

# VOORWOORD

GIDEON ELS

As a musician and a church musician, 2018 was very special to me. Not only did we celebrate the centenary of the death of two French composers, Claude Debussy and Lili Boulanger (and the first female winner of the Prix de Rome composition prize) but we also celebrated the 100<sup>th</sup> birthday of (as music critic Donal Henahan put it): "... one of the most prodigiously talented and successful musicians in American history ..." – Leonard Bernstein.

Dit is dan juis so gepas dat ons in hierdie uitgawe van *Vir die Musiekleier* ook 'n ander verjaarsdag vier – die tweehonderdste bestaansjaar van die bekende Kerslied, *Stille Nag*. **Elsabé Kloppers** utilises a phenomenological-analytical perspective by comparing two Afrikaans versions of the Carol and focusing *inter alia* on issues such as the structure of the text, metre, isotopy, temporality, the melody of the carol with regard to the ambitus and the relationship between text and tune.

*Somerkersfees*, nog 'n gewilde en beminde Afrikaanse Kerslied, word deur **Jaco Meyer** gedetailleerd ontleed na aanleiding van die bestaan van twee 'verskillende' weergawes van die lied. Meyer wys duidelik daarop dat die bestaan van die twee weergawes nie 'die een of die ander'-situasie is nie maar dat melodiese en metriese kragte mekaar wederkerig beïnvloed en hoe hierdie kragte aanleiding tot die verskillende weergawes gee.

Utilising a very interesting postmodern interviewing technique, **Salomé Cilliers** investigated the role of 'persuasion' in contemporary, local worship music practices. Using established persuasion models and a research method called polyphonic interviewing, Cilliers tried to minimise the interviewer's influence, thereby co-constructing a meaningful experience for the interviewees. Her research confirmed that persuasion forms part of worship music practices and, moreover, that it is consciously employed in these environments.

Various organ pedagogues confirm that beginners in organ playing should have some basic keyboard skills before organ tuition commences. **Marian Steyl** and **Mario Nell** investigated a number of published beginners' methods whereby comparing methods for beginners with keyboard proficiency and methods designed for organ neophytes to determine whether they are sufficiently comprehensive and diversified to meet the requirements of varied profiled organ beginners.

**Albert Wort** focussed in his article on broadening the understanding of discernment and grounds it within the realm of spirit. He, however, shows that therein rests the challenge as discernment cannot be explained materialistically and yet the experience of it can also not go unnoticed. While there is an abundance of research on 'spirit' and equally for 'discernment', many of these studies are steeped in

obscure practices and perplexing beliefs. Moreover, only a few studies have focused on drawing these two concepts together.

Not only has the Biblical book of *Job* long been recognised as a great work of literature, philosophers, artists and composers have also realised it. **Mario Nell** and **Winfried Lüdemann** investigate such a composition – the organ cycle *Job* by the Czech composer Petr Eben. The article explores the work and argues that it is not only an important contribution to the contemporary literature for organ, but puts forward a highly compelling theological interpretation of its subject matter. The article points out that the questions raised by the ancient book of *Job*, continue to be relevant to this very day.

We can also further celebrate great changes that occurred on the editorial side of the journal with the appointment of a new editorial board (please see the information pages of the journal for more information). In the following editions I will be introducing these phenomenal people. I also wish to thank them for their time and input in ensuring the journal goes from strength to strength.

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**Winfried Lüdemann** is an Emeritus Professor of Musicology in the Department of Music, Stellenbosch University, former Chair of the Department and former Vice-Dean: Arts in the Faculty of Arts and Social Sciences. He is a graduate of the University of the Free State and pursued further studies at the University of Hamburg. He served as chair of the Musicological Society of Southern Africa for three consecutive terms (1995-2004). In 2003 he was awarded a British Academy Visiting Professorship (Southampton and Cambridge). His research interests include German music between the two world wars, music aesthetics, South African music and music and evolution. He has

presented research papers in South Africa, Germany, the UK, Italy and the Netherlands. Publications include numerous research articles in South African and German journals as well as the book *Hugo Distler. Eine musikalische Biographie* (Augsburg, 2002). He was awarded honorary membership of the Musicological Society in 2005. Lüdemann is also an active composer.

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**Laura Ellis** joined the University of Florida in 2003 and was recently appointed Associate Director of the School of Music. She teaches courses in sacred music and applied lessons in organ, harpsichord and carillon. She is a graduate of Luther College and holds graduate degrees from the University of Kansas. Her primary organ teachers have included James Higdon and William Kuhlman. Prior to her Florida appointment, Ellis served as professor of music at McMurry University and held the position of parish organist at the Episcopal Church of the Heavenly Rest in Abilene, Texas. She is active in the American

Guild of Organists and is currently a member of the National Nominating Committee. A carillonneur member of the Guild of Carillonneurs in North America, Ellis serves as director of the Music and Publications Committee and is a former board member. As a winner of the Gruenstein Memorial Organ Competition, Ellis is also active as a recitalist and clinician. Her recent 2-CD set entitled "Music for the Testaments Old and New" was released by RavenCD in January 2017. This collection offers contemporary interpretations of scripture written by composers active in the United States from the mid-twentieth century to the current day. "Legacy: Laura Ellis



Plays the Organ Works of Jeanne Demessieux" was released under the Pro Organo label. Recital engagements as organist have included appearances with the Jacksonville (Florida) Symphony and solo recitals at Piccolo Spoleto (Charleston, Sacramento), Westminster Abbey, Presbyterian University and Theological Seminary (Seoul, South Korea), and the University of Sydney (Australia). In addition to her performances on the carillon in Century Tower on the University of Florida campus, Ellis has performed solo carillon recitals throughout the United States, Australia, Canada and the Netherlands. Recent carillon engagements have included programmes at the University of Chicago, Yale University, and Peace Tower, Ottawa, Canada.

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**Wim Dreyer** is in 1983 as predikant van die Nederduitsch Hervormde Kerk van Afrika (NHKA) gelegitimeer. Van 1983 tot 2005 dien hy in verskeie Hervormde gemeentes (Magaliesmoot, Vliegepoort, Balfour en Horison). Van 1996 tot 2001 is hy redakteur van *Die Hervormer*, amptelike mondstuk van die NHKA en van 2005 tot 2010 is hy as algemene sekretaris verantwoordelik vir sendingwerk en ekumeniese skakeling van die NHKA. Hy is sedert 2010 as kerklike dosent aan UP verbonde. Sedert 2001 dien hy op die Moderatuur van die NHKA, onder andere as skriba en voorsitter.

Wim Dreyer is dosent in Historiese Teologie aan die Fakulteit Teologie (Universiteit van Pretoria) en as *Hardenberg Fellow* verbonde aan die Johannes à Lasco Instituut (Emden, Duitsland). Hy het doktorale studies in Praktiese Teologie, Kerkgeskiedenis en Kerkreg voltooi. Die sentrale tema van sy navorsing is die kerk, wat hy vanuit historiese, sistematiese, missionale en praktiese perspektiewe belig. In sy nuutste publikasie, *Praktiese ekklesiologie – Kerkwees in die 21e eeu* word die kerk vanuit verskillende perspektiewe belig. Hy het reeds 38 wetenskaplike artikels, 8 hoofstukke in boeke en 2 monografieë gepubliseer.