



## DALEEN KRUGER

Until her retirement in 2017, Daleen Kruger was associate professor at the School of Music, North-West University, Potchefstroom (South Africa), where she taught organ, early music history, church music history and hymnology. Her research was mainly devoted to the interpretation of organ music and the development of music in the Dutch Reformed Church. She specialised in early keyboard music at the Schola Cantorum in Basel, Switzerland in the early 1980's and holds a DMus degree from the University of Pretoria. She was also involved with the activities of the Southern African Church Organist Association (SAKOV) and was awarded honorary membership of this organisation in 2013. She served on the revisionary committee for the *Liedboek* (2001) and from 2008-2017 as member of the VONKK- task team; a project developing new hymns for the Dutch Reformed Church. She is currently a research fellow at the School of Music of the NWU. Her extensive research of the past 16 years culminated in a book on the historical origins of the hymns in the *Liedboek*. This publication is forthcoming.

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# GAWIE CILLIÉ MEMORIAL LECTURE

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English translation:  
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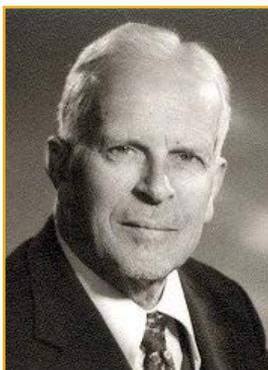
## ABSTRACT

The origins of congregational song are both fascinating and complex. It is therefore very important that the migration of a song from its inception (for instance in the Middle Ages) is carefully researched and documented until its latest version (for instance in the *Liedboek*). In this lecture I selected three categories of origin for five congregational hymns in Afrikaans from the *Liedboek* (2001): Medieval Latin texts, secular sources and curious South African connections. There are many more and several other *lieder*e (hymns) also fit into the chosen categories.

## Good morning ladies and gentlemen

SAKOV is celebrating its 40th anniversary this year – a truly remarkable milestone. May SAKOV go from strength to strength! The SAKOV management did me the great honour of inviting me to present this year's Gawie Cillié Memorial Lecture at the Annual General Meeting. I gladly accepted this invitation.

For the past 15 years I have been involved in extensive research on the origins of the Afrikaans liturgical hymns (liedere) in the *Liedboek van die Kerk* (2001), and I often worked with Professor Gawie Cillié's book *Waar kom ons gesange vandaan?* (1982). For a long time, this was the only book in which the history of Afrikaans liturgical hymns (texts as well as melodies) was recorded. The book was commissioned by the synod of the Dutch Reformed Church for the *Afrikaanse Psalm- en Gesangboek* (1978). Allow me to dwell briefly on Gawie Cillié as a person and an expert on church music.



**Gabriel Gideon  
Cillié (1910-2000)**

Gabriel Gideon Cillié (\* 13 July 1910, Stellenbosch; † 15 June 2000, Strand) was known throughout his career as a lecturer in mathematics and he also studied astrophysics at the Universities of Oxford and Harvard in

the 1930s. But in Afrikaans music circles (and in particular the church music environment) he is especially remembered as a church organist and choral conductor and for his contribution to Afrikaans choral music and liturgical hymns. SAKOV awarded honorary membership to Cillié in 1985, and the Gawie Cillié Memorial Lecture was instituted after his death in 2000.

I only really got to know Gawie Cillié during my involvement with the commission for the revision of the psalms in the *Liedboek* (2001). In addition to hymnological contributions, he also composed five psalm melodies (13, 15, 24, 39, 101) and two of his lyrics were used



**Gawie Cillié at the keyboard  
of the organ in the Dutch  
Reformed Church in Stellen-  
bosch, where he was organist  
from 1939 to 1964.**

with hymns (Lied 423 and 565). With his dignity and profound knowledge, this true gentleman (always impeccable with his neat goatee and bow tie!) made an indelible impression on me. I used his book fruitfully and with great appreciation in my own research on the origins of the texts and melodies of the hymns in the *Liedboek* (2001) and as my research expanded, I always thought of him and the great work he did.

This brings me to the topic of today's lecture, in which I will also focus on the origin of a few Afrikaans liturgical hymns from the *Liedboek*.

## **FROM FAR AND WIDE: HISTORICAL SOURCES OF AFRIKAANS LITURGICAL HYMNS<sup>1</sup>**

### **INTRODUCTION**

Worldwide the church has been experiencing an extraordinary revival since the 1960s with regard to the number of hymns that are being made available for use in congregations. In addition to writing new hymns in contemporary and classical styles, the hymns from the broad ecumenical repertoire were also being rediscovered. New song books or collections of hymns for congregational singing started appearing in unprecedented numbers. Thus, very soon after the publication of the *Liedboek*, the General Synod of the Dutch Reformed Church instructed that channels be created for the further development of new hymns in a contemporary idiom (task group FLAM) and later also in classical style (task group VONKK). In addition to the 602 hymns in the *Liedboek*, 555 FLAM and 459 VONKK hymns are currently available in online format: a total of 1 641 hymns for congregational singing in Afrikaans! The question that often comes to mind, however, is: Where do these hymns come from?

Each hymn has an origin or origins and a timeline in which the metamorphosis of lyrics and melodies can be studied up to the form in which it appears in the *Liedboek*. At a young age I had a special interest in the history of church music and in particular the historical background of liturgical melodies and texts present in the official hymn books of the Afrikaans-speaking congregations. This eventually led to intensive research over the past 15 years on the origins of the 452 hymns (i.e. Lied 151-602) that were included in the *Liedboek* (2001).

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<sup>1</sup> It is advisable that the reader keeps a copy of the *Liedboek* (2001) at hand since no music examples are included in this text.

Throughout my research, Cillié's question kept intriguing me: Where do the hymns come from? The Christian church has used various sources over the centuries for the development of texts and melodies suitable for congregational singing and worship. These sources include amongst others newly composed melodies for particular sacred texts (old and new), existing old hymns that have been adapted, and various secular sources.

In the following discussion I will highlight three aspects of the numerous sources for texts and/or melodies with reference to examples from the *Liedboek*. These include:

- Liturgical hymns from other denominations
- Hymns with South African connections
- Secular songs

## 1. OLD HYMNS OF LATIN AND GERMAN ORIGIN

The example that will serve as illustration is *Lied* 322 "Redder van die nasies kom" (known as "Saviour of the nations come" in most English hymn books).

The text of this song can be traced back to the Latin hymnus, "Veni, redemptor gentium". It is one of twelve hymni attributed with certainty to Ambrose of Milan (\* 340, Treves, Germany; † 4 April 397, Milan), who was one of the important Latin church fathers and who is also known as the father of the Latin hymnody. In addition to the spiritual guidance of believers and numerous theological publications, he also wrote several liturgical texts intended to be used for congregational singing in a chant-like manner.

Ambrose wrote the text of "Veni, redemptor gentium" in the 4th century. It was clearly attributed to him by Augustine in 372, Pope Celestine in 430 and other early writers. The text appears in a number of 8th- and 9th-century manuscripts with the chant melody (not written by Ambrose), and looks as follows:

II

V e-ni, redemptor gentium; os- tende partum vir-gi-nis;

Mi-re- tur omne sae-cu-lum. Ta- lis de- cet par-tus De-o.

This hymnus eventually became established in the repertoire of the Catholic Church and was sung at Vesper services in the Advent season - these are evening prayer services that include music and singing, in accordance with the calendar or seasons of the church year.

But how did this Latin chant migrate from the early Catholic Church to the Protestant liturgical music?



*Martin Luther -  
painting by Lucas Cranach  
the Elder (1529)*

The link here is the German Reformer, Martin Luther (\* 10 November 1483, Eisleben; † 18 February 1546, Eisleben).

Trained as a Roman Catholic priest and later appointed at the University in Wittenberg, Luther must have had excellent knowledge not only of their theology but also of Catholic Church music. He was known to be a very good singer and expert on music. Under his guidance several German hymn books were published. These include the *Achtliederbuch* (Nürnberg, 1524) and Valentin Babst' († 1556) *Geistliche Lieder* (Leipzig, 1545). In addition to his congregational duties as pastor and his activities as Reformer, Luther also translated the Bible in German and contributed many German texts and melodies to the liturgical music. It is assumed that he made an equal contribution to the German hymnody as Ambrose had done to Latin hymnody. Luther,

however, also wrote new melodies and used adaptations of older tunes to be used for his congregational hymns. Some of his most well-known hymns include "Ein feste Burg" (Lied 476), "Nun komm der Heiden Heiland" (Lied 322), "Vom Himmel hoch, da komm ich her" (Lied 360) and "Erhalt uns Herr, bei deinem Wort" (Lied 252). He greatly promoted the use of music in church and especially congregational singing in German.

In 1523, Luther prepared a rather literal translation of numerous Latin hymni into German, in his search for congregational hymns in German. One of these is "Veni, redemptor gentium", which has been translated as "Nun komm der Heiden Heiland". It was apparently intended for the Advent of 1523. The translation was included in *Eyn Enchiridion oder Handbüchlein* (Erfurt, 1524) in the following year. Since then, this song has become one of the most famous of Luther's Advent hymns.

The German text was initially translated from German into Afrikaans by André Malan Hugo (\* 13 June 1929, Worcester; † 24 January 1975, Cape Town), a professor of Latin, Greek and Classical Archaeology. His expertise was widely esteemed, and his versatility was reflected in the diverse topics of his lectures and publications. He has always been a keen music lover and was especially interested in church music. As a member of the commission for the revision of the *Afrikaanse psalms en gesange* (1978), he was responsible for a number of translations of hymns that were published in the collection. The text, which is of importance to us, is his Afrikaans translation of Luther's hymn "Nun komm der Heiden Heiland": "Verlosser, kom en openbaar". It was revised by Izak de Villiers (\* 30 July 1936, Paarl; † 27 September 2009, Johannesburg) who contributed 101 Afrikaans texts for the new *Afrikaanse*

**C Hymnus. Veni redemptor gentium.**



**C** Nu kom der Heyden heiland-der jungfrauen  
 kynd erkennend. Doo sich wunnder alle welt- Gott  
 solch gepart ihm besetzt.  
 Nicht von Mans blut noch von fleisch-allein vō  
 dem heyligen geist- Mit Gottes wort worden eyn  
 mensch- end bliuet eyn frucht weibs fleisch.  
 Der jungfraw leib schwanger ward- doch bleib  
 keuschheit reyn bewaid. A lacht er fur mich tugēd  
 schon- Gott da war yn seynen thron.  
 Er gieng aus der kamer seyn- dem kōnglichen saal  
 so reyn. Gott vō ort vñ mensch eyn hellt- seyn weg  
 er zu lauffen eyllt.  
 Seyn laufft kam vom vatter her- end keret wider  
 zum vater. fur hym vndern zu der hell- end wider  
 zu Gottes stuel.

**C ij**

*Eyn Enchiridion oder Handbüchlein*  
(Erfurt, 1524)

*psalms en gesange* (1978). A third and fourth stanza were added by Attie van der Colf for the 1978 publication. Both De Villiers and Van der Colf were ministers of the Dutch Reformed Church but also renowned authors of religious books and poetry.

The version of "Veni, redemptor gentium" in the *Liedboek* (2001) is by Louwrens Strydom. Louwrens Wessel Marthinus Strydom (\* 7 May 1933, Humansdorp; † 24 March 2001, Darling) studied BMus at the University of Cape Town and later also BTh at the University of Stellenbosch. He initially worked as a teacher but later joined the ministry. Strydom was appointed as senior lecturer in church music at the University of the Free State in 1983. Furthermore, he served on the commissions for the compilation of the *Liedboek* (2001) and also on the final editing committee of this publication. Strydom was a member of the Southern African Church and Concert Organists Association (SAKOV), and the association also granted him honorary membership in recognition for his important contribution to Afrikaans church music. He was one of the greatest hymnologists of the Dutch Reformed Church during the latter half of the previous century.

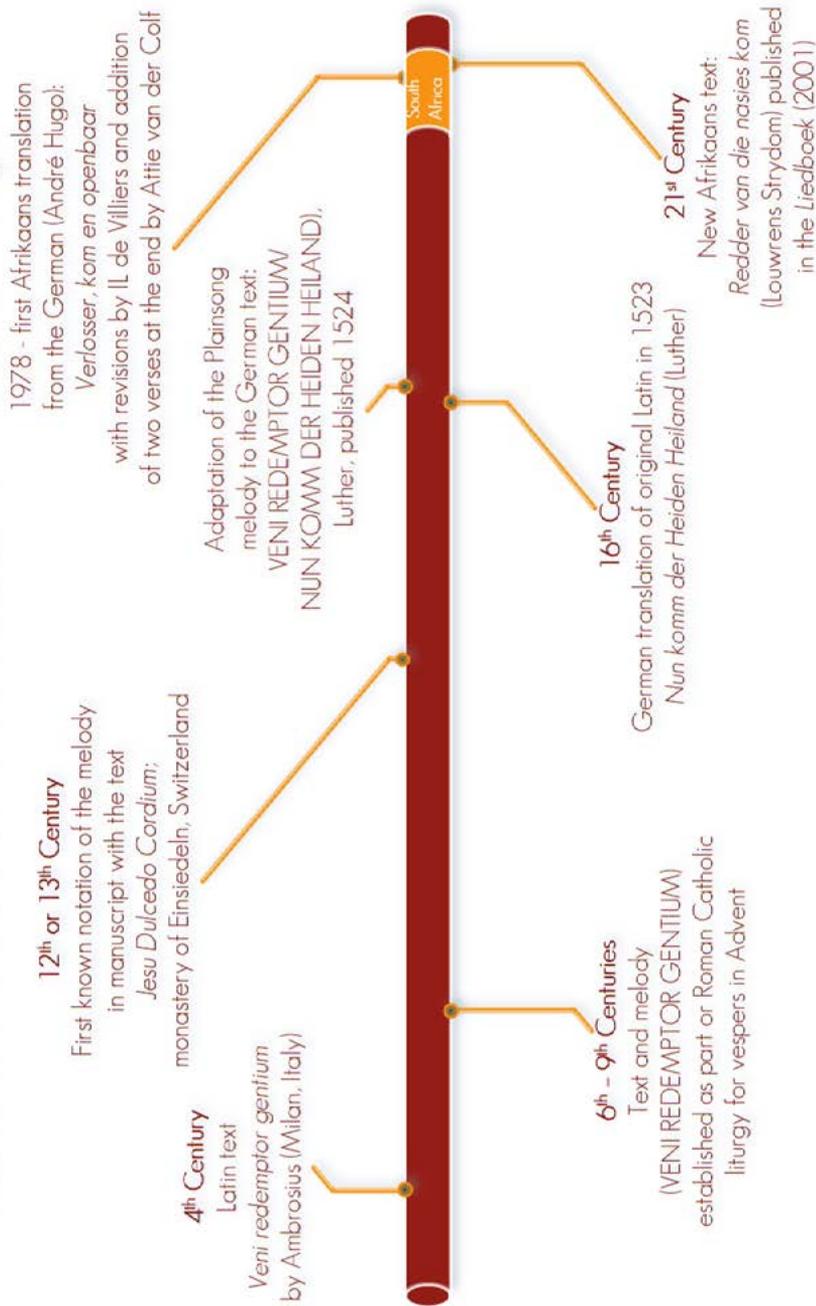
The melody included in the *Liedboek* (2001) is closely associated with an adaptation of a Catholic unison song that Luther created in 1523 to match the German text. Although the adapted melody has already been printed with the German text in *Eyn Enchiridion oder Handbüchlein* (Erfurt, 1524), the roots of the melody are to be found much earlier in church music. The melody, NUN KOMM, DER HEIDEN HEILAND (also called VENI REDEMPTOR gentium, after the Latin text of Ambrose), is an adaptation of the unison melody JESU DULCEDO CORDIUM that was first found in a manuscript in the monastery of Einsiedeln in the 12th or 13th century. Some 16 centuries later, in 2020, Afrikaans congregations are still singing the song!

## 2. THE USE OF SECULAR SONGS

Most church hymns have a sacred origin in terms of text and melody - that is to say, the origin falls directly within a spiritual/religious framework. However, this is not always the case and several hymn tunes and/or texts have a secular origin. This is also the case in some hymns in the *Liedboek* (2001).

The adaptation of texts and melodies of secular origin for religious use is a practice

# Historical timeline of Lied 322 (text and melody)



known as the *contrafactum* practice (or contrafacts), which was very popular in the 15th and 16th centuries.

## THE CONTRAFACTS

The Latin word *contrafactum* literally means to re-make something or create something new from the original. In hymnology it is understood as the practice where a secular text is replaced with a new spiritual text, while retaining the original melody, metre and mostly the rhyming scheme as well. The spiritual text therefore fits the pattern of the original text and melody. In the Middle Ages, it was common practice among minstrels. The famous master singer of Nuremberg, Hans Sachs (1494-1576), wrote several Christian versifications of secular texts with the intention that they should be sung to the original secular melody. It is thought that the melody of the well-known hymn *Wachet auf, ruft uns die Stimme* (Liedboek 271, 427 and 587) is related to Sachs's so-called "Silberweisse".

This practice became very popular, especially during the 16th century when approximately 170 contrafacta were in use in the Lutheran Church, 100 in the Reformed Church, and more than 40 in the German Catholic church. Collections exclusively containing contrafacta were not uncommon in the 16th century. Well-known examples of such volumes are Hermann Vespasius's *Neue christliche Gesänge und Lieder* (Lübeck, 1571) and Philip von Winnenburg's *Christliche Reiter Lieder* (Straatsburg, 1586). In these examples "the best of the old German songs" were transformed into spiritual hymns, in that the texts were "Christelich und moralitêr verendert" (Christian and morally changed).

The creation of contrafacta is often explained and motivated in prefaces to published collections. In the preface to Vespasius's collection (1571) it is argued that the youth can be more easily involved in this way, as they already know the melodies and will therefore remember them more easily and learn the lyrics more quickly. According to Vespasius, this practice also has a pedagogical-religious purpose, namely to repress the harmful secular texts and thus to encourage better moral values among people. It is important to note that these early contrafacta were in the first instance intended for domestic use. They started appearing in the services of Luther as part of his strategy to promote congregational singing through the use of folk singing.

Thus, there is nothing new about the contemporary arguments regarding the use of

secular material in hymns. In fact, these arguments are the same as the motivations applied in the 15th and 16th centuries.

The following examples illustrate two contrafacts in the *Liedboek* (2001).

### Lied 492: In U is vreugde

Undoubtedly, many organists (and congregants) have noticed the dancing character of this melody when singing or playing it - and their intuition are quite right. The original composition was indeed a dance song!

*L'innamorato.* CANTO

Lieta vita Amor ciinuita Fa la la la la la la

la A lieta vita Amor ciinuita Fa la la la la la la la Chigioir bransa

Se di cor ama Donerà il core A un tal Signore Fa la la la la la la la

la Chigioir bransa Se di cor ama Donerà il core A un tal Signore Fa la la la la la la la la.

Hor lieti bonai  
Scaccian d'oi guai, Fa la la  
Quanto ci vella  
Più amo in se la  
E diam l'honore  
A un tal Signore, Fa la la

Chi a lui non crede  
Primo è di fede, Fa la la  
Onde ha uer merita  
Contra se aperta  
L'ira e' l' furore  
D'un tal signore, Fa la la

Ne fuggir gioia  
Ch'egli ognun trona, Fa la la  
Meloci ha l'ali  
E foco e strali  
Dunque s'adore  
Vn tal Signore, Fa la la

17

First publication of "L'innamorato - Alieta vita, Amor ciinuita" (1591)

This melody, known as IN DIR IST FREUDE, after the later German spiritual text, comes from *Balletti a cinque voce* (Venice, 1591) by the Italian priest and composer, Giovanni Giacomo Gastoldi (c. 1556-c. 1622). It was a five-part secular balletto "L'innamorato - Alieta vita, Amor ciinuita". The melody reflects the influence of the popular Balletto - a dance-like song that often has a Fa-la-la refrain at the end of sections.

How, then, did a popular 16th-century dance song become a spiritual or congregational song? What happened to the melody and text in order for it to become spiritual and to gain acceptance as a church song? In the case of Lied 492 it appears that at the end of the 16th century, publications appeared in which the melody was connected with spiritual German texts. The original text is about the celebration of life and love.

### Original Italian text

A lieta vita  
amor c'n vita  
Chi gioir brama  
se di cor ama  
donerà il core  
a un tal signore ...

### English translation

To a happy life  
love invites us  
Whoever takes joy in desire  
if he loves from his heart  
he will give that heart  
to that person/man ...

As early as 1594, the German cantor, composer, music teacher and music publisher Johannes Lindemann (1549-1631), who worked mainly in Gotha (Saxony), published his *Amorum filii Dei decades duae... Zwanzig Weyhenachten Gesenglein... zum Theil unter... Madrigalia und Balletti* (Erfurt, 1594, 1596 and 1598). In this three volume publication, Lindemann provided religious German texts for existing five-part Italian pieces. Eight of these involved some of Gastoldi's compositions. As indicated in the title, the original texts were replaced with texts relating to Christmas (*Weyhenachten Gesenglein*). In the text of In dir ist Freude, the original fa-la-la refrains were replaced with the word "Hallelujah". The melody got its hymnological title In dir ist Freude from the *incipit* of Lindemann's text. The joyful character of the original text/melody probably provides the connection with the text for a song of praise!

## **In dir ist Freude, Lindemann's text**

In dir ist Freude,  
in allem Leide,  
o du süßer Jesu Christ!  
Durch dich wir haben  
himmlische Gaben,  
du der wahre Heiland bist.  
Hilfest von Schanden,  
rettest von Banden;  
wer dir vertrauet,  
hat wohl gebauet, wird ewig bleiben. Halleluja.

In this way, the original dance song was transformed into a spiritual or church song.

Many authors have commented on this practice, and the German pastor and church musician Walter Blankenburg (1903-1986), for example, pointed out that "Lindemanns Textunterlegung war ein Prototyp des Einbringens moderner weltliches Musik, vor allem auch von Tanzliedformen in den Bereich des Kirchenliedes" and came to the conclusion that this practice is similar to the trends in the 20th century, when "jazz elements" were incorporated in contemporary church hymns. We know, of course, that this practice was not limited to jazz elements!

This brings us to the second and most remarkable contrafact.

## **Lied 387: *O hoof bedek met wonde***

The melody known hymnologically as HERZLICH TUT MICH VERLANGEN, following a later German spiritual text, originally appeared in Hans Leo Hassler's (1564-1612) publication *Lustgarten neuer deutscher Gesänge, Balletti, Galliarden und Intradan* (Nuremberg, 1601). There it is the musical setting of a secular text, "Mein Gmüt ist mir verwirret".



In the *Lustgarten* the text reads as follows:

Mein G'müth ist mir verwirret,  
 das macht ein Jungfrau zart;  
 bin ganz und gar verirret,  
 mein Herz das kränckt sich hart.  
 Hab Tag und Nacht kein Ruh,  
 führ allzeit grosse Klag,  
 tu stets seufzen und weinen,  
 in trauren Schier verzag.



degree in Stellenbosch and worked as a teacher in Sutherland and Franschhoek. He became a lecturer at Stellenbosch in 1911. After his promotion to professor in Stellenbosch in 1930, he became involved with Afrikaans cultural organisations (such as the *Federasie van Afrikaanse Kultuurverenigings* or FAK) and he also was a member of the SA Academy for Science and Arts.

A new version of the text was written by Attie van der Colf (1932-2002) for the *Afrikaanse Gesangbundel* of 1978, with the first line now reading "O Heer, uit bloed en wonde". This text has been included in the *Liedboek* with minor edits.



**Attie van der Colf  
(1932-2002)**

After completing his theological studies at Stellenbosch University, Adriaan Petrus (Attie) van der Colf (\* 16 December 1932; † 10 June 2002, Johannesburg) was a minister in the Dutch Reformed Church. From 1961 onwards he served in the Dutch Reformed congregations of South Rand, Blinkpan and Linden. He worked at the Information Service of the Dutch Reformed Church of Transvaal for six years, and also served in the moderamen of the Southern Transvaal Synod. He obtained the degree DLitt et Phil in 1977 at the then Rand Afrikaans University (now University of Johannesburg).

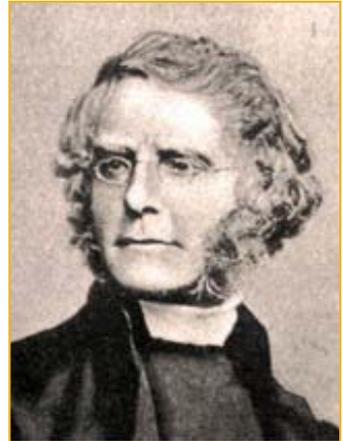
In this song, the process of metamorphosis of a text and melody to form a new church song, can be well observed. The original Latin text is much older than the original secular melody and yet text and melody became intertwined over time, and in this way one of the greatest hymns for Passiontide in the Protestant church came into being.

Through the repeated use of a contrafact melody in combination with a spiritual text, the melody eventually became established as a church hymn and lost its original secular connotations. Today it is hardly possible to imagine Passiontide without this hymn.

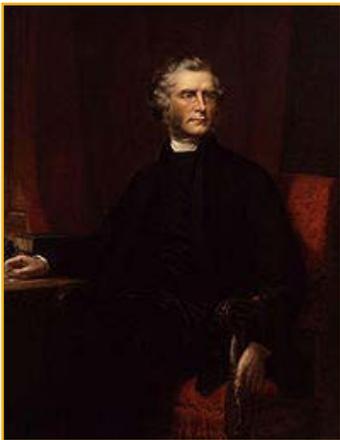
### **3. SOUTH AFRICAN CONNECTIONS**

In addition to the familiar and well-loved melodies of South African composers in the *Liedboek*, such as the tunes for Psalm 23 (1919) by Friedrich Wilhelm Jannasch

(1853-1930) and *Lied 258 (Vreugdevolle tyding, 1883)* by RC de Villiers, there are also hymns where the South African connection is not as direct or well-known. We are all familiar with *Lied 478 (Op vaste fondamente)*, for example, which is mostly sung to the tune AURELIA. The melody was written in 1864 by Samuel Sebastian Wesley for a wedding hymn by John Keble, "The voice that breathed o'er Eden". In the same year it was included in *A Selection of Psalms and Hymns* (1864), among others as the setting for the text "Jerusalem the Golden". Here the connection is found with the hymnological title AURELIA, which means "gold". But it is the text of Samuel J Stone "The church's one foundation" that is of interest for this lecture. It was first associated with the Aurelia melody in the *Appendix to Hymns Ancient and Modern* (1868). But the events that led to Stone's text (1866) actually took place in South Africa. Samuel John Stone's (\* 25 April 1839, Whitmore, Staffordshire; † 19 November 1900, London) famous lyrics followed from a theological controversy known as the Colenso Affair, which took place in the Anglican Church in South Africa.



**Samuel John Stone  
(1839-1900)**



**John William Colenso  
(1814-1883)**

John William Colenso (\* 24 January 1814; † 20 June 1883) was the first Anglican archbishop of the Natal Colony (now KwaZulu-Natal) from 1853 onwards. The settlement Colenso was established in 1855 at Commando Drift, a ford on the Tugela River in the then Colony of Natal. It was indeed named after the Anglican bishop of Natal and champion of the Zulu cause, John William Colenso. Colenso threw himself into missionary work, mastered the Zulu language, and within a few years had compiled a Zulu dictionary and grammar, as well as a translation of the New Testament and other portions of the scriptures in Zulu.

In an age when literal interpretation of the Bible was the norm, Colenso shocked his contemporaries by publishing a theological work entitled *The Pentateuch Critically Examined* (1862-79), which questioned High Church orthodoxy and cast doubt, amongst other things, on accepted beliefs about the authorship of the Pentateuch. Colenso also dealt critically with various versions of the Old Testament. Amongst other things, he stated that large parts of it are fictional in nature. Colenso was severely criticised and suspended by Bishop Gray of Cape Town. He then appeared on appeal before the clerical authorities in London, England. Samuel Stone was also present at the procedures and involved in the debate. He was known as a man filled with zeal to defend the orthodoxy against the church-dividing and faith-undermining theological discussions of his day. As a result of this experience, Stone wrote his *Lyra fidelium: Twelve Hymns on the Twelve Articles of the Apostles' Creed* (Oxford, 1866). The purpose of this was to re-anchor the basic beliefs in the perspective of the Bible. "The Church's one foundation" is based on the ninth article of the Apostles' Creed. In the fourth stanza, Stone refers to the so-called "Colenso Controversy": "Though with a scornful wonder, men see her sore oppressed, by schisms rent asunder, by heresies distressed."

Samuel John Stone (\* 25 April 1839, Whitmore, Staffordshire; † 19 November 1900, London) studied at Oxford and after serving as an assistant preacher at Windsor (1862-1870) and also at St Paul's Haggerstone, he succeeded his father as vicar of St Paul's Haggerstone in 1874. In 1890 he became rector of All Hallows-on-the-Wall in London, where he remained until his death. Stone published several collections of poetry and hymns and was a member of the committee for *Hymns Ancient and Modern* (1868). In addition to his collection of hymns, Stone's publications also include *Sonnets of the Christian Year* (1875), *Hymns* (1886) and *Iona* (1898). His *Collected Hymns and Poems* was published posthumously.

The controversy has long been forgotten, but the hymn lives on in many hymn books and translations. Although Attie van der Colf's Afrikaans text "Op vaste fondamente" is not a translation of Stone's text, it was inspired by it. It appeared in the *Afrikaanse Gesangbundel* (1978) congregational hymn book and was incorporated without any changes in the *Liedboek* (2001).

**The second example** with a South African connection is Lied 284: Laat, Heer, u vrede deur my vloei.

## The hymn of St Francis of Assisi

"Laat, Heer, u vrede deur my vloei" ("Lord, make us instruments of your peace") provides another example in which the incorporation of older Latin texts in modern hymns is demonstrated. It has become a firm favourite since its publication in the *Liedboek*. The English text, "Make me a channel of your peace" is based on the well-known 13th-century Latin prayer of St Francis of Assisi.

Domine, fac me servum pacis tuae,  
ubi odium, amorem seram;  
ubi iniuria, veniam;  
ubi dubium, fidem;  
ubi desperatio, spem;  
ubi caligo, lucem;  
ubi tristitia, laetitiam.  
Nam in dando recipimus,  
in ignoscendo ignoscimur,  
et in moriendo ad vitam aeternam nascimur. Amen

Francis of Assisi (\* 26 September 1181, Assisi; † 4 October 1226, Porziuncola, Assisi) was born as Giovanni di Pietro Bernadone - son of a wealthy merchant. His love of nature is the source and inspiration of his *Canticle of the sun, and hymn of creation*. In 1225, after a serious illness, he wrote his great hymn on the creation: "Laudato si', mi Signor, con tutte le tue creature" (Lied 456). His preaching started in all seriousness after he had heard a sermon on Christ's appeal to the apostles (Mathew 10:9-11) in the church of St Mary, Porziuncola in February 1208. He preached to the local people and over time he gathered some followers. Eventually the Franciscan order was formed and condoned by Pope Innocent III. Two years after his death, Francis was declared a saint.

The prayer appeared in various 19th-century documents and the English translations mostly begin with "Lord, make me an instrument of thy peace". The original versification and musical setting used in the *Liedboek* was done by Sebastian Temple.



**Sebastian Temple**  
(1928-1997)

The melody TEMPLE was composed by Sebastian Temple in 1967 in the ballad and guitar style typical of 1960s folk music. After the Second Vatican Council (1962-1964) had recognised the different cultures of their members and gave permission for languages other than Latin to be used in worship, a number of Roman Catholic priests practised this folk style and sometimes combined it with elements of the chant style - this can be seen, for example, in the repeating notes in this melody. The melody was named after its composer.

Sebastian Temple (\* 12 February 1928, Pretoria, South Africa; † 16 December 1997, Tucson, Arizona) had already published a novel and two books with poems in Afrikaans by the time he was 15. He studied anthropology at UNISA and then Renaissance Art in Italy. After a stay of six years in England, he became a monk in a yoga monastery in India. He later moved to the USA and became a monk in the Franciscan Order. Temple was also a singer and songwriter and recorded 12 albums. His popular hymn "Make me a channel of your peace" (1967), was played at the funeral of Princess Diana in 1997. It is also the Anthem of the Royal British Legion and is sung at the Service of Remembrance that is held every November at the Royal Albert Hall in London.

The Afrikaans version "Laat, Heer, u vrede deur my vloei" by Jacques Louw, which was published in the *Liedboek* (2001), was initially written for the confirmation ceremony of his eldest son, and it was later submitted to the *Liedboek* commission, who was looking for an Afrikaans version of Temple's song.

**Jacques Louw** (\* 4 July 1954, Paarl) studied theology at Stellenbosch University and served the Dutch Reformed congregations of Oudsthoorn-Zeelandsnek (chaplain), Boshoff and Hoopstad. He retired in 2019. During his career he served on several committees, in particular those focussing on liturgy and church music. He was a member of the commission for the selection of the hymns for the *Liedboek* (2001) and contributed 10 hymn texts to this publication. Since 2008 he has been chairman of the VONKK-task group.

## 4. COULD WE BE SINGING AN INDIAN SONG?

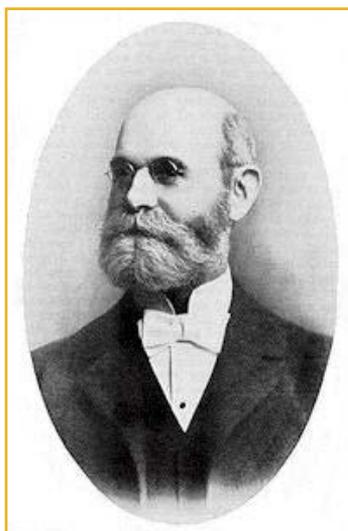
The Afrikaans text of Lied 207 was initially known in South Africa as a traditional hymn of the Afrikaans Christian Student Association (ACSV): "Ere sy God, U die bron van ons lewe". It was arranged in 1927 by Gustav Bernard August Gerdener

(\* 31 March 1881, Wuppertal; † 15 August 1967, Stellenbosch), a minister of the Dutch Reformed Church.

Attie van der Colf created a new version of it, "Eer aan die Vader, wat alles gemaak het" for two of the preliminary collections with new hymns for the Dutch Reformed Church, in which new hymns were tested for possible inclusion in the eventual *Liedboek*. These preliminary collections were the *Jeugsangbundel* (1984) and *Sing Onder Mekaar* (1988). Van der Colf's text was later included in the *Liedboek* (2001), with a few changes.

But the origin of the melody was uncertain. In the *Liedboek* it is indicated as "Indian origin?" I have been wondering a lot about the so-called Indian origin of this melody, as it actually contains no Indian musical elements and the regular classical phrases and harmony are rather reminiscent of typical English melodies, and especially the American gospel hymns of the 19th century. During my research, Dirk Laurie contacted me about the same problem. With his input, we were able to confirm that, contrary to what was usually indicated, this melody was not of Indian origin but already appeared with a text written by the 19th-century British writer/poet Francis Ridley Havergal (1836-1879). She is known to Afrikaans congregations for her 1874 hymn "Take my life and let it be", which was used for Lied 308, "Neem my lewe laat dit Heer". But it is her text "True hearted, whole-hearted, faithful and loyal" of 1878 that concerns us. It was set to music by William James Kirkpatrick (1838-1921) and the tune is known as TRUE-HEARTED. It was probably first published in the Methodist hymn book *Showers of Blessing* (1888).

William James Kirkpatrick (\* 27 February 1838, Duncannon, Perry County, PA; † 20 September 1921, Philadelphia, PA) played various instruments from an early age and also sang in choirs. He is best known for his numerous musical settings of the so-called 19th-century Gospel hymns, and in 1859 he published the first collection of "camp-meeting hymns" in *Devotional Melodies* (Philadelphia, 1859). Until his death in



**William James Kirkpatrick  
(1838-1921)**

1921, he had published more than 100 collections of "Gospel hymns". He wrote musical compositions for many texts by Fanny Crosby. She is best known as the author of "Blessed Assurance" (Lied 205, "Ek weet verseker") and Francis.

379 **True-hearted, Whole-hearted.**

FRANCIS RIDLEY HAVERGAL. WM. J. KIRKPATRICK.

1. True-hearted, whole-hearted, faithful and loyal, King of our lives, by thy  
 2. True-hearted, whole-hearted! Fullest allegiance Yielding henceforth to our  
 3. True-hearted! Saviour, thou knowest our story; Weak are the hearts that we  
 4. True-hearted! Saviour, beloved and glorious, Take thy great power, and

grace we will be! Un - der thy standard, ex - al - ted and roy - al,  
 glo - ri - ous King; Va - liant en - deav - or and lov - ing o - be - dience  
 lay at thy feet, Sin - ful and treacher - ous! yet, for thy glo - ry,  
 reign thou a - lone, Ov - er our wills and af - fec - tions victor - ious,

*D.S.*—True-hearted, whole-hearted, now and for - ev - er,

*Fine.* CHORUS.

Strong in thy strength, we will battle for thee.  
 Free - ly and joy - ons - ly now would we bring. Peal out the watchword, and  
 Heal them, and cleanse them from sin and deceit.  
 Free - ly surrendered, and wholly thine own.

King of our lives, by thy grace we will be!"

*D.S.*

si - lence it nev - er, Song of our spir - its, re - joic - ing and free!

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Copy of the 1881 publication of "True-hearted"  
 by Havergal and Kirkpatrick

(This should not be confused with Stebbins's melody True Hearted, composed in 1890, to which this text is also sung.)

## SUMMARY AND CONCLUSION

It is clear that through the ages, congregational hymns reflected the development of the church, taking into account reforms and other events. Church hymns demonstrate clearly that they are living organisms.

In this lecture, I have attempted to draw attention to the rich and varied origins of a few of the hymns in the *Liedboek* (2001). We discovered connections with the writers of the early Christian church such as Ambrose and Francis of Assisi, the Reformer Martin Luther, the German poet Paul Gerhardt and texts by South African poets and ministers. The sources of the melodies are varied and sometimes even daring.

Among other things, I examined how some of the hymns that are today considered to be of Protestant heritage, originated as secular texts and/or melodies. It has been shown how the hymns in question have become ingrained as spiritual hymns over time, through being published with different spiritual texts.

The inference can be made that the further a spiritual hymn historically became removed from its original secular source, the weaker the bond and association with the latter became. The fact that one melody is sometimes associated with different spiritual texts (see, for example, Lied 387 and Lied 577), further contributes to the fact that the melody as a liturgical hymn has a wider impact and that the association with the secular source fades. It also emphasises the versatility of some melodies.

Doggett explained this phenomenon as follows: "... the continued use of a tune in religious context usually overshadows any dubious past connections, and often so much so that the tune begins to take on a sacred aura all of its own".

The metamorphosis of liturgical hymns continues, and the challenges become greater with the increasing emphasis that is placed on the ecumenical approach. It is my sincere wish that the origins of the Afrikaans hymns will be constantly researched and recorded. In that way we will always be able to know where our liturgical hymns come from.