1970

The Canon, [1970-71]: Volume 1, Number 2

Dordt College

Follow this and additional works at: https://digitalcollections.dordt.edu/dordt_canon

Recommended Citation
https://digitalcollections.dordt.edu/dordt_canon/45

This Book is brought to you for free and open access by the University Publications at Digital Collections @ Dordt. It has been accepted for inclusion in Dordt Canon by an authorized administrator of Digital Collections @ Dordt. For more information, please contact ingrid.mulder@dordt.edu.
Music is communication. More specifically music non-verbal communication. In the contemporary world that we live in, many believe that there is a failure to communicate. People just can’t seem to find the words that they need to say what they want to say. This “hang-up” does not exist in the world of music. Words are not detrimental to expressing a musical feeling. We can say things in music that could not be expressed with words or “verbal communication”. Meaningful musical expression comes from the heart; it is an utterance of the feelings within a person; music is a very personal thing.

Have you ever wondered why God gave us music? Why did He give us such a beautiful and sensitive means of conveying what we feel? Martin Luther said, “Music is a beautiful, gracious gift of God”. Music is an outlet for our emotions; it can be a release of bottled-up feelings and frustrations; it can be a means of expressing how we feel when words are inadequate. In a sense, music has its origin in love. Because God loves us, He gave us this means of expressing our love and the evil spirit departed from us, to comfort and to console us. But in the end, even our work towards the ultimate goal of praising His name in a more creative means of communication, whether our life is filled with sorrow or gladness, we can give grateful praise to God through music. A beautiful example is the Brahms’s Requiem. Not only the words, “Blessed are they that mourn, for they shall be comforted”, but also the sensitive phrasing and beautiful melody lines leave us with an indescribable feeling: a feeling of inward joy in Christ, even in personal sorrow. This is praising God through music. God gave us music so that we might perform, compose, and even listen to music for His glory.

Of course, there are endless aspects of music that we could dig into. We could bubble on and on about the philosophy of music, the psychology of music, the symbolic logic of music, the theological implications of music, or even the scientific developments of music. It would not be at all difficult to get “hung-up” on a philosophical, analytical study of music. For example, “What are the dualistic implications of the dichotomy between the abstraction and interpretation in music?” True there is a time and place for this, but that is not our purpose now. Our purpose is to say, “thank you God, for your gracious gift of music.”

Music at Dordt College is thriving. Aside from those involved in a curricular study of music, we all emphasize singing: “speaking in Psalms and hymns” “singing and making melody to the Lord.” Those who carry this emphasis to the extreme are quick to declare that nowhere in the N.T. are instruments mentioned in the worship activities, and they declare that with the destruction of the temple and the end of the ritual of sacrifice, came also an end of the instrumental groups set up by David. They do not allow instruments today in their worship service and sing everything a cappella. I suppose they might say that harp-playing before King Saul didn’t soothe, because there wasn’t enough singing. They do say that since the inventor of the harp and pipe, Jubal, was of the ungodly line of Cain, a Christian should not devote his time to playing piano or organ, or playing in a band or orchestra. Rather he should sing.

The second emphasis in interpreting Eph. 5:18, & 19. I would call the Psalm-singing-emphasis. According to this emphasis, singing, not instrument playing, provides the way to making music meaningful. Eph. 5:18 says nothing about instruments, but it emphasizes singing “speaking in Psalms and hymns” “singing and making melody to the Lord.” Those who carry this emphasis to the extreme are quick to declare that nowhere in the N.T. are instruments mentioned in the worship activities, and they declare that with the destruction of the temple and the end of the ritual of sacrifice, came also an end of the instrumental groups set up by David. They do not allow instruments today in their worship service and sing everything a cappella. I suppose they might say that harp-playing before King Saul didn’t soothe, because there wasn’t enough singing. They do say that since the inventor of the harp and pipe, Jubal, was of the ungodly line of Cain, a Christian should not devote his time to playing piano or organ, or playing in a band or orchestra. Rather he should sing.
Today young people like popular songs with double meanings and symbols needing interpretation. Christian young people have a song book with double meanings and rich symbols, centuries old, the depths of which cannot all be found in a life time. If Christian Reformed young people turn away from the Psalms, it is partly because they haven’t been shown the riches of Christ in them. And let’s admit it, the older generation for the most part hasn’t shown it either, else why should some of them choose for special music the “I come to the garden alone” varia-
ty? Where is the suffering servant and the exalted Son in this song?

But even though I can get carried away with the exclusive-Psalm singing emphasis, this is not the chief emphasis of Eph. 5:18. 19. singing in music is found neither in the how (whether with instruments or not), nor even in the what (whether Psalms only, or Psalms and hymns), but in the who: the Holy Spirit filling a born-again Christian. For the phrase “speaking in Psalms, and hymns and spiritual songs…” is grammatically subordinate to “be filled with the Spirit”:

And be not drunken with wine, wherein is 1iot, but be filled with the Spirit; speaking one another in Psalms and hymns and spiritual songs…

Saul heard the Psalms of David sung by David him-
self, but did not yield himself in obedience to the Spirit of God, and so found no real meaning in Psalm singing.

What can we do to escape the evil spirit Saul had, and receive the filling of the Holy Spirit of God?

Today this is the quest of all quests. Some in the Christian Reformed Church seek it by holding hands in a dimly lit room while listening to soul music, watching psychedelic lights. They hope for a “happen-
ing”. Others in the Christian Reformed Church seek it in the grand climes of the great religious choral-
ture literature of Bach, Brahms and Berger.

The words of Eph. 5:18: “be filled” sound a death knell to all such human attempts at finding meaning in music. We are not exhorted to fill ourselves but to be filled. Without the regenerating and filling from the Holy Spirit, the revival of Psalm singing in the vernacular in the Catholic Church on the one hand, and the rejection of Psalm singing in preference for “soul-music” among some Christian Reformed youth, on the other, will fail in bringing satisfaction in music.

For, those who wish to pass from the “vanity of vanity, all is vanity” to “your labor is not in vain in music, must be filled with the Spirit, must be born again by the Spirit, must be in the Lord. “Your labor is not in vain in the Lord” (I Cor. 15:58).

What must I do to be born again?” we cry. Christian answers that there is nothing we can do: “The wind blows where it wants, so is every one that is born of the Spirit” John 3:8. “he gave them the right to become children of God…” John 1:12, 13.

Therby being filled with the Spirit is a sovereign gift. It has to be, for no sinner wants it, even as Paul said earlier in the same letter to the Ephesians: you were “dead in trespasses and sins” (Eph. 2:2). Dead men do not want, they are dead. Dead sinners do not desire God’s gift of the Spirit. What was true of the E-
lans is true of us: “we also once lived in the lust of our flesh… and were children of wrath.” We were “according to the spirit that now worketh in the children of disobedience” (Eph. 2:2-4). However, we are filled with the Spirit when that his own lo-
cal activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
fore the foundation of the world, that we should holy…” (Eph. 1:3.) A Dordt College student with a consciousness of that his own local activity got him that gift; rather he will be the electing mercy of God, who “chose us in Hi-
Once upon a time, in a far off land somewhere in the great Tsewdim, there was a little kingdom which very few people knew about. It was located right in the middle of huge Woods, but that was not so different, because all of the Great Tsewdim is woods. The people of this little kingdom were the direct descendants of the great warrior Naahjneh, who had many years before carved the land they lived in. Nobody knew about this almost insignificant little kingdom as they realized the tremendous importance of what the old man had inherited skills with the surrounding kingdoms. And all of the inhabitants of the land were very aware of the fact that the people were not only well skilled woodsman, but as wise as he had ever been. But he soon decided that they decided to wait several days in order to think it over. Later when they got together again, there was such a ruckus that it looked as if nothing was ever going to be decided. At last one wise man stood up, and waited for the people to listen to what he had to say. When they did, they gave him their attention, he began by relating how a child he himself had studied under the great warrior, and how he had often heard the great warrior's desire to spread the skills which he had acquired. He then turned to the people and said that the terrible dark Woods could be annihilated. As he spoke, a hush fell over the people of this little kingdom as they realized the tremendous importance of what the old man had written. But the whole kingdom was agreed to build the most novel tower in the world to share with the world, the clever skills which they had inherited from the great warrior.

In a short time, the people had constructed a beautiful tower which could be seen for many miles. They appointed a young craftsman in charge of recruiting workers who were not only well skilled woodsmen, but who also were excellent signalmen with the mirrors. On the great day that the tower was completed, and all of the workers were chosen and ready to begin signaling to the surrounding provinces, the whole kingdom once again showed their same messages, because that is what they had been told to do.

Today . . . somewhere in the great Tsewdim, the little kingdom of warriors is using its skills against the Great Dark Woods, but nobody really knows where. The tower they built is still standing right where it always was—still flashing out the same clever signals—still leading many other kingdoms and provinces in that area, but no longer sharing the inheritance of the great warrior with all lands. The tower will always remain, but what will happen in the future when the young signalmen become too old to share what they know? Some say that eventually the little kingdom will come back and once again spread the news of their talents and discoveries from the tower. But the great warrior will make one last call to his people one day from that tower; but most think that it will just remain what it is . . . another tower with another name hidden somewhere in the great Dark Woods. The great warrior lost his people by giving them the means to conquer the Woods by themselves.
ETTERS TO THE EDITOR, Cont. from page two...

I feel at one with you struggle with these problems. That is not entirely bad. The raw unchallenge
authority which the Armed Services have sometimes demanded, especially over their members is, in
fact, far beyond that God-given power of the word to punish evil and reward good of which Paul
peaks in Romans 13 (of II Peter 2:13ff). In addition to that, this abused authority with its demand for
conformity and its frequent supression of initiative and meaningful responsibility often sees a man more
a cog in the unit machine than as a person created o the image of God.

In reaction to the revolutionary mind we can see a tighteningly brutal reaction on the right. The Army
seems to make a small, but perhaps representative number of adherents to this position which is often called con-
servatism. Many profess enthusiasm for upholding the law (and order). What they mean by this often comes
out in their statements.

They are the people who vengefully call for bomb-
ing North Vietnam back to the stone age. They are
the people who in all seriousness call for shoot-
ing him, the left would burn him to avoid the drown-
ing. Tweedledee, Tweedledum. It can hardly be said
that the one displays more Christian brotherly love than
the other.

That leaves the world crying for a solution which
can be given by neither horn of the liberal-conserva-
tive dilemma. In that situation the need for Dordt
College and the direction it should take are becoming
urgently obvious.

I thank the Lord for giving me the experience and
direction of four years at Dordt. Having seen the tre-
endous strides toward more distinctive and relevant
Christian scholarship and life-style which have been
taken in the two years since I left, I'm sure that Dordt
can be an even richer blessing now. It would be heart-
ening to see these strides made and lengthened with
less harsh fraternal opposition, but I pray that the
Lord may soon grant.

Sylvan E. Gerritsma
480 – 54 – 7782
101st Military Intelligence
APO S F 96383

Virg Van Essen - - Thoughts on Modern Music

Today exists in an age which is erupting with
change. Philosophies are denying the existence of any-
thing definite, nations are on the verge of war, many
campuses are in an upheaval, and music continues to
beat on. Is music just entertaining the people living in
this world? What is being expressed by modern music
either explicitly or by implication? How are we Christians, interested in music, to respond? I
would like to address these last two questions while
hopefully the first one will be answered in the process.

In his book, The God Who There, Francis A.
Schaeffer has penetrated rather deeply into the sig-
ificance of modern music. Allow me to quote from
this book several times.

Modern music is often claimed to have been ini-
tiated in the Age of Impressionism. Music in this per-
diod is designed to give one an impression: the partic-
ulars in life are not as important as the impression one
receives from the same.

Music in the Twentieth Century has continued to
develop along these lines. With the discovery of a form of
music which seriously distorts sound, "Music Con-
crete", a message is portrayed which says, "all is rela-
tive, nothing sure, nothing is fixed; all is in flux."
Music then ends in chaos.

There can be no other terminus when antithesis
dies, when relativism is born and the possi-
bility of finding any universal which would
make sense of the particulars is denied. This is
the concensus of the cultural environment, and
this is that world-spirit which we must reject
and into which we must speak. (Schaeffer, pp.
37-38.)

John Cage, a contemporary composer of chance
music, has taken this idea of music and challenges
the traditional reasons for art. Art no longer exists to
to communicate ideas and emotions, organize life
meaningfully, or to realize universal truths though
the individuality of the artist. In Cage's universe, music
is only one voice and nothing comes through but
"noise and confusion or total silence."

The mass of people are being caught today by the
religious answers presented by this music through the
means of mass media.

Is this thought? Can no other illustration be found
of the way these concepts are carried to the masses
than 'pop' music and especially the work of the
Beatles. The Beatles have moved through several
stages including the concept of the drug and
psychedelic approach. The psychedelic began
with their records, "Revolver, Strawberry Fields
Forever, and Penny Lane." This was developed
with great expertise in their record "Sergeant
Pepper's Lonely Hearts Club Band" in which
psychedelic music, with open statement con-
cerning drug-taking, is knowingly presented as a
religious answer. The religious form is the same
vague pantheism which predominates much of
the new musical thought today. One indeed
does not have to understand in a clear way the
modern monolithic thought in order to be in-
filtrated by it. "Sergeant Pepper's Lonely Hearts
Club Band" is an ideal example of the manip-
ulating power of the new forms of "total art."

This concept of total art increases the infiltrat-
ing power of the message by carefully conform-
ing the technical form used to the message in-
volved. This is used in the Theatre of the Ab-
surd, the Marshall McLuhan type of television
programme, the new cinema, the new dance and
the new music following John Cage. The Beatles
use this in "Sergeant Pepper's Lonely Hearts
Club Band" by making the whole record one
unit so the whole is to be listened to as a unit
and makes one thrust, rather than the songs be-
ing only something individually. In this record
the words, the music and the unity of the way
the individual songs are arranged, form a unity of infiltration. (Schaeffer, pp. 42-
43.)

The Beatles are not the only group presenting
a message of today's modern thinking. Janis Joplin, on
time member of the group "Jefferson Airplane," an-
other example of the contemporary musician
search of something mystical, unexplainable, un-
fined; seeking to flee order or constructively
"Time" magazine (October 19, 1970) states:

"Janis Joplin knew that the aura of self-destruc-
tion was part of her appeal. . . . as she emi-
ted the bottle" (Southern Comfort) "she grew hap-
pier, more radiant, and more freaked out. The
spread of the feet grew wider, the stomp more
frantic. The flapping mop of hair did its best,
but could not completely hide the tightening
grin of the face. As the mouth opened wide, the
macadam voice scarred by booze and ciga-
ettes grew louder and bolder:

Time keeps movin on
Friends they turn away
I keep movin on,
But I never found out why.
I keep pushin hard, an' bab
I keep tryin to make it right
to keep it lovely day." (54)

Janis couldn't live with herself. She recently died
from heroin injection.

Modern man has realized, however, that he
does not have the answer. As Schaeffer says, men are being able to "stand in the honest integrity of the
despair on their level (that is, of nihilism) and total
dichotomy between reason and meaninglessness
has led to modern thought, being shifted yet a
stage farther into a third level of despair, a level
despair, a level of mysticism with nothing there
(p. 38).

This mysticism does not only show itself in "pop
music but also in the music of one of the more
known musicians in the United States, Leonard Be-
stein. Schaeffer did not overlook this.
tians to adopt this music and channel the sounds to the benefit and glory of the Kingdom of God.

Wayne Farr

I like variations of the modern pop songs. Many of the songs have a lot of meaning, but in the original versions you can’t always understand the words.

Bill Lapp

My music is rock. The tunes themselves have a moving rhythm and a definite message. Because of the presentation, the listener gets involved and begins to feel the same way the musicians do. The messages—everyday incidents and problems—strike home to me and start me thinking about my solutions in comparison to theirs.

Stu Cole

Generally, I listen to hard rock. The rhythm and beat are closely attuned to the pace of life of the young people of our times. The message, if one takes the time to listen, is occasionally worthless, but often worthwhile. The groups I listen to often express well-directed criticisms about our society and way of life. True, most rock music of today has little or no message of God. Instead of seeing this as a sin, let’s see it as an area where Christians should be seen and heard.

Warren Swier

I especially enjoy folk rock music because it is the means by which frustrated members of our generation are communicating the problems of contemporary America. As Christians, we cannot present our answer to them unless we really understand what they are saying.

Rena Post

I listen to rock, classical, and religious music. I enjoy rock because of the beat and because I like guitar music... the words are significant to me. I like the symphony-type arrangement, and I like the spiritual thing... I’m into church music.

Jim Boes

More reactions, especially from East Hall

I listen to orchestrated popular tunes, folk, rock, and jazz. I like orchestra best because it’s relaxing—there are no words, and even though I might know the words to the tunes I can still concentrate on other things. Rock music is great—in the proper place and time. I appreciate it if it says something, if I can understand it, and if I can figure out how or why a particular song was written.

I listen to country-western, folk (Simon and Garfunkel), and some rock.

There’s a lot of confusion in rock music; I think it is an expression of an inner confusion that must find a way out. It expresses the problems of today.

I’m high on folk music. It seems to be a happy medium between other types. As far as I’m concerned, rock is okay for a while, but not all the time.

Leonard Bernstein’s “Third Symphony,” which he has recorded with the New York Philharmonic Orchestra, gives an example of the same kind of mysticism in music. It is called the Kaddish, which is a Jewish form of music, a Hebrew paean to God. This form Bernstein has absorbed into his modern idiom. Now in contrast to the original Kaddish, this one indicates that we can know nothing of what is there, but can only listen to the music and feel the thing of God. In this modern Kaddish, the concert hall is “the sacred house”, and in it the artist will “continue to create,” you, Father, and you, me. Art is seen as the one surviving miracle God has left.

In answering this first we must consider two things, as all, how does a Christian approach music? And we must realize that Christianity is a matter of heart and comes to expression in a total life. Therefore Christians must ever work for music which serves as a total art from a heart directed in love to the real life. They should be able to respond to their new life in Christ even more spontaneously, and this is the whole art of music.

Cohering in Christ. The Word of God still speaks to the universe. Therefore we reject Cage’s meaninglessness and chance speaking. Bernstein’s mysticism, and the Beatles’ new religious answers.

Let us not reject the types of music that have been used, rather let us as Christian begin to speak with these mediums of music: rock, jazz, the blues, and electronic sound. These types in that they have been discovered are part of God’s creation. They have been distorted by the apostate and now need a new directing we even may discover some forms of expression not yet developed.

The rock music idiom is one which speaks to the young person of today with a throbbing beat and a rhythm symbolic of and appealing to the vitality of life. Christian young people are and should be able to respond to their new life in Christ even more spontaneously than a non-Christian, for Christians possess the real life. They should be able to respond to listening by spontaneous physical movement, not in the alienating dance of modern teen’s but as Christians joyfully living before God.

Jazz and Blues are musical forms of authentic harmonies, expressing inner emotions incapable of expression in any other way. These too can be a part of the Christian’s life.

The idiom of electronic sound is an area which is wide open for discovery. It too can portray coherence, order, and the redeeming element in creation by being composed and arranged with meaning rather than with a chance meaninglessness.

The above is not to deny the need for confessional songs, for these also play an important part in life, but a Christian lives a total life. Let us broaden our horizons. As Bill Kieft, a Christian presently involved in writing rock music said:

“We need confessional songs, but we also have to write about playing, and celebrating, loving and crying, being born and dying in the creation.... So whether I sing about my confessional life or my social life or my ethical relationship with my friends, it all comes because I live and have my being in Christ.” (Christian Vanguard, Nov. 1970, p. 12.)

Let us work to discover new mediums of expression, not confining ourselves to one of two. God created many!

The Christian Should be an A L L E L U J A

From head to foot!
MEANING IN MUSIC - Continued from page 2

I position techniques as David used in composing the Psalms: as the Psalms are a reflection on previous prophecies, namely the books of Moses: for example Ps. 1 reflects on Deut. 27 & 28, Psalms 105, 106 and 136 reflects on Exodus and Numbers, So our hymns must be a reflection on previous prophecies or written revelation, New Testament as well as Old.

Would you be filled with the Spirit in your music? Do you wish in your music for those tears of godly sorrow that work true repentance, tears which only the Holy Spirit can bring, tears that are sweeter than honey? In your music, do you wish to see the glory of God in the face of Jesus Christ, to see Jesus as John saw him on Patmos, the Lord as king over all Roman opposition and as leading his church in chastening love? Then “do not despise prophecies.” Stated positively: seeking music whose words conform to Spirit-inspired Scriptures. Turn away from songs whose words talk about love but say nothing about the love of God who gave his only begotten son to be condemned for sinners. Turn away from songs whose words talk about peace, but say nothing about the wrath of God which had to be borne by God’s dear Son to merit our peace.

Mr. Vander Hart is a graduate of Calvin College and Westminster Seminary. He is presently teaching music in the Sioux Center and Rock Valley Christian Schools.

We were one in the Spirit, We were one in the Lord. And we prayed that all unity would one day be restored, so they’d know we were Christians by our love, our love. Yes, they’d know we were Christians by our love. Keep the faith — visible!

JOHN KEIZER . MUSIC AND ATHLETICS

Because this issue of the Cannon has been officially designated as one dealing with various aspects of music, I feel a brief explanation is necessary to indicate why this article should be printed at this time. The substance of this article is based upon attitudes and feelings expressed in numerous locker room, dinner table, and road trip discussions. Perhaps some may feel that I am assuming a problem of more extreme proportions than actually exists, but I urge such people to seriously consider why it is very easily possible for a professional musician to be a member in good standing of a church of reformed persuasion and almost impossible for a professional athlete to maintain such membership.

Acknowledging my bias toward athletics I shall attempt to present the general climate of opinion which exists among athletes generally in hopes that those who see things differently will also be as free to respond as you farther. I hope you feel with me the need for a clearer understanding of the place of music and athletics in the complete life of our student community and the Christian community generally which will be of a more significant nature than merely showing slow motion film of professional athletes in action with a musical background.

Music concerts and basketball games are the most faithfully attended activities at Dordt College. Most students make it a point to see Dordt’s music department or basketball team in action. Both concerts and games are held in the new gym but there is a definite difference in the attitude displayed by the people who attend them. Some of the same people attend concerts and games but they tend to act different, don’t they?

No one will deny that music and athletics are distinct methods of expressing one’s self. This is evident immediately as one enters the gym to view or participate in either type of event. On game nights the crowd is filled with smiling, excited anticipation heightened by the aroma of popcorn. Fans yell, feet sound, whistles toot, and players puff, all adding to a feeling of tension that sets pulses raising. In contrast, when people attend concerts they enter quietly. There is a subdued, almost hushed atmosphere; the silence broken only by the rustling programs, shuffling feet, and muffled voices.

No one objects to the basic differences which characterize the two types of performances. Each has its specific purpose and fulfills its function in God’s creation order. Yet there seems to be an attitude that somehow God receives more glory through one performance than the other. Prayer is offered at the beginning and often at the end of a concert. Quite often an offering is also taken. Do these things somehow sanctify the one performance in contrast to the other?

People often comment verbally or in print that somehow by means of the music those attending a concert feel closer to God being lifted up by the notes of music. Is it really true that music is somehow close to that which is divine and thus ranks higher—is it of lasting value—is it an athletic event? Is that why all athletes are being harped and singing in heaven instead of running laps and shooting baskets? Is it physical exertion, bodily contact, perspiration, or emotion of injury, or the element of competition which makes athletes a less adequate way to glorify God? Music and athletics tend to be isolated aspects of college life which is accentuated by the fact that it is almost impossible to participate in both music and an athlete at the same time attaining Dordt College. Since both activities are scheduled at approximately the same time of the day, a Dordt student talented in both fields is forced to make a choice between athletics and music with a choice one eliminating the other. Both activities and music are talented individuals who devote numerous hours of concentrated practice in order to demonstrate skills in a public way. Both groups make a sure effort to do their very best. In either instance necessity and ability and practice are required to achieve success.

Interesting enough, while Dordt gives no athletic scholarships it does give music scholarships. Why most athletes tend to agree that athletic scholarships would probably hurt Dordt as a whole more than it, most physical education majors would not receive any form of credit for the time they put in. Band and choir people get a grade and one hour credit for their work, why not athletes? After all, who heard of a musician who was unable to perform because he failed to keep his grades point average high, yet Dordt has a notorious history of promising athletes at the end of the first semester of their freshman year.

Once a student makes a choice for music or athletics he becomes identified with the group for which he’s chosen and each group has its own characteristic attitude. Athletes are commonly considered to be less intelligent, less refined, less cultured individuals with tendencies toward rudeness and unfriendliness. In contrast, musicians are expected to be sensitive, intelligently cultured, and outgoing. Certainly everyone can quickly cite numerous exceptions to such standards in both groups yet why is it a general tendency to think in this way?

It is an easy for musicians as it is for athletes to emphasize one’s own particular gift or interest to exclusion or relativization of any other. Wherein is the case in the Christian community it comes from a failure to listen sufficiently and sensitively to the voice of Scripture. In Scripture God shows to us a man who played his harp and sang psalms to soothe troubled heart of King Saul but who also determine to this king the foretokens of two-hundred Philistines.
A PASSING THOUGHT FROM A THANKFUL STUDENT
By Merle Meeter

It hit me like a kick in the back—
You know how you sometimes twist around
On your chair, maybe, to reach a book
Or pick up a slipper—and snap!
You feel, don’t hear it, and you wince
In double pain (five bucks to the chiropractor).

Well, there I was marking English tests
While sitting up in bed, and feeling
Mighty put upon so late at night,
Not in the least content with my lot.
It had been papers every night, all week,
Till midnight—humdrum! And I’d had it!
Then suddenly I got it—that is, the Lord
Touched me there at that moaning moment
With an existential hint of my mortality
Right in the lower back. The general ache
Sharpened rather speedily, so that though first
Disgruntled, I was soon awed and humbled.

Pain put me on my knees up on the bed,
Then set me back-massaging on its edge,
Till, at last, aspirined and ice-packed,
I lay, respectfully contorted, recalling how
The night before I’d laughed and said, “Oh, no!”
When my wife (who has her grounds) said to our guests:

“I’d rather have a dozen babies than a kidney stone!”

A lot of things seem trivial, even funny,
Until they strike us personally—and pointedly.
But neither poetic nor chance circumstance
Knuckled me over on my bed for that light
Lesson of chastisement—I know my Lord
(Nor did I fail to pray “Thy will be done”)
And how exactly and faithfully
My Father speaks, not only in His Written Word
And in our Savior-King, Christ Jesus,
But also in His love through tiny things—
Like that little amber burr of

That passed quite painlessly soon after midnight.

Only 19 Shopping Days before Christmas.
Judas had said his piece. He had warned people about God’s wrath and the awful torments of Hell. He had even managed to get in some words on Truth and Justice.

—too bad he didn’t follow his own advice. What a hell of a way to go!

He morb'd nature of Judas’ home in the devil’s fold is quite different from the other place. Yes, there is another place—and the people from this other place don’t just know the Truth.

BUT THEY HAVE IT.

One of them pauses in his singing to speak:

Why am I here? Godd question.

A lot of times I acted like the type that wasn’t about to make it.

No, you’re right—layin’ with another man’s wife isn’t peanuts to God.

Harly.

To you it probably looked like I fell head over heels in love, and lost my senses.

No, you gotta be kiddin’.

I KNEW what I was doing.

Cool. Calculated.

(After we went to bed the rest followed easy—

lay her...

make it look like he did it, even though he blew it...

Kill him...

lie about it.

Marry her. I had to.)

Things were coasting along real nice.

Then Nathan came.

(He sucked me in with that story about the pet-lamb.)

The gnarled finger pointed at me—

“THOU ART THE MAN.”

My heart trembled to a stop.

What he said was TRUE.

My life flashed before me, muddled...

...the appointed of God... “The law of the Lord is perfect... the Lord is my shepherd... the Lord knows the way of the righteous... the Lord is my refuge... the Lord is my light and my salvation...”

...King of Israel...

HYPOCRITE!!

Fear poured out of my heart. I shrank before the prophet of the Lord—withered.

Yet fear turned to shame, and shame to SORROW.

Out of the scungy depths of darkness I cried out:

I CRIED OUT TO GOD.

He had gone awaking after another god.

Would he forgive?

had wallowed in the slime of sin after sin...

Would He forgive?

had trusted in the big ME.

Would he?

Would God? Would He stoop to a sinner who had... done this?

WOULD A JUST GOD FORGIVE?

That descended on me—was I truly SORRY?

Was I just sorry because the baby was going to die?

No, Nathan had told me that before.

I wasn’t crying out of self-pity like...