

REDAKTEURSBRIEF

Met hierdie uitgawe van *Vir die Musiekleier* trek ons 'n nuwe baadjie vir die vaktydskrif aan. Fransa Vorster, wat die bladuitleg vir die tydskrif behartig, skryf as volg: "Ek is geïnspireer deur die eenvoudige lyne van die Bauhaus-styl. Soos ook in musiek kan 'n enkele paar strepies en sirkels 'n simfonie skep. Ek wou graag steeds 'n orrel-element in die ontwerp hê, en dit word deur die vertikale lyne gesimboliseer soos wat dit op die voorblad gesien kan word. In ontwerp is my leuse altyd 'less is more' – die inhoud moet steeds die belangrikste wees en die ontwerp moet die inhoud ondersteun, maar dit nooit oorweldig nie. Die donkerblou en goud is kleure wat ek self assosieer met orrel en kerk (majestueus en koninklik), en daarom die gebruik daarvan."

Aan die einde van 'n jaar is dit belangrik om terug te kyk en 'n bestek-opname te doen. In die geval van hierdie vaktydskrif behels dit ook om vanuit 'n publikasieperspektief sekere veranderings aan te bring ten einde die kwaliteit en fisiese publikasie van die tydskrif te verbeter.

We are extremely grateful for all the quality manuscripts we receive annually with a view of possible publication in the journal. We have, however, found that over the past few years the timing of the submission of these manuscripts makes the timeous publication of the journal a logistical nightmare. This means that the entire publication process (which includes, among other things, selection, editorial and language editing, typesetting and final approval) complicates the time necessary for colleagues to submit their research output claims.

We are therefore introducing the following editorial and publication changes for the 2020 edition and onwards:

- All manuscripts submitted for possible publication in the 2020 issue of the journal must reach the editorial committee by **31 August 2020**, at the latest.
- All manuscripts must be finally reviewed, approved, accepted, corrected and edited by **13 December 2020**.
- All final, edited articles must reach the typesetter by **3 January 2021** to allow her time to finalise the publication within four weeks.
- The editorial committee will try to have the final electronic version of the journal ready by the **second week of February 2021**.

For our 2020 edition, these arrangements pose a great risk as we may not receive

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the necessary number of articles in order to publish the journal. However, should this happen we will publish a journal with fewer articles but be assured, the journal will be published.

In die jaar 2019 het ons ook die geboorte en sterfte van verskeie komponiste gevier wat almal 'n groot rol gespeel het in die ontwikkeling van (kerk)sang en -musiek. Twee persone wat 'n groot rol gespeel het in die daarstelling van koorsang vir gewone mense was Reginald Jacques en David Willcocks.

Thomas Reginald Jacques, who died 50 years ago in 1969, was an English choral and orchestral conductor. He will be remembered for his collaboration with the composer, conductor and organist **Sir David Willcocks** (who would have been 100 years old this year) in compiling the popular first volume of *Carols for Choirs* published in 1961, which incorporates several of his better known arrangements.

Nog 'n komponis van belang wat 'n eeu gelede gebore is, was die operakomponis **Ruggiero Leoncavallo**. Sy eenbedryf-opera *Pagliacci* is vir die eerste keer in 1892 in Milaan opgevoer. 'n Ander werk wat sy naam verewig het in die anale van musiek was sy lied "Mattinata".

The year 2019 will also be known for the commemoration of the birth of Ignaz Franz three hundred years ago. Franz was the writer of the German text for the hymn, *Grosser Gott, wir loben dich*. As **Elsabé Kloppers** points out, two Afrikaans texts based on his text were published in an official hymnal of the Dutch Reformed churches in South Africa in 1978, which gained immediate popularity. In her research and interpretation she then shows how this particular hymn has crossed divides and functions as an example of an ecumenical hymn.

Music leaders play an important role within faith-based communities as they help to shape the culture and spirituality of those communities, but these music leaders often neglect to tend to their own personal spirituality. Much has been researched and written about the personal experience and spirituality of spiritual leaders (pastors) of faith-based communities, yet there is a shortage of research relating to the experience of music leaders. Within their study **Marius van Loggenberg** and **Albert Wort** explore and describe the experience of music leaders' personal spirituality. They also develop guidelines to assist music leaders in integrating their personal spirituality into their role as music leaders.

In a third in a series of articles on the organ works of Petr Eben, **Mario Nell** and **Winfried Ludemann** analyse Eben's final organ cycle, *The Labyrinth of the World and the Paradise of the Heart*, published in 1631 by theologian John Amos Comenius. The composition's fourteen movements are based on a selection of scenes from the numerous episodes in the book. In this respect, as in the alternation between music and recitation, Eben follows the example of his earlier works *Faust* and *Job*. The parallels between Comenius's book and Eben's own life give the work a degree of autobiographical significance.

Olivier Messiaen (1908-1992) was one of the most influential 20th-century composers, teachers and performers. For him, the proclamatory nature of his music was its most important and most noble aim. Despite this fact, his sacred works, including his sacred works for organ, were controversial from the outset, and they have often been experienced as inaccessible. In her article, **Martina Viljoen** investigates the degree to which radical and exotic compositional means may be understood as proclamation and praise in the large-scale work for organ, "*Dieu Parmi Nous*", the final piece in his cycle *La Nativité du Seigneur* (1935).

In 'n reeks van gepubliseerde navorsingsartikels oor 'n aantal jare, het **Ockie Vermeulen** gekyk na die afwesigheid van inklusiewe taal in nuwe Afrikaanse kerkliedere. In hierdie artikel, spesifiek geskryf vir *Vir die Musiekleier* bepleit hy groter sensitiwiteit en begrip vir die saak, aangesien die Afrikaanse kerklied opmerklik arm is aan terme van inklusiewe taalgebruik en steek dit as 't ware af by die groter geloofsamilies wêreldwyd. Na 'n kort verduideliking van die konsep van inklusiewe en uitbreidende taal, demonstreer hy die praktiese toepassing van inklusiewe en uitbreidende taal in vyf kerkliedere.

Beste wense!