS REVISITED

The uncovering of the unconscious has given a new depth to Christianity. The reality of the inner world produced a new side to our faith. Our conscious life is affected in every way by the inner life. This being so, our perception of Christianity can have a whole new impetus.

Daniel knew of the unconscious when he said to King Nebuchanezzar:

"O king, on you bed your thoughts turned to what would happen in the future, and the Revealer of Mysteries disclosed to you what is to take place. This mystery has been revealed to me, not that I am wiser than any other man, but for this sole purpose; that the king should learn what it [the dream] means, *and that you should understand your inmost thoughts.*" (Daniel 2:29-30)

We are going to explore many passages in the New Testament relevant to this awareness of our nature as well.

For so long, the recognition of the importance of man's inner world was lost. The Renaissance, with its stress upon reason, affected man's thinking for centuries to come. the importance of dreams was discarded. They could not be explained -- thus they were not relevant. Sigmund Freud and C. G. Jung, however, proved the presence of the inner world of man and its capacity to profoundly affect our conscious states. It only follows that a new side of Christianity could be discovered, and the exploration of which would have a profound affect in understanding in a new way what Jesus said. Was Christ asking that the ego, the center of consciousness, come into a creative relationship with the inner life and thereby give His sayings a whole new depth?

The unconscious speaks in the language of dreams through symbols. Images represent our aspirations and conflicts. And how did Jesus frequently introduce his parables - 'the kingdom of heaven is like . . .' Was Jesus actually drawing from the unconscious even more than the conscious? Was that why he was frequently misunderstood? Yet was Christ equally comfortable in both the world outside of Himself and His own inner realm? Is this why He was a whole person? Is this necessary in our own lives if we are to approach wholeness?

Do the Gospels reveal the personality of a whole person, rather than just the ego side -- the conscious reality -- that side of life which we seemingly live in the majority of the time even though it is always colored by the inner side? Jesus' personality and teachings were rooted in His inner world. Jesus of Nazareth was uniquely whole. Did He preach to people who had to remain in their broken state, or did He preach a message which lead to an ever growing state of wholeness? If so, a new side of our faith is present for discovery. It is filled with depth and excitement of discovery. It is a pilgrimage in the life of faith unequalled in rewards. It is worth every step of faith and the risks thereof to encounter fully this side of Christianity, the inner world. Herein lies the Christ of the Resurrection in addition to the Christ of Good Friday. Herein lies the rewards of Christ's death in order that we might approach even here on this earth the unique wholeness which He possessed.

It becomes very exciting to read:

"The kingdom of heaven is like treasure hidden in a field which someone has found; he hides it again, goes off happy, sells everything he owns and buys the field." (Matthew 13:44)

We find the treasure of our inner person -- we will give up all to 're-own' it again. This inner kingdom is so valuable -- it is likened to the kingdom of heaven! Christ treats the kingdom of heaven in this instance as an image. There is NO conscious reality connected with it whatsoever. Rather it is what we discover within, buried as hidden treasure, worth disposing of every conscious part of life, only to own this inner kingdom of such priceless worth.

Imagine when we finally realize this kingdom in ourselves! Our realm of consciousness is greatly expanded. It is led into perception and insight. Did Christ describe this kingdom in concrete terms so that we would recognize it beyond any realm of doubt? He did not say, "it is," but "it is like." To gain a concept of a degree of perception, we must go 'within.' Can one doubt the creative power of this side of us? Yet we discarded this part of our nature for centuries!

If the kingdom of heaven does lie hidden within us, the value of our inner person is beyond description. Thus we must accept every challenge to know why it is so unique, so important to Christ, to our full concept of faith. It is not only to understand this inner world, but to discover through the understanding of same how Christ used it to allow us on earth to approach wholeness, to more fully understand what He was saying, to more fully appreciate His uniqueness, and thereby grasp in some way the meaning of the verse:

"Be ye therefore perfect as your Heavenly Father is perfect."

How exciting to rethink the verse: "The kingdom of heaven is close at hand." (Matthew 4:17) Can we be reborn as Nicodemus says and begin the transformation of our character? Rethink as well Romans 12:1 -- "Do not be conformed to this world (the conscious) but be ye transformed by the renewal of your minds (the unconscious renewal affecting the conscious). Yes, 'the Kingdom of Heaven is close at hand,' but does this new understanding of our inner person allow us to enter this Kingdom and make it a present reality in the here and now? With excitement, I answer emphatically, "Yes!"

Now listen to this: "The kingdom of God is within you." (Luke 17:21) We hear much today about having a personal relationship with Christ. The association with the charismatic movements seems to come to mind immediately. But does this personal relationship have to be related only to characteristics of this movement, valid as they might be? Can He be as personal to us as our own inner world? Does this not take into full consideration the uniqueness of our individuality, the FULL consideration of this in the avenue of faith as the Kingdom resides within? Does self-knowledge become important, achieved only by inner confrontation (shadow awareness)?

Look at the Parable of the Prodigal Son (Luke 15:11-32) in a new light. The two brothers, the elder brother and the wayward prodigal (our shadow), representing the two parts of ourselves. The Prodigal Son confronts his shadow fully and decides

to return 'home.' The elder brother had a morality which found it difficult to accept this confrontation. To fully accept himself would take pain. Was he willing to do this and rejoice over his shadow as the ideal 'father' was able to do? What a meaningful parable Christ has presented to us!

Luke 9:62 says, "Once the hand is laid on the plough, no one who looks back is fit for the kingdom of God." The Parable of the Prodigal Son asks for a confrontation with the inner-self. Luke leads us to commitment to the inner way and the realization we have embarked on a journey, a process, a work of life. Those who turn back risk losing the greatest adventure of life! There have been a few times when I have wondered, however briefly, if I should have turned back. But the answer was always "No, I could not - I have no choice - the kingdom of God is too close." A personality change was taking place, a renewal.

Listen to this: "I tell you solemnly, unless you change and become like little children you will never enter the kingdom of heaven. And so, the one who makes himself as little as this little child is the greatest in the kingdom of heaven." (Matthew 18:3-4) How honest children are as to what they feel inside! It is total reality. The inner world is the outer world. What an admonition to come into contact with our inner person. How important Christ portrays this step to be in our Christian growth, our Christian renewal.

Thus far we have seen that the kingdom of God is a spiritual reality, personally experienced by the individual, capable of psychological description. If it is present - it can be entered. And what are the benefits of its creative new power!

"Those who do enter the kingdom are those who have come to recognize the reality of the inner world and to respond to its demands upon them for consciousness." (Sanford, p. 63) We fear individuality. We fear bringing to consciousness, the unconscious. We want to reject the inner world. Yes, the way to the kingdom is narrow, and few there be that find it. Why? Because we must enter it as individuals rather than remaining within group consciousness. Yes, there is anxiety. "Enter by the narrow gate, since the road that leads to perdition is wide and spacious, and many take it; but it is a narrow gate and a hard road that leads to life, and only a few find it." (Matthew 7:13-14) Only a few take the narrow road because we must recognize the unconscious and bring it into consciousness.

"Those who are called upon to enter the kingdom of God may not always recognize what is happening to them. At first the approach of the kingdom may seem like a violent attack from something dark and dreadful; for when the kingdom descends upon us, the first experience is often a darkening of our old state of mind in order that a new consciousness may emerge. Psychologically this is a necessity. Entrance into the kingdom means the destruction of the old personality with its constricted and uncreative attitudes. If the kingdom is to come, this old person must die. The fortress behind which the ego has been hiding must be torn down, and as these defenses are battered down forcibly by the movement from within, it may seem at first like a violent assault. Whenever this upheaval in personality occurs, it is important that its religious overtones be realized; for if this dynamic inner process is viewed only clinically, its spiritual significance will be lost and the kingdom will not be revealed." (Sanford, p. 66)

Another paradox of entering is this: recognizing they have been hurt or injured in some way and from this need or despair [they are more] apt to come into the kingdom rather than remaining caught in their egocentricity. Those who feel they somehow can remain self-sufficient do not enter because they remain caught in their own one-sidedness. Our entrance therefore can involve us in a crises -- the breaking of the ego. The personality must become new -- the old personality cannot contain the new state of consciousness, the new personality. "No one puts a piece of unshrunk cloth on to an old cloak, because the patch pulls away from the cloak and the tear gets worse. Nor do people put new wine into old wineskins; if they do, the skins burst, the wine runs out, and the skins are lost. No; they put new wine into fresh skins and both are preserved." (Matthew 9:16-17) To bring about the new fresh skin often requires a storm. The ego does not want to be drawn into the unconscious and be overcome. It wants to hang on however possible and remain supreme. But if the inner world is brought into consciousness because of action upon the words of Jesus, the result is Matthew 7:24-25: "everyone who listens to these words of mine and acts on them will be like a sensible man who built his house on rock. Rain came down, floods rose, gales blew and hurled themselves against that house, and it did not fall; it was founded on rock." This is the rock of consciousness. This step is so important (that of consciousness awareness merging with the subconscious) that when it takes place we are then given the keys to the kingdom of God!

I must not minimize the cost of this individuation -- the process of becoming an individual -- the realization of the inner world. It requires an inner fire of purification. "I have come to bring fire to the earth, and how I wish it were blazing already!" (Luke 12:49) "Before individuality can come there must be psychological differentiation. The unconscious identification each partner makes with the other must be broken, and each one must recognize his or her uniqueness. The divine call to seek fulfillment not through absorption in another person, but through relationship with himself, with the other, and with God, must be accepted." (Sanford, p. 85) "Sir, let me go and bury my father first." Jesus replies, "Follow me, and leave the dead to bury their dead." (Matthew 8:22) It is only the individual man who is capable of communion with God. BUT TO KNOW THE INNER REALM IS TO BE FREE FROM ITS HEAVINESS AND TO EXPERIENCE ITS CREATIVITY. IN THIS CREATIVITY LIES OUR FREEDOM. WHAT ONCE BURDENED US NOW GIVES US STRENGTH. . . THE YOKE OF CHRIST IS THE YOKE OF BECOMING CONSCIOUS. THIS YOKE IS A BURDEN, AND, AS WE HAVE SEEN, IT LAYS REQUIREMENTS ON US; BUT IN THE LONG RUN IT IS A LIGHT BURDEN, AND THE ONE WHOM WE NOW SERVE IS GENTLE AND HUMBLE IN HEART. WE FIND THAT IN THE SERVICE OF THIS ONE THERE IS "PERFECT FREEDOM." (Sanford, p. 94)

## MUSIC AND YOUR SPIRIT

"Man was never meant to function alone. In body, mind, and spirit was he created by My Father. The senses were given him to link him to earth and to create and maintain contact with the world around but the spirit was definitely his link for guidance and instruction from the world of My Kingdom."

Life is a constant attempt to nurture ourselves, to feed ourselves physically, psychologically, and spiritually. We often fail to delineate these three appetites as we should, but they are present in every person. What is the ultimate goal of these separate areas, body, soul, and spirit? Joy – deep joy!

We often become confused as to how to feed each of these three areas so that we may obtain fulfillment, happiness, deep joy. Not only are we confused as to how to satisfy them, but we even have difficulty in delineating the three areas to be nourished.

The first and most obvious area is that of the body. It receives impressions, that is, the information that comes in from the physical world and is passed along to the soul. The impressions come through the senses: touching, tasting, smelling, hearing, and seeing.

Our next area of awareness is that of the soul, our psychological part. Part of our soul is our intellect. Our soul also contains our emotions or feelings: fear, anger, love, etc. Thirdly, it contains our will: how to become motivated, how to deal with frustration and conflict, how to plan. The soul then is the ego, the psychological nature, the center of personality. It is what we see and know about one another. Whether we're inhibited or boisterous, highly educated or average, psychologically whole or damaged, it's a trinity within a trinity.

Have you always thought of yourself as two-fold -- body and soul? Most people, Christians included, would say, "I have a soul and a body." Some would probably say, "I have a mind and a body." But it amounts to the same thing: there are two parts, the inner self and the outer self. After all it seems pretty clear that there are two worlds, the material and the spiritual. Our physical bodies obviously belong to the material realm and our souls or spirits to the spiritual world.

This was my picture, too, until I discovered something very important was left out. Spirit and soul are not the same! Over and above the soul and the body is the human spirit, that part of us that is meant to inspire the soul, with the soul ruling the body -- that's how human beings are intended to function.

Genesis says that God breathed spirit into matter and "man became a living soul." Matter, soul, spirit -- or body, psychological dimension, and the image of God. Man's spirit was made in God's image, or likeness, so it can respond to Him. Because man has a spirit, it's possible for him to have fellowship and friendship with God. The spirit to inspire the soul -- the soul to rule the body.

Many people are confused between "soul and spirit." First Thessalonians 5:23 says, "I pray God your whole *spirit*, and *soul*, and *body* be preserved blameless unto

the coming of our Lord Jesus Christ." Mary knew the difference between her soul and spirit: "My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior." Hebrews 4:12 says, "The Word of God is living and powerful, and sharper than a two-edged sword, even dividing the soul and the spirit." Yet it is not always easy to divide between the soul and the spirit. In our bodies lives both a soul and a spirit. Between you spirit and body is the area of your soul.

So often the soul takes over and functions on its own. The intellect says, "I'll figure it out. I'll think my way through. Just give me a little more information." The will says, "If I can just try a little harder, everything will be all right. The important thing is to find some rules and start keeping them. The main thing is to be sincere, determined, and make an effort." The emotions say, "Whatever makes you happy and helps you feel good must be the way to go." But none of the three really knows where they are going, so the result is confusion. So many are trying to guide themselves by thinking, willing, and feeling -- what else is there, if you're not in touch with God?

In Jesus, God completely identified Himself with us -- spirit, soul, and body. No longer does the will need to block the spirit -- reasoning and feeling do not have to predominate. Nor do we have to understand everything. The intellect does not have to be predominant. Nor do emotions have to control us. Our spirit, identified with Christ, can predominate!

Now let us center in on the soul. Let me make this clear. When you were born again -- when you came to the Lord -- it was your spirit that was transformed, not your soul. The changing of your spirit was real -- permanent. And your soul, according to the Word of God, is supposed to be changed also. In fact, we are to immediately begin a process to change our soul. The Bible calls it renewing the mind. But when you are born again, your soul does not get changed immediately -- but over a process of time. Whatever you are today is determined not by your spirit but by how much your soul has been changed by the Word of God! There is nothing wrong with your spirit -- remember that -- it has been born again and remains so.

Let us use our gift of imagination for a moment. Remember the distinction I made between the spirit and the soul -- the Bible verses -- the Word of God being sharper than a two-edged sword, separating the spirit from the soul? It is difficult to grasp inner concepts -- so let us picture it in our imagination. Imagine the soul and spirit as an entity -- entwined with one another -- your spirit being a vine entwined around and within a round ball which is your soul. Scripture seems to say they should be two separate entities -- two distinct parts of us -- yet so inter-related. Think of your body, soul, and spirit as we think of the Trinity -- Father, Son, and Holy Spirit -- separate yet one. It is exactly the same with our soul, spirit, and body -- separate yet one.

But the problem seems to be recognizing the separateness of the soul and spirit -- separating them within their inter-relationship. We hear people say, "The Lord told me such and such." This bothers many people when they hear someone say this. Is it purely a figment of their wishful thinking or imagination? It certainly can be, but it can be the Lord also. Why the dilemma for so many of us -- the lack of faith to trust that we can and are hearing from the Lord?

We listen to the voice of the world so much that when the spirit speaks to us, and endeavors to communicate with our soul or mind, it is indistinct because there are so many other voices, so much other knowledge that the spirit has to overcome. So our spirit has to be freed -- separated as it were -- divided as scripture says -- from our soul so that it is free to receive undivided communication from God. It has to be separate to the point that there is no interference with its antenna -- no other interfering stations sending signals from the body and the soul.

As I began to visualize my spirit being freed from the entwining of my soul and beginning an orbit of its own in the space of my inner being, I began to be able to sort out where my messages were coming from. (Peanut Butter Story). then I began to say to myself over and over -- "Ye are not of the flesh, but of the spirit." (Galations 2:20) I began to converse with my spirit as a person -- to see it separating and becoming stronger and straighter.

Then a wonderful discovery -- I began to see that my spirit is the real me -- not my soul with its need for change -- but my reborn spirit. The new man is the real me -- that part that has been born again in the spirit of God. Now I had the challenge of putting on the new man on the outside as well -- the soul part -- to take on the process of changing my soul to understand and walk in the ways of God.

Now is it a matter of freeing your born again spirit, strengthening it, and then beginning to work on your soul? Another great discovery -- any growth in my spirit automatically affected my soul (mind, will, and emotions). The spirit of God was there to reveal through my spirit to my mind, will, and emotions, the ways of God. "Seek ye first the kingdom of God, and these things shall be yours as well." If I concentrated on listening to my spirit and helping it to grow through the Word, and constant affirmation in my thought life, my soul was automatically being affected without separate concentration on it. You see, if you have strong separate concentration, you can fall victim to trying to employ a methodology of achieving healing of a soul problem. Not that knowledge does not count -- psychological awareness -- principles of Carl Jung, etc., but the final step always has to be the blood of Christ!

Romans 12 -- this is where believers win or lose -- in the area of the soul. To walk in the perfect will of God, you will have to renew your mind (your soul). You will have to allow the spirit of God through your spirit to teach your soul how to walk with God, how to live and operate in God's ways. Remember what Jesus did he did by the spirit of God. The spirit of God was upon him through his spirit and thus in him there was no limitation. Interesting to reflect on the state of Jesus' soul. It was without sin, but he was tempted -- yet through his spirit, he remained in such close touch with his Father that his soul remained unblemished. But he can empathize for he knows temptation, and in my humble theology, his soul took upon itself every sin of every person in the world, even to the point it made his body sweat blood!

If there was no limitation in the life of Christ, there is no limitation in your life except a lack of knowledge. You have to know how to build into your soul through your spirit so much confidence in God that you are not moved by the world or the Devil. Remember that first has to be built into your spirit. Then it comes into your mind. Another discovery -- you can't do it over night. You mentally can get it

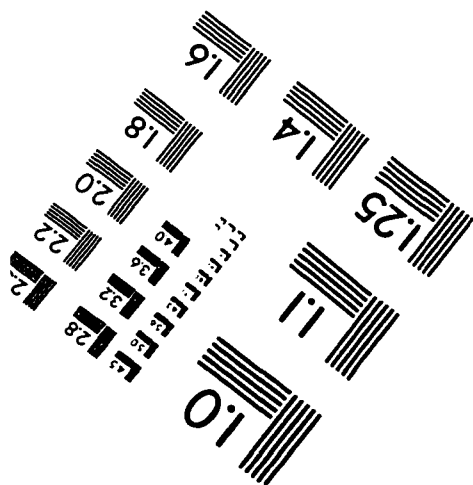
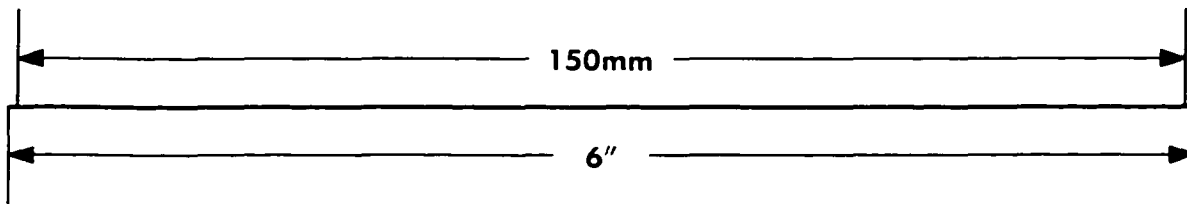
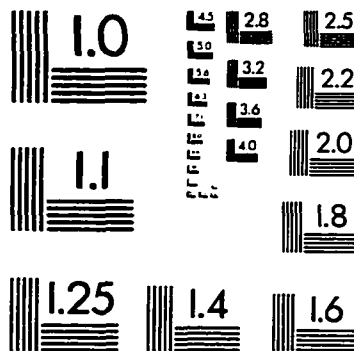
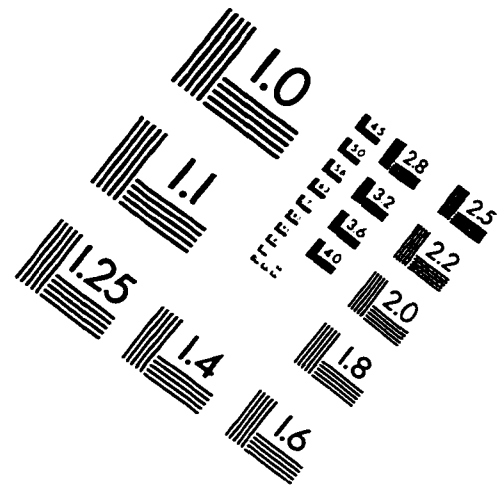
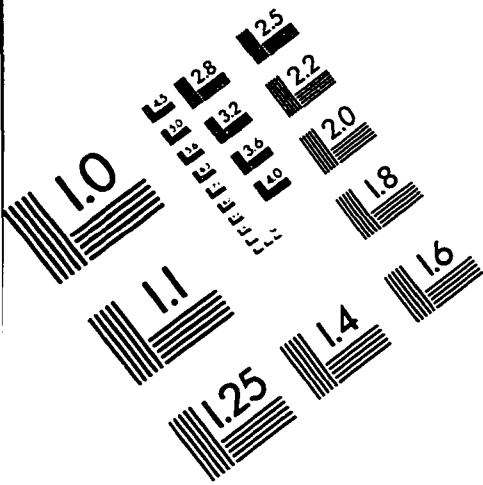
into there over night, but to accomplish the process of renewing your mind, this takes time.

Remember your soul has lived a life time of selfishness -- to will for itself, to reason for itself, to be selfish. Also the soul tries to protect itself. If you are not looking after #1, who will? It will also try to justify itself -- to make excuses. So the soul has to be renewed -- it has to be taught. This process never ends. So your soul has to be ever under the influence of your spirit -- through seeking God -- through the Word.

Our outer being is transformed only by what happens in our mind and in our soul. We are changed as our soul beholds the Lord. Something happens you have nothing to do with. You have nothing to do with the metamorphosis (changing from a caterpillar to a butterfly). This will in turn affect your body -- your health -- your psychic and physical stamina. What a wonderful circle!

My last point -- patience is the thing that makes the biggest difference in your soul, man!! It just takes patience to work with your soul through your spirit. For you have need of patience! And patience is a fruit of the spirit -- it is inborn within you. Like faith, you have it. It is a part of you. But you must develop it -- use it. Don't give up -- don't quit. Don't say, "I guess my prayer doesn't work." Remember that patience comes from knowing the Father. You know it is going to turn out right, because you know God. You know He never changes. And you only get that confidence by spending time with Him. You have to want this. Pray that this be the desire of your heart.

# IMAGE EVALUATION TEST TARGET (QA-3)



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