

SINGING THROUGH OUR LIVES

The Wayland Golden Tones:
A Senior Citizen Chorus as Ministry

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INTRODUCTION

This thesis accompanies the video documentary, *Singing Through Our Lives*. The documentary and thesis focus on the senior citizen chorus, the Wayland Golden Tones, which I founded over nine years ago. The purpose of the documentary is to show the work of the Golden Tones, both visually and through sound, for educational and funding purposes. Here one can see the individuals and the music in action. Part One of the thesis gives the history of the group, its inception in 1988 through the present. The details of the program and its administrative support are described. Part Two explores how I consider my work as Director of the Wayland Golden Tones a calling.

During the early years of the chorus, I began my study in order that I could better run the group and to understand why the group was becoming so successful. My research into the different approaches to aging was necessarily interdisciplinary in nature. My earlier writing and study show the results of this search.

I began to spend a lot of time reflecting on how this multidisciplinary work was intersecting with my own spiritual path. I came to see that this work was, for me, ministry and an extension of my Unitarian Universalist faith. I began to explore a theological approach to it, in addition to the other academic disciplines. For me, the academic basis for my work and the search for meaning come together in a mutual way. And because it is a search and part of the mystery of life, there will perhaps always be more questions than answers-- new questions being asked.

PART ONE

History of the Wayland Golden Tones

The Wayland Golden Tones is a senior citizen chorus based at and affiliated with the Wayland Senior Center. It was organized in 1988 as a small sing-along group which met for an hour every other week from September through June to sing the old favorite songs. In its first months, it quickly expanded from a small group of mostly women meeting with their founder/director and a pianist to a group of about twenty women and men by year's end. That year it held two performances at the senior center for the Wayland Senior Club, a group in which many of the chorus members also were members. The year ended with a social event at the home of the pianist and by taking the name Wayland Golden Tones.

During the second year, the group continued to evolve, becoming a primary social group for the singers and adding performances at local nursing homes, area senior housing sites, and churches. During the following years, the group continued to evolve along these lines, becoming an indispensable asset for members and their families. The group has become exceedingly popular at area facilities for elders and at community events. This year there are over sixty scheduled performances in the Metro-West and Greater Boston area. The Golden Tones also incorporate intergenerational programming with the local schools as part of its yearly schedule. It has become a vital part of the life of the Wayland Senior Center. The Wayland Golden Tones received their 501 (c) (3) non-profit status in October 1996.

Need: The Graying of America

As we near the turn of the century, the change in population demographics will have an increasing impact on all facets of society. In 1790, less than 20% of the population survived from birth to age 70; persons over the age of 65 comprised only 2% of the total population. Today 80% of those born can expect to live to at least 70, and this percentage is increasing with each new census.¹ By the time the baby boomers reach 65, they will be the largest percentage of the population.² In our local community of Wayland, the current population of those over sixty is 2125. Two hundred sixty of those are over eighty. This is the graying of America.

These numbers have many implications for those who work with elders and for society as a whole. Many elders remain healthy and active much longer than in previous generations, becoming a market group with impact on the economy. Long held stereotypes of elders are not holding up as they continue to achieve, travel, pursue educational goals, volunteer, and work past retirement age. Furthermore, as people continue to live longer, the number of frail elders needing services in the community and in extended care facilities will increase. In our area it is quite noticeable to see the business community's response to this, as new retirement and assisted living facilities open or begin construction. Within several miles of our senior center, there are two facilities currently under construction and two new ones opened in the last several months.

When we speak of elders today, we are talking about individuals 60 to 100 or more years old. This large age range is a real challenge for those providing programs and services.

Gerontologists break this age range into four groups: the well or healthy elders; elders living in the community with a caregiver who is either employed or a relative and relying on community

¹ Hylton, John (1983). "Music Programs for the Institutionalized Elderly in a Midwestern Metropolitan Area". *Journal of Music Therapy*. 20.4: 212.

² Palmer, Marian (1989). "Music Therapy in Gerontology". *Music Therapy Perspectives*. 6: 55.

health care services; elders living independently or with a caregiver who use adult day care programs to meet health care needs; and, finally, elders in nursing homes or extended care facilities. The beauty of the Golden Tones is that it meets needs of persons in all these groups. Younger elders may join and participate in the full range of rehearsals, performances, social events and administrative or behind the scenes work. As they age, members can continue to participate in the program to the extent they are able or wish to. More active group members look out for those who may need extra assistance.

Chorus members, who are primarily well-elders, are able to go into nursing homes to entertain and visit the frail elders, with benefits for both groups. Currently there are three of the original members living at a nursing home in town. They are very happy and proud when the group comes to entertain. They continue to feel part of the Golden Tones, which the group encourages by having them sit with the group and wear their gold collars or bowtie, which identifies them as members of the group. The group will perform songs that were special to these three: *Let the Rest of the World Go By*, which Harry used to sing as a duet with Harold, who is still a member; *Funiculi Funicula* which Eleanore used to request every time we had a sing-along; and *Till We Meet Again*, with which we end every performance, rehearsal, and social event, but which was also the first song that BJ ever sang harmony on with us. These three are not well enough to leave the nursing home to come to the senior center for rehearsals, but that is a possibility in some cases. The group is a way for members to keep connections with friends and their former life, even as their personal situations make moving out of their homes into elder housing or nursing homes a necessity. Member Roberta Buckingham says: “When some of our members have finally had to enter nursing homes themselves, they always seem overjoyed to see us, when you go to perform where they are. They are surrounded with the love of their ‘family,’

and it must also give them a real sense of identity and pride for their own contribution to the work of the group.”³

Group Membership

The Wayland Golden Tones range in age from sixty to two active ninety year olds. There are members who are experienced choral singers and those who have never sung in a chorus before. There are singers who can read music and those who never learned how to read music. There are accomplished soloists and several folks who were told as youngsters to never open their mouths in music class. There is no audition to join the Golden Tones; a love of music and singing is the only prerequisite. Members come from nine towns, with the largest number from Wayland. There are members who were housewives, sales clerks, engineers, company presidents, high school principals, brewery workers, and one former concert pianist, our accompanist. Members come from different socio-economic, ethnic, and religious backgrounds. Some members knew each other before joining; others knew no one, perhaps moving into the area to be near a family member. There are several couples in the group, several siblings, as well as two mothers and daughters. Several others are related by marriage. Several spouses who are not singers are involved in the administrative activities of the group.

³ Buckingham, Roberta. Testimonial survey, 1997.

Rehearsals

When the group started in 1988, it met at the senior center every other week for one hour, using a sing-along format, with the participants requesting the songs to be sung. These songs were chosen from lyric sheets. As director, I did some rudimentary conducting, primarily singing lustily to help the singers along. The pianist added sophisticated accompaniments to dress up the mostly unison singing. All the music and lyric sheets were donated by the pianist and myself, with some copying done by Council on Aging (COA) staff.

By the second season, as the group grew larger and began some limited performing, the sing-along session evolved into a more rehearsal format but with an informal atmosphere. Rehearsals were extended to an hour and a half. The emphasis remained (and still remains) on fun, whether the group was preparing for a concert or not. The primary goal of the rehearsals was the enjoyment of group members and the development of a group identity, with preparation for performances as secondary. The group began to sing from sheet music, most of which continued to be donated by the pianist and myself, with some donations from group members and the community. There were ten performances that second year.

For the first five seasons, the rehearsals alternated Tuesdays in the senior center with meetings of the Wayland Senior Club. By the sixth season, due to a much busier and complex performance schedule, the group felt the need for more rehearsal time. Rehearsals were changed to Wednesday mornings which had weekly space availability at the senior center. Presently the group rehearses every Wednesday from 10:00 A.M. to 11:30 A.M. from September through mid-June, except on the day when there is a performance. The group uses a combination of sheet music and simple choral arrangements, both donated and purchased. I use simple, traditional conducting and rehearsal techniques, incorporating some teaching of elementary musical terms,

notation, and concepts. Time is allowed for social interaction before and after the rehearsal, with many members staying for lunch at the center. Over time, the new relationships which have been formed in the group have led to a group that bowls together after rehearsals. Sometimes a group will go off to the movies together. Many members socialize outside of the Golden Tones. There has been one marriage between a couple who met in the group.

Performances

The Golden Tones put on two performances their first season, both for the Wayland Senior Club. As the group bonded and gained experience, the word spread in the community and among senior facility staff through media coverage and word-of-mouth. The 1994-1995 season included thirty-one performances at a wide variety of facilities and events. The 1995-1996 season had thirty-eight performances. This season the group has sixty-one performances over the widest geographic area ever. I was forced to turn down many other opportunities to perform. The group asks for a modest performance fee to help support the program. The fees are on a sliding scale to help fit varying budgets.

As director, I am concerned that the busy performance schedule may be too much for some members. Members are encouraged to make their own decision if a certain performance is too far for them, or in a facility that is small and may be close and stuffy. There are enough members to always field between twenty and thirty singers, with some members taking the day off, traveling, or under the weather. In the future, I am going to restrict most facilities to one performance per season to allow more space for intergenerational events and going to new facilities.

A typical Golden Tones performance is forty-five to sixty minutes long and includes choral numbers, solos, duets, and humorous skits. The group's theme song, *The Wayland Golden*

Tones, which was written by the pianist, starts each performance.⁴ The group sings songs from the Gay 90's to the present, with emphasis on the old, familiar ones. Holidays and changes of season bring new programs and more nostalgic memories. Programs are often designed around a theme, perhaps highlighting a composer or a Broadway musical. The Golden Tones are currently rehearsing a new program featuring songs from the World War II era. Group members will announce the songs with short reminiscences of where they remember hearing it or singing it. Each performance ends with the songs *Let There Be Peace On Earth* and *Till We Meet Again*. Following their bow, the singers go and greet audience members.

Intergenerational Involvement

The Wayland Golden Tones have been interested in intergenerational events and activities since their inception. Children attending a day-care center located in the Wayland Town Building, where the senior center is also located, were invited to the very first performance, which was a holiday program. Since then, groups from all the Wayland schools have participated in events with the Golden Tones, either at the center, in the schools, or in the community. Funding is received each year from Arts Lottery Grants as administered by the Wayland Arts Council to help support these events. The local media have often covered the events, and the local cable company has filmed intergenerational concerts for local broadcast. Golden Tones members and their director consider the intergenerational events to be an important part of their total program, as an opportunity to dispel myths of aging among the younger generations and their parents, while offering a model of vital, active elders. It offers the Golden Tones a way to keep in touch with what's happening in the local school system, in keeping with the concerns of grandparents, citizens, and taxpayers.

⁴MacNeill, Lina (1992). *The Wayland Golden Tones*. Unpublished. Copyright pending. Full text of the song is in the

In recent years it has become more difficult to arrange these events, due to the shrinking time and budgets of school music teachers. Also, there has been a turnover in personnel in the schools in recent years, with the newer administration and teachers less understanding of the benefits of such a program. This has offered special challenges to keep this part of the Golden Tones program alive. Education informing administration and teachers why intergenerational programming is valuable must be ongoing. In addition, this type of programming is attractive to some funders which could prove beneficial to both groups. We are also looking to groups from private schools, community children's music groups, scouting groups, and church groups as other sources for future intergenerational collaborations.

Outreach

In addition to the outreach inherent in intergenerational programming and nursing home performances, the Golden Tones are concerned with outreach to other elders and to the community. Each Christmas/Hanukkah season the group visits the two local elder housing sites located in Wayland. They have visited aggregate housing sites in nearby towns. The group has sponsored three successful senior choral festivals, inviting senior choruses from other areas to visit Wayland, participate in a concert together, and share a meal.

The Golden Tones have participated in a variety of community events, which have raised their profile and the visibility of elder issues and active seniors. Some of these include an Earth Day celebration, the Fortieth Anniversary of the Parmenter Health Center, the World of Wellesley Festival, for which they performed their diversity program, celebrating the diverse backgrounds of group members, and the Conference on Productive Aging at the Graduate School of Education at Harvard University. They have also participated in a number of worship services

at Unitarian Universalist Churches, when I am preaching on my work with elders and music. Next season they will be performing for the opening reception of the Harvey Wang photography exhibit at the Danforth Museum in Framingham. These photographs feature older Americans working after retirement age.

Social Aspects

The Wayland Golden Tones have evolved into a group with their own identity and culture. They are friendly and welcoming to prospective singers and to audience members. They often receive comments about how they seem to be having so much fun, which seems contagious to others. The members enjoy socializing with each other and participating in the myriad support activities which make the group function. In addition, the group members are very supportive of each other in time of need, illness, and crisis.

Several social events are built in to the yearly schedule, such as a banquet and an end-of-season potluck lunch in June. Group members also host events in their homes on occasion, as well as participating in many activities together at the senior center. They are currently looking forward to the “world premiere” of the video accompanying this thesis, which will take place at a local nursing home.

Administrative and Financial Structure

For the first few years, all administration was handled by myself on a volunteer basis, with some assistance by COA staff. All supplies were donated, with the senior center supplying rehearsal space and other in-kind support. As the group grew in numbers and the rehearsal and performance schedule expanded, the demands on my time and that the pianist grew, and moneys were needed to supplement donated music and supplies. A “gold box” was instituted in which

members could anonymously donate money to help with the costs of music, costumes, and supplies. This money was spent at my discretion.

By the third season, a steering committee was formed to assist me in the tasks and decision-making involved in running the group. By this time, the administering and conducting of the group was becoming increasingly time-consuming, and I was in need both of assistance and some way of finding compensation. In addition, due to a turnover of COA staff, some tasks previously done by this staff were taken over by me. The new steering committee took over some tasks and began a planning process to solve the group's financial problems. By the sixth season, a modest membership fee was instituted in lieu of the "gold box", and I received performance fees as partial compensation. In addition, I began receiving a small stipend from a Formula Grant from the Executive Office of Elder Affairs of the Commonwealth of Massachusetts, which was applied for by the COA. However, the largest part of my time continued to be donated.

It became evident that in order to truly support the Golden Tones program and to fairly compensate me, the pianist, and any future staff, that it would be necessary to apply for 501 (c) (3) non-profit status. This process was begun in 1993 with discussion and planning by the steering committee. A mission statement and preliminary bylaws were adopted in September 1994. The mission statement is: "The purpose of the Wayland Golden Tones is to maintain and administer a senior citizen chorus to improve the quality of life of chorus members and the community through art and song." A working board was also voted at this time. Paperwork was submitted in spring 1995 to the Commonwealth of Massachusetts and the Internal Revenue Service resulting in the incorporation of the group. The Golden Tones received non-profit status in October 1996.

The Wayland Golden Tones board consists of seven persons. It is a working board and is augmented by a long-range planning committee. It is putting in place a committee structure, and it is still in its early days of learning how to be a board of a non-profit organization. Board members attend training available locally, and the board meets monthly. In addition, members speak often on the telephone and in person to plan upcoming events. Duties and responsibilities are shared among board members and committee members. Certain people show expertise in different areas, and these strengths are tapped to improve the organization, at the same time allowing these people to express their special talents. For instance, there are members who have secretarial, accounting, bookkeeping, computer, filming, editing, and desk top publishing skills. These skills are much needed and encourage members to share their knowledge. These members take pride in their work and appreciate being needed.

Successful Aging

Many in the various fields of aging spend time trying to answer the question: “What is successful aging?” It is my opinion that the answer to that question is very individual. Doris Grumbach, in her wonderful memoir of her seventieth year, *Coming Into the End Zone*, quotes the baseball pitcher, Satchel Paige who asks: “How old would you be if you didn’t know how old you was?”⁵ My father, Harold MacNeill recently celebrated his ninetieth birthday and is a member of the Golden Tones. He says that he feels inside like he is still in his twenties- and I have to say, he still acts like it half the time! In fact, I have had discussions with members about what it might mean if someone tells them “act your age.” Younger family members, neighbors, and social service workers have expectations or stereotypes of how elders should behave. Each elder defines what it means to “act your age” for them.

⁵ Grumbach, Doris (1991). *Coming Into the End Zone*. NY: W. W. Norton, 205.

It is important not to put our own preconceived ideas onto what is appropriate behavior for elders. What is so-called successful aging? Who is deciding what is successful aging, anyway? Kalish says: “Any definition of successful aging actually turns out to be, at least in part, evidence of the values of the person offering the definition.”⁶ For me, the most important thing to keep in mind is that each older person is an individual. Each person has a lifetime of successes and failures, and it is important not to generalize.

I have found that a group like the Golden Tones can contribute greatly to the life of the older person, helping to fulfill many different needs. It provides an active, enjoyable activity, the stimulation of learning new things, the opportunity for rewarding relationships with others, and the sense of feeling useful and needed, both by the group and the community. These are many of the reasons why the Golden Tones have become successful over the last nine years. In addition, music is a magnet for people. It is a bridge on which strangers can meet and become friends. Music has therapeutic value; it just plain makes you feel good to sing. There is a great need in our society today for community, for activities that bring people together. One early Golden Tones member, Mike Krystyniak, has said: “It’s the best thing I’ve ever done. I wish I were more articulate to tell how much it means to me-- the friendships, the companionship of the group.... I wish all senior citizens could experience this. To be blessed with a group of people like this is overwhelming.”⁷ Another man, Ferdi Stern, who died several years ago said, “I think I’ve enjoyed ... the exercise that comes along with the singing, as well as trying to harmonize with the fellas. It’s fun; I enjoy that. And I love music ... I just feel better.”⁸

⁶ Kalish, Richard A. (1975). *Late Adulthood: Perspectives on Human Development*. Monterey, CA: Brooks/Cole Pub., 61.

⁷ Krystyniak, Mike. Personal interview with M. Sifantus, 1992.

⁸ Stern, Ferdi. Personal interview with M. Sifantus, 1992.

By its very nature, music is a communal activity which activates awareness of interrelationship. A choir or a chorus such as the Golden Tones can be thought of as a societal model, a mini-community in service of harmony.⁹ But I think one of the main reasons the Golden Tones program is so successful is that we have so much fun-- and fun is contagious.

⁹ Berendt, Joachim-Ernst. Jacket notes. *Voices*. Mesa Records, R2 79026.

PART TWO: A CALLING

As the Golden Tones became a group and became successful, I became very interested in what was going on. Why was this working? How did this new community come into being? What role did the music and the singing play in it? What were the issues of aging that group members were dealing with, and how was this program successfully meeting their needs? How could the group and I as its founder and director do a better job at meeting those needs?

I began to do extensive reading and study to address these questions out of my own curiosity and to improve my own and the group's administration. I read widely in various fields, touching on developmental theories of psychology, anthropology, music therapy, ethnomusicology, psychoacoustics, the physiology of aging, sociological theories of aging, and, finally, the theological considerations of aging. This interdisciplinary approach brought me to the Intensive Residency Option (IRO) at Lesley College, where I was interested in continuing my study in a more formalized way, with the additional goal of receiving a bachelor's degree in elder studies. For the completion of this study in 1992 I wrote a thesis, *Choral Music, the Well-Elderly and Its Implications for Senior Centers*, giving my thoughts on the benefits of such a group as the Golden Tones for group members and senior centers. A large part of this thesis gave instruction on how to form and administer a choral group at a senior center or a senior housing site, so that what I had founded and developed could be replicated. A year after finishing my thesis, I began study on the master's level, as I realized that there was more I wished to investigate, that I had not finished answering the questions I had been asking. I continued my interdisciplinary avenues of research adding an arts management focus. The annotated bibliography attached to this thesis reflects my multiple avenues of exploration.

Several years into the work, I realized that what I am engaged in is, for me, ministry. It is an extension of my Unitarian Universalist faith. I realized that I felt a strong call to do this work. This raised questions for me about what ministry is. What is a call? If what I am doing is ministry, do I need to be credentialed? What about ordination? Who supports me and to whom am I accountable? I strongly feel that what I do is community ministry. What does this mean for how I go about my work? What does it mean for the sacred and secular communities? And what does it mean in a denomination which is itself questioning what community ministry is?

My personal spiritual path has intersected with my work life as a professional musician. In my role as director of the Golden Tones, I can participate in exploring the big questions and mysteries of life, usually the sphere of religion, in a fun and meaningful way. We can sing *Put Your Arms Around Me Honey, Hold Me Tight!* and ask each other, “Have you ever sat with anyone when they died?” We can sing *Funiculi, Funicula* with great gusto and remember our member, Eleanore, who recently moved into a nursing home for her last years. *Funiculi, Funicula* was her favorite song and an early favorite of the group’s, since it is about the joys of singing. We can live each day with joy and sing *Amazing Grace* at one of our original singers’ funeral: “Amazing grace, how sweet the sound.”

Living these many moments of grace, I feel myself in the role of minister, as I facilitate group members in what I consider to be their shared ministry with each other. For instance, Shirley Pollitt, says: “My husband and I were both members of the Golden Tones for some years. After his death, the members of this group surrounded me with love and care, and their affection for my husband and his memory, have given me a sense of family that is immeasurable. I am so grateful.”¹⁰ Edith Homefield says, “The Golden Tones is my second family, except that I

¹⁰ Pollitt, Shirley. Testimonial survey, 1997.

see them more often... We are concerned about each other and try to help each other in many ways... I have learned that my purpose in life is to make others happy and that makes me happy.”¹¹ And Roberta Buckingham says: “Membership in the Golden Tones brings you a family to belong to for the rest of your life. If you are out ill, even with a serious condition, you have a strong incentive to recover and get back to your friends, the music you love, and the audiences who need you. I think that without this kind of strong motivation, many ill elderly people may never recover sufficiently to get back out into ‘the world’.”¹²

A place to start my consideration of my work as ministry is with the Principles and Purposes of the Unitarian Universalist Association (UUA), with which I have been closely connected since the early eighties, the years during which these were being honed and adopted by the UUA General Assembly.¹³ My work clearly is related to several of these principles. It is where I live my faith in my life and in the world.

The first principle affirms and promotes “the inherent worth and dignity of every person,” which is the very basis of my work. Since the beginning, my philosophy has been that each member was important; talented soloists are valued but are no more important than anyone else to the group as a whole. Each person has their gifts. Each person has their needs. Group members have had varied life experiences. They come from different religious, ethnic, and socio-economic backgrounds. Together they form a new community where all are held. This community is in the secular world, and it is not necessary for group members to know my theological basis for why I am doing this work, although I freely talk about what it means for me, if a member inquires.

¹¹ Homefield, Edith. Testimonial survey, 1997.

¹² Buckingham, Roberta. Testimonial survey, 1997.

¹³ The complete text of the Principles and Purposes of the UUA may be found in the Appendix.

The concept of dignity is also important, especially in dealing with this age group. It can be easy to trivialize the fears and concerns of elders. The temptation for some is to treat elders like children or to patronize them. However, even when they may exhibit some child-like behaviors, these are mature people who want to be treated with dignity. “They want, above all else, to feel that their lives are still valued, and that the world they made and the knowledge they gained is not being cast aside.”¹⁴

Growing old often has some undignified aspects, especially in relation to bodies not behaving the way they are supposed to and having to depend on people when you have been an independent individual for your whole life. Being treated with respect and care is central. Jesus’ commandment to love our neighbors as ourselves is central. As Madeleine L’Engle quotes Hugh Bishop of Mirfield: “Love is not an emotion. It is a policy.” She continues, “Love is not a feeling. It is a person....It has a lot to do with compassion and creation.”¹⁵

This brings me to consideration of the second principle: “Justice, equity, and compassion in human relations.” In a society where ageism is entrenched with the other “isms,” my work labors in the trenches on a grass roots level to enable and facilitate positive models of aging and improved quality of life for the community and for each other. An example of this would be Roberta Buckingham, who says: “I really dragged my feet before going through the ‘Golden Arches’, but in the Golden Tones I have found in the members such lively, imaginative, and energetic role models that I am learning to have more fun than I had during most of my Prime Time years. They give me so many lessons in living.”¹⁶ Also, aging can be very isolating, especially in a suburban community such as Wayland. I often refer to my work as taking place in

¹⁴ Nerburn, Kent (1996). *Simple Truths: Clear and Gentle Guidance on the Big Issues in Life*. Novato, CA: New World Library.

¹⁵ L’Engle, Madeleine (1972). *A Circle of Quiet*. San Francisco: Harper and Row, 45.

¹⁶ Buckingham, Roberta (1997). Testimonial survey.

the invisible arena: because we perform primarily for elder audiences or with school children, we are “invisible” to the larger community, despite some coverage in the media.

This new community of the Golden Tones cares for each other in many positive ways, both practical and empathetic. Many of those who drive go out of their way to pick up members who no longer have automobiles. Members call to check on each other, send each other greeting cards, and attend important events in each others lives, such as special birthdays and anniversaries. One example of this level of caring occurred this winter when a member was having a difficult recovery from eye surgery, and another member became concerned at her lack of progress and level of discomfort. He helped her get a second opinion with his own physician, driving her to the appointment, and staying with her as she had an emergency procedure which produced successful results.

The community of the chorus then moves into the larger community, bringing joy to and caring for other elders in a variety of settings. Group members accept one another, as stated in the third UU principle: “acceptance of one another and encouragement to spiritual growth.” They are very supportive and affirming of each other, both as they try new performing roles, and as they come to terms with major changes in their lives, such as illnesses, temporary or permanent disabilities, or deaths. They are very proud of their successes as a group and the successes of the various individuals. It has been my goal since the start to both model and facilitate this kind of love, caring, and compassion.

Although my work touches on all seven principles, it is most clearly shown in the first three principles just mentioned and the seventh principle: “respect for the interdependent web of all existence of which we are a part.” This principle is most often used in relation to ecological issues, but I like the image of the “interdependent web” as one which contains all generations,

cultures, socio-economic groups, religions, and governments. And the web expands to include all creatures, plants, and the cosmos. The interdependent web is the basis for the intergenerational work we do: bringing together all generations for better understanding and creation of mutual compassion. Indeed, all elders were children once, lived through the working years, and pass through their aging years with many experiences in common. All children and younger adults experience losses in their lives, have aging relatives, and will have to come to terms with their own aging and issues around death and dying. It is the path of all in this life. Again, I see my as facilitator of arenas where thought, discussion, and support can take place, alongside an enjoyable, life affirming activity.

In my early days of thinking about my work as ministry, I spent much time thinking about what ministry is. I realize that some one else could look at what I do and see a number of other roles: chorus director, social worker, recreation director, counselor, teacher, administrator, booking agent, and so on. I spent time thinking about whether what I do is art or social work, often in relation to a funding source's interpretation of what the Golden Tones are. I came to the conclusion that it was clearly both, but also so much more.

One route I found helpful was reading sermons given on the occasion of the ordination of a new minister. Unitarian Universalist minister, Ken Sawyer reflects on ministry, on "the nature and purpose of this odd job," at an ordination of a parish minister.¹⁷ He comments on "minister(ing) to private pain and celebrat(ing) personal joy".¹⁸ Sawyer lists six roles of ministers in traditional theological terms:

1. mediators of God's redemptive grace

¹⁷ Sawyer, Ken (1984) "Sermon at the Ordination of Marjorie Hollovary" in *Perspectives*. Wayland: First Parish in Wayland, 41.

¹⁸ *Ibid.*, 41.

2. agents of love
3. mediators of mercy
4. instigators of justice
5. instruments of redemption and justification
6. revealors of grace.

These are the areas where ministers facilitate the making of meaning and encourage the expression of hope and compassion, while being with individuals in their joy and pain. Sawyer concludes his sermon by stating that a minister “can be a channel for the transformation of persons and society, redeeming this world for all its pain and tragedy, opening up new hope, new trust, new adventures, new cheer.”¹⁹ That sentence sums up exactly how I feel in my role as director of the Golden Tones. In addition to the choral director, singer, music arranger, and multiple other roles, my most important role is a channel or a conduit for what some call the divine or the holy. I call it the love and peace which passes understanding. This love and caring passes through me; it does not originate with me. It is very difficult to describe. But it is this role as a conduit that makes my work ministry. As theologian Henri Nouwen says, “The great mystery of ministry is that while we ourselves are overwhelmed by our own weaknesses and limitations, we can still be so transparent that the Spirit of God, the divine counselor, can shine through us and bring light to others.”²⁰ There have been any number of occasions when I have felt under the weather or frustrated by some administrative task, when I have later been told by someone that I had said just the right thing to them to cheer them up that day.

¹⁹ Ibid., 44.

²⁰ Nouwen, Henri J. M. *The Living Reminder* in *How Can I Help: A Guide for Group Study*. Skwire, Marjorie C. and Audrey Wise Vincent (1988). Boston: UUA.

The Unitarian Universalist Association has been struggling these last years with its new track of ministry, community ministry, which has been added to its traditional parish ministry and the ministry of religious education. In 1988, a group within the denomination, the Society for the Larger Ministry, made a Proclamation of Community Ministry.²¹ The 1991 General Assembly affirmed this new track of community ministry, making appropriate by-law and rule changes. This step recognized those ministers already working in this area in the denomination and encouraged others to enter this work, which includes such areas as chaplaincy, pastoral counseling, teaching, and social justice forms. Here is where we can “preach what we practice” and “give service to that which is larger than ourselves”.²² As David Pohl says, “To serve is to help”. And, at the same time, “To give is to receive”.

What is this helping role all about? It has long been my view that the helper can benefit as much as the helped. Helping or serving reflects our deeper values and also encourages our reflection on what those deeper values might be. “Service is a curriculum.”²³ Serving in a reflective and mindful way raises many questions. *How Can I Help?* lists some of them:

What do I really hold to be the truth of my life?
What do I have to give, and what am I called to give?
How am I part of human history and great moments of change?
Who am I? And where is God in call of this?²⁴

These are the big questions that religion and ministry traditionally address. My service or ministry to elders continually raises other related questions for me. How do I deal with issues of self-care, or how do I keep body and soul together? What are appropriate boundaries to set for

²¹ The text of the Proclamation of Community Ministry is in the Appendix.

²² Pohl, David (1991). *To Respond, to Engage, To Celebrate, To Challenge*. Worship Service at the General Assembly of the Unitarian Universalist Association.

²³ Dass, Ram and Paul Gorman (1987). *How Can I Help? Stories and Reflections on Service*. NY: Alfred A. Knopf, 222.

²⁴ *Ibid.*, 222.

my relationship with group members? “How much am (I) prepared to give, and what (do I) need to hold on to?”²⁵ How do I deal with a society which historically does not support its arts or its programs for elders? How do I keep my chin up or regroup in discouraging interactions with governmental bodies and institutions, keeping the success of the program, the need for it by group members and the community, and its mission as central? How do I deal with my own doubts and misgivings? Where do I look for support? There are seemingly endless questions. But it is “living these questions”²⁶ and looking in community for answers that make this work or service particularly meaningful. And, for me this process makes this more than work; it has become a calling.

I feel called to do this work in community. Even though I am in the role of founder and director of the Golden Tones, I have always felt that I am the conduit or the instrument for the greater good, which some call the divine or God. But I am also a member of the community. The group has become successful and vital in an organic way, by the input and interaction of many people over the last nine years. I have facilitated this interaction and organized the input. I began to have a vision of the group as the months and years went on, but I have always felt that the vision originated with the group and the needs of the membership and the community. I have shared my ideas with the group but have not wished to impose them upon them. I have tried to keep decision-making and ownership of the group as democratically based as possible. As a nun says in *How Can I Help?*: “It became the ministry of walking together.”²⁷ We serve each other. We tell our stories to each other. And we share and listen in nursing homes, senior housing, and the larger community. In this we experience the unity of all people. This is the “direct experience

²⁵ Ibid., 13.

²⁶ Rilke, Rainer Maria (1934). *Letters to a young poet*. Translated by M. D. Herter Norton. NY: WW Norton, 35.

²⁷ Ibid., 90.

of that transcending mystery and wonder, affirmed in all cultures, which moves us to a renewal of the spirit and an openness to the forces that create and uphold life.”²⁸

In the UU hymn, *Be That Guide*, Carl G. Seaburg urges us to “Be that guide whom love sustains.”²⁹ He goes on to urge us to be builders, helpers, and teachers. He is talking about everyone here, not just ministers. However, as a retired minister himself, I believe he is describing a useful definition of ministry: ministers as guides, builders, helpers, and teachers.

UU minister Thomas Mikelson wrote the hymn, *Wake, Now, My Senses*, for an ordination:

Wake, now, my senses, and hear the earth call;
Feel the deep power of being in all;
Keep, with the web of creation your vow,
Giving, receiving as love shows us how.

Wake, now, my reason, reach out to the new;
Join with each pilgrim who quests for the true;
Honor the beauty and wisdom of time;
Suffer thy limit, and praise the sublime.

Wake, now, compassion, give heed to the cry;
Voices of suffering fill the wide sky;
Take as your neighbor both stranger and friend,
Praying and striving their hardship to end.

Wake, now, my conscience, with justice thy guide;
Join with all people whose rights are denied;
Take not for granted a privileged place;
God’s love embraces the whole human race.

Wake, now, my vision of ministry clear;
Brighten my pathway with radiance here;
Mingle my calling with all who will share;
Work toward a planet transformed by our care.³⁰

These words describe exactly and poetically how I feel about my calling-- how I “lift on high the good (I find)”³¹, how I sit with those in sorrow and despair, and how I am concerned

²⁸ Principles and Purposes of the UUA. See Appendix.

²⁹ *Singing the Living Tradition*. Boston (1993): Beacon Press, 124.

³⁰ *Ibid.*, 298.

with making a more just world. Another way to describe ministry is found in the words of the Hebrew Scripture:

The spirit of God has sent me to bring good news to the oppressed,
To bind up the brokenhearted,
To proclaim liberty to the captives and to release the prisoners,
To comfort all who mourn,
To give them garland instead of ashes,
The oil of gladness instead of mourning,
The mantle of praise instead of a faint spirit.
They shall build up the ancient ruins, they shall raise up the former devastations, the
devastations of many generations.
You shall be named ministers of our God.³²

My thoughts on and studying of ministry brought me in 1995 to more formal study at Andover Newton Theological School, where I am enrolled in a Masters in Divinity degree program. I began this with the intention of answering many of the questions with which I began my interdisciplinary study at Lesley College. Here I would continue my exploration of the path of community ministry. I continue to have questions each step of the way. Since I know in my heart that what I am doing is community ministry, albeit as a lay person, what am I doing in a place that produces primarily parish ministers? Do I need to be asking these questions in a place like this? And at what cost am I asking these questions, financially, emotionally, and physically? Could I “live these questions”³³ somewhere else? Will I ever answer these questions? How can I live the questions more sanely? Can I “*live* the questions now”, as the poet Rilke says, and “perhaps [I] will gradually, without noticing it, live along some distant day into the answer.”³⁴

One way to approach my work in community ministry is to look at the traditional role of the laity in ministry and how it might be changing. Part of my reasoning for the possible need of another academic degree and ordination is rooted in my quest for collegial support and

³¹ Ibid., 124.

³² Ibid., 571 (Isaiah 61.1-6)

³³ Rilke, Rainer Maria (1934). *Letters to a young poet*. Translated by M. D. Herter Norton. NY: WW Norton, 35.

credibility. Hand-in-hand with support is accountability. Further, I may have the faith in my heart that what I am doing is ministry, but the world and the church does not necessarily look at it that way. Many individuals, including several ministers, pastors, and priests, have seen what I'm doing and recognized it for being ministry. However, what I do is in the invisible arena that I mentioned earlier-- segregated in elder housing and institutions, for the most part. Despite my best ongoing efforts to have us be as visible as possible, most people and the church do not really understand the program, or they make assumptions about it based on their own preconceived notions. Even elder support groups do not understand the chorus. As I write this, the Executive Office of Elder Affairs (EOEA) of the Commonwealth of Massachusetts is in the process of cutting the small stipend that has paid me these last years. In these days of shrinking federal money, they feel that they should not be supporting "just a chorus". The Council on Aging, the Golden Tones board, and I am in the process of educating the EOEA that the Golden Tones are much more than "just a chorus", being the primary social and support group for members and their families, as well as reaching several thousand elders in over twenty communities in the last season. The changing funding environment noted by all non-profits in the nineties will continue to be one of the greatest challenges.

The Andover Newton Theological School undertook a project studying the role of the laity, including people doing work like mine, in 1976. The Andover Newton Ministry of the Laity Project lasted until 1982 and resulted in the publication of *The Laity in Ministry: The Whole People of God for the Whole World*.³⁵ Much of what was studied during this project and written about in this book, reflects my own experiences while founding and running the Golden Tones. As I got further into this work and realized that my orientation in this work was ministry,

³⁴ Ibid., 35.

I began to look towards my church and denomination for support. I realized that there were “remarkable parallels” between what I do and the minister of a church. The project found that “the analysis of a secular ministry turned up many points similar to those of the analysis of the role of ... a church pastor or a seminary dean.”³⁶ This was exactly what I found in the day-to-day doing of the work. My leadership of this group includes many ministry roles in addition to the obvious arts management and choral conducting roles. I visit folks in nursing homes and hospitals. I sit with them in moments of despair and celebrate good news with them. I discuss with them the great questions of life and of meaning. I try to provide chorus and audience members with hope and awareness of moments of grace. I am an “agent of love”³⁷ and a cheerleader for new friendships and community. My work falls into the classical forms of ministry that religious educator, Maria Harris, talks about: teaching, prayer and worship, community, advocacy, and outreach.³⁸

Despite the obvious parallels, the church as a whole and my denomination in particular seem confused or conflicted on how to think about those in community ministry, whether ordained or laity. As George Peck, the former president of Andover Newton Theological School, found as he listened to his colleagues in the laity during the project: “The church did not take them seriously in their quest for ministry and did not support or undergird them.”³⁹ This lack of support or accountability raises more issues, such as the feeling of the lack of validity. In my case, although I receive constant affirmation that what I am doing is appreciated and needed by group and audience members, the lack of broader support is daunting, both financially and emotionally, not to mention spiritually. I resonate with the layperson who wrote her bishop:

³⁵ Peck, George and John S. Hoffman, eds. (1984). Valley Forge, PA: Judson Press.

³⁶ Ibid., 9.

³⁷ Sawyer, 41.

³⁸ Peck, 42.

“I’ve come to think of it as an invisible ministry, because it’s invisible not only to the world, but even to yourself most of the time. It’s a difficult ministry at best, but more so because generally it isn’t even seen as a valid ministry at all.”⁴⁰

In considering his understanding of “call,” Peck talks about the “personal sense of the Spirit’s call to a particular sphere of service.”⁴¹ I have spent many years trying to understand this feeling I have of “call”, and Peck’s statement articulates it very well. He goes on to list other factors to be considered:

- the presence of particular gifts;
- the presence of particular occasions for their use;
- preparation for the use of these gifts (usually including education);
- recognition of the particular call by others who are competent...;
- commissioning and appointing by the church;
- support and accountability: being undergirded in and held to account for the exercise of ministry.⁴²

Peck’s list describes completely the conclusions I had come to on my own about my sense of call. I have combined my musical gifts and my gifts for organization with my gifts of compassion and understanding. These gifts have enabled the occasions for their use: the more than sixty performances this year, the many rehearsals, and the invitations to preach about my work to various congregations. My studying in my younger years developed my musical gifts and enhanced my organizational skills. Since the founding of the Golden Tones, my extensive study on my own, as well as formal study Boston University, Lesley College and Andover-Newton Theological School and attendance at conferences have continued the improvement of my gifts. My call has been recognized on a personal level by a number of ministers, priests, and

³⁹ Ibid., 16.

⁴⁰ Ibid., 22.

⁴¹ Ibid., 88.

⁴² Ibid., 88-89.

pastors on an informal basis. My home church, The First Parish in Wayland, agreed to sponsor me for the Unitarian Universalist ministry, in part in recognition of the work I had done in that congregation with youth, denominational affairs, and promoting inclusivity but also because of my work with the Golden Tones. Indeed, the Golden Tones as a whole have been recognized on occasion as sharing in ministry. For instance, a Catholic priest congratulated the group on their important ministry after a performance last June at the senior fellowship at St. Edward's Church in Medfield, Massachusetts.

Inherent in Peck's list are also the problems I encounter, as I try to fulfill my call. Although I do have the sponsorship of First Parish as a ministerial student, it is largely a pro forma arrangement. They basically signed the paperwork required by the UUA and sent me off to do good deeds. I believe that a more formal "commissioning and appointing" by my church or perhaps by the Wayland Clergy Association would go a long way towards validating my ministry. And this formal arrangement could include the support and accountability I have been searching for these last years. In fact, I believe that support and accountability are key in allowing me to continue this ministry. Financial support is only one part of the support that is needed. Hoffman says that "As we begin to engage in ministry, we become increasingly needful of support-- emotional support to help us endure and strategic support to help us to be wise."⁴³ Finding or creating a support group will be key in the next years, whether or not I continue on the road to ordination.

In conclusion, I continue to ask questions about the meaning of the work itself, and how I can better accomplish it. I ask questions about the meaning of the work for me, the roles I fill which fit under the umbrella of ministry. I continue to explore how to get the support that both

⁴³ Ibid., 164.

the group and I need to remain viable and successful in the short run and for continuity and leadership in the long run. The need for groups and programs such as this as the end of the century approaches and the changing population demographics influence all parts of our society is unquestioned. How these groups and their leadership are to be supported and held accountable is still a work in progress.

APPENDIX

The Wayland Golden Tones

What a joy to be alive and free to come and sing for you.
There was a time many years ago when we all worked,
Some raised children, too;
But now they're grown,
And we are free to come and sing for you.
Music gives you such a lift,
It melts away your cares and woes.
So come along, join with us and sing.
We are the Wayland Golden Tones.

Words and music: Lina MacNeill

The Principles and Purposes of the Unitarian Universalist Association

We, the member congregations of the Unitarian Universalist Association,

covenant to affirm and promote:

The inherent worth and dignity of every person;

Justice, equity, and compassion in human relations;

Acceptance of one another and encouragement to spiritual growth in our congregations;

A free and responsible search for truth and meaning;

The right of conscience and the use of the democratic process within our congregations and in society at large;

The goal of world community with peace, liberty, and justice for all;

Respect for the interdependent web of all existence of which we are a part.

THE LIVING TRADITION DRAWS FROM MANY SOURCES:

Direct experience of that transcending mystery and wonder, affirmed in all cultures, which moves us to a renewal of the spirit and an openness to the forces that create and uphold life;

Words and deeds of prophetic women and men which challenge us to confront powers and structures of evil with justice, compassion, and the transforming power of love;

Wisdom from the world's religions which inspires us in our ethical and spiritual life;

Jewish and Christian teachings which call us to respond to God's love by loving our neighbors as ourselves;

Humanist teachings which counsel us to heed the guidance of reason and the results of science, and warn us against idolatries of the mind and spirit.⁴⁴

Proclamation of Community Ministry
Chicago, Illinois
November 12, 1988

We - as people living in a world that is both dying and seeking to be reborn, who are shaken by our very roots by the massiveness and the depth of planetary and human suffering - are empowered by a driving passion to bear witness to that suffering, participate in its transformation, and affirm the inherent glory of life.

Therefore, we, the members of the Society for the Larger Ministry, Unitarian Universalist, do covenant together:

To respond to cries of pain, to our own brokenness, and to awaken to the healing spirit of hope;

To engage in a broad spectrum of ministries through and with the Unitarian Universalist congregations, with the larger community, and increasingly, in a global context;

To celebrate the diversity of life within our elemental inter-connectedness;

To challenge one another as individuals and as members of institutions to identify, analyze, and act upon the basic causes of human hurt and separation.

⁴⁴ Adopted as a Bylaw by the 1984 and 1985 General Assemblies of the Unitarian Universalist Association.

Thus empowered, we join hands with the community of faith in acknowledging the larger ministry which addresses our common vision.

Choral Music and the Elderly: Annotated Bibliography

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(Insights into problems, concerns and images women writers and artists have about women's aging. Includes photographs, essays, fiction, poetry, journals, art, profiles, and reviews.)

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(How churches can establish ministries for the diverse needs of elders, including successful programming and enlisting elders as volunteers.)

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(Examination of the social and sexual status of aging women.)

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(Basic information for understanding the aging process and how congregations and clergy can respond to the graying of America.)

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(Essays by writers, actors, scientists, economists, and teachers show that old age can be a vibrant time of liberation from petty ambitions and vanities that plague the young.)

_____ and Connie Goldman (1992). *The ageless spirit*. NY: Ballantine.

(Prominent people from varying fields reflect on what it is to grow old.)

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(Establishes a framework for the spirituality of aging. Aging can be a time of joyful creativity. Looks at years from midlife to elderhood.)

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(Thinks about how to reach out in later life in exciting and rewarding new ways through one hundred creative elders.)

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(Reveals the world of lively, productive, independent women making new lives for themselves after traditional roles in their younger years.)

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(Traces the origins of the study of psychology of aging. leading to a description of it's present state.)

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(Readings to raise consciousness of our ageist society, to feel good about your age, and to encourage the reader to advocacy for a more equitable society.)

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(Columnist from *Modern Maturity* collects meditations, quotes, and affirmations dealing with issues of aging.)

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(Personal exploration of what it is to feel and be old. Author's journey of self-discovery which ultimately brought hope and new quality of life.)

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(Classic book by physician covering the history and issue of aging.)

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(Fairy tales about "older" protagonists reveal the psychology of maturity, symbolize the developmental tasks individuals master in the second half of life.)

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(Sequel collection of portraits and accompanying text of senior athletes.)

Cohen, Gene D. (1990). "Psychopathology and mental health in the mature and elderly adult". *Handbook of psychology of aging*, James E. Birren and K. Warner Schaie, eds. San Diego, CA: Academic Press.

(Addresses recognizing mental disorders in the aged, including the distinction between normal aging and disorder, the epidemiology of major mental disorders, and the interaction of mental and physical health phenomena.)

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(Both cultural history and a contribution to the public dialogue about the meaning and significance of later life.)

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(Essayists from many disciplines address the meaning of aging, especially in our modern age with longer lives and medical interventions.)

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(Confronts ageism that exists even in the feminist and lesbian communities.)

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(Textbook for use in gerontology classes, including discussion of major trends and research in the field and reflecting an interdisciplinary approach.)

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(Angry, compassionate and funny portrait of growing old in America.)

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(Exhaustive and exhausting cataloging of the losses of old age. Useful compendium of information but depressing in its relentless look at the negative side.)

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(Fascinating and entertaining autobiography of two sisters including their experiences as African American professionals.)

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(Searches for new models of life integration and transformation, especially through the use of myth and story.)

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(Frank information on physical and emotional health for aging women.)

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(Graying of America will change work, play and social relationships. Implications for businesses, social security, and intergenerational strife.)

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(Look by a social historian of aging in America from the colonial days through the seventies. Wealth of information but in need of an update.)

Fischer, Ed and Jane Thomas Noland (1991). *What's so funny about getting old?* Minneapolis, MN: CompCare Publishers.

(Collection of cartoons, jokes, and insights which the authors call elder humor.)

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(Explores the spiritual dimensions of women's middle and later years.)

_____ (1985). *Winter grace: spirituality for the later years*. NY: Paulist Press.

(Presents spirituality for the later years as the deepest dimension of all experience. Spirituality as the basis for transformation of individual and societal stereotypes of aging.)

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(Widely used book on how to start, organize and operate activities programs for elders. Aimed at nursing homes and retirement communities.)

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(Stories of the art of aging and living and dying.)

Fowler, Margaret and Priscilla McCutcheon, eds. (1991). *Songs of experience: an anthology of literature on growing old*. NY: Ballantine.

(Wonderful collection of excerpts from memoirs, interviews, stories, poems, and letters dealing with the experience of aging.)

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(Feminist suggests new possibilities in the aging process. One can grow and evolve throughout the life cycle. Separates actualities of biological aging from its pathologies.)

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(Highlights crucial economic, social, and health issues facing older women in a youth-oriented, male-dominated society.)

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(Understanding the problems of aging, the degenerative changes in the physical body while the spirit shines through.)

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(Novel about a ninety year old women, reminiscing on her life.)

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(Extremely helpful and succinct kind for those helping Alzheimer's patients and their families.)

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(Textbook for use with lectures in social gerontology. Addresses the broad range of elder issues including cross-cultural materials.)

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(Cell biologist looks at study of aging, especially the difference between biological age and chronological age, as well as how our understanding of aging has changed through history.)

Hen Co-op, The (1994). *Growing old disgracefully: new ideas for getting the most out of life*. Freedom, CA: Crossing Press.

(Six women challenge stereotypes and suggest ways to make any age more joyous and creative. Good resources.)

Herbert, Trish (1995). *The vintage journey: a guide to artful aging*. Cleveland, OH: United Church Press.

(Guidelines for life review, practical information on options for planning for the future. Creates a framework for individual to integrate one's life into a spiritual journey.)

Jacobs, Ruth Harriet (1991). *Being an outrageous older woman: a RASP: remarkable aging smart person*. Manchester, CT: KiT.

(Counsels women to become outrageous to combat ageism. Gives advice on dealing with anger, developing new selves, and dealing with adult children. Great stories.)

_____ (1988). *Button, button, who has the button?* Durham, NC: Crone's Own Press.

(Poetic drama in which women of diverse ages discuss their experiences.)

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(Aging from a developmental psychology viewpoint. Good overview of the subject.)

_____, ed. (1977). *The later years: social applications of gerontology*. Monterey, CA: Brooks/Cole Publishing Company.

(Interdisciplinary view of aging from the points of view of social scientists, medical personnel, psychotherapists, lawyers, senior center directors, and others who work with elders.)

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(Discusses problems of retired persons, especially retired music educators.)

Kaufman, Lois L. *Old age is not for sissies: a witty look at aging*. White Plains, NY: Peter Pauper Press.

(Collection of humorous quotes and jokes with an aging theme.)

Kaufman, Sharon R. (1986). *The ageless self: sources of meaning in late life*. NY: New American Library.

(Research anthropologist draws on interviews with elders to illustrate the experience of aging and the capacity to continue living vibrant, dynamic lives.)

Kellman, Rudolph K. (1986). Developing music programs for older adults. *Music educator's journal*, 72.5, 30-33.

(Variety of music learning pursuits should be open to elders. Guidelines for developing and evaluating programs.)

Kidder, Tracy (1993). *Old friends*. Boston: Houghton-Mifflin.

(Story of two men who become roommates in a nursing home. Deals with the survival to the very end of all that is essential about living.)

Kleyman, Paul (1974). *Senior power: growing old rebelliously*. San Francisco: Glide Publications.

(History of senior power movement, especially San Francisco's Glide Memorial Methodist Church's organizing activities and its effects.)

Kotre, John and Elizabeth Hall (1990). *Seasons of life: our dramatic journey from birth to death*. Boston: Little, Brown.

(Human development through the life-span; companion volume to PBS television series.)

Kubler-Ross, Elisabeth (1975). *Death, the final stage of growth*. NY: Simon Schuster.

(Draws on our culture's and others views of death and dying, offering a spectrum of viewpoints from professionals from different disciplines and personal accounts of individuals.)

Kuhn, Maggie (1991). *No stone unturned: the life and times of Maggie Kuhn*. NY: Ballantine.

(Autobiography of the founder of the Grey Panthers.)

Lapsley, James N. (1992). *Renewal in late life through pastoral counseling*. NY: Paulist.

(Offers positive theology and practical psychology of aging. Helpful methods to assist older adults.)

L'Engle, Madeleine (1972). *The circle of quiet*. San Francisco: Harper and Collins.

(The first of the writer's Crosswicks Journals, inspirational memoirs of her life and thoughts on her writing, teaching, faith, and the arts.)

_____ (1977). *The irrational season*. San Francisco: Harper and Collins.

(Author's third Crosswicks Journal where she explores her life as a professional woman, wife, mother, and grandmother through her particular lens of faith and humor.)

_____ (1974). *The summer of the great-grandmother*. San Francisco: Harper and Collins.

(Author's memoir written during the death of her mother. Her second Crosswicks Journal.)

LeFevre, Carol and Perry LeFevre, eds. (1985). *Aging and the human spirit: a reader in religion and gerontology*.

(Readings on aging from writers on religion and in the social sciences. Explores understanding of religious contribution to the lives of elders, as well as a humane and humanistic image of aging.)

Leshan, Eda (1990). *It's better to be over the hill than under it: thoughts on life over sixty*. NY: Newmarket Press.

(Educator, family counselor, and writer shares concerns, strategies, and options. Personal anecdotes and humorous style.)

Levine, Stephen (1987). *Healing into love and death*. NY: Anchor Books.

(Offers original techniques for working with pain and grief; explores the path and meaning of healing.)

Liberal religious education (1994). Number 12: *Growing elders*. Winchester, MA: Liberal Religious Educator's Association (LREDA).

(Interesting issue of the Unitarian Universalist Association's religious education journal with articles on education in middle age, aging and spirituality and others.)

Linkletter, Art (1989). *Old age is not for sissies: choices for senior Americans*. NY: Penguin.

(Television and radio star offers practical advice to elders on the opportunities, rights, and choices available in such areas as housing, health care, financial planning, travel, and healthy lifestyle.)

Luke, Helen (1987). *Old age*. NY: Parabola.

(Jungian essays on the classic texts of *The Odyssey*, *King Lear*, *The Tempest*, and *Little Gidding*, with her thoughts on the transformative mysteries of old age and suffering.)

Macdonald, Barbara and Cynthia Rich (1983). *Look me in the eye: old women, aging and ageism*. San Francisco: Spinsters/Aunt Lute.

(Essays on growing old and on difference, from a very personal perspective.)

Maclay, Elise (1977). *Green winter: celebrations of later life*. NY: Holt.

(A collection of reflections, “word portraits”, of elders on how they are making the best of the rest of their lives.)

McKee, Patrick L. (1982). *Philosophical foundations of gerontology*. NY: Human Services Press.

(Anthology featuring commentary on aspects of old age from Plato through modern times. Focus on four themes: meaning of life in old age, ethical issues in gerontology, nature of wisdom, and logical foundations of the scientific study of the aged.)

Maitland, David J. (1991). *Aging as counterculture: a vocation for the later years*. NY: Pilgrim.

(Propounds view that elder years are vital life stage. Urges elders to positive action and life-affirming activities.)

_____ (1987). *Aging: a time for new learning*. Atlanta: John Knox Press.

(Looks at aging from the religious perspective of life as spiritual experience and reflecting on the fulfillment of life.)

Markides, Kyriakos S. and Charles H. Mindel (1987). *Aging and ethnicity*. Newbury Park, CA: Sage Publications.

(Studies aging in relation to race and ethnicity. Synthesizes social gerontological data literature in relation to America’s ethnic groups.)

Martz, Sandra, ed. (1992). *If I had my life to live over again I would pick more daisies*. Watsonville, CA: Papier-Mache.

(Women reflect on choices they have made from childhood to old age through stories, poems, and photographs.)

_____ (1987). *When I am an old woman I shall wear purple*. Watsonville, Ca: Papier-Mache.

(Anthology of stories and poems expressing women’s experiences as they age.)

Mills, Eugene S. (1993). *The story of Elderhostel*. Hanover, NH: University Press of New England.

(History of the Elderhostel movement, including program descriptions and first-person accounts.)

Myerhoff, Barbara (1978). *Number our days*. NY: Simon and Schuster.

(Study of elderly Jews and how their culture gives them strength. A moving companion documentary is also available.)

_____ (1992). *Remembered lives: the work of ritual, storytelling, and growing older*. Ann Arbor, MI: University of Michigan Press.

(Collection of essays by the anthropologist who focused on aging in the latter part of her career before her untimely early death.)

_____ and Andrei Simic, eds. (1978). *Life's career- aging: cultural variations on growing old*. Newbury Park, CA: Sage Publications.

(Research of five anthropologists who consider old age and aging in relation to a particular cultural environment. Studies Chagga of Kilimanjaro, Yugoslavs, migrants in Central Mexico, elderly Jews in California, and a Mexican-American senior club.)

Myers, James E. (1992). *A treasury of senior humor*. Springfield, IL: Lincoln-Herndon Press.

(Collection of humor of elders, including views of how they view life and how they think it should be lived.)

Nahemow, Lucille, Kathleen A. McCluskey-Fawcett and Paul E. McGee, eds. (1986). *Humor and aging*. San Diego, CA: Academic Press.

(Various studies on humor and aging, including physiological effects and uses of humor.)

National Council on Aging (1994). *Bringing family friends to your community: a replication manual*. Washington DC: NCOA.

_____ (1993). *Family friends: a program guide*. Washington DC: NCOA.

Nouwen, Henri J. M. (1994). *Our greatest gift: a meditation of dying and caring*. San Francisco: Harper.

(Eminent theologian's moving look at human mortality, including his own experiences with aging, loss, grief, and fear.)

_____ and Walter Gaffney (1976). *Aging: the fulfillment of life*. Garden City, NY: Omega Books.

(How to make the latter years a source of hope rather than a time of loneliness. Accompanying photographs.)

Nuland, Sherwin B. (1994). *How we die: reflections on life's final chapter*. NY: Alfred A. Knopf.

(Discussion of how we die from a medical, biological point of view for the purpose of demythologizing death.)

Reed, Robert D. (1983). *How and where to research and find information about aging in America*. Saratoga, CA: R & E Publishers.

(Useful but dated resource for periodicals and associations dealing with elder affairs.)

Sarton, May (1988). *After the stroke*. NY: Norton.

(Sarton's journal kept during the year she recovered from a stroke. All her journals give wonderful expression to the experience of aging.)

_____ (1996). *At eighty-two*. NY: Norton.

(Sarton's last journal before her death. Her continuing adjustment as a "stranger in the land of old age.")

_____ (1984). *At seventy*. NY: Norton.

(Journal chronicling her seventieth year, about which she says, "I am more myself than I have ever been.")

_____ (1994). *Coming into eighty*. NY: Norton.

(Poems on Sarton's experience of aging.)

_____ (1993). *Encore*. NY: Norton.
(Journal of Sartor's eightieth year.)

_____ (1992). *Endgame*. NY: Norton.
(Journal of Sartor's seventy-ninth year.)

Scott-Maxwell, Florida (1968). *The measure of my days*. NY: Penguin.
(Classic memoir of and thoughts on the experience of aging by actress, writer, and psychologist.)

Seymour, Robert E. (1995). *Aging without apology: living the senior years with integrity and faith*. Valley Forge, PA: Judson Press.
(Challenges common assumptions and misconceptions about aging, while discussing how to have a positive self-image, spiritual growth, coping with change and retirement, maintaining good health, and integrating past and present.)

Sherman, Susan (1993). *May Sartor: among the usual days, a portrait*. NY: WW Norton.
(A collection of unpublished poems, letters, journals and photographs.)

Sifantus, Madeleine (1992). *Choral music, the well-elderly, and its implications for senior centers*. Unpublished undergraduate thesis, Lesley College, Cambridge, MA.
(Author's previous thesis on her work with a senior citizen chorus, its benefits to group members, facilities, and the community, with instructions for replication.)

Simpson, Marita and Martha Wheelock, eds. (1982). *May Sartor: a self-portrait*. NY: Norton.
(Transcript from the film *World of Light: A Portrait of May Sartor*. Interviews with the poet, selected poems with commentary.)

Smith, Bert Kruger (1973). *Aging in America*. Boston: Beacon.
(Classic book explaining the plight of the aging in America and what can be done to remedy the situation.)

Sokolovsky, Jay, ed. (1990). *The cultural context of aging: worldwide perspectives*. NY: Bergin and Garvey.

(Collection of articles on multitude of cultural solutions societies have for dealing with challenges, problems, and opportunities of growing old. Links social gerontology with anthropology.)

Starkman, Elaine Marcus (1993). *Learning to sit in the silence: a journal of caretaking*. Watsonville, CA: Papier-Mache.

(Family's effort to provide love and support to an aging parent.)

Sullender, R. Scott (1989). *Losses in later life: a new way of walking with God*. NY: Paulist.

(Discusses losses in the elder years and how to grieve them, forging a new identity in the process.)

Terkel, Studs (1995). *Coming of age: the story of our century by those who've lived it*. NY: St. Martin's Griffin.

(Captures stories and working lives of seventy individuals between ages of seventy and ninety-nine. Redefines our concept of old age.)

Thomas, L. Eugene and Susan A. Eisenhandler, eds. (1994). *Aging and the religious dimension*. Westport, CT: Auburn House.

(Essays dealing with spirituality and aging, including theoretical perspectives, case studies, historical and literary studies, and psychological research.)

Tiso, Frances V., ed. (1982). *Aging: spiritual perspectives*. Lake Worth, Florida: Sunday Publications.

(Opera Pia International, a religious, non-governmental organization at the United Nations, selects writings by scholars from around the world to illuminate the situation of the aged.)

Vining, Elizabeth Gray (1978). *Being seventy: the measure of a year*. NY: Viking.

(Author reflects on being in her seventieth year, concerns of aging and death, and thoughts of moving into a retirement community. Remarks are influenced by the author's strong Quaker faith and reflect a charming sense of humor.)

Wallis, Velma (1993). *Two Old Women*. San Francisco: Harper Perennial.

(Alaskan myth of two old women abandoned by their Athabascon tribe during a winter famine.)

Wilson, A. Verne (1983). Recharging retirement life. *Music educators journal*, 69.6, 27-28.

(Urges music educators to continue their service to music after retirement.)

Zarit, Steven H. (1980). *Aging and mental disorders: psychological approaches to assessment and treatment*. NY: Free Press.

(Dispells common myths and misconceptions about elders, giving knowledge and insight for clinicians who work to diagnose and treat older adults. Grounding in the basic processes of aging.)

Arts Management

Arts Extension Service (1987). *Fundamentals of arts management*. Amherst, MA: Arts Extension Service.

(Helpful and concise handbook covering the areas of arts management.)

____ (1994). *Local arts agencies: making a difference in communities*. Amherst, MA: Arts Extension Service.

Benedict, Stephen, ed. (1991). *Public money and the muse*. NY: W. W. Norton.

(Essays dealing with the role of the arts in national life, as well as appropriate sources of funding.)

Drucker, Peter (1990). *Managing the non-profit organization*. NY: Harper Business.

(Comprehensive book covering all aspects of the non-profit organization.)

Edies, L. Peter (1993). *Fundraising: hands-on tactics for nonprofit groups*. NY: McGraw-Hill.

(Step-by-step guide to fundraising for professionals and volunteers.)

Hall, Mary (1988). *Getting funded: a complete guide to proposal writing*. Portland, Oregon: Portland State University.

(Valuable step-by-step resource on writing proposals from foundation and corporate funding sources.)

Karp, Ivan, Christine Mullen Kraemer, and Steven D. Levine, eds. (1992). *Museums and Communities: The politics of public culture*. Washington DC: Smithsonian.

(Essays exploring the role of the museum in community and its interaction with other cultural institutions.)

Kotler, Philip and Alan R. Andreasen (1975). *Strategic marketing for nonprofit organizations, fourth ed.* Englewood Cliffs, NJ: Prentice Hall.

(Textbook which addresses strategic planning for those involved in marketing for nonprofits, including developing and organizing resources).

McDaniel, Nello and George Thorn (1991). *Workpapers- a special report: a quiet crisis in the arts*. NY: Arts Action Research.

(Article dealing with the deteriorating financial and operational condition of many performing arts organizations and how it relates to what's happening in the social service community and the country at large.)

_____ (1990). *The workpapers: rethinking and restructuring the arts organization*. NY: FedApt.

(Looks at the viability of the traditional non-profit arts model while exploring new ideas and organizational approaches.)

Wolf, Thomas (1990). *Managing the Nonprofit organization*. NY: Simon and Schuster.

(Covers the field of non-profit management including staffing, fund raising, financing, marketing, planning, and succeeding.)

The Expressive Therapies, Especially Music

Adams, James Luther (1993). Music: the language of hope. *The Unitarian Universalist Christian*, 48, 55-57.

(Theologian discusses worth of music and its therapeutic value.)

Allen, Dorothy (1979). Music therapy for psycho-geriatrics. *Music therapy for the young and aged*. London: British Society for Music Therapy.

Alvin, Juliette (1975). *Music therapy*. NY: Basic Books.

Andrews, Ted (1995). *Sacred sounds: transformation through music and word*. St Paul, MN: Llewellyn Publications.

(Exploration of sound as a creative and healing force.)

Anshel, Anat and David A. Kipper (1988). The influence of group singing on trust and cooperation. *Journal of music therapy*, 25.3, 145-155.

(Study investigates two components of group singing- music and activity- on trust and cooperation.)

Begbie, Jeremy (1989). *Music in God's purposes*. Edinburgh: Handsel Press.

(Theologian's thoughts on music and faith.)

Berendt, Joachim-Ernst, trans. (1983). *Nada brahma, the world is sound: music and the landscape of consciousness*. Rochester, VT: Destiny Books.

(Berendt's work explores music, sound, and consciousness.)

_____. Jacket notes. *Voices*. Mesa Records, R279026.

(Collection of choral music from cultures around the world.)

_____ and Tim Nevil, trans. (1988). *The third ear: on listening to the ear*. Dorset, England: Element Books, Ltd.

Blacking, John (1973). *How musical is man?* Seattle, WA: U. of Washington Press.

(Ethnomusicologists view on how and why we, as humans, make music.)

Bliss, Jeff and Susan Perlstein (1994). *Generating community: intergenerational partnerships through the expressive arts*. NY: Elders Share the Arts.

Bonny, Helen Lindquist (1986). Music and healing. *Music therapy*. 6A.1, 3-12.

(Considers the greater acceptance of music therapy as a healing mode. Reviews physiological and therapeutic responses to music.)

Bright, Ruth (1984). *Music in geriatric care*. Australia: Alfred.

_____ (1981). *Practical planning in music therapy for the aged*. Van Nuys, CA: Alfred.

Campbell, Don C. (1988). The cutting edge: personal transformation with music. *Music therapy*, 7.1, 38-50.

(Director of Institute for Music, Health and Education relates his early memories of music and how music brought him to his life's work. Keys for music to transform, as therapy for healing

_____ (1989). *The roar of silence: healing powers of breath, tone and music*. Wheaton, IL: The Theosophical Publishing House.

(Text and exercises explaining how to become open to the sonic arts.)

Carle, Irmgard Lehrer (1982). Music therapy in a different key. *Music therapy*, 2.1, 63-71.

(Proposes building of sound collages and vocal and instrumental improvisations as therapy for elders.)

Catalfo, Phil (1991). Medicine man. *New age journal*. March/April.

Clair, Alicia Ann (1996). *Therapeutic uses of music with older adults*. Baltimore, MD: Health Professions Press.

(Examines benefits of music therapy for older adults. Shows how to use music to enhance quality of life of elders, including people with dementia and physical impairments.)

Choksky, Lois (1974). *The Kodaly method: comprehensive music education from infant to adult*. Englewood Cliffs, NJ: Prentice Hall.

(Describes Kodaly methodology.)

Codding, Peggy A. (1987). A content analysis of *the journal of music therapy*, 1977-85. *Journal of music therapy*, 24.4, 195-202.

(Analysis of contents of journal gives idea about their approach to music therapy.)

Coates, Patricia (1984). Sixty and still growing. *Music educator's journal*, 70.9, 34-35.

(Lifespan development related to philosophical foundation for music education program.)

Cox, Dennis K. (1985). Suzuki: chorally speaking. *Music educator's journal*, 71.9, 43-45.

(Suzuki method as used for choral experiences.)

Dalcroze, Emile-Jacques (1967). *Rhythm, music and education*. London: Riverside Press.

(Describes Dalcroze methodology.)

Davidson, Jessica B. (1980). Music and gerontology: a young endeavor. *Music educator's journal*, 66.9, 27-31.

(Survey of programs at residential and nursing homes, findings described, and implications discussed.)

_____ (1982). Music for the young at heart. *Music educator's journal*, 68.7, 33-35, 49.

(Describes program that provides diverse activities for elders.)

Gaston, E. Thayer, ed. (1968). *Music therapy*. NY: MacMillan.

(Essays edited by pioneer in field of music therapy.)

Gfeller, Kate (1987). Music therapy and practice as reflected in research literature. *Journal of music therapy*, 24.4, 178-194.

(Identifies prominent themes and principles through content analysis of *Journal of Music Therapy* from 1964-1984.)

Gibbons, Alicia Clair (1977). Popular music preferences of elderly people. *Journal of music therapy*, 14.4, 180-189.

(Elders prefer popular music of their young adult years to popular music of life periods after young adulthood.)

_____ (1985). Stop babying the elderly. *Music educator's journal*. 71.7, 48-51.

(Elders have innate capacities for musical development. Suggestions for quality music experiences.)

Gibson, Gwen (1991). Therapy strikes right note. *Middlesex news*, Sept. 8, 3G.

(Reporting on testimony of expert witnesses from entertainment, medical, and health-care worlds at Senate hearing on music and aging.)

Glassman, Lorna R. (1983). The talent show: meeting the needs of the healthy elderly. *Music therapy*. 31.1, 82-93.

(Use of the talent show to meet needs of healthy, active, and productive elders.)

Goldman, Jonathan S. (1988). Toward a new consciousness of the sonic healing arts: the therapeutic use of sound and music for personal and planetary health and transformation. *Music therapy*, 7.1, 28-33.

(Music as a therapeutic tool. Music as mysticism, science, and bridge to world peace.)

Greenwald, M. Amelia and Rita S. Salzborg (1979). Vocal range assessment of geriatric clients. *Journal of music therapy*. 16.4, 172-179.

(Vocal range is assessed to be generally lower in elders; suggestions made for modification of published songs.)

Groene, Robert William (1993). Effectiveness of music therapy 1:1 intervention with individuals having senile dementia of the Alzheimer's type. *Journal of music therapy*, 30.3, 138-157.

(Participants in study remained seated or in proximity longer during music therapy sessions than for other activities.)

Hall, Manly (1982). *The therapeutic value of music including the philosophy of music*. LA: Philosophical Research Society.

Hylton, John (1983). Music programs for the institutionalized elderly in a midwestern metropolitan area. *Journal of music therapy*, 20.4, 211-223.

(Study of types of music programs offered in nursing homes in St. Louis MO)

James, Mark R. and Brenda S. Freed (1989). A sequential model for developing group cohesion in music therapy. *Music therapy perspectives*, 7, 28-34.

(How structured presentation of music therapy model can encourage group development. A five stage sequential model is described.)

Johnson, Janice E. Sims (1985). Music in the creative lifestyles of the elderly. ERIC 289769.

(Master's thesis dealing how to use music to stimulate creativity, develop independence, self-confidence, and sense of accomplishment.)

Johnson, Margaret (1979). Key, bridge, and instrument. *Music therapy for the young and aged*. London: British Society for Music Therapy: 12-18.

Jonas, Jennifer L. (1991). Preferences of elderly music listeners residing in nursing homes for art music, traditional jazz, popular music of today, and country music. *Journal of Music therapy*, 28.3, 149-160.

(Comparative music preference for four generic style including art music, country music, popular music of today, and traditional jazz. Variables which affect preference are education level, community size where the seniors grew up, and music training outside a school setting.)

Kaplan, Max (1980). Retirement is more than parties and gold watches. *Music educator's journal*, Dec 1980, 31, 64.

Karras, Beckie, ed. (1987). *You bring out the music in me*. NY: Haworth.

Kendall, John (1986). Suzuki's mother tongue method. *Music educator's journal*, 72.6, 47-50.
(An explanation of the Suzuki methodology.)

Kenny, Carolyn (1988). A song of peace: dare we to dream? *Music therapy*, 7.1, 51-55.
(Music therapist's thoughts on peace, music, and consciousness.)

Khan, Pir Vilayat Inayat (1988). Reflections on music, consciousness, creativity. *Music therapy*, 7.1, 56-60.
(Head of the Sufi Order of the West contemplates role of music in consciousness.)

Lamb, Lynette (1991). Where has all the singing gone? *Utne reader*, Sept/Oct, 47.

Messenger, Bill (1995). *The power of music: a complete music activities program for older adults*. Baltimore, MD: Health Professions Press.
(Book and audiotape with ideas for conducting music programs for older adults.)

Meyer, Leonard B. (1956). *Emotion and meaning in music*. Chicago: U. of Chicago.
(Exploration of the psychology of music.)

Music with an assist from the senate is picking up momentum as a therapy tool (1991).
Perspective on aging, Dec. 20.6, 23-25.
(Testimony before Senate reported on the benefits of use of music therapy with elders.)

O'Malley, Betty (1992). *Levity for longevity: guidelines and sourcebook for humor, laughter, and creativity in geriatric settings*. Printed by the author with funding by the Humor Project, Saratoga Springs, NY.

(Detailing of different humor programs, as well as resource list including video and audio tape suggestions and bibliography.)

_____ (1992). *Medical mirth: how to create humor, laughter, and creativity programs in geriatric medical settings*. Printed by the author with funding by the Humor Project, Saratoga Springs, NY.

(Use of humor and how to set up humor program, including staffing and funding. Helpful resource lists.)

Palmer, Mary (1989). Music therapy in gerontology: a review and a projection. *Music therapy perspectives*, Vol. 6, 52-56.

(Provides demographic overview and expanding opportunities for programming.)

Purce, Jill (1991). Sound in mind and body in music, *Physician for the times to come*, Don Campbell, ed. Wheaton, Ill: Quest.

Rudd, Even (1988). Music therapy: health profession or cultural movement? *Music therapy*, 7.1, 34-37.

(Music therapists musings on possibilities of music to change humankind.)

Shamrock, Mary (1986). Orff Schulwerk: an integrated foundation. *Music educator's journal*, 72.6, 51-55.

(Explanation of the Orff Schulwerk methodology.)

Smith, David S. (1990). Therapeutic treatment effectiveness as documented in the , gerontology literature: implications for music therapy. *Music therapy perspectives*, Vol. 8, 36-40.

(Identifies treatment interventions currently in use, determines extent of documentation for these interventions, and evaluates treatment effectiveness. Reality orientation, reminiscence, and behaviorial modification considered.)

Sudnow, David (1993). *Ways of the hand*. Cambridge, MA: MIT.

Suzuki, Shinichi and the American Suzuki Institute (1973). *The Suzuki concept: an introduction to a successful method for early music education*. Berkeley, CA: Diablo.

(Explanation of the Suzuki approach to music education.)

Tanner, Don R. (1980). Music can color a graying America. *Music educator's journal*, Dec. 28-30.

(Review of literature on music preferences of elders and music therapy with suggestions for making music accessible.)

VanderArk, Sherman, Isadore Newman, and Sarah Bell (1983). The effects of music participation on the quality of life of the elderly. *Music therapy*, 3.1, 71-81.

(Study on effects of music participation by elders in areas of life satisfaction, music attitude, and self-concept in music.)

Watts, Thomas D. (1980). Theories of aging: the different orientations. *Journal of Music Therapy*, 17.2, 84-89.

(Examines disengagement and activity theory and the influences of each on music therapy practice with elders.)

Weissman, Judy A. (1983). Planning music activities to meet needs and treatment goals of aged individuals in long-term care facilities. *Music therapy*, 3.1, 63-70.

(Model for meeting needs and treatment goals through therapeutic use of music reviewed. Illustrates process and necessary content.)

Wheeler, Lawrence and Lis Raebeck (1985). *Orff and Kodaly*. Dubuque, IA: Wm. C. Brown.

Wilder, Bonnie G. (1985). Singing bridges the age gap. *Music educator's journal*, 71.7, 34-36.

(Intergenerational programs can provide positive experiences for children with elders.)

Wilson, A. Verne (1983). Recharging retirement life. *Music educator's journal*, Feb., 27-28.

(Making retirement a time of creativity and service to others instead of a kind of punishment.)

Wylie, Mary Ellen (1990). A comparison of the effects of old familiar songs, antique objects, historical summaries, and general questions on the reminiscence of nursing home residents. *Journal of music therapy*, 27.1, 2-12.

(Comparison of results of using different methods of eliciting reminiscence from nursing home residents.)

Choral Conducting

Bamberger, Carl, ed. (1965). *The conductor's art*. NY: Columbia University.

Barrow, Lee G. (1994). Programming rehearsals for student success. *Music educator's journal*, 81.2, 26-28.

(Recommends strategies for planning rehearsals and performances to retain interest of chorus and audience.)

Clark, Linda (1994). *Music in churches: nourishing your congregations musical life*. Bethesda, MD: Alban Institute.

Davison, Archibald T. (1948). *Choral conducting*. Cambridge, MA: Harvard.

Ehmann, Wilhelm and Frauke Haasemann (1981). *Voice building for choirs*. Chapel Hill, NC: Hinshaw.

Holst, Imogen (1973). *Conducting a choir*. NY: Oxford University.

Kendall, John (1986). Suzuki's mother tongue method. *Music educator's journal*, 72.6, 47-50.

(Suzuki method of learning music in the same way one learns to speak.)

Lyon, John T. (1993). Teaching all students to sing on pitch. *Music educator's journal*, Sept 93.

(Model singing is fun, remove barriers to good singing; choose appropriate vocal range and other tips to improve singing on pitch.)

McElheran, Brock (1989). *Conducting technique for beginners and professionals*. NY: Oxford University.

Orr, Lee N. (1991). *The church music handbook*. Nashville: Abingdon.

Page, Nick (1993). *Let it shine on: a guide to teaching powerful songs from a multi-cultural and multi-sensory perspective*. Unpublished master thesis, Lesley College, Cambridge, MA>

(Wonderful resource for leading singing with children of all ages, from both philosophical and practical points of views. Excellent bibliography and resources appended.)

Routley, Erik (1987). *Music leadership in the church*. Carol Stream, IL: Agape.

_____ (1978). *Church music and the Christian faith*. Carol Stream, IL: Agape.

Shamrock, Mary (1986) Orff Schulwerk: an integrated foundation. *Music educator's journal*, 72.6, 51-55.

(Exposition of the Orff approach.)

Shehan, Patricia K. (1986). Major approaches to music education: an account of method. *Music educator's journal*, 72.6, 26-31.

Shore, Bernard (1938). *The orchestra speaks*. London: Longmans, Green.

Turpin, Douglas (1986). Kodaly, Dalcroze, Orff and Suzuki. *Music educator's journal*, 72.6, 56-59.

(Suggestions for using methodologies.)

Wallace, Robin Knowles (1994). *Things they never told you before you say "yes": the nonmusical tasks of the church musician*. Nashville: Abingdon.

Counseling and Ministry

Attig, Thomas (1996). *How we grieve: relearning the world*. NY: Oxford Press.

(Addresses the needs of grieving people and those who support them. Illustrates with real-life stories the coping process of relearning how to be in the world after loss.)

Boerstler, Richard W. and Hulen S. Kornfeld (1995). *Life to death: harmonizing the transition*. Rochester, VT: Healing Arts Press.

(Caring for the dying, including the method of comeditation deriving from Tibet. Practical aspects of daily care, grief counseling, and family dynamics, as well as philosophical issues.)

Bowlby, John (1980). *Loss: sadness and depression*. Basic Books.

(Third volume of Bowlby's pioneering trilogy expounding his theories of attachment and loss.)

____ (1988). *A secure base: parent-child attachment and healthy human development*. Basic Books.

(Guidelines for parenting based on Bowlby's attachment theory and the crucial role of early, intimate relationships.)

Bruch, Hilde (1974). *Learning psychotherapy: rationale and ground rules*. Cambridge, MA: Harvard.

(Helpful book for the beginning counselor, dealing with the major and fundamental issues in the field of psychotherapy.)

Coles, Robert (1993). *The call of service: a witness to idealism*. Boston: Houghton-Mifflin.

(Explores idealism and why it is necessary to the individual and society.)

Daloz, Laurent A. Parks, Cheryl H. Keen, James P. Keen, and Sharon Daloz Parks (1996). *Common fire: lives of commitment in a complex world*. Boston: Beacon Press.

(Look at people working for the common good and how to facilitate the formation of lives of commitment.)

Dass, Ram (1992). *Death is Not An Outrage*. Audiotape. ISBN 1-56455-120-2. Boulder, CO: Sounds True Recordings.

(Ram Dass considers how dying is a means of spiritual awakening for a group of hospice workers.)

_____ and Mirabai Bush (1992). *Compassion in action: setting out on the path of service*. NY: Bell Tower.

(Ram Dass' spiritual autobiography and thoughts on self-fulfillment through service to others. Demonstration of the interdependence of social and spiritual development.)

_____ and Paul Gorman (1987). *How can I help? stories and reflections on service*. NY: Alfred Knopf.

(Companion for those in helping professions and others, reflecting on what it means to help, for both the helper and the helped.)

Figley, Charles R. (1989). *Helping traumatized families*. San Francisco: Jossey-Bass.

(Review of what we know about traumatized families, discussion of how families cope with trauma, and a comprehensive approach to treating traumatized families.)

Gilligan, Carol (1982). *In a different voice: psychological theory and women's development*. Cambridge, MA: Harvard.

(Ground-breaking book dealing with the differences in the development of women and how developmental theory was based on the observations of men's lives.)

Kahn, Michael (1991). *Between therapist and client: the new relationship*. NY: Freeman.

(Traces history of the clinical relationship from Freud to present. Explores which type of relationship is most beneficial, the psychoanalyst approach or the humanist approach or some combination of the two.)

Meyer, Charles (1995). *Surviving death: a practical guide to caring for the dying and the bereaved*. Mystic, CT: Twenty-Third Publications.

(Chaplain addresses situation and circumstances surrounding death. Gives freedom to grieve and then move from grief.)

Mitchell, Kenneth R. and Herbert Anderson (1983). *All our losses, all our griefs: resources for pastoral care*. Philadelphia: Westminster.

(Helpful book bringing together theories of loss, including attachment theory. Exploration of the multiple dimensions of grief, including its origins, loss across the life-span, dynamics of grief, care for those who are grieving, and theology of grief.)

Peck, George and John S. Hoffmand, eds. *The laity in ministry: the whole people of God for the whole world*. Valley Forge, PA.: Judson Press.

(Essays by seminary faculty and laity express their opinions, doubts, needs and hopes for greater participation in day-to-day ministry.)

Sawyer, Ken (1984). *Perspectives*. The First Parish in Wayland, MA.

(Collection of intriguing sermons, including one given on the occasion of an ordination with thoughts on ministry.)

Viorst, Judith (1986). *Necessary losses*. NY: Simon Schuster.

(Deals with losses throughout life from psychoanalytic perspective, with extensive examples from literature, interviews and the author's own experience.)

Weems, Ann (1995). *Psalms of lament*. Louisville, Kentucky: Westminster John Knox Press.

(Moving poetry in the style of psalms dealing with themes of loss.)

Welwood, John, ed. *Awakening the heart: east/west approaches to psychotherapy and the healing relationship*. Boston: Shambhala.

(Proposes the joining of Western psychotherapeutic approach with Eastern meditation practice.)

Worden, J. William (1991). *Grief counseling and grief therapy: a handbook for the mental health practitioner*. NY: Springer.

(Describes specific counseling principles and procedures helpful in working with those dealing with loss. Deals with normal and abnormal mourning, as well as the practitioner's own grief.)