

Candela



Newsletter of the Swedenborg Association of Australia Inc
Organisational Details are provided on the next page

MAY 2014

ISSUE 76



MUSIC AND HARMONY

PRESIDENT'S MESSAGE

Dear Friend and Reader,

Welcome to this edition of the Candela. If this is your first opportunity to read the Candela a special welcome and I hope that what you find within sparks interest for further exploration. If you are a regular reader welcome once again and thank you for returning and continuing support.

This issue is devoted to the subject of music and you will find a series of articles exploring aspects of music. Unfortunately the subject of music and its spiritual content can only be briefly covered in this edition of the Candela. For it is a broad subject as music appears to be a very fundamental need both individually and collectively for humanity. Music speaks to the emotions and un-worded states where the

coarseness of words are limited in their ability to accurately convey deeply felt subtle states and meanings. The essential nature of music to us can be found, for example, in cultural contexts, for where it is forbidden there flower hidden opportunities where it finds expression in clandestine venues or shuttered away in homes, away from prying ears.

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Two copies of this Newsletter are being sent to members as usual, the second for giving away.

Next Issue – August 2014

Theme – Our Shadow Side

Jung called it our "Shadow Side", Swedenborg calls it the "Proprium". How do you cope with negative aspects that appear from your subconscious? It can be quite freeing to acknowledge our shadow, why not try writing about it? The deadline is **16th July**. Ruth

Email to ruth@duckworth.me or post to the registered office.

Please note that I have changed my email address.





SWEDENBORG ASSOCIATION of Australia Inc

ARBN 109 811 985

Registered Office:

Swedenborg Centre

1 Avon Road, North Ryde, NSW 2113

Tel: 02 9888 1066

Email: saa@swedenborg.com.au

Website: www.swedenborg.com.au

National Committee Members:

Robert Bryce (President)

Jan Primrose (Secretary)

Michael Chester (Treasurer)

Jennifer Danckert

Julian Duckworth

Tracey Glendenning

Wayne Kasmar

Carl Sarelius

Newsletter: Ruth Duckworth

Public Officer: Michael Chester

Membership of the Swedenborg Association of Australia Inc. is open to anyone who wishes to pursue an interest in Swedenborg, the man, his science and his spiritual teachings.

For details on how to join, call (02) 9888 1066 or browse www.swedenborg.com.au, go to 'Organisation' in the menu and click on 'Membership.'

Please Note: The views expressed in this Newsletter are those of each contributor and do not necessarily reflect any particular position of the Swedenborg Association of Australia or its Committee.

* * continued from page 1 * *

Many sacred texts speak of music with singing, chanting and drumming forming core elements of musical expression in many religious ceremonies or practices. The Bible has many references to music and within the Book of Psalms are directions to the choirmaster as to which ones should be accompanied by flutes or stringed instruments. Mystics from different religious traditions speak of experiences where music or choirs are heard. Throughout Swedenborg's writings he makes many references to music and choirs. He reports that choirs in the spiritual realm may be likened to the sound of stringed instruments whilst the sounds of choirs of the celestial realm are likened to wind instruments.

So I hope that you enjoy what the contributors to this edition of the Candela

have shared with us on this subject. Maybe if the pages could sing we would be even more deeply touched!

Enjoy your explorations of the music of life.

With best wishes

Robert



Secretary's Report

Welcome from the SAA Committee to the latest Candela. Exciting times are ahead. The new whizbang video camera has been purchased. Those of you who attended the last

months inspiring talk by David Moffat at the Swedenborg Centre, may have noticed the new equipment, ably operated by Damien Vandermeer. We anticipate producing high quality productions of future talks, video clips, compilations, new ways to get information out into the world about the Swedenborg Association and its activitiesthe sky's the limit.

Just as exciting is the Committee's formation of a new membership sub-committee. We aim not only to increase membership, but also to provide personal care and assistance to members, not just ideas from us. You may have noticed the flyer that went out recently. As a reminder, the contacts are

Swedenborg Centre (02) 9888 1066

Julian Duckworth (02) 9416 7026

or email Tracey Glendenning at
newchurchswedenborgian@gmail.com

And we're looking at the SAA logo too. Maybe a tweak to update?

The SAA Committee would like to extend a huge thank you to Caroline Neave for her contributions to the Committee. Caroline has stepped down this year but continues an active role in the Association.

Do remember, the Committee is here to steer and guide only. Any suggestions, needs, desires (no, not the Ferrari) that you may have for the Association, please do send them to us for consideration.

Very best regards

Jan Primrose



Musical Musings

By Joe Vandermeer

Stirred not shaken?

I love listening to music. Almost any music captures my interest, be that Eminem or Aphex Twin, Beethoven or Bizet, Josh Groban or Gotye, even Mussorgsky. Every piece of music has some unique effect on my emotions. Music provokes reactions. Sometimes the parental reaction to "TURN THAT RACKET OFF!!!". Often an emotion reaction, such as a calming state, or maybe the desire to move, to dance, waltz, walk, or tap my fingers, march or sing, etc. So states resonate in me as a consequence of hearing music.

Synchronised swinging!

In music, 'resonance' is the inclination of an instrument to vibrate more strongly at certain frequencies than at others. It is very closely linked to an observation made in 1666 by Dutch physicist Christiaan Huygens (inventor of the pendulum clock), when he noticed that two clocks which hung on the same wall near each other had been set to tick at slightly different rates, but eventually began to tick in step with each other. The clock that ticked faster slowed down while the other sped up until their ticking speeds matched. So they tended toward a simpler, more harmonious **relationship** with each others' motion. In a similar way music seems to resonate with things within me, especially feelings.

Resonances are states of agreement...

'Emotional resonance' is where certain feelings in me are greatly stirred, when I'm deeply touched and tuned in. A point in a movie story may evoke the deepest feelings, even to the point of tears. Or reading a moving poem of Rumi, seeing a beautiful piece of art, or hearing a touching piece of music. Ever since childhood, for me the most evocative states have always been aroused on recognising a situation restoring or expressing a great deal of goodness, such as when justice is restored in a story plot, or when a suffering victim suddenly receives unexpected help from somewhere.

Sometimes I'm less conscious of my reaction to a piece of music than at other times. For example, I am often unaware of the soundtrack music when watching a movie, but it is precisely then that music seems to

have the greatest influence on my emotions.



Try watching a movie without any sound and you'll get an idea of how important a part the music plays. Music is a language which stimulates

emotional states. And our emotional language is the language of our spirit.

Music expresses affection and affections express relationship.

That marvellous seer and seeker of truth Emanuel Swedenborg writes that natural things to do with **space and time** correspond to spiritual things to do with inward **states**. States are our affections or our love for the qualities of various things. And of all the possible states or affections in us, the greatest of these is our love of the Divine Creator, and also of great importance is our affection for the good and true things which other people possess (since all goodness and truth originate from the Divine Creator).

I think that everything in music is about expressing **relationships**, namely:

Harmony & melody = relationships of the frequency (pitch height) of note compared to another. The pitch 'distance' between notes is referred to as their 'interval'. Intervals can be expressed in simple mathematics as number ratios, e.g. when pitch vibrations are in the ratio of 1 to 2 they are said to be an 'octave' apart, meaning the interval between them is 8 notes of a musical scale, e.g. 8 consecutive white keys on the piano keyboard (Greek: 'octo' = eight, Latin: 'scala' = ladder or stair or steps). An interval of a 'fifth' between two notes means that the pitch distance between the notes covers 5 notes of the scale, e.g. 5 consecutive white keys on the piano. The mathematics of the **relationships** in pitch between notes of a scale is an entire topic in itself about 'tuning', a topic which also covers the **origin** of musical pitch known as **the harmonic series** and **the octave experience**. Limited



space prevents me from elaborating here on that most fascinating topic.

Rhythm = **relationships** of a note's length (sustained duration) to that of its neighbours (sequential notes form a melody while simultaneous notes form the harmony of chords).

Melody phrases = **relationships** between the fundamental theme and its variations.

Key signature = **relationship** between the music's original tonic 'key' signature and other 'keys' it then explores until its return to the starting key (it's home-coming). This musical composition pattern relates music to story, because the statement of the melodic theme is akin to the 'home' from which the adventurer departs, followed by all the adventure of exploring new frontiers in the way of musical variations of the melodic theme, before arriving home to the original key signature in which it began, but now accompanied by all the rich wisdom gained from the explorations.

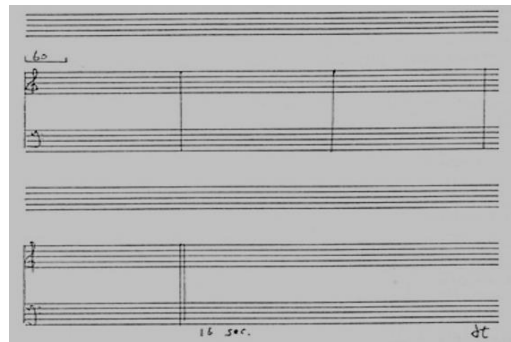
The bricks and mortar of music.

I recently listened to a curious piece of music by the composer John Cage. While a music lecturer, Cage decided to write a piano piece and called it 4'33" (Four Minutes, Thirty-three Seconds). It became his most famous composition, which in 2004 was voted to be number 40 in ABC radio's Classic 100 Piano Countdown (<http://newsbiscuit.com/forum/topic.php?id=67849> you can find a review here)

Its first performance already caused a stir, largely because the pianist sat down at the piano, opened its lid but refused to play a single note. It was a silent piece of music! Perhaps it should have been performed on Air Guitar. Yet, Cage did have some serious intent. His piece points the audience's attention to the environmental sounds around them and those which they themselves produce with their physiological functions, their fidgeting, etc. It reveals what an audience habitually expects to happen on a stage, and their reactivity when that does not occur.

Cage's experience had been primed in 1951 by his visit to Harvard University's anechoic chamber (a room designed with walls, a ceiling and a floor which completely absorb all sounds made in the room). Cage expected to hear complete silence, but heard two sounds, one high and one low. The engineer informed him that the high

sound was his nervous system in operation and the low was his blood circulating. This realisation led Cage to appreciate the impossibility of silence and led to his composition of 4'33". Another influence also played a part, which was him seeing Robert Rauschenberg's exhibition of White Paintings, consisting of three canvasses, completely white.



Score of 4'33"

Perhaps Cage's music influenced the recent Air Guitar craze. In any case, Cage's tongue-in-cheek musical experiment demonstrates the need for a piece of music to have some kind of sound in it. Yet, like the 'white space' left around high impact advertisements, silence in the form of rests plays an important part in music. The contrast between the music and the sound of silence can be a powerful emotive factor.

Sound patterns.

A second piece I recently heard was called the World's Ugliest Music. This is an interesting composition created by mathematicians who were looking for a 'music' which contained absolutely no repetition of any kind. But to have no repetition of pitch, or note length, of volume, of anything, turned out to be more challenging than they had suspected. Have a listen yourself (simply Google "Scott Rickard TEDx"). This musical experiment highlights that some **repetition, a pattern** of sound, is beneficial for sound to be more musically appealing.

Making risky music.

The composition or performance of music is an equally fascinating endeavour. When performing classical music it is customary to have a level of control over the performance. There is a conductor who interprets the composed piece and coaches the players to produce a specific rehearsed outcome. The main skill in performing classical music is the ability to accurately and consistently reproduce the work as it



was rehearsed. The risk is that the performance doesn't go as planned.

On the other hand, jazz music demands spontaneous variety ('improvisation') and therefore one of the skills of jazz performers is to know the general structure of the music without knowing all the notes that will be played during the performance. They will usually know which range of notes and expressions can fit the fundamental chord structure of the song, and will base their spontaneous exploration on that knowledge and skill. Their skill is also to listen to and respond acutely in each moment to what spontaneous explorations others are taking. Generally no two performances of one jazz song are ever the same. The risk in jazz is that a performance is like a lottery and can easily turn out to be less aesthetically pleasing or interesting than past attempts.

Finally, there is a great similarity in creating a work of art, composing a piece of music, performing an improvised piece, entering into therapy, or undergoing an initiation process. All begin with retreating from the known and comfortable world, one's 'home', and entering a designated space of creativity in which the unknown may reveal itself to help you unfold yourself. One must face the challenges, difficulties, unknowns and fears. Surrender to the process. Abandon to the muse, with no guarantee of any particular outcome. Provisions to bring for the journey are the courage to begin, a blank slate, the willingness to sacrifice outcomes and surrender of expectation, openness to whatever unfolds, a commitment to making required efforts, and the maintenance of ruthless inner honesty. One might be abandoned by the creative muse, or not. One might be put to shame, or not. But anything less may jeopardise potentials from unfolding.

What emerges on returning home is the wisdom the process itself provides. A creative result. And an opportunity to put the wisdom gained to good use in the community. All great opportunities for developing new insights, uses, meanings, about Self, about spirit and about the rich language of correspondences.

+++++

Music in my life

By Lillian King

Music has been ever-present in my life since before I was born. My parents were amateur singers. My father was a bass-baritone and my mother a soprano who was having singing lessons while pregnant with me.

They built an atmosphere around me, in early years, of constant music-making. My father also conducted a local male choir who came to our house for their practices. I would sit in a corner of the sofa, watching and listening.

The music of J. S Bach set me alight. As a young girl, via the Brandenburg Concertos and Orchestral Suites, which were a regular companion to me, I came alive in my spirit to these works, as my father often played his records of them.

At the age of 5½ I began piano lessons from a local lady who came to our home twice a week. I am now 61 and have been playing the piano constantly since then.

One of the delights of my early school years was to sit at the piano, when at leisure at home, and just play for pleasure. We had plenty of piano music for me to sight-read, including Mozart Sonatas which I loved. At this stage music was a constant stimulus and enjoyment.

The next stage began in London, where my family spent exactly two years. We found a marvellous piano teacher, Tanya Polunin, who began my development as a musician. I played in public in festivals around London, winning a championship class in North London. My love of music deepened and I was inspired by Tanya's total dedication as a full-time teacher who was able to produce successful students who could both play and teach.



We returned as a family to Australia, back to life in a country town, an hour from Sydney. Although I received an excellent HSC result, I did not think I would be suited to university life. My father enabled me to return to London to study full-time with Tanya Polunin. Even despite becoming both physically and mentally ill, I performed in many festivals, gained a



diploma and learned much from Tanya's teaching lectures which led me to getting my first job as a piano teacher. I have always felt useful in this way. Even after 41 years of a piano teacher's life, I still feel a rapport with my students and have enjoyment in watching the talented ones progress.

In my adult years music has served as a friend to solace my woes and inspire me to carry on with my life.

Certain composers have been particularly helpful. Mozart has lifted me out of depression and inspired me to continue with life in the belief that all would end triumphant. The one work that has been especially good for this is his final symphony, the Jupiter in C major. Brahms' music has steadied and encouraged me, and offered empathy with my heart-break and sorrows.

Reading biographies and watching DVDs about musicians' lives has not only aided my understanding of **their** lives, but given me a fuller understanding of my own personality and life. I have now gained a certain acceptance of myself and life events, as a musician, which is bringing contentment with the way my life is in today's world. I thank the Lord for the way everything has worked out.



Power of Music

By Geoff Forster

Music can undoubtedly stimulate and reinforce a variety of feelings, including our loftiest emotions and our highest spiritual aspirations. There are indeed correspondences between uplifting music and higher spiritual levels. Music can arouse unexpected reactions as well. For example, on the ABC Classic FM some time ago, a strange piece was played; at the end we were informed that it came from a trio of elephants clanging various items. So some animals have a rudimentary musical sense!

What I find very fascinating is the influence of music on plants. Dr T C Singh, an Indian Professor of Botany, was intrigued with Hindu legends about the power of music,



and began experimenting with plants, and found that plants with music played near them grew taller and stronger than control plants.

Most remarkable are the experiments of Dorothy Retallic, an American biology student, who, with the gradual approval of her biology professor,

carried out a remarkable series of experiments on the topic. A few highlights are now given.

Squashes exposed to Haydn, Beethoven, Brahms, Schubert etc., grew towards the transistor radio; others exposed to rock music grew away from the rock broadcasts and even tried to climb the slippery walls of their cage, to escape.

One chamber of plants played a well-known Spanish tune on percussion instruments leaned 10 degrees away from the vertical, while plants listening to the version played on fiddles leaned 15 degrees towards the source.

Other plants gave evidence of liking Bach fugues by leaning 35 degrees towards the source.

Cyril M Scott, English musicologist and composer, in his "Music, its Secret Influences throughout the Ages," gives an informative overview, both historically and essentially, of the power of music. He attributes to various great composers the imparting of specific influences upon their culture; e.g. Beethoven causing the extension of sympathy.

Raynor Johnson, Melbourne-based author on science and spirituality, in one of his books has a chapter involving the knowledge of his friend Robert Clifton, about little known explorations into sound and music in Eastern philosophy. It is stated that there are frequencies/energies not usually detected by most people (modes of apprehending these are hinted at), and that familiarity with and understanding of these can facilitate our appreciation of music.

Continued on the back page....



PATHS TO MUSIC AND THE DYING

By Claire Dunne

I grew up in Ireland in a culture that lived with death as a natural part of life. From our early years, we sat with the dying till the last breath, waked the dead to say goodbye, looked death in the face and got on with life.

Years later, I discovered Aboriginal Australians did many of the same things we did 12,000 miles away, while often, in the general population, I encountered adult people, one a friend of 85 years, who had never seen a dead person.

I've been privileged to be with friends here in their dying, and count each one a rich emotional and sometimes psychic experience, that has taught me much about life and death, the relativity of time and space, with its intimations that something lives on beyond death.

I've come to realize that the manner in which we complete our human story in this lifetime is as important as how we birth into this dimension and live our life span.

After I had written the first draft of my biography on Carl Jung, life surprised me with an idea – to learn to play the harp.

My musical background till then was a few months tuition on the piano as a girl in Dublin, then playing the Top 20 tunes of the day by ear at my grandmother's, while everyone sang; later presenting classical Gala Performance concerts on ABC television.

Learning to play the harp opened a new world. I made ABC radio documentaries on the history of the Celtic and concert harps, went to international harp festivals, wrote articles, made presentations, composed music, and wished I had learnt to play at age three.

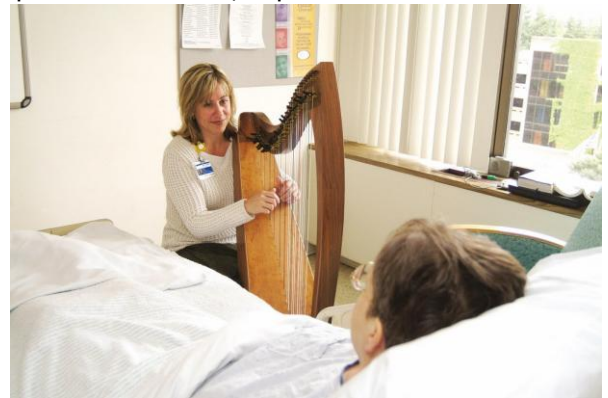
I've come to know that music, in addition to its creative and artistic levels, is a carrier of consciousness, is healing agent with the sick and accompanying soul friend with the dying.

I was greatly privileged to spend several days in USA with the pioneering woman who created a new modern science and profession of music for the dying– thanatology – bringing it to BA and MA status in universities and hospitals, and influencing its spread internationally.

Forty years ago harpist/singer Therese Schroeder-Sheker was an undergraduate student, troubled by inhumane conditions in geriatric hospitals, and given outside clerical

advice "Protect them....don't ring the buzzer straight away" after a death, "Say a prayer, give the dead time to leave the tabernacle of the body gradually".

Assigned to a dying, unlovable, combative patient who was "suffering, frightened, gasping and crying out" she instinctively climbed up behind him on the bed, held him and started to sing. As the desperate thrashing gradually quieted, they began to breathe together – synchronization chronobiology, or entrainment, as it is now called. Holding him well past his death, "a tranquil silence permeated the room, a palpable substance, a presence".



His death was also "a kind of birth" to her vocation, and Chalice of Repose clinical, educational and publication teaching. In her monograph *Transitus: a Beautiful Death in the Modern World*, Therese writes "The praxis of music thanatology is a triune marriage of music, medicine and spirituality."

An inner call led Australian Peter Roberts to studies with her in America. His story, an inspiring turnaround from mid-age businessman to pioneering music thanatologist in Australia, is co-authored with Helen Cox in *The Harp and the Ferryman*, and also featured on ABC TV's *Australian Story*. His not-for-profit Institute of Music in Medicine furthers the work here.

Music thanatologists train practically, musically and in personal development, to work, by invitation, in institutions alongside the medical profession, in health care organizations and private homes. They learn to read body signs and hospital monitors, choose music, keys and rhythms to calm or stimulate the dying as needed, with effects on body functions confirmed by research studies. Intuitive listening is a cornerstone of the work, to



create a healing atmosphere for the dying and their families. Applied music as service, engendering profound silence and peace through sound, is its blessed core outcome.

The harp, in its age old association with healing and the dying, offers a tonal quality and modal sound that is particularly effective in the work. Mythology and world cultures point to its symbolic role in manifestation of psycho-spiritual energies.

Music thanatology, now taught internationally, including online, will feature as part of the World Harp Congress, held in Australia for the first time, Sydney 21-26 July.



MUSIC OF THE SPIRIT

By David Moffat

For some years now I have had a particular fascination for settings of the Requiem Mass, the mass for the dead. Now that may seem a little odd, but I happen to believe that this particular form includes some of the most beautiful music ever written. And I think I know why.

Requiem Mass

Back in the 15th century, composers began taking the simple melodies of the mass for the dead and adding more or less complex vocal accompaniments. The technique they used is known as polyphony ("many voices"). What separated the Requiem mass from the other masses written for use in the church of that time was the need to follow the traditional plainsong melodies. Perhaps the most famous of these is the "Dies Irae" (This day of wrath), which became associated with the demonic - it was used by Berlioz in the final movement of his Symphony Fantastique, as the deep tolling of the brass section draws attention to the evil present in his depiction of hell.

As we move through musical history, the Requiem Mass (along with other church services) moved out from the cloisters and onto the concert platform. In doing so it left the original melodies behind, but remained particularly meaningful. Its very nature dictates that it be inspired by tragedy or

death. Mozart wrote his incomplete setting near the end of his life and remained convinced that it was actually for his own funeral, although it was actually written on commission. Andrew Lloyd Webber's Requiem uses tenor, soprano and boy soprano soloists to represent the voices of his dedicatees. These concert settings, in common with the earlier ecclesiastical ones, don't always use all the words of the mass. Indeed, modern examples very often add other texts too - John Rutter added the words of Psalms 23 and 130 to his; Benjamin Britten's War Requiem includes war poems of Wilfred Owen.



DEATH AND LIFE

So why are these works so beautiful? I think it is this association with death. The bereaved seem to have a particular openness to teachings about the spiritual world. It is during funeral services that most people come into contact with the church, and they come with a willingness to listen to the promise of eternal life. Now, I'm not advocating that we should take advantage of anyone in that way - just pointing to it as an experience of my ministry to date. Death, and the thought of death brings with it the hope of resurrection, and of life continued on the spiritual plane. Swedenborg writes:

Burial signifies awakening into eternal life or resurrection, because the angels do not know what the death of a man is nor what his burial is, since with them there is no death and therefore no burial, but they perceive all things spiritually (Apocalypse Explained 659)

CATHARSIS [TEMPTATION] to cleanse, purge, fr. katharos] (ca. 1775)..... metaphor used by Aristotle in the Poetics to describe the effects of true tragedy on the spectator. The use is derived from the medical term katharsis (Greek: "purgation" or "purification"). Aristotle states that the purpose of tragedy is to arouse "terror and pity" and thereby effect the catharsis of these emotions.



This is best illustrated by taking a look at the life and work of Ludwig van Beethoven, arguably the Western world's greatest composer.

"More than any other composer [Beethoven] deserves to be called the Shakespeare of music, for he reaches to the heights and plumbs the depths of the human spirit as no other composer has done..." (Oxford Companion to Music)



Beethoven became increasingly and incurable deaf. What worse tragedy for a musician and composer?

The finest examples of his work were written following his own deep struggles. Why is there a link between life tragedy and great music? Mozart (died at age of 35), Schubert (died at the age of 31), Chopin (died at the age of 39). Tchaikovsky, Mahler, Bernstein, were all tormented characters in different ways. Is it morbid fascination? Perhaps these masters speak so clearly to the human spirit because of the inner struggles out of which their work is born.

On Temptation. Swedenborg writes:

Temptations are nothing other than conflicts between evil spirits and angels who reside with person. Evil spirits activate all the dishonourable things the person has done or even thought ... and in so doing condemn him. But the Lord protects the person by means of angels... (Arcana Caelestia 741)

Temptations consist in ever-recurring feelings of despair over salvation. Initially those feelings are slight, but in course of time they

weigh heavily on a person, till finally he doubts, almost denies God's presence or the possibility of aid from Him. (Arcana Caelestia 8567)

When the temptation is ended, communication with heaven is opened, which had previously been partly closed, ... for then the angels with whom communication is given, flow in by means of truth, and by means of good. (Arcana Caelestia 8367.2)

We say "Lead us not into temptation" in the Lord's Prayer. Yet it is through temptation that we can recognise our dependence upon the Lord, and be drawn closer to Him and better receive His influence. We might all draw some comfort from great music, for we all enter temptations. Out of our trials, something of great beauty and meaning may grow - whether it be music or art, or the greatest gift of all: another step along the road to heaven.



Celestial Music

By Wison Van Dusen

THE MYSTIC Emanuel Swedenborg (1688-1772) spent decades exploring heaven and hell. Because of his other-worldly experiences, his understanding of music has unusual insight.

It is very clear that Swedenborg's findings gave primacy to love, and its derivative affections and feelings. He reports that all of our thought content simply reflects our underlying affections. Feeling is first: thought merely reflects it. The human experience of feeling, partly known and realized and yet partly unknown and somewhat mysterious to us is put first. It lies on and over the border of our known and self-controlled selves. Moreover, Swedenborg discovered feelings in a hierarchical ordering from the inmost reigning love, to more and more exterior affections. Thus, the ruling and really determinative aspect of ourselves is only partially known to us. Our deepest affections and our unique reigning love are then clearly the higher aspects of ourselves. All this he discovered in his exploration of spiritual worlds. But since we are the microcosm that reflects all there is, this is also our mind and nature in this life.



Much of Swedenborg's discoveries had to do with a direct intuiting of interior senses in the Bible. In a great many passages in the Arcana Coelestia and the Apocalypse Explained he discovered that numerous passages in the Bible express religious feeling in song, the playing of instruments, and in dance. This is particularly apparent in the Psalms. That is, music can be a spontaneous expression of the highest affections. He even goes into the qualities of the different instruments and the different affections they best express. He finds music is a natural way for our highest feelings to be expressed. As one who enjoys music, I believe it is easy to directly experience this - that the music we enjoy is the actual fitting and harmonious expression of our own feelings.

Music is the only language in which you cannot say a mean or sarcastic thing.
John Erskine (1879-1951)

It is almost as though our rational and verbal aspect stands back in awe at this process. In certain music, such as Bach's, even the rational can partly get into the act. But even here we experience an amazing harmony of elements.

Swedenborg describes harmony as the blending of many affections until they seem to be one. In music it is as though we can directly experience the varied elements of our affections, blended, woven together until the whole is one pleasant experience of music. To me, the idea that music is a fitting exposition of my own affections makes direct and intuitive sense.

Now, if this is all Swedenborg said on music, it would be a pleasant and partly illuminating theory. But there is more. So far we have music given meaning, depth, and beauty insofar as it actually embodies our own affections. But the Swedenborg scholar Bruce Glenn draws out of Swedenborg's voluminous writings some more depth in this correlation of our feelings and music. Glenn also indicates music tends to put our affections into a harmonious order, which we can each test and affirm. So, we enjoy music that not only gives voice to our affections, but also music that puts our affections into order. Music can "soothe the savage beast," so to speak. Music therapy is based on the fact that music can put disorderly affections into order.

Swedenborg's discoveries led him to take one further step, and some readers may find this one less obvious. The issue comes down to the

question: "What really are our affections?" Clearly our affections are more general than our thought. Thought is about this and that; it is specific. Affections are of generals, such as a mood affecting everything we experience for the whole day. But what kind of generals? Swedenborg's answer is that they are the generals of our nature, our existence, and of life itself.

Music is well said to be the speech of angels.
Thomas Carlyle

Swedenborg's aesthetics of music are remarkably broad and yet easily open to direct experimental confirmation: we can explore and experience our higher aspects in fine music. Because affections are our spiritual life, music, in embodying our affections, is showing us our spiritual nature. When experiencing our affections, we are experiencing the spiritual. The two are the same. That is, our spiritual lives are very much of love, feeling, and affections.

So, our inner affectional and spiritual nature realizes itself and can experience itself in the music it enjoys. Pleasure in music is really finding and realizing our very nature, which includes putting our feelings in order. It is as though these functions are the highest office of music. We can explore and experience our higher aspects while listening to the music that pleases us.

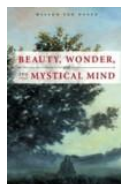
Confess Jehovah with the lyre; make music to Him with a harp of ten strings. (Psalm 33:2) Since lyres corresponded to a confession of the Lord, and evil spirits cannot endure it, therefore David used a lyre to drive away the evil spirit from Saul (1 Samuel 16:14-16, 23).





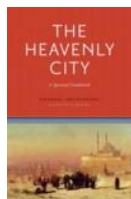
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It would be good to establish Groups in other areas. If you can help, please contact Michael Chester.

Our website is updated regularly. Go to <http://www.swedenborg.com.au/meetings> for latest details. Please let us know if you would like to be informed via email.

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Last Fridays commencing 8pm.

Sydney: Swedenborg Centre, 1 Avon Road, North Ryde. Commencing 7:45 pm.

Fri 23rd May **Exploring Correspondences** by Joe Vandermeer

Fri 27th June **An Exploration of the Meaning of the Oceans** by Robert Bryce

(Continued from page 6).....And Johnson quotes the remarks of the great psychologist William James, about so-called "wild facts", those which do not fit neatly into current categories, which may need serious attention from open-minded people.

Various composers have reported being inspired from higher levels of consciousness. Some examples follow.

Chopin (as related by George Sand): "...began the most heart rending labour I have ever seen. It was a series of efforts, of resolutions and frettings to seize again details of the theme he had heard. He shut himself up in his room, breaking his pens".

Mozart: "Nor do I hear them in my imagination successively, but I hear them all at once. What a delight this is I cannot tell."

Puccini: "Madame Butterfly" was dictated to me by God.

Richard Strauss spoke of being dictated to by by more than an earthly power.

And here one might mention Rosemary Brown, an English housewife, who claimed to write compositions inspired by the spirits of the great composers, including Chopin, Liszt and Schumann. Whatever actually happened, the compositions were certainly reminiscent of the particular composers, but not of their known standard.

In conclusion, music can be a powerful beneficial non-verbal way of expanding our consciousness and facilitating our spiritual growth.

Geoff Forster

MUSICAL TERMS WORDSEARCH

M	I	N	O	R	X	A	H	I	L	Q	A	W	S	N	F
M	E	N	H	H	I	G	Q	V	T	P	S	O	Z	O	B
B	X	R	A	A	K	E	Y	A	N	Q	N	K	C	S	U
Q	I	Y	J	P	X	I	L	R	W	A	L	T	Z	I	S
X	T	Y	L	S	M	A	T	I	T	R	A	P	H	N	F
N	P	E	N	O	T	I	R	A	B	V	V	A	M	U	V
N	G	K	W	D	P	A	T	T	E	T	R	A	U	Q	D
V	Y	M	A	Y	G	H	U	I	N	M	E	N	R	V	P
E	N	C	R	J	U	N	O	O	O	Z	T	T	P	W	B
Z	T	X	Q	D	I	M	I	N	U	E	N	D	O	T	L
H	H	N	E	Z	T	G	Y	S	E	C	I	R	B	N	Q
T	L	W	C	T	A	Z	C	Z	P	D	H	B	X	W	L
R	W	R	J	D	R	O	H	C	C	D	U	I	F	U	Y
O	O	L	A	R	G	O	P	G	X	F	A	T	Z	T	V
W	O	F	E	S	M	A	F	H	H	L	L	D	E	K	K
A	M	R	B	V	V	G	P	T	Y	U	P	F	H	S	H

Adagio
Baritone
Chord
Diminuendo
Etude
Forte
Harmony
Interval
Jig
Key
Largo
Minor
Note
Octave
Partita
Quartet
Rhapsody
Sonata
Timpani
Unison
Variations
Waltz
Xylophone

