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22. Lutheran Musical Culture and its Influence on South African Liturgical Organ Music

Theo van Wyk

The aim of this chapter is to answer pertinent questions pertaining to Lutheran musical culture in relation to South African liturgical organ music. Is there such a concept as a Lutheran musical influence on South African liturgical organ music? If so, to what extent is this evident in this genre of music? In what manner did this culture influence selected South African composers of liturgical organ music – Richard Behrens, Jacobus (Kobie) Kloppers and Winfried Lüdemann – who aligned themselves with this particular style of writing? In addition, I will focus briefly on a concise history of the development and influence of Lutheranism and its music in South Africa, particularly in the Cape area. I will succinctly present historically relevant organs and significant organ builders, in order to highlight their impact on the expansion of liturgical organ music in South Africa. Moreover, I will determine how the works of the three selected composers, which are mainly based on existing chorales, exhibit Lutheran musical influences and trends. Short biographies of these composers will enhance this research and serve to illustrate the influence of Lutheran musical culture on liturgical organ music in South Africa.

A Brief History of Lutheranism in South Africa

Martin Luther (1483–1546) was an accomplished musician in his own right, using music to inform his sound understanding of its role within a theological framework and examining ways in which to spread Christian belief. His message eventually reached the southern shores of the African continent, albeit a century after Europe. Luther, recognising the impact of music as an influential tool to spread the Gospel of Christ and its theological meaning, afforded the concept of community singing a new and functional purpose, thereby allowing his congregation not only to gather as spectators to the liturgy, but to participate as musically cognisant believers.¹ Robin A. Leaver emphasizes that through this visionary strategy, Luther in essence had a “positive, theological understanding of music”.² Fervently endeavouring to make this possible spiritual experience a reality for his fellow believers and to enable them

¹ Theo van Wyk, “Martin Luther and the Pipe Organ. His true sentiments affirmed”, *Vir die Musiekleier*, vol. 37 (2017), p. 127–138, p. 128.

² Robin A. Leaver, “Luther, Martin”, in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie and John Tyrell (eds.), (London, 2001), p. 364–369, p. 366.

to sing in their mother tongue, Luther collected hymns for this purpose.³ This unique initiative was already manifest during the early period of settlement in the Cape in the mid-seventeenth century and later had an influence on how indigenous African societies incorporated communal singing into their Christian way of worship.⁴

There were two divergent trajectories in the growth of Lutheranism in South Africa, i.e., the settler strand and the mission strand. There were perceptible differences between them, but there were also two commonalities between the two groups. The first group of believers consisted of a rather disparate church of German and Scandinavian Lutheran missionaries from Europe and America, a trait that is still evident to this day. In the second group realistic independence and indigenisation in South Africa were extremely slow and only manifested here in the latter part of the twentieth century.⁵

The arrival at the Cape of Jan van Riebeeck (1619–1677) and his entourage of mainly Dutch- and German-origin settlers, under the command of the Vereenigde Oost-Indische Compagnie (or VOC), in 1652 heralded a new era in the history of South Africa. Most of the Germans who came with van Riebeeck were born into the Lutheran tradition. During this period Lutheran preachers from passing ships would occasionally deliver sermons in the Cape and they preferred that hymns would be sung in German during the *Gottesdienst*. In 1779, after years of relentless effort, the administrative committee of the VOC in the Netherlands officially declared that the Lutherans in the Cape had approval to form their own congregations.⁶ By this time they already had a church building in Strand Street, a structure converted from a barn in 1774.⁷ This building is considered to be one of the best examples of eighteenth-century South African structural and architectural design and it was officially declared a national heritage monument in 1949.⁸

On 10 December 1780, the Lutherans in the Cape celebrated their first inaugural service, given by their newly-appointed pastor. Archival documentation proves that this celebratory occurrence had both vocal and instrumental music at the commencement and at the end of the service, interspersed with congregational hymn singing and performances of the German *Te Deum* by

³ Rantsoa S. Letšosa and Ben J. De Klerk, “A Relevant Liturgy for Reformed Churches of African Origin Concerning Liturgical Music”, *Practical Theology in South Africa*, 22:1 (2007), p. 64–82, p. 69.

⁴ Claudio Steinert and Madge Karecki, “Lutheran Mission in South Africa. The Role of Music in Liturgy”, *Missionalia*, 32 (2004), p. 472–484, p. 472 and 473.

⁵ Reino Ottermann, *History of Strand Street Lutheran Congregation and the early Lutherans at the Cape*, (Cape Town, 2012), p. 1–7, <http://www.safrika.org/Articles/Strand%20Street%20History.html>, (accessed 6 June 2018.)

⁶ Johannes Cornelius Adonis, “Kerkgeskiedskrywing in Suid-Afrika: ’n Kritiese evaluering”, *Nederduitse Gereformeerde Teologiese Tydskrif*, 43 (2002), Pieter Coertzen (ed.), p. 7–21, p. 9.

⁷ Ottermann, *History*, p. 2–3.

⁸ Albert Troskie, *The Pipe Organ Heritage of South Africa*, (Humewood, 2010), p. 2.

a boys' choir, accompanied by the organ and other instruments. At this service the members of the congregation sang from specific hymnals that were used in the respective churches of their own neighbouring cities and towns in South Africa, including hymnbooks that were published, among others, in Hannover (1712), Darmstadt (1718), Leipzig (1726) and Rostock (1728). The issue of different hymnals being used in combined services ultimately created confusion and prompted the idea of introducing a uniform hymnal for similar future gatherings. The final decision was made to adopt the hymnbook of Bremen Cathedral (*Bremen Dom*) for this purpose and it was used in services for over a century, until 1908.⁹ However, in 1830 the new Dutch Lutheran hymnal, published in 1826, was introduced to be used in conjunction with the *Bremen Dom* hymnbook. It was made clear to the accompanying organist that they should perform exclusively from the corresponding organ book for both German and Dutch hymns during these services. This eventually led to confusion on the part of both the organist and the congregation as to what the correct versions of tunes to be played and sung were. However, the leadership corps of the church stood firm in their decision, and this perplexing scenario lasted 129 years until 1959.¹⁰

The early settlers from the Netherlands were mainly Calvinistic in their belief. Only psalms and canticles from Geneva were utilised in these divine services until the nineteenth century. As a result of discord between the Afrikaners and the British authorities, the Afrikaners began to trek to the northern parts of South Africa, a movement that later became known as the Great Trek. Two separate churches were formed during this period, i.e., the Nederduitsch Hervormde Kerk in 1853 and the Gereformeerde Kerk in 1859.¹¹ The Hervormde Kerk in the Netherlands began incorporating a number of Lutheran chorales in their hymnbook, which in due course led to a schism in the South African Nederduitsch Hervormde Kerk. Only the Hervormde Kerk in South Africa continued to make use of these additional Lutheran hymns, which were later translated into Afrikaans, a local language derived from Dutch and still spoken today by the Afrikaans section of the population. Nonetheless, the rearranged hymns found in the nineteenth-century Dutch hymnbook differed significantly from the original German versions in terms of meter and were occasionally applied to a completely different text than the original. This is the reason why numerous German hymn tunes were coupled with a totally different text in Afrikaans. It follows therefore that many of the Lutheran chorales well-known in Europe were not familiar to congregants in the South African Dutch Reformed Church, resulting in an uninformed perception of traditional Lutheran chorales.¹²

⁹ Ottermann, *History*, p. 4.

¹⁰ Ibid.

¹¹ Adonis, *Kerkgeskiedskrywing in Suid-Afrika*, p. 9.

¹² Author's email correspondence with Jacobus Kloppers on the influence of Lutheran hymns and hymn settings on South African chorale preludes, 10 April 2018.

Lutheranism and its related musical principles spread to the rest of South Africa in the early nineteenth century, particularly to some indigenous nations who combined these principles with their own traditional rituals and ceremonies. An African-Lutheran culture ensued which remains true to both Lutheran theology and African culture to this day.¹³

A Brief History of Organs in South Africa

The first attempt to build an organ in South Africa was the futile effort to build a Dutch organ for the Groote Kerk in Cape Town in 1720. Nonetheless, as a direct result of the complexities and impact of the Reformation in Europe, there were no organs in South Africa before 1735.¹⁴ The first known organ builder was Johann Jacob Posse (Poosen) from Eisleben in Germany, who landed in the Cape in 1735. He was commissioned to build a small organ of ten to twenty registers for a musically gifted daughter of governor Jan de la Fontaine (1684–1743).¹⁵ It was in all probability a type of cabinet organ, but it is definitely the very first organ that was ever successfully built in South Africa. This instrument also later became the first church organ in the country when the governor sold it to the Stellenbosch Church Council in 1737.¹⁶

The English colonisation of the Cape from 1795 to 1803 prompted an inflow of missionaries from various societies, including the London Missionary Society (LMS) in 1799, and the Rhenish Missionary Society in 1829.¹⁷ This period also witnessed the arrival of Scottish Presbyterian preachers in South Africa, after the association with the Netherlands had been discontinued by the British. Several Scottish missionaries were also members of the LMS.¹⁸ Initially the English colonialists in the Cape mainly consisted of the armed forces whose presence had no influence on organ development in South Africa.¹⁹ However, from 1806 until the establishment of the Union of South Africa in 1912 and the Anglicization of society, there was a plethora of organs that were built by English firms, bringing about the proliferation and installation of these instruments in South Africa.²⁰

The oldest extant functional organ in South Africa is the instrument in the Wesleyan Methodist Church in Grahamstown (Eastern Cape Province), built

¹³ Steinert and Karecki, *Lutheran Mission in SOUTH AFRICA*, p. 482.

¹⁴ *The Organ. An Encyclopedia*, Douglas Busch and Richard Kassel (eds.), (New York, NY, 2006), p. 527.

¹⁵ Busch and Kassel, *The Organ*, p. 527.

¹⁶ Donald G. McIntyre, *Early Organs and Organists at the Cape*, (Cape Town, 1934), p. 11.

¹⁷ Hermann Giliomee, *The Afrikaners. Biography of a People*, (Cape Town, 2009), p. 97–98.

¹⁸ Andrew Walls, *The Cross-Cultural Process in Christian History. Studies in the Transmission and Appropriation of Faith*, (New York, NY, 2002), p. 260.

¹⁹ Busch and Kassel, *The Organ*, p. 527.

²⁰ Troskie, *The Pipe Organ Heritage*, p. ix–x.

by W. Hill & Sons ca. 1832. It has one manual with 7 registers, and pedal. (The stop names are given precisely as they appear on the organ console):²¹

Manual-Treble (GG-f3)

Open Diapas. [8] – 58 pipes (bottom 16 stopped wood)

Stop. Diapason Treble. [8] – Only 30 pipes (stopped wood)

Flute 4ft – Only 42 pipes (stopped wood)

Hautboy [8] – Only 30 open metal pipes (no reed)

Manual-Bass (GG-f3)

Stop. Diapas. [8] – Only 42 pipes (stopped wood)

Princ. [4] – 58 pipes (open metal)

Cornet Sw [2] – 58 pipes (open metal)

Pedals

Pedals – coupled to activate bottom 16 notes of the Open Diapason 8

Mechanical key and stop action

Slider chest

This instrument is the oldest unaltered Hill organ in the world and was declared a national monument in 1960. It was the first movable object in South Africa to be acknowledged in this way.²²

The largest church organ in South Africa is found in the Dutch Reformed Church or the Grote Kerk in Cape Town.²³ It was built by the firm Pels & Zoon from Alkmaar (Holland) and was installed in the building in 1957 by the company R. Müller (Pty) Ltd. Richard Müller Sr (1853–1937), the founder of the firm, originally acted as an agent in South Africa for international organ building companies such as Schlag, Walcker, Ladegast, Rieger and Laukhuff. The Grote Kerk organ consists of four manuals, electro-pneumatic action, 74 registers and a total of 5,426 pipes. A noteworthy feature is the Pedal Bombarde 32ft stop that is made of copper. In 1973 the church's gallery was altered and the firm Cape Organ Builders were commissioned to move the *Rugpositief* in front of the *Hoofwerk* to almost function as a *Kroonpositief*.²⁴

The biggest English Romantic organ is housed in St Mary's Cathedral in Johannesburg (Gauteng Province). The first instrument for this Anglican cathedral was built in 1894 by the British firm Brindley & Foster. It was later replaced with a much larger organ by another British firm, Rushworth & Dreaper, in 1929. This organ is considered to be the latter firm's most iconic and important instrument in South Africa. The organ itself was installed in the cathedral by Cooper, Gill & Tomkins and it became the very first organ to utilise electro-pneumatic action in this country. The famous city organist

²¹ Troskie, *The Pipe Organ Heritage*, p. 53.

²² *Ibid.*, p. 53.

²³ Busch and Kassel, *The Organ*, p. 527.

²⁴ Albert Troskie, *Pyporrels in Suid-Afrika*, (Pretoria, 1992), p. 49–52.

of Johannesburg, John Connell (1891–1955), served as advisor. Since 1929, the organ has been enlarged four times. In 1969 a fourth manual (a Choir division), a new Laukhuff mobile console and extra registers were added. The organ currently has 103 draw stops and 4,606 pipes.²⁵

The Dutch Reformed Church in Summerstrand, Port Elizabeth (Eastern Cape Province) is home to the largest tracker-action church organ in South Africa. It was designed by Prof. Albert Troskie and built by the South African organ-building firm Zielman & De Bruyne in 1988. The intonation was carried out by the Frenchman Jean-Pascal Villard. It comprises three manuals and Pedal, 52 registers and 3,591 pipes. Notable features of this unique South African organ include a *Trompet en chamade*, *Simbelstêr*, and *Glockenspiel*.²⁶

The organs of the Strand Street Lutheran Church (Cape)

Very scant evidence exists of the Strand Street Lutheran Church's first two organs. The first mention made of a "klijn orgel" (small organ) in the church was as early as 1776. However, soon a larger organ was required for the *Gottesdienst*. It was purchased in 1778 from a widow, a certain Ms la Febre and was installed in the building by Gregorius Pentz (born ca. 1747), who was probably a handyman for the VOC. It is not clear who the builder of this particular organ was.²⁷ The first organ in the Strand Street church included a façade built by the sculptor Anton Anreith (1754–1822), dating to 1783/4.²⁸ These wood carvings are the only extant parts of the original instrument.²⁹

During the years 1787 to 1793, the instrument was maintained by a carpenter named Joachem Pieter Leopold.³⁰ Remarkably, the organ was later enlarged and maintained by a soldier and organ builder named Johannes Ludewig Hodderson who arrived in the Cape in 1779. Archival evidence reveals that the last time that Hodderson was paid for work performed on the instrument in the Strand Street church before returning to Europe, was on 31 July 1809.³¹ The church had a brand new organ installed in 1814. The organ-building contract was awarded to the London-based firm of Thomas Simpson & Co. It became the first British organ to be installed in South Africa.

The actual structure of the organ was erected by Edward Knolles Green (1787–1828) who had arrived with the organ by boat on 16 April 1814. It is curious to note that the church council requested to be exempted from having to pay for the import customs duty on the organ, a request that was declined by

²⁵ Albert Troskie, *Pyporrels in Suid-Afrika*, p. 14 and 25–26.

²⁶ *Ibid.*, p. 89–90.

²⁷ *Ibid.*, p. 2.

²⁸ Ottermann, *History*, p. 5.

²⁹ Troskie, *The Pipe Organ Heritage*, p. 1.

³⁰ *Ibid.*, p. 2.

³¹ *Ibid.*

the authorities.³² An organ builder, J.G. Reich, was responsible for the tuning and maintenance of the Strand Street organ from about 1842. In 1859, Reich was replaced by another builder named Adam Bredell (1821–1893), the owner of the famous Cape Town firm, Adam Bredell & Sons, Piano Warehousemen, Organ Builders and Tuners.³³ The organ was eventually replaced with the current Rushworth & Dreaper instrument in 1936. Numerous organists appointed to this congregation who played prominent roles in the musical life of Cape Town include performers such as C. F. Lemming (from 1814 to 1817), Wilhelm Brandt (from 1820 to 1838), Frederick Logier (from 1838 to 1847) and Ludwig Beil (from 1839 to 1847).³⁴

The influence of the Orgelbewegung

The genesis of the Organ Reform Movement or *Orgelbewegung* (a movement that focused on the ideal of returning to Baroque principles of organ building and design in Germany from the mid-1920s to about 1980), had a direct influence on the construction of organs in South Africa. From about 1806 until the 1950s South African organs were largely built in English Romantic style. However, the impact of the *Orgelbewegung* was soon evident in the dispositions of newly-constructed instruments, favoured by many composers and organists who pursued the Neo-Baroque ideals. Liturgical music of the Reformation has always played an essential and defining role in South African worship and liturgy. This has evidently been inspiration for numerous prominent South African musicians influenced by the *Orgelbewegung*. A number of organists went abroad to study in Frankfurt under Helmut Walcha (1907–1991) in the 1960s. During their studies, they were all deeply absorbed in the revival of Protestant music in Germany and subsequently ploughed this knowledge and experience back into their work upon their return to South Africa. These include personalities such as Chris Swanepoel, Reino Ottermann, Jacobus Kloppers and Leonore Kloppers. They were also regarded as sought-after advisors for newly-built church organs based on the ideals of the *Orgelbewegung* in South Africa.³⁵

Paul Ott (1903–1991), an avid exponent of the *Orgelbewegung*, was one of the prominent organ builders in the revitalization and renewal of tracker-action organs in Germany and South Africa. He is specifically known for the reassessment and implementation of the slider chest with mechanical traction. Ott's impact on the South African organ-building industry cannot be overestimated. His instruments, with their typical bright sound, form a pivotal

³² Reino Ottermann, *Die kerkmusiek in die Evangeliese Lutherse Kerk in Strandstraat, Kaapstad, tussen 1780 en 1880*, (Stellenbosch, 1963), p. 41.

³³ Ernst Conradie, *Die geskiedenis van pyporrels in die Wes- en Suid-Kaap voor 1914*, (Bloemfontein, 1978), p. 210.

³⁴ Ottermann, *History*, p. 5.

³⁵ Author's email correspondence with Winfried Lüdemann on the influence of Lutheran Music Culture on South African Organ Music, 6 June 2018.

part of the South African organ scene. Between 1960 and 1980, Ott built 14 tracker-action organs in South Africa, ranging from a small one-manual instrument to the large three-manual in the Dutch Reformed Church Stellenbosch-Welgelegen built in 1973.³⁶ A noteworthy aspect of the latter instrument is the fact that it has an extra manual built underneath the *Rugpositief*, which can be used to play continuo parts. Ott, interestingly enough, also built a house organ for Hugo Distler (1908–1942), who was held in high regard in South Africa, in 1938.³⁷

Selected South African Composers of Liturgical Organ Music

The Organ Reform Movement instruments' clarity, transparency of sound and timbre, and independent manual and pedal divisions for polyphonic compositions, among other features, directly influenced the compositional methodology of South African chorale preludes.³⁸ Arguably, the three most important South African organ composers in the Lutheran style influenced by this trend are Richard Behrens, Jacobus Kloppers and Winfried Lüdemann.

Richard Behrens (1925–2014)

Richard Hermann Behrens was born in Kroondal, a small German-speaking settlement near Rustenburg in the northern part of South Africa, where societal activities revolved around the local Evangelical Lutheran Church. His parents were descendants of German Hermannsburg missionaries who emigrated to South Africa in the nineteenth century. After completing a BMus degree at the University of Stellenbosch, he started teaching at the very same university. He subsequently spent the year 1960 on sabbatical in Germany to study under Walcha and Kurt Henssler (1908–1994) at the Hochschule für Musik in Frankfurt-am-Main. During this time he also deputised for Walcha in a teaching and assistant organist capacity, absorbing Walcha's approach to Lutheran music, particularly the organ works of Johann Sebastian Bach.

Upon his return to South Africa in 1948, when he became part of the professoriate at the University of Stellenbosch, Behrens was appointed as organist of the Evangelisch-Lutherische Kirche in the same town.³⁹

Behrens's style of composition was mostly influenced by Walcha and Henssler, composers who were closely linked to the revival of Protestant sacred music in the twentieth century. Behrens experienced this influence mainly from the perspective of a performing artist. His compositions are basically an expression of his philosophy of teaching tonal harmony in the typical

³⁶ Troskie, *Pyporrels*, p. 130.

³⁷ *Ibid.*, p. 38.

³⁸ *Ibid.*, p. 124.

³⁹ Antony Melck, "Richard Behrens (1925–2014). Au cœur de l'Afrique du Sud", *Orgue Nouvelles*, 55 (2017), p. 36–38, p. 36.

English tradition to his undergraduate students at the University of Stellenbosch. However, the organ as choice of instrument and compositional genre was entirely informed by his association with Lutheran musical culture. He is chiefly known as a composer of chorale preludes for the organ and these works were not generally performed in the Afrikaans churches at the time. They were normally heard in the context of concerts, outside the environs of the traditional Dutch Reformed Church service.⁴⁰

According to the principles of the *Orgelbewegung*, the organ is best suited for the performance of polyphonic music, often evident in the organ works of J. S. Bach. Being exposed to this school of thought, Behrens's visible methodology of chorale prelude composition is akin to this approach, an aspect that performers of his works should be cognisant of in terms of registration, articulation and tempi. By selecting the best registration combination for a specific work, perfect clarity is realised. These are rules that Behrens actively implemented in his own chorale preludes. One of his important rules was to choose stops from within one of the different families of stops, rather than a combination of stops from dissimilar families.⁴¹ This exact system of registration underpinned many of Behrens' chorale preludes and, as organ advisor, informed numerous specifications for new instruments in the *Orgelbewegung* style that are to be found in many Lutheran Churches across South Africa.⁴²

Behrens never considered himself to be a composer, yet he had a deep understanding of the Lutheran chorale. His mother's death in 1980 was the catalyst that inspired him to compose for organ by setting three of her favourite hymns in the genre of chorale preludes. Behrens wrote a total of 106 chorale preludes, 47 settings for the accompaniment of hymns, as well as a number of introductions. They have never formally been published, since he did not make them public until shortly before his death. These works are currently available in digital manuscript form on the website of the University of Pretoria.⁴³ The influence of J. S. Bach's style as found in the *Orgelbüchlein* (BWV 599–644) is unmistakable in the works of Behrens. Whatever form of chorale prelude Behrens selected as a basis, all of them endeavour to render the inherent essence of the original Lutheran hymn text.⁴⁴

Behrens was the advisor for the only organ (II/P/13) in South Africa by Emil Hammer Orgelbau (Hannover, Germany), built in 1965 for the Lutheran Church in Stellenbosch where he became organist in the same year.⁴⁵ It is interesting to note here that, following the tradition of the Lutheran Church, he played a minimum of five chorale preludes before each hymn per service, and up to eight for a communion service. He was aware of how the organ could

⁴⁰ Author's email correspondence with Lüdemann, 2018.

⁴¹ Melck, *Richard Behrens*, p. 37–38.

⁴² Troskie, *Pyporrels*, p. 106.

⁴³ <https://repository.up.ac.za/handle/2263/17226>.

⁴⁴ Melck, *Richard Behrens*, p. 37.

⁴⁵ Troskie, *Pyporrels*, p. 39.

complement and add an additional dimension to the conceptualisation of religious texts. Like Bach, Behrens wrote his preludes as visceral illustrations of the text that he chose for particular persons or events. The compositional technique is decisively conventional to identify with the old chorale tunes, as well as to make these works pragmatically beneficial for use in a church.⁴⁶

Jacobus Kloppers (1937–)

Jacobus (Kobie) Kloppers was born in Krugersdorp, South Africa. From 1979, he was Professor of Organ and Musicology, and Chair of the Music Department at King's University College in Edmonton, Alberta, Canada (until 2008).⁴⁷ His compositions, amounting to almost 70, include solo organ works for both liturgical and concert use.⁴⁸

After completing his undergraduate studies and licentiates in South Africa, Kloppers subsequently went on to study Organ with Helmut Walcha at the Hochschule für Musik in Frankfurt-am-Main from 1961–1965. Under the supervision of Wilhelm Stauder (1903–1981), he completed his doctoral dissertation at the same institution, which was published and distributed by Bärenreiter Antiquariat, and focused on the performance practice ideology of J.S. Bach's organ music. During this period of study, Kloppers's involvement with the German Lutheran liturgy was quite restricted, since he was mostly active as organist in the German Reformed Church where only a select number of Lutheran chorales were sung by the congregation. However, as part of his personal development, he often attended German Vespers in the Lutheran *Dreikönigskirche* where Walcha himself was organist. Like Richard Behrens, Kloppers also had to substitute for Walcha on numerous occasions, thereby being even more exposed to the Lutheran music tradition. In addition, he was directly influenced by this musical culture in implementing it in his improvisations and written-out arrangements and preludes to the chorales. These early chorale-based compositions for organ later lead to his compositional work as organist in the Dutch Reformed Church, Universitas in Bloemfontein, South Africa. Kloppers's composition of chorale preludes, in particular those based on melodies found in the Afrikaans psalms and hymns of which there were a dearth, was merely a pragmatic approach. He therefore regards himself more as an arranger of chorale melodies rather than as a composer in the true sense of the word. In this he credits J. S. Bach's *Orgelbüchlein* as his main prototype and inspiration.⁴⁹

Kloppers's compositional techniques were mainly influenced by his organ teachers Willem Mathlener (1909–1996) and Walcha. The latter's colourful employment of organ registration, unique counterpoint, ostinato patterns and

⁴⁶ Melck, *Richard Behrens*, p. 37.

⁴⁷ John Henderson, *A Directory of Composers for the Organ*, (Swindon, 1999), p. 326.

⁴⁸ Jacobus Kloppers, *Jacobus Kloppers – Musicologist, Composer, Organist, Teacher*, <https://jacobuskloppers.ca/biography/>, (accessed 7 June 2018).

⁴⁹ Author's email correspondence with Kloppers, 2018.

neo-classic idiom had a particular seminal influence on Kloppers's manner of writing, especially during the period 1969–1976. Another prominent influence on his chorale prelude compositions was the legendary Belgian Flor Peeters (1903–1986). Around the year 1974, Kloppers' creativity began escalating through his encounters with the neo-classical chorale preludes of Dutch composers like Cor Kee (1900–1997) and Willem Mudde (1909–1984), which have a typical harmonic language idiomatically written for the organ. At the same time, the metrically free writing style of Igor Stravinsky (1882–1971) also had an impact on Kloppers's style of liturgical organ composition that is principally apparent in the latter's *Toccata on Psalm 84*. Kloppers's eventual emigration to Canada expanded his organ idiom under the influence of neo-classical composers such as Paul Hindemith (1895–1963) and Béla Bartók (1881–1945). These two composers' influence is acutely evident in Kloppers's *Partita on Psalm 116*.⁵⁰

In South Africa, Kloppers served on the *Committee for the Revision of the Afrikaans Hymnal, Psalm- en Gesangboek*, from 1969 to 1978. It consisted of representatives of both the Nederduitsch Gereformeerde Kerk and the Hervormde Kerk of South Africa. One of the suggestions from his side was to include a number of German chorales in the envisaged new collection of hymns, of which many were agreed upon. A sizeable number of Lutheran hymns were eventually included, mainly taken from the *Evangelisches Kirchengesangbuch*. However, proposals to adopt these chorales to the revised Afrikaans hymnbook in their original form and rhythm, as well as with translations, were met with resistance by some committee members. This opposition by said committee members is in itself opposed to one of the criteria set out by Luther himself, i.e., that chorales chosen should have *attractiveness*, which appeals to both the singer and listener in an accessible format through “melodic rhymes, the art of word painting and the interplay between stressed and unstressed syllables”, traits that form the foundation of most Lutheran chorales.⁵¹ In a later revision of the Afrikaans *Liedboek* in 2006 (of which Kloppers was not part), numerous of these Lutheran chorales were ultimately omitted again.⁵² It is noteworthy that the mission of “Africanisation” of the liturgy and music of the Evangelical Lutheran Church in Southern Africa has been expressed by the All Africa Conference of Churches (AACC) since the 1970s.⁵³

Kloppers has always been attracted to the French Romantic School of organ composition, especially to the work of Louis Vierne (1870–1937), Marcel Dupré (1886–1971) and Olivier Messiaen (1908–1992). For Kloppers, the utilisation of Gregorian chant, the sense of transcendence and the mysticism of Catholicism that played an important role in the organ works of these compos-

⁵⁰ Author's email correspondence with Kloppers, 2018.

⁵¹ Steinert and Karecki, *Lutheran Mission in SOUTH AFRICA*, p. 474.

⁵² Author's email correspondence with Kloppers, 2018.

⁵³ Steinert and Karecki, *Lutheran Mission in SOUTH AFRICA*, p. 481.

ers had an indelible influence on his own writing style. Dupré's appreciation of the German chorale, manifested in his *79 Chorales for the Organ* (Op. 28), amalgamated the structural style of J. S. Bach's *Orgelbüchlein* with his own unique French neo-classical idiom. Similarly, Kloppers's style became a blend of German-Lutheran formal discipline with a measure of French tone palettes that included employing tone clusters. This characteristic of his organ works is particularly poignant in compositions like *Dialectic Fantasy*, which was written as a commissioned work in 1992. In this piece, Kloppers juxtaposes two well-known Lutheran hymns, "Aus tiefer Not schrei ich zu dir" and "Mit meinem Gott geh ich zur Ruhe", to form a coherent unity.⁵⁴ In Canada, his later compositions for organ were written more in line with the Anglican style, influenced by Ralph Vaughan Williams (1872–1958) and Gregorian chant. However, numerous of these new works were still based on Lutheran hymns, particularly those known in Canada and South Africa. Examples are *Praise to the Lord, the Almighty*, the partita on "Der Tag hat sich geneiget", and *Psalms 100*. A number of these chorale preludes were incorporated into South African liturgical organ music publications.⁵⁵

Winfried Lüdemann (1951–)

Winfried Lüdemann is an Emeritus Professor of Musicology and former Chair of the Music Department at the University of Stellenbosch.⁵⁶ He succeeded Richard Behrens as Head of the Department of Music. He completed his undergraduate studies at the University of the Free State, where his teachers included Jacobus Kloppers. Lüdemann further pursued his studies under the auspices of the University of Hamburg. Unlike Kloppers, for example, Lüdemann does not regard himself as a concert organist. He also did not study the organ overseas. His experience as a performing organist is basically limited to that of a church musician. However, all his teachers studied in Germany and he was therefore influenced by repertoire that they were familiar with. His teachers included Rolf Rohwer, a student of Werner Immelman in Hannover, Germany, and Walther Dehnhardt.⁵⁷

Initially, Lüdemann's compositional orientation was towards the atonal and serial school of Pierre Boulez (1925–2016), Karlheinz Stockhausen (1928–2007) and Bruno Maderna (1920–1973), and his first attempts at composition were in this style. He later realised that he was more confident writing in the style to which he was exposed to by his organ teachers. Distler, Hindemith and Ernest Pepping (1901–1981) played prominent roles in this newfound route of composition. His comprehension of this type of music grew exponentially

⁵⁴ Luzanne Eigelaar, "'n Ondersoek na die toepassing van die konsep 'Dialektiek' in die Dialektiese Fantasie van Jacobus Kloppers", *Vir die Musiekleier*, 37 (2017), p. 51–67, p. 62.

⁵⁵ Author's email correspondence with Kloppers, 2018.

⁵⁶ Winfried Lüdemann, "Roelof Temmingh's music for organ", *Vir die Musiekleier*, 37 (2017), p. 68–99, p. 68.

⁵⁷ Author's email correspondence with Lüdemann, 2018.

when he started doing analyses of Distler's works for his two postgraduate qualifications. He eventually went on to write the book *Hugo Distler. Eine musikalische Biographie*.⁵⁸ Hence, Lüdemann's earliest works for organ are basically copies of Distler's style, not only in terms of stylistic and harmonic language, but also in the chosen genres, such as chorale partita, bicinium, trio, fugue, and chorale harmonisation. He is the first South African composer for organ to have written partitas and not merely sets of variations. Only after his discovery of the oeuvre of the South African composer Roelof Temmingh (1946–2012) did Lüdemann eventually move away from the influence of Distler and his circle. Lüdemann was also enthused by the *Orgelbewegung*, not only by virtue of his own Lutheran background, but by the existence of Neo-Baroque organs built by Paul Ott in places such as Bloemfontein and Stellenbosch in South Africa. These instruments had a lasting impact on his chorale compositions for organ.⁵⁹

Conclusion

The arrival of the settlers at the Cape in the mid-seventeenth century was to have an indelible impact on the religious milieu of South Africa. By establishing Lutheran congregations, among other denominations, they brought about a different way of worship in the occupied society with its associated traditions, including its musical culture. This subsequently led to a direct influence on the religious life of many South African musicians, composers and even organ builders. This musical culture certainly had an impact on how composers of liturgical organ music approached their style of writing for this instrument, especially on the genesis of the chorale prelude as genre wherein the Lutheran chorale formed the basis for individual compositional techniques. By focusing on their formative years, influences, teachers and instruments, the three South African composers selected demonstrated how Lutheran musical culture became an indisputable part of their compositional ideology and its functionality in a religious and concert environment. Their particular collections of chorale-based works are manifestations of an embedded Lutheran tradition that continues to provide excellent models of craftsmanship that inspire innumerable devotees of this culture to this day.

⁵⁸ Winfried Lüdemann, *Hugo Distler. Eine musikalische Biographie*, (Augsburg, 2002).

⁵⁹ Author's email correspondence with Lüdemann, 2018.