

REDAKTEURSBRIEF

Na twee jaar van inperking en maskers dra, het ons as musiekleiers, orreliste en kerkmusici 'n gevoel van waardering ervaar toe ons weer op Sondae ons plek in die Kerk kon inneem. Gemeentes kon weer sing (sonder maskers). Waar kerksang tot dan toe as die 'vyand' beskou is, het almal 'n slaak van verligting ervaar om die 'normale' weer te kon ervaar.

In baie gemeentes dink ek het die 'twis' tussen die 'ou' en 'nuwe' manier van sang vir 'n oomblik op die agtergrond getree en het ons as 'n kerkfamilie besef wat ons gemis het oor die maande van afsondering.

It is, however, this state of normality that has once again opened music wounds in many congregations. On his website, *Renewing Worship*, Kenny Lamm wrote an article and produced a vlog of "The State of Church Music (in the Worship Era)" in March 2022. One of the comments from a user by the name of *rpsabq*, is reproduced below (<https://www.renewingworshipnc.org/the-state-of-church-music-in-the-worship-era/>):

The state of Church Music is one of "animus" against anything classical, traditional, SATB choral or performance based activities in music ministry. Old/Traditional = bad, unspiritual, not from God, unholy while new styles signify a style that is more holy, participants are more spiritual and the practice is more Godly. Worship is designed to mimic the style found on modern praise and worship CD's, Christian artist albums and model movements like Hillsong or the professional music ministries of Matt Redman. Churches labelled "in" or "out" as far as the style of music featured on Sunday Morning.

Church music ministries have basically been dumbed down to those who as youth experienced worship one way and then wanted to replicate that way into adulthood. Pushback to these attempts have been with scorn and name calling so that over time, the most popular won. Choirs were disbanded, later welcomed back but only for stage eye candy (gotta [sic] do something with this huge, empty choir loft!) and only for backing up a select group of musicians who've been deemed the holiest of holies, possessing the necessary spiritual requirements (not to mention physical and fashion attributes) to lead in front of the church.

It is lead by baby boomers who had bad experiences in churches as a youth, many who have held secret a dream to be in a rock band and offended and

EDITORIAL LETTER

annoying by the slightest sound of a pipe organ.

In others it's a very sad, ignorant state of affairs in which we currently live.

Nou waarom lei ek 'n redaksionele brief met so 'n negatiewe siening in? In September 2022 is ek gevra om die jaarlikse Gawie Cillie Gedenklesing by die 42ste Algemene Jaarvergadering van die Suider-Afrikaanse Kerk- en Konsertorrelistevereniging (SAK-OV) aan te bied. By hierdie besondere geleentheid het ek besluit om 'n referaat getiteld "Liturgiese vernuwing as 'n katalisator vir aanbiddingsoorloë in tradisionele Afrikaanse Protestantse kerke" aan te bied.

Ons is almal bewus van die lang en diep kerkmusiektradisie in ons Afrikaanse Protestantse kerke. Die geskiedenis het ook gewys dat verskeie individue deur die jare baie gedoen het om ontwikkeling in ons kerkmusiek, kerkmusiekkultuur en 'n gereformeerde sangtradisie te stimuleer. Die doel van hierdie referaat was om te reflekteer oor die liturgiese vernuwing wat in tradisionele Afrikaanse Protestantse kerke in Suid-Afrika heers en om gemeentede se ervaring van liturgiese vernuwing in tradisionele Afrikaanse Protestantse kerke, soos verwoord in populêre Afrikaanse mediapublikasies die afgelope eeu, te ontleed en weer te gee. My navorsing het getoon dat aanbiddingsoorloë om die bipolêre idee van 'tradisionele aanbidding' versus 'kontemporêre aanbidding' draai. Uit die ontleding was dit opmerklik dat gemeentede liturgiese vernuwing op 'n baie negatiewe wyse ervaar en dit as 'n wegkalwing van die tradisionele kerkmusiekskat beskou.

In this issue of the journal, we are very fortunate to have included research articles by two authors that have never published in the journal before. What makes these contributions even more worthwhile is that both report on compositions by acclaimed South African composers, namely Stefans Grové and Hendrik Hofmeyr.

The internationally distinguished organist, **Herman Jordaan**, reports on research on what he calls 'a peerless achievement in the organ repertoire' by the eminent South African composer Stefans Grové. The work(s) in question is the *Afrika Hymnus* cycle - three expansive concert works for solo organ. Despite its originality and undisputed quality, the *Afrika Hymnus* cycle remains neglected by performers, because the demands of these works are such that most may regard them as beyond their abilities. This article sets out to challenge this notion by highlighting a movement from each work in the cycle that should be within the reach of many organists at a technical level - that

is, in terms of simply playing the notes. The aim of this article was therefore to provide information that could help performers at a very practical level, and hopefully encourage them to take on the movements in question.

Musicologist **Veronica Franke** continues the South African flavour with an analysis of five *a cappella* settings based on Latin liturgical texts by Hendrik Hofmeyr. Hofmeyr's composition oeuvre consists of more than 200 vocal works of which 82 are a cappella compositions with texts in Latin, Afrikaans, English and French. In her article Franke focusses on an analysis of five such significant essays using Latin liturgical texts, namely *Gloria*, *Agnus Dei*, *Super flumina Babylonis*, *Nunc Dimittis* and *Miserere*. The analyses identify characteristic features, and detail salient aspects of the structure, compositional language, and style while elaborating on the foundations of the vocal fabric and indicating the significance of these musical ideas and formulations within the context of art music traditions. While Hofmeyr does not employ intricate and complex refashioning techniques, directly citing melodies from Renaissance composition, he does establish a link with the sixteenth-century vocal polyphonic repertory as a whole, regenerating subtleties of texture, structure, melody and rhythm. Hofmeyr's music thus forms a bridge across centuries with elements of ancient and modern becoming fused.

Deur die eeue is heelwat navorsing oor die kerklied gedoen. Onder kerkmusici is die boek *Waar kom ons Afrikaanse gesange vandaan?* deur Gawie Gillié en wat in 1982 verskyn het, 'n gids wat oor die jare sy waarde getoon het. Sowat 37 jaar later verskyn daar toe weer 'n boek, by name *Liedboekgids. U omring my met liedere. Historiese oorsig van die liedere in die Liedboek* wat gebaseer is op die *Liedboek* (2001). Hierdie stukkie goud is die pennevrug van die Suid-Afrikaanse himnoloog, Daleen Kruger, wat lewenslank al betrokke is by die ontwikkeling van die kerklied in Suid-Afrika. **Hetta Potgieter** verskaf in die hierdie uitgawe van die tydskrif 'n alomvattende resensie van hierdie betroubare bron wat lidmate, kerkmusiekleiers en -entoesiaste kan inspireer sodat hulle met verwondering ons onskatbare kerklied-erfenis kan beleef.

Vir **Winfried Lüdemann** het die gewilde Nederlandse kerklied "God heeft het eerste woord", soos dit in die Evangelisches Gesangbuch (nr. 199) met die titel "Gott hat das erste Wort" verskyn, as inspirasie gedien vir die komponering van 'n klein koraalmetot, "God spreek die eerste woord". Dit is vir ons as redaksie 'n voorreg om die werk in hierdie uitgawe van die tydskrif te publiseer.

Met beste wense!