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To the Editor:

My commendations to Len Diepeveen for his article "Life on the Line." As a fellow member in the ranks of "unskilled labor," I found Len's piece helpful because his analysis penetrates to the roots of some knotty problems, and he offers some provocative insights instead of pious platitudes.

With Thanks,
Phil Van Der Weele

To the editor:

I'm deeply concerned about a good many people I have run into lately. It seems that apathy would have it's way again at Calvin, even to the point of disgust, when they read yet another article or letter in the Chimes regarding what has been named the "KYRO issue." I write this letter to make you aware that your issue of Dialogue will probably not be read. (Editor's note: Oh no, Tom! Say it isn't so.)

It is a shame that the issue on contemporary music, both classical and popular, is not being considered too important. I can understand, being right on top of the whole business, that some people might be saying "What can I do?" To those that have said that to me I tell them to write letters telling how you feel or talk to some people who are on selected committees. Most people on these committees don't have cut and dry formulas on how to proceed but I'm sure they would accept some input.

Perhaps I shouldn't be so pessimistic about the Calvin community. At least some people realize that the "KYRO issue" is not about eight people and the work that they have done but it contains a question about our statement of faith. What does it mean to be Reformed musically and how can we accomplish our task of spreading the gospel in the more modern sound? I think we are all musicians at heart. Not a moment in the day goes by that we aren't humming a tune to ourselves.

As for me, I'm excited and can't wait to read the upcoming issue on music. I trust that it will be a well rounded copy, approaching the topic justly. If not, you can be sure that I will write again. Your task is not an easy one and I will keep that in mind as I read. Best wishes in publication.

Sincerely,
Tom Sbani
A Letter to Ruth Rus, Autumn, 1979

RE: The Beethoven Piano Sonata Opus 90, Movement II, as performed at the FAC, Autumn, 1973

I finally need to level with you, Ruth.
Why, when the low sol-fa swings up high to do-ti
and when the low fa-mi swings up high to ta-la—
a milliminum shorter would be cool
and a milliminum longer sentimental—
why, on the lingering do and ta
do I want to cry?

Leveling, I need to try an answer.
I want to cry from relief.
All of us painfully mixed metaphors for each other—
Beethoven, you, I, and maybe even God—
are momentarily unmixed
during the lingering do and ta.

I want to believe that,
but I am not leveling with you
unless I tell you I am afraid
that Beethoven is really a specialist
in behavioral psychology,
a master of stimulus and response.
I am afraid he knows
that the upward leap of a diminished fifth—
the bottom note resolving a half step down—
will make me want to cry—
and I am afraid
you are no better, Ruth.
You know just what to do with pointer, thumb, and pinkie,
and just when to break off the lingering do and ta.
Beethoven and you conspire in cold blood before
and afterwards you are glad you did it.

All right then.
Now I can really level with you:
Beethoven and you are technicians.
Artists too, but mainly technicians.
Manipulating technicians! The worst kind.
There,
I have said it.
I feel better.

Except I keep on wondering.
Have I really leveled with you now?
Or must you still know
that two evenings a month for these six years
I have practiced Opus 90
and have tried every decent
and a few indecent lingerings

Have I finally leveled with you, then?
Not unless you know how hard I wish
I were a manipulating technician
with Beethoven and you.

Now you will know I have really leveled with you.
Ruth, please play it one more time.
"The Parable" is a 40-minute passion/resurrection cantata for alto and tenor soloists, solo quartet, double SATB chorus, and full orchestra. It contains twenty-five separate but related pieces, or numbers, grouped in four large sections preceded by an overture.

The "parable" in the title is the parable of the vineyard owner and the tenant farmers found in the Gospel according to Matthew, 21:33-41. This story told by Christ is allegorical of his own suffering and death, and is used with the Seven Last Words to form the text of the first two sections. Psalm 118:22-27 (the stone which the builders rejected, etc.) is the source of the text for sections three and four.

"The Parable" should perhaps more accurately be called a short oratorio because it demands the large forces needed for a quasi-dramatic production like an oratorio; furthermore, it lacks the more worshipful and liturgical nature one frequently associates with cantata. Of the twenty-four separate vocal/choral numbers, fourteen are for the full chorus with full orchestral accompaniment and ten have been written in a more intimate fashion for the alto and tenor soloists and the solo quartet. Nevertheless, it is a piece "to be sung," (and it is eminently singable) and so is called "cantata."

The musical resources used are primarily two Genevan psalm tunes: the tune to Psalm 22 provides the melodic material for sections one and two, while Psalm tune 118 is used for the basic melodic stuff of sections three and four. The overture combines material from both of these tunes: Psalm 22 in a very somber, e-minorish opening part, and Psalm 118 in the lively, fugal, G major second part. Both tunes begin with the interval of a descending minor third, and it is this interval which permeates the entire cantata.

The compositional style of "The Parable" might be described as "neo-classic," and the harmonic materials as

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John Worst is a professor of Music at Calvin.
"THE PARABLE", a cantata composed by John Worst to a text adapted by Stanley Wiersma from various Biblical passages and Psalm paraphrases.

"neo-modal." The listener can hear influences of Ralph Vaughan-Williams, Paul Hindemith, Benjamin Britten, and even the venerable Johannes Brahms. The work is not difficult either to listen to or perform, although there are frequent orchestral and choral "chord clusters," or "sound masses," amidst the prevalingly simple, clear triads and scale-like passages. The orchestra is a conventional one: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, strings, and a percussion section of timpani, triangle, snare drum, cymbals, suspended cymbal, gong, and bass drum.

Commissioned by the Calvin Oratorio Society and its director, Professor Harold P. Geerdes, it is scheduled to be premiered by the Society at its annual spring concert. The work was begun in the fall of 1977 with the piano/vocal score completed in October of 1978; the full orchestral score was completed this October. At present, the separate instrumental parts are being copied.

"The Parable" is the third collaboration for Stanley and me, and the largest work I have ever written. The first was a setting of six of his "Purpaleanie" poems about his father which I entitled "Songs My Father Never Taught Me" and scored for tenor, harpsichord, cello, oboe, and flute. They were good, but didn't receive a great deal of exposure. For the centennial celebration of the College in 1976, we worked together with Mrs. E. Boeve on a musical comedy, "The Impossible Possibility," a light-hearted fantasy/history of Calvin College. It was after the great success of this effort that we decided we wanted to try something straight, serious, and religious. "The Parable" is that, but also exciting and joyful. I've now lived with this music and text for close to two years, and I'm still very fond of it. I think it is a good vehicle for the celebration of our common Christian faith and life at this Reformed College.

John Worst
The recorder's history is part of the history of serious music, but (that history) is discontinuous. There is recorder music up until the 18th century, but then with the style differences of Classical music, instruments like the recorder and viola da gamba and harpsichord fell into disuse, and the flute, cello and piano supplanted them. It wasn't until the 20th century that recorders were taken seriously for what they're worth: playing old music. In the 19th and early 20th centuries, people would play recorder music, harpsichord music, and viola da gamba music on flute, piano, and 'cello. But now, people are starting to see the value of playing music on the instruments the composer worked with at the time; they're finding out that the music makes a lot more sense on the instruments the composers worked with. After all, they composed that way because of the instruments they had in hand, and anachronsisms just spoil the music they wrote.

Presently almost all the Baroque music I study is from the 18th century manuscripts themselves. So many of the editions coming out nowadays are edited by people who don't take into consideration the fact that this is not 18th century music. When you play from an 18th century edition, you don't have to worry about every little marking, whether it's some editor's or whether it's actually from the original edition. You have to know about Baroque ornamentation. When you play 18th century editions, you have nothing but what the composer wrote; you're free to do your own editing of the music to make sure that what you do is stylistically correct.

Actually, there are very few professional recorder soloists nowadays because . . . first of all, you can't hope to get rich becoming a recorder soloist. Another problem is that the solo music for the recorder isn't of the same quality as that for violin, piano, or flute. Even those who are professionals, don't necessarily do it full time. They'll play in a Renaissance consort, teach, take a position at a university, or edit 18th century editions for publication. If a recorder player plays in a Renaissance consort, he almost always ends up playing a number of things: viola de gamba, percusslon, krumhorns, and often even singing a bit. Almost every recorder student also plays either Baroque flute or Baroque oboe. I myself am just picking up Baroque flute this year.

For the most part, recorder study has been accepted at Calvin. The Music Department recognizes it as an instrument for credit study, and other music students seem to take it seriously. This may be because the recorder is a bit of a novelty. It takes a long time, I think, before people can listen to and appreciate historical instruments for their artistic merit.
Rebellion

My self lies stretched out arid, dry and dead,
    Lies parched and perishing, drab, silent, chill;
But for the swirling dust, all, all is still.
Does this hard leaden sky so thickly spread
That even the most piercing light has fled
    Before its darkness, leaving me to kill
What's left of life? In voice too shrill
I call for living water, living bread.

My screams echo and bounce against the sky,
    But this my self-made prison will not give
Before so false and feeble an assault.
My self lies stretched out arid, dead and dry,
    Lies and will lie, as long as I will live
Too proud and angry to confess my fault.

Laura Smit

Dawn Song

Look, I have waited the sun rise from this arching of trees
Since darkness first waned. I have watched as new coloring seeped
Through the veil of night leaves, till the dayfire leaped
Past the dark, to the sky where it hangs and dissolves on the breeze.
Now it's sprung clear of earth's womb to the air, do you see
How it seems a bright clot of empyreal dye, how it spreads
Like a wash of white tint, all suffusing?

Softly, it sheds
The grey gauze of the night from the limbs of the earth, silently,
Leaving her naked to await, for a sweet moment's space,
The sun's fire to make her his bride; she from him receiving
A garment of daylife, that lusty, that glittering weaving
Of his diurnal hues—but losing her freshness, her grace.

Earth, newly wakened, walks now in her innocence, here
In this wood, fair as Eve walked in Eden before her fall,
As naked, as lovely, as unashamed. Not all
Other beauties that day or night may unfold can near
This virginal paradise poised at the edge of the day
Which, as I stand, fades dulcetly, swiftly away.

Taliesin
The New World Quartet: An Interview

In 1974, the members of the New World Quartet were artists in residence with the Symphony Orchestra of Grand Rapids, participating in a program funded by the De Vos Foundation. The group served three years as principal players for the orchestra, concurrently developing their skills as a quartet. In 1976 Yosef Yankelev became the first violinist with the quartet, joining William Patterson (second violin), Yuri Vasilaki (violist), and Ross Harbaugh (cellist), who partially comprised the original group named after the Richard and Helen De Vos Foundation.

As the De Vos Quartet, these four young men performed for two summers at the Canary Islands Music Festival and made a successful debut at the Lincoln Center in New York. In 1977, they separated from the symphony to pursue their quartet career full-time and re-named themselves THE NEW WORLD STRING QUARTET.

They have been selected twice by the Michigan Orchestral Association as the Official Quartet for the State of Michigan, and have toured widely, giving recitals and master classes. During the 1977–1978 season, they performed a complete Late Beethoven Quartets series and, last season, presented a Great Romantics series with distinguished guest-artists Walter Trampler, Grant Johannesen, and Samuel Mayes.

For the past two seasons the Quartet has been artists-in-residence at Grand Rapids Junior College. Currently they are artists-in-residence at Calvin and are playing a six-concert series in the Fine Arts Center. They teach privately at Calvin and rehearse daily in the Chamber Music Room in the FAC. Students and faculty are encouraged to attend these rehearsals.
Broersma: How did you come to be Artists in Residence at Calvin?

Patterson: Doug Scripps and Robert Wepman came up with the idea of having the quartet transfer from Grand Rapids Junior College to Calvin because Scripps was involved at both places. Doug wanted us to be here to support the program he was involved with here. Dale Topp and Henry De Witt were receptive to the idea and things worked from there.

Broersma: How does being here compare with being at J.C.?

Harrbaugh: It's like heaven and hell. (Laughter)

Patterson: It's like in the middle of the winter and you're standing outside and you're freezing cold and you have no car and your house is five miles away and your boots are wet and you're standing in a mud puddle. It's like that as opposed to sipping a mint julep in the Virgin Islands.

Broersma: Which one is Calvin?

Patterson: Calvin is the second.

Yankelev: It's a mint julep.

Broersma: Do you specifically like about Calvin?

Patterson: The facilities are tremendous. The faculty at large is great. To be this close to an English Department that has Stan Wiersma in it is rare. I have his paper at home about T. S. Eliot's The Four Quartets. The relationship between these and Beethovens Opus 18, No. 6—you don't get that at Junior College. I walk into the English department here and I can talk to someone about something that's related to other creative forms.

Patterson: It's a self-contained artistic utopia, almost.

Yankelev: It is not a question of private versus public, but there are different people that are going to one place and different to the other. At J.C. we had to beg people to come and hear us rehearse, and one person maybe showed up a year. It is quite different here.

Broersma: Do you see a difference in the students?

Yankelev: Yes. Everyone is more committed, more interested, genuinely interested in progress.

Plantinga: You've been at Calvin for five weeks now. Have you noticed anything that would reflect a Christian commitment in the people you've met here?

Yankelev: Whatever you call it, there is definitely much more seriousness and commitment here. Everyone is more mindful and respectful of things, including our time.

Patterson: There is definitely a center in the people's minds here. It's non-existent in many, many people's approach. And its' not bad or good, it's merely a fact. Our lives here are more centered, and the Christian center does as much or more for the people here as our musical center does for us. It's a direct analogy.

Yankelev: A substantial number of people here do not come here just to find a mate and get married. They came to study and enrich their horizons. And that's more than you can say for other places.

Broersma: How long do you rehearse every day?

Yankelev: From 9:30 until 12:45. Our rehearsals are open to the public.

Broersma: Do all four of you have private students?

Harrbaugh: We all have students, but Yuri doesn't have any at Calvin.

Broersma: Do you still do solo work?

Harrbaugh: Yes. We continue solo engagements with orchestras and give recitals. I'm playing with West Shore Symphony this month, and I have a couple of recitals in Ohio.

Yankelev: I'm playing a solo recital here, and then on March 4 I hope to play a piece with the Calvin Orchestra.

Harrbaugh: Yoqef and I are doing the Brahms Double Con-
each other's guts. One way to make a fresh impact on the musical world is to feel more closely knit.

**Patterson:** In a way ours is a much more vulnerable approach. We deal in a much more fragile atmosphere and the only way for us to work together is to have that positive attitude. If we don't, we can wallow right down to the lowest level of energy in a group. Negative energy is incredibly contagious. It's like black and white. Black will always cover white.

**Yankelev:** It's enough for one person to come unprepared, not only technically, but just not in his best spirits. It becomes so pronounced right away that the entire rehearsal just sags. That's why we have to bring our best to every rehearsal.

**Plantinga:** Have you ever had to stop a rehearsal early because it would be no use to go on?

**Patterson:** I think that we could have accomplished a lot by doing that, but we never have. We have learned how to regenerate that positive attitude. I think that this quartet deals with energy as a commodity more than any other quartet. People are magnetically attracted by energy, particularly if it's a strong current of psychological energy that pulls the audience in.

**Yankelev:** In the past we used to go home after each rehearsal and crawl in our holes there, losing the energy we had generated at our rehearsal. Now we try to maintain some kind of higher energy level even when we go home. That way we don't have to start from the bottom every time in the morning.

**Plantinga:** What do you do to maintain high energy levels at home?

**Yankelev:** We've decided that each one of us is going to do something to increase his physical stamina. Now we are on the verge of a major career, and the pressures and demands on our health are going to be greater than ever. I am fortunate to have a very complete physical and spiritual health program, and we've decided to share our experiences as well as we can. We jog, do breathing, stretching, and posture exercises. This helps us to maintain more easily our amount of positive energy.

**Broersma:** Have you changed your eating habits?

**Yankelev:** Yes. Everyone here has come a long way. We were guilty of a lot of overeating and eating the wrong things, just gorging ourselves and getting sick.

**Harbaugh:** Our tour to the Virgin Islands was an all-time low; there was a lot of time for eating and drinking.

**Yankelev:** We see immediate results. We've come to the understanding that you are what you eat, and what goes inside you either makes you or kills you.

**Harbaugh:** We feel that we have to live our existence to the maximum. We have to say, "We're doing this with the music, and we're doing this with our bodies to make sure they'll last as long as our ideas will. We're all at different points of development in terms of our music and our diets, and they're always being upgraded. We would regress easily if we didn't have our positive attitude. Our quartet is a unique relationship because we are together for life.

**Yankelev:** There used to be a feeling of resentment if one member didn't stand up to par in a certain aspect. Now instead he really applies himself and tries to take the example and learn from the others. We learn from each other all the time. Our four personalities are so drastically different here.

**Patterson:** The only thing that happens is that you become more of yourself. You don't become more of the other person.

**Yankelev:** That's a heavy point he's making there. As long as one becomes afraid that his personality is going to become submerged by giving in to the other's ideas, he will only have an anti-musical effect. If one has enough integrity and real courage to wisely submerge himself in the ideas of another, his personality can only be strengthened. I think we have overcome this problem now.

**Patterson:** We can't be afraid to ask questions about ourselves or about the music. The depth of the music is our depth. We can never hope that the audience understands the music the way we do. We can only hope that they touch one of the little tiny things that we did and are moved by it, and that they are moved by our general excitement.

**Yankelev:** We come out on stage and we communicate. The smallest gap between us and the audience comes through very strongly. On the other hand, if there is no gap, people are "breathaken" even before we begin to play. We have to reach the point where we will walk out on stage; we will sit down, and people will start applauding. Not knowing why, without us playing one note. Because of that incredible fusion of these four human beings.

**Broersma:** Tell us about your new management.

**Patterson:** Ross and I took a trip to New York a couple of weeks ago—we have outgrown Grand Rapids in some ways and we need New York desperately. If we were to play only here, it wouldn't work for us. But at the same time we want to always play here and be here because it's a beautiful place to live. In order to get a timetable started that would get us properly to the March 10 concert at Tully Hall (our debut concert), we had to have management started already weeks ago for the 1980-1981 season. We are now under the management of Charles Hamlen and Edna Landow. This is a beautifully fresh, young management in New York that's respected by everyone we went to. Charles is young enough to be our manager for our entire career if it works out. We also have the largest music publicity firm in the world willing to work for us.

**Yankelev:** We will be speaking soon with the manager of Vox records with regard to another album. He's interested also in putting together a series of Vox Box albums which will feature some very good and very unknown works. And of course we have five more concerts here at Calvin this season that we look forward to very much.
VILLANELLE
(for Joan Ringerwole and the new Casavant organ at Dordt College, September 1, 1979)

A life is far too short a time to play
as we were meant to, gamboling along
in what was pasture only yesterday.

A city is abuilding. Work today
as if another day won't roll along.
Then life becomes too short a time to play—
except your play is work, your work is play
because your work-and-play is making song
in what was pasture only yesterday.

When fingers run on ivory inlay,
lead, tin, wood pipes insinuate this song:
"Joan's life is far too short a time to play."

Pachelbel, Sweelink, Eben, and you, too, may
and must provoke the great tradition on
in what, after all, was still pasture yesterday.

Cheer up! Your students' art prolongs your day.
Who knows but organs sound with heaven's throng?—
because life is too short a time to play
in what was pasture only yesterday.

Stanley Wiersma

The Hands of a Cellist

The hands of a cellist
Are two different people
Diverse from each other
Yet working together
To create the beauty
Of mournful songs
The cello utters

The right hand is skillful
It knows how to make sound
To scratch and to stroke string
To spin out a love song
It's hardest to teach
It knows its importance
Has soft skin

The left hand is calloused
And rough and misshapened
Accustomed to labor
It wears down hard steel strings
Yet it knows the sad songs
Without it the right hand
Is senseless

Ross Harbaugh
Recently there has been much discussion at Calvin on the place of rock in Christian evangelism. Unfortunately, many of these discussions have dwelt upon the trivial, the irrelevant, the theologically dubious, and the historically fallacious. Such statements as, "that's your opinion," or "prove it to me right now in black and white," hinder productive discussion. These statements are impermissible, I think, not because they are harsh, but because no values can be defended on this level; such statements destroy value and hence the basis for criticism. They indicate a limited appreciation of the complexity of the issue.

One could of course, completely avoid this complexity by inappropriately labeling positions: "old fashioned," "trendy," "fundy," or any other pejorative designation having no bearing on the position's truth.

At present, I admit, I am not fond of rock music. At one time though, I thought nothing of paying $25.00 to hear Jethro Tull in concert; I used to enjoy playing piano in rock musicals; I once owned many recordings of advanced rock. I emphasize this because I don't want those who know me as a music history major to construe my ideas as "blind" or "narrow-minded" just because I study musicology. But I do find it curious that some people, who have never studied music theory or history, who play or listen to only one type of music and then only for recreation, consider the writings of musicologists to be "narrow."

I have difficulty with the notion that rock music can or should be used for evangelizing, and this stems from my belief that music (without words) is meaningful. Music, I believe, communicates "extrinsic" and/or "intrinsic" meanings. (The terms "referentialist" and "absolutist" are more often used.) By extrinsic (referential) musical meaning I mean those occurrences by which non-musical associations are brought to mind when listening to a given piece of music. Direct extrinsic association most obviously produces this sort of "meaning." For instance, in Grofe's *Grand Canyon Suite*, the clip-clop in the percussion section simulates the actual sound of donkey hooves on a mountain trail. An example of "indirect" extrinsic association occurs in Dukas' *Sorcerer's Apprentice*. At one point, one seems to hear the inexorable flow of rising water. (At least, when one is familiar with the program, that is association is unmistakable.) But such extra-musical associations are uncommon. In more usual cases, the term "general" extrinsic association could be used. For instance, people often think of the prissy gentlemen and coquettish mistresses of an aristocratic age when listening to almost any piece of early French baroque music. Similarly, the recorded sound of a New Orleans jazz combo causes many to think of the laid back smoke-filled bars thought to be typical of the American South.

An absolutist position is more difficult to articulate, for one must maintain that music has intrinsic "meaning." Musicologists speak of musical meaning as "embodied." When the consequences of a thing are of the same nature as the thing itself, that thing is said to have embodied meaning. For example, dim light on the horizon signifies the coming of a new day. Therefore dim light on the horizon has embodied meaning. Even though experiencing the intrinsic meaning of music does not require study of musical theory, it is impossible to describe embodied musical meaning without technical analysis. Hence, the following.

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Michael Marissen is a junior Music History and Performance major at Calvin.
of expectation, and expectation is derived from a familiarity with style. In the example above, our expectation was derived from a knowledge of the ways hymns end. This phenomenon explains why music in a style unfamiliar to the Western listener, Chinese music, for example, has little "meaning" for him. Deprived of embodied meaning, he may, of course, turn to extrinsic (or designative) meaning, that is, he will make extra-musical associations. In general, we find that the underlying "rhythms" of musical meaning are best expressed by such pairs of contrasts as affirmation and rejection, unity and diversity, rise and fall, tension and release.

Having briefly discussed the nature of musical meaning, I would enjoy taking this opportunity to demolish the notion that the beauty found in music is purely emotional, pure "feeling." This position comes up in discussions of popular music with irritating and monotonous regularity, often bringing talk to a standstill. The position itself is clearly false. Perhaps some make this mistake because they have yet to realize that while listening to music they are in fact exercising their intellects, certainly unconsciously, even if not consciously. When we listen to music we are constantly comprehending, whether or not we make musical meaning, the object of our scrutiny. This should not be a particularly striking observation. Emotional response to music, even that evidenced in physiological behavior, (tears, increased heart beat, etc.) is in fact necessarily a product of "intellectual" activity. It is not a direct response to musical stimulus as such. This is easily understood: our muscles cannot perceive. Moreover, emotions occur in response to musical patterns, not separate distinct sounds. And clearly, intellectual activity is necessary to grasp a musical pattern. Interestingly, this leads us to the conclusion that the ultimate foundation of rhythm is to be found in intellectual activity; more bluntly: musical rhythm arises from the mind, not the body.

Perhaps the reader is annoyed with the preceding material, since it may seem to have made little reference to the issue at hand; rock and evangelism. But if the previous argument was familiar to the reader, he should have no difficulty with what follows. Such a reader, however, is probably the exception. Most discussions I've had on rock music and Christian evangelism have been ridden with confusions over fundamental issues, and moreover, have dwelt upon secondary or non-related topics. The mistaken view implicit in these notions was once explicitly stated to me by a musician, of all people, who said, "But music is on its own mean nothing; meaning is derived only when words are attached to music. If rock music is to be truly Christian, we've got to clean up on lyrics and make sure they're theologically sound!" I must say I do not doubt this musician's Christianity; consequently, when I say he was fundamentally wrong in his position, I have no intention of attacking his sincerity.

It is essential to talk about how music itself can be fitting or unfitting to the text it expresses. My contention is that the adjectives "Christian" and "rock" cannot "comfortably" describe music. Certainly, no music should be described "Christian" for the simple reason that music itself is incapable of a personal relationship with Christ. I will, however, use this unfortunate term for the sake of brevity. How then, does one define "Christian" music? I assume that, if music is possibly Christian, its "meaning" is in conflict with Christian belief. Thus, we can speak of music as being hospitable or inhospitable to Christianity, but not of music as specifically "Christian." How, then, do we define "rock" music? Musical genres are easier to recognize than define; I will merely describe rock music. The instruments typically employed to play rock music are a combination of the electric guitar, the electric bass, the piano and/or organ, the drum set, and the human voice. Sometimes this ensemble is supplemented by the saxophone, flute, synthesizer, even a string orchestra. The music itself is characterized by a relentless rhythmic beat over a mostly traditional harmonic vocabulary all occurring at a high dynamic level. Mine, of course, is an extremely general description; it will no doubt displease some, but it is adequate for our purposes.

What is the "meaning" of rock music? Consider extrinsic meaning first. (We need not discuss the "direct" or "indirect" extrinsic meanings of rock music, because, like most other music, rock rarely attempts this type of association.) The sound of rock music is commonly associated with large crowds of excited young people, with non-prescribed drugs, with "un-contextual" love, and often, though not always, with violence. In any case, rock is typically associated with protest.

And what about the intrinsic meaning of rock music? Keeping in mind the definition of embodied musical meaning, I describe the embodied meaning of rock as best expressed by the phrase "tension without release". Think about that. In some forms of music, jazz, for instance, one hears a continuous rhythmic beat. In rock music, however, the rhythm is "assertive", or "aggressive." Since rock has a continuous beat, the tension created in the listener is left unresolved. Just ending the piece of music does not release unresolved tension; resolution must occur within the structure. But rock's structure precludes resolution: so, tension without release.

When considering music meant to express the words of the Christian gospel, one must consider questions of aesthetic appropriateness. Music which is fitting is God pleasing; music which is not cannot be God pleasing. Some say we should concern ourselves with whether the message alone is effective, and with whether our messengers are sincere. I must insist that in spite of the sincerity and effectiveness of so-called "Christian" rock music, it should be avoided by Christian composers for aesthetic reasons. Ends do not justify means. God is not pleased by good works without good work.

If the meaning of music was only extrinsic, rock music might have a remote chance of being redeemed, but then only by musicians of prodigious imagination. I think it unlikely that this will ever happen. But if we believe the intrinsic embodied meaning of music is indispensable to Christianity, how can rock possibly be used by Christians for Christian purposes? Christian evangelists must not give in to temptation and turn to what is easy and familiar, seeking to bring men to Christ by a route which bypasses the way of the cross. If music is composed in order to "tempt" the unconverted, it will likely fall into that same error we see in the minister who, to make the foulmouthed feel at home, uses bad language himself. I believe that an inherently "aggressive" medium cannot truthfully carry the rich Christian message.

In spite of all of this, some will still insist that "Christian" rock music is needed because it is the only music young people can understand. This is absolute nonsense. There is fine music at every level of musical understanding. Christians, moreover, should depend for evangelical effectiveness on the power of the Holy Spirit, not on the unexamined though immediately pleasing work of men. Rock music cannot hope to portray the richness of the gospel; it can only be detrimental to Christian maturity.
The Anatomy of a Controversy

You may think you know all about Kyro, but you don’t. A veritable multitude of words has been written and spoken about Kyro; most were wasted—wasted because they did not speak to the central issues of the Christian rock controversy, wasted because they diverged into personal opinion at precisely the time when facts were needed, and wasted because we forgot that the entire controversy began, and will end, with the actions of people—people who experienced what is, for us, only a theoretical conflict. This story is real, about real people. Here, then, the anatomy of a controversy.

Of course, it’s difficult to cite all the forces that went into the making of the Kyro controversy. The shaping influences were many and varied: personality conflicts, financial setbacks, and, obviously, a strong opposition from contentious conservatives.

The line of Kyro’s development stretches at least two years back to when some of Kyro’s present members, including Thomas Ralya and Thomas Sbani, began to be recognized for their chapel performances. Some time later, Kyro’s lead female vocalist, Audrey Doesburg, made her first Calvin appearance—at freshman talent night. Since then, Kyro has grown, one member at a time, to its present size. Its membership now includes: Thomas Sbani, Michael Weiford, Stuart and Cheryl Sisco, Edward de Jong, Audrey Doesburg, Jean De Graaf, and until recently, Thomas Ralya.

Touring and playing for area youth groups first brought Kyro popularity—and many return invitations. Clearly, Kyro was highly popular with many Christian young people. (Actually, the adulating teenage autograph hounds were thorns in the flesh for Kyro. Their popularity, it seems, confronted them with a challenge encountered by most Christian performers; how to direct towards God the praise they receive?)

From this success arose the suggestion that Kyro become Calvin-sponsored. Tom Ozinga, of the college relations department, was delighted by the suggestion. His department had for years been searching for just such a group. Calvin, he felt, needed some kind of representation at the annual Young People’s Convention. Of course, Calvin had always had promotional pamphlets and manned recruitment booths on hand, but never had it sent any student groups, musical or otherwise. And, years before, Rev. James Lant, then director of the Young Calvinist Federation, had presented Calvin with a standing invitation to provide suitable musical entertainment for the Convention. After listening to Kyro only once, he was convinced they fit the bill. There were, at that time, few doubts that the addition of Kyro to Calvin’s promotional package would be an effective outreach.

Hastily, Kyro increased its repertoire. Tom Ozinga searched for the needed funding, eventually diverting to Kyro monies previously stated for some nonessential public relations pamphlets. $5000 worth of PA equipment was purchased; the system intended to serve a dual purpose. It would provide Kyro with amplified power for large concerts and give Calvin a sorely needed public address system as well. Funds were also set aside to cover such touring expenses as gas, food, and lodging.

Often we are suspicious of such fund-juggling, and rightly so, since these arrangements are frequently made behind closed doors, out of public view. We may question this possibly injudicious re-allocation of funds. But we should note that Kyro’s members themselves were providing for much of the expense. One member bought an expensive bass guitar; another went $2000 in debt for a new key board.

Amidst the preparation for the Young Peoples Convention, another plan was formed: the Big Tour. The idea first surfaced at exam time last spring. Shortly after Kyro returned from a convention in Oregon last July, Pete Hoekema and Jim Van Wyngred of the College Relations office set up a two week midwest tour to begin after school started this fall. Kyro was to have spent two weeks at home, then to have gone on a five week tour of the west coast, followed by a two week tour through Ontario and on to the east coast. Kyro members abandoned plans to attend school first semester.

At this point, Kyro was going on tour with Calvin’s money, Calvin’s equipment, and Calvin’s name. Unfortunately, they had the blessing of no more than a few members of Calvin’s community. The tour had been approved by the president, but not the faculty.

When faculty members first learned of Kyro’s plans, many thought Ozinga had acted irresponsibly and had presumed too much authority. Ozinga himself counters that the Public Relations department is given a degree of independence which allows it to plan without first consulting the rest of the college. But, even so, Ozinga maintains he made a point of questioning faculty members James Bosscher and Ulo Zylstra after they heard Kyro at a young people’s convention. Though Bosscher and Zylstra both expressed serious reservations about Kyro, Ozinga did not consider their opposition.

Steve Van Til
violent enough to warrant canceling the planned tour. Today we might judge that Ozinga should have undertaken a more thorough survey of opinion. But it must be emphasized that responsibility must be shared by President Diekema as well; he, after all, approved the decision.

Prior to September 9, Kyro met with relatively little opposition. A significant exception was the mid-summer concert given at the Association for the Advancement of Christian Scholars conference in Ontario. There, A.A.C.S. members sharply criticized Kyro’s lyrics as being fundamentalist and lacking in Calvinism. Some sources assert the A.A.C.S. also attacked the style of Kyro’s music and in-concert presentation. Upon their return to Calvin, Kyro presented their lyrics to Professor Louis Vos of the Religion department for evaluation. Vos’ critique caused Kyro to revise the offending verses.

A month and a half after the A.A.C.S. convention, everything collapsed for Kyro. An F.A.C. performance drew scores of complaints. Formidable letters of protest were directed to the president. His appointment calendar quickly filled.

President Diekema began to wonder if Kyro’s tour wasn’t a mistake. For him, the four days following Kyro’s September 9 concert were heated and hectic.

Tom Ozinga defended Kyro to the last, but in vain. Thursday, September 13, 11:30 a.m. saw the official cancellation of Kyro’s tour.

But this was not the end of Kyro. They are not the group they were; personality conflicts caused Tom Ralya to leave. Still, Kyro members plan to compose all new music and lyrics and, by next January, they will be performing again—with or without Calvin’s support.

Kyro members declare the group is now more unified than ever; their misfortune, they say, is something of a blessing in disguise. Lately they have been encouraged by the backing received from World Vision International, but would prefer to remain affiliated with Calvin. Only Calvin, they say, has the intellectual, musical, and social resources they need.

Mrs. D.’s Radio

exquisite old woman
hourly placed on a floor
of proper has been
each spindle a conjurer
containing your times

can it be that airs of flappers
saint louis days
closeness of honky-tonk saloons
would dare to spread a wispish grin
beneath your hand

likewise myself
over decades of wind and flow
recalling eighty-first street violinists
as you spend your last days
—but will the children ever know?

to read
one’s future in a silent face
thus this feeling of
tragic kinship
across porch ballistrades

Ken Minkema
I have on my bookshelf a lovely devotional book; it belonged to a great aunt. What is especially lovely about this book is not its contents, but the fine leather cover with an overlay of exquisite silver filigree and the two delicate silver clasps. It was, evidently, a book to prize and cherish, an object of pride, protected from harm or loss, given special care. Cherished, but unused. There is no evidence, either by mark or wear, that the book ever served for more than display. It was an object to be admired for its external beauty but not handled. It was a treasure too fine for day-to-day, practical use. It had great value but was not useful.

Just a few feet away, on the same shelf, I have a lovely hymnal. What is especially lovely about this book is not its cover but music by Boyce, Schein, Schuetz, Palestrina, Dufay, Hassler, Distler, and Ingegneri and its poetry by Rosetti, Milton, Kipling, Longfellow, Donne, Tennyson, Pope, and Whittier. The contents of this hymnal, like the binding on my aunt’s devotional book, are to be prized and cherished for quality, craftsmanship, and beauty. They are a treasure too fine for week-to-week, congregational use. This book has great value, but a church hymnal it is not.

It is the delicate task of a denominational hymnal revision committee to propose for the church a collection of songs not only to be cherished, prized, and admired, but also to be used to spiritual benefit in the worship of the church and in the devotional lives of its members. This is not only our task, but also our ideal and goal. And you, as members of the church, want to know what the committee is doing to achieve its goal.

When Dialogue invited me to share some of my reflections on the revision of the Psalter Hymnal, the conversation made it clear there were two much-asked questions: when will the hymnal be out, and what will it be like? Since the hymnal is still in the early stages of revision and since the recommendations of the committee must be accepted by Synod, neither question can be answered with certainty. But a brief look at the work of the committee to date and at its agenda for next year would begin to answer these questions.

When will the new edition of the Psalter Hymnal be out? 1985—more or less. The timetable for the present edition ran from the appointment of the committee in 1951 through Synod’s acceptance of the recommendations of the committee in 1957 to the presentation of the completed book to the Synod of 1959. Six years were given to the work of revising the hymnal and two years to its production, from editing through binding and shipping. The magnitude of the task and the thoroughness with which the present committee is approaching it makes a shorter timetable unlikely. Still, frequent and long meetings, a significant amount of work done by many of the committee members between meetings, efficiency, and careful planning could put the hymnal in the pew racks a bit sooner. The committee has been working with an agenda which projects the committee’s work through January of 1981. We are on schedule.

This agenda is divided into five areas: principles and guidelines, Psalms, hymns, Bible songs (the versification of discrete portions of Scripture other than the Psalms), and information/education. I will adopt this organization here.

Principles and guidelines. When the Synod of 1977 adopted the recommendations of the Psalter Hymnal Supplement Committee to “appoint a committee to revise and improve the Centennial Edition of the Psalter Hymnal,” it mandated the committee “to report to the Synod of 1978 as to the principles of music in the church…to be used in the revision.” The principle adopted by the Synod of 1953 (see Psalter Hymnal, p. v) was reaffirmed by the Revision Committee with no change in wording. It reads: “The Music of the Church Should Appropriate for Worship.” This principle is elaborated theologically and aesthetically in two sub-principles. These the committee rewrote and recast into one point of elaboration which reflects developing thought since 1953 on these matters. Of special importance is the 1968 report of the Liturgical Committee, a major contribution to the understanding of worship in our churches. The recast principle was accepted by the Synod of 1979 (see Acts, p. 20) and forms the basis for the formulation of guidelines for the revision of the hymnal.

The committee interpreted Synod’s mandate to report on “principles… and procedures to be used in the revision” to include developing guidelines: “for establishing and judging the music of the church (Acts, 1978, p. 468).” These guidelines are intended to explicate the principle needed by the committee to perform its task responsibly. It is also hoped these guidelines will be of value to the churches for guidance in the use of music in worship. This past summer the committee shared the guidelines with the participants in the Conference on Liturgy and Music. Anyone desiring to examine them may procure a copy from me.

The guidelines will be presented to the Synod of 1980.

The Psalms. The continuation of our denominational practice of singing Psalms in public worship was examined but not seriously questioned by committee. It was agreed that the metrical Psalms are not only an important and unique tradition among us, distinctively Reformed, but that the singing of the Psalms has been important devotionally in the life of the church and in the lives of her saints.

But, must we sing the whole Psalter? And if we are not to sing it all, do we need to include all of it in a revised Psalter Hymnal? This matter came up even at the committee’s first meeting. Dr. John Stek, professor of Old Testament at Calvin Seminary, was invited to address our third committee meeting on this subject. The matter was also called to the attention of the denomination by Marlin Van Elderen in an article in the September 14, 1979 issue of the Banner. The committee regards this matter as of such great importance that it will host a public discussion in Grand Rapids on Friday evening, January 4, 1980. The question will be opened by guest speakers. Later, there will be opportunity for audience questions and comments.

Should we sing the Psalms only in...
metrical versions or should “prose” versions of some Psalms (such as Psalms 8, 23, and 126 in the Psalter Hymnal Supplement) be included? Or should some Psalms be included without music since they are more suited to recitation than singing? These are questions the committee has posed and discussed but not yet decided.

Then, the matter of the “Dutch” Psalms. Now that we are an international, though mostly North American church, shouldn’t we discard the Dutch (Genevan) psalm tunes? The committee has decided that when an attractive and serviceable Genevan tune exists, it should be included with its appropriate Psalm text if a good, contemporary metrical version of the text can be found. Won’t this simply enshrine a treasure of the past, making the hymnal more for admiration than use? In Geneva are our 16th century roots and the Reformed tradition is our tradition; there is value in preserving and using the fruits of those times and the worship materials of that tradition. The tunes are beautiful, well-designed melodies, uniquely suited to the song of the church. The church has a responsibility to lay hold of such tunes. But there is more: these tunes can be fun to sing if restored to their original rhythmic vitality and if provided with appropriate harmonies and up-to-date texts. We believe the Genevan Psalms can again be treasured. Doubters should ask those who sang them at this past summer’s Conference on Liturgy and Music.

Will you find more Genevan tunes in the new hymnal? Yes, if Synod concurs.

In order to provide the Genevan tunes with fresh and contemporary texts, and to provide other contemporary texts for the hymnal as well, the committee is sponsoring invitation workshops for poets. In the workshop plan, poets work on their own and come together periodically for mutual critique and encouragement and also to discuss the problems of providing fresh texts for the revised hymnal. For additional information on the Poets’ Workshop, write to Mrs. Marie Post, 2105 Shawnee Drive, S.E., 49506.

How far along on our work with the Psalter have we come? The committee has completed its first evaluation of the Psalter section of the present hymnal and accepted several new texts from the Poets’ Workshop. Our evaluation of both the Psalms in the present hymnbook and new texts has been of fidelity to the Biblical Psalm, completeness of text, quality of text and tune, and utility.

Because of considerable overlapping of Psalm versifications, and because some of the best Psalm settings are lost in a large amount of serviceable but unattractive material in the present Psalter section, we decided to “tidy up” the contents by including one complete setting of each Psalm for all 150 and to duplicate some or all of a Psalm’s verses in a second setting only for very good reasons.

Our work on the Psalter promises exciting results. It is the hope of the committee that its work may be of such quality and character that the Psalter may become more attractive and will be restored to the use and place it once had in the lives of the saints.

The hymns. An examination of the hymnal section of the Psalter Hymnal showed the need to broaden the church’s repertoire of hymns by including those on subjects and in styles overlooked or under-represented in the present book. Synod also mandated the committee to “address itself to the varied needs of the congregations caused by ethnic and cultural differences, as these have bearing on the selection of hymns in the proposed Revised Psalter Hymnal.”

The search for hymns to broaden our repertoire is being done in two separate, but equally important stages. The committee is already well along in its examination of the hymns in standard hymnals and those included on the list developed by the Consultation on Ecumenical Hymnody. This might be described as our search for traditional
hymns. We have discovered some magnificent songs and not a few delightful surprises.

The second stage, about to begin, is the examination of hymns in contemporary, experimental, and ethnic collections. They will be evaluated on their theology, poetry, music, and utility.

How far have we come on our work with hymns? We have completed our first examination of the hymns already in the book. The recommendation of new hymns is still at an initial stage; sub-committees are recommending hymns for the consideration of the full committee. A final choice for recommendation to Synod will take into account an agreed-on range of subjects, adequate coverage of those subjects, variety of style and the size of the book.

Bible songs. There is a growing movement within the church to use songs based on Scripture other than the Psalms. This is the revival of an important, Reformed idea. In 1595, some 30 years after the completion of the Genevan Psalter, Théodore de Bèze, versifier of many of the Psalms, published Holy Songs Collected from both the Old and New Testaments, rhymed in French. The Genevan Psalter itself included a few canticles. The committee hopes to revive and encourage this tradition by means of versifications, through the Poets' Workshop, of discrete portions (not snippets!) of Scripture. What more effective way of making Scripture part of our thinking and living?

Information and education. At its first meeting, the committee discussed the importance of keeping the church informed of its work. We expressed a willingness to provide information following each meeting to any who requested it. And, in its first report to Synod, it stated its intention to correspond not only with churches in ecclesiastical fellowship and those denominations involved in hymnal revision, but also with any interested person within the Christian Reformed Church. A proposal to issue fasicules of proposed hymns for trial use in the churches was tabled as being too time-consuming. A series of Banner articles by members of the committee has been approved.

The committee also recognizes the importance of the flow of information in the opposite direction, from the churches to the committee. How this can be effectively accomplished becomes a difficult question. A questionnaire has been suggested. Reaction to proposed guidelines was solicited in sessions of the recent Conference on Liturgy and Music. And reaction to the idea of singing the whole Psalter will be solicited at the public hearing scheduled for January 4.

If you are a member of the Christian Reformed Church, the Psalter Hymnal Revision Committee is your committee. If you want to give the committee advice, take time to write a letter.

The importance of Church education in liturgy, the context of church music, and in church music itself, has moved Synod to "(direct) the chairman of the Liturgical Committee to meet annually with the chairman of the Psalter Hymnal Revision Committee and the Director of the Education Department to discuss and coordinate their various efforts in liturgical and musical education (Acts, 1978)." The most visible result of this recognition of this educational need (which was called formally to Synod's attention by the Liturgical and Psalter Hymnal Supplement Committees in 1977), was the recent Conference on Liturgy and Music. Without continuing efforts at education, any responsible work in liturgy and music is likely to result in treasures which are merely admired rather than in materials for use to the spiritual benefit of the congregations.

It is the goal of the Psalter Hymnal Revision Committee to provide the church with a revised Psalter Hymnal which will be a valued worship resource for 20 to 30 years. The means of achieving this goal are elusive. Certainly the needs of the worshipping community must always be in mind, but merely to poll our worshippers and tabulate the results for the selection of materials for singing would be to produce a hymnal reflecting conditioning and fad. But not to listen to what the community is saying would be to produce an end-table book for admiration—not use. And certainly the committee must keep in mind that it is charged with proposing a hymnal not only intended to reflect the credal position of the church but for church-wide use as well.

Pray to God that we may maintain the delicate balance necessary to carry out our mandated task, that it may be handled responsibly and effectively, that the revised Psalter Hymnal will not be merely a treasure but treasured, not a book for admiration alone but a book for use.
Minimal Song Series II

Robert Hoolsema
Todd Huizenga

Minimal Song Series II is an example of music which is indeterminate with respect to performance. Originated mainly by the composer John Cage, indeterminate music is a type of avant-garde music in which an attempt is made to free the music of the control and intentions of the composer. In music which is indeterminate with respect to performance the composer makes an empty structure which can be filled by any number of different combinations of sounds. What the piece will sound like cannot be known until it is performed. In other words, unlike traditional music, there is no predetermined combination of sounds which can be analyzed as a musical work before or after a performance. In a sense the goal of indeterminate music is to have no goal. That is, to paraphrase John Cage, one must accomplish nothing musically in that one simply accepts whatever happens in performance without having any control over it. This is obviously a completely different way of thinking about music. One is no longer concerned with the well-made work of art or with the importance of such things. One simply hears the sounds as sounds without caring about masterpieces, great composers, or great performances.

There are two other things about Minimal Song Series II that we should explain. First, a Minimal Song Series is a musical piece which involves the recitation of minimal poem(s). The poems do not have to fit the music or have any connection with one another. Second, a minimal poem is a poem which seeks to say as little as possible in as few words as possible. The only minimal poem in Minimal Song Series II is the poem, “Nothing”.

Instructions for performance:

1. There may be ten or more musicians (as many as are convenient or available).
2. Each musician is handed at random a set of two decks of 52 cards each. Each card in one deck has a musical note or sound written on it, and each card in the other deck has a duration written on it.
3. Each musician turns over the first card in each deck, and plays the sound on the one card for the duration on the other card. Then he turns over the second card in each deck and repeats the process, and so forth.
4. In each set of decks, there is one card which has the word “leave” written on it. When card is turned over the musician must leave the performance.
5. There is also a conductor and he also has a set of two decks of cards. Each card in one deck has a measure indication written on it (for example, 4/4, 2/4, etc.), and each card in the other deck has a duration written on it.
6. The conductor goes through the same process as the musicians, conducting the measure on one card for the duration on the other. He also has one card with the word “leave” written on it, and he must leave the performance when he turns it over.
7. There is also a person to recite the poem, and he also has two decks of cards. Each card in one deck has a duration written on it, and each card in the other deck is blank; except for two. One of these cards has the word “leave” written on it, and the other, the word “nothing”. The reciter goes through the same process as the musicians in turning over the cards. The reciter does nothing when he turns over a blank card except wait the duration on the other card before turning over the next card. When he turns over the card that says “leave” he must leave. If he turns over the card that says “nothing” he recites the poem “Nothing”. If the “leave” card is turned over before the “nothing” card, the poem is not recited.

Additional notes:
1. Each deck must be shuffled so that no one knows how the cards are arranged.
2. The musicians, the conductor, and the reciter should be scattered throughout the performing area rather than all being on stage in the traditional arrangement.
3. Anything that is not specified by the cards, such as loudness, articulation, etc., is left up to the musician.
4. Rather than using any time-measuring devices, the performers should use their own judgment in measuring durations.
5. When all the performers have left, the piece is over.

Todd Huizenga is a senior Music performance major at Calvin.
Robert Hoolsema is a senior Philosophy major at Calvin.
This is the score. It should be written out only after the performance it describes (John Cage’s idea). After it’s written out, it should be thrown away (our idea).

Park Bench Artist

Time could not change his face anymore:
a stretched canvas—
tight—deep folds—
with paint blob pigment.
His hollow body,
a warped board
draped in colors and patterns rude to each other,
had returned everyday
to that bench
with his box.
His brush scrubbed the canvas
to exalt trees
that the wind had raped
and exposed,
leaving their naked
boney joints
to moan in the cold.
He scrubbed and spotted
brown paint blobs,
leaves that time and wind knock to their death:
their life
sucked out of them;
today they clutter his bench
and seek gutter graveyards
to rot
and be washed
away.

Ross Mc Elory
Symphonic Calvinism

Mary Lucasse

Phil Schrueer

Noboya Matsuda and Larry Woiwode are Calvinists; both are convinced that as Christian artists they must combine belief and artistry to convey their faith to others. As Matsuda states, "my main purpose is to express my religious beliefs as a man placed in this world. I believe that this is God's world, in whatever manifestation it might take (these manifestations are of differing values, though, since I recognize Evil). My duty is not to seek to escape the world, or to reshape it, but to try to find harmonies in it, and to compose music which might help others sense why God has chosen to reveal Himself in the ways that He has. I would hope in this to make His sovereignty stand out more clearly."

Matsuda and Woiwode chose to express their Calvinism in the form of a dramatic symphony. As artists of high repute, they are eminently qualified to do so. Noboya Matsuda has studied conducting under Hideo Saito, Pierre Monteux, and Dr. Thor Johnson, and has guest conducted the Tokyo Symphony Orchestra; at the Fish Creek Summer Festival, and at the Berkshire Music Festival, Tanglewood. He has studied composition under Paul Hindemith, Dr. Roger Sessions, and has had his compositions performed at Tanglewood, the University of Wisconsin, and while on a tour of Canada and the United States, sponsored by the Institute of Christian Studies, Toronto.

Larry Woiwode has published fiction, prose, and poetry over the last fourteen years in magazines such as The Atlantic, Esquire, Harper's, The New American Review, and The New Yorker. He is the author of two novels, Beyond the Bedroom Walls, and What I'm Going to Do I, Think, and a collection of poems, "Even Tide." Mr. Woiwode came to Calvin last year, met with Writer's Guild, and gave a reading.

The partnership of Matsuda and Woiwode began in 1976. Woiwode was a newborn Christian; "that Spring I had risen from the blood and bandages of an attempted suicide into faith in Christ, and there was no doubt in my mind about the extent of my Spiritual death before that, or my total inability, in and of myself, to do anything about this; Calvin's first point [total depravity]." Their partnership was formed for the purpose of combining talents (Matsuda's for composing and Woiwode's for writing) in order to create a dramatic symphony based on the five points of Calvinism. Eagerly Woiwode started work on the lyrics. The conception of the symphony matured during long talk sessions, so also did Woiwode's faith. "From the sessions, out of Mat's rich Reformed heritage, which began in Japan before the Second World War and endured that conflict, and from his extensive study, both in Japan and the United States, I began, if nothing else, to mature as a Christian."

Both Matsuda and Woiwode were convinced that "music has always been an outpost of human culture." Matsuda believes that today the "religious" belief most often expressed by American composers is Transcendentalism. "Basic to Transcendentalism is the view that everything in the universe is ultimately one, and that nature and man are becoming more perfect in their manifestation of the Divine. This, to me, is a form of Pantheism, in which every manifestation, reflecting the Divine, has the same inner worth, whereby Dixieland and the Hymn, for instance, are given equal weight with business noise. Man's inner search for the Infinite has often resulted in outward musical expressions that emphasize the natural goodness of common things. But, I don't see everything becoming more perfect, and I feel that contemporary American composers have not paid enough attention to sin; or maybe I should say the basic imperfect nature of man."

Matsuda specifically tries to use "advanced musical techniques—atonal, bitonal, polytonal, etc.—to make music sound as much like tonal music as I can, so I would be communicating on a more common ground: I strongly emphasize my Biblical understanding of Creation and human life and the first movement of the symphony deals with the creation of this world. The following movements will be structured basically around the five points of Calvin. I have studied his writings and try to bring to my understanding of them, in my music, my own experiences as a human being." He desires to dissociate himself from what he sees as the heavy emphasis in modern composition on purely cerebral, systemized techniques, expressing instead the beliefs within his own "boiling heart," This he feels every composer should do.

The dramatic possibilities of such a symphony are exploited by Woiwode's juxtaposition of the Adam of Creation with the modern Adam. We see the fall of Man in the Garden and its consequences for both past and present Adam. In developing his libretto, Woiwode freely draws from the Old and the New Testaments, together with life experiences, a combination which allows the Biblical saga to speak all the more clearly to a modern rebellious world. The creative and dramatic possibilities of such a symphony are clearly evidenced by the tentative sketches submitted.

Woiwode is quick to point out "that all of what follows is entirely tentative, subject to revision or complete change, but it is hoped that it will give a flavor of what we are up to; Mat's musical sketch, for instance, can give no real indication of the orchestration involved, since a sixty staff sheet is needed to score all the instruments and voices. It should perhaps be explained that the symphony begins with "Tohu wa Bohu" (which is Hebrew for void, without form,) being spoken by the chorus. Adam and Eve are now stepping into the Spot."

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ADAM & EVE:

We rise from Eden's center of our maker's perfect Earth
To praise his rain in flaying sheets, his beams that feed the moon,
His voice that comes in clouds and wind and is our birth,
Our bones, our fruit, the opening bud revealed at perfect noon;
His horse that has! high on the hill, the lion's reign
And sated roar, the dove that lights in ripening groves aflame
With butterflies, the whale and ox and leaping doe,
The Tree of Life! These hemispheres that fill our hearts
Undone by generosity! To him alone forever the same,
Praise:

SERPENT:

But why is it, I wonder, Eve, that you don't eat of every tree here?

EVE:

What? Oh, you. Well, we can eat of every tree, except for one,
That one, of knowing good and evil. If we even touch it, we might Die.

SERPENT:

Oh, ho. I see. Why, Eve, the fruit of your Forbidden tree, as I know, will make you just as He is. A God!

EVE:

You and your husband both.

SERPENT:

A judging lord of all there is, with fingers on infinity. You! You and your husband both.

EVE:

My husband, too?

SERPENT:

Why do you suppose He's Tried to keep you from it?

EVE:

And how when I'd tasted, and saw

My naked husband—

—How know you you are naked!—

—I ran to have him join me in this judging ecstasy!

ADAM:

I I I I I

BOTH:

ME! ME! ME!

CHORUS:

Oh ho wa Tohu Wa Bohu!

(End of Section—See Music page 25)
An evaluation of this Symphony must proceed on three levels. First, one must ask whether the composition succeeds in its combination of the atonal and polytonal to create tonal music. Since the composer has developed these techniques to circumvent the tonal system, their use to create a tonal sounding piece appears contradictory. It remains to be seen whether the composition, when completed, will resolve this conflict.

The second area for evaluation must be the juxtaposition of Christianity and Art. Does this symphony serve as the proper medium for explicating Calvin's Five point's to "modern Adam?" Matsuda asserts, "Calvin's five points didn't originate with Calvin, but with the Bible, and were first given shape in the Cannons of Dordt." Matsuda and Woiwode very explicitly state that their primary purpose is to witness for Christ; "in our Christian life all our effort is going into glorifying God, or should be; we're in this world to do His purposes, but sometimes our theories about this and our doing don't match. Our whole purpose is evangelism. Whatever our field, our purpose is to reach other people with God's word; every Christian has this responsibility—not just ministers. The purpose of this symphony is to glorify God and do evangelism, in our way, for Him." Of course with such a small part of the work before us, it is well-nigh impossible to make a detailed evaluation of the Christianity of this work. Doubtless, the completed symphony will satisfy our queries.

The third area of evaluation must be the success of the total work. Once again, that is a near to impossible task given the fragment we have. Yet, one can get a "feel" for the work to be. Woiwode and Matsuda are convinced that now is the time to release their work. Further, their purpose in "releasing these bits now is, at least partly, to probe for any response. We welcome your reactions, your prayer support, or criticism." The Calvin community has a responsibility to these two Christians. Any comment, positive or negative, which readers wish to make publicly will be printed in the next issue of Dialogue; private response should be addressed to Larry Woiwode, c/o Dialogue, Calvin College.

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On Lyres, flutes and Righteousness

Kenneth Bratt

To hear then prepare of the Discipline rare
which flourished in Athens of yore,
When Honour and Truth were in fashion with youth
and Sobriety bloomed on our shore;
First of all the old rule was preserved in our school
that boys should be seen and not heard;
And then to the home of the Harpist would come
decorous in action and word
All the lads of one town, though the snow peppered down,
in spite of all wind and all weather;
And they sang an old song as they paced it along,
not shambling with thighs glued together:
"O the Dread Shout of War, How It Peals from Afar,"
or "Pallas the Stormer Adore,"
To some manly old air all simple and bare
which their fathers had chanted before.
And should anyone dare the tune to impair
and with intricate twistings to fill,
(Such as Phrynis is fain and his long-winded train,
perversely to quaver and trill)
Many stripes would he feel in return for his zeal,
as to genuine Music a foe.

(Aristophanes, Clouds 961ff.
B. Rogers, tr.)
For all its resemblance to more recent lamentations on the
decline of musical taste in our times, this is the wistful complaint
of Righteous Argument in Aristophanes’ Clouds, produced in Athens in 423 B.C. In a nearly contemporary play by
Pherecrates, Music herself appears onstage, her hair disheveled and her vestments torn, to complain of the barbaric
treatment she has endured at the hands of avant-garde
composers: “curst Cinesias, producing off-key shifts in
every movement;” of Phrynis (again), who “with a screwbolt
all his own has bent and twisted me to my perdition; his
pentachords would play a dozen keys;” of Timotheus whose
“notes crawl up and down the scale like ants; and when he
finds me on a walk alone, he tears and breaks me with his
dozen strings.” Worst of all Philexenus, whose scores are full
of “damnable and off-key quavers, infecting me with
wrigglers like a cabbage.” (Pherecrates, quoted in Plutarch,
Moralia 1141D)

All this is comedy, to be sure. But as Peter De Vries has
recently reminded us, laughter and lamentation are near
neighbors, and often bring forth tears from a common source.
Classical Greek literature testifies consistently to the serious­ness in the matter of musical styles. In our current discussion of the
issues, it is instructive to consider the ancient texts, which
record formulations of the question and propose solutions
that have dominated all subsequent theorizing and continue to
influence our own thinking about music. Reflection on the
ancient theories will yield no instant solutions for our difficul­ties, but may contribute to a deeper insight into the long
struggle Western man has had with the problem, and will
certainly admonish us to be humble in our pronouncements,
effecting no quick answers. Fools rush in where Plato feared to tread.

At the outset, we should remember that music had a far
more critical role in shaping the communal life of the ancient
Greeks than it has in molding our own. Thersis was a culture
infused with musical ceremony, not only in cultic activity,
where one would expect it, but in the oral presentation of
every type of poetry, in training for war, and in the gentleman’s
education. From prehistoric times, distinctive musical forms
had evolved for many of the major cults—the paean for
Apollo, the dithyramb for Dionysos, processional songs for
religious festivals, and the like. But music was also an integral
part of all early Greek poetry, which was created not for silent
reading, but for oral presentation to the accompaniment of
specific instruments: the lyre for epic and poems of a per­sonal or reflective character (later designated “lyrical”), and
the double flute for public instruction and exhortation (“elegiac”). To the sound of flutes, Greek noblemen sang their
Solon, drilled at wrestling, marched to battle, and laid their
death to rest. In their national festivals, too, musical compe­titions were as common and as highly regarded as the better
known athletic contests, and excellence in either sphere was
honored equally. Even in the great tragic and comic drama of
classical Athens, choral song and dance had an importance
as great as the spoken passages in raising each production to
a level of aesthetic power only dimly appreciated by the
modern reader, who relies entirely upon the words and metre.

In every respect (except in its commercial function) music
had a greater influence in shaping the culture of classical
Greece than it has in forming our own. Not surprisingly, then,
musical education was a standard element in the training of
the gentleman throughout the classical period. In fact, it was
the greater of the two staples of traditional Greek education:
gymnastiké (physical education) for the body, and mousiké
for the mind. In the narrow sense, “music” included vocal and
instrumental training intended to prepare the young man to
assume his proper position as a leader in his city’s public life.
But in the broader sense “music” in ancient Greek education
encompassed all the liberal arts and intellectual disciplines,
the realms of all the Muses.

Two theses lie at the heart of all the ancient theorizing about
the place of music in education and in public life, and modern
discussion on the subject only rarely disentangles itself from
these ancient arguments. The first thesis, never systemati­cally justified in antiquity, but treated as axiomatic, is that
each type of music has its own inherent moral character (ethos).
The second is that all questions about the proper uses of music must be answered by assessing the suitability of
the music’s known ethos for its intended use. These theses
account in large measure for the stringency of ancient
theories of music. Both appear at first quite controversial to
the modern thinker; few of us would readily attribute unambig­uous moral qualities to types of music, and fewer still
would happily agree that questions about the use of music are
best resolved by considering exclusively the ethical prop­erties that music may possess.

Application of the first thesis is further complicated by a
question of definition: what is a “type” of music? Is it, for
example, a style (baroque, rock, folk); or is it a group of
musical works employing a common scale, a common key, or
a common instrumental medium? The ancient sources are not
at all clear on the matter. Aristotle, for example, seems to
associate the ethos with scales (elsewhere translated “modes”):

... the musical scales differ essentially from one another, and those
who hear them are differently affected by each. Some of them make
men sad and grave, like the so-called Myxolydian, others enliven
the mind, like the relaxed harmonies; others, again, produce a
moderate and settled temper, which appears to be the peculiar effect
of the Dorian; the Phrygian inspires enthusiasm. (Aristotle, Meta. 8.5)

But other sources associate the ethos in part with pitch:

... the same melody has an activating effect in the higher keys, and a
depressing one in the lower keys, because a high pitch stretches the
soul, while a low pitch slackens it. Therefore, the keys in the middle
near the Dorian can be compared with well-ordered and stable states

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Plutarch prescribes a dose of good music to remedy mild drunkenness; other mythical accounts record the use of music to cool erotic passions, calm violent tempers, and even cure sciatica.

of the soul, the higher keys near the Mixolydian with the stirred and stimulated states, and the lower keys near the Hypodorian with the slack and feeble moods. (Ptolemy, Harm. 2.7.56,3.7.99)

Plato even discovers ethical properties in the instruments, and does not hesitate to ban the flute from his curriculum because its effect is too stimulating; he retains only the more dignified lyre for instrumental training. Aristotle, concurring in his judgment, notes playfully that even the inventor, the goddess Athena, reputedly discarded the flute immediately after creating it, disgusted by the facial distortion it required. More seriously, says Aristotle, the flute should be banned because it contributes nothing to the mind. (Aristotle, Politics 1341 b)

For the ancients, the first thesis was axiomatic; in the absence of any significant musical scores from antiquity and in our inadequate understanding of ancient musical terminology, we can never know exactly what the classical theorists meant by insisting that each type of music has inherent ethical properties. But on the second thesis the argument is less perplexing, not least because both Plato and Aristotle restrict

music to fewer permissible uses than we customarily do: music is properly employed to render thanks to the deities, to “tune the soul,” and (in Aristotle) lastly to provide intellectual relaxation. Thus, the careful prescriptions of the Greek philosophers on the subject of music, requirements which seem to us eccentric, must be understood in terms of their conviction that music is properly used only to cultivate virtue—in short, to lead the soul to righteousness.

The very conception that music has such capacities rests upon a somewhat mystical association of music with the ordering principle of the universe, with cosmic Truth itself:

The greatest consideration, one that particularly reveals music as most worthy of all reverence . . . is that the revolution of the universe and the courses of the stars are said by Pythagoras, Plato, and the rest of the ancient philosophers not to come into being or to be maintained without the influence of music; for they assert that God has shaped all things in a framework based on harmony. (Plutarch, Moralia 1147)

Pythagoras himself, who first appreciated the relationship between music and numerical proportion, actually insisted that the ear was an inadequate instrument to use in judging music, for the excellence of music must be apprehended by the mind (Plut. Mor. 1144).

The teachings of the ancient theorists on music are elitist in the best sense of that word: they insist upon radical restrictions in the types of music to be employed and in the uses to which it is put. But their single-mindedness on the subject stems directly from a comprehensive philosophy of life which identified as man’s highest priority the cultivation of his individual excellence.

. . . if one who has been diligent in the study of music for its value as education has received the proper attention while a boy, he will commend and embrace what is noble, and censure the contrary not only in music, but in all other matters as well. Such a man will have no taint of ungenerous action, and as he has by way of music reaped the highest advantage, he will be of the greatest service to himself and to his country, avoiding any inharmonious clash either in deed or in word, everywhere and always upholding the seemly, the temperate and the well-ordered (Plut. Mor. 1146).

The centuries since antiquity have spawned a host of foolish applications of the ancient theory. Plutarch prescribes a dose of good music to remedy mild drunkenness; other mythical accounts record the use of music to cool erotic passions, calm violent tempers, and even cure sciatica. One legend ventures the absurdity that the heroes of the Trojan Wars secured their wives’ fidelity for the decade of their separation by employing a virtuous musician to maintain the order of their souls.

But careless modern applications of the ancient theory are no less foolish. Any who appeal to ancient categories or rely upon the classical conceptions owe it to themselves and to their audience to recognize the antiquity of the ideas they employ, to acknowledge that those ideas emerged from a culture whose musical experience was entirely different from our own, and to confess that the ancient theories are grounded in a view of life and education which, at the very least, requires critical scrutiny before it is imported indiscriminately into our deliberations.

Plato’s ideal of the musical man, who has “tuned himself with the finest harmony . . . and has made a true concord of his own life between his words and deeds” (Laches 188c), still merits our respect and admiration. But surely in our tuning of the strings we look beyond the work of our own hands to acknowledge the Craftsman who composed the music of the spheres, and gave us reason to sing.
Rod Jellema: An Interview

interview by David Baker and Mary Lucasse
photos by William Franson

Baker: What have you learned about the nature of poetry from your study of children's poems? Has it affected your work?

Jellema: I changed my whole approach to writing by working with kids. A strange kind of discovery: kids, without knowing just where they are going, if you let them know what to do, can grab a pencil and go. I put them under a bit of pressure with time.

Baker: Do you want that spontaneity—is that what's vital?

Jellema: What you want is to cut off the intellect, the left hemisphere of the brain, just enough to keep it quiet so that the other hemisphere gets working. And can trust it to get you somewhere, without you wading in heavily with things you are thinking. Each kid ends up writing a poem that is uniquely his, that comes out of his imagination, his sensibility, but it's not at all what he consciously meant to say. That's tremendous, what a strange thing to discover. You don't have to sit and work at all this, and figure out how to use your ideas thematically. Also, I've started doing reading in books like The Origin of Consciousness and The Breakdown of the Bicameral Mind. Do you know that one?

Baker: Doesn't it postulate that primitive man received "messages" from the left hemisphere of his brain and believed gods were addressing him?

Jellema: Yah. When Homer in the Iliad will suddenly break the flow and say, "Oh gods, what were the names of these heroes," he is being very literal. He is getting at that other hemisphere of the brain. We call that creativity; it's not quite hearing voices, although.

Baker: Tapping into the unconscious?

Jellema: Yah, and that's what kids are better at than we are. All of us have developed that other part of the mind; we're used to working with it. And we feel a little self-conscious... Kids aren't self-conscious; they'll simply blurt on paper.

Lucasse: Did you first notice that in children and then try to develop it in your own writing? Or did you try to encourage that in children knowing about this possibility?

Jellema: I had notions in my head about creativity before I began working with kids, but as abstractions, nothing that seemed all that useful. It was intellectual; that was all. But almost any kid in the class room, if you give him the right kind of exercise, will have two or three lines that you can hang together. It's really great. They don't worry that much about the product. They get excited about the process. They know they're having fun and, having only eight minutes, they just keep going. It turns into a big celebration of words.

Lucasse: Do you use that method yourself?

Jellema: Yes, I do indeed. It seems funny to admit this, but I often set a big alarm clock—you know the old-fashioned ones that tick-tick-tick—and decide, okay, here's a blank piece of paper and I am going to set this thing to go off in seven minutes, and what I am going to do is write an acrostic. The clock is to keep the pressure on.

Lucasse: Do you play word games as you write your poems?

Jellema: Quite often. These games begin as exercises, an unleashing of something beneath consciousness. Sometimes they stick around as poems. I think that the exercise gets me to break through to some place that I haven't been to before. Then all the good fun of watching the poem take shape.

Baker: Some things poets try to keep in mind (maybe with the wrong side of the brain) are formal: rhyme, meter, and so on. I imagine they're difficult to keep in mind in eight break-neck minutes. Have you decided to dispense with form? I think not; you do over 28 rewrites; you're trying for a very precise effect. Where does the spontaneity go when you do that many rewrites?

Jellema: You're going to give me a tough time with that. First of all, early on in the process of crafting a poem, doing first draft after draft (I probably average about 25 drafts) I think what I'm doing and what any poet ought to be doing, is not worrying just yet about the reader, about the effect he wants the poem to create. You're still trying to discover something, to make that poem break through and embody something that isn't quite complete yet. So really you're using your own eyeballs and your own ear and your own sense of the linking of things, of associations and form and shape, pressure and tone and... It always feels like for the first and only time in the world; you're going to make something that's gonna be right. I seldom use set forms. What fascinates me in writing a poem is not a form into which I can put something. What Paul Klee said about formation, rather than form... formation, even transformation. The poem becomes a kind of cyclotron, a transformer. There are energies; those energies are moving and you're trying to find the right form, shape, tone, texture... well, primarily to catch something...

Baker: Could we name that something? Is it emotion recollected in tranquility?

Jellema: Yah—Wordworth's phrase. Ezra Pound's thing about the image isn't bad either. We'll throw it in with Wordsworth's and sound learned. (Laughter) Pound talked...
about the image as an emotional and intellectual complex in an instant of time. It's the glimpse of something that you almost knew and—where are the words for that? You're trying to catch an edge of awareness where you haven't quite been before. So it's always experience, whether mental experience, memory, something you felt—whatever. It might be a strange relationship you felt between two things that don't seem to be related at all.

Baker: What is it you look for when you judge a poem? Last night you quoted that New Critical dictum: a poem should not mean, but be. Is that your view?

Jellema: That among others. I tend to work not so much with a definition for what I think a poem is, as a list of characteristics of the language of poetry. Every poem, I think, is going to offer a very different kind of challenge to that critical sense. I guess I'm fairly practical about that effectiveness...

Baker: You've got to feel it on your nerves. If not... (rejecting gesture)

Jellema: Yah. The whole of one's humaness wants to respond to a poem, not just the mind, not just the emotions. There is a kind of awareness that wants to be "hit" by a poem, wants to recognize what a poem is catching. What you see very often in student poems, and, indeed, in one's own work, is a hurriness with the intellectual, trying to force the poem a little bit to say it's thematic thing. You can manage the voice of a poem... Don't lean on the machinery of that big weighty thing that you're gonna drag in for the purpose of the idea. Make (the image) work; it will reveal. That's the nature of language, trust it.

Baker: Poetry, you would say, should not be didactic?

Jellema: It's funny, I almost never think about quoting Ezra Pound and this is the second time I'm going to do it today. Pound gave, to my mind, the best answer to that whole question. Everyone was going on and on about whether art should be didactic or not and Pound, with his way of harumphing and railing at the world said, "Of course a poem should be didactic; revelation is always didactic."

Now we've got it. The poem's real job is to reveal; that's what the poet has to work at. Do revelations matter; do they teach us something; are they of value to human society? Of course! But that isn't the poet's relationship you felt between two things that don't seem to be related at all for the purpose of the idea. Make (the image) work; it will reveal. That's the nature of language, trust it.

Baker: And we've already named what he does reveal: moments of experience.

Jellema: Yah. He embodies moments of experience in language in a process that depends on energy in the language. He's not going to use language to say what he thinks—to put down conclusions, things he's worked out off the margin somewhere. He's going to use language the way a painter uses the textures and colors of his pallet.

David: You teach poetry; you're the director of the creative writing program at the University of Maryland. How can all that be taught? Can it?

Jellema: Yes, I wear two hats over there. I guess the effect of all that on me as a teacher is that I got further into that whole creative process, let the creative writing side of me influence the side of me that's the classroom teacher. I get students to see the language of poetry as a process of discovery. Not: "How shall we restate this poem," as though the poet had started with an idea and now our job is to scratch around until we uncover it. But, instead, "Let's see if we can't get into the process of the poem." A poem seems to me to be a kind of landscape a poet has created into which he has left his footprints. You take the poem sort of line by line and suddenly, nine lines into the poem, you say, "What in the world! Where did that image come from? Oh look! It's just a spark leaping out that image in line 4 up there." I think this kind of analysis just makes an awful lot more sense than trying to deal with the "message" of a poem. Always that insistence on restating the thing, as though the restatement is clearer than the poem. We honor the critical assessment more than the poem. It's annoying to most poets to be asked that kind of question.

Baker: What does it mean? Give me a paraphrase.

Jellema: Yah. In other words, tell me in worse words! (Laughter) And I'm really just recognizing different levels of language. The level of language being used in the poem is totally different from the level that you and I are using as we're sitting here talking.

Baker: Having seen the Writers Guild stuff, what's your feeling for what we're doing here?

Jellema: I'll tell you one thing that impressed me about the group. They seem to me, in contrast to people who wrote when I was a student here, very relaxed and easy about the whole business of writing. They don't make this big self-conscious thing out of it as we used to—and that's very healthy. A comparison that I was inevitably going to make: how had Calvin students changed since I was here? Everyone seems seriously at work, without all that self-conscious concern about how they are different from everybody else. And they seem to be working at the kind of level I would expect them to be with a good deal of maturity...

Baker: John Barth, the novelist, said he remembered that his friends and he were going to turn the world of novel writing on its head and they all knew it. But now the students in his creative writing classes take his criticism and like it. He doesn't see that raging egotism of his contemporaries. And he thought there might have been something to it. Any thoughts on that?

Jellema: I don't think I'd want a whole classroom full of swaggering egotists that sure of themselves. That usually doesn't show up either. The kids recognize very quickly there's no way to indulge that kind of business if you're serious about writing. You've simply got to take chances. I keep telling students that: trust the process. Don't worry too much about that little artifact, the poem. They'll be hundreds and thousands of those. I suppose if I succeed in getting students thinking that way, it knocks out some of the egotism... But it certainly doesn't make them docile either, because they do learn to swagger and get a little bit cocky, not about how much they know. Not, "Boy, am I clever," but, "I'm learning to push further with language and get out to those edges of awareness..."

Baker: How has your poetry developed? Do you still think the poetry in your first book is well-crafted?

Jellema: I look back at that book not quite with embarrassment, but there are some poems in there that maybe shouldn't be in print. Those were the poems that taught me how to write. I'll get back to what we were saying awhile ago; there's a trust in the process. I learned to keep my own sense of mere opinion out and to drift with things a little bit. That whole theme of darkness in Lost Faces—I didn't know where I was going with it. But I've learned not to worry about that. For awhile the title was Please Turn On The Dark. I got into the thematic stuff in Lost Faces, simply by trusting that creative process enough to let myself go. I know I'm still intact; I have my own sensibilities; I have a mind—I think—somewhere. (Laughter) The exploration going on in Lost Faces is getting deeper; it's getting underneath where I'm standing a bit more. I hope it's not a book that swaggers, but I feel it's a more confident book than the first.

Baker: You were aware of this emerging theme of darkness. Do you ever go back to your poems and see things you didn't know you were saying when you said them?
Jellema: Oh yes, sure. I also rely on other people to do it for me. Friends of mine, particularly those who are poets, can explain to me what I'm doing when I myself don't really understand. We've got a workshop group of poets in Washington; we've all been together for about 10 years now. And this is partly what we do for each other. Someone reports back to me about what I'm doing in my poems. We're all enough into poetic process to know that at some stages a writer doesn't want to know too much either. If you become conscious of it, you're going to break it. Some of the poets in the group were aware of thematic developments in my poems long before I was—and very wisely kept their mouths shut. "If he gets that all articulated in his head he's gonna mess up; he's gonna drop the ball." And then finally someone will say, "You know, in the last five poems of yours we've talked about..." And you say, "Wow, you're right!"

Baker: I'd like to quote something you wrote in your Reformed Journal review of Sietze Buning's Purpuraleitie. "If such jitters really do reflect the mind of the Reformed community, it is in trouble and is not going to produce literary works other than negative ones, not yet. Just as we send philosophers beyond the Banner to give papers at Harvard conferences, we're going to have to shove writers into the normal business of literary magazines and presses." "How do you feel about that today?"

Jellema: I'll still very much stand by that. I would only emphasize the first word in the passage you read: if. I have no way of knowing whether these jitters really do reflect the mind of the Reformed community. But, frankly, I suspect they do. The Reformed community still is nervous about trusting artists, about trusting the process of creativity. We're a little too concerned about whether they're going to accurately reflect belief. Somehow we're going to have to free them from that. This is my running argument with my good friend, Stan Wiersma. He breaks himself in two to become Sietze Bunning. And that's O.K. with me. I just want those two pieces put together a little bit more... We worry about whether all that heavy stuff is going to be apparent in what somebody and intellectual awareness is going to create. And it's unfair to the creative side of us to keep saddling it with that worry. We've simply got to cut artists free and see what happens. Artists are going to make mistakes, just as scientists do; that's O.K. We'd better learn to forgive them their mistakes. The Christian Reformed community generally still does produce more negative reaction from the artist than works of art that are given momentum by the vision of the community. We're in a little trouble with that. Maybe it has to happen here at Calvin. When we begin to respect the kind of thing the artist does, the formation of beautiful things—respect that and love it—instead of quick whipping in and analyzing and pulling it apart and seeing how it fits into the whole (doctrinal) system. Quite often it isn't going to fit in the whole system. Maybe, over the artist's lifetime, it might, if we leave him alone.

Baker: Do you think you've "left" the Reformed community for secular society?

Jellema: I didn't! I didn't leave! I don't think I did. I sometimes get that feeling from the community, but I'm still related to all this pretty much in the way I always was, except—I've simply taken my own freedom. I don't think the Reformed community as yet has learned to bestow it on someone who wants to work in the arts. I don't think that's offended people, at least people who care about literature and... so I've never really seen it as a problem. In one sense, I'm off at the University of Maryland and what I do doesn't have that much to do anymore with Calvin College, with its peculiar Calvinist Christian vision. But in another sense, all that's part of me. I haven't shaken that or desired to. Maybe we need a whole lot of satellite artists out there. ... BAKER: How, specifically, have you remained?

Jellema: What most people within the Christian community don't see is that my relationship to the community really is very much involved in everything that I'm writing. Maybe this has got to go over a long haul; I only started writing ten years ago. I hate to point to this, but in a peculiar way my own Dutch Calvinist background is in my poems. Though the poems aren't meant to reflect that at all. I don't want to use poetry as a platform. But, being the person I am, I couldn't possibly (reject my background) if I wanted to. The funny thing is that friends of mine, who know nothing about the Christian Reformed Church, read those poems, and sense my background very quickly. Whereas people here don't. They say, "This looks like," whatever in the world this might mean, "a merely secular book." But (secular) people see a religious thread running through it all.

Baker: Would you say that your poetry is personal, unlike Sietze Buning's "public" poetry?

Jellema: I wouldn't say my poems were personal as compared to public. I think Sietze Buning's poems are public in the wrong way. Stan has decided that, through the mask of Sietze Buning, he can present something to the Reformed community and say, "Here's a reflection of us." And, that's O.K. I think it's a limitation on something I wouldn't have thought of doing. Because, again, I'm this crazy guy who thinks of himself as a mad physicist thinks of himself, (Laugher) somebody who's trying to discover something.

Baker: But, again, you're trying to discover experience, of course, personal experience. Has to be yours, can't be anyone else's, so your poems are personal in that way.

Jellema: I'm not sure this kind of process we keep talking about is strictly personal. What a poet discovers when he discovers what makes a poem is, in a way, beyond himself. He's discovered it out of energies that are in the language and language is something much bigger than he is. I get fascinated with what's in the language. Move things around, scratch words and here comes some strange blinding vision for a moment that... it's mine, but is it just mine? Or is there something deeply human and historical that's been buried in the roots of all those words? ... There's something in racial memory that's lurking back in this stuff. So it's not just personal.