

# VOORWOORD

GIDEON ELS

In die 500ste herdenkingsjaar van die Hervorming en met die wete dat 'n artikel oor Luther in hierdie uitgawe van *vir die Musiekleier* verskyn, besoek ek toe 'n blog waar my oog die wonderlike trefreël vang: "Reformation 2017 – It's Still All about Jesus". As orrelis sit ons omtrent elke Sondag op ons 'gewone' plek en doen ons maar net die 'gewone' begeleiding – is hierdie uitspraak nie des te meer van toepassing op ons en wat ons doen nie? Moet alles wat ons as orrelis/begeleier/musiekleier doen nie *nét* nog steeds oor Jesus gaan nie?

In an academic contribution written by Frank C. Senn<sup>1</sup> in 2015, he noted that "[T]he Reformation era was one of the most fertile times for liturgical revision in the history of Christianity between Late Antiquity and the late 20<sup>th</sup> century. New theological ideas, based on a study of the Bible and combined with humanist historical and literary scholarship, created dissatisfaction with the received medieval rites". Are we as music directors not once again thrust into a 'fertile time for liturgical revision'?

I believe that many of the contributions in this issue of *vir die Musiekleier/to the DIRECTOR OF MUSIC* are flirting with the notion of 'liturgical revision'.

**Martina Viljoen** provides an overview of different models of postmodern worship. She postulates that the highly eclectic nature of postmodern worship allows it to fluctuate between 'ancient' and 'modern' traditions with a take of different musical styles and genres and even adapting to a secular frame of reference. By utilising a discursive analysis of selected hymns and worship songs, she demonstrates that the secularisation of hymnody is no new phenomenon by way of the 'worldly' concerns pervaded in these texts. Throughout the ages hymns and worship songs have often emphasised particular elements of Christian faith while simultaneously serving the interests of the more secular concerns.

Following an upsurge in xenophobic attacks throughout South Africa in April 2015, **Andrew-John Bethke** composed/wrote a multilingual, ordinary Eucharist (or *Mass*) for the Grahamstown community in the Eastern Cape Province of South Africa in October of that year. In his article Bethke provides a first-hand analysis of the overall structure of the work together with the theological underpinning, musical influences and compositional techniques of each movement. Using this multicultural liturgical work, which embodies numerous African musical styles as a metaphor, he tries to demonstrate that through musical hybridity, different (musical) cultures can co-exist and complement one another.

Martin Luther's views on the pipe organ as a functional instrument in the liturgy of the Reformation have been regarded as controversial for over 500 years. Based on selective research in the past, he has too often unjustifiably been stigmatised as the reformer who fervently rejected the instrument extensively throughout his lifetime. With his research **Theo van Wyk** ultimately wanted to dismiss

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<sup>1</sup> Senn, F.C. (2015). *Reformation Liturgies*. Oxford Research Encyclopaedias. DOI: 10.1093/acrefore/9780199340378.013.89

the tenuous narrative that Luther was completely opposed to the use of the pipe organ in the liturgy of the Reformation throughout his life. He then wanted to re-envision Luther as someone who did not unwarrantedly reject all Roman Catholic musical traditions; he embraced it as a foundation for the implementation of a reformed musical liturgy, enhanced by the purposeful employment of the pipe organ in such a setting. History should rightly judge his position in history as a man of exceptional musical depth, camaraderie, appreciation and understanding.

In hierdie uitgawe kan die leser ook uitsien na twee artikels wat op Suid-Afrikaanse komponiste (Jacobus Kloppers en Roelof Temmingh) fokus.

**Luzanne Eigelaar** spits haar tweeledige navorsing toe op die konsep “dialektiek” en op die *Dialektiese Fantasia* van die Suid-Afrikaansgebore komponis, orrelis en musikoloog, Jacobus Kloppers. Soos sy aandui in die artikel is hierdie opdragwerk wat vir orrel gekomponeer is, geïnspireer deur die filosofiese konsep, *dialektiek*. Die dialektiese proses kan amper as ’n heliks voorgestel word – die aanbieding van ’n tese teenoor ’n antiese wat ’n sintese vorm – hierdie sintese vorm op sy beurt ’n nuwe tese, en só beweeg die dialektiese proses doelgerig vooruit. Eigelaar toon aan dat die komposisie uit verskeie teenstellings bestaan ten opsigte van vorm, modus, styl, klankkleur en effek. Sy wys ook dan daarop dat die *Dialektiese Fantasia* op ’n onsekere toon eindig, wat bydra tot Kloppers se uitbeelding van die berusting wat die gelowige kan vind ten spyte van onopgeloste vrae.

Net soos Jacobus Kloppers meer prominensie verdien as Suid-Afrikaanse komponis met meer as 70 komposisies op sy kerfstok, so eweneens behoort groter aandag ook verleen te word aan die musikale oeuere uit die pen van Roelof Temmingh.

**Winfried Lüdemann** correctly notes that the compositional contribution of Roelof Temmingh represents a voice that has not yet been given the recognition that it deserves. It is surprising to find that Temmingh’s opus of more than 130 compositions includes only a handful of works written specifically for the organ and as such his compositional output in the field of liturgical music is small. Nonetheless, the article discusses all Temmingh’s organ works, examines the circumstances of their origin and provides brief formal and stylistic analyses of each.

Czech composer Petr Eben’s large-scale cycle for solo organ *Faust* (1979/80) is a programmatic work that is based on incidental music the composer wrote for a stage production of Goethe’s famous nineteenth century play of the same title in 1976. **Mario Nell** and **Winfried Lüdemann**’s analyses illustrate that Eben’s *Faust* is neither a suite nor a medley drawn from the incidental music, nor does it follow Goethe’s play in all respects. Eben employs the possibilities of the sound world of the organ to the full, even to the extent of incorporating the sound of the barrel organ into several of the movements. The conclusion is reached that Petr Eben’s *Faust* represents a significant contribution to the long list of compositions on the Faust subject matter and yet a unique and singular contribution to the organ repertoire.