

REDAKTEURSBRIEF

In my redaksionele brief in die vorige uitgawe van die tydskrif, het ek opgemerk hoe die COVID-19-pandemie vir ons as kerkmusici meer *tyd* gegee het. Tydens een van die SAKOV-streeksvergaderings in Augustus 2021, merk 'n kollega op dat die pandemie vir nog 'n positiewe uitkoms verantwoordelik is - 'n toename in die gebruik van (net) die orrel as begeleidingsinstrument. Hy sê dat met die inperkings moes gemeentes planne beraam om nou virtueel 'kerk te hou'. In baie gevalle was dit logisties onmoontlik (en onwettig) om al die lede van 'n gemeente se instrumentale begeleidingsgroep (band) bymekaar te kry. En siedaar - ons gebruik nou nêr die orrel om 'gemeentesang' te begelei.

Speaking about the organ as mode of accompaniment, I came across a very interesting opinion piece¹ written by Joseph P. Swain in the January 2017 edition of *The Catholic World Report*. Dr Swain is an associate professor of music at Colgate University, Hamilton, New York and director of music at St. Malachy's parish in Sherburne, New York.

He notes that "Against our proposition that 'the organ is a sacred instrument and therefore the only proper permanent choice for a church,' opponents will deploy [certain] arguments [like] the perception of the organ as a sacred instrument is purely subjective ... we are free to discard the expensive and immobile pipe organ in favor of something more practical ... [and] the pipe organ has become irrelevant, unfamiliar, and out of touch with human experience, like the typewriter, something that interests only antiquarians, certainly not the common churchgoer."

In his discussion he uses, the principles of **semantic association**, **distinction**, **relevance** and **transcendence** to formulate his argument.

"Music historians believe that the pipe organ was introduced into churches in about the tenth century. The pipe organ was the only instrument officially allowed in churches for centuries. This history allows the semantic operation of association. The context of hearing the pipe organ was clear, constrained, and consistent. Its association with sacred spaces is as strong as the association of shoes and feet.

The pipe organ has at least two properties of strong *distinction*. One is its

¹ Swain, J.P. (2017). Is the Organ Really a Sacred Instrument? *The Catholic World Report*, January 11, 2017. <https://www.catholicworldreport.com/2017/01/11/is-the-organ-really-a-sacred-instrument/>.

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location in churches and its very immobility which has guaranteed that it has always been heard in churches, building a *semantic association* ... that sets it apart from any other sound. The second distinction is of course the timbre of its sound - nothing comes close to the grand sound of a pipe organ.

The *relevance* argument proposes that the symbols in churches, including its sound tokens which are musical symbols, must be tightly connected with the secular world in order to make the entire religious enterprise appear to be important in the lives of believers.

If we want our worship symbols, including the music, to mean something sacred, then relevance stands in flat contradiction to semantic distinction. A central meaning of "sacred" is "not secular." To sound sacred, music therefore must be semantically distinct from the secular world. Organ music[s] ... unique sound and other idiosyncratic qualities give it sufficient distinction to retain the meaning of "sacred," alone among all instruments of the western tradition. We do not go to Mass just to experience another meeting of like-minded friends and acquaintances, just to find support, just to see the things and hear the words and music so similar to what we might hear on a television show. We go to have a "foretaste" of the next world. We go for *transcendence*. Music - intangible, invisible, creating its own flow of time free of the world's time - [has the] power to transcend."

In their article, **Colin Campbell** and **Daleen Kruger** provide a case for music ministry to now be defined under the theological lens as being sacramental in nature. Their research focussed on the missional paradigm according to the *missio Dei* - God is the primal agent in mission and calls his church into mission and sending the church to restore society. Created in the *imago Dei*, human beings thus have a responsibility towards contextual society in everyday life. Missional worship therefore becomes a paradigmatic way of life. The Eucharist/Holy Communion is presented as a metaphor - the underlying basis for a model in music ministry.

Hierdie artikel is 'n transkripsie van die *Gawie Cilliers Gedenklesing* wat Colin tydens SAKOV se 41ste Algemene Jaarvergadering in Oktober 2021 aangebied het.

Erika Engelbrecht-Aldworth and **Albert Wort** note that "... spirituality is an elusive and subjective concept built on several opinions ... it remains hard to articulate spirituality as an academic discipline". In their article they try to find a common understanding and

definition of 'spirituality' that is applicable within a personal as well as an organisational context. Utilising a process of concept analysis of 'spirituality', they investigated 350 different academic articles published between 1905 and 2021 with the purpose to develop a definition of spirituality founded on Personal Professional Leadership (PPL).

Hierdie uitgawe van die tydskrif bevat ook nuwe bydraes tot navorsing oor drie van Suid-Afrika se groot komponiste - Roelof Temmingh, Jacobus Kloppers en Pieter van der Westhuizen.

In the case of Roelof Temmingh, his 2004 composition, *Kantorium* (an oratorio-like work), may be regarded as one of the most significant contributions by any composer to the repertoire of sacred music in South Africa. Following only a single performance ever of this composition, **Winfried Lüdemann** is expanding on the scholarly attention of this work. His article not only provides a detailed historical overview of the genesis of the work, but also combines it with an analysis of its musical and textual features and its theological intent.

Al noem die tweede komponis, Jacobus Kloppers, sedert die 1970s Edmonton in Kanada sy huis, het dit hom egter nie verhoed om oor die afgelope dekades middelklik by te dra tot die skatkis van Suid-Afrikaanse Kerkmusiek nie. **Martina Viljoen** en **Nicol Viljoen** fokus in hul artikel op drie spesifieke komposisies van hom wat as deel van SAKOV se *Erediensmusiekprojek* gepubliseer is. Die keuse van komposisies (*Tocatta on Genevan Psalm 84*; *Hark, the Herald Angels Sing*; en *Joy to the world*) is gegrond op die verskillende stilistiese en ekspressiewe aspekte van elk van hierdie werke en hoe dit in terme van hul liturgiese funksie gekontekstualiseer kan word. Op grond van standpunte uit teologie word elkeen daarna binne 'n toepaslike liturgiese konteks geplaas. Die outeurs het bevind dat hierdie orrelkomposisies van Kloppers verskillende godsdienstige en musikale oorspronge en tradisies illustreer. As esteties-godsdienstige uitdrukkings dra dit by tot die domein van nie-verbale liturgiese betekenisgewing. In hierdie opsig verteenwoordig elke bespreekte idioom nie net 'n spesifieke komposisiepraktyk wat na godsdienstige of liturgiese wortels herlei kan word nie, maar dien dit ook as 'n voertuig van rituele verwagting en geestelike ervaring.

'n Groot naam in Suid-Afrikaanse kerkmusiek-kringe (ook onder andere as komponis) is die van mnr. Pieter van der Westhuizen wat hierdie jaar sy 90ste verjaardag gevier het. In sy biografiese oorsig van 'Oom Pieter', het **Jaco Meyer** nie net van gepubliseerde inligting, Van der Westhuizen se curriculum vitae en beskikbare literatuur as data gebruik gemaak nie, maar kon hy ook eerstepandse kennis van Oom Pieter self kry. Meyer kan tereg opmerk dat "hierdie artikel 'n unieke bydrae lewer tot die

literatuur oor Van der Westhuizen deurd dat dit nie slegs algemene feite weergee nie, maar ook Van der Westhuizen se belewenis weerspieël deur die narratiewe metodologie. Dit vorm dieper biografiese insig in die werk van Van der Westhuizen.”

Authors, old and new, are invited to have a look at the amended **editorial policy** of the journal as well as detailed **instructions for authors** at the back of this issue. Forthwith these need to be followed by authors when submitting a manuscript for review and possible publication to the journal. All these changes have been instituted to allow for smoother flow in the production process of the journal.

Met beste wense!