

**Silence and Song:  
A Practical-Theological Exploration of The Healing Dimensions  
of Music Within an Anglican Context**

**by  
Ulric Anton Groenewald**



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Promotor: Prof. Johan Cilliers

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## DECLARATION

By submitting this thesis electronically, I, **Ulric Anton Groenewald**, declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Date: November 2020

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## **ABSTRACT**

Sound needs silence and silence calls for sound. This interplay between silence and sound forms part of a hermeneutic of sound, and contributes to the dimensions of healing. The researcher made use of literature (review) study, combined with ethnographic research to explore the healing dimensions of music within an Anglican context. There are similarities between sacred chants and choruses being sung within the South African context, and this research sets out to highlight it. Sacred music creates a liminal experience and this is evident of the referential power vested in music. Music and music therapy contributes to psychological and emotional healing.

## **OPSOMMING**

Klank benodig stilte, en stilte is afhanklik van klank. Die interaksie tussen stilte en klank maak deel uit van 'n hermeneutiek van klank, en dit maak 'n besondere bydra tot genesing. Die navorser maak gebruik van 'n literêre studie, gekombineerd met etnografiese navorsing om die genesende dimensies van musiek binne die Anglikaanse konteks te ondersoek. Daar is ooreenstemmings tussen gewyde musiek en koortjies wat gebruik word binne die Suid Afrikaanse konteks. Gewyde musiek skep 'n liminale ervaring en dis beduidend van die referensiële krag opgesluit in musiek. Musiek en musiek terapie lewer 'n bydra tot sielkundige en emosionele genesing.

## ACKNOWLEDGEMENTS

*Fides quaerens sonum (Faith seeking sound)*

Whilst writing this thesis, the words from St Augustine (Bishop of Hippo) remained with me:

To fall in love with God is the greatest romance.  
To seek God, the greatest adventure.  
And to find God, the greatest treasure.

There are, however, a few people I wish to thank for helping me make this research project a reality:

All dominion, majesty and might belong to God. In God we live, and move and have our being (Acts 17:28). Thanks be to God for allowing me to complete this research: *Silence and Song*. With God all things are possible. I'm also extremely grateful to God for allowing me, as an Anglican priest, to preside at the altar and to share in the holy mysteries of our Lord Jesus Christ. Celebrating the Eucharist remains to be a joy and a privilege.

To my wife, Althea, and my children Minke' and Noah Groenewald. You are the reason for undertaking this study. Thank you for your deep love and care shown to me. I love you immensely.

To my parents, Cyril and Shereen Groenewald, and in-laws, Jan and Charmaine Kotze. You made many sacrifices for us. For this I will be forever thankful. May the light of God's countenance always shine upon you.

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For my own reflection on God's favor and generosity, I wish to mention that I wrote this thesis whilst Minke' was six years old and Noah two years old (terrible two's – put into perspective). In March 2017, I was involved in a car accident nearby P.A. Hamlet. By the grace of God, I only broke a few ribs and my collarbone.

Furthermore, I wrote this thesis while being the only priest serving alone in the Parishes of St Matthew (Bella Vista), St Mark (P.A. Hamlet), some surrounding farms in the Koue Bokkeveld, St Clare of Assisi (Ocean View), and St Matthew (Masiphumelele), with gunshots ringing out in Ocean View. May God bless the communities of the Western Cape with lasting peace.

*A hymn to the Blessed Virgin Mary:*

Gracious Mother of our Redeemer, for ever abiding  
Queen of heaven and star of ocean, O pray for your children,  
who, though falling, strive to rise again.  
You, maiden, have borne your holy Creator to the wonder of all nature;  
ever virgin, after as before you received that Ave  
from the mouth of Gabriël; intercede for us sinners, now and always. Amen



**The Taize' Cross: A symbol of peace and faith**



**St Augustine's Feast Day 28 August 2019**

## DEDICATION

For my children,  
**Minke' Grace Groenewald and Noah Ulrich Groenewald,**  
my inspiration for undertaking this study.  
May you bring joy to the heart of God.



## IN MEMORIAM

In loving memory of my grandmother,

***Eunice Valencia Hendrickse***

1932–2016

Ouma Eunice always reminded me to celebrate life and love.

In loving memory of a friend and mentor,

***Father Richard Shorten***

1959–2002

Richard taught me that God is good, God is loving and God is liberating.

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# CHAPTER 1

## INTRODUCTION & BACKGROUND

### 1.1 Introduction

This chapter introduces this study on silence and song in Anglican Church music, with specific emphasis given to the healing dimensions of music.

In 2001, the researcher had the wonderful privilege of a three-month stay at the Taizé Community in the south of France. Each year, thousands of pilgrims, many of whom are young, flock to this religious community for prayer and silence. He was personally struck by the simplicity of the Taizé monks and their expression of faith through silence. Many young people are not so faithful in attending church – this is a phenomenon we see across all church denominations – but at Taizé, young people gather three times a day for prayer at the Church of Reconciliation<sup>1</sup>. He found this most intriguing.

What is it that draws young people from all across the world to the silence and prayer at Taizé? The beauty of silence, the chants sung in various languages and the contemplative prayer, this is what draws pilgrims to Taizé (Kirby 2017:39).

In addition, the researcher has also visited various monasteries in South Africa. The Society of the Sacred Mission (SSM) in Maseru, Lesotho, as well as the Order of the Holy Cross Monks at *Mariya uMama weThemba Monastery*, in Grahamstown, also offers pilgrims contemplative prayer and silence. The inter-faith retreat centre at Temenos<sup>2</sup> even has a Garden of Silence.

“In the old days silence was considered as the norm and noise was perceived as a nuisance. But today, noise is the normal fare, and silence, strange as it may seem, has become the real disturbance” (Nouwen 1972:36).

---

<sup>1</sup> The Church of Reconciliation can accommodate approximately 5000 worshippers seated on the floor.

<sup>2</sup> Temenos is an Inter-faith retreat centre situated in McGregor, near Robertson.

## 1.2. Background and Problem Statement

*“Tibi silentium laus – Lord, to you silence is praise”*

(Cilliers 2008:29).

When reflecting on the phrase, *“Tibi silentium laus”*, the researcher is led to say: Silence is the highest form of worship. *Leitourgia* is the Greek word for ‘liturgy’. Translated, it means ‘the work or duty of the people’. Liturgies evolve over time; they are never static. Our liturgies and sermons are full of words, words, and more words. This begs the question, how much space do we leave for silence in worship as well as in our daily lives? This study explores the healing dimensions of Anglican music and worship, with the aim of highlighting the inseparable link between silence and sound.

The Anglican Church is described as all-embracing and all-inclusive. Richard Hooker was one of the first to refer to Anglicans as *Via Media* – the mid-way, thereby including all people irrespective of tradition or background (Gibbs 1981:211). It is this ideology or theology that prompts me to describe Anglican music and worship as cosmology.

Monasticism had a huge influence on Anglicanism as we know it today. St Benedict encouraged his followers to engage in a balanced life of *prayer, work, study and leisure*. (This is called Benedictine spirituality).

The researcher, Ulric Groenewald, is an ordained minister/priest (2008) in the Anglican Church (ACSA)<sup>3</sup>, ministering in the Diocese of False Bay. For the past 11 years, the researcher ministered in both rural and urban parishes. In 2001, he spent three months at the religious community in Taizé, France. This experience gave rise to the current research project, which grew out of Anglicanism and the Monastic Life. His endeavour is to underline the importance of silence and sound (sacred music), and its power to heal and to transform (Kubicki 1999: 124-126). This is central to this thesis.

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<sup>3</sup> ACSA – Anglican Church of Southern Africa (consisting of Anglican Churches in countries such as South Africa, Lesotho, Mozambique, Angola, Namibia and Swaziland).



It is on the basis of Anglican inclusivity that it is also prone to many influences from other traditions. For seven years the researcher has been ministering in the rural parishes of Bredasdorp<sup>4</sup> and Ceres (Bella Vista & Hamlet). Whereas many people speak Afrikaans in rural communities, the people also wish to worship and express themselves in their vernacular. What you will find in rural settings are many Afrikaans songs/choruses.

Over the years, the researcher experienced a lack of trained musicians and organists (especially those who can read music). Many young and old are simply not interested in learning how to play a musical instrument, especially the (pipe) organ. The danger and sad reality of this is, who will lead the worship with the organ? And, how will we pass on Anglican hymnology and tradition to subsequent generations? In this study, the researcher explains the crisis the church, especially the Anglican Church, finds itself in.

Recommendations on how to address the abiding problem will be provided in the final chapter.

### **1.3. Research Questions**

The main research question of this study is:

“How can (certain forms of) singing, which basically consists of (the aesthetical grouping together of beautiful) sound-patterns, promote silence in the liturgy in the space of Anglican worship that could be described and, especially experienced as, healing in nature?”

The subsidiary research questions are:

- 1) “How could sound without the healing of silence be described and performed, with particular reference to worship?”

And vice versa:

---

<sup>4</sup> The Parish of All Saints, Bredasdorp, incorporates the villages and farms of Klipdale, Napier, Hasiesdrift, Ouplaas, Struisbaai and Arniston.

- 2) “How could silence without the healing of sound be described and performed, with particular reference to worship?”

## **1.4. Research Hypothesis**

The theological rediscovery and musical enhancement of the integral connection between sound(s) and silence(s) could lead to experiences of healing within the context of Anglican worship.

## **1.5. Research Methodology**

For the purpose of this study, the researcher undertook a literature study, combined with ethnographic research. In doing so, he looked at how members of the Anglican Church (within the Diocese of False Bay) worship and the effect the music has on the worshipping community. Given the nature of the topic, his writing style takes on a meditative/contemplative style.

A literature study is a scholarly paper, which includes the current knowledge including substantive findings, as well as theoretical and methodological contributions to a particular topic.

Literary criticism (or literary studies) is the study, evaluation, and interpretation of literature. Modern literary criticism is often influenced by literary theory, which is the philosophical discussion of literature's goals and methods (Mouton 2001:179).

The type of literature consulted in this study includes peer-reviewed scholarly academic articles published in accredited journals; academic publications (books and book chapters) on the topic; and church documents.

Based on the above, a literature study is a suitable approach for this study as the researcher wanted to reflect on current, existing studies and literature on the topic, in order to shed light on and further his understanding of the research problem under investigation.

Furthermore, ethnographic research is a qualitative method where researchers completely immerse themselves in the lives of others (Mouton 2001:148). Within these methodological parameters, this study reviewed the challenges and shortcomings of music (or leading worship) in rural parishes.

## **1.6. Theological Framework**

Richard Osmer's practical theological approach was used as the theological framework for this thesis. According to Osmer, practical theology involves four core tasks, namely: descriptive-empirical, interpretive, normative and pragmatic (Osmer 2008:4). Although the researcher acknowledges that the process of practical theological reflection is ongoing. The steps are briefly unpacked below.

### **Step 1: The descriptive-empirical task**

The first task, the descriptive-empirical task, is about gathering information that helps us to discern patterns and dynamic in particular episodes, situations, or contexts. This step seeks to answer the question, "What is going on?" (Osmer 2008:4). In carrying out this task, the researcher explains the current context of worship in the Anglican Diocese of False Bay – both rural and urban. In doing so, he is able to discern which instruments are used in worship – brass ensemble, a gospel band, or an organ, and thereby establish the style of worship.

### **Step 2: The interpretive task**

The second, the interpretive task, seeks to explain "why" these patterns and dynamics are occurring by reflecting on theories from the arts and social sciences (Osmer 2008:4). This step helps the researcher obtain a better understanding, in that these theories help guide and explain the different facets of the 'episode, situation, or context' under study. This task is driven by the question, "Why is this going on?" (Osmer 2008:4). In the context of this study, this step seeks to clarify the role time and context (rural or urban or culture) plays in styles of worship.

**Step 3: The normative task**

The third step is the normative task, which uses biblical and theological concepts or theories to interpret particular episodes, situations, or contexts, constructing ethical norms to guide our responses, discerning guidelines for a faithful response, and learning from good practice. The question this task asks is, “What ought to be going on?” (Osmer 2008:4). In terms of this study, the researcher attempts to discern the ideal setting for worship. For example, a more balanced style/method of worship that is all-inclusive and all-embracing. Young and old should be involved (and partake) in the liturgy. This also entails better training, even professional training of organists and worship leaders in music. Improved training of musicians will ultimately raise the bar of worship in our churches. It includes the incorporation of local styles, hymns, and songs; the use of local instruments in worship; and works towards Africanising, decolonising, and indigenising local worship in the Anglican Church in South Africa (ACSA), that has a predominantly British heritage that still dominates.

**Step 4: The pragmatic task**

The final pragmatic task determines strategies for action to influence the situation in ways that are desirable and enters into a reflective conversation with the “talk back” emerging when they are enacted. In other words, this step takes cognisance of what was found in the other steps, articulating the way forward for the Church to respond. The question guiding this task is, “How might we respond?” (Osmer 2008:4). More specifically, when liturgists and worship leaders are well-trained, and when they execute/implement the music and liturgies properly, then the healing of individuals and communities become possible and achievable. The pragmatic task is addressed in the final chapter where recommendations are made for further praxis.

These four tasks make up the basic structure of the practical theological framework used for this study.

**1.7 Aim**

The aim of this study is to rediscover the integral connection between sound(s) and silence(s) in worship, as offered by the songs from Taizé, that can be experienced in

a personal and meditative way where singing and chanting creates an atmosphere of silence, contributing to healing in the context of Anglican worship.

## 1.8 Objectives

The objectives of this study are:

1. To underline the significance and value of silence and song, and how these contribute to emotional and spiritual healing.
2. To highlight the role of inculturation – how culture shapes music and worship – and the influence of culture on sacro-soundscapes.
3. To emphasise how valuable contextual worship is for local people – contributing to the healing dimensions of music.
4. To inspire the youth and cultivate an interest in the music ministry.
5. To address the crisis of music in the Anglican Church.
6. To construct a theology of music from an Anglican perspective
7. To draw attention to the contribution of silence and song (music) in the spirituality and everyday lives of Anglicans.
8. To cultivate spiritual wellness and wholeness – not only in terms of *cura animarum* (soul care), but also *cura vitae* (the healing of life itself) and *cura terrae* (the caring for and the healing of the land, which includes the environment and society) (Louw, 2015) – reflecting a holistic approach.
9. To indicate the relevance of localisation, Africanisation, decolonisation and contextualisation of local Anglican Church music.
10. To provide recommendations for the ACSA for their future endeavours; for community members; and for academia (future research).
11. To produce a resource document for Anglicans to use in their everyday spirituality and practices, and thereby help fill the identified knowledge gap in the literature.

## 1.9. Definition of Key Concepts

The key concepts used in this study are defined as follows:

- a) **Anglicanism** – The Anglican Church in South Africa (ACSA) is a colonial church and much of the church's characteristics have remained British. One may therefore ask, how does one combine British/English worship with local traditional worship? Over the years, many clergy, laity, and scholars have grappled with this question, suggesting that Anglicanism should be reinterpreted to function within a new diverse context.

Anglicanism can be categorised into three branches or groups, namely, High Church, Broad Church, and Low Church. Tractarianism and Anglo-Catholicism refer to the High Church sector, and Evangelicals are synonymous with the Low Church sector. Broad Church members can be characterised as moderate, and normally fall in between the High and Low Church sector. Anglican High Church represents tradition (with a strong emphasis on vestments and ceremony), Broad Church represents reason, and Low Church Scripture (Bethke 2018: 344).

- b) **Chant** – a repeated rhythmic phrase, typically one shouted or sung in unison by a crowd. (For a more detailed definition of 'liturgical chant', see sub-heading 3.4.3).
- c) **Music** – is the organisation or manipulation of sound into patterns of beauty (Foley 2015: 638).
- d) **Style** – a particular procedure by which something is done; a manner or way.
- e) **Musical style** – Characteristic manner of presentation of musical elements (melody, rhythm, harmony, dynamics, form, etc.) A distinctive performance practice that differentiates music performed by a specific ensemble or artist from that same music performed by any other ensemble or individual.<sup>5</sup>

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<sup>5</sup> 'Musical style' (n.d.). *FreeMusicDictionary.com*. Viewed 16 October, from [www.freemusicdictionary.com](http://www.freemusicdictionary.com)

- f) Hymnology** – from the Greek *hymnos* (“song of praise”), hymnology is the scholarly study of religious song or the hymn, in its many aspects, with particular focus on choral and congregational song.<sup>6</sup>
- g) Hymnody** – is the creation and practice of song or hymn.
- h) Healing** – Emmanuel Lartey (2003:62) defines ‘healing’ as follows: “As human persons, we find ourselves broken and bruised in many ways. From time to time, we find ourselves in need of physical, emotional, psychological and spiritual restoration. Healing presupposes that we have lost something we once enjoyed and that it is possible to regain what we have lost. Often it is hoped that such restoration will take use further or place us in a better position than we before. The art of healing entails those activities that facilitate the restoration sought for”. This definition acknowledges the various types of healing (emotional, psychological, spiritual), and does not limit healing to physical healing. Healing in this study is also extended to include the healing of the environment and the healing of life itself (Louw 2015). In addition, it distinguishes between healing and cure, and thus recognises healing as a quest for wholeness – the latter being more than just the removing of sickness or disease (cure), but entails growth, spiritual maturity, new understanding and new development. Lastly, this study also recognises the role of God in healing. Healing and wholeness are perceived as connected.
- i) Wholeness** – This study perceives wholeness as being able to live productive and fulfilled lives in the midst of brokenness, pain, and suffering. It is the opposite of fragmentation and brokenness. Wholeness is best summed by the Hebrew word *shalom*, which when translated means ‘peace’. But it is also understood as so much more than just ‘peace’. Swartley (2006, cited in Milton 2015:206) includes “wholeness, completeness, well-being, peace, Justice, salvation and even prosperity” in the concept of *shalom*. Furthermore, wholeness is a life-long process, and not an end goal or state. Complete wholeness is also unattainable without God (Roux 2019).

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<sup>6</sup> ‘Hymnology’ (n.d.). *Wikipedia*, Viewed from 4 July 2020, from [www.wikipedia.org/wiki/hymnology](https://www.wikipedia.org/wiki/hymnology)

## 1.10 Significance of the Study

This study is significant at many levels.

**At the Church level:** It seeks to enhance the level of worship, especially in the Anglican context. It also seeks to rediscover traditional sacred music and its value for today. Sacred music combined with the discipline of silence can heal painful divisions and memories. Silence and sound are healing.

**At the national and local (community) level:** It is especially relevant for the South African context in general, and the local communities of the Deep South in particular, who have experienced significant brokenness and injustice in the past.

Finally, **at the academic level**, this study argues for the localisation, contextualisation, Africanisation, and decolonisation of Anglican theology, particularly worship, thereby contributing to the body of knowledge, and promoting contextual approaches to doing research.

## 1.11 Outline of the Chapters

### 1.11.1 Chapter 1: Introduction & Background

**Chapter 1** is an introductory chapter. The chapter provides the background to the study, the problem statement, aim and objectives, the theological framework, the methodology employed, and the research questions. Key concepts are defined herein. The significance of the study is also established, accompanied by an outline of the forthcoming chapters.

### 1.11.2 Chapter 2: Anglican Music in the Diocese of Cape Town

**Chapter 2** contextualises the study by providing an overview of the historical background of the Anglican Church in South Africa, and then shifts to more recent developments in the liturgy and worship in the South African context, making up the descriptive phase of the research.



### 1.11.3 Chapter 3: Silence, Sound & Song

**Chapter 3** is comprised of three main parts – silence, sound, and song.

**Part 1** focuses on silence: *ex oriente silentium*. This section highlights prayerful silence (hesychia), which is often found in monasticism and mysticism. Musical silence is crucial for the appreciation of any musical piece. Musical silence leads us into the mystery of God. However, the silence of God, especially during hardship and times of suffering, is discussed.

**Part 2** focuses on sound and pursues faith seeking sound (*fides quaerens sonum*). The section commences with a description of sound; it then argues that sound needs silence, and silence calls for sound – there is therefore an interplay between silence and sound in music. This interplay between silence and sound forms part of a hermeneutic of sound. With the help of Klomp and Barnard (2017), this section further explores the concept of sacro-soundscapes. Sacred music and the sacramental nature of music is also discussed.

**Part 3** focuses on congregational song, a more specific form of music in worship. To place Part 3 in context, the section begins with a brief overview of the history of church music, and how liturgical chant came about. Attention then shifts to the formation of the Taizé Community in France, as well as the development of Taizé chants. It then pursues how the Taizé pilgrimage creates a liminal experience to suspend and breakdown social barriers. Taizé is extremely successful in building an interdenominational faith community. Their chants and music were a contributing factor in creating “communitas”, or as Brother Roger, the founder of Taizé would say, a parable of community.

Furthermore, a comparison is drawn between Taizé chants and choruses from the South African context. The similarities between these are highlighted, along with the current crisis the Anglican Church finds itself in regarding competent church musicians, or the lack thereof. Some remedies for the crisis are considered. Various themes related to congregational song are then discussed in the remainder of Part 3 by examining the viewpoints of prominent figures. These themes include

congregational song; congregational song and identity; multicultural and multilingual hymnody; and an explanation of the phrase 'bananas and coconuts'. To conclude Part 3, the researcher ends with some contemporary reflections, looking at the effect of Covid-19 on congregational song and church worship.

#### **1.11.4 Chapter 4: Music Heals**

**Chapter 4** then explores the healing dimensions of music. Music creates a bridge to the realm of spirituality; this highlights the link between music and spirituality. Some case studies and other research are considered to illustrate the healing effect of music on people. The benefits of choral singing, creating harmony and building communities are further discussed in the chapter. Music brings us to the threshold of the *mysterium tremendum et fascinans* which allows us to experience the presence of the Divine.

A segment of the movie, *The Shawshank Redemption*, is discussed to highlight music's value in achieving hope and healing. This is followed by the story of the liturgy and celebration of the newly installed stained-glass windows at St Francis of Assisi Church (Simon's Town) on 16 March 2019. The stained-glass windows are a silent witness of the painful past of segregation in South Africa. The liturgy for the blessing of the newly installed stained-glass windows was a symbolic act of restoration and reconciliation.

#### **1.11.5 Chapter 5: Summary, Recommendations, Limitations & Conclusion**

**Chapter 5** brings everything together and provides a summation of the main points of each chapter. It also describes the study's findings; the limitations of the study; provides recommendations, and then closes with a final conclusion.

### **1.12 Conclusion**

The first chapter introduced the study. It presented the research topic and discussed the problem under investigations. Reasons were provided for how the study came about, and the researcher's personal interest and involvement in the topic were mentioned. In addition to this, the chapter presented the methodology employed in the study, the research questions, the theological framework, as well as the aims and

objectives, and the hoped-for outcome of the study. The key concepts were defined, and the chapter outline was clearly stated. This was followed by a brief conclusion.

The next chapter sketches the history of the Anglican Church in South Africa and reflects on the liturgical developments in the South African context.

## CHAPTER 2

### ANGLICAN MUSIC IN THE DIOCESE OF CAPE TOWN

#### 2.1 Introduction

The previous chapter introduced the study and set the stage for what is to come. In addition to presenting the research topic, aims, objectives, background and methodology, it also clarified the significance of the study, stated the research questions, and indicated the outline of the chapters that are to come. In the current chapter, the focus is on the Anglican diocese under study, and the history of the Anglican Church in South Africa.

This chapter begins with a thick description of the context of the Anglican Church in South Africa (ACSA), guided by Osmer's first question "What is going on"? (the descriptive-empirical task). In addition to providing a detailed analysis of the context of this study, the chapter proceeds to establish the [African] Anglican identity, giving some background information on the ACSA, particularly in the Western Cape. Attention then shifts to the establishment of the Anglican Church in this region, with special consideration given to their views on *music* and *silence* in worship – which ties in with the topic of this thesis. In this regard, the work of Bethke (2012) has been most insightful and will be reflected on throughout the chapter. The chapter concludes with an interview discussion held between the researcher and Bethke in July 2020.

The focus of this chapter is on the Diocese of Cape Town. Cape Town diocese was considered to be too big and it was decided to divide the diocese into smaller and more manageable areas/dioceses. Provincial Synod of the Anglican Church therefore consented to the division of Cape Town diocese into False Bay diocese and Saldanha Bay diocese. False Bay diocese was inaugurated 27 November 2005. Thus, the history of Cape Town diocese is also part of False Bay diocese.

In tracing the history of the ACSA, the first period to be discussed is from 1749 to 1848.

## **2.2 A Brief History of the Anglican Church in South Africa (1749–1848)**

### **2.2.1. Tracing the History of the Period 1749–1848**

According to the Book of Common Prayer, the first Anglican service in South Africa was held in 1749 by a British chaplain to British sailors and soldiers in the Dutch Church. The British fleet under Admiral Boscawen was en route from India and stopped in Table Bay to take on board some fresh food and water for the journey (Suberg 1999:10).

For the next hundred years, Anglican chaplains were responsible for ministry to the English expatriates in the Cape. With there being no diocesan bishop in the Cape, the Cape legally fell under the jurisdiction of the Bishop of London. The Cape expanded at a rapid pace and soon the small villages developed into towns. The rapid expansion also resulted in the chapels becoming too small, increasing the demand for more priests (Hinchliff 1963:10).

The churchmanship of these parishes at the time was unknown. Likewise, the music that was employed during this time was also unknown. However, evidence exists that in the 1820's the St George's congregation made use of Tate and Brady's metrical psalter. Bethke (2012:82) suggests that it would be safe to assume that the Anglican congregations probably sang what was loved and well known in their English home parishes.

The Anglicans worshipped at the Groote Kerk whilst St George's Church was being built. Evidence of congregational singing taking place is supported by the Groote Kerk Kerkraad granting the Anglicans permission to use the organ in 1813. According to Smith (1968:41-43), the first Anglican choir in Cape Town was formed in 1830, just before St George's Church was opened in 1834.

In 1841, the number of Anglicans in Cape Town had grown to about 4,200, signalling the need for a diocesan bishop. Robert Gray was consecrated as the metropolitan bishop in 1847 and arrived in Cape Town in February 1848. Robert Gray was a scholar

of the Oxford Movement<sup>7</sup>, also known as the Tractarian Movement. This was reflected in his churchmanship and music (Bethke 2012:84).

In the 1850's vast improvements were made with communication and transport. Railway lines linked towns like Rondebosch, Claremont, Wynberg, and Simon's Town. The new harbour also meant that trade increased, with more and more immigrants arriving from England. With the influx of people to the Cape, the suburban areas also developed, which meant more parish churches had to be established (Bethke 2012:84-85). The bishop's wife, Sophy Gray, was a talented architect, and she designed many churches throughout the diocese (Martin 2005:9-10). Economic growth also meant that the worship and music improved, as more musical instruments like pianos and organs were purchased.

Bishop Gray travelled extensively throughout Southern Africa, planting new churches and strengthening the new diocese (Suberg 1999:20-22). It is interesting to note that Sophy Gray's designs made provision for a fully developed chancel with the choir placed on either side. This was a reflection of the bishop's churchmanship and his preference for choirs to lead worship (Martin 2005:12).

### **2.2.2. Education and Music**

When Bishop Gray arrived in Cape Town (1848) the daily offices of morning and evening prayer, and weekly Eucharistic services were held in many Anglican churches. The Canticles and Glorias were chanted, and anthems were also sung on a regular basis (Smith 1968:54). The bishop was keen on education and his vision was to establish a cathedral school to provide trained choristers for the cathedral choir. This resulted in the establishment of St George's Grammar School, which produced many competent musicians.

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<sup>7</sup> Between 1833-1841 Anglican clergy from the Oxford University published ninety religious pamphlets called the Tracts for the Time. From there the name Tractarianism derived. The Oxford Movement openly criticised the Church of England because they wanted the church to be free from state interference in matters of doctrine and discipline. The movement envisaged a spiritual renewal for the church by reviving certain Roman Catholic doctrines and rituals, thus they became known of Anglo-Catholics. In 1833, John Keble preached his Assize Sermon on National Apostasy, advocating for the state and the church to remain separate. John Henry Newman and Edward Bouverie Pusey were two prominent Tractarians. The Oxford Movement was also responsible for the publication of the hymnbook; *Hymns Ancient and Modern* in 1861. Viewed from [www.puseyhouse.org.uk](http://www.puseyhouse.org.uk) and [www.britannica.com/event/Oxford-movement](http://www.britannica.com/event/Oxford-movement)

A few years later, the Diocesan College (better known as Bishop's) was established but was exclusively for white boys. To enforce segregation, Bishop Gray started Zonnebloem College for black and coloured children. Gray was a visionary leader but it is sad to admit that the first Bishop of Cape Town was an advocate of the divisive system (Bethke 2012:86).

### **2.2.3 Choirs, Organs and Hymns – Ancient and Modern**

An increase in congregations saw a corresponding growth in the size of choirs. Soon, St Paul's, Rondebosch; St Andrew's, Newlands; and Christ Church, Constantia also instituted choirs. The choirs were comprised exclusively of men and boys, but over time, women started joining the parish choirs. Bethke (2012:88) explains that St Michael's, Observatory, were fitted with choir stalls (after 1899) to accommodate 24 choristers; this illustrates the growth experienced in parish choirs. The wealthier parishes were able to afford organs, and those who could not afford it made use of harmoniums. The bigger parishes also attracted talented musicians, such as Arthur Pamphlett who moved from Bloemfontein Cathedral, to take up the position of organist at St Saviour's Church, Claremont (Bethke 2012:88-89).

The Tractarian Movement was quite instrumental in the creation of *Hymns Ancient and Modern* (AM) which was first published in 1861. The hymnal was an instant success in England, and when it arrived in South Africa it was also popular amongst the locals. Many urban parishes made use of *Ancient and Modern* (AM). Not long thereafter, the hymnal was also introduced to the indigenous Xhosa people. The English missionaries rejected ethnic religion, and this resulted in a ban of ethnic music. Scholars criticise this stance taken by the missionaries, as not even recognition was given to indigenous cultures (Bethke 2012:91-92).

When the Church of the Province of Southern Africa (CPSA) was officially established in 1870 by Bishop Robert Gray, the musical standards were quite average, but as more competent musicians were trained, the musical standard of the Anglican Church increased dramatically (Bethke 2012:92).

The next period to be discussed encompasses the developments that took place in the first half of the twentieth century.

## 2.3 Music in the First Half of the Twentieth Century

The first half of the twentieth century in South Africa was characterised by war and the advent of apartheid. The effect of the two world wars was felt across many nations, South Africa was no exception. War translates into economic decline and when financial resources are low, it means that music and the musical industry also experiences a setback. In 1948, apartheid was instituted as law by the Nationalist Government. The freedom and rights of black and coloured people were restricted, and this led to deep pain and suffering for the majority of the population. Regrettably, discrimination was also experienced within the Anglican Church, propagated by Bishop Robert Gray who was in favour of this divisive system (Bethke 2012:93).

Amidst these challenges, there were also glimmers of hope that sought to unite Anglican congregations, namely, the liturgy<sup>8</sup> and *Hymns Ancient and Modern*. The latter, according to Bethke (2012:94), became a ubiquitous hymnal that was used by many parishes, even black mission churches. In the early twentieth century, the Zionist Movement was established. This movement was further imitated in the Anglican Church, being called The Order of Ethiopia. It introduced ethnic doctrine and music in worship, resulting in the incorporation of drums and dancing in black church communities (Suberg 1999:69-70).

More recent developments are discussed next, with attention now shifting to the years 1961 to 2011.

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<sup>8</sup> The Book of Common Prayer 1662.



## **2.4 Recent Developments in Anglican Church Music (1961–2011)**

This section reflects on a few pertinent music developments during the period of 1961–2011 that had an effect on Anglican Church music. Some of these influences include Liberation music and the Charismatic movement. These are discussed next.

### **2.4.1 Characteristics of This Period**

The period of 1961–2011 was characterised by renewal as more church musicians began to explore with choirs and congregational singing. Unfortunately, the gradual disappearance of the offices of Matins and Evensong was a consequence of the ensuing changes. Attempts were made by the staunch Anglicans to maintain the traditional ways, but the decline in English influence was experienced not only in South Africa but throughout the Anglican Communion. This renewal and exploration, however, opened the door for indigenous African church music (Bethke 2012:101).

Bethke (2012:105) points out that consultations on church music took place between 1967–1969, with the aim of the ecumenical group of clergy and musicians being to discuss the role of music in the South African church. Many of the discussions revolved around music in black communities, and from these conferences the following challenges were identified:

“[I]nadequate translations of western hymnody, unsingable western tunes, dearth of local composers and suspicion of ethnic music” (Bethke 2012:105).

But the greatest problem identified during the consultations was the lack of trained musicians. A problem that still exists today.

### **2.4.2 Liberation Music**

During the height of apartheid, freedom songs became extremely popular and music by black South Africans became a catalyst for liberation. Freedom songs were sung everywhere, even at church gatherings, and these freedom songs became a protest against apartheid. Clarke (2008:401) says that during the state of emergency on the 19<sup>th</sup> of June 1986, the whole congregation of St Nicholas, Matroosfontein, was arrested for singing freedom songs during their Sunday Eucharist.

### 2.4.3 The Charismatic Movement

In the 1970's, the charismatic movement made waves through the worldwide church, affecting all denominations. A new genre of music emerged, and a number of inexperienced musicians were now leading worship. On the one hand, there were amateur and untrained musicians producing charismatic music, and on the other hand, there were professionally trained musicians rejecting this new genre of music. In some cases, the charismatic music was used alongside traditional hymns and songs with great success, but in many parishes, it led to 'worship wars'. Many parishioners also criticised charismatic music as a play on emotions (Bethke 2012:110).

Bethke (2012:110) refers to the worship song book *Praise the Lord*, which was produced in 1981 for use in the parish of Christ Church in Kenilworth. This worship book became very popular, not only in the Cape Town diocese, but across the country. It was even used by other denominations. One reason for its success was that it encouraged congregational participation. Other worship books, such as *Sounds of Living Water*, *Fresh Sounds* and *Cry Hosanna*, and more recently, *Songs of Fellowship* were also popular amongst worshippers.

Quite evident at this time was a decline in the attendance of Evensong, whilst evening youth services accompanied by charismatic music increased. Some churches found organ music undesirable or old fashioned, threatening the Anglican musical tradition. Furthermore, a decline in choir membership has also been witnessed since the late 1990's. The tension between the charismatics and traditionalists were not only felt in South Africa but was also experienced in the United States of America and Britain (Bethke 2012:112).

In the sections above, after giving a brief sketch of the development, trends, and influencing factors impacting on Anglican Church music between 1749 to 2011, with particular attention given to the South African context, an attempt is made below to trace the history of liturgy in the Anglican Church. A general overview is first provided, followed by a later section with a more specific focus on liturgical history in South Africa.

Next, we consider the period 1553 to 1662, another significant epoch in the history of the ACSA. Liturgy and song are linked to each other, indicating the relevance and importance of the section below.

## 2.5 A Brief Introduction to Anglican Liturgical History (1553–1662)

Pertinent to the discussion on music in the Anglican Church, a brief history of the liturgy is provided below, starting with the Archbishop of Canterbury (1533–1556). After naming and discussing a few other prominent figures, the liturgical history in the South African context is described.

Thomas Cranmer, Archbishop of Canterbury from 1533 to 1556, was the architect of the first two *Books of Common Prayer* (1549 and 1552). These *Books of Common Prayer* (BCP) had a distinct theological character and were well received by the people (Jeanes 2006:21). During the English Reformation, King Henry VIII approved a bill to provide each parish with an English Bible and required the laity to recite the Creed, the Lord's Prayer, and the Ten Commandments in English. Soon after this, Henry VIII requested Cranmer to draft an English Litany, which allowed the laity to worship in their vernacular. After Henry VIII's death (1547), Edward VI succeeded him as king, and it was Edward VI who ordered that the whole liturgy be produced in English. The result was the first *Book of Common Prayer* 1549 (Jeanes 2006:21-25).

The BCP 1549 publication relied heavily on the Salisbury Use of the Roman Rite (Sarum). The new prayer book brought about a liturgical revolution, as Cranmer combined the medieval monastic offices of Matins and Lauds to form a Morning Prayer service, and Vespers and Compline into Evening Prayer. Many Anglican prayer books throughout the world continue to maintain the rhythm of Morning – and Evening Prayer<sup>9</sup> services (Bethke 2012:30).

The BCP 1549 was used as an interim rite as Cranmer continued to explore and improve; and in 1552 the Book of Common Prayer, with a more Protestant character,

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<sup>9</sup> Morning and Evening Prayer is like a service, a liturgy on its own and it contains Canticles/Songs and hymns. The development of liturgy also meant changes and development of music/song.

saw the light. Shortly after the publication, in 1553 Edward VI died and Mary Tudor, a member of the Roman Catholic Church, became Queen of England. Mary was more in favour of the Sarum Rite, but sadly her reign was not long, and Elizabeth I ascended the throne in 1558. It was during her tenure that the BCP 1559 was published (Bethke 2012:31).

The seventeenth century was a time of great political and social turmoil in England. When King Charles II returned to England, he ordered that the prayer book be revised by the clergy and academics, and this resulted in the Book of Common Prayer 1662 (Spinks 2006:51).

The next section looks at liturgical developments that took place in the ACSA.

## **2.6 Liturgical History in Southern Africa**

This section looks at a number of groundbreaking liturgical developments, including The Book of Common Prayer 1662; Liturgy 1975; *An Anglican Prayer Book* 1989; *An Anglican Prayer Book* 1989 and the use of silence; and *An Anglican Prayer Book* (APB) 1989 and the use of music. The last two themes discussed here tie in with the topic of this thesis, with the aim of providing a thick description and understanding of the topic under investigation. This discussion is followed by some reflections on the liturgical developments that took place after *An Anglican Prayer Book* (APB) 1989.

### **2.6.1 The Book of Common Prayer 1662 – South Africa (SAPB 1954)**

The Book of Common Prayer 1662 was in use when Bishop Gray arrived in the Cape. With time, there was an outcry for liturgical renewal as a unique prayer book was needed for the South African context. This prepared the way for radical theological and liturgical revolutions of the twentieth century. Much debate and explorations took place during this period. Francis Phelps<sup>10</sup> was the chairperson of the Liturgical Committee at the time, and they had the important task of revising the Eucharistic Prayer (Bethke 2012:120).

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<sup>10</sup> Francis Phelps later became the Archbishop of Cape Town from 1930-1938.

The Liturgical Committee had to consider the inclusion of the epiclesis and its relation to the words of consecration. Bethke (2012:121) explains that the threefold Kyrie was included in the liturgy, but the Benedictus and Agnus Dei were still absent. After much exploration, the final form of the rite was approved by Provincial Synod in 1929, and this prepared the way for the *South African Prayer Book* (SAPB). However, it would take several years before the *South African Prayer Book* was published in 1954. The pioneering work of the SAPB 1954 was admired by other Anglican Provinces.

### **2.6.2 Liturgy 1975**

Liturgy evolves, as it has to adapt to time and context. Thus, liturgy never remains static. This is evident in the work of the Liturgical Committee, as it remains ongoing.

The shift in theology and language was quite noticeable in the case of Liturgy 1975. For one, the Victorian English was replaced with a more modern form of English. This resulted in many members of the Anglican Church expressing their unhappiness with the modern English produced in Liturgy 1975. The title of “Holy Communion” was replaced with “Eucharist”, and congregational participation was also increased in the new rite. Bethke (2012:130) furthermore points out that the ancient format of the Old Testament, Psalm, New Testament, Canticle, and Gospel was restored. This meant that the Psalm could be sung or chanted, and that a gradual hymn could be used in place of the canticle.

The Liturgical Committee proceeded to produce a supplementary booklet for Liturgy 1975 entitled, *Ash Wednesday to Easter* in 1979. This booklet became extremely popular in many parishes across the Province as it emphasised the holy season of Lent, as a journey from ashes to glory. There were many positive aspects to the rite as it prepared the way for *An Anglican Prayer Book* 1989 (Bethke 2012:131).

To briefly interject, *An Anglican Prayer Book* (APB) 1989 is described in more detail below.

### 2.6.3 An Anglican Prayer Book 1989

The APB 1989 has been described as a jewel and groundbreaking work that reflects the diversity of the Anglican Province of Southern Africa. The Liturgical Committee considered the following as they set out to draft APB 1989:

- The encouragement of lay participation;
- The use of contemporary English;
- The prayer book had to be translated into the eight languages used in the Province;
- Gender specific language was to be avoided wherever possible;
- The consultation of overseas and ecumenical resources in order to be consistent with world-wide developments in Christian liturgy (Taylor 2005:8).

In order to achieve these objectives, the committee consulted recently published prayer books from America, Britain, Australia and Canada.

The Baptismal Creed, a first for the rite, was created from the allegiance questions at the service of baptism and confirmation. Bethke (2012:140) also points out that Form C of the prayers, page 113 APB, was originally written in Xhosa and then translated into English for Liturgy 1975, indeed a wonderful example of localisation.

APB 1989 was drafted and published during the heyday of apartheid. Naturally, the prayer book had to petition the divisive system; hence, Prayer for Responsible Citizenship, In Times of Conflict, For Our Enemies, For Those Who Suffer for the Sake of Conscience, and For the Oppressed<sup>11</sup> were included in the publication (Bethke 2012:140).

Silence is a central concept in this thesis and will be explained and unpacked in more detail in a later chapter. But for now, remaining with the topic of the *APB* 1989, its connection to and the role of silence will be briefly described in the section below.

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<sup>11</sup> See An Anglican Prayer Book 1989, pp. 86-88.

### **2.6.3.1 An Anglican Prayer Book 1989 and the use of silence**

In relation to this research, it is important to mention that all the Prayer Books, especially APB 1989, make adequate provision for silence. In fact, silence is encouraged in various places of the liturgy. During the offices of Morning and Evening Prayer, for example, between the reading of the Scripture lessons, the rubric encourages silence<sup>12</sup>. Silence is also the cornerstone of Eucharistic Services, according to an *APB 1989*. The liturgy makes provision for silence on page 106 (rubric 12) before the confession of sin takes place and between the intercessory prayer Form A pages 109 to 111 (rubric 31–35). According to an *APB 1989*, clergy have the freedom to introduce silence in various other places of the liturgy. It is therefore common to find that clergy would observe silence, for example, after the sermon, page 108 rubric 22, and on page 127 between the Agnus Dei (rubric 80) and the Prayer of Humble Access (rubric 81). At the discretion of the presider, the Holy Communion can be administered with music or in silence.

As with silence, music is also a central concept in this thesis and will be explained and unpacked in more detail in a later chapter. But for now, remaining with the topic of the *APB 1989*, its connection to and the role of music will be briefly described in the section below.

### **2.6.3.2 An Anglican Prayer Book 1989 and the use of music**

It is true that music compliments the liturgy, and vice versa. In the Anglican church the Sung Mass and the Said Mass are equally popular. It is, however, evident that the Liturgical Committee considered the use of music to compliment the liturgy. For example, the Morning and Evening Offices contain various Canticles and Psalms, and these Canticles and Psalms are meant to be sung or chanted<sup>13</sup>.

Pages 341 to 358 of the APB contain a selection of Canticles, and pages 607 to 792 contain all 150 Psalms. The option is given to say the Canticles/Psalms or to sing

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<sup>12</sup> See APB 1989 (Morning Prayer), pp. 45-47, rubrics 9, 15 and 19 suggest that silence should be observed.

See APB 1989 (Evening Prayer), pp. 56-58, rubrics 51, 56 and 60 encourage silence.

<sup>13</sup> On page 606 of the APB 1989, a note on chanting can be found – this contains some guidelines on chanting.

them. It is clear from the given option that music and singing can be used to augment the worship liturgy.

Various sections of the Eucharistic service can be chanted or sung. The Processional hymn, the Introit hymn, the Gloria (APB 1989:104), the Kyrie (APB 1989:105), the Psalm for the day, the Gradual hymn, the Offertory hymn(s) (APB 1989:116), the Eucharistic Prayer (APB 1989:117-126), the Lord's Prayer (APB 1989:126), the Agnus Dei (APB 1989:127), the Blessing (APB 1989:29), and the Recessional hymn can be sung and accompanied with music.

The question that arises here is, what music is most appropriate for the APB 1989? The same may be asked for the Anglican Church. The Anglican Church is extremely diverse and embraces all types of music, for example, high church music, charismatic music, and indigenous cultural music.

Having highlighted some of the main points concerning An Anglican Prayer Book 1989 in the sections above, attention now shifts to developments since the publication of this trailblazing text.

#### **2.6.4 Liturgical Developments Since An Anglican Prayer Book 1989**

A few publications were issued since the APB 1989. One of these include *Services for Parish Use 1993*, which comprised liturgies for the licensing of lay ministers and parish councillors. Interesting to note, this booklet makes special provision for singing as it includes liturgies for Advent and Christmas Carol services.

The publication on *HIV/AIDS in Worship*, which includes intercessory prayers and a unique *HIV/AIDS* focussed Eucharistic Prayer, is an example of contextual liturgies. Between 2008–2018, six editions of *Season of Creation* were published. *Season of Creation* is an excellent publication on creational stewardship by the Anglican Church of Southern Africa's Environmental Network (ACSA-EN). These manuals produced by ACSA-EN contain Eucharistic prayers, sermon notes, material for small groups and appropriate songs and hymns for environmental services.



The following section presents an interview discussion held between the researcher and Bethke (July 2020) to obtain his views on the discussed publication – *Celebrating Sunday – Under Southern Skies* (2016).

## 2.7 Under African Skies

The section below presents a paraphrased email communiqué between the researcher and Anglican scholar A.J. Bethke during July 2020.<sup>14</sup>

*Celebrating Sunday* was published in 2016 by the ACSA Liturgical Committee to complement the current APB 1989. In a sense, this publication is a local variant of the Church of England's *Times and Seasons*. The value is that it provides extensive liturgical materials for each Sunday during the major seasons of the year: Advent, Christmas, Epiphany, Lent, and Easter. For those parishes that have access to screens in their church buildings, or printing capabilities, these resources can easily be incorporated into weekly worship.

Another important and valuable aspect of the publication is that it provides extensive introductory material to each of the seasons. It is these sections that can assist the clergy and laity alike to focus their attention on the themes and symbols that are embedded in each season. Seasonal worship can thus have a trajectory – a goal. The short essays at the end also provide a necessary series of discussions surrounding our local context and the issues that we face.

The music and hymns that are presented are well chosen to reflect the themes of the season. It is also encouraging to see some South African hymn authors. Another important aspect of this resource is that it was put together by local clergy and is intended for the local church.

While this is clearly an invaluable collection of liturgies, it also falls short on a number of significant points:

- a. Firstly, which enculturation is one of the aims of the authors, real engagement with enculturation is not apparent. For example, the structure of the Eucharist

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<sup>14</sup> A.J. Bethke, personal communication, July 2020.

and approach to evening prayer, local names of God, ceremonial practice and musical traditions *all* privilege the Western heritage of the church. While this is important, the voice of black and coloured people, and their potential contributions to a local incarnation of Anglicanism, is basically absent (Bethke, personal communication, 2020).

- b. Secondly, the liturgies privilege Western patterns of logic, and are cerebrally oriented towards only literate societies. While this is fine in cities and westernized areas of South Africa, what about the many Anglicans who are not literate? It also seems that the type of English which is used is not designed for fairly straightforward translation. The strength of APB 1989 is that its use of English is clear and simple, enabling translators to carry meaning into different cultural contexts. In essence, then, while the publication does try to situate local Anglicanism within the Southern Hemisphere, it does not engage with local indigenous cultures in any depth. Bethke (personal communication), goes on to say in order to get the buy-in of black clergy and laity, in particular, for liturgical revision, but it is a real loss that local languages and cultures are not really brought into the liturgies. A really good example of moving away from exclusively Western orientation is the New Zealand Prayer Book.
- c. Thirdly, the chance to create a new set of local symbols for the church was missed. The church is already saturated with western symbols, but for the local church to speak meaningfully into the context, symbols of deep meaning need to be included (or adapted for use in the church). Could there not have been engagement with Anglican students about possible new symbols from local myths and legends? Could there not be reference to local understanding of colours (and their seasonal meaning) – consider the Xhosa name for December, which is related to the yellow flowers of particular trees which flower at that time of year? (Bethke, personal communication).
- d. Finally, while the music and hymns which are incorporated are beautifully written and deeply appropriate to each season (for which the authors must be complimented), a golden opportunity for incorporating local indigenous material was lost. There is a wealth of choruses and chants which have been produced by the Roman Catholic Church and Lutheran Church which would complement and enrich these services. This is not to say that such materials cannot be included by local clergy, but official recognition (through publication) is not present (Bethke, personal communication).

## 2.8 Conclusion

In seeking to describe the context and determine ‘what is going on?’ (Osmer, 2008), this chapter provided a brief overview of the history of the ACSA, tracing the periods 1749–1848; the first half of the 20<sup>th</sup> century; 1961–2011, and beyond. The chapter also explained how the Anglican Church came to be in the Western Cape. Renewals, developments, changes, cross-pollination and outside influences on the ACSA were noted. Being a church with a rich liturgical inheritance, a number of impacting factors

were described, like the influence of context, which during the apartheid era gave rise to liberation songs that held particular significance and meaning at the time. In addition, the worldwide influence of the charismatic movement in the 1970's was not only felt in the ACSA but infiltrated all denominations across the globe to some extent. Yet, despite these external influences, it was argued that the worship of the ACSA needs to be localised, decolonised, and Africanised, as its British roots are still dominantly felt in the local congregation under study.

The researcher then traced the history of liturgy in the Anglican Church. Prominent figures and liturgical developments were discussed, including *The Book of Common Prayer* 1662; *Liturgy* 1975; *An Anglican Prayer Book* 1989; *An Anglican Prayer Book* 1989 and the use of silence; and *An Anglican Prayer Book* (APB) 1989 and the use of music. The central argument was that Anglican worship values and makes place for both silence and music in worship. There was also mention made of chanting in the APB 1989. As is evident from the above discussion, music and song – two core themes of this study – have always been central to Anglican worship. The new liturgical developments transformed the worship to become more *koinonia*-oriented. It is no longer the choir leading the liturgy, but rather the whole congregation partakes fully in worship. These themes will be explored in more detail in the Chapter 3, and then will later be linked to healing in Chapter 4.

In the final section, to obtain more contemporary reflections, the chapter concluded with a paraphrased excerpt of an email (personal communication) between the Anglican scholar, A.J. Bethke, and the researcher.

The next chapter explores the themes of 'silence', 'sound' and 'song' in Anglican worship. The chapter is divided into three parts, which are discussed separately for convenience.

## **CHAPTER 3**

### **SILENCE, SOUND & SONG**

#### **3.1 Introduction**

The previous chapter provided a brief overview of the Anglican Church under study, and also reviewed the history of the Anglican Church in South Africa. After delineating significant establishments and developments in different epochs, the liturgical history was traced in the South African context, followed by some noteworthy comments made by the contemporary Anglican scholar, A.J. Bethke.

However, in the current chapter, the focus shifts to silence, sound, and song – relevant aspects related to music, as the researcher will elucidate in this chapter. The structure of Chapter 3 is as follows. The chapter comprises three main parts: Part 1 looks at silence; Part 2 focuses on sound; and Part 3 pays attention to song, with special emphasis given to congregational song.

#### **3.2 PART 1: SILENCE**

Part 1 of Chapter 3 is focused on silence. The discussion begins with a few introductory comments on silence (sub-section 3.2.1). This is followed by a more in-depth exploration of silence – a description of silence (sub-section 3.2.2). In seeking to provide a more comprehensive understanding of silence in music, a number of themes are unpacked in the remainder of Part 3 to provide clarification, correlations, and elucidation. These include silence and monasticism (sub-section 3.2.3); prayerful silence (sub-section 3.2.4); experiencing the presence of God (sub-section 3.2.5); silence and liturgy (sub-section 3.2.6; the silence of God (suffering) (sub-section 3.2.7); silent before the silent (sub-section 3.2.8); protest and silence (sub-section 3.2.9); divine silence (sub-section 3.2.10). The aim of reviewing these themes is to establish the importance, relevance and place of silence in worship.

### 3.2.1 A Few Introductory Comments on Silence

The following passage establishes the power and significance of silence. The Almighty God, Creator of heaven and earth, chooses to speak to us through silence. This is evident in the following passage:

The Lord said: Go out and stand on the mountain in the presence of the Lord, for the Lord is about to pass by". Then a great and powerful wind tore the mountains apart and shattered the rocks before the Lord, but the Lord was not in the wind. After the wind there was an earthquake, but the Lord was not in the earthquake. After the earthquake came a fire, but the Lord was not in the fire. And after the fire came a gentle whisper[—silence]. When Elijah heard it, he pulled his cloak over his face and went out and stood at the mouth of the cave. Then a voice said to him, "What are you doing here, Elijah? (1 Kings 19:11-13).<sup>15</sup>

In the last verse of hymn 115 in *Hymns Ancient and Modern (New Standard)*, the hymn-writer J.G. Whittier (1807-1892) says:

Breathe through the heats of our desire  
thy coolness and thy balm;  
let sense be dumb, let flesh retire;  
speak through the earthquake, wind and fire,  
O still small voice of calm.

To provide another powerful example, a couple of years ago while paging through the *Cape Times*<sup>16</sup> (see Appendix B) the researcher turned the page and, low and behold, page 8 was blank. A full A2 size page in a major local newspaper was a total blank. In a newspaper – this is unheard of. Then, at the bottom of the page, a small inscription read: "Our moment's silence for the passing of an advertising legend. Rest in peace: Robyn Putter." The clean white page speaks volumes. Colleagues and friends of Mr Putter most probably initiated the 'silence' of the blank space. Robyn Putter has passed on; his creativity is now silent. His passing leaves a void. (See Appendix B).

Silence is commonly described as the absence of sound. We can therefore say that silence cannot exist without sound (Korpel and De Moor 2011:70). Silence is a sign of divine generosity and it gives voice to something otherwise incommunicable (Becking 2013:9).

<sup>15</sup> All scriptures are from the NIV, unless otherwise stated.

<sup>16</sup> *Cape Times*, Wednesday 10 March, 2010, p. 8.

Scripture reveals that God spoke to people in the distant past. If God spoke then, why does he not speak now? Or does he still speak, but in a different, less conspicuous way? (Sanders 2013:127). The Hebrew Bible contains 1882 instances of verbs and nouns denoting God's speech, and only 29 instances of verbs and nouns denoting God's silence (Sanders 2013:128). What conclusion are we to derive from this comparison?

Reflecting on the notion of silence, Henri Nouwen (1972:36) makes a noteworthy remark that supports the point the researcher seeks to make in this study: "In the old days silence was considered as the norm and noise was perceived as a nuisance. But today, noise is the normal fare, and silence, strange as it may seem, has become the real disturbance. We have become alienated from silence."

We can conclude this sub-section by heeding that silence makes us vulnerable, exposing our inner contradictions and anxieties. The silence of God can be bewildering, even terrifying (Norman 1990:114). Yet in our noisy, over-active, self-absorbed lives, moments of quietness and stillness can become *sacramental* of God, an occasion for the Divine to break into our lives (Norman 1990:20), just as God did in Elijah's life (1 Kings 19).

To continue expounding on the notion of silence, the section below attempts to add to the sentiments already expressed, providing a more detailed description.

### **3.2.2 A Description of Silence**

In the opening page of his book, *The World of Silence*, Max Picard (1948) quotes the Latin phrase: "*Lingua fundamentum sancti silentii*," meaning 'the foundation of language is holy silence'.

According to Picard, silence is not simply what happens when we stop talking (1948:15). When language ceases, silence begins. But it does not begin because language ceases. The absence of language simply makes the presence of silence more apparent (Picard 1948:15).

“Silence is nothing merely negative; it is not the mere absence of speech. It is a positive, a complete world in itself”. There is no beginning and no end to silence. “It is like uncreated, everlasting Being”. Where silence is, humankind is observed by silence (Picard 1948:17).

Many people perceive silence as useless, says Picard (1948:18). He states that silence “does not fit into the world of profit and utility; it simply is. It seems to have no purpose; [therefore] it cannot be exploited” (1948:18). For example, water and fire can be used as profit by the world. “Silence, however, stands outside the world of profit and utility.” Many therefore regard it as valueless. But for Picard (1948:18-19), there is more help and *healing* in silence than all other useful things. “[F]or that is what silence itself is: holy uselessness” (1948:19). These comments further support the relevance and role of silence.

Perhaps some theological reflections in the sub-sections below can add to the discussion that is unfolding in Part 3 of this chapter.

### **3.2.3 Silence and Monasticism**

Silence is not new to humanity. This section reveals that both the desert fathers and Christian mystics used silence in search of spiritual elevation. The desert fathers escaped to isolated places in order to encounter God.

St Benedict wrote in his Rule: “A monk should always be willing to listen to the teaching of an elder who gives spiritual advice, but he should seal the message in his memory with silence” (Stark 1975:139). The Rule continues saying: “For a monk to restrain his tongue and keep silence, is a sign of true humility. In much speaking you cannot escape sin” (Proverbs 10:19) (Stark 1975:131).

Monks engages in a life of prayer and silence in order to achieve spiritual purity and to create greater union with God. Here we should note that mere silence is nothing; it is silence with understanding that will aid our spiritual progress. The traditional monastic silence is not a barren, sterile silence. The traditional monastic silence is a silence full of love (Stark 1975:129-130).

Father Ambrose, relying heavily on St Benedict's Rule, lists 3 reasons for the practice of silence, namely: 1) To avoid sin, 2) for the sake of silence, and 3) in order to listen. Silence is related to prayer; therefore, silence is necessary so that one can hear the voice of God (Stark 1975:132).

### 3.2.4 Prayerful Silence

Most of us live in an extreme poverty of silence. The lack of silence deprives us of union with God. But what you will find in many Benedictine communities is the 'Great Silence,' which is observed from about 9pm till 8am (Berger 2006:33).

Monks and nuns search for God in solitude by practicing the habit of the tranquil listening of the heart (Berger 2006:33). This prayerful silence is referred to as *hesychia* (Haste 2013:270).

Exterior silence is certainly conducive to contemplation, interior solitude is also essential: "The truest solitude is not something outside you, not an absence of people or of sound around you; it is an abyss opening up in the centre of your own soul" (Haste 2013:269). The Benedictine Rule states that "so important is silence that permission to speak should seldom be granted," and that monks and nuns should diligently cultivate silence at all times (Haste 2013:269).

That which flows from prayerful silence (*hesychia*) is often called the discipline (of) *lectio divina*, described by Haste (2013:272) as the slow, thoughtful reading of sacred texts. *Lectio divina* involves the reading of the text with conviction that God is addressing us through the text. Haste (2013:272) explains that *lectio divina* occurs in four movements, namely: *lectio* (listening with the heart), leading to *meditatio* (pondering with the heart), *oratio* (a response of the heart), and finally *contemplatio* (a resting in God).

When the interior space [the soul] is anchored in silence, we are then able to meet with God. Hearing and seeing belong to the physical world, and these senses help us to experience God. But it is through the mystical experience of silence that an intimate encounter with the Divine can be developed. It is then that our seeing and hearing go



beyond the physical eyes and ears of the believer individual. Listening is of paramount importance, says Kirby (2017:40) – listening with the ears of faith. Hence, intentional times of silence helps the soul to connect with the Divine (Kirby 2017: 40).

Within the Christian tradition, monasticism has been extremely successful in achieving this prayerful silence (*hesychia*). Intentional silences transform the interior and it brings us to a deeper connection with God – a connection that goes beyond words. For the soul to grow beyond the verbal expressions of the mind, it must be soaked in the silence of God (Kirby 2017:41).

This theological exploration further reveals that silence allows us to encounter or experience God, or the mystery of God, as expressed below.

### **3.2.5 Experiencing the Presence of God**

Brother Lawrence, a Carmelite monk from Paris in the 17th century, was assigned to kitchen duty; and even in the mundane work of preparing food he experienced the presence of God. For Brother Lawrence, the time of labour and the time of prayer are one and the same; the noise and clatter of the kitchen are as tranquil as if he was praying in front of the Blessed Sacrament (Norman 1990:2).

Norman (1990:5) shares the story of a parishioner who was responsible for arranging the flowers in the church: “When I am alone in the church and in the sanctuary busy arranging flowers, I often feel the presence of God. It is as if I am in the holiest of holies. For me this is a privilege and I do feel an aura. The silent, empty church ministers to me in a special way.”

Silence may simply refer to a lack of any sound, revealing a vacuum. Many books on contemplative prayer describe silence as a complete nothingness. But Norman (1990:14) describes silence as solemn and stern, warm and loving.

Silence always formed part of the liturgy (in fact, liturgical worship is built on silence). The sub-section below serves as a pivotal reminder, establishing the place of silence in worship.

### 3.2.6 Silence and Liturgy

In Norman's (1990:29) view, silence in the liturgy is often handled rather clumsily. Frequently, the presider of the liturgy would, for example, say: "Let us observe a moment of silence...." Why don't we always feel comfortable with observing silence? For this question there aren't any easy answers or quick fixes. However, one thing remains certain: there is indeed a lack of silence in our liturgies. Norman (1990:29) explains that when we neglect silence during worship then all the mystery has gone out of the service.

Many people go to church expecting to be entertained, but silence is not particularly entertaining. The world of media with high definition monitors provides constant stimulation. Silence, by contrast, can seem unentertaining and extremely boring (Norman 1990:31).

Therefore, an appreciation of silent contemplation has to be cultivated, and a sacramental appreciation of silence should be developed (Norman 1990:31-32). Much of our lives are spent between a promise and its fulfilment. The commuter waits for the train on the station platform. The pregnant woman waits for the birth of her child, and the farmer sows the seeds and then waits for the harvest. In the same way, we ought to wait on God in silence (Norman 1990:64).

Silence is a fundamental experience of our humanity. We can furthermore say that silence has an unknown depth. It is on this basis that Norman (1990:121) suggests that we need to be impregnated with silence. Perhaps at first a frightening thought, but it simply means: when we carry silence within us, we can then also give birth to sacred silence (Norman 1990:121).

When reflecting on matters related to theodicy, the silence of God is often questioned. Some thoughtful reflections are provided below.

### 3.2.7 The silence of God (suffering)

When confronted with suffering, many sufferers question the very existence of God. During difficult times we want to experience the presence of God, but often we only

experience a deafening silence. The concentration camps of the Second World War formed a human crucible in which sufferers questioned the silent God. The people felt totally abandoned. Why is God so silent during suffering? (Norman 1990:15).

Elie Wiesel, a Jew who experienced and witnessed the Holocaust sufferings firsthand remarked: “For the first time, I felt revolt rise up in me. Why should I bless God’s name? The Eternal, Lord of the Universe, the All-Powerful and Terrible, was silent. What had I to thank him for?” (Norman 1990:83).

As we reflect on Elie Wiesel’s testimony, we are reminded of Jesus’ cry in Matthew 27:46: “My God, My God, why have you forsaken me?” Jurgen Moltmann’s theology of the cross is helpful in this regard (Norman 1990:92). There are no easy answers for the question of theodicy. As Jesus enters our humanity, he also experiences “Godforsakenness”. Norman (1990:92) explains, “A God who is incapable of suffering is a being who cannot be involved ... the one who cannot suffer cannot love either.”

Some people may find silence a very lonely experience, without grasping the difference between loneliness and solitude. Christians are not exempt from experiencing loneliness, and many have given up the good fight of the faith when in the midst of loneliness. Some further reflections are provided next.

### **3.2.8 Silent Before the Silent**

Crabtree (2007:144) quotes, “Loneliness is the most devastating disease of our society”. After Mother Teresa’s death, her private writings revealed that she was overcome with a sense of loneliness and abandonment. At times God was not close to her, but unutterably remote, silent and unavailable (Polish 2008:28). In her book *Come Be My Light*<sup>17</sup>, she would for example say: “Lord, my God, who am I that you should forsake me? ... I call, I cling, I want – and there is no One to answer”. Like many of us, Mother Teresa also experienced the silence of God. Trisel (2012:384) calls this “divine silence” or “divine hiddenness”.

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<sup>17</sup> Mother Teresa, *Come Be My Light: The Private Writings of the Saint of Calcutta*, ed. Brian Kolodiejchuk (London: Doubleday, 2007), 186-187.

As noted below, even the Psalmists experienced the silence and absence of God:

Where is your God?  
(Psalm 42:3)

To you, O Lord, I call;  
my Rock, do not refuse to hear me.  
For you are silent to me,  
I shall be like those who go down to the Pit.  
Hear the voice of my supplication,  
as I cry to you for help,  
As I lift my hands  
toward your most holy sanctuary  
(Psalm 28:1-2).

The Psalmist experiences a painful silence; therefore, he is downcast and feels abandoned. He is like one who goes down to the pit. But a shift occurs in the Psalm when he testifies to the goodness of God.

Praise be to the Lord,  
for he has heard my cry for mercy.  
The Lord is my strength and my shield;  
my heart trusts in him,  
and I am helped.  
My heart leaps for joy  
and I will give thanks to him in song  
(Psalm 28:6-7)

The psalmist confesses that God heard his cry for mercy. God's silence does not mean that he didn't hear. For Muck<sup>18</sup>, when God is silent, he still hears (2012:7).

Building on the above theme that reviews the silence of God, some further comments are provided below.

### **3.2.9 Protest and Silence**

"The God that chooses to be silent in the presence of suffering and death, is a God whose face is darkened by our agony and whose hands are covered with our blood" (Milazzo 1992:44). Indeed, these are harsh words aimed at God by G.T. Milazzo, a biblical scholar from Saint Leo College in Florida. But it is not only scholars that grapple

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<sup>18</sup> Jesus was silent in the face of the unfair judgment of the high priest (Matthew 26:63), before Pontius Pilate (Matthew 27:14) and in an audience with Herod (Luke 23:9).

with a silent God, many believers and unbelievers feel the same way. And so people protest and lament against God's injustice, hiddenness and absence (Milazzo 1992:44). Though we seek presence, we find only absence; where we seek intimacy, there is only estrangement and loneliness. Milazzo (1992:44-45) points out that only God can resolve the tension between experience and absence, between suffering and innocence, and between death and presence.

Perhaps of all those who innocently suffered, none is better known to us than Job. Job was a righteous man, he was God-fearing, and he was a man of integrity, yet he endured immense suffering.

Job was assured by his interlocutors that the innocent do not suffer, only the guilty do. This is not only Job's dilemma<sup>19</sup>, but also ours. Yet Job, an innocent person, suffered the fate of the wicked, and he suffered that fate without a just cause. He suffered that fate because of a cruel and arbitrary wager. And so from the story of Job we learn that righteousness does not guarantee freedom from suffering and death (Milazzo 1992:114-116).

Job does not simply search for vindication; Job's search is the search for the meaning of life. Job's longing is a longing for an end to the discrepancy between the promise of faith and the experience of abandonment, between life and death, between God's presence and God's absence. Job's search remains unfulfilled, for he never discovers the reason why humans suffer and die. When God answers Job He stresses His power over creation and over human beings. God never answers Job's lament, nor the issue of the suffering of the innocent. Job repents not because he is guilty but because he is overwhelmed by the power of God (Milazzo 1992:116-117).

What does it mean when God is silent? Some perspectives are provided below.

### **3.2.10 Divine Silence**

Many people would like to believe that divine silence is an indication of divine wrath, on the basis of God's anger to his sinful people; making religious practices like

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<sup>19</sup> Theodicy – the interplay and co-existence between good and evil.

sacrifice, offering and prayer useless (Becking 2013:10). Many argue that divine silence is a sign of divine absence. Reflecting on the silence and hiddenness of God, could it be because he retreated into heaven, as if disgusted with humanity's actions? (Korpel and De Moor 2011:23). How are we to interpret God's silence? Furthermore, is God's silence an indication of his wrath, anger, or judgment?

In their book *The Silent God*, Korpel and De Moor (2011) categorically state that divine silence is no proof of divine absence, and that divine silence creates an opportunity for the followers of Christ to speak (Becking 2013:2). If there are good reasons to speak, then there are by implication various reasons to be silent. Korpel and De Moor (2011:283) thus identify five possible explanations for God's silence:<sup>20</sup>

- i) Silence because of humanity's offenses
- ii) Silence because of humanity's awe and fear
- iii) Silence because of divine forbearance or prudence
- iv) Silence because of divine incapacity
- v) Silence because of divine sleep

Korpel and De Moor (2011:284) emphasise that there should be synergy between God and humanity. First Corinthians chapter 3 verse 6 is a good example of this synergy:

I, Paul, planted the seed, Apollos watered it, but God made it grow. So neither he who plants nor he who waters is anything, but only God, who makes things grow. The person who plants and the person who waters have one purpose, and each will be rewarded according to his own labour. For we are God's fellow-workers; you are God's field, God's building.

St Paul affirms that we are co-creators with God. God allows us to partake in his mission. Indeed, it takes courage to be God's witness. God depends upon the integrity and trustworthiness of his witnesses. How can God speak if humankind keeps silent? If God is silent, humankind must speak (Korpel and De Moor 2011:293-295).

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<sup>20</sup> Cf. P. Sanders, 'How Comprehensible Can Divine Silence Be? Reflections on the Biblical Evidence,' in B. Becking (ed.), *Reflections on the Silence of God: A Discussion with Marjo Korpel and Johannes de Moor*. Leiden: Brill, 129.

Korpel and De Moor (2011:293-295) emphasise the mediated nature of divine speech. Humans play an important role in divine speech, both as speakers who articulate divine messages and as listeners who receive and interpret divine messages (Becking 2013:11).

God has the freedom to speak or keep silent. God is free to deal with creation as he pleases. It remains to be His work and witness (Korpel and De Moor 2011:21). Silence is not an indication that God doesn't care. Silence simply means that God is up to something, perhaps something far greater than we can imagine (Korpel and De Moor 2011: 27). In addition to this, God's silence is an invitation to pray.

If God invites us to speak in his name, why do so few believers protest publicly against barbarism<sup>21</sup>? (Korpel and De Moor 2011:303). Why has the prophetic voice of the church gone quiet?

To state that God is silent amounts to saying that his messengers – angelic or human – are unable to speak in his name. If we are the body of Christ, we have to mediate Christ's presence in the world. Our culture is pervaded by the idea that God is silent (Sarot 2013:150). "Here, it's not our deafness that is the cause of our failure to hear God, but God's silence that as an active force causes our deafness" (Sarot 2013:150).

Certainly, God speaks; sometimes we just fail to hear him. Indeed, God speaks through suffering (Sarot 2013:151). In this regard, C.S. Lewis (1946:81) said:

God whispers to us in our pleasures.  
God speaks in our conscience. But God shouts in our pains.  
Suffering is God's megaphone to rouse a deaf world.

God speaks more frequently than we hear Him. For example, God also speaks through *suffering*. If that is the case, then we need to listen to God with the ears of faith (Becking 2013:11).

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<sup>21</sup> Genocide, murder, rape, and violence, just to name a few examples.

### 3.2.11 Conclusion of Part 1

“Silence is the first language of God.”

– St John of the Cross, 16th century mystic and poet.

In the 21st century people yearn for more silence and they yearn for a meaningful spirituality that extends beyond words. This chapter has shown how silence presents us with the threshold upon which God meets with us. Prayerful silence (*hesychia*) creates intimacy with God.

Exterior silence is important to cultivate interior silence, explains Mike March (2014). But it is the inner silence that gives meaning and content to the outer silence. It is an inner journey which the believer undertakes. Therefore, the real work of silence is within us. Patiently we wait on God to speak. In the beginning God broke the silence and said: “Let there be...”

Many people, including the likes of Mother Teresa, grappled with the silence of God. Is it Divine silence? Has God become silent or has humankind become silent? Silence and song (music) have healing qualities. Therefore, having introduced the notion of silence in Part 1 of Chapter 3, the following section (Part 2) will explore the notions of sound and sacred music.

## 3.3 PART 2: SOUND

### 3.3.1 Introduction

Part 1 of Chapter 3 established the place of silence in worship. Part 2 now seeks to establish the place of sound in worship (Christian or sacred music). This is accomplished by looking at how sound has been defined by various scholars (sub-section 3.3.2); reflecting on greening hymnody (sub-section 3.3.3); interactive sound sculptures (sub-section 3.3.4); soundscapes (sub-section 3.3.5); and sacred music (sub-section 3.3.6). These points are unpacked in more detail below under their respective headings.



Music – the organisation of sound<sup>22</sup> into patterns of beauty – is one of the greatest gifts of God to humanity. It is a gift that comes from heaven, and a gift that redeemed humankind will take back with them to heaven. Some have said that music is a universal language. In a sense this is true, for we find music wherever life is found. We can furthermore say that music is the language of the emotions, in that, through music, humankind expresses some of the most profound emotional experiences (Hannum 1969:9).

Music gives expression to life and culture. Words alone are not enough; music is needed. Cilliers (2011:3) refers to the example of an African mother singing a lullaby to her child: *Tula Tu Tula baba, Tula sana Tul'umam 'uzobuya ekuseni*; the words per se is not the comforting factor for the child, but rather, the sound of the mother's voice has a soothing effect on the child. The music, the sound and/or the lullaby creates intimacy (Cilliers 2011:3).

Expanding on this further, Cilliers (2013:6) notes elsewhere:

Sound without silence is monotonous and therefore boring; silence without sound is the abyss of nothingness. Sound needs silence, and silence calls for sound. Silence without sound is deaf; sound without silence is deafening.

The section below reflects on how sound has been perceived and understood by various scholars.

### 3.3.2 Definitions of Sound

Morris (1976) defines 'sound' as, "A vibratory disturbance in the pressure and density of a fluid, or in the elastic strain in a solid, with frequency in the approximate range between 20 and 20,000 cycles per second, and capable of being detected by the organs of hearing".<sup>23</sup> According to this definition, sound is not something physical and tangible, because it is invisible. What does exist is vibration, and vibrations can be picked up with instruments. Foley (1993:123) therefore explains that there is no sound until we hear it.

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<sup>22</sup> According to Foley, music is the manipulation of sound (2015:638).

<sup>23</sup> William Morris (ed.), 'Sound' in *The American Heritage Dictionary of the English Language*. (Boston: Houghton Mifflin Company), 1776.

“Human beings are born with eye-lids, but not with ear-lids” (Foley 2015:639). This means that humans remain receptive to sound. Edward Foley (2015:639) continues to say that sound experiences are transitory – always on the move, even liminal we can say. When an artist creates a sculpture it more or less remains stationary in one position, for example, when placed in a museum or even outdoors. Sound, on the other hand, only exists if it is being produced in the present, whether live or reproduced. Sound is an immersion in temporality. Once completed, a sculpture remains still and muted for observers to appreciate, but sound, on the other hand, embodies movement. Light waves and sound waves contain movement. Sound waves move at approximately 1,120 feet per second at 15 degrees Celsius: slow enough to be perceived by humans as moving (Foley 2015:638-639).

Foley (2015:639) continues saying that sound is an experience of the intangible. Painters and sculptors work with tangible materials like oils, acrylics, or marble, and their art can be appreciated on wood, paper, or canvas. Some artists have even incorporated rocks into their artistic works. This is explored in more detail in section 3.3.4 below. But for now, however, musicians, whether using the human voice or the pipe organ, the sounds are unseen and intangible because the produced sound is controlled air. This makes sound and music elusive (Foley 2015:639).

Sound is often perceived as an indicator of presence. When you hear a sound in the dark, a squeaky door or a sudden rattle, the human imagination often wonders who or what is there (Foley 2015:639). We can also use the illustration of a motor vehicle driving down the road or a dog barking next door; the sounds of these objects create presence (Catholic Link 2018).

Some additional characteristics of sound are provided next:

**Sound reveals interiorities.** For example, if you tap on the side of an object, you know if it is hollow, solid, or if it contains something. With sight and touch, you need to open the container to see the inside or its contents. When we deal with God, we are going to the very interior of interiors, to our hearts where God is present.

**Sound reveals power or an exercise of power.** When Jesus went to the tomb of his beloved friend, he exclaimed: “Lazarus, come out!” (John 11:43). Here we can also refer to a parent speaking in a loud voice to a child: “Go, clean your room!” The parent, in our example, exercises his/her power and control over the child.

**Sound reveals true reality.** Sound and music travel through the air. It leaves no mark, no trace, and yet it is real. It furthermore reminds us that there is more to our world than what we can touch and see.

Music itself is all of this and more. When watching a movie, the music can create an atmosphere of romance, fear, or excitement in a particular scene, without the actors doing or uttering a single word. This demonstrates the power of sound, a pertinent point the researcher seeks to make in this section. Furthermore, music communicates by moving beyond words, images, or ideas straight to something other. For us, the other is God the Divine (Catholic Link 2018).

In search of a hermeneutic of sound, Cilliers argues in favour of an acoustical translatability, which corresponds with an understanding of faith seeking sound (*fides quaerens sonum*).

It is about acoustics as a spiritual (pneumatological) expression of life; acoustics as beautification of life; acoustics as the existential expression and articulation of a belief system through sound. The specific rhythms of a culture, in other words sounds grouped together and separated by silences, by acoustic spaces and pauses, must be captured in acoustical translatability. The silences are just as important as the sounds (Cilliers 2011:7).

It is clear that musicians know about the intrinsic connection between silence and sound (music). Empty bars or parts of bars occur in virtually every musical piece. Rests are an inseparable part of any composition. On a more modest and subtle level, silences mark the transition from one musical sentence to the next by way of caesura. Silence demarcates the beginning and the end of a piece of music (Cilliers 2011:7).

A hermeneutic of sound explores the interplay between silence and music. The researcher agrees with Cilliers (2011) when he states that music requires silence in order to be fully appreciated by the listener.

In further tracing the link between silence and sound, the next section focuses on 'greening hymnody', which points to eco-theology. One of anthropological dimensions Louw (2015) identified that needs healing to attain wholeness is the human person's connection with his/her environment, context, and the cosmos. The section seeks to reflect on this need. As Christians, we are called to be wise stewards of the earth, but yet at the same time, human beings are engaging in activities that are resulting in environmental ruin and degradation. Furthermore, this section seeks to recognise the ecological dimension between Christian worship and spirituality through the liturgy. This is discussed next.

### **3.3.3 Greening Hymnody**

Church walls are usually composed of wood, marble, stone, (and) stained glass, and are quite good at eliminating environmental sounds, such as the sound of birds, insects, streams of water, and (the like) other. Buley (2009:27) speaks of a 'greening hymnody' (in favour of environmental theology), because he believes that the sounds of creation should also have a place in the choir. Far too often, creation's song (or sounds) are excluded. For this reason he suggests that outdoor worship services should take place more frequently. Many Anglican Churches celebrate outdoor worship services on World Environmental Day (05 June) and St Francis' feast day (04 October). St Francis revealed a great love for creation, even preaching to the birds, that is why the Liturgy for the Blessing of Animals is observed on or close to the feast day.

The demand for fuel sources (resources) have increased fracking and off-shore (fossil fuel) drilling. Humankind is responsible for encroaching on ocean habitats, causing irreparable damage to the earth's natural environment. Buley (2009:27) asserts that with the help of congregational song, we can sensitise and create awareness of environmental theology; and encourage people to "touch the earth lightly" and show more appreciation for natural soundscapes. In that we are called to be wise stewards of the earth. Thus, by incorporating ecological themes in our Christian songs, worship, and the liturgy, we sing (the liturgy) and celebrate God's presence amongst us, but also in creation.

### 3.3.4 Interactive Sound Sculpture

As mentioned earlier, some artists have recognised the beauty of rocks and have incorporated these in creative ways into their artworks. One such artist is Jenna Burchell. Burchell has been working on various Songsmith projects across the world, one of them is called *Songsmith: The Great Karoo*. The main objective of Songsmith is renewed meaning by breathing new life into broken places and objects. This theme resonates with the researcher and the struggles that have been experienced in his immediate community.

In 2017, Burchell walked in the mountains of the Great Karoo, and on this expedition she collected twelve fractured rocks. She brought these fossilised volcanic ash rocks back to her studio and carefully inserted golden seams into the fractured rocks. Once this golden repair was integrated into the rocks, it became a sensor for human contact.

When interacting with these rocks, by bringing one's hand closer to it, it emits a unique musical sound or song. Each song is generated from the raw electro-magnetic reading recorded from beneath the rock's original resting place. Burchell (2017) says that sound "sculpture sings of its creation and of the land wherein it has existed for millennia – connecting the listener in the present with the rock's ancient significance". Burchell (2017) was influenced and inspired by the Japanese art and philosophy of Kintsukuroi, which translates as "to repair with gold." In Japan this art form is often used to repair pottery with gold lacquer. By repairing an object/piece with gold lacquer, it gives character and beauty to the piece, showcasing the rich history of the artwork at the same time. In practicing this discipline, Burchell (2017) created the noun 'songsmith.'

Furthermore, Burchell (2017) uses songsmith as a way to unearth hidden narratives lost to time and history. The creative art form of Songsmith resonates with our life experiences; that which is broken can be repaired and can still be of value to us. From this we can draw examples from nature to speak to our direct experiences.



**Figure 1. Interactive sound sculpture with fossilised volcanic (ash) rocks  
(Artist: Jenna Burchell)<sup>24</sup>**

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<sup>24</sup> Source: Jenna Burchell. (2017). *Songsmith (The Great Karoo)*. Viewed from <http://www.jennaburchell.com/artwork/20> [Date accessed 17 May 2019].



**Figure 2. The singing rock  
(Artist: Jenna Burchell)<sup>25</sup>**

Figure 1 and 2 above are example of Burchell's sound sculptures. The researcher is fascinated by Jenna Burchell's "singing rocks". That they "sing", is what distinguishes them from ordinary rocks. These ancient fossilised volcanic rocks reveal a hidden soundscape once they have been repaired with a golden seam. For the researcher, the interactive sound sculptures<sup>26</sup> represent the real world and digital technology. A noteworthy point is that the sound sculptures require human interaction in order to emit musical sounds, just like a musical instrument requires a person or a musician to produce music. This description draws the connection between anthropology, sound, nature, and spirituality. In making this connection, one of the anthropological

<sup>25</sup> Source: Jenna Burchell. (2017). *Songsmith (The Great Karoo)*. Viewed from <http://www.jennaburchell.com/artwork/20> [Date accessed 17 May 2019].

<sup>26</sup> "Although Burchell's Songsmith series is primarily about deep trauma in geological histories and the radical shifts they brought about, they also parallel societal horizon extinctions and trauma. Her work suggests that perhaps by embracing and acknowledging the stories of fractures, shifts and trauma as she has done in Songsmith we can live differently."

- Review by Lucinda Jolly, *Business Day Live*, 2018.



components the researcher wants to facilitate healing in, is the environmental dimension. When we share our stories of suffering and pain – in worship – and celebrate together in unity, we create the opportunity for healing to take place – not only in our own lives, but also in the environment.

### **3.3.5 Soundscapes**

Klomp and Barnard (2017:251) say that people are constantly on the move, be it as labour migrants, as refugees, or as tourists. This also means that ideas, cultural values, money and information move at rapid speeds across the global village. Improved multi-media technology, like the World Wide Web and modern air travel are all contributing factors to the various dimensions of globalisation. The Indian anthropologist, Arjun Appadurai, therefore, proposed five “scapes,” namely: ethnoscapescapes, mediascapescapes, technoscapescapes, financescapescapes, and ideoscapescapes. These are five dimensions of global cultural flows (Klomp and Barnard 2017:251).

Thomas Tweed and Elizabeth McAllister have introduced this concept to religious studies, and speak of “religioscapescapes” (McAllister 2005) or “sacroscapescapes” (Tweed, 2006). The concept “soundscape” has occurred in scholarly debates since the 1950’s and finds its origin in the fields of culture and technology, music studies, and anthropological and ethnomusicological studies of “acoustemology” (Klomp and Barnard 2017:251-252).

John McClure (2011) uses the term soundscape when writing about the invention of religious desire. Soundscape, McClure says, quoting aesthetic philosopher Gernot Böhme, “is the ability to hear the musicality of the world itself, the feeling of ‘home’ is strongly mediated by the soundscape of a region, and the characteristic experience of a lifestyle, of a city’s or countryside’s atmosphere, is fundamentally determined in each instance by the acoustic space” (Klomp and Barnard 2017:253).

#### **3.3.5.1 Sacro-soundscapes**

Building on John McClure’s concept, Klomp and Barnard (2017:254) propose the notion of “sacro-soundscapes”. According to these authors, sound aspects of religions are in a state of constant flux, one could also say, in a permanent flow.



The notion of ‘sacro-soundscapes’, therefore, refers to the movements of sacred sound through times and spaces. Hymns and spiritual songs originate in a specific place and time, and as people move around from one place to another, these sounds and songs are transferred with the people. This means that religious sounds/music travels across space and time. Klomp and Barnard (2017:254-255) continue saying that classical hymnology and liturgical studies have evolved over the years. A sacro-scape, which is extremely fluid, has developed, blurring the boundaries between churches and denominations. Klomp and Barnard (2017:256) therefore announce sacro-soundscapes as the successor of hymnology.

Drawing the link here with researcher’s local context, he argues that within Cape Town one may find many different sacro-soundscapes, and these various sacro-soundscapes form a collective. Furthermore, we can say that Cape Town’s sacro-soundscapes will be different to those found in Paris or London, as each of these create a different religious experience. This is the great diversity embedded in sound and music.

For John Cage (in Liu 2018:136), “The world is never silent and always musical.” John Cage’s piece 4’33,” for example, implies that all sound is music, says Gerald Liu<sup>27</sup> (2018:136). In Cage’s ongoing study of silence, he arrived at the conclusion that absolute silence is only possible in the complete absence of life. Liu (2018: 136) continues saying that engineers have neither achieved total silence nor encountered it. John Cage, therefore, visited an anechoic chamber (a chamber designed to produce silence) at Harvard University before composing 4’33”. He conveyed to the engineers there and then that he could hear both a high pitch (his nervous system) and a low one (his circulation). The explanation for this is that sound creates vibrations; therefore “pulsing hearts and expanding and contracting lungs produce embodied rhythms from within” (Liu 2018:136).

Sound existed at the beginning of creation, even before any human being or ears were formed to listen to or hear the crackle of light, the hiss of the air, and the lapping of

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<sup>27</sup> Gerald Liu is an ordained United Methodist Elder from the Mississippi Annual Conference in the United States. He also served as assistant professor of homiletics at Princeton Theological Seminary and Drew Theological School (2016).

water against land. The world has an immeasurable acoustic history and every day we encounter a variety of soundscapes. The psalmist sings of creation in Psalm 19; earth and sky and every day and night tell the glory of God. This musical proclamation is ongoing and it occurs on an infinite scale (Liu 2018:137).

In the excerpt below, Liu (2018:138) points out the importance of prayerful listening or attention to the world.

Listening and attention because the proposed hermeneutic is not limited to those who can physically hear. Our living bodies always pulse with rhythm, and sounds everywhere produce vibrations. If the material content of worship 'inside sanctuaries' is the arts, a theological appropriation of an artistic innovation like 4'33" gives us an aesthetic resource alongside the claims of Scripture to consider how all kinds of soundscapes within ritual spaces and outside of them reverberate as musicalities of sacred proclamation.

Therefore, we can say that the Bible, for example, Psalm 19, makes it clear that preaching and proclamation occur wherever there is life.

Having drawn the connection between sound and music further above, and then describing the link between music (sound), anthropology, worship and the environment, in the next section, the researcher wishes to reflect on music's value in the liturgy.

### **3.3.6 Sacred Music**

In reflecting on sacred music in this sub-section, the researcher first defines what is meant by 'sacred music' (sub-section 3.3.6.1) and then describes the sacramental nature of music (sub-section 3.3.6.2).

#### **3.3.6.1 Definition of sacred music**

"The sacred is that which is connected with God, and 'sacred music' is a term that may be used to describe explicitly religious music. Sacred music intentionally seeks to connect with God ...sacred music uses pre-existing sacred forms, such as the mass, the requiem or religious scriptures in Bible passages, prayers and psalms" (Lynch 2018:65).

Kubicki<sup>28</sup> (1999: 14) argues that music is an integral part of the solemn liturgy, and so sacred music's object is for the glory of God and the sanctification and edification of the faithful. Therefore, we can say that music should always be at the service of the rite or the liturgy. Music's value in the liturgy is to enhance the ecclesiastical ceremonies, to highlight the liturgical text, and to inspire the faithful (Kubicki 1999:14-16).

Hearts and minds connect with heavenly realities when human voices sing in unison. Music has the power to communicate feelings and emotions that words (alone) cannot express (Kubicki 1999:16-19). Therefore, we can say that sacred music has the power<sup>29</sup> to transfer us to a place we haven't been before.

### **3.3.6.2 The sacramental nature of music**

In his book *Music and Theology*, Saliers (2007:7) explains that our lives, when likened to music, also have pitch, tempo, and tone. This is evident when we move through periods of grief, anger, and joy. Music, therefore, has been called the language of the soul made audible (Saliers 2007:3).

When performing musicians read a musical score, they enter into a complex process of reading and interpreting. An accomplished musician soon learns that the music is not on the page. The music is the living sound in the air and is taken in by the ear. "This means that what lies beneath the surface of the notes is more powerful than the notes on the page" (Saliers 2007:62-63).

Kubicki (1999:27) argues that music is sacramental<sup>30</sup>. In light of this, she describes sacramental as "that which serves as a vehicle for God's self-revelation." "The sacramental is that which reveals the otherwise hidden: a sacrament is an outward sign of an invisible grace ... There is no division of music into sacred and secular, as all music can be sacramental" (Lynch 2018:68).

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<sup>28</sup> In her book; *Liturgical Music as Ritual Symbol*, Judith Kubicki (1999) refers to three major sources: (a) *Universa Laus* 1966 (UL), (b) The Milwaukee Symposia for Church Composers: A Ten Year Report (1992), and (c) The Snowbird Statement on Catholic Liturgical Music (1996).

<sup>29</sup> This Kubicki (1999:124) calls *referential power*.

<sup>30</sup> Lynch (2018:67) agrees with Kubicki (1999:27) that all music might be considered to be sacramental. As a sacramental form, music reveals something of the otherwise hidden God (Lynch 2018:94).

Lynch draws on Paul Tillich's<sup>31</sup> theology to illustrate that any object can become a vehicle of the divine Spirit. Scholars like Albert L. Blackwell, David Brown and Tom Beaudoin also argue in favour of the sacramental quality of music. They support the notion that music is sacramental because it allows an encounter with God (Lynch 2018:68).

For David Brown<sup>32</sup>, "music can help to break down the barriers between the invisible world of the divine and our own."

The French Catholic musician, Olivier Messiaen<sup>33</sup>, preferred that his music be called "*theological*" rather than "*mystical*" (Donelson 2017:23). Messiaen said this because he believed his music symbolised theological truths, and at the same time it can effect in the listener a moment of grace, particularly through the beauty of the music. Olivier Messiaen, therefore, also believed in the sacramental power of music (Donelson 2017:26).

Christian ritual music is a sacramental event, because liturgy is the church's first theology<sup>34</sup>.

Divine grace, the power of the Word and Spirit is mediated in and through music by which a community praises and enacts the mystery of God's self-giving. The sacramentality of music is known in and through the art of the assembly (Kubicki 1999:27).

Saliers (2007:1) underlines the importance of our senses to explore our faith and our spirituality. He explains that the term "'synaesthetic' refers to the simultaneous blending or convergence of two or more senses."<sup>35</sup> Synaesthesia is at the heart of ritual and liturgical participation. For Christianity this characteristically begins in sound: "faith comes by hearing" (Saliers 2007:2).

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<sup>31</sup> Tillich, Systematic Theology III, 120, cited by D.A. Lynch, (2018), in *God in Sound and Silence: Music as Theology*. Oregon: Pickwick Publications.

<sup>32</sup> David Brown, God and Grace of Body, 237, cited by D.A. Lynch, (2018), in *God in Sound and Silence: Music as Theology*. Oregon: Pickwick Publications.

<sup>33</sup> Messiaen was known to add words to his music, as a method of catechesis, engaging minds in the theological content of the music, and then hoping to win over their hearts through the musical merit of his works (Donelson 2017:26).

<sup>34</sup> First theology – theologia prima.

<sup>35</sup> Synaesthesia is the multi-sensory receptivity of what is real.

In worship, especially within the Anglican and Roman Catholic traditions, all the human senses are employed. We hear the sound of worship, for example in the singing, the music, and the reading of Holy Scripture. We see the symbols<sup>36</sup>, icons, art and architecture in our churches. We smell the pleasant fragrance of incense; like the smoke of incense our prayers rise to the heavens (Psalm 141). We touch our brothers and sisters when we exchange the peace greeting, whether it be by handshake or embrace. And we taste<sup>37</sup> God's goodness; the elements of bread and wine during Holy Communion. This shows us how multi-sensory receptivity aids us in worship to encounter the Triune God.

"[M]usic mediates multiple senses and the reception of religious significance precisely by crossing over to what is not heard." Music has the potential to awaken the deeper dimensions of reality (and express the verbally inexpressible). Music helps the soul to awaken to the mystery and glory of God. When sound in worship is adequate enough to engage the other senses then spiritual maturation is made possible (Saliers 2007:9). Music, therefore, is sacramental, in that it contains the mystery of the inexpressible depth of reality, yet makes it audible and palpable to human sense (Saliers 2007:16).

### 3.3.7 Conclusion of Part 2

"Sound needs silence, and silence calls for sound" (Cilliers 2013:6). Faith seeking sound (*fides quaerens sonum*) has led us to a hermeneutic of sound. This interplay between silence and sound (music) not only enriches our faith but it also heals and restores. The "singing rocks" (the interactive sound sculptures) is a good example of broken objects that can be made whole again. Value has been added to the restored object and it now serves a new purpose. Nature here has provided us with an example to draw on. When coming together in worship – singing in unity about our joys and sorrows – we create spaces and opportunities for healing to take place, not only inner healing within ourselves, but also healing of our communities. We are provided with opportunities to celebrate God's presence in our lives and in the environment, addressing one of the anthropological dimensions identified by Louw (2015) that needs to be healed in the quest for wholeness.

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<sup>36</sup> The water of Holy Baptism, the gifts of the earth in bread and wine, the altar, the candles and the vestments are just some of the symbols we see during worship.

<sup>37</sup> Psalm 34:8 – Taste and see that the Lord is good.

Part 2 of Chapter has thus drawn the connection between sound and silence; and the established the place of sound in worship. Sacred music should always be at the service of the liturgy. Klomp and Barnard (2017:254) explain that there is this great diversity of sacro-soundscapes all around us. These sacred and meaningful vibrations to the ear help us to connect with the Divine in a unique way, creating a mystical experience for the listener.

Furthermore, Part 2 also discussed the sacramental nature of music. Music can bring us into the presence of God. We can say this because music has the power to communicate meaning, which may extend beyond the power of language. A hermeneutic of sound brings us to “Sound Theology.”

Having reviewed the notions of silence (Chapter 2) and sound (Chapter 3), in the next part (Part 3), the researcher discusses song, giving particular attention to a specific type of singing, and that is, congregational song.

### **3.4 PART 3: SONG**

#### **3.4.1 Introduction to Part 3**

The previous parts introduced silence (Part 3.2) and sound (Part 3.3). The current part (Part 3.4) builds on the preceding parts, honing in on congregational songs and music in the Anglican Church. The aim of this section is to unpack and address issues specifically concerning singing in the Anglican Church.

The outline of Part 3 is as follows. This review is achieved by providing a brief overview of the history of church music, reflecting on liturgical chant, and taking a closer look at the origins and practices of the Taizé Community and its relevance to this study. Additional themes concerning congregational song discussed in the chapter include:

A reflection on the rural parishes in which the researcher ministered in the past, and the songs and choruses that hold pertinent meaning in these communities. For the purpose of this study, a comparison is then drawn between these locally sung choruses and the Taizé chants. The insights thereof are presented in the relevant subsection.

Further exploration revealed the current dilemma in the Anglican church, namely, the lack of trained musicians and organists, and the disinterest of the youth in playing a musical instrument. A wonderful local initiative is then discussed to cultivate such an interest and bring healing to our communities – *Join Bands, Not Gangs*.

The theme is then unpacked in terms of existing theological theory, building on Kwon's (2018) holistic approach to musical theology. Some theological problems of church music are then described. Included are some reflections on discord in church music – where music is the source of disunity.

The next sub-sections reflect on the theological perspectives of a number of prominent figures – Bradley, Roberts, Koops and Bethke – with the aim of their viewpoints shedding light on the theme of congregational song in the Anglican Church. Included are a few thoughts by Lim.

Bradley makes the connection between congregational song and theology, which informs our identity in Christ. He also provides suggestions on how to enhance congregational song.

Roberts expands on the link between congregational song and identity further, by reflecting on the congregation's history, heritage, symbols, rituals, and demography. He concludes that there is a correlation between a congregation's hymnody and its identity.

Koops brings another perspective to the dialogue on congregational song which is relevant for the South African context. The insights of his research are provided and discussed in this sub-section, where he looks at cross-cultural songs in worship contexts.

The next sub-section explores Bethke's views where he reflects on four paraphrased hymns written by a South African poet. The first two look at canticles to sing at Evening Prayer in multicultural congregations; the next one is a response to the xenophobic attacks that occurred in the country in 2015; and the last one is an English paraphrase of a Xhosa hymn. These reflections help contextualise the theme of congregational

song in our local context. Bethke then unpacks the notion of ‘transfiguring’, where he argues in favour of localisation and inculturation of Anglican worship in South Africa.

In further arguing for the need to contextualise, localise, and Africanise congregational song, a few short words by Lim (2019) are noted in the following sub-section. Lim concedes that local cultural nuances should be incorporated in congregational song. He further argues that efforts should be directed at cultural self-determination.

To conclude Part 3, the discussion shifts to 2020, where the contemporary situation is unpacked, looking at the circumstances surrounding Covid-19 and the effect the pandemic has had on congregational song, and how faith communities have overcome these challenges.

The literature review (the chosen qualitative methodology applied in this study) provides theoretical insights from other scholars to shed light on the research topic and identified research problem. These findings will be reflected on in using insights from the theological discipline, Scripture, and Anglican tradition. Together, these findings elucidate the topic under discussion and provide prophetic responses (recommendations or strategies) to address the specific situation. Changes are then made to church practices if and where necessary (Osmer 2008).

Of particular interest in Part 3 is to explore the possibilities that can be offered by the songs from Taizé, as the researcher personally experienced their meditative way of singing and chanting, and how it created an atmosphere of silence that was yet tangible, but also brings healing<sup>38</sup> – the latter being the central aim of this thesis. Furthermore, congregational members can easily tune into these songs, which will be beneficial in contexts where there are no organs or organists – a crisis this study also seeks to address. The focus of this section is thus on congregational singing in the liturgy in the Anglican context – which is what Taizé and ‘koortjies’ (the South African word for ‘choruses’) is all about.

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<sup>38</sup> Healing is the theme of Chapter 4. For a detailed definition of ‘healing’, see chapter 1.



The ensuing discussion helps situate and elucidate the current research topic and provides an increased understanding of the research problem, all the while being guided by the research question that seeks to understand how singing can promote silence in the liturgy in a way that can be experienced as healing in nature. Furthermore, this research helps achieve the goal of this study, which is to *rediscover the integral connection between sound(s) and silence(s) in worship, as offered by the songs from Taizè, that can be experienced in a personal and meditative way where singing and chanting creates an atmosphere of silence, contributing to healing in the context of Anglican worship.*

Part 3 also achieves the following objectives of the study: Objective 1: *To underline the significance and value of silence and song, and how these contribute to emotional and spiritual healing.* Objective 3: *To emphasise how valuable contextual worship is for local people – contributing to the healing dimensions of music.* Objective 5: *To address the crisis of music in the Anglican Church.* Objective 6: *To construct a theology of music from an Anglican perspective.* Objective 7: *To draw attention to the contribution of silence and song (music) in the spirituality and everyday lives of Anglicans.* Objective 8: *To cultivate spiritual wellness and wholeness.* Objective 9: *Indicate the relevance of localisation, Africanisation, decolonisation and contextualisation of local Anglican Church music.* And hopefully, albeit indirectly, Objective 4: *To inspire the youth and cultivate an interest in the music ministry.*

Turning to the first theme of Part 3, a brief overview of the history of church music is presented next.

### **3.4.2 A Brief Overview of The History of Church Music**

To provide some context and background to the ensuing discussion in Part 3, a brief history of church music will be provided here. History reveals that music has been used in Jewish synagogues since ancient times. The precentor, who was a trained singer, chanted the psalms and other scriptural passages. Vocal music was therefore prominent in worship during this time without the use of musical instruments. The Hellenistic culture and society, on the other hand, employed instruments in their

worship and were involved in the worship of pagan idols. It was for this reason that the early Church was opposed to the use of instruments in worship (Wienman 1910:2).

During Pope Gregory's time, church music developed a great deal. Gregory might not have composed liturgical chants, but he was instrumental in the standardisation of church music. Gregory the Great put structures in place for the training and further development of church music. Priests and deacons were mainly responsible for chanting the liturgy. He therefore encouraged the laity to become choir singers, thereby enhancing more participation. Additionally, he was responsible for organising liturgies, chants and rituals in the church. The Gregorian chant was attributed to Pope Gregory due to his contribution to the development and standardising of chants in the church. The Gregorian chant is music in its purest form and can be described as unaccompanied melodies set to the Latin texts of the liturgy. A great challenge for early church musicians was that music could only be grasped by ear, and subsequently be memorised and remembered, due to the absence of notation (Hoppin 1978:55-57).

With time, antiphons and responsories were developed for liturgical music, and gradually hymns<sup>39</sup> were incorporated in the Offices<sup>40</sup> and the Mass. The official language of the liturgy was Latin, a language known only to the few who were educated and was not widely spoken by the laity. This restricted many people from participating fully in the liturgy. However, as time elapsed, many more hymns were written in vernacular languages (Hoppin 1978:110).

The celebration of Holy Communion<sup>41</sup> was considered to be the centre of worship and often referred to as a ritual theatre because of its symbols, ceremony, and exquisite liturgical hymns and music. Special chants were also composed for the Kyrie, the Gloria, the Credo, the Sanctus, and the Agnus Dei. The celebration of Holy Communion created a space for innovations and creativity, and this meant that more and more hymns were composed, even making use of secular folk tunes to create new hymns. Chanting was mainly reserved for clergy with little participation of the

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<sup>39</sup> St Augustine described a hymn as a 'song in praise of God' (Wilson-Dickson 1992:35).

<sup>40</sup> *Office* is the Latin word for duty. Morning and Evening prayer is known as Office.

<sup>41</sup> Also known as the Holy Mass or Holy Eucharist.

congregation. This resulted in a rapid growth of music on the streets, outside the church buildings, as people found a way to express their faith through music (Wilson-Dickson 1992:43-44).

As indicated, during medieval times, chants and music had to be learned by ear and remembered, but musical communication was made a lot easier with the development of notation. Musicians and vocalists no longer had to remember musical notes by heart and so now music could be easily learned and shared. During the ninth century, polyphonic<sup>42</sup> music and singing was introduced (Hoppin 1978:187). This was indeed a breakthrough and milestone achievement for music in general. The development of musical notation and polyphonic sounds laid the foundation for musicians and other hymn writers to build on.

Having provided a brief background to church music, and how it evolved and developed over the centuries, attention now shifts to a more specific form of church music – liturgical chant. The link will then be drawn with the singing of ‘koortjies’ in the local context, followed by an explication of music by a specific group of people in the form of congregational singing (or song).

### 3.4.3 A Definition of Liturgical Chant

This section explicates the term ‘liturgical chant’ – a genre of sacred music – and the ensuing sections place it in the context of this study.

Liturgical theology, being “the perfect word, the fully developed word”<sup>43</sup> – “from God, to God and about God – finds, in some way, its truest voice in sacred song. *Theologia prima* is sung theology” (Kirby 2009:5).

“Liturgical chant originates in the Word, but germinates in silence and in the secret of the heart” (Kirby 2009:16). Silence, therefore, precedes liturgical chant, rhythms it, and

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<sup>42</sup> Polyphonic means music with more than one part, and so this indicates simultaneous notes. Monophony, on the other hand, means music with a single part and a part typically means a single vocal melody, but it could mean a single melody on an instrument of one kind or another. Todd M. McComb (2019). *Medieval Music & Arts Foundation – Welcome!*. Viewed from [www.medieval.org](http://www.medieval.org) [Date accessed 18 November 2019].

<sup>43</sup> David Drillock. (1983), ‘Music in the Worship of the Church,’ *Orthodox Church Music*, p.12.

prolongs it (Kirby 2009:23). He continues to say that sacred chant originates in the heart before being uttered by the mouth. The psalmist prays, “Teach me wisdom in my secret heart” (Ps 51:6), before asking, “O Lord open my lips and my mouth shall proclaim your praise” (Ps 51:15). The movement is first from the Word outside to the Word inside, from ears to heart (Kirby 2009:16).

Reciting, chanting and singing of the Word had its origin in the Jewish synagogues, before the Christian communities took over these traditions (Kirby 2009:11). Sacred music and liturgy have ever since been inseparable from theology (Kirby 2009:5).

Here, the researcher supports Joseph Gelineau’s (1962:73) definition of sacred music, described as music, which by its inspiration, object, destination or use has a connection with faith.<sup>44</sup> Kirby (2009:10) explains that sacred music includes religious music, and that liturgical chant is a genre of sacred music.

A further noteworthy point is that sacred liturgy anticipates the kingdom of God. Kirby (2009:37) therefore points out that earthly liturgy gives us a foretaste of the heavenly liturgy. Chanting the Word of truth brings about spiritual liberation and ongoing conversion of life (Kirby 2009:17).

Another momentous characteristic of liturgical chant is that it is sacramental because it reveals and reflects the mystery of Jesus Christ. In addition, chant encourages full and active participation in the liturgy when the assembly listens and sings along. Through the chants, the participants are also praying (Kirby 2009:22). Kirby (2009:39) calls chant ‘sung theology’. What makes it remarkable is the fact that the sound is subordinate to the silence.

In the above, Father Mark D. Kirby (2009:5) gives us a comprehensive description of liturgical chant and reminds us that true liturgical theology is *from God, to God, and about God*.

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<sup>44</sup> Joseph Gelineau. (1962:73). *Chant et musique dans le culte chretien*. Paris: Editions Fleurus.

Let us now pursue the impact of liturgical singing and chanting, starting with the exemplar Taizé community in France, from whom practices and norms can be derived.

### **3.4.4 The Humble Beginnings of Taizé**

Brother Roger Schurtz was born in Switzerland in 1915. After completing his theological studies at the University of Lausanne, he developed a desire to live in a monastic community and to share the gospel with others. These impulses led Roger to the ruins of the ancient monastery of Cluny in France. Taizé was not far from Cluny, and it was here in Taizé where Brother Roger purchased a house in 1940. This house was used to shelter Jews and war refugees between 1940-1942.

Soon, other men joined Brother Roger to live a life of contemplative prayer. By 2015, the community numbered more than a hundred Protestants, Catholics, Anglicans, and Lutheran and Reformed brothers<sup>45</sup> from twenty-five different countries on four different continents. Brother Roger's aim was to create a monastic community at Taizé that would be a parable of community among divided Christians (Kubicki 1999:43-44).

#### **3.4.4.1 Active participation**

Many pilgrims are drawn to the Taizé music, the silence, and the ritual prayer. One reason for Taizé being so popular amongst young Christians is due to the active participation of the pilgrims during the prayer. Certain Latin chants<sup>46</sup> are sung in order to be inclusive and not to give preference to any specific language (Kubicki 1999:46-47).

The collaboration between Brother Robert Giscard (1922-1993) and Jacques Berthier led to the genesis of the Taizé chants. Jacques Berthier, a Frenchman, was born in 1923. His father, Paul Berthier, was an organist and choir director at the local cathedral for more than fifty years. Sacred music and liturgical music were therefore part of Jacques' genes. Jacques Berthier became a gifted organist and composer of liturgical music. He had a deep love for Gregorian chant melodies and was committed to the ideal set forth by the Second Vatican Council of the primacy of active participation in

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<sup>45</sup> Brothers or monastic monks.

<sup>46</sup> Latin chants like, for example, *Jubilate Deo*, *Ubi Caritas* and *Laudate omnes gentes*.

worship. Berthier composed no less than 232 ostinato<sup>47</sup> responses, litanies, acclamations and canons for the Taizé community (Kubicki 1999:50-51).

#### **3.4.4.2 Taizé pilgrimage: A liminal experience**

Arnold van Gennep came up with the concept of 'liminality' in 1909. The term is derived from the Latin '*limen*', which means "threshold", and was originally applied to rites of passage that marked transitional moments. It was further developed by anthropologist Victor Turner in relation to religious rituals. The idea of liminality, of crossing thresholds, can be applied to the concept of transcendence (Lynch 2018:89; Cilliers 2010:344).<sup>48</sup>

To explain this concept further, Kubicki refers to Victor Turner's<sup>49</sup> definition of liminality:

Liminality as an anti-structural moment of reversal which is the creative fond not only for ritual but for culture in general. As such, liminality provides that generative quality which lends motion to a society by forcing it out of a rigid structure into flowing process. Liminality, then, is both generative and anti-structural in its nature (Kubicki 1999:132-133).

The experience of music allows for a temporary suspension of the boundary between subject and object. In other words, experience of music is a liminal movement, suspending the threshold between the subject (human) and the object (the beautiful). Lynch (2018:92) argues that this account of liminality results in the merging of subject and object in music; it is an encounter between humans and God. This notion underscores the importance and pivotal role of music in worship, which this study seeks to accentuate and perpetuate in contemporary worship.

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<sup>47</sup> The ostinato is a further development of the basic principle of the round or canon. It involves the continuous repetition of a musical unit accompanied by elements of variation (Kubicki 1999:51).

<sup>48</sup> Johan Cilliers (2010:344) explains that in liminality the borders remain porous (or leaky), open to all sides. Cilliers (2010:346-349) divides his article into three headings: a) Liminal Liturgy as Lament – the tomb, (b) Liminal Liturgy as Re-framing – the wilderness, and (c) Liminal Liturgy as Anticipation – the exile. (For more information, see J.H. Cilliers, (2011), *Liturgy as Space for Anticipation*, *HTS Theologiese Studies/HTS Theological Studies*, 67(2), 1-7.

<sup>49</sup> Victor Turner. (1969). *The Ritual Process: Structure and Anti-Structure*. Chicago: Aldine Publishing Company.

The Taizé pilgrimage creates a liminal experience on the basis of its diversity of cultures and Christian denominations. The Taizé Community is an inclusive community, welcoming pilgrims from both the East and the West. Further to this, we can point out that the Taizé worship and liturgy is also liminal as the prayers and chanting are done in (many) various languages. Such a liminal experience helps people to have an encounter with God.

God connects with humans through our bodies and senses. The incarnation of God means that the Word became flesh and dwelt among us; God took on a bodily form. Music is always an embodied experience, not an abstract form. We (take in and) appreciate music by means of our senses, evoking feelings and emotions. Context is imperative in this regard, because we experience the music in a particular place, by a particular person, who has a unique history or background (Lynch 2018:94).

Kubicki (1999:137), in her book, *Liturgical Music as Ritual Symbol: A Case Study of Jacques Berthier's Taizé Music*, argues that Taizé chants and liturgies are ritual<sup>50</sup> symbols. Taizé music has the potential to overcome and suspend social and denominational barriers, and promote the values of hospitality, unity and reconciliation.

“Ritual music-making, that is, active involvement in singing, playing, dancing, listening, creates a space of ideal time which allows for an experience of the already/not yet of ritual. That is, the music allows the worshipper to step outside of chronos into a space between and betwixt, for the duration of the music-making. In this space, the music provides an experience of transcending barriers, not only between pilgrims, but also between the human and the divine. In this sense, Taizé liturgy provides worshippers with sacred symbols and cultural structures (for example Berthier's chants) which can facilitate communion with the Triune God” (Kubicki 1999:144).

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<sup>50</sup> Ritual is patterned, shared, public behaviour, expressing a meaning and purpose that cannot be put into words alone, in the face of some reality larger than ourselves. Ritual accomplishes something achievable by no other human activity. Ritual is not a substitute for some other human practice, but a distinctive human enterprise that expresses, reaches, conveys, intends and effects something which otherwise would remain void (Panikkar 1977:10).



The Taizé pilgrimage process involves the interaction of a community of brothers and international pilgrims. The pilgrimage process enables pilgrims to enter into a liminal state that helps to suspend and breakdown social barriers and promotes an experience of “*communitas*” (Kubicki 1999:145-146). Kloppers (2015:4) also emphasises the importance of *communitas*. Music helps to build and form a faith community. Worship contributes to unity and social cohesion, therefore everyone, *communio sanctorum*<sup>51</sup>, is involved in the process of breaking down social barriers. Kloppers (2015:4) continues to say that power flows from the communal worship service, and that power heals our communities. It is this connection between the Taizé experience and healing that is of particular interest to this study, and which this section has expounded on.

#### **3.4.4.3 Referential power**

“Music has the power to change the moods and actions of gods and people” (Foley 2015:638).

When we open the musical hermeneutic windows, we will discover that the Taizé chants have the referential power to draw people into the Christian fold (Kubicki 1999:91). When people partake in music making, the referential power of the music transforms their attitudes. Therefore, musical choices can be a distraction (negative effect) or it can deepen the individual’s faith or spirituality (Kubicki 1999:124-125).

The Christian faith has a unifying character because it can transcend national and denominational barriers. Chanting the liturgy is a proclamation of virtues such as faith, trust, thanksgiving, and repentance. These gospel values have the power to break down all (earthly) divisions. Kubicki (1999:126) continues to say that when we immerse ourselves in music, the music then has the potential to carry us away – or shift us into a liminal space, as described in the section above. This liminal space, as explained above, creates a space that facilitates healing, which is of particular relevance for a community that has experienced much suffering, pain, and heartache, like the Anglican Diocese of Simon’s Town (this will be discussed further in Chapter 4).

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<sup>51</sup> *Communio sanctorum* – communion of saints.



#### 3.4.4.4 Taizé chants

But one may ask, what are Taizé chants? This section unpacks this concept further. Song or chants are an essential component of Taizé worship. Taizé chants consist of a few words that are uttered repeatedly, giving it a meditative character. The meditative nature of the chants allows worshippers to experience the deeper spiritual meaning of the gospel expressed in song. Prayer lingers, and Taizé chants enable us to pray continually (Songs from Taizé 2002-2003). This takes to heart Christ's injunction to "pray without ceasing" (1 Thess 5:17), as illustrated in the practices of the Taizé Community in France together as a community, thereby maintaining a sacred environment – continually reminding us that God is in our midst – despite one's circumstances and hardships, and where this community experienced continual renewal through their spiritual practices, which is of particular relevance for the Church under study.

Perhaps a few examples will suffice here. Below are a couple of Taizé chants selected from the songbook, *Songs from Taizé 2002-2003*, to visually illustrate a chant. Figures 3 and 4 are Latin chants and Figure 5 is an English chant.

- **Latin chant 4**

*Ubi caritas et amor, ubi caritas Deus ibi est* (Where there is charity, selfless love. Where there is charity, God is truly there (Songs from Taizé 2002-2003:4).



**Figure 3. Latin chant: Ubi caritas Deus ibi est**  
(Source: Songs from Taizé 2002-2003:4)

- **Latin chant 23**

*Laudate omnes gentes, laudate Dominum. Laudate omnes gentes, laudate Dominum* (Sing praises, all you people, sing praises to the Lord) (Songs from Taizé 2002-2003:23).

### Laudate omnes gentes

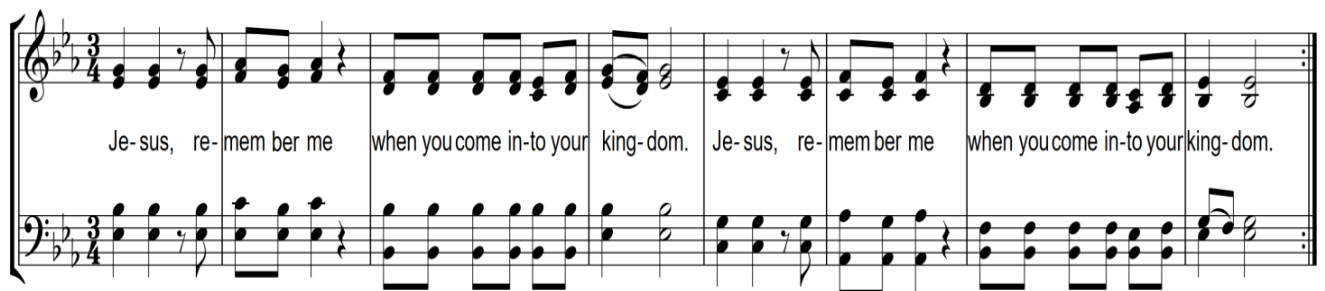


**Figure 4. Latin chant: *Laudate omnes gentes***  
(Source: Songs from Taizé 2002-2003:23)

- **English chant 37**

Jesus, remember me when you come into your kingdom. Jesus, remember me when you come into your kingdom (Songs from Taizé 2002-2003:37).

### Jesus, remember me



**Figure 5. English chant: *Jesus, remember me***  
(Source: Songs from Taizé 2002-2003:37)

The above Taizé chants are liturgical ritual music. The repetitive nature of the chants has a definite referential and healing power. To unpack this further, these contemplative chants have a calming effect on the listener. In that chanting encourages a “deeper, slower, and more rhythmic breathing”. And a result, “Muscle tension relaxes, heartbeat slows, and blood pressure decreases” which can create a “relaxation response and reduce stress” (Angelo 2012: n.p.). This describes some of the physiological responses of chanting. On a deeper, more spiritual level, music (and chanting) have the power to move the listener, thereby transcending boundaries at the same time. In that, accompanying this experience is a deep state of relaxation and heightened awareness, and greater mental clarity as the repetitive sounds resonate throughout one’s body. When sung together as a congregation, the sense of

separation between oneself and other members disappears (Angelo 2012: n.p.). In this context, everyone is singing with the same rhythm, breathing together, which creates unity and builds community – this contributes to spiritual wellness, healing, and wholeness (addressing Objective 8 of this study).

In the next section, the Taizé chants will be compared to choruses ('koortjies') from the South African context. The aim is to highlight the repetitive nature of the music in both.

### 3.4.5 Music in Rural Ministry and Local Contexts

From 2010 to 2017, the researcher ministered in the rural parishes of Bredasdorp<sup>52</sup> and Ceres (Bella Vista and Prince Alfred Hamlet<sup>53</sup>). The majority of the people in these rural communities speak Afrikaans, and therefore wish to worship and express themselves in their vernacular language. Hence, many Afrikaans songs or choruses are sung in both rural and urban communities.

Below are two Afrikaans choruses (Figures 6 and 7) and one Zulu (Figure 8) chorus that are sung in these communities. The choruses have been passed on over the years from generation to generation, and unfortunately, the authorship of the material is unknown.

- **Afrikaans Chorus 1**

Die liefde van Jesus is wonderbaar, wonderbaar, prys Sy naam.

Die liefde van Jesus is wonderbaar, wonderbaar, vir my.

Kom ons verheerlik Sy naam, kom ons verheerlik Sy naam.

Die mense verander maar Jesus nooit, kom ons verheerlik Sy naam.

*(The love is Jesus is wonderful, praise His name.*

*The love is Jesus is wonderful, praise His name.*

*Let us glorify His name, glorify His name.*

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<sup>52</sup> The Anglican Parish of All Saints, Bredasdorp, incorporates the villages and farms of Klipdale, Napier, Hasiesdrift, Ouplaas, Struisbaai and Arniston. All Saints, Bredasdorp, forms part of the Diocese of False Bay.

<sup>53</sup> The Anglican Church of St Matthew, Bella Vista, St Mark, and P.A. Hamlet, is situated in the Diocese of False Bay.

*People might change, but Jesus never, let us glorify His name).*

The Afrikaans Chorus 1 is illustrated in Figure 6 below.

### Die Liefde van Jesus is Wonderbaar

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are in Afrikaans and are written below the vocal line.

System 1 (Measures 1-9):  
 Die lief-de van Je-sus is won - der-baar, won - der- baar, — prys Sy naam. Die lief-de van

System 2 (Measures 10-19):  
 Je-sus is won - der-baar, won - der-baar vir my. — Kom ons ver - heer-lik Sy naam,

System 3 (Measures 20-25):  
 — kom ons ver - heer - lik Sy naam. — Die men - se ver -

System 4 (Measures 26-31):  
 an - der, maar Je - sus nooit. Kom ons ver-heer - lik Sy naam. —

**Figure 6. Afrikaans Chorus 1: Die Liefde van Jesus is Wonderbaar**

- **Afrikaans Chorus 2**

Here, U alleen regeer. Here, U alleen regeer.

U is die blink môre ster, U is die soetroos van Saron.

Here, U alleen regeer.

*(Lord you alone reigns. Lord you alone reigns.*

*You are the bright morning star. You are a sweet rose of Saron.*

*Lord you alone reigns).*

## Here, U alleen regeer

He-re, U al-leen re-geer. He-re, U al-leen re-geer. U is die  
8 blink mô-re-ster, U is die soet-roos van Sa-ron. He-re, U al-leen re-geer.

Figure 7. Afrikaans Chorus 2: Here, U alleen regeer

- **Zulu Chorus**

Thuma mina, thuma mina,

thuma mina, Nkosi yam.

*(Send me, Lord, send me, Lord,  
send me, Lord, into the world).*

This chorus is based on Isaiah 6:8. The Zulu Chorus 1 is illustrated in Figure 8 below.

## Thuma mina

The image shows a musical score for the Zulu Chorus 'Thuma mina'. It consists of two staves. The top staff is labeled 'Descant' and the bottom staff is labeled 'People'. Both staves are in 4/4 time and use a key signature of one flat (Bb). The lyrics for the Descant part are: 'na, Thu-ma mi - na, Thu-ma mi - na, Thu-ma mi-na, Nko si Thu - ma mi - 2.Seng'ya-vu-ma'. The lyrics for the People part are: 'Thu-ma mi - na, Thu-ma mi - na, Thu-ma mi - na Nko si yam.'

**Figure 8. Zulu Chorus: *Thuma mina***

The choruses above are widely used by many inter-denominational<sup>54</sup> churches across South Africa. They are essential for worship in many churches, especially in the Western Cape, as they serve as a source of hope and healing for many worshippers. This further supports the importance of the singing of choruses in worship, and the relevance of their inclusion in this section, which forms part of Osmer's task that reflects on theological sources as part of the research process.

To draw a comparison, the choruses mentioned in this sub-section (Section 3.4.5) are similar to the Taizé chants described in the section above (Section 3.4.4). The Afrikaans and Zulu choruses, like the Taizé chants, are repetitive and meditative in nature. We can also say that both are contemplative music. The researcher therefore argues that:

- i) Context shapes liturgy, music, and worship.
- ii) Repetitive and contemplative music have healing qualities.

The contextual choruses above are sacramental in nature, just like the Taizé chants, and when sung it brings one into the presence of God. Similar to the Taizé chants, it has referential power to heal and to transform people's lives. These contextual choruses are extremely precious, popular and meaningful to many worshippers, as it enables them to connect with God. In the researcher's opinion, these contextual choruses also qualify as sacred music.

<sup>54</sup> Anglican, Methodist and Reformed churches, just to name a few, and even Charismatic churches, make use of these choruses.

When music is transferred from one context to another (this process is called inculturation), then it has the potential to change and influence contexts, identities, and communities. Research shows how the Karoo landscape has influenced the music of the Khoisan as well as the local people, even to the present day. Another illustration of this would be how an Afrikaans Christmas Choral, *Somerkersfees* (A Summer Christmas) has been inculturised in the Northern hemisphere and sung by numerous European choirs. Kloppers (2019) furthermore points out how sacred music can also influence political contexts, as in the example of *Thuma Mina* (Here I am. Send me) and *Nkosi Sikelel' iAfrika* (God bless Africa). *Nkosi Sikelel' iAfrika* has been adopted as part of the South African National Anthem and *Thuma Mina* has been used by President Cyril Ramaphosa in his addresses, especially after the death of Hugh Masekela, who often sang this song (Kloppers 2019).

Chapter 3 Part 3 emphasises that inculturation and contextualisation of music can influence and even change contexts, identities, and communities. Although it was established in Chapter 2 that local worship music in the ACSA is in need of Africanisation, localisation, and contextualisation, as its British roots are still dominant. (This speaks to Objective 3, *To emphasise how valuable contextual worship is for local people – contributing to the healing dimensions of music*; and Objective 9, *To indicate the relevance of localisation, Africanisation, decolonisation and contextualisation of local Anglican Church music*. This thesis therefore seeks to initiate this process, to facilitate healing and a sense of belonging in local congregations.

In the next sub-section, the researcher seeks to draw attention to the current dilemma facing the Anglican Church in terms of the music ministry. This situation behoves the researcher to improve and sustain an interest in music and the playing of musical instruments, at all cost. The discussion here speaks to Objectives 4 and 5 of this study, namely: *To inspire the youth and cultivate an interest in the music ministry*, and *To address the crisis of music in the Anglican Church*, respectively.

Some practical suggestions are also provided on how to cultivate an interest in, and preserve the Church's music ministry, especially amongst the community's poor, where resources and opportunities are less available. This speaks to Osmer's (2008) pragmatic task, the task of formulating strategies to influence situations and contexts.

This corresponds with Objective 10 of this study: *To provide recommendations for the ACSA for their future endeavours; for community members; and for academia (future research).*

### **3.4.6 Faced with a Dilemma**

This sub-section speaks to Objective 4, which seeks to *cultivate an interest in the music ministry* (particularly among the youth). Over the years the researcher experienced a lack of trained musicians and organists, especially those who can read music. This was so in both the urban and rural communities. Many young and old are simply not interested in learning how to play a musical instrument, particularly the (pipe) organ. The danger and sad reality of this is, who will lead the worship with the organ? And furthermore, how do we pass on Anglican hymnology and tradition to future generations?

Music should be a passion for the church musician because it is not only an exceptional calling, but also a unique vocation. The researcher asserts that more can be done in order to identify potential organists and other church musicians. A lot more development should take place in church music and more investment of time, resources, and training is required.

To this end, the researcher suggests that more music centres or music schools should be established in impoverished communities, because many people from black and coloured townships don't have access to state-of-the-art conservatoriums. This will provide many potential musicians whose talents and interests would not otherwise be recognised to have the opportunity to receive training at these local music centres/schools, and thereby gain access to a broad range of musical learning and experience. This initiative can assist communities to get people off the streets and equip them to make a positive contribution to society.

It is a communal responsibility to identify musical talent, and nurture and develop that talent. In 2004, the False Bay Music in Worship Council (FAMWOC) was founded by Bishop Merwyn Castle in the Anglican Diocese of False Bay. The vision of FAMWOC



was to train and to develop musical talent within the diocese. The initiative achieved a lot of success, despite encountering numerous challenges.

Exposure to art, culture and music is key to human formation. These disciplines serve as a reminder that there are alternatives in life and that each one of us are called to be constructive. The church is not the only entity responsible for human and community development and therefore has to engage in partnerships with government and non-governmental organisations. Contact sports, like rugby and soccer, for example, is not conducive for lifelong active participation, but this is not the case with art and music. For instance, one can make music and play a musical instrument in their seventies, eighties, and even beyond.

In some urban and rural communities, we find Christmas Choirs and Church Brigades comprised of brass ensembles like the trumpet, saxophone, flute, etc. Christmas Choirs and Church Brigades are pioneers and instrumental in teaching future musicians.

Some parishes, like St Mark's Anglican Church in Lavender Hill, incorporated the unique sound of the African marimbas in their worship. The St Mark Marimba Band (in Lavender Hill) has grown since their inception in 1999, and in 2019 collaborated with The Philharmonia Choir of Cape Town to stage the *Songs of Praise* concerts<sup>55</sup>. (cf. Appendix D).

The St Mark Marimba Band is an inspiring success story, which shows us what is possible with a little bit of creativity. Keeping with the theme of creativity, the following section reflects on the positive use and influence of music in another local community. Thus, reinforcing the notion of cultivating the music ministry in the church, and getting the youth – our future generations – on board (which corresponds with Objective 4, namely: *To inspire the youth and cultivate an interest in the music ministry*).

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<sup>55</sup> Enjoy Songs of Praise. (2019). *Echo*, Thursday 15 August, p. 8.

### 3.4.7 Join Bands, Not Gangs

The reason for reflecting on this wonderful initiative and including this sub-section in this chapter is because it is an applicable article that explains not only what is going on, but also why these patterns and dynamics are occurring in the researcher's current context in his Anglican diocese. It therefore sheds light on the current context and seeks to develop ethical norms to guide our practices and responses (Osmer, 2008), and therefore addresses the topic under discussion.

Karien de Waal, composer, multi-instrumentalist, and music graduate from Berklee College of Music in the USA, identified the need to get children off the streets of Cape Town. De Waal thus initiated *Join Bands, Not Gangs* (JBNG), a non-profit organisation that develops the musical talent of youth in Cape Town's impoverished communities. JBNG's aim is to train and equip the youth through music programmes as well as show them that there are alternative options to drug abuse and gangsterism. The latter being social realities that the researcher deals with in his community on a daily basis. Members of the community are then equipped to train other interested youngsters in the community.<sup>56</sup>

Co-director of JBNG, Mario Rousseau, grew up in the gang-infested community of Bonteheuwel on the Cape Flats. Mario turned his life around after spending 13 years in prison. Mario shares his experiences to inspire others to make better choices in life. Various companies and individuals made donations towards the JBNG mission; their aim being to put one million musical instruments into the hands of one million South African youth.<sup>57</sup>

*Join Bands, Not Gangs* is a community-based programme led by the community and owned by the community. Karien de Waal says that the program wants to create alternative options for the youth of Cape Town. The *Join Bands, Not Gangs* initiative started in Kraaifontein and Scottsdene, and they hope to roll out to other

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<sup>56</sup> *Join bands, not Gangs* (n.d.) Join bands, not Gangs. Viewed from <https://www.joinbandsnotgangs.com/> [Date accessed 17 November 2019].

<sup>57</sup> *Join bands, not Gangs* (n.d.) Join bands, not Gangs. Viewed from <https://www.joinbandsnotgangs.com/> [Date accessed 17 November 2019].

communities.<sup>58</sup> It is indeed a wonderful programme to bring hope and healing to our communities. This constitutes a positive strategy to influence situations in ways that are desirable (Osmer, 2008). We do not always need to ‘re-invent the wheel’ but can build on and utilise existing initiatives and strategies that have proven to be successful.

Cape Town as a city has a lot of beauty but also brokenness. The beauty is evident in its people, scenery, fauna and flora. The City’s brokenness, on the other hand, is caused by poverty, youth unemployment, crime and inequalities. Unfortunately, the brokenness of Cape Town sometimes overshadows its beauty. This is a city in desperate need of healing. Here, the researcher wishes to emphasise the role and healing function of music. Music can be one of the remedies to heal and restore Cape Town, as well as other cities in dire need of healing and restoration. Music making as an initiative is something constructive to assist communities to flourish. This highlights the healing power of music, which speaks to Objective 8: *To cultivate spiritual wellness and wholeness*. The topic of healing is discussed further in Chapter 4.

Music is not peripheral or temporal, it proclaims theology and has a distinctive contribution to make. Theological reflections are provided in the next sub-section.

### 3.4.8 Music Proclaims Theology

Kwon (2018:74) argues in favour of a holistic approach to the study of musical theology, and he provides six examples to support his research. These include:

- **Musical silence** is required in order to hear God’s voice. Sound is important, but silence is also required in between in order to comprehend the sound. In the same way, silence is essential to hear and to understand God’s voice (Kwon 2018:75).
- **Musical repetition** reflects to us our daily lives and routines, but more importantly, musical repetition reflects the repeated liturgy, re-birth and re-creation (Kwon 2018:78).

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<sup>58</sup> *Join bands, not Gangs* (n.d.) Join bands, not Gangs. Viewed from <https://www.joinbandsnotgangs.com/> [Date accessed 17 November 2019].

- **Musical resonance** resembles to us the mystery of the Trinity. Kwon (2018:81) explains how various tones of music can be heard simultaneously in one aural space. In this regard musical resonance assists us with theological reflection of the doctrine of the Trinity.
- **Musical temporality:** Music is by nature temporal. Music is experienced in the present, through the past and the future. A good example of this would be Christ's life and ministry that occurred in the past (the incarnation) and Christ's redeeming work that will happen in the future (the Parousia) (Kwon 2018:86).
- **Musical improvisation:** Music allows room for exploration and for the expression of creativity by means of musical rhythm, harmony, melody, etc. In worship the work of God and the work of human beings come together into a mysterious event. Kwon (2018:88) points out that the Holy Spirit also participates in the worship liturgy and often acts beyond human traditions and understanding of theology. Musical improvisation brings about liturgical mystery.
- **Musical tension and resolution** are evident in the tension and resolution between God's presence and absence, between the already and the not-yet of salvation, and between vision and reality. Likewise, in music there are countless tensions and resolutions, says Kwon (2018:83).

Begbie (2000:20) provides an everyday example of musical tensions and resolutions. It is 6 o'clock in the morning, the alarm goes off, and you stretch out your sleepy arm to hit the snooze button. A tension is resolved. Equilibrium-tension-resolution (ETR)<sup>59</sup> is common in our everyday lives. We can also identify the ETR profile in scripture: creation-fall-redemption, promised land-exile-return, orientation-disorientation-reorientation as being evident in the Psalms (Begbie 2007:20).

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<sup>59</sup> Another example of equilibrium-tension-resolution (ETR) would be waiting for the traffic light to change from red to green before proceeding, or the anxiety one feels before a job interview to the eventual relief after being employed (Begbie 2007:20).

Sound theology has the power to help us overcome tension and conflict. Let us look at Holy Week. The events of Holy Week cannot be rushed, and it should be experienced at God's speed. The grieving farewells, the betrayal and denial, the fear and the chaos in the garden, the day of agony, torture and forsakenness, eventually brings us to the daybreak of wonder, mystery and tomb-bursting newborn life. Encountering the significance of each day, without skipping over it, brings us to the essence and power of Jesus' story. The music set for Holy Week teaches us not to rush over tension, but to find joy and meaning in hardship and struggles (Begbie 2007:20).

Furthermore, Begbie (2007:20) points out that music is not an art of straight lines, but it can be explored on many levels. It is never simply a string of ETR's, one after the other, on one level – God works in mysterious ways and waves. If life or music were played on one level only, we would soon lose interest. In music, high pitches and successive downbeats can be experienced on many levels simultaneously (Begbie 2007:20-21).

Another form of musical tension is delay<sup>60</sup> (Begbie 2007:22). Many Christians might think that God is holding back on the final fulfilment. The psalmist therefore asks in Psalm 13: "How long, O Lord?" St Paul says in Romans 8:23 that the whole of creation groans as it awaits fulfilment. Music has multilevel wave structures consisting of high and low pitches. The highs and lows are also evident in life. On this basis, music enriches our lives and teaches us something about patience; there are times when we ought to wait on God (Begbie 2007:23).

The waiting brings us to silence. So, "why are we so petrified of silence," asks Begbie (2007:23). Presumably because we think nothing happens in silence. Many perceive silence as a void, empty, blank space. But even in the most numbing silences, God is present. From the silence of the tomb, Jesus brought new life to humankind (Begbie 2007:23).

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<sup>60</sup> Delay or to wait. Music teaches us patience.

Jeremy Begbie (2007:25) visited South Africa on a number of occasions, and whenever he sang the South African national anthem, *Nkosi Sikelel' iAfrica*, it evoked an extraordinary sense of togetherness within him.

There is no doubt in my mind that this hymn held thousands of people together during the fierce decades of apartheid, but also the four-part harmony creates solidarity. Why was solidarity in South Africa so often expressed in harmonious song during the years of oppression? Among the many reasons, I suggest, is that when crowds met to sing – in townships, churches, marches – the music provided a taste of authentic freedom when in virtually every other sense they were not free (Begbie 2007:25).

Patiently, South Africans waited for the dawn of a new democracy – a ‘rainbow nation’, filled with diverse cultures and languages. Freedom songs and music raised the spirits of the people and helped them patiently endure the desert experience. God inclined his ear to our prayers and truly liberated the people from oppression. Songs and music, whether church or secular, have been written for various purposes and reasons; some were clearly influenced by the songwriter or composer’s context and culture. Cultural influences are evident in church music. The latter is discussed in more detail below.

Music becomes a vehicle that brings one into the presence of God. But music making cannot be done in isolation and requires a holistic approach. This is discussed next.

### **3.4.9 A Holistic Approach to Music Making**

In some cultures and countries,<sup>61</sup> there is suspicion toward music because of the belief that truth can only be revealed through the head (intelligence), and not through the heart (for example, emotion and feeling) (Kwon 2018:30). Music is therefore perceived as a form of entertainment, and on this basis, music is powerless to express any form of truth. Music makes one lose one’s self-control and is considered sensual, earthly, and even dangerous. Kwon (2018:30) describes this as ignorance of music.

In his discussion, Kwon (2018:30-32) refers to the dualism between the head (reason) and the heart (emotion). Is the head the only organ that can reveal the truth? What if the heart is bigger than the head, or vice-versa? Reason and logic are important in

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<sup>61</sup> For example in South Korea.

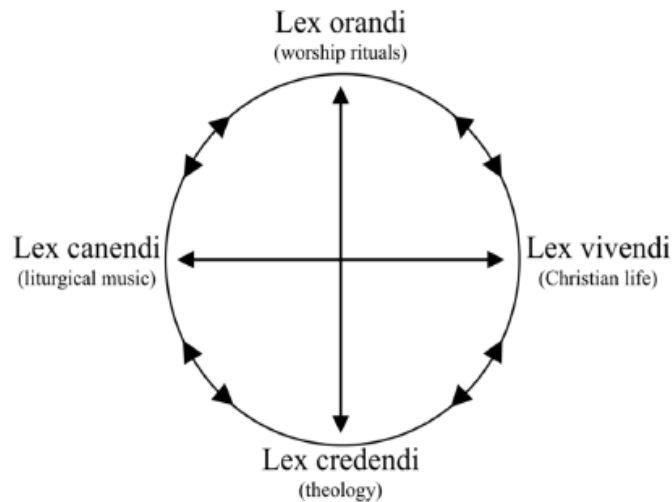
decision making, but the role of emotion cannot be overlooked in the decision-making process. Music, therefore, has a powerful influence on the behaviour of faith communities during worship, according to Kwon (2018:33).

Kwon (2018:33) explains that in the Korean church music is perceived as powerless to reveal anything about God and the Christian faith. The words or the text of the music is of paramount importance, whilst the music merely becomes a servant of the words. “Feeling the music is often regarded as the wrong way of singing, while thinking about the lyrics is considered the right way” (Kwon 2018:34).

Here, the researcher supports Kwon (2018:34) when states that music is a form of language, and that music is able to communicate truths. Music is the language where languages end. Therefore, true liturgy communicates at a level deeper than any spoken word (Hamman 2007:165).

It has been stated that music has a powerful influence on the behaviour of faith communities during worship. In his research, Kwon (2018:119) illustrates that there is reciprocity between *lex orandi* (liturgy), *lex credendi* (theology), *lex canendi* (music) and *lex vivendi* (life).

1) What we practice (*lex orandi*) should correspond with what we confess (*lex credendi*), and vice versa. 2) What we practice (*lex orandi*) should be identical to how we live (*lex vivendi*), and vice versa. 3) What we confess (*lex credendi*) should concur with how we live (*lex vivendi*), and vice versa. 4) What we sing (*lex canendi*) should be congruent with what we practice (*lex orandi*), and vice versa. 5) What we sing (*lex canendi*) should coincide with what we confess (*lex credendi*), and vice versa. 6) What we sing (*lex canendi*) should correspond with how we live (*lex vivendi*), and vice versa (Kwon 2018:118).



**Figure 9. Hermeneutical circle of reciprocity**  
Source: Kwon (2018:118)

A holistic music ministry constitutes a hermeneutical circle of reciprocity, and vice versa; hence, it creates a 'hermeneutical continuum,'<sup>62</sup> according to Wainwright (1980:187). The researcher agrees with and supports Wainwright's (1980) hermeneutical circle of reciprocity, as it reflects the interconnectedness with the different spheres. The balancing of norms and praxis is needed for a theology of music. Kwon (2018:120) explains that the hermeneutical circle of reciprocity is an organic process, which reminds us that the study of musical theology can never be done in isolation.

Further inquiry into music theology within the researcher's own faith tradition reveals that the future of the Anglican musical tradition is in jeopardy. This section then aims to address Objective 5, which is *to address the crisis of music in the Anglican Church*. The next sub-section identifies some of the theological problems in contemporary church music.

### **3.4.10 The Theological Problems of Church Music**

"The critical situation of church music today is part of a general crisis of the Church which has developed since Second Vatican", this is according to Ratzinger (1983:1). The author of the article distinguishes between two movements: puritanic

<sup>62</sup> Variety is a synonym for continuum.



functionalism and functionalism of accommodation, which is quite prevalent within the Roman Catholic Church. Puritanic functionalism in purely pragmatic terms argues in favour of a simple liturgy, with the main focus on the community meal. Functionalism of accommodation, on the other hand, can be described as a very curious movement that explores much within the framework of worship. For example, experimenting with 'religious' jazz (Ratzinger 1983:1).

This movement became very popular with the disbanding of church choirs and orchestras, but according to Ratzinger (1983:1), these ensembles lacked musical competency. Traditional church music culture was regarded as ancient and outdated, and was subsequently pushed aside to make room for the modern movement. When we allow this to happen, then history loses its vital power and influence to shape the future (Ratzinger 1983:2). The following section discusses discord in contemporary church music.

### **3.4.11 Reflections on Discord in Church Music**

The focus of this section is on discord in church music and overcoming this obstacle. To begin, Petty (2010: 69) notes:

When God became man, the angels sang Gloria in excelsis Deo! Their breath-taking worship filled the sky in perfect accord. So why didn't God simply delegate the music to angels? Why, among men of good will, does the God-given gift of music-making become so divisive, far from peaceful in the life of the Church? From a scriptural perspective, what are we to do about it?

In developing this theme further, Steven Guthrie<sup>63</sup> (2011:29) postulates that music is often the source of disunity, debates, and divisions. How ironic is it that music seems to split churches more often than it unifies them? (Guthrie 2011:29).

Petty (2010:70) says that the discord in church music today brings to the fore a number of questions:

- Should hymnody be top down, dictating theology or should it be bottom up and flow from the hearts of the people? Do we allow people from generations past to dictate our spirituality?

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<sup>63</sup> Steven Guthrie is associate professor of theology at Belmont University in Nashville, Tennessee.

- How to keep the rich musical and theological wealth found in the old hymns and chorals alive in modern worship, at the hands of a video projector and screen?
- Do we change the words in old hymns to reflect contemporary theological understanding? Do we remove gender references to be more inclusive?
- Where are the hymn writers in the 21st century? There are very few good ones.
- Is music ‘communication’ or ‘personal expression’? Should the musician express his/her innermost feelings? Should church music be directed to an audience, or to God, or ...?
- Should church music be like McDonald’s fast food or should it be like a Mother’s home-made meal? (Petty 2010:70)
- Where, then, is the musical enactment of unity?

In regard to the latter, St Paul writes the following in Ephesians 5:18-21:

Do not get drunk with wine, for that is debauchery; but be filled with the Spirit, as you sing psalms and hymns and spiritual songs among yourselves, singing and making melody to the Lord in your hearts, giving thanks to God the Father at all times and for everything in the name of Our Lord Jesus Christ. Be subject to one another out of reverence for Christ.

St Paul makes it clear, singing together, Jew and Gentile in a choir, creates harmony and unity within the church.<sup>64</sup> When the church is in concord, then Jesus Christ is sung. When we sing together, we hear “simultaneous voices which are nevertheless also one voice” (Scruton 1997:339, quoted in Guthrie 2011:28). “When I sing among others, I hear a voice that is both mine and not mine, a voice that is both in and outside of me. I hear my voice and your voice and this third thing – our voices together” (Guthrie 2011:28).

Singing together is an illustration of mutual submission, one that is not oppressive. Those who are filled with the Spirit both sing to one another and submit to one another, as Ephesians Chapter 5 points out. Guthrie (2011:28) poses the question: What kind of mutual submission happens in song? Singers submit themselves to a common tempo, a common musical structure and rhythm. Musical submission also involves

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<sup>64</sup> This was confirmed in an earlier sub-section of Chapter 3, Part 3 where it was established that singing (and chanting) together as a congregation creates unity and builds community.

genuine participation. Guthrie (2011:28) then finally points out that music may help us to understand what it means to listen and respond to others – minimising discord.

This prompts the question: “What is our job as musicians?” Eugene Peterson (1996) in his book, *Living the Message*, says the following: “David’s first job as king was making music, attempting to re-establish the divine order in Saul’s disordered mind and emotions. Establishing order in the midst of chaos is basic to kingwork. Music is probably our most elemental experience of this essential work. Music, bringing rhythm and harmony and tunefulness into being, is at the heart of all work. Kingworkers, whatever their jobs, whistle while they work” (Quoted in Petty 2010:72).

In seeking to establish norms to guide our practices (Osmer 2008) based on theological reflections, the starting point is for the church should be in one accord when gathered together. At the Dedication of the Temple in 2 Chronicles 5, when the Ark was brought to the Most Holy Place, the priests and the people assembled with brass, percussion, and other instruments, with one accord, to give thanks and praise to the Lord (Petty 2010:72).

“Then the temple of the Lord was filled with a cloud, and the priests could not perform their service because of the cloud, for the glory of the Lord filled the temple of God” (2 Chronicles 5:13-14). In this text God reminds us that it is His party! (Petty 2010:72).

Having emphasised the need above to be in unity and in one accord when gathered together, the next section hones in on congregational song – how it informs one’s theology. The insights and viewpoints of a number of prominent figures are discussed in the next few sub-sections.

### **3.4.12 Congregational Song**

John Bell (2000:56) notes, “What we sing informs and shapes what we believe”. What we sing moulds who we are as a people, and helps us find our identity within Christ. Indeed, many Christians have learned their theology through song, and ministry and mission have been encouraged and experienced in song. Congregational song by its very nature is incarnational; in singing we embody the song. We can therefore argue

that music and worship are active theology, and church musicians have been entrusted with this huge responsibility of shaping contextual theology in their communities (Bradley 2003:351; Hardy 2012:29). This highlights the pivotal role and vocational calling of church musicians as interpreters of God's word in the context of the lives of congregational members (Osmer 2008). The importance and influence of church musicians must therefore not be underestimated, as they in a sense become 'interpretive guides' determining what ought to be done (informing the pragmatic task).

Music can take us where the intellect alone cannot go. Bradley (2003:352) alludes to the referential power vested in congregational song. When we praise God, we are transferred into the presence of God. *Dogma* and *Doxa* – what we believe and what we pray are proclaimed through congregational song. Bradley (2003:365) explains that both dogma and doxa are important in active theology. The former discovers (searches for) the truth, while the latter proclaims the truth. In this regard, dogma shapes our doxological practices. Hence, Brian Wren (2000:351) points out that “a hymn invites us, not to step back from faith and examine it, but to step into faith and worship God”.

Bradley (2003:369) offers the following reflections to enhance congregational song: The first suggestion he makes is that more theologians should engage in hymn or song writing, to provide congregational songs with a firm theological base. The encouragement to read more poetry is also suggested. Cross-pollination should take place among songwriters, theologians, and church musicians; this will enable them to learn from each other. Finally, he suggests that churches should discover the importance of balance in worship and should also explore different forms of congregational song. Bradley's suggestions thus inform the pragmatic task of 'determining strategies of action that will influence situations' (Osmer 2008) in the practical theological field.

Keeping with the theme of congregational song, the next sub-section makes the connection between congregational song and identity. The normative task uses theological concepts to interpret particular episodes, contexts and situations (Osmer 2008). These then inform the pragmatic task – practical steps/strategies for action.

Inclusive of this task may be the recasting of the ACSA's identity. Congregational song and identity are discussed next, reflecting on the insights by Roberts.

### **3.4.13 Congregational Song and Identity**

Congregational<sup>65</sup> song or hymnody is a source of congregational identity. A congregation's history, heritage, symbols, rituals, and demography should be taken into account in order to establish a congregation's identity (Roberts 2014:194).

#### **a) Congregational song as heritage identity**

One has to take a backward glance of the past when speaking of heritage. High premium is placed on Anglican hymnody and liturgy as part of the Anglican heritage; hence, worship services like the Eucharist, Morning and Solemn Evensong need to be mentioned here. Processional hymns, Gradual hymns, and Recessional hymns are normally performed/played with grand splendour during these services, putting the Anglican ethos on display. Anglicans proudly participate in Solemn Evensong when the liturgy and Canticles like the Magnificat (The Song of Mary) and Nunc Dimittis (The Song of Simeon) are chanted.

Heritage is inclusive of both past and present, and yes, much of Anglican hymnody is of Western origin, therefore, true and authentic African hymnody needs to be encouraged. More room should be made for new hymnody. The importance of memory and tradition should also be emphasised. If congregational song is maintained, then Anglican heritage is also kept alive (Roberts 2014:198).

#### **b) Congregational song as symbolic identity**

Symbols point to something (which is) beyond or more. Hence, Anglican liturgy has been described as a 'forest of symbols'. Roberts (2014:201) explains that architectural design, icons, vestments, liturgical colours, just to name a few, are essential symbols that shape congregational identity.

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<sup>65</sup> Congregational song and congregational hymnody are used synonymously in this study.

Personal stories should be placed next to biblical stories. Congregational song is a symbol of both individual and biblical (collective) stories, and in worship, these individual and collective stories merge to form a new story that feeds into the congregation's identity (Roberts 2014:202-203).

*An Anglican Prayer Book* (1989:438) describes the sacraments as an outward and visible sign of inward and spiritual grace. Roberts (2014:204) says that this manifestation is also evident in congregational song and it occurs in two forms: expression and impression.

Congregational song itself is not ritual, but congregational song is part of worship, and worship is a ritual activity. On this basis, Roberts (2014:214) argues that congregational song helps to shape ritual identity.

### **c) Congregational song creates congregational identity**

When engaged in congregational singing, one hears one's own uninhibited confession on the lips of those around you, leading to a deeper affirmation of faith in what is being sung. One is also allowed to make a mistake in congregational song, redeem oneself, and then re-join the group (all of this is acceptable) (Roberts 2014:249-250). (This illustrates the flexibility of congregational song).

Christian doctrine expresses what people *should* believe, but congregational song expresses what people *do* believe. Thus, we can say that we are shaped by what we sing. When engaged in congregational song, a physical and psychological unity and harmony is created (Roberts 2014:252). Further to this, we can say that a sense of belonging is being created when people sing and worship in one voice and heart.

There is a correlation between a congregation's hymnody and its identity. This is true in particular for the worldwide Anglican communion where the same hymns and Canticles are sung across the world – (joining the many voices as one). We have something in common in our liturgy – our song and our theology – this is the Anglican heritage and identity which should be celebrated.

The insights of Koops are reflected on next in terms of cross-cultural congregational song, which is of particular relevance to the South African context.

### 3.4.14 Cross-Cultural Congregational Song

Koops (2007:22) conducted interviews with four enliveners on the topic of cross-cultural congregational song. The four enliveners were renowned scholars and all worship leaders: Alison Adam<sup>66</sup>, C. Michael Hawn<sup>67</sup>, Lim Swee-Hong<sup>68</sup> and Helen Phelan<sup>69</sup>.

The first question they were asked was: *Why should congregations sing cross-cultural music in worship contexts?* Unanimously, all four participants concurred that singing world songs enables them to intercede for people from those areas, thereby reflecting the diversity of the Body of Christ. It furthermore creates sensitivity for different contexts, and at the same time promotes a sense of inclusivity and hospitality. Singing world songs broadens world vision and cultivates sensitivity to world issues (Koops 2007:24-25).

In our South African context, we have many asylum seekers from other parts of Africa and abroad, and many of these individuals attend Anglican churches. So when worship songs are sung from their native countries, it is a sign of inclusivity and hospitality. By singing cross-cultural songs, traditional congregations learn to embrace the new.

The enliveners concede that there is no universal approach to teaching cross-cultural songs to congregations. Congregations should be willing to adapt and be open to learn and explore the new. It is, however, important to know the meaning of the words and the theological background of the cross-cultural song, so that they are not just haphazardly sung without further contemplation. The enliveners also stress the importance of the spirit of the song, namely, the message that the song seeks to

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<sup>66</sup> Alison Adam presents workshops on singing and liturgy to congregations in the United Kingdom.

<sup>67</sup> C. Michael Hawn is Professor of Church Music and Director of the Sacred Music Program at Perkins School of Theology, Southern Methodist University in Dallas, Texas.

<sup>68</sup> Lim Swee-Hong is Lecturer in Worship, Liturgy and Music at Trinity Theological College, Singapore.

<sup>69</sup> Helen Phelan is course director of the Masters programme in Ritual Song and Chant at the Irish World Academy of Music and Dance, University of Limerick, Ireland.

convey. We also need to take into account that many African cross-cultural songs entail rhythm. In this regard, congregations should be adaptable and/or flexible (Koops 2007:26).

The enliveners also made mention of scaffolding – a discipline that ensures that supporting mechanisms are put in place in order to assist congregations with learning cross-cultural songs. Language can be a huge challenge when it comes to learning cross-cultural songs. The suggestion is therefore to start with easier songs before progressing to more advanced songs. Repetition and an additive approach are helpful, allowing the music and song to sink in. When a congregation has mastered a cross-cultural song, sung in a different language, they feel a sense of empowerment (Koops 2007:27). Language can be a challenge when learning (and singing) cross-cultural songs. This is also the sentiment expressed in Bethke's argument, that more exposure to different languages and cultures broadens one's perspectives.

Teaching congregations cross-cultural songs is extremely rewarding. Enliveners suggest identifying and consulting culture bearers to advance the learning process and to assist with language pronunciation. This will further assist in achieving authenticity of the song. In light of the above, it is also important to add something of 'oneself' – something of the context or the congregation – to the song. The singing of cross-cultural songs translates to worshippers joining hearts and voices with other Christians) in all continents across the globe (Koops 2007:28). This addresses Objective 3 of this study, namely, *To emphasise how valuable contextual worship is for local people – contributing to the healing dimensions of music.*

Next, the viewpoints of another prominent figure are reflected on. Below, Bethke looks at four paraphrased hymns by the South African poet John Gardener. The insights herein highlight the relevance of contextualisation, localisation, and Africanisation in local congregational singing.

### **3.4.15 Multicultural and Multilingual Hymnody**

Andrew-John Bethke (2017) in his article entitled, *Building New Traditions of Multicultural and Multilingual Hymnody*, analyses four hymn paraphrases by the South



African poet John Gardener<sup>70</sup>. The first two texts presented in this article were written as a set of metrical canticles to sing at Evening Prayer in multicultural congregations at the College of the Transfiguration (COTT) and Grahamstown Anglican Cathedral. The third was created as a response to the xenophobic attacks which started in 2015 in South Africa. The last is an English paraphrase of a Xhosa hymn with a tune by John Knox Bokwe (1855–1922) (Bethke 2017:16).

As a former lecturer at COTT, Bethke observed that many of the Western hymns sung at the college were both lingually and musically worlds apart from the context of the students. Bethke (2017:17) therefore grappled with the question of how to promote a vernacular voice and give the students a sense that their own cultures are significant within the broader Anglican ethos of the college. This was not an easy venture given the negative colonial connotations attached to Western hymns.

When Bethke commissioned John Gardener to compose the evening canticles, he proposed that two local tunes be used for the composition of the paraphrases for the Magnificat and the Nunc Dimittis which would fit with the metrical stresses of the tunes. The one tune emanates from the African Initiated Churches (AICs), and the other was composed by Tiyo Soga (1829-1871), a member of the South African Black Consciousness Movement (Bethke 2017:17).

The result was Gardener's paraphrase of the Magnificat (Used with permission):

*1. May all our people hail you as Lord,  
sharing the vision of you as our King;  
Serving you humbly, caring for all –  
may we be love-led to do the right thing.*

*Shine out, our land, how great is our Lord;  
May all our works give glory to God. (2x)*

*2. Take away pride and self-seeking greed;  
exalt those leaders who put others first;  
Powerful Lord, who does all good things,  
satisfy those who for righteousness thirst.*

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<sup>70</sup> John Gardener (b. 1930) was an English teacher and headmaster at Kingswood College in Grahamstown (1971–1975) and Diocesan College in Cape Town (1988–1992). Gardener has written more than fifty hymns, including the well-known hymn, 'Who will save our land and people'.

3. *Help us to make our beautiful land  
one where the weak are made safe and secure,  
Children are taught well, the hungry fed,  
bodies kept healthy, environment pure.*

4. *Father and Shepherd, almighty Lord,  
promise of mercy has lived down the years;  
Praise be for that, and worship and thanks.  
So we now gather to raise today's prayers.*

From the composition above, we note that the second line rhymes with the fourth line (abcb). Gardener addresses some of the social ills experienced within the South African context: In "*Take away pride and self-seeking greed/exalt those leaders who put others first,*" reference is being made to the leadership crisis in both our country and church.

Further to this, Gardener also highlights other crises, i.e. in the education system, the health system, and the environmental crisis. The third stanza: "*Children are taught well, the hungry fed/ bodies kept healthy, environment pure*", Gardener penned the paraphrase just when the Nkandla scandal surrounding former President Zuma came to light. Zuma was criticised for spending so much money on his private homestead when there is so much poverty in many rural areas like Nkandla.

The 'environmental crisis' refers to the proposed fracking to take place in the Karoo Desert. The composition invites us to live with justice and compassion, as these are the attributes of the Creator God (Bethke 2017:19).

Gardener's paraphrase of the Nunc Dimittis (Used with permission):

1. *Faithful Simeon prayed to God:  
'Let your servant go in peace'  
Promised words had been fulfilled:  
This, God's son, had come to save.*

2. *Down the years and in all lands,  
Christian truth exacts a price.  
Some have fallen in their pride;  
Others fight against the light.*

3. *All who welcome what is right  
Rise to live a life renewed;  
All who worship, wait and watch*

*Share the glorious peace of God.*

Gardener's paraphrase of the Nunc Dimittis starts off with similar words as the original canticle: *"Let your servant go in peace"*. Bethke (2017:19) points out that the first stanza highlights the way, the second stanza the truth, and the third, the life, based on Jesus' words in John 14 verse 6.

The third stanza gives the canticle a universal feel/character; *"All who worship, wait and watch,"* emphasising that God's grace is all-inclusive. Because the tunes were known to the students, it was well received by them and loved by all (Bethke 2017:19).

Using hymns to bring about positive change in communities is reflected on in the sections below. The next paragraph looks at the use of hymns to respond to the xenophobic attacks that took place in South Africa a few years ago. This further reinforces the practical use, importance, and place of song (in this case, hymns) in dealing with local contemporary issues. This in turn links with the theme of healing discussed in the next chapter.

#### **a) Hymn in response to the outbreak of xenophobia in South Africa**

There are many foreign nationals (from other parts of Africa and from Pakistan and Bangladesh) staying in townships and running businesses like spaza<sup>71</sup> shops in South African townships. The spaza shops sell general items ranging from groceries to airtime and mobile phones. These shops bring the goods to the people in the townships, instead of the people spending money on transport to frequent the shops in town. But many locals are of the opinion that foreign nationals deprive the local people of business opportunities, exacerbating their poverty (Bethke 2017: 20).

Consequently, anger and animosity towards the foreigners escalated, resulting in the ensuing violence that took place towards the end of 2015 against the foreigners living in the country. A.J. Bethke, therefore, requested John Gardener to compose a hymn as a Christian response to the xenophobic attacks. It was decided to use a familiar tune of an apartheid struggle song "Senzenina," which means "What have we done?"

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<sup>71</sup> A spaza shop sells a variety of general goods and are normally located in strategic places in informal settlements.

by implication, “what have we done to deserve being treated as second class citizens?” Senzenina is originally based on a chant by Arthur Henry Dyke Troyte (1811–857), also known as TROYTE’S Chant No. 1 (Bethke 2017:20).

Gardener’s text “Lord, may your Spirit make us all” (used with permission):

- 1. Lord, may your Spirit make all  
Human through those we meet each day;  
All living here have this fair land  
As gift from you, our strength and stay.  
Senzenina, senzenina (x4).*
- 2. We pray forgive our selfish greed,  
Indiff’rence, pride and lack of care.  
Help us to build, and grow, work, heal:  
May our dear land indeed be fair.*
- 3. Where they come from or work they do,  
Neighbours we are to all in need.  
Neighbourly love is your command.  
No matter race or tongue or creed.*

The first stanza refers to the fair land, an overly sensitive topic for many South Africans, as the debate on the re-distribution of land is an ongoing one. Also, many people of colour were forcibly removed from their land/homes during the time of segregation. Land gives people their identity. So if they are deprived of land, what does that say about their identity?

The third stanza refers to Jesus’ words in John 13:34, “I give you a new commandment, that you love one another. Just as I have loved you, you also should love one another”. The stanza furthermore refers to St Paul’s teaching in Galatians 3:28, “There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus”.

Gardener’s hymn received many compliments and was sung numerous times at the Grahamstown Cathedral and elsewhere in the country (Bethke 2017:22). This hymn is an example of an anti-apartheid struggle song that has been re-visited (re-interpreted) and given new meaning for a new context and struggle.

Remaining with the theme of hymns to help bring about healing in communities and facilitate growth, the following section looks at transforming the local hymn legacy, and exposing people to creative and poetic writing.

## **b) Transforming the colonial hymn legacy**

Bethke (2017: 22) is of the opinion that more people – black and white musicians – should be exposed to creative and poetic writing, which will enable them to compose hymns and songs in the language of their choice for the twenty-first century. With more training and exposure, students like John Knox Bokwe will emerge. J.A. Chalmers, a white missionary, for example, penned the Xhosa hymn ‘Msindisiwaboni’ and John Knox Bokwe composed the tune for the hymn.

In 2016, Gardener paraphrased ‘Msindisiwaboni’ and this hymn could be sung to Bokwe’s tune (used with permission):

O Saviour of sinners,  
We come now before you;  
We ask your forgiveness:  
And make us pure, strong, true.

By grace, help and cleanse us,  
O Lord, revive, make new;  
Our load of the past gone,  
With new strength we serve you.

For unloving motives,  
And deeds done and not done,  
We ask, Lord, for mercy  
And Christ’s loving pardon.

Through prayer for each day, Lord,  
Build new lives of service;  
We go into your world,  
With p’wer, love, and purpose.

The Anglican Church in South Africa have a rich tradition of colonial hymn legacy, but gradually this tradition is being transformed and an organic process of localisation is occurring. The material (hymns) discussed above aims at bringing cultures together through hymnody, and the ongoing dialogue with different musical and linguistic traditions shapes a new and inclusive context. The hymn ‘Msindisiwaboni’ is a good

example of this: it was composed by a white man in Xhosa, with a tune by a black man in Western style. A century later, we find Gardener, a white man paraphrasing a Xhosa hymn in English. This is truly remarkable as it reflects multicultural and multilingual hymnody. Young poets and composers are needed to encourage and to facilitate interaction between different cultures; this is important to heal South Africa's painful past (Bethke 2017:24).

A theme reiterated throughout this thesis is the localisation and inculturation of Anglican worship in the South African context. Some further thoughts on this topic are provided next.

### **c) Transfiguring**

As part of the researcher's priestly and spiritual formation, he attended the Anglican Seminary, the College of the Transfiguration (COTT) in Grahamstown in 2008. COTT embraces diversity as many of its students are both local and international. The College can easily represent eight different cultural groups and this diversity is also reflected in music and worship. The College makes use of five different hymn books: *Common Praise* (2000), *Sing Together* (1987), *Iculo Lase-Tshetshi Ne-Ngoma* (2007)<sup>72</sup>, and two College booklets containing well-known hymns and songs in vernacular languages. A piano or digital organ is mainly used during chapel services, but one would also find that the 'beat cushion' (*ipampampa*) and the *itsimbi* (a metal instrument that is struck, similar to the orchestral triangle) are used to accompany the singing.

Bethke (2018:315) in his article entitled, *A Transfiguring Tradition of Anglican Music*, argues in favour of localisation and inculturation of Anglican worship in South Africa. He points out that the 1571 Thirty-Nine Articles of Religion recognises the notion of localisation, as Article 34 states:

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<sup>72</sup> *Common Praise* (2000), a popular British hymn collection; *Sing Together* (1987), a Methodist compilation of hymns in eight of South Africa's national languages; and *Iculo Lase-Tshetshi Ne-Ngoma* (2007), the Anglican Xhosa hymn book, based on *Hymns Ancient and Modern – Standard Edition* (Bethke 2018: 313).

It is not necessary that traditions and ceremonies be in all places one, or utterly like: for at all times they have been diverse, and may be changed according to the diversities of countries, times and men's manners, so that nothing be ordained against God's word.

Many Anglican missionaries did not practice cultural sensitivity, as their main objective was to civilise the native people. As a result, many local cultural practices were simply dismissed.

The next part looks at how white colonial churches are being transformed in the area of hymnody. These insights are particularly relevant to the discussion here.

In his article entitled, *“John Knox Bokwe, Colonial Composer: Tales about race and Music,”* Olwage (2006:28-35) points out how race can also be embedded in music, and how Victorian whiteness found its way into isiXhosa musical discourses. But the reverse also applies, indigenous cultures or “blackness” also influenced Western musical discourses. Bethke (2017 B:11) says that: “Tunes like Lovedale, written by a black man in European style, can no longer be interpreted simply as colonial Victorian texts with strong “white” resonance, but rather as uniquely South African dialogues referencing western-inspired hymn melodies”. This serves as a clear example of how the identity of white colonial churches are being transformed in the arena of hymnody. Someone like John Knox Bokwe, for example, re-interpreted Western tunes to such an extent that a unique vernacular musical voice has emerged. The cultural hegemony of British Anglicanism still exists in hymnody, but it is evident that the Southern African Anglican musical identity is coming to the fore (Bethke 2017 B:11).

Keeping with the theme of inculturation and localisation, the 1988 Lambeth Conference passed two important resolutions in support of inculturation and localisation. These are discussed next.

#### **d) Lambeth Conference Resolution 22 – Christ and Culture**

This Conference:

- 1) Recognises that culture is the context in which people find their identity.

- 2) Affirms that God's love extends to people of every culture and that the gospel judges every culture according to the gospel's own criteria of truth, challenging some aspects of culture while endorsing and transforming others for the benefit of the church and society.
- 3) Urges the church everywhere to work at expressing the unchanging gospel of Christ in words, actions, names, customs, liturgies, which communicate relevantly in each contemporary society.

### **e) Lambeth Conference Resolution 47 – Liturgical Freedom**

This Conference resolves that each province should be free, subject to essential universal Anglican norms of worship, and to a valuing of traditional liturgical materials to seek that expression of worship which is appropriate to its Christian people in their cultural context.

The Lambeth resolutions and Article 34 of the Thirty-Nine Articles of Religion both affirm culture and diversity within the Anglican Communion. One year after the Lambeth Conference, the third International Anglican Liturgical Consultation (1989) took place in York. The York Statement, also known as 'Down to Earth Worship', stated the following:

Inculturation must therefore affect the whole ethos of corporate worship, not only the texts but also, for example, the use of buildings, furnishings, art, music and ceremonial. From one aspect it means cultural de-colonisation of worship ...

This paves the way for greater localisation and inculturation of African Anglican Churches, whereby lively music, drumming, and rhythmic movement are incorporated into worship. Bethke (2018:321) refers to the example of the Xhosa prophet, Ntsikana, who successfully embodied the gospel of Jesus Christ within his culture without using Western models.

The dialogue on localisation continued and in 1991 an African consultation convened to formulate the Kanamai Statement, also known as 'African Culture and Anglican Liturgy'. The Kanamai Statement (1991) indicates the following: "We encourage the use of local words and music to make worship more joyful and authentically African.



Attention needs to be given to creative writing and composition. Music should not appear to decorate the liturgy but should be regarded as being integral”.

The Kanamai Statement leads one to ask, is there no creativity amongst Afro-Anglicans? This is untrue; rather, it appears that the strong Western ethos of Anglicanism, to which church leadership clings, stifles creative localisation. This explains why so little progress has been made in this regard. It is also interesting to note that many black Anglicans disapprove of choruses. Bethke (2018:322) continues to say that in white, coloured, and mixed parishes, the reliance on music imported from Britain, Australia, and the United States of America shows that a colonial reliance still exists within the Anglican Church of Southern Africa. The scarcity of local choruses or folk music is another example of colonial reliance.

It is evident that the English character and identity of Anglicanism has not been questioned sufficiently; therefore, meaningful engagement and debate is needed on the topic of localisation. Only a few scholars, like John Pobee (1987)<sup>73</sup> and Luke Pato (1998)<sup>74</sup>, to mention two examples, have been critical of the Englishness of Anglicanism from its deepest roots. In 2005, the Provincial Synod of the Anglican Church in Southern Africa resolved that a local hymnbook with hymns that would complement *An Anglican Prayer Book 1989* should be commissioned. To date, no structures have been put in place, and no local hymn writers have been approached to produce new material for the hymnbook. This is sad to note, as a new contextual hymnbook could have been instrumental in the localisation (Bethke 2018:325), Africanisation, contextualisation, indigenisation and de-colonisation of church worship.

The style of hymn singing in many black communities deserves further thought to reflect on the topic under discussion here.

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<sup>73</sup> For further reading, see: J.S. Pobee. (1987). Afro-Anglican: Meaning and Movement. *Journal for Religious Thought*, 44(1), 35-54.

<sup>74</sup> For further reading, see: L.L. Pato. (1998). Anglicanism and Africanisation: The legacy of Robert Gray. *Journal of Theology for Southern Africa*, 53, 49-57.

## f) *Amadodana* styled hymn singing

Bethke was a lecturer at COTT from 2012 till 2015. During this period, he made a number of observations concerning worship and hymn singing. He explains that the harmonies, which were normally unaccompanied singing, displayed two techniques – the skipping process<sup>75</sup> and localised Westernisms<sup>76</sup> (Bethke 2018:329). With the assistance of these two techniques, the music has been reinterpreted.

Bethke (2018: 333) explains that hymn singing in many black communities can be categorised mainly as the formal church style and the *amadodana*<sup>77</sup> style. The former is the formal and traditional way of hymn singing, namely, standing still while singing, reading the lyrics from a hymn book, and is often accompanied with the organ/piano. The latter style, however, often includes new tunes to existing Western-like hymn texts, accompanied with dance and the use of traditional instruments like drums. Anglican Bernard Mizeki members are often called *amadodana*.

In his exploration, Bethke (2018:334-338) discovered that when using *amadodana* styled singing, the music has been adapted and reinterpreted to suit the local context. The students at COTT added their unique flavour and sound, if you like, to a Western tune. The Anglican Church might be a little slow in pursuing musical and cultural transformation, but musical experimentation and localisation are ongoing, not only at COTT, but in many black parishes as well.

Some insightful reflections on cultural diversity by Lim are provided next.

### 3.4.16 Bananas and Coconuts

Swee Hong Lim<sup>78</sup> (2019:137) explains that many churches in the global South are seeking self-determination, but sadly these efforts for self-determination did not re-

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<sup>75</sup> The skipping process entails the melody being harmonised a parallel 3<sup>rd</sup> below, and often a 3<sup>rd</sup> above, creating streams of parallel triads. For examples of the skipping process see Bethke (2018: 330-333).

<sup>76</sup> Localised Westernisms are progressions which appear to follow contours of Western functional harmony such as the chordal movement IV – V – I, but which ignore essential functional elements.

<sup>77</sup> *Amadodana* means sons in isiZulu/isiXhosa.

<sup>78</sup> Lim's (2019:139) research focusses on churches in the global South and he therefore consulted the works of Dr. Simeu Monteiro of Brazil, Revd. Gerardo Oberman of Argentina, Dr. Andrew-John Bethke

shape Christian worship and music making. As a result, these churches continue to heavily rely on Western sources. Lim (2019:138) calls these Christian communities “bananas or coconuts”<sup>79</sup> in character, because there is a disconnection between faith and local culture. The continuing dependence on Western worship music making at the expense of developing local cultures illustrates the incomplete task of self-determination.

Lim (2019:137) explains that local cultural nuances should be infused in(to) congregational song; when we accomplish this, then we shape (cultural) identity. (Therefore, more effort should be made to achieve cultural self-determination).

This discussion by the prominent scholars above have addressed Objective 9 of this study, namely, to *indicate the relevance of localisation, Africanisation, de-colonisation and contextualisation of local Anglican Church music*.

The next sub-section concludes Part 3 of Chapter 3. In 2020, the entire world was thrown into some sort of health crisis and restriction due to the Covid-19 pandemic, and the church was suddenly faced with the task of being the church in isolation. Some reflections are provided next on Anglican worship and the unprecedented circumstances of Covid-19.

### **3.4.17 Covid-19 and Congregation Song**

Although the impact was felt across the globe, Italy was one of the worst affected countries by Covid-19, with a death rate of more than 36,000 people. Many churches were forced to silence during the lockdown period – (the singing and worship became quiet). The music icon and opera singer, Andrea Bocelli, broke the silence when he gave a solo performance in the empty Milan cathedral on Easter Sunday (12 April 2020). This performance by Bocelli conveyed a message of healing and hope to Italy

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of South Africa, Dr Michael Ghattas of Egypt, and Revd. Nangula Kathindi of Namibia. All these scholars highlight the lack of self-determination and the disconnection between faith and local culture.

<sup>79</sup> The term banana is often used for Asian people who resemble a Western culture. The banana being yellow on the outside but white (Western) on the inside. The second term, coconut, refers to black/coloured people, who like a coconut, are black/brown on the outside, but white on the inside; the colour white representing the Western culture.

and the world. Andrea Bocelli's track list included: Panis Angelicus, Ave Maria, Domine Deus, and Amazing Grace.

Easter symbolises the rebirth of all people, whether you are a believer or not. What makes Bocelli's performance even more remarkable is the fact that it encapsulates humanity's solidarity during times of hardship and suffering.

Congregational song (singing) has always been integral to Anglican worship. During the 2020 national lockdown caused by the novel coronavirus (Covid-19), churches were forced to close their doors for in-person worship. When the Anglican Church re-opened for in-person worship in September 2020, singing was not allowed as this could increase the risk of infections through the spread of respiratory droplets.

This was met with mixed responses. There are people who dislike singing, so this was not an issue for them, also keeping in mind that the Anglican Church have Said Eucharistic services that does not include any hymns, music, or singing – so this practice was not new to congregants. Said Eucharistic services could be described as quiet services (silent) and are contemplative in nature.

However, the majority of parishioners commented that something was missing and that they didn't feel comfortable worshipping without singing. Some parishioners were of the opinion that services without singing (congregational song) was not worship, as song and music create a distinctive atmosphere (based on observation). The researcher also overheard one person saying: "How can we worship God without singing and music?"

The gathering of people and the sense of belonging are central in Anglican worship. *Koinonia*, also described as 'fellowship' or 'communion', is one of the pillars of Christian worship. Covid-19 prevented people from gathering for in-person worship; therefore, alternative means to share koinonia or fellowship had to be explored. Numerous churches opted for virtual worship services, recording or live-streaming services on YouTube, Facebook, Zoom, or other social media platforms. This was well received by worshippers, but the fellowship and (sense of) communion were not the same – the interaction and intimacy during worship was lacking.

Priests celebrated the Holy Eucharist virtually, but parishioners could not partake/consume the body and blood of Jesus Christ. Parishioners were encouraged to say the Prayer for Spiritual Communion (APB 1989: 516). Worshippers could not receive the gifts of bread and wine, but they could hear the Word of God, and they could listen to the music and the singing. This sustained the faith of the believers during the many months of isolation.

During level 3 of the national Covid-19 lockdown in South Africa, places of worship were, however, allowed to re-open (although many churches decided not to re-open for Sunday services). One requirement set by the South African National Government was that singing was not permitted/allowed, as the spray increases the changes of spreading the virus.

Anglicans love their music and congregational song, and to deprive them of it is like removing the heart and soul from worship. Liturgy without music and singing feels incomplete. This speaks to Objective 7 which seeks *to draw attention to the contribution of silence and song (music) in the spirituality and everyday lives of Anglicans*.

To conclude this section on Covid-19 and congregational song, in his victory speech on 7 November 2020, President-elect Joe Biden quoted the hymn 'On Eagle's Wings' as he expressed his vision for America<sup>80</sup>. Written in 1976 by the Catholic priest Father Michael Joncas, this hymn is based on Psalm 91. Not only has it transcended denominational boundaries over the decades, but it has also touched the hearts of many on various occasions, including being cited at Pavarotti's funeral in 2007, and now again by President-elect Joe Biden at his victory speech. Reflecting on the hymn, Biden remarked:

In the last days of the campaign, I began thinking about a hymn that means a lot to me and my family, particularly my deceased son Beau. It captures the faith that sustains me and which I believe sustains America (Pattison, 2020:n.p).

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<sup>80</sup> Pattison, M. (2020). Biden quotes hymn 'On Eagle's Wings' in speech'. *The Southern Cross*, 10 November 2020. Viewed <https://www.scross.co.za/2020/11/biden-quotes-priests-hymn-on-eagles-wings-in-speech/>

He then added,

And I hope it can provide some comfort and solace to the 230 thousand – Americans who have lost a loved one through this terrible virus this year. My heart goes out to each and every one of you. Hopefully this hymn gives you solace as well. It goes like this (Pattison, 2020:n.p).

In response, Father Joncas tweeted that he hoped that this hymn could in some way help heal the nation. This once again reiterates the resounding theme echoed throughout this study – that music is powerful, and has the ability to facilitate healing where healing is needed.

Evidently, music sometimes captures what words alone cannot. When words no longer suffice, music has an important role to play. A profound example is the recent hymn composed by Father Joncas entitled, “Shelter Me”. Based on Psalm 23, this hymn was written to respond to the Covid-19 pandemic, and has been growing in popularity ever since. We see in these examples that music sometimes unveils a depth of meaning, emotion, and feeling that words on their own cannot yield.

### **3.4.18 Conclusion of Part 3**

Anglicans love music. Music plays an important role in transferring one’s theology. Part 3 also showed how Taizé chants create a liminal experience. Music has referential power to change attitudes and perspectives, and this translates to the healing dimensions of music. This is highlighted in music’s contribution towards the liberation of all South Africans. Music is receptive to cultural influences, and these influences can both be positive or negative. When sound and vibrations (music) resonate with the emotional palate, then it creates harmony. But sadly, we often see crisis and discord in many faith communities, all because of music. Music exuberates harmony. Preference and diverse opinions will remain, but that should not deter us from striving for *koinonia*. Needless to say, Part 3 makes it clear that the ultimate goal of worship and sacred music is to bring glory to God: *Soli Deo Gloria*.

### **3.5 Conclusion of Chapter 3**

Guided by the three research questions, Chapter 3 further sought to achieve Objective 1 which endeavoured to *highlight the value and significance of silence and song in*

*church (sacred) music, particularly, congregational song, and explain how these contribute to emotional and spiritual healing.* To achieve this, the significance and role of 'silence' was unpacked and substantiated in Part 1, and the significance and role of 'sound' was unpacked and substantiated in Part 2. The interplay between silence and sound was also established. Both were found to be integral aspects of the liturgy. Part 3 then argued that congregational singing, as a specific form of singing, facilitates healing. Norms for practices were derived from Taizé. The role of congregational singing in bringing healing was thus acknowledged. This chapter formed the heart of this thesis.

In the next chapter, particular attention is given to the healing power of music.

## CHAPTER 4

### MUSIC HEALS

#### 4.1 Introduction

In the previous chapters, the researcher identified 'what was happening' in the current context of worship in the Anglican Diocese of False Bay (both rural and urban). It was established that (1) singing in the liturgy is not contextualised and localised, and is still influenced by Western ideals; (2) there is a disinterest among the youth in the music ministry; (3) there is a crisis of music in the Anglican Church; and (4) the worship service is an underutilised environment that could be facilitating healing amongst a broken community, but is instead perpetuating Westernised forms of worship. For a couple of months during the writing of this thesis, the country was placed in a lockdown period in an attempt to minimise the spread of Covid-19 and control the pandemic within the nation's borders. These were unprecedented times, as the coronavirus was spreading havoc and claiming thousands of lives across the globe. The church had to switch to delivering sermons and ministering to its people via online platforms. When the restrictions started lifting, groups of up to 50 people were allowed to gather for worship. But the Government prohibited singing, due to the fear of spreading the virus through respiratory droplets. Many felt a huge sense of loss not being able to worship in their usual way, especially during a time of crisis. For many, the restrictions brought back traumatic memories from the apartheid days. Once again, people were told what they could and could not do; to move around they needed a permit; and their usual freedoms were replaced with restrictions. During these months, many could not work, people were hungry, and there was great fear due to the virus. Even though the reasons for the restrictions were different this time, for many it still triggered traumatic past memories, demonstrating a community in need of healing.

With all of the above in mind, the study then moved in the direction of looking at what 'should be happening'. The factors at play here included the Anglican tradition, Scripture, the surrounding culture, and the actual liturgy and worship. These theological concepts were considered and interpreted in this particular situation, forming the normative task. This was developed through the examination of silence,



sound, and song, where singing and chanting along with silence – together were found to create an atmosphere conducive to healing. This draws attention singing in the liturgy, and how it can promote healing.

The outline of this chapter is as follows. The first sections delineates the concept of ‘healing’ as understood in this study. The link between healing and spirituality is unpacked, along with the healing power of music. This is demonstrated using the illustration provided by Tompkins and Bird (1973) that music has the potential to create an environment that facilitates and cultivates healing. This is relevant not only for the Anglian diocese under study, but for faith communities across the globe.

The next theme discussed looks at the correlation between music and liberation, where music and song have been used to inspire, motivate, and encourage liberation. A local, more contemporary example of the ‘singing doctor’ is then provided, to further illustrate the healing power of and potential for music to transform situations that seem bleak, and where all hope has been lost. Due to its oppressive past, communities across South Africa can resonate with contexts such as these.

Attention then shifts to music as a powerful tool to promote peace in the midst of conflict, and foster harmony. The line of thinking then shifts to music as a vehicle for God’s work of healing and salvation, under the theme of ‘music as a parable of community’.

The next section reflects on the story of ‘The Shawshank Redemption’ to illustrate how music brings hope and healing. Not only can we learn life lessons from this moving narrative, but so can we draw insights from others’ experiences, and reframe our perspectives – keeping our eyes above, and ahead, instead of remaining focused on what has happened and what we left behind.

Strange as it sounds, silence is the other side of the coin of music – the two go hand in hand. The following section looks at the space liturgy creates for silence – and lament. The researcher then hones the focus in a bit on his own situation and context, by looking at the forced removal of his community in 1967. The result was pain, brokenness, and a loss of identity. Here was a community in need of healing,

restoration, and wholeness. Before drawing the link of how music can play a role in restoring this community, two iconic figures from Simon's Town are noted and discussed. The relevance of reflecting on the lives and work of Gladys Thomas and Peter Clarke, is not only to pay tribute to these figures emanating from Simon's Town, also members of the Anglican diocese under study, but also to show how these two people – despite their bleak and dire circumstances – transcended their limitations, leading exemplary lives for the younger generations of the community to emulate. This section therefore seeks to give recognition to the works of two prominent local Anglican figures within this community.

The chapter closes with the liturgy for the blessing of the new stained-glass windows at St Francis of Assisi Church in Simon's Town, which was also a momentous event towards restorative justice.

The aim of this chapter is twofold, namely: to unpack (1) the notion of healing in worship, and (2) the role of singing in bringing healing.

This chapter now seeks to define what exactly healing encompasses in the context of this study.

## **4.2 Defining healing**

Often narrowly defined, healing comprises much more than physical healing. According to Louw (2015), the human person comprises a number of anthropological dimensions – the affective, the cognitive, the conative, the physical, the spiritual, and the environmental 'Gestalt' and relational networking. All these dimensions are interrelated and connected. For authentic healing to take place, for wholeness to be attained, all these components require nurturing, care, and healing – in this regard, a holistic approach to healing is adopted in this study. (Healing here is distinguished from 'cure', the latter meaning the 'eradication of all diseases and illnesses'). Although suffering is inevitable in the human world, it touches upon and affects every dimension of the person, and threatens the attainment of wholeness, which is an ongoing process.

The word '*shalom*' best describes what the researcher is attempting to explain here. Although often perceived as 'peace', or the absence of war, *shalom* encompasses so much more. It extends to include "wholeness, completeness, well-being, peace, justice, salvation and even prosperity" (Swartley, 2006, cited by Milton, 2015:206). Carpenter and Comfort (2000:135) translate the Hebrew word as "completeness," "wholeness," "well-being," or "welfare and peace".

In his book *Wholeness in Hope Care*, Daniël Louw (2015:197) shifts the narrow focus of *cura animarum* (soul care) to *cura vitae* (the healing of life itself), which includes the ecological dimension of *cura terrae* (the caring for and healing of land) (Louw, 2015:269). Healing as wholeness includes the healing of the inner person and all of life as well, in the midst of painful and troubling existential realities. This understanding is of particular relevance to this study, especially for a community that in its past experienced shattered dreams and broken hearts. A community that was forced to leave their homes, heritage, identities and comforts behind, which was just the beginning of many unjust experiences. (This is discussed in more detail later in this chapter under 'Forced Removals').

Furthermore, according to Louw (2015:63), pastoral theology is a branch of practical theology, the discipline within which this study falls.

Pastoral theology therefore attempts to probe in the realm of the human soul by means of a pastoral diagnosis. It is related to life skills within the realm of spirituality. In this regard, practical theology is connected to the praxis and will of God; it deals inter alia with the human quest for meaning within the encounter between God and human beings. Praxis (the intentional and meaning dimension of actions and being functions) is expressed in the actions of ministry, care and communication. With reference to pastoral theology, the question at stake will be, how to connect appropriate God-images to the human quest for meaning in suffering, and what is theologically understood by comfort and compassion within the encounter between God and human beings (Louw 2015:64).

In the above definition, Louw (2015:64) highlights the importance of spirituality in soul care. Louw (2015:67) therefore defines spirituality as follows:

Spirituality is the aspect of humanity that refers to the way individuals seek and express meaning and purpose, and the way they experience their connectedness to the moment, to self, to nature and to the significant or sacred.

Spirituality is related to faith, experiences of faith<sup>81</sup>, as well as God-images.<sup>82</sup> Our perceptions and understanding of God are therefore extremely important (Louw 2008:49). If we have an 'inappropriate' God-image it adversely affects our spirituality. Inappropriate God-images can lead to a spiritual illness and spiritual pathology (Louw 2015:388). According to Louw (2015:450), "Appropriate God-images can disclose new horizons of meaning: inappropriate God-images can block religious schemata of interpretation and blur the vista of hope". It is therefore imperative to foster appropriate God-images (e.g. God as Healer, Provider, Restorer, Comforter, to mention a few examples). When people are experiencing difficulty or crises, or are enduring vulnerable periods in their lives, they are at risk of possessing inappropriate God-images (e.g. God as Abandoner, Punisher, Judge). This leads to distress, a breakdown in one's relationship with God, resulting in spiritual pathology. Pastoral theology is therefore particularly concerned with exploring and healing distorted or inappropriate God-images. This is particularly relevant to the community of Ocean View, a community that has experienced much suffering and brokenness, who have at times grappled with cognitive dissonance in their personal belief system or experienced a personal faith crisis due to their circumstances and misfortune.

Healing in the context of this study focuses on becoming whole through sound, silence, and music. This points to the healing power of music and sound – music as medicine, not only for the soul (*cura animarum*), but for the whole person and life itself (*cura vitae*). "Through music we can wash a wound with sound and then follow through with the tender caress of tones like stroking a disheveled soul, and when the release has taken place, fill the void with hope and the beauty of sounds of beautiful melodies" (Bethune 2010:52).

Within the discipline of Christian spirituality, silence and song promotes devotion, piety and godliness. We can furthermore say that silence and song gives us an experience

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<sup>81</sup> Faith experiences include 'lived experience' of the Christian faith according to Louw (2008:49).

<sup>82</sup> Our God-images are connected to the *imago Dei* – humans are created in the image of God (Louw 2015: 69).

of the *coram Deo* (Louw 2015:237). In this chapter, the researcher will explain that music therapy, as a component of pastoral care, heals.

Remaining with the theme of this chapter, the topic of ‘music heals’ is discussed next.

### 4.3 Music Heals

This section focuses on the therapeutic nature of music. In this regard, William Johnston<sup>83</sup> (1974:114) refers to silence and meditation as ‘silent music’. He explains that silence and meditation are therapeutic, and on this basis, it contains great potential in the healing of body and mind. His research indicates the advantages of the contemplative life, and proves to us that silence and meditation brings about deep healing (Johnston 1974:127).

The therapeutic nature of music is further expressed as follows. There is a special connection between human beings and music. Music impacts the body and evokes strong emotional reactions. Terry Gall, a professor in Psychology at Saint Paul University in Ottawa, Canada, and R. James Weiler, a psychotherapist, also from Ottawa, Canada, explain that music has always been an important part of the human experience, but researchers have only recently begun to understand its physiological and psychological effects, and its usefulness as a therapeutic tool. Mental health can be very complex; counsellors therefore need to apply a wide range of tools, like music therapy, in order to assist patients (Gall and Weiler 2016:68).

Gall and Weiler (2016:71) say that music creates a bridge to the realm of spirituality. In other words, there is a link between music and spirituality. Music has a major effect

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<sup>83</sup> William Johnston is an Irish Jesuit priest, who taught for more than 20 years at the Sophia University in Tokyo, Japan. He has done much research in the field of Eastern and Western religious traditions. In one experiment, involving Zen masters and ordinary meditators, electrodes were pasted to the frontal, parietal and occipital areas of the brain and hooked to an EEG; this was done while the participants were meditating (Johnston 1974:38). During the experiment, certain names of people, like Stalin, Nixon, Marilyn Monroe, etc., were called out to the participants in order to observe their reaction. Both the Zen masters and the meditators entered a state of relaxation. The Zen masters, however, entered a deep state of detachment and/or even non-detachment during the meditation. But when certain names like Stalin and the meditators’ wives names were called out, the ordinary meditators became more tense. These reactions were confirmed by the increase of EEG vibrations (Johnston 1974:39).

on the body and the brain. To explain this, Gall and Weiler (2016:72) say that sound waves trigger bodily reactions and movement through the transfer of vibration. "When we hear music, we have a natural inclination to want to move in response, either through simple conscious or unconscious body movements such as foot tapping or through more deliberate activities such as dancing" (Gall and Weiler 2016:73).

Studies have shown that when the music and rhythm changes, participants would then make adjustments to the new sounds and speed of the music (Gall and Weiler 2016:73).

In one study, researchers measured the brain responses of participants listening to classical music and identified that the area of the brain involved in the processing of language was activated. "These findings indicate that structured music is processed in a similar way to language, and points to the possibility that music is a nonverbal form of communication" (Gall and Weiler 2016:73).

Music also has the potential to create pleasurable feelings in human beings; this is called the release of dopamine<sup>84</sup>. Gall and Weiler (2016:74) explain that when people listen to music, attend a live music concert, or create music they can achieve a total immersion experience. Musicians refer to this state as "being in the zone", because they experience an overwhelming sense of well-being and joy (Gall and Weiler 2016:74).

Lesuik (2010) conducted a study on listening to music in the work environment. Employees listened to their choice of music, whenever they wanted, for a minimum of 30 minutes per day, during week 1 and week 3. During week 2, participants were requested to refrain from listening to music while working. The results of the study showed an increase in positive affect and quality of work for weeks 1 and 3, compared to the non-music week of week 2 (Lesuik 2010:144). These various neurological findings explain why humans are drawn to music.

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<sup>84</sup> Dopamine is a neurotransmitter that conveys signals between neurons. (In simple terms, dopamine is like a messenger between neurons). Dopamine is known as the "happy hormone," as it controls mental and emotional responses, including motor reactions. Adrenaline is a close relative of dopamine, and adrenaline rushes are sometimes experienced when playing sport.

Music helps console, uplift, relax or energise an individual, and provides access to positive memories of one's life before experiencing pain. Music therapy reduces aggressive behaviour as well as anxiety and symptoms of depression. Music therapy has also been effective in the treatment of Alzheimer and Parkinson's patients (Gall and Weiler 2016:76). From this we can deduce that music therapy is extremely beneficial for physical health given the findings of these physiological and neurological studies.

Healing is described as the process of making or becoming sound or healthy. Similarly, 'divine healing' is defined as a supernatural act that resolves a physical, emotional, or spiritual problem.<sup>85</sup> In the Christian context, the supernatural element is God working through the agency of the Holy Spirit. This study acknowledges the role of God in the healing process. This also connects to one of the anthropological dimensions of the human person as identified by Louw (2015) – the spiritual dimension. As Louw noted, all the anthropological dimensions are interconnected, and impact on each other. If there is brokenness in one dimension (e.g. the physical, or spiritual), the other dimensions are affected in some way or another. The idea is to obtain a balance in all the dimensions to facilitate wholeness. This study seeks to bring about healing and wholeness through worship and singing.

A scriptural reference is perhaps relevant here. The earliest recorded instance of therapeutic (harp) music is found in 1 Samuel 16. In this text we read how David played the harp to soothe the madness of Saul. The harp music brought calmness to Saul and improved his state of mind. Another example is found in Matthew 26:30. Whilst in the upper room, Jesus and his disciples sang a hymn before setting out to the Garden of Gethsemane (Wimberly 1997:101).

Ricketts (2013:103) argues that music and/or sound contain a particular power. The falling of the walls of Jericho illustrates how the power of music can break down physical barriers. Another example of the power of music is revealed through the event of King Jehoshaphat when faced with a battle against the Amorites, Moabites, and the

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<sup>85</sup> 'Healing', Oxford Dictionary [Online]. Viewed from [oxforddictionary.com](https://www.oxforddictionary.com) [Date accessed 19 November 2019].



inhabitants of Mount Seir. In this account, God instructed the King to appoint people to sing with harps and flutes. As they sang God's praises, confusion increased in the enemy's camp. Consequently, they turned on one another in a self-destructive battle (2 Chronicles 20:20-23).

Music and sound have the power to heal the body and mind. This speaks to the physical, cognitive, and conative anthropological dimensions of the human person as identified by Louw (2015). Certain types of music have the potential to raise the body's immune status. Music is also known to lower the levels of stress hormones, which have been linked to certain kinds of cancers. But Ricketts (2013:106) explains that Gregorian chants produce alpha brain waves that combat stress hormones. The physiological effect of music on the human body is thus pronounced.

Donna Johnston (2010), in her article, 'Sing, Touch, Remember,' recounts three pilgrimages she undertook, one to Taizé (Sing), another to Iona (Touch), and a third to the Holy Land (Remember). During her pilgrimage to Taizé, France, she became aware that singing is a powerful channel of God's grace and healing. In her own words, she explains that healing is not a place you arrive at. Rather, it is what happens along the way on one's everyday journeys or pilgrimages of faith (Johnston 2010:22-23).

Another example will suffice here. Both Jesse Paledofsky and Zia Shapiro (2012) are hospital chaplains. They refer to an incident of a dying patient. The family was filled with grief and overwhelmed by a sense of helplessness. One family member started to hum the patient's favourite hymn. Paledofsky and Shapiro (2012:31) report that it was as if the song had broken a spell, transforming the hospital room from a sterile wilderness into holy ground.

These chaplains argue that live music becomes a vehicle for building trust, even for nonreligious patients. Zia Shapiro once ministered to a dying patient, Jonathan, who had no religious affiliation. She asked if she could provide some live music and singing. Jonathan agreed to this. Chaplain Shapiro continued singing until Jonathan died. After his death a family member approached Shapiro and said: "You might not have known this, but music was Jonathan's religion. For this we are so thankful" (Paledofsky and Shapiro 2012:33).



“Studies suggest that there is a region in the medial prefrontal cortex that serves as a hub where music, memory and emotions all meet. This area is among the last to be affected by dementia. Neuroscientists believe that it is this interaction between the processing of music and the processing of both memory and emotion that accounts for much of the power of music to touch us at the deepest levels. Therefore, nothing activates the brain so extensively as music” (Paledofsky and Shapiro 2012:33-34).

Peter Tompkins and Christopher Bird in *The Secret Life of Plants* (1973) explain that certain types of music create an environment that is conducive for trees to grow and flourish. This illustration connects with another anthropological dimension identified by Louw (2015) – the environment. Healing to some degree needs to be attained in all these anthropological dimensions for wholeness to be achieved. Wholeness is not an end state, but a life-long process. Other studies have shown that some plants either grow toward or away from the speakers, suggesting that music has an effect on the plants. With certain music, some plants have even withered and died (Le Mee 1994:133).

This study, however, seeks to focus more on the positive aspects and strengths of music. To this end, the next section looks at ‘music as medicine’.

#### **4.4 Music as Medicine**

This study no doubt establishes that there is healing power in music. “Across cultures and throughout history, music listening and music making have played a role in treating disorders of the mind and the body. Egyptian frescoes from the fourth millennium B.C. appear to depict the use of music to enhance fertility in women. Shamans in the highland tropical forests of Peru use chanting as their primary tool for healing, and the Ashanti people of Ghana accompany healing ceremonies with drumming” (Thompson and Schlaug 2015:32).

Teppo Sarkamo, a psychologist from the University of Helsinki, performed a study on 60 patients who suffered a stroke in the middle cerebral artery of one hemisphere (Thompson and Schlaug 2015:32-33). The patients were split into three different

groups: the first participated in daily sessions of music listening, the second listened to audio books every day, and the third received no auditory treatment. Researchers observed the patients over two months. The outcome of the study indicated that the group that listened to music exhibited the greatest recovery in verbal memory and attention (Thompson and Schlaug 2015:32-33).

A stroke very often affects the speech of a patient. Therapists discovered that people with non-fluent aphasia can sometimes sing words they cannot otherwise say or pronounce (Thompson and Schlaug 2015:33).

Music has the power to influence human emotions. This speaks to the affective dimension or anthropological component identified by Louw (2015) – the affective dimension. All the anthropological dimensions play a role in healing, and ultimately, wholeness. Music has also been found to be energising and calming. Upbeat or exciting music (like for example rock music) can physically excite the listener; heart and breathing rates increase, a person may break out in a sweat and adrenaline enters the bloodstream. (This points to the physical anthropological dimension). This explains why rock or hip-hop music is so popular for people doing a physical workout. But music also has a calming effect on listeners (Schrock 2009:35). A good example of this is a parent that sings a lullaby to a baby. The soothing song creates calmness and helps to stabilise the heart rate of the baby (Weiler and Gall 2016:73)<sup>86</sup>.

Further studies have shown that music controls pain and relaxes patients preparing for surgery (Schrock 2009:35). In addition, many patients use music as an alternative to medication or medical treatment (Batt-Rawden 2007:90). One participant in the study mentioned above conducted by Peter Tompkins and Christopher Bird (1973) described music as the best medicine, stating that if one gets involved with music, they tend to forget about their aches and pains. Another participant explained that she believes music brings about physical and mental healing. Her favourite song or music gave her goosebumps and this enabled her to ‘move’<sup>87</sup> the pain. Certain types of music

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<sup>86</sup> Also in A.O. Ricketts, (2013), *Employing music as an aid for healing in the church*, *Ogbomosho Journal of Theology*, 18(2), 106; and K. Schrock, (2009), *‘Why music moves us’*, *Scientific American Mind*, 20(4), 35.

<sup>87</sup> Transcend or transfer.

brings a calmness over her soul, enabling her to forget about her pain (Batt-Rawden 2007:91).

Also relevant to music and medicine is music therapy. Daykin et al., (2007:349) highlight the importance of music therapy in caring for cancer patients. Creative means and methods should be used in the care of and when ministering to patients. For this reason, music therapy is incorporated in the programmes of complementary and alternative medicine (CAM) in supportive cancer care.

In another case study, Harris (2016:255) refers to Adnan, aged 5, who was referred to the centre because of delays in his speech development and difficulty in socialising with his peers. It was clear from the first session that Adnan experienced difficulty after being separated from his mother; therefore, trust had to be established. During the second and third sessions, Adnan began to explore the piano keys. For more than two years, music therapy was employed, and Adnan made wonderful progress. His speech improved and he began to vocalise various emotions in the sessions (Harris 2016:256-257). Adnan's case study illustrates the importance of music therapy in helping victims of war and trauma.

To further demonstrate music as medicine, the following example concerning the Balkan War is provided. Between 1992–1995, the Balkan War was raging in Bosnia and Herzegovina, previously known as Yugoslavia. The United Nations found that the town of Mostar had among the highest instances of trauma in the Balkans as a result of the war. Visionaries like Luciano Pavarotti, Bono, and Brian Eno made funds available to establish the Pavarotti Music Centre in Mostar. The aim of the Music Centre was to use music as a tool to heal the trauma experienced in this community (Harris 2016:254).

This section has provided ample examples of how music, in various contexts and circumstances, fostered healing in some way or another. These examples also illustrated the interaction between the various anthropological dimensions of the human person – physical, cognitive, conative, affective, spiritual, and environment (context). There is this a connection between anthropology, music, healing and wholeness. Changes in one anthropological dimension, can produce changes in

another (as they are interconnected). At the heart of all of these, and central to this theological study, is the spiritual dimension (soul care). This study recognises a right relationship with God as pivotal to one's well-being. The spiritual dimension (soul care) is a focal point in this study, and therefore cannot be ignored. The idea is to promote spiritual well-being and human wholeness through music and congregational song to bring one closer to God. Thereby, enhancing spiritual health, spiritual maturity, and spiritual growth. In this sense, the whole person is considered in the process of healing (a holistic approach). The soul can be healthy and unhealthy; our spirituality can also facilitate or hinder healing. Spiritual illness or pathology manifests in various outward symptoms. According to Louw (2015), the soul integrates the various components of the human person (cognitive, conative, affective, physical). The spiritual aspect is thus essential in wholeness. The interrelatedness between the various anthropological dimensions is therefore undeniable. Music, in this study, is used as a means to promote spiritual well-being. The value of this chapter lies in the contribution it seeks to make to human wholeness through music and singing.

The next section makes the connection between the concepts of 'music', 'healing' and 'liberation', which in the context of this study, are themes that require further reflection.

#### **4.5 Music Heals and Liberates**

Another central theme to reflect on in this chapter is how music has the potential to heal and liberate. To illustrate this further, the following example is provided. During the Civil Rights Movement in the USA certain songs were sung like: "We Shall Overcome", and in South Africa songs like, "Siyahamba" were often heard during the anti-apartheid struggle (Saliers 2007:60). These songs unified the people to press on towards their goal of liberation. Music and song in times of great pain and disorientation brings to light the truth for future generations. "Hearing and singing some music makes us understand ourselves and our world better." Saliers (2007:60) therefore argues that the dichotomies between 'sacred' and 'secular' music becomes less important; a topic that is worth exploring is the sacramentality<sup>88</sup> of music.

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<sup>88</sup> Saliers (2007:60) terms this 'sacrality' or 'sacramentality of music.'

To reflect on a more local example of the healing power of music and its ability to liberate, a particular doctor and his empathic response to the fears of young is described next.

## 4.6 The Singing Doctor

Ischke de Jaager (2019) wrote an article in *Die Burger* newspaper on the singing doctor from South Africa.<sup>89</sup> (See Appendix C). The article indicated that Dr. Ryan Coetzee works in the Paediatric Ward of Causeway Hospital in Coleraine, Northern Ireland. During his career, Dr. Coetzee observed that many of the children are terrified of medical doctors wearing stethoscopes around their necks. To ease their anxiety, he resorted to music and singing to gain the confidence of his young patients. The children enjoy Coetzee's singing and it always brings a smile to their faces. The YouTube video of the singing doctor too became a social media sensation (de Jaager 2019:4).

Coetzee used to sing in school and church choirs, and today he uses singing as a means of music therapy to interact with the children. Inspired by the character played by Robin Williams in the movie *Patch Adams*, a doctor that used humour to gladden the hearts of his young patients, Dr. Coetzee, with his singing, aspires to do the same (de Jaager 2019:4).

However, Dr. Coetzee is not the first to use singing/music as a means of therapy. During the early Christian era (AD 476-1450) priests used music in spiritual encounters to process physical pain and to foster hope. The music, the priest, and the patient functioned as a unit in order to create healing. The music and hymns served as a source of healing because the people believed that music was a channel to open heaven (Carroll 2011:175).

According to Halpern (2011), during the First World War gramophones were used in hospitals not only to entertain the patients, but also because it had a calming effect on the emotional state of the patients. It was for this reason that music was officially used

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<sup>89</sup> de Jaager, I. 2019. 'Dokter uit SA 'n singende sensasie in Noord-Ierse hospitaal,' *Die Burger*, 22 June.

for therapy. Le Roux (2006:4) explains that repetition, rhythm and purity are the three characteristics of music that contain healing powers.

In her research, Le Roux (2006:103-112) provides us with a list of music that assists with healing:

- Music that relieves depression, e.g. Beethoven's Mass in C Major and Strauss' Blue Danube Waltz.
- Music that improves the immune system, e.g. Mary's Magnificat in D Major from Bach.
- Music that relieves pain, e.g. The Seven Last Words of Christ and Mozart's Mass in C minor.
- Brahms' Lullaby and Schumann's Child Falling Asleep opus 15' are helpful remedies for insomnia.
- Five Concerti for Flute from Vivaldi and Mozart's Symphony in A major helps with concentration.

Le Roux (2006:112) argues that certain music genres like heavy metal and rap with lyrics that speak of hate and violence, for instance, can give rise to behavioural problems, drug abuse, and early sexual activity. "Meaningless music, is to the mind as unhealthy as junk food is to the body" (Le Roux 2006:112).

Martin Tel (2006:9), in his article entitled, 'With Gratitude,' shares with his reader the personal story of his grandmother who is (or was) suffering from dementia. At times Tel's grandmother could no longer recognise him because of her loss of memory.

When I visited my grandmother, we would give thanks to God by singing a psalm together. For that moment, she again found her spirit and mind, I sang from her book. She sang from her heart, with gratitude (Tel 2006:10).

Tel (2006:10) affirms that we should discern carefully before 'abandoning' old traditions. Worship and theology is not only an intellectual exercise of the mind, but also involves the heart. Today we are faced with this dichotomy, when the heart is engaged full tilt, we have 'lost our minds' (Tel 2006:8).

Another relevant theme to reflect on in this chapter is how music can create or promote peace and harmony amongst individuals and in communities in that it facilitates the sharing of ideas, problems, experiences, culture, togetherness, and other issues. This is discussed in more detail next.

#### **4.7 Music Creates Harmony**

When a medium-security Midwest state prison in the USA formed a prison choir, Mary Cohen (2012:46-47) decided to undertake a 12-week choral program with the choir. The results of her study showed that attitudes toward fellow prisoners improved and offenders' self-esteem (competence and worthiness) also increased. The level of respect for fellow offenders changed drastically and this brought about more harmony within the prison walls. Cohen's study illustrates how choral music can establish more harmony within a community.

In his article, 'Modeling Harmony: Music, Theology and Peace-Building', Jeremy Begbie (2017) explores the ways music serves as both a vehicle and a model of God's peacemaking.

In most cultures, music is engrained in the social and cultural life of people. This draws attention to the environmental (or context) anthropological component in healing. Music, therefore, is a powerful tool to promote peace in the midst of conflict. Begbie (2017:13) explains that music possesses remarkable capacities to generate trust, defuse aggression, quell violence, and negotiate ethnic and racial boundaries.

Nations that experienced trauma and conflict need to give expression to their feelings and emotions. Music-making allows groups of people to create harmonising sounds together. Justice is pivotal for many religious traditions, but revenge has no place within the Christian faith. Christians are encouraged to foster a culture of peace and forgiveness. The active participation in music-making helps to build peace and to create harmony (Begbie 2017:15-23).

In this article, Begbie (2017) explains how music can assist with peace-building, for where there is peace, the healing of a nation can begin.

Music and singing build the community. This is the theme of the next section.

#### **4.8 Music as a Parable of Community**

God is a musician and all music originates in God the Creator (Van de Laar 2000:90). This is majestically illustrated in Psalm 19, which says that the heavens declare the glory of God, the skies proclaim the work of his hands. Day and night communicates this message. God makes music as He creates. Everything about God is musical, this is evident in the incarnation of Jesus, the Angels sang at the nativity scene. Revelation 14 gives us a foretaste of the final judgment; John, the divine, tells us that he “heard a sound from heaven like the roar of rushing waters and like a loud peal of thunder”. This sound was similar to that of harpists playing their harps. From this we derive that music is an expression of God’s creativity. We can therefore say that all music originates with God and is offered back to God in worship by the people. Thus, music becomes a vehicle for God’s work of healing and salvation.

God interacts with human beings by means of music; making music is a uniting force (Van de Laar 2000:90). This we also see with the Trinity—the Father, the Son, and the Holy Spirit interact with one another, exchanging gifts and performing a sacred dance, as they create and perform other duties. Music enables humans to encounter the Creator God in the same manner. If music is such an important component/aspect of our relationship with God, then essentially the growth, training and development of church music cannot be entrusted to novice musicians. God deserves the best; this means that the quality of our communal worship and music should be the best we have to offer.

The researcher further asserts that a musician projects his or her spirituality (a positive or a negative spirituality) onto the congregation when making music in worship. Hence, the lifestyle and conduct of church musicians should reflect gospel values. This is supported by Van de Laar (2000:248) when he says that the meaning of music resides



in people, not in sounds. Church musicians are not entertainers, and we should therefore caution that people feel their God, but do not know their God (Van de Laar 2000:251). Excellence in music making is important, but equally important is the spirituality of church musicians.

This calls to mind the story of Cain and Abel depicted in Genesis 4. Cain brought some of the fruits of the soil as an offering to the Lord. But Abel brought fat portions from some of the firstborn of his flock. The Lord looked with favour on Abel's offering, but rejected Cain's offering. Abel offered his best to God, Cain failed to do the same. Both the quality of the gift and the quality of the heart are essential (Van de Laar 2000:256). This is the main objective of communal worship; it is expected of us to sacrifice our very best unto God.

Van de Laar (2000:261) goes on to say that there isn't something like spectator worship. There is the notion that the minister and the music ministry are the performers, and the congregation is the audience, but this is not what corporate/communal worship entails. The entire congregation worships God as a collective. God is the one that receives our worship, making God the audience. When the faith community gathers, then the healing work of the Spirit is set into motion.

Kloppers (2018:142), in her article, 'Performing Messiah in the midst of paradoxes – Preaching Prophetically in Public', explains that Handel's Messiah was often performed by black choirs in Johannesburg's City Hall during the years of apartheid. The choir and soloists were predominantly black, while the conductor and orchestra consisted mainly of white members. This moving and inspiring music was performed to both black and white audiences.

The collaboration and performances of black and white people were able to break down the barriers between racial and cultural groups. The laws of segregation, however, became so severe, that a black choir could no longer perform with a white orchestra, because this was now classified as an illegal political gathering. The performances in the Johannesburg City Hall were discontinued, but not for long, as they found a new home in St Mary's Anglican Cathedral. These performances and liberating sounds became bearers of hope and healing (Kloppers 2018:143).

Music making and singing together build up the community. Choir singing, in particular, is a good example of building and forming community. Kloppers (2015:1) explains that choir singing has many psychological advantages, including the shaping of identity and promoting *koinonia*. When the community of believers (*communio fidelium*) sing harmonious songs, it edifies the faithful and brings glory to God. Therefore, choral singing is to the benefit of the faith community and it becomes a symbol of unity (Kloppers 2015:1- 4).

The South African concept of *Ubuntu*<sup>90</sup> comes to mind—I am whole, when my fellow brother and sister are whole. The spirit of *Ubuntu* encourages caring attitudes towards others, and it promotes the notion of social cohesion. Choral singing simultaneously embodies the spirit of *Ubuntu* and it unifies the faith community.

Gosine and Travasso (2018:18) reflect on the establishment of a therapeutic hospice choir<sup>91</sup> to provide emotional support and to serve as a musical outlet for stress. Both family members of patients and hospice staff were allowed to join the choir. The Treehouse Choir's main objective is to engage in fun and fellowship, and at the same time, to create a sense of belonging. The sharing of experiences was extremely beneficial to all the members of the choir (Gosine and Travasso 2018:19-22).

Choral singing enhances quality of life and it improves emotional well-being (Lamont et al., 2017:425). Group singing reduces stress and depression, and it generates positive emotions like joy and energy (Clift and Hancox 2010:80).

Music, particularly choral singing, brings diverse people together. The sense of belonging builds the community, and it promotes/embodies the spirit of *Ubuntu*. The many voices of the choral music create one harmonious melody; this, for the researcher, is a parable of community.

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<sup>90</sup> *Ubuntu* can also be described as: I am because you are. A person is a person through other persons. Or, I am human because I belong, I participate, I share. Desmond Mpilo Tutu, (1999), *No future without forgiveness*. New York: Doubleday, p. 31.

<sup>91</sup> The therapeutic hospice choir was called the Treehouse Choir and it was formed in 2013 in Ipswich, England.

## 4.9 *Mysterium tremendum et fascinans* – The Awesome Mystery of The Living God

Liturgy always involves silence, awe and lament (Cilliers 2009:7), because at times when we enter the presence of God, we are lost for words, even fascinated by the mystery of the living God. To borrow the term from Rudolf Otto<sup>92</sup>; *mysterium tremendum et fascinans*, the Latin phrase which speaks about the tremendous and fascinating mystery of God (Lynch 2018:10). We are attracted, but at the same time, we also want to flee from the mystery. For the researcher, the term *mysterium tremendum et fascinans* sums up the theology of music. Music fills us with awe and draws us into the mystery of God.

True liturgy creates a space for us to lament. We are a broken people and lament; we should, because we are all in need of the healing balm of the loving God. Cilliers (2009:9) poses the question, “Have we perhaps lost the awe of worship?” With secularisation and modern influences it has become difficult to distinguish between church and concert. We need a fresh reminder that God is like a consuming fire (Hebrews 12:29). When we worship, we enter the mysterious holiness of God, and so by means of worship we are being refined and purified for service.

I’m suggesting that we require more silence as a remedy for our chaotic and busy lives. We don’t need improved liturgical techniques and more praise and worship services containing an avalanche of words—we need silence. Silence and song are vested with healing powers.

Mahatma Gandhi (quoted in Ratzinger 1985:12) summarises silence and song in appropriate fashion when he says:

Fish live in the sea, and they are silent.  
Animals on earth below, bark and bray.  
But the birds who inhabit the heavens sing.

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<sup>92</sup> Rudolf Otto (1869-1937), a Lutheran theologian from Germany, coined the term ‘numinous,’ derived from the Latin numen, meaning “divine presence”. When music moves us to the threshold of *mysterium tremendum et fascinans*, then we can describe it as a numinous experience (Lynch 2018:8).

Silence is proper to the sea, braying is proper to the earth, and singing belongs to heaven. But man has a share in all three, for within himself he bears the depths of the sea, the burden of the earth and the heights of heaven. Hence he possesses all three properties: silence, bellowing and singing.

This is the work of Angels, they sing. Thus, singing is a divine and heavenly gift entrusted to humans. As mentioned in Chapter 3, an accomplished musician knows that the music is not on the page. But when you immerse yourself long enough in sacred music, you will then be able to hear the ‘music’ in the music.

To expand on the theme of music and healing further, the following section reflects on some profound insights from contemporary film and media, which may resonate with many, as it was a popular film when it came out in 1994. People often identify with pop culture.

#### **4.10 The Shawshank Redemption: Hope and Healing**

Jeremy S. Begbie (2007:257) in *Resounding Truth: Christian Wisdom in the World of Music*, argues that music brings hope and healing. There are three suspicions attached to hope, says Begbie (2007: 258). These are:

- i) The suspicion of escapism,
- ii) The suspicion of a naive optimism, and
- iii) The suspicion of domination.

Music, as an art, is capable of granting us glimpses of eternal beauty. This is evident in the movie *The Shawshank Redemption* (1994), in which Andy is a prisoner in the Shawshank Prison. One day Andy manages to lock the prison warden in the toilet, and he proceeds to play a record of a duet from Mozart’s *Marriage of Figaro*, “Che soave zeffiretto” through the PA system of the prison. All the offenders in the courtyard are brought to a standstill, listening attentively to the beautiful music. Andy’s friend, Red, remarks:

I have no idea to this day what those two Italian ladies were singing about ... I like to think they were singing about something so beautiful it can’t be expressed in words, and makes our heart ache because of it. I tell you those voices soared, higher and farther than anybody in a gray place dares to dream. It was like some beautiful bird flapped into our drab little cage and made these walls dissolve away

... and for the briefest of moments – every last man at Shawshank felt free (Begbie 2007:264).

Consequently, Andy is thrown into solitary confinement. “Was it worth two weeks in the hole? asks a friend. Easiest time I ever did ... I had Mr Mozart to keep me company. Hardly felt the time at all.” Andy goes on to say that we need music to remind us that “there are places in this world that aren’t made out of stone, and that there’s something inside that they can’t get to, and that they can’t touch. It’s yours.” “What are you talking about?” asks Red. Andy replies: “Hope” (Begbie 2007:264).

Begbie (2007: 259) explains that in the cross of Jesus Christ we find *hope*, and only the cross of Jesus Christ can meet the three suspicions. God gives us hope by meeting us not at the lofty summits of human achievement but at times when we are at our lowest. God gives us hope not by defeating the powers of darkness with violence and vengeance, but by a love that absorbs all evil. This is the way of Golgotha, God’s wisdom (1 Cor 1:18-25) (Begbie 2007:259).

Begbie (2007:259) continues to say that Easter announces to the world God’s victory over evil. The resurrection of Christ is also a promise that God will one day renew all that has been spoiled by evil.

When stories of are told, healing takes place. Below is the story of community grounded in shared moments of pain, yet through hope overcame their suffering, and are slowly knowing healing and restoration.

The following section looks at a contextual example of how the liturgy is linked to healing in the the history of forced removals from Simon’s Town. The community in which the reseracher ministers was directly impacted by these forced removals. This story therefore bears relevance to the Anglican Chruch, the location of this study, and topic of this chapter – healing through music (church worship, music and congregational singing).

#### 4.11 Example of Healing in Worship: Forced Removals 1967

This section reflects on the human predicament, existential realities, and moving beyond church structures, to include an example from real life. Connection is made herein between life, an existential issue, spirituality (liturgy), and the Anglican faith.

##### **Background History of the Forced Removals 1967: Simon's Town and Ocean View**

Simon's Town was declared a white area on 01 September 1967. Consequently, many black residents from Luyolo had to move to Gugulethu. Other affected families were forced to move from Red Hill, Dido Valley, Seaforth, Glencairn, Noordhoek and the surrounds to Ocean View, Retreat and Grassy Park (McCain 2017).



**Figure 10. Happy days. Children at the Simon's Town jetty before forced removals**  
**Source: Simon's Town Museum Collection (photo).**

In the section below, the researcher reflects on some of the testimonies of some of the residents who were forced to move during that time:

Margaret Constant tells of her family's experience of living in Red Hill Village, a cultivated green oasis in the fynbos above Simon's Town, before they were taken out of their comfortable homes in 1970 and moved to the barrenness of Ocean View. At that time, the Constant family and their neighbours were informed that they had to



move from Red Hill so that a large dam could be constructed in the valley. The dam, however, was never built (Dugmore Ström 2014:128).

“We did not want to move,” said Margaret. “I was a little girl of nine years of age at the time. As children, we lived a free life at Red Hill Village, playing in the fynbos and walking down the long road to the beach. Our fathers walked to work in Simon’s Town dockyard. We had our own vegetable patches and gardens. The first night in our new flat in Ocean View I was awoken by a gang fight going on outside my window. The people who had been moved there from Noordhoek were different from the people who were moved from the Simon’s Town area. We came from different backgrounds. Apart from that, people were emotionally stressed. Families and friends had been ripped apart ... We had big homes in Red Hill Village. In Ocean View, we were moved into tiny flats. We had to leave a lot of our furniture out on the streets to be taken away, as it did not fit into our rooms. We lost valuable family heirlooms. Our communities were old and integrated. It was an enormous wrench to be out of the area where our parents and grandparents had lived to a place where there was no transport and there were no schools. Many of the old people just pined away” (Ström 2014:129).

Mary Kindo gives her account of the forced removals moved: “I was a young teenager when we received the news that we had to leave Simon’s Town for this faraway place called Slangkop<sup>93</sup>. It was a time of fear and absolute confusion: Fear because we had no idea where this place with this awful name was, what would lie in store for us in this strange place and confusion as to why we had to leave” (McCain 2017). She adds, “The day the trucks arrived to move us away to Ocean View was extremely sad. Worse was seeing the helplessness on the faces of our parents who remained silent and reluctant to answer questions from us younger children” (McCain 2017).

In 2017, the residents of the Deep South commemorated the 50th anniversary of the forced removal. From the hindsight of 50 years after the event, Kindo states: “It must never be forgotten and never be allowed to happen again. Fifty years seems like the other day. The anger of the injustice of that time is still with us” (McCain 2017).

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<sup>93</sup> Ocean View was formerly known as Slangkop.

The above demonstrates a community is need of healing, restoration, and wholeness. Spiritual well-being, which is essential for wholeness, is not just a private matter that includes 'personal salvation' or 'personal devotion'. It also encompasses 'wholeness' and incorporates social and existential dimensions of our being human within different cultural and local settings (Roux, 2019:70). Anglican spirituality is not only inward focused (personal salvation), but also outward focused (existential realities). Anglican spirituality thus seeks to help its faith communities cope with the demands of life. Pastors are uniquely positioned to carry out this role. As a pastor of his church, the researcher is concerned with what it means to be human in this broken world, and how one can speak about painful existential realities meaningfully.

Having reflected on some of the testimonies of the local residents above, in the sections that follow, the researcher introduces and presents the stories of two remarkable icons from Ocean View, as well as a specific liturgy that bears significant relevance to the second story. These two iconic figures emanated from Simon's Town. They personally experienced the pain of the forced removals. In a community that now finds itself affected by a myriad of social issues, such as drug abuse, gangsterism, poverty, and so on, the importance of reflecting on exemplar icons from this very community cannot be understated. Both served in the Anglican Church, their families were also members of the Anglican Church.

In a chapter with its main focus on Anglican healing, and in the quest for wholeness in a broken community, the lives and work of these two noteworthy figures is paramount to the topic under discussion. Some reflections are provided next.

#### **4.12 Gladys Thomas: The First Icon from Ocean View**

Despite the injustice and pain caused by the forced removal of this local community, Ocean View continued to thrive, producing remarkable people and artists. Here, I wish to make mention of two icons in particular: Peter Clarke and Gladys Thomas. Both Peter (2005) and Gladys (2007) received the Order of Ikhamanga in Silver from former President Thabo Mbeki for their contribution to art and literature (Lee 2006:43).



These two remarkable individuals were selected because they are recognised as exemplar in breaking their silence to speak out against an unjust system. Thomas used her writing and poetry to express herself while Clarke used his art to do the same.

Gladys Thomas (1934 - ), a resident of Ocean View, is a poet, a short-story writer, a playwright, and an author of several children's stories. The irony of apartheid on the literary scene was the number of gifted writers who emerged from the system that sought to oppress them. One such writer is Gladys Thomas. As a former resident of Simon's Town, Thomas too experienced the pain of the forced removals.<sup>94</sup>

In 1967 Thomas wrote her debut anthology, *Cry Rage*, co-authored with the South African poet, James Matthews. After publication in 1971 this book of poetry was banned in South Africa. Undeterred, Thomas continued to write and present her poetry at meetings of the Black Consciousness Movement (BCM) until 1976. At the time, BCM had emerged as a stirring philosophical front from which oppressed South Africans of all sorts drew nourishing sustenance.<sup>95</sup>

The political climate in South Africa compelled Thomas to speak out against the many injustices in the country; in actual fact the struggle for freedom enhanced her imaginative creativity. During the time of the Soweto uprisings, Thomas submitted a play to the World Literary Competition and won first prize. Over the years she received numerous accolades. In 2007 the Order of Ikhamanga in silver was awarded to Gladys Thomas by former President Thabo Mbeki, for her outstanding contribution to poetry and short stories through which she exposed the political injustices and human suffering of the apartheid regime and for raising international consciousness about the ravages of apartheid.

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<sup>94</sup> Gladys Thomas (1944 - ). (n.d.). National Orders. The Presidency Republic of South Africa. Viewed from [www.thepresidency.gov.za/national-orders/recipient/gladys-thomas](http://www.thepresidency.gov.za/national-orders/recipient/gladys-thomas) [Date accessed 16 November 2019].

<sup>95</sup> Gladys Thomas (1944 - ). (n.d.). National Orders. The Presidency Republic of South Africa. Viewed from [www.thepresidency.gov.za/national-orders/recipient/gladys-thomas](http://www.thepresidency.gov.za/national-orders/recipient/gladys-thomas) [Date accessed 16 November 2019].

The liturgy presented below is further relevant to the discussion in this chapter, as it made a significant contribution to healing in the community. For a full detailed description of the liturgy discussed below, refer to Appendix A.

#### 4.13 Liturgy: From Darkness to Light (Rejection, Reconciliation, Rejoicing)

*“In Memory of Former Members of the Parish of St Francis,  
Simon’s Town, Victims of the Group Areas Act 1967.”*

These are the words inscribed on one of the newly installed stained-glass windows at St Francis of Assisi Church in Simon’s Town.



**Figure 11. Stained-glass window at St Francis of Assisi Church, Simon's Town**  
Source: Liturgy: From Darkness to Light, Derek Pratt (2019)

These stained-glass windows stand as a silent witness of South Africa's painful past. It also serves as a reminder that the mistakes of the past should never be repeated in the future. We might not be able to change the injustices of the past, but we can assist with the healing of memories. Memory is indeed powerful. Memory helps us with the process of healing. Inner or emotional healing is one of the types of healing. As explained in Chapter 1, healing, as understood in this study, encompasses so much more than just physical healing. In this instance, healing entails the healing of memories – hurtful or abusive experiences, and emotional pain.

This momentous event brought about emotional and inner healing for many members of the community haunted by their memories, perceptions, and understanding of what brought about their brokenness in the first place. This just demonstrates that a person can be physically healthy, but socially, psychologically or spiritually troubled (Mucherera, 2017). In terms of the latter, the person is in need of psychological, relational, spiritual healing. Healing in this regard, is not related to physical cure. But once the person has obtained a state of homeostasis, and they are at peace (psychologically, relationally and spiritually) in the very circumstances of their lives, they are on the path to healing. Health and healing encompass so much more than just physical health. "Healing is the process of being restored to bodily wholeness, emotional well-being, mental functioning, and spiritual aliveness" (Mucherera, 2017:np). The installing of the stained-glass windows endeavoured to facilitate the healing process of the community.

The next part of this sub-section seeks to describe and provide more background information on this liturgy, as it is an unavailable resource.

Stained-glass windows require light to reveal its art and beauty. The title of the liturgy set for the day was therefore very appropriate: *From Darkness to Light*. (See Appendix A). After all, it is Christ's desire for us to walk in His light.

On Saturday, 16 March 2019, clergy and laity together gathered at St Francis of Assisi Church in Simon's Town for the blessing of the stained-glass windows to commemorate the forced removals of 1967. Bishop Margaret Vertue presided at this moving ceremony, which was however a joyous and colourful service of song and

celebration. The liturgy, compiled by the incumbent, Reverend Derek Pratt, was divided into three parts, namely: rejection, reconciliation and rejoicing.

- **The Presentations**

At the start of the service:

- i) A bottle of fresh seawater from Simon's Town was brought to the altar. Later on in the service, the water was blessed by the Bishop and then used to bless the new stained-glass windows.
- ii) A resident from Ocean View brought a bowl to the altar to be filled with the holy 'sea' water.
- iii) A former resident from Luyola brought a palm branch to the altar to be used to sprinkle the holy water.

- **Part 1: Rejection – The breaking of unity**

This part of the liturgy incorporated the reading of a poem written by Adam Small entitled, 'But o'. This was followed by the choir chanting Psalm 137:

By the rivers of Babylon we sat and wept when we remembered Zion. There on the poplars we hung our harps, for there our captors asked us for songs, our tormentors demanded songs of joy; they said, "Sing us one of the songs of Zion!" How can we sing the songs of the Lord in a foreign land?

Following the Psalm, Isaiah 40:1-8 was read: "Comfort, O comfort my people, says the Lord..."

- **Part 2: Reconciliation – Growing in unity**

This part of the liturgy commenced with a quote from former president Nelson Mandela being read: "Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another."<sup>96</sup>

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<sup>96</sup> Former President Nelson Mandela said these words during a speech on 04 May 1994. "*Never, never and never again 1994*" was inscribed on the third stained-glass window.

After the scripture reading from John 1: 1-14 and an address by Bishop Margaret Vertue, the Bishop proceeded to bless the stained-glass windows using the holy 'sea' water, the bowl, and the palm branch that was presented at the start of the service. Following the prayers, the choir lead the congregation in singing; *Ukuthula kulo mhlaba wezono, Aleluya*.<sup>97</sup>

- **Part 3: Rejoicing – United we move forward**

What stood out for me during this part of the liturgy was the reading of various quotes. The one's in particular that stood out for me were from Elisabeth Kübler-Ross who said:

People are like stained-glass windows. They sparkle and shine when the sun is out, but when the darkness sets in, their true beauty is revealed only if there is a light from within.

And the Country and Western singer Johnny Cash who said:

God ain't no stained-glass window, cause he never keeps his window closed.

This service of commemoration concluded with a prayer for Africa, the final blessing by the Bishop, and the recessional voluntary on Toccata from Symphony No. 5 by Charles-Marie Widor (1844-1937).

This beautifully crafted liturgy of silence and song indeed made an immense contribution to the process of healing and restorative justice, reflecting a broad understanding of healing. In this sense, it also included a spiritual aspect, seeking spiritual advancement. By uniting a community, reconciling broken relationships, and even fostering social and political unity among races and members of the nation, it incorporated the ecological dimension, namely, being wise stewards of the earth (Mucherera, 2017). This further supports the relevance of including the liturgy in this chapter.

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<sup>97</sup> Zulu song: *Ukuthula kulo mhlaba wezono (Aleluya) igazi likaJesu linyenyez' ukuthula*. (Peace in this world of sin (Halleluja) the blood of Jesus brings peace).

The next iconic figure from Simon's Town to be discussed is Peter Clarke. Clarke, who personally experienced the forced removals in 1967, was later tasked with designing the stained-glass windows for St Francis Church. Sadly, he died before completing the designs, yet managed to design two or three stained-glass windows for the Church. His story is presented next.

#### **4.14 Peter Clarke: A Second Icon from Ocean View**

In 2013 Peter Clarke (2 June 1929–13 April 2014) was commissioned to design two or three stained-glass windows for St Francis Church, with special reference to the exodus of the Group Areas Act and the eventual creation of South Africa's first democracy in 1994. Sadly, he died before completing the designs and Judith Mason was tasked with finalising them, using extracted images from work he had already done. Some of his work dealt directly with the removals while other pieces depicted liberation, i.e. in the form of a youth setting doves free.

Often in Peter Clarke's work we are struck by his use of well-known biblical themes, although placed into a secular context. This creates the sense of a biblical sub-text, hovering on the edge of memory, which makes his work so multi-layered and rewarding.

There is the rainbow representing a divine covenant (Noah) and Archbishop Tutu's notion of our multiracial nation, and there is the "thicket of thorns" or the branch from which the crown of thorns is gathered. There is also a coat of many colours; the doves of temple sacrifice and peace, and the Holy Spirit at work in the world. The fabric of the sky is rent in twain by an apocalyptic event, and parables of loss and exile, poverty, and familial affection are seen throughout his oeuvre.

Judith Mason describes him as follows:

Peter Clarke is a very cultivated and sophisticated man, who was largely self-taught and lived his life amongst the disadvantaged, and his embrace of the sturdy Modernist manner was a way of reaching out to people who had limited reading experience, and



who responded to clear, tender, yet unsentimental images of their world. In this way his work and its themes hark back to the stained-glass images of the Middle Ages, where a large portion of the population had no schooling and gained their sense of Bible Stories and God's grace through the artistry of cathedral artisans.

Judith Mason sadly died on 28 December 2016 before the windows were installed at St Francis Church.

Some concluding remarks are provided next.

#### **4.15 Conclusion**

This chapter focused on the healing dimension in music. The link was drawn between anthropology, music and healing. This study recognises the various dimensions (or components) of the human person, namely: the physical, cognitive, conative, affective, spiritual, and environmental. The reason for including an anthropological focus is because Louw (2015) recognises anthropology as the starting point for healing. In that, one's view of the human person determines what should be healed. These anthropological dimensions are interlinked, and what happens in one, affects what happens in another. Each dimension requires nurturance and growth. If any of the dimensions are out of balance, it will impact one's overall health. The idea is to achieve restoration, healing, or a balance in each, in order to attain wholeness, which is a life-long process, and not a linear movement towards a final state (Roux, 2019:206). Wholeness thus implies balance. The spiritual dimension is central to all the other dimensions. This is what distinguishes a theological approach to health and healing from a secular approach. We can only experience true wholeness with God. We can thus say that wholeness begins with spiritual health. This study endeavoured to foster spiritual health, and ultimately a move toward wholeness, through music, worship, and congregational singing.

The chapter further demonstrated the correlation between pastoral care and spirituality. Within the discipline of Christian spirituality, silence and song promotes devotion, piety and godliness. Music, as a nonverbal form of communication, heals,

creates harmony, and becomes a parable of community. Research studies have proven the benefits of music. Music helps console, uplift, relax and energise. Further to this, music has the power to influence human emotions, like, for example, when listening to upbeat or rock music, heart and breathing rates increase as adrenaline enters the bloodstream. Or the calming effect when a parent sings a lullaby to a baby. This chapter also highlighted the importance of therapeutic music and how music has been used as a healing tool for victims of trauma.

Music has power, and the researcher therefore believes in the prophetic voice of music. During the years of struggle, activists often sang liberation songs. It was a cry for justice and an equal society. The lyrics of music can also be used as an educational instrument. For example, to educate people on HIV/AIDS, and to lament the plight of the suffering and the poor in our communities. The term *mysterium tremendum et fascinans* sums up the theology of music in this study. Music fills us with awe and draws us into the mystery of God. Music heals.

Reflection on the lives of two iconic figures from Simon's Town served to help one find new meaning and purpose, hope, connection and value for living. This study seeks the flourishing of human persons in the midst of sickness, suffering, and painful existential realities. The latter we are not always able to control or determine. Suffering is part of the human condition. Suffering also, however, impacts on all the dimensions of the human person – the physical, mental (cognitive, conative and affective), and spiritual. It is therefore a threat or hinderance to attaining wholeness. But at the same time, a true sense of wholeness can help us through these difficult times.

The next chapter presents a summary of the findings, the limitations of the research, recommendations, and a final conclusion.



## **CHAPTER 5**

### **SUMMARY, RECOMMENDATIONS, LIMITATIONS & CONCLUSION**

#### **5.1 Introduction**

The purpose of this final chapter is twofold. First, it seeks to confirm that the aim of this study has been achieved, the research questions have been answered, and the objectives as set out in Chapter 1 were met. Second, it seeks to provide a list of recommendations that emerged from the research by carrying out Osmer's four tasks of practical theological reflection – the descriptive-empirical, interpretive, normative, and pragmatic tasks. These recommendations are targeted at three specific groups, namely: the Anglican Church; local community members; and academia (future research), and are provided further below under sub-heading 5.3.

#### **5.2 Summation of Chapters & Findings**

In order to achieve the overall aim of the study, each chapter was written with the idea of attending to specific aspects of the research questions, guided by Osmer's (2008) four tasks of practical theological reflection. The focus and findings of each chapter are presented below.

##### **5.2.1 Chapter 1: Introduction & Background**

The first chapter served as an introductory chapter, wherein the topic under investigation was presented, along with the main elements of the research process. The research topic was thus introduced in Chapter 1, along with a brief background to the study (expanded further in Chapter 2) and an explanation of the problem statement.

The overall **aim** of this study, as indicated in Chapter 1, was to rediscover the integral connection between sound(s) and silence(s) in worship, as offered by the songs from Taizé, that can be experienced in a personal and meditative way where singing and chanting creates an atmosphere of silence, contributing to healing in the context of Anglican worship.

The researcher's interest in undertaking this research was inspired by his earlier visit to the Taizé community in France, where he learnt the value of chant in worship. Bringing this experience back to his local congregation and parishes within the Deep South, he wanted to somehow use his knowledge gained and transforming experience to facilitate healing (and wholeness) amongst his community who had experienced severe trauma years back with forced removals, and were now facing harsh realities, such as poverty, drug abuse, and gangsterism.

In addition to explaining the rationale for conducting this research, Chapter 1 also provided research questions, objectives, and methodology. The latter are provided below for ease of reference.

**The research questions guiding this inquiry were:**

“How can (certain forms of) singing, which basically consists of (the aesthetical grouping together of beautiful) sound-patterns, promote silence in the liturgy in the space of Anglican worship that could be described and, especially experienced as, healing in nature?

The subsidiary research questions were:

- 3) “How could sound without the healing of silence be described and performed, with particular reference to worship?”

And vice versa:

- 4) “How could silence without the healing of sound be described and performed, with particular reference to worship?”

It was further noted that a literature review would be undertaken as the **methodology** for this study.

Additionally, **the theological framework** guiding this study was based on Osmer's four tasks of practical theological reflection. This was found to be a suitable framework as it deals with practical theological reflection and interpretation of contexts. The four

tasks guiding this inquiry were the descriptive-empirical, the interpretive, the normative, and the pragmatic tasks, as delineated by Osmer (2008).

**Throughout this study, the researcher endeavoured to achieve the following objectives: To –**

1. Underline the significance and value of silence and song, and how these contribute to emotional and spiritual healing.
2. Highlight the role of inculturation – how culture shapes music and worship – and the influence of culture on sacro-soundscapes.
3. Emphasise how valuable contextual worship is for local people – contributing to the healing dimensions of music.
4. Inspire the youth and cultivate an interest in the music ministry.
5. Address the crisis of music in the Anglican Church.
6. Construct a theology of music from an Anglican perspective.
7. Draw attention to the contribution of silence and song (music) in the spirituality and everyday lives of Anglicans.
8. Cultivate spiritual wellness and wholeness – not only in terms of *cura animarum* (soul care), but also *cura vitae* (the healing of life itself) and *cura terrae* (the caring for and the healing of the land, which includes the environment and society) (Louw, 2015) – reflecting a holistic approach.
9. Indicate the relevance of localisation, Africanisation, decolonisation and contextualisation of local Anglican Church music.
10. Provide recommendations for the ACSA for their future endeavours; for community members; and for academia (future research).
11. Produce a resource document for Anglicans to use in their everyday spirituality and practices, and thereby help fill the identified knowledge gap in the literature.

Most of these objectives were addressed in the preceding chapters. Objective 10 is achieved in the current chapter, while Objective 11 will be achieved upon completion of this thesis.

### 5.2.2 Chapter 2: Anglican Music in the Diocese of Cape Town

**Chapter 2** provided the historical background of the Anglican Church in South Africa, as well as reflected on the history of the liturgy in South Africa. This discussion took place to contextualise the study, to first give an overview of the ACSA, and to provide a backdrop to the liturgy. This chapter therefore elucidated “what is going on?” in the current context (the descriptive-empirical task), revealing patterns and dynamics within the research area (Osmer, 2008).

This research revealed that local worship in the ACSA needs to be localised, decolonised, indigenised, and Africanised, as its British roots still permeate the liturgy in the local congregation under study.

This research also traced new liturgical developments in recent years that transformed the worship to become more *koinonia*-oriented. Instead of the choir leading the worship, the whole congregation participates.

### 5.2.3 Chapter 3: Silence, Sound & Song

**Chapter 3** addressed the parts of the research questions that dealt with ‘sound’, ‘silence’ and ‘worship’ (congregational song). Chapter 3 was divided into three main parts, with each part focusing on each of these specific aspects. Following Osmer’s spiral hermeneutical model, this literature review drew on existing perspectives, theories, and research (interpretive task) as well as theological perspectives, theories and research (normative task) to interpret this specific context (the local Anglican Diocese in Simon’s Town).

**Part 1** – focused on silence: *ex oriente silentium*. This section highlighted the prayerful silence (*hesychia*) that is often found in monasticism and mysticism. Furthermore, Part 1 revealed that silence in music is often misperceived as problematic. In our fast-paced, technological age, people often come to church expecting to be entertained. The value and role of silence is thus lost, as there is an association drawn between silence and loneliness – the latter being the disease of this age! The researcher in this chapter therefore argued for the need to re-establish the rightful place of silence in Christian (sacred) worship, explaining silence as an opportunity to encounter God.

Worship is one context that provides such an opportunity for people to encounter God and for God to interact with his people. It is also during times of silent worship or prayerful reflection that God ministers to his people, and healing takes place.

**Part 2** explored faith seeking sound (*fides quaerens sonum*). It emerged from this study that sound needs silence, and silence calls for sound. This interplay between silence and sound forms part of a hermeneutic of sound. Musical silence is crucial for the appreciation for any musical piece. Musical silence leads us into the mystery of God. This chapter also discussed the sacramental nature of music. We are moved by music on the basis of the referential power of music. Furthermore, Part 2 revealed that far too often we try block 'relevant' sounds out of the church. Sounds that could actually draw us closer to the presence of God. In reflecting on the insights from eco-theology and environmental theology, the researcher explored the link between anthropology, sound, nature, and spirituality. This can be further extended to include healing.

Human beings are called to be wise stewards of the earth, yet at the same time we are engaging in harmful activities that are destroying parts of our planet that God created and gave us to protect. As a means to facilitate more environmental awareness, it was suggested to include ecological and environmental aspects into church songs and worship. At the same time, this addresses the environmental anthropological dimension or component identified by Louw (2015) that needs to be balanced in order to facilitate healing in the endeavour to attain wholeness.

This study recognises the interconnection between the different anthropological dimensions or components, namely, the physical, mental (cognitive, conative and affective), spiritual, and environmental (Louw, 2015; Roux, 2019). This viewpoint views the person as a bio-psych-social-spiritual being interacting with their environment (Roux, 2019). The point is, all these aspects or dimensions are interrelated, and contribute to a person's overall health (broadly defined to include physical, mental, and spiritual health) and well-being. This holistic approach acknowledges the interrelationship and interconnection between the various anthropological dimensions. Of particular relevance here is that this points not only to inner aspects of lives (cognitive, conative, conative, affective, and spiritual

dimensions), but also to our external lives (cultural, social, relational, and environmental dimensions) (Roux 2019:207). In other words, wholeness is extended beyond ourselves (human beings) to include the healing of our land (environment) and life itself (Roux 2019:207).

When people – the congregation – come together and partake in worship (congregational song) in unity, sharing (singing about) their stories of pain and suffering; and incorporating themes of eco-spirituality, opportunities are created for healing to take place – inner healing and healing of the environment (and cosmos). This ultimately has an impact on human beings, as we all reside on earth. In this sense, there is a vertical and horizontal movement – the relational aspect between God and humans is nurtured, and so is their relationship with their fellow human beings as well as the environment. In the context of this study, this movement is cultivated through congregational song.

**Part 3** – looked at the worship aspect of the research questions, and thus, focused on song, zooming in on congregational song. This section took a closer look at Taizé chants. The researcher argued that Taizé chants create a liminal experience to suspend and breakdown social barriers. Taizé has been extremely successful in building an interdenominational faith community. The Taizé chants and music were instrumental in creating “*communitas*,” or as Brother Roger, the founder of Taizé would say, a parable of community. Furthermore, the comparison between the Taizé chants and choruses from the South African context showed that both are liturgical ritual music.

A further finding of Part 3 was the lack of competent church musicians, amounting to a crisis for the Anglican Church, especially in the Western Cape. A holistic approach to music making was suggested in order to address these challenges. The researcher therefore affirms that chanting, sacred polyphony, and the organ should be restored to its rightful place and function within the celebration of the Holy Eucharist.

This research also established the rightful place of sound in worship, as it did for silence. It was argued that music, particularly the sacramental nature of music, can

bring us into the presence of God. Music has the power to create meaning that transcends words and language.

#### **5.2.4 Chapter 4: Music Heals**

**Chapter 4** dealt with the part of the research questions that were concerned with healing. It aimed to define healing as understood in this study, and as understood in the ACSA. It looked at what healing constitutes and also defined healing broadly to include physical, emotional, spiritual, and inner healing (healing of memories), and so on. In this regard, an holistic approach was adopted that takes into account various anthropological dimensions that require healing (or perhaps restoration and 'balance') to some degree, in the endeavour to achieve wholeness in a broken world.

Furthermore, this research set out to rediscover the theological and musical enhancement of the integral connection between sound(s) and silence(s), and how it can lead to experiences of healing within the context of Anglican worship. It was found that sound needs silence and silence calls for sound. This interplay between silence and sound forms part of a hermeneutic of sound, and contributes to the dimensions of healing. When sound and vibrations resonate with the emotional palate, then it creates healing, harmony and wholeness. Hence, a theology of music's main objective is to bring glory unto God, and at the same time, enhance the sanctification and edification of the faithful.

The discussion of the liturgy of the newly installed stained-glass windows at St Francis of Assisi Church in Simon's Town was used to illustrate the silent witness of the painful past of segregation in South Africa. Two prominent people, Gladys Thomas and Peter Clarke, originally from Simon's Town, broke their silence to voice their unhappiness with an unjust society. The mediums of poetry and art became a powerful tool for Gladys Thomas and Peter Clarke to dismantle segregation. The liturgy for the blessing of the newly installed stained-glass windows was a symbolic act of restoration and reconciliation.

The resounding theme throughout Chapter 4 was that music has power, and music heals. The researcher therefore asserts the prophetic voice of music. During the years

of struggle, activists often sang liberation songs. It was a cry for justice and an equal society. The lyrics of music can also be used as an educational instrument. For example, to educate people on HIV/AIDS, and to lament the plight of the suffering and the poor in our communities. Choral singing builds communities and creates harmony. Music brings us to the threshold of the *mysterium tremendum et fascinans* which allows us to experience the presence of the Divine.

Music is imbued with mystery, and Mahatma Gandhi beautifully summarizes silence and song with the words:

Fish live in the sea, and they are silent.  
Animals on earth below, bark and bray.  
But the birds who inhabit the heavens sing.  
Silence is proper to the sea, braying is proper to the earth, and singing belongs to heaven. But man has a share in all three, for within himself he bears the depths of the sea, the burden of the earth and the heights of heaven.  
Hence he possesses all three properties: silence, bellowing and singing.

This divine honour falls to humankind.

### **5.2.5 Chapter 5: Summary, Recommendations, Limitations & Conclusion**

The purpose of this final chapter (chapter 5) is to bring the preceding chapters together systematically and explain how change can be brought about with the possibilities for a changed praxis. This is achieved by engaging in Osmer's pragmatic task. From this research and preceding chapters, a number of practical guidelines emerged from the research and study's findings, and are proposed here as a way forward.

Thus, emerging from the findings of this study were a number of recommendations. These are directed at three particular groups, namely: the ACSA; local community members, and academia (future research). These guidelines for praxis are presented next, achieving Objective 11 of this study.



## 5.3 Recommendations

### 5.3.1 Recommendations to the Anglican Church

- To localise, Africanise, indigenise, decolonise, and contextualise local theologies, worship, liturgy and church music in local contexts, so that they are more relevant to meet the needs of local congregants.
- To address the crisis of music in the Anglican Church.
- To adopt an holistic approach to healing and wholeness as proposed in this study that not only cultivates spiritual wellness and wholeness in terms of *cura animarum* (soul care), but also *cura vitae* (the healing of life itself) and *cura terrae* (the healing of the earth).
- To draw on the value of contextual worship for the local people to cultivate the healing dimensions of music.
- To celebrate the lives of local icons, so that they may serve as examples for our troubled youth.
- To incorporate more 'greening hymnody' and eco-theology/spirituality in worship, and thereby create opportunities to celebrate God in worship as well as in creation (fostering a vertical as well as horizontal relationship between human beings, God, and creation).
- To recognise and promote the significance and value of silence and song, and how these contribute to emotional and spiritual healing.
- To train and to develop musical talent within the diocese.
- To encourage experienced church musicians to teach and train future musicians.
- For more theologians to engage in hymn or song writing to provide congregational songs with a firm theological base.
- To read more poetry (as suggested by Bradley 2003:369 in Chapter 3).
- To encourage cross-pollination to take place among songwriters, theologians, and church musicians; this will enable them to learn from each other (as suggested by Bradley 2003:369 in Chapter 3).
- To adopt a holistic approach to transformation and healing that recognises all the anthropological dimensions of the human person – the physical, cognitive,

conative, affective, spiritual, and environmental, and create or utilise church programmes that address all of these dimensions.

- To engage and build on successful local initiatives (e.g. *Join Bands, Not Gangs*), instead of reinventing the wheel.
- Finally, to refer back to these guidelines in their future endeavours when planning the music (or worship) programme of the Church.

### **5.3.2 Recommendations to local community members**

These recommendations are made to the local community under study, which incorporates the communities in the Deep South within the parish boundaries (including Ocean View and Masiphumelele):

- To recognise and acknowledge the lives of local icons, so that they may serve as examples for our troubled youth. This will also empower local communities.
- To build on the strengths of others, and thereby support one another and build unity (social cohesion).
- To inspire the youth and cultivate an interest in the music ministry, thereby assisting to address the music crisis in the ACSA.
- To establish more music centres or music schools, especially in the poorer communities. The benefit of this is threefold: (1) it will cultivate an interest in music and the music ministry; (2) get the youth off the streets; (3) promote and develop emerging talent that would otherwise have gone unrecognised.
- To read more poetry (as suggested by Bradley 2003:369 in Chapter 3).
- To become wise stewards of the earth; to protect the environment and natural resources. This includes singing about the earth, creation, and the environment, creating awareness, so as not to become desensitised to destructive practices.
- To engage in activities and practices (such as congregational song) that cultivate (inner) healing, and in the long run fosters well-being, healing and wholeness.
- To embrace silence and sound, and celebrate the presence of God in congregational worship, as well as in nature.

### **5.3.3 Recommendations to academia (future research)**

- A recommendation is made for further research on Christian spirituality from an Anglican perspective, particularly regarding the importance and value of music, sound, and silence, in the journey towards healing and restoring the nation as well as local communities who have endured significant loss, trauma, and brokenness in the past.

## **5.4 Limitations**

The researcher encountered the following limitations in this study: The study by Bethke was an anomaly, in that the researcher found very little scholarly writings from an Anglican perspective in the South African context on hymnology. Most of the literature is from international sources, and therefore bears little relevance for the current study and local context. The scarcity of Anglican publications and research from a South African perspective was the first challenge the researcher encountered. The second challenge was finding relevant literature on the topic under investigation. This study was also conducted on the ACSA and one particular diocese. The findings of this research may therefore not be generalisable to other church (or denominational) contexts. Further research may therefore need to be conducted in other contexts to compare and identify similarities and differences,

## **5.5 Final Conclusion**

This study dealt with silence and song in congregational worship, with particular attention given to the healing dimensions of music within the ACSA context.

The research findings revealed a crisis of music in the Anglican Church. Not only is there a disinterest among the youth in playing the organ and engaging in the music ministry, but there is also the need to localise, contextualise, and Africanise the local liturgy. Of significance is the realisation that change is needed, not only from the top down (church leadership), but from the bottom up (amongst the congregational members themselves). Initiatives have been implemented in the past to make improvements; the community and church leadership should build on the strengths of

these, instead of re-inventing the wheel. Local icons and prominent figures who have achieved great success, with all the odds being against them, should be paid tribute and celebrated. In this well, they will serve as role models for our younger generations. This shows that transformation requires collective community action. As a way forward, the researcher suggested a number of practical guidelines. The ACSA, local community, and academia should take these seriously in their future practices and endeavours.

Furthermore, the chapters of this thesis were devoted to understanding the research topic from an Anglican perspective. During these chapters, the researcher moved back and forth between Osmer's 4 tasks (as mentioned in Chapter 1) in seeking to understand the research problem, identify the reasons and causes for the current situation, use the current research and literature to shed light on the identified problem, and find suitable and relevant solutions to overcome the challenges and improve the overall situation. The insights discovered in each chapter highlighted the value of the healing power of music and the link between silence, song, and *coram Deo* (experiencing the presence of God) – where healing and a sense of wholeness can be obtained. This has significant implications for the South African context, including the community of Simon's Town – a nation still coming to grips with the trauma of its past, and still in much need of healing and *shalom* (peace).

In conclusion, the researcher can with confidence state the research problem has been addressed, the research questions have been answered, and the aims and objectives as set out in Chapter 1 were achieved.

The study closes with the following profound quote:

*“And all meet in singing, which braids together the different knowings into  
a wide and subtle music, the music of living.”*  
— Alison Croggon<sup>98</sup>

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<sup>98</sup> A. Croggon, 2020. GoodReads. Viewed from <https://www.goodreads.com/quotes/tag/singing> [accessed 29 October 2020].

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## APPENDICES

### Appendix A: Simon's Town Liturgy (Used with kind permission)

#### **FROM DARKNESS TO LIGHT – REJECTION, RECONCILIATION, REJOICING**

#### **A SERVICE TO BLESS THE STAINED-GLASS WINDOWS COMMEMORATING THE FORCED REMOVALS**



**SATURDAY 16<sup>th</sup> MARCH 2019  
3PM**



Peter Clarke wrote this note describing his design for the centre window on the cover of this booklet which is the first window on Lectern side of the church.

I thought of the central panel as being made up of frosted glass with lettering in black expressing a quite simple, but telling, statement.

The shapes within the coloured panels are meant to suggest the chaos & disorder created by the group areas act. But the colours used are meant to suggest hope

Peter E Clarke  
Oct 2013

*Please stand to sing the hymn*

**HYMN:**

1. Praise to the Lord, the Almighty, the King of creation;  
O my soul, praise Him, for He is thy health and salvation;  
all ye who hear,  
now to His temple draw near;  
joining in glad adoration.
2. Praise to the Lord, who o'er all things so wondrously reigneth,  
shieldeth thee gently from harm, or when fainting sustaineth:  
hast thou not seen  
how thy desires all have been  
Granted in what He ordaineth?
3. Praise to the Lord, who doth prosper thy work and defend thee;  
surely his goodness and mercy shall daily attend thee;  
ponder anew  
what the almighty can do,  
If to the end he befriend thee.
4. Praise to the Lord! O let all that is in me adore Him!  
All that hath life and breath, come now with praises before Him!  
Let the Amen  
Sound from his people again;  
Gladly for aye we adore him.

J Neander (1650-80)

tr. Catherine Winkworth (1827-78)

Music: *Lobe den Herren* Melody from *Praxis Pietatis Melica* (1688)

*Please sit*

**GREETINGS AND WELCOME**

By the acting Priest-in-Charge of St Francis, The Rev Derek Pratt and the Churchwardens of St Francis, Simon's Town.

**THE PRESENTATIONS**

*Three items to be used in this service are present by representatives of St Clare's Ocean View, St Columba, Guguletu, and St Francis Simon's Town*

From St Francis, Simon's Town: A bottle of fresh sea water, to be blessed and used to make the windows holy.

*It is brought forward and placed on the altar*

From St Clare's, Ocean View: A well-wrought bowl to contain the blessed sea water to be used in the sprinkling.

*It is brought forward and placed on the altar*

From St Columba, Guguletu: A palm branch, like that used to greet Jesus in the holy city today to be used to sprinkle that blessed water.

*It is brought forward and placed on the altar*

Governments of this world divide and scatter; but God unites and brings together!

*Please stand*

## OPENING PRAYERS

Bishop: The Lord be with you

**All: And also with you**

Bishop: Praise the Lord

**All: Praise God, Father Son and Holy Spirit. Amen**

*The Bishop prays the Collect*

Lord Jesus Christ, you are the light of the world that shines into our darkness, enabled all people of this land to be reconciled one with another and to looking ahead with joy and rejoicing to that time when we shall walk in your light. Let the sun's created light shine through these windows to remind those citizens of this land who suffered through the injustices of the past and enable us to move forward reconciled one with another so that we might finally share with all in your kingdom where you dwell together with the Father and the Holy Spirit, One God now and forever. **Amen**

As Christ has taught us and in the language of our choice, we are bold to say:

**Our Father in heaven,  
hallowed be your name,  
your kingdom come,  
your will be done,  
on earth as in heaven.  
Give us today our daily bread.  
Forgive us our sins  
as we forgive those who sin against us.  
Save us from the time of trial  
and deliver us from evil.  
For the kingdom, the power, and the  
glory are yours  
now and for ever. Amen.**

**Onse Vader wat in die hemele  
is, laat u Naam geheilig word;  
laat u koninkryk kom;  
laat u wil geskied,  
soos in die hemel net so ook op die  
aarde;  
gee ons vandag ons daaglikse brood;  
en vergeef ons ons skulde,  
soos ons ook ons skuldenaars vergewe;  
en lei ons nie in versoeking nie,  
maar verlos ons van die Bose.  
Want aan U behoort die koninkryk en  
die krag en die heerlikheid tot in  
ewigheid. Amen.**

**Bawo wethu osezulwini,  
Malingcwaliswe iGama lakho,  
mabufike ubukumkani bakho,  
mayenziwe intando yakho emhlabeni njengasezulwini,  
Siphe namhlanje isonka sethu semihla ngemihla.  
Usixolele izuno zethu  
njengokuba nathi sibaxolela abo basonayo  
Ungasiyekeli ekulingweni,  
Ngokuba bobakho ubukumkani, namandla nozuko  
ngoku nangonaphakade. Amen**

**SONG:**

1. Light of the World  
 You stepped down into darkness  
 Open my eyes  
 Let me see  
 Beauty that made  
 This heart adore You  
 Hope of a life  
 Spent with You  
 Here I am to worship  
 Here I am to bow down  
 Here I am to say that You're my God  
 You're altogether lovely  
 Altogether worthy  
 Altogether wonderful to me

2  
 King of all days  
 Oh, so highly exalted  
 Glorious in Heaven above  
 Humbly You came  
 To the earth You created  
 All for love's sake became poor  
 Here I am to worship  
 Here I am to bow down  
 Here I am to say that You're my God  
 You're altogether lovely  
 Altogether worthy  
 Altogether wonderful to me

Words and Music: Tim Hughes (b. 1977)

**PART I: REJECTION – the breaking of unity**

*Please be seated*

**READING:** but o... a poem by Adam Small

Read by the Rev. Charles Williams

You can stop me  
 drinking a pepsi-cola  
 at the cafe  
 in the Avenue  
 or goin' to  
 an Alhambra revue,  
 you can stop me doin'  
 some silly thing like that  
 but o  
 there's somethin' you can  
 never never do;  
 you can stop me  
 boarding a carriage  
 on the Bellville run  
 white class  
 or sittin' in front  
 of the X-line  
 on the Hout Bay bus,  
 you can stop me doin'  
 some silly thing like that  
 but o  
 there's somethin' you can  
 never never do;  
 you can stop me  
 goin' to Groote Schuur

in the same ambulance  
 as you  
 or tryin' to go to Heaven  
 from a Groote Kerk pew  
 you can stop me doin'  
 some silly thing like that  
 but o  
 there's somethin' you can  
 never never do;  
 true's God  
 you can stop me doin'  
 all silly things of that sort  
 and to think of it  
 if it comes to that  
 you can even stop me hatin'  
 but o  
 there's somethin' you can never  
 never never do –  
 you can't  
 ever  
 ever  
 ever stop me  
 loving  
 even you!

**CHOIR QUARTET:** Psalm 137 Chant: S. S. Wesley (1810-1876)

1. By the waters of Babylon we sat down and wept : when we remembered Zion.
  2. As for our harps we hung them up : upon the trees that are in that land.
  3. For there those who led us away captive required of us a song : and those who had despoiled us demanded mirth, saying 'Sing us one of the songs of Zion.'
  4. How can we sing the Lord's song in a strange land?
  5. If I forget you, O Jerusalem : let my right hand forget its mastery.
  6. Let my tongue cling to the roof of my mouth : if I do not remember you, if I do not prefer Jerusalem above my chief joy.
- Glory to the Father and to the Son and to the Holy Spirit.  
As it was in the beginning is now and will be forever. Amen

**BIBLE READING: Isaiah 40:1-8** *Read in isiXhosa by a former worshipper from Luyolo, Simon's Town*

- <sup>1</sup> Comfort, O comfort my people,  
says your God.
- <sup>2</sup> Speak tenderly to Jerusalem,  
and cry to her  
that she has served her term,  
that her penalty is paid,  
that she has received from the Lord's hand  
double for all her sins.
- <sup>3</sup> A voice cries out:  
'In the wilderness prepare the way of the Lord,  
make straight in the desert a highway for our God.
- <sup>4</sup> Every valley shall be lifted up,  
and every mountain and hill be made low;  
the uneven ground shall become level,  
and the rough places a plain.
- <sup>5</sup> Then the glory of the Lord shall be revealed,  
and all people shall see it together,  
for the mouth of the Lord has spoken.'
- <sup>6</sup> A voice says, 'Cry out!'  
And I said, 'What shall I cry?'  
All people are grass,  
their constancy is like the flower of the field.
- <sup>7</sup> The grass withers, the flower fades,  
when the breath of the Lord blows upon it;  
surely the people are grass.
- <sup>8</sup> The grass withers, the flower fades;  
but the word of our God will stand for ever.

Sit or Kneel

**PRAYER:** *Led by the Archdeacon of Mountain Bay, The Ven. Richard Martin*

In a few moments of silence let us picture ourselves still carrying the old, hurts of rejection we felt in various situations of our lives and the lives of our parents and ancestors.

*Silence*

We lay down our need to understand why things happen the way they do.

We lay down our fears about others walking away and taking their love with them.

We lay down our desires to prove our worth.

We lay down our resistance to fully trust your thoughts, your ways, and your plans,  
O Lord.

We lay down being so self-consumed in an attempt to protect ourselves.

We lay down our anger, unforgiveness, and stubborn ways that beg us to build walls when we sense hints of rejection.

We lay all these things down and ask that Your holy fire consume them until they become weightless ashes.

And as we walk on our way, let our souls feel safe. Held. And truly free to finally be what you created us to be; the Real Me.

*Silence*

Heavenly Father, we thank you for you are a God of mercy and compassion and there is none like you. We lift up our hearts and voices in prayer to you. You have experienced rejection, anxiety, persecution, loneliness and you understand all that we have been through and are still going through. Come along side us and encourage us in Jesus' name. Amen

*Please stand for the hymn*

**HYMN:**

1. Be thou my vision, O Lord of my heart,  
be all else but naught to me, save that thou art;  
be thou my best thought in the day and the night,  
both waking and sleeping, Thy presence my light.

2. Be thou my wisdom, be thou my true word,  
be thou ever with me, and I with thee, Lord;  
be thou my great Father, and I thy true son;  
be thou in me dwelling, and I with thee one.

3. Riches I need not, nor man's empty praise:  
be thou mine inheritance now and always;  
be thou and thou only the first in my heart:  
O Sovereign of heaven, my treasure thou art.

4. High King of heaven, thou heaven's bright Sun,  
O grant me its joys after victory is won;  
great Heart of my own heart, whatever befall,  
still be Thou my vision, O Ruler of all.

Words: Irish, c. 8th Century tr Mary Byrne (1880-1931)

versified Eleanor Hull (1860-1935)

Music: *Slane* Irish Traditional Melody

## **PART 2: RECONCILIATION – Growing in unity**

*Please sit*

### **QUOTATION:**

Nelson Mandela said on the 4 May 1994

"Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another."

### **CHOIR ANTHEM: Children of God**

Words: Galatians 3:26-28 Music: Stephen Carletti

In Christ Jesus you are all children of God through faith.

As many of you as were baptized into Christ have clothed yourselves with Christ.

There is no longer Jew or Greek,  
there is no longer slave or free,  
there is no longer male and female;  
for all of you are one in Christ Jesus.

Galatians 3:26-28

### **READING: John 1:1-14** *Read by the Churchwarden of St Francis, Beryl Kleynhans*

In the beginning was the Word, and the Word was with God, and the Word was God. <sup>2</sup>He was in the beginning with God. <sup>3</sup>All things came into being through him, and without him not one thing came into being. What has come into being <sup>4</sup>in him was life, and the life was the light of all people. <sup>5</sup>The light shines in the darkness, and the darkness did not overcome it.

<sup>6</sup>There was a man sent from God, whose name was John. <sup>7</sup>He came as a witness to testify to the light, so that all might believe through him. <sup>8</sup>He himself was not the light, but he came to testify to the light. <sup>9</sup>The true light, which enlightens everyone, was coming into the world.

<sup>10</sup>He was in the world, and the world came into being through him; yet the world did not know him. <sup>11</sup>He came to what was his own, and his own people did not accept him. <sup>12</sup>But to all who received him, who believed in his name, he gave power to become children of God, <sup>13</sup>who were born, not of blood or of the will of the flesh or of the will of man, but of God.

<sup>14</sup>And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father's only son, full of grace and truth.

**ADDRESS:** The Right Reverend Margaret Vertue, Bishop of False Bay

### **BLESSING THE WINDOWS:**

*The congregation is asked to stand for the blessing of the windows*

#### **The Bishop:**

Almighty God, may the light that shines through these windows be a blessing to us and a reminder of your true light. Grant that as the light shines through them in many colours, so our lives may show forth the beauty of your many gifts of grace. Let our light shine in the sight of all people so that, seeing our good works, all may give glory to you. We make this prayer through your Son, Jesus Christ, who lives and reigns with you in the unity of the Holy Spirit, one God, for ever and ever. **Amen.**

Through these windows we remember the events in the past which caused such hurt among the members of this parish. The Commemoration of the Group Areas Act is written upon the windows in text and image to remind us whenever we look at them. As we bless these windows, candles will be lit to help us remember those whose lives were destroyed by the Group Areas Act.

**Congregation: Their memory is a blessing forever.**

Bishop:

We remember the hard work of current parishioners to ensure that a commemoration is kept to remind us of the dreadful events of the past.

**Congregation: Their loving service lives on in us.**

Bishop:

We also remember persons from our community who have lost their lives since the forced removals. May they and all others who have worshipped here rest in the arms of the Lord.

**Congregation: Let light perpetual shine upon them.**

Bishop:

Lord God, bless the custodians of this church, for a day and an age, that they may remember that they walk where others have trod. Lord, keep them mindful of the innumerable treasures that have been handed to them from generations before. Give us humility to serve as we have been served. May the love to which they testified in glass and stone live on in us so that, though we did not know them in our lives, we may know them in our service to you. May the light that shone in them, shine through us. **Amen.**

*The Bishop goes to each window, blesses it and sprinkles it with holy water. As she does so, a candle on the altar is lit.*

*After blessing each window, the congregation is asked to seat or kneel to sing Ukuthula*

#### **PRAYER:**

Ukuthula kulo mhlaba wezono (Aleluya)  
igazi likaJesus linyenyez' ukuthula  
Usindiso kulo mhlaba wezono (Aleluya)  
igazi likaJesus linyenyez' usindiso  
Ukubonga kulo mhlaba wezono (Aleluya)  
igazi likaJesus linyenyez' ukubonga  
Ukukholwa kulo mhlaba wezono (Aleluya)  
igazi likaJesus linyenyez' ukukholwa  
Ukunqoba kulo mhlaba wezono (Aleluya)  
igazi likaJesus linyenyez' ukunqoba  
Induduzo kulo mhlaba wezono (Aleluya)  
igazi likaJesus linyenyez' induduzo

Peace in this world of sin (Halleluja) the  
blood of Jesus brings peace  
Redemption in this world of sin (Halleluja)  
the blood of Jesus brings redemption  
Praise (gratefulness) in this world of sin  
(Halleluja) the blood of Jesus brings praise  
(gratefulness)  
Faith in this world of sin (Halleluja) the  
blood of Jesus brings  
Victory in this world of sin (Halleluja) the  
blood of Jesus brings  
Comfort in this world of sin (Halleluja) the  
blood of Jesus brings

#### **THE PEACE:**

*Please stand*

Christ is our peace, he has reconciled us to God in one body by the cross. We meet in his name and share his peace. The Peace of the Lord be with you always

**And also with you.**

*We greet our neighbours with the sign of peace*



**HYMN:**

1. Christ triumphant, ever reigning,  
Saviour, Master, King,  
Lord of heaven, our lives sustaining,  
Hear us as we sing:  
Yours the glory and the crown,  
The high renown, the eternal name.

2. Word incarnate, truth revealing,  
Son of Man on earth!  
Power and majesty concealing  
By your humble birth:  
Yours the glory and the crown,  
The high renown, the eternal name.

3. Suffering Servant, scorned, ill-treated,  
Victim crucified!  
Death is through the cross defeated,  
Sinners justified:  
Yours the glory and the crown,  
The high renown, the eternal name.

4. Priestly King, enthroned forever  
High in heaven above!  
Sin and death and hell shall never  
Stifle hymns of love:  
Yours the glory and the crown,  
The high renown, the eternal name.

5. So, our hearts and voices raising  
Through the ages long,  
Ceaselessly upon You gazing,  
This shall be our song:  
Yours the glory and the crown,  
The high renown, the eternal name.

Words: Michael Saward (1932-2015)  
Music: *Guiting Power* John Barnard (b.1948)

### **PART 3: REJOICING – United we move forward**

*Please be seated*

**Voice One: A lay minister from Simon's Town**

Elizabeth Kubler Ross said:

*People are like stained - glass windows. They sparkle and shine when the sun is out, but when the darkness sets in, their true beauty is revealed only if there is a light from within.*

**Voice Two: A lay minister from Ocean View**

The Country and Western singer Johnny Cash said;

*God Ain't no stained-glass window, cause he never keeps his window closed.*

**Voice Three: A lay minister from Guguletu**

The writer and thinker, C. Joybell C. said:

*I consider myself a stained-glass window. And this is how I live my life - closing no doors and covering no windows; I am the multi-coloured glass with light filtering through me, in many different shades. Allowing light to shed and fall into many, many hues.*

*Silence*

#### **BIBLE READING: from Revelation 21**

**Voice 1 [To be read in Afrikaans by a Parishioner from St Clare's Ocean View]**

<sup>21:1</sup>Then I saw a new heaven and a new earth; for the first heaven and the first earth had passed away, and the sea was no more. <sup>2</sup>And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband. <sup>3</sup>And I heard a loud voice from the throne saying,

'See, the home of God is among mortals.

He will dwell with them;

they will be his peoples,

and God himself will be with them;

<sup>4</sup> he will wipe every tear from their eyes.

Death will be no more;

mourning and crying and pain will be no more,

for the first things have passed away.'

<sup>5</sup>And the one who was seated on the throne said, 'See, I am making all things new.' Also he said, 'Write this, for these words are trustworthy and true.' <sup>6</sup>Then he said to me, 'It is done! I am the Alpha and the Omega, the beginning and the end. To the thirsty I will give water as a gift from the spring of the water of life. ...

**Voice 2 [To be read in isiXhosa by Mrs Petronella Fula of St Francis, Simon's Town]**

<sup>9</sup>Then one of the seven angels who had the seven bowls full of the seven last plagues came and said to me, 'Come, I will show you the bride, the wife of the Lamb.' <sup>10</sup>And in the spirit he carried me away to a great, high mountain and showed me the holy city Jerusalem coming down out of heaven from God. <sup>11</sup>It has the glory of God and a radiance like a very rare jewel, like jasper, clear as crystal.

<sup>12</sup>It has a great, high wall with twelve gates, and at the gates twelve angels, and on the gates are inscribed the names of the twelve tribes of the Israelites; <sup>13</sup>on the east three gates, on the north three gates, on the south three gates, and on the west three gates. <sup>14</sup>And the wall

of the city has twelve foundations, and on them are the twelve names of the twelve apostles of the Lamb. ....

<sup>18</sup>The wall is built of jasper, while the city is pure gold, clear as glass. <sup>19</sup>The foundations of the wall of the city are adorned with every jewel; the first was jasper, the second sapphire, the third agate, the fourth emerald, <sup>20</sup>the fifth onyx, the sixth cornelian, the seventh chrysolite, the eighth beryl, the ninth topaz, the tenth chrysoprase, the eleventh jacinth, the twelfth amethyst. <sup>21</sup>And the twelve gates are twelve pearls, each of the gates is a single pearl, and the street of the city is pure gold, transparent as glass.

<sup>22</sup> I saw no temple in the city, for its temple is the Lord God the Almighty and the Lamb.

<sup>23</sup>And the city has no need of sun or moon to shine on it, for the glory of God is its light, and its lamp is the Lamb. <sup>24</sup>The nations will walk by its light, and the kings of the earth will bring their glory into it. <sup>25</sup>Its gates will never be shut by day—and there will be no night there. <sup>26</sup>People will bring into it the glory and the honour of the nations.

#### HYMN FOR THE OFFERTORY:

1. For all the saints, who from their labours rest,  
Who Thee by faith before the world confessed,  
Thy name, O Jesus, be forever blest.  
Hallelujah! Hallelujah!

2. Thou wast their Rock, their fortress, and their might;  
Thou, Lord, their Captain in the well-fought fight;  
Thou in the darkness drear their one true light.  
Hallelujah! Hallelujah!

3. O may Thy soldiers, faithful, true and bold,  
Fight as the saints who nobly fought of old,  
And win, with them, the victor's crown of gold!  
Hallelujah! Hallelujah!

4. O blest communion, fellowship divine!  
We feebly struggle, they in glory shine;  
Yet all are one in Thee, for all are Thine.  
Hallelujah! Hallelujah!

5. And when the strife is fierce, the warfare long,  
Steals on the ear the distant triumph song,  
And hearts are brave again, and arms are strong.  
Hallelujah! Hallelujah!

6. The golden evening brightens in the west;  
Soon, soon to faithful warriors cometh rest;  
Sweet is the calm of paradise the blest.  
Hallelujah! Hallelujah!

7. But lo! there breaks a yet more glorious day;  
The saints triumphant rise in bright array;  
The King of glory passes on His way.  
Hallelujah! Hallelujah!

8. From earth's wide bounds, from ocean's farthest coast,  
Through gates of pearl streams in the countless host,  
Singing to Father, Son and Holy Ghost.  
Hallelujah! Hallelujah!

Words: William Walsham How (1823-1897)

Music: *Sine Nomine* Ralph Vaughan Williams (1873-1958)

*Please kneel for the final prayers and blessing*

**PRAYERS** *led by The Rev Ulric Groenewald, Rector of St Clare's, Ocean View*

Lord God, in remembrance we have journeyed this afternoon.

We have remembered before you our feelings of rejection.

We have remembered how members of this church were dumped at Slangkop

and even though re-named 'Ocean View', it was still a sand-swept waste ground.

We have remembered how others from Luyolo were sent to Guguletu

We have remembered with sadness the difficulties and hardships they all had to face.

But you, Lord, are a faithful God who always remembers your people.

You called your prophet Isaiah to comfort your people.

You raised up people in the struggle to bring freedom for all.

You raised up leaders, to lead the people of this land.

You raised up in the hearts of men and women compassion for those who suffered.

But, now, O Lord, we pray,

that you will send you spirit upon us,

that you will turn our hearts of stone into hearts of flesh,

Let these windows be a constant reminder to all who look upon them

that although it was a time of sadness and oppression, people do change.

Let these windows remind us of that change.

Let their light pour into our darkness.

Let their light be of bright colours,

reminding us of the wonders of your creation, of your compassion and your love.

For you, Lord, are creator and maker of all things.

May the love shown by Christ to all people show us how to live,

And may the Holy Spirit guide and direct us here on earth,

that we may finally join the song Angels in heaven. Amen.

*Please be seated*

**THANKS**

The Rev Derek Pratt, the Churchwardens of St Francis

*Please kneel*

**PRAYER FOR AFRICA**

God bless Africa,  
Guard our children,  
Guide our leaders and give us peace,  
For Jesus Christ sake. Amen

Words: Trevor Huddleston (1913-1998)  
Music: Barry Smith (b. 1939)

**BLESSING:** Bishop Margaret Vertue

**RECESSIONAL VOLUNTARY:**

*Toccata* from Symphony No. 5 by Charles-Marie Widor (1844-1937)

*The words of the hymns, songs, psalm, scripture readings and prayers are covered by  
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### **The Peter Clarke/ Judith Mason Windows.**

*This is an edited description of the two windows designed by Judith Mason. She wrote this for a presentation to the congregation of St Francis in 2014.*

Peter Clarke was an internationally renowned South African who was born in Simons Town and, with his family, experienced the Group Areas Act removals of 1967. After being employed for a time at the Simons Town docks Peter worked as an artist at his studio in the township of Ocean View. During his long lifetime he exhibited frequently in South Africa and overseas. He wrote poetry and produced handmade and printed books, worked in oil, gouache, watercolour and was especially sought after for his masterly graphic work.

In 2013 Peter was commissioned to design two or three windows for St. Francis' church, with special reference to the Group Areas Act exodus, and the eventual creation of South Africa's first Democracy in 1994. Sadly, he died before completing the designs and Judith Mason was tasked with finalising them, using extracted images from work he had already done. Some of his work dealt directly with the removals and others depicted liberation, in the form of a youth setting doves free, etc. She says that it was only necessary to juggle some of his images around and to make his often earthy colours a little more limpid for stained-glass purposes. In doing so she was careful not to dissipate the sensibility that made him the artist he was.

Peter Clarke worked in the Modernist style, which historians classify as the style which prevailed from the end of WWII to the 1970's. Strong, simplified shapes, contrasting areas of quiet colour, robust composition and emotional expression are characteristic of Modernism. It is particularly poignant to see how Peter's work describes both his turbulent time and the art-historical context in which it was produced and makes it valuable for both historians and art critics. The windows could become a focus of scholarly attention as well as enhancing the church aesthetically.

Often in Peter Clarke's work we are struck by his use of well-known biblical themes but placed into a secular context. This creates a sense of a Biblical sub-text, hovering on the edge of memory which makes his work so multi-layered and rewarding.

There is the rainbow as a divine Covenant (Noah) and Bishop Tutu's notion of our multiracial nation, there is the "thicket of thorns" or the branch from which the crown of thorns is gathered. There is a coat of many colours, the doves of temple sacrifice and peace, and the Holy Spirit at work in the world. The fabric of the sky is rent in twain by an apocalyptic event, and parables of loss and exile, poverty and familial affection are seen throughout his oeuvre.

*Judith described Peter* "...as a very cultivated and sophisticated man, who was largely self-taught and lived his life amongst the disadvantaged, and his embrace of the sturdy Modernist manner was a way of reaching out to people who had limited reading experience, and who responded to clear, tender, yet unsentimental images of their world. In this way his work and its themes hark back to the stained-glass images of the Middle Ages, where a large

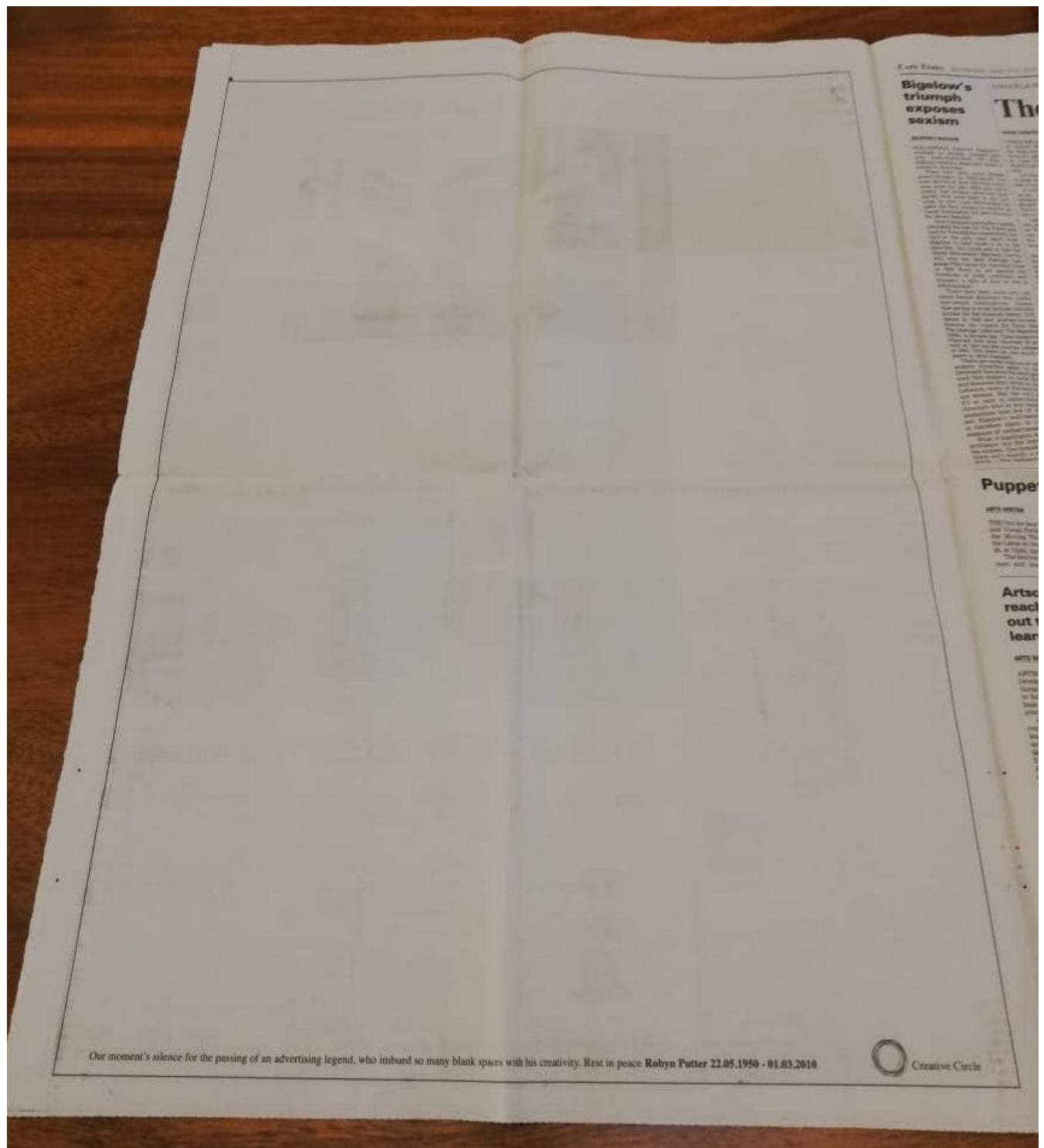
portion of the population had no schooling and gained their sense of Bible stories and God's grace through the artistry of cathedral artisans."

*The two ventilation windows contain verses of Scripture linking us back to our faith. These are Psalm 137 and Lamentations 3:22-23.*

*Judith Mason ends her description by saying: "It was a pleasure and an honour to edit Peter's work and I hope that congregations now and to come will value it as I do."*

*Judith Mason sadly died on 28 December 2016, so she never saw these windows in situ at St Francis, Simon's Town.*

## Appendix B: Blank Page of Newspaper





## Appendix C: Singing Doctor



**Dr. Ryan Coetzee, oorspronklik van Boksburg, werk as 'n plaasvervangerdokter in die pediatrie-afdeling van die Causeway-hospitaal in Coleraine, Noord-Ierland.**

### Dokter uit SA 'n singende sensasie in Noord-Ierse hospitaal

Elke dag trek hy superheld-sokkies aan en pak sy kos in 'n superheld-kosblik as hy werk toe gaan. Maar dis sy gesingery wat van dr. Ryan Coetzee (29) 'n aanlyn sensasie gemaak het. Die liedjies wat Coetzee, oorspronklik van Boksburg, sing, laat sy kinderpasiënte skater van die lag. En dis al wat hy wil bereik.

"Dit laat my hart warm klop," sê hy. 'n Video van Coetzee wat vir 'n siek seun sing, het soos 'n veidbrand versprei en is op 'n TV-stasie in Ierland uitgesaai.

Coetzee sing vir sy pasiënte in die pediatrie-afdeling van die Causeway-hospitaal in Coleraine, Noord-Ierland. Die singende dokter het in April in die hospitaal as 'n plaasvervangerdokter begin werk om naby sy familie in Engeland te wees.

Musiek was nog altyd deel van sy lewe. Hy het van kleintyd af in die kerk gesing en sy hele skoolloopbaan in verskeie kore. In sy studentetjere het hy ook klavier- en sangklasse aangebied.

"Regeur skool was ek lief vir toneelspel en sing. Op universiteit het ek ook net sportaan gesing," sê hy. Hy was agt jaar oud toe hy na die fikse Patch Adams gekyk het, in die fikse gebruik dr. Patch Adams, wat deur Robin Williams vertolk word, hui-mor om sy pasiënte op te beurt.

"Dit het my geïnspireer om die lawwe dokter te wees. In my hart is ek nog 'n kind."

Volgens Coetzee is sy sang soos muskeltreksie vir die kinderpasiënte. Daar is 'n element van vertroue.

"Musiek bring vreugde in hierdie miserabele omgewing. Dit is 'n stresverligter wat hui dag opblikker en hulle dink dit is snaaks."

"Kinders is bang wanneer hulle 'n dokter met 'n stetoskoop om die nek sien, maar dit bring blydschap wanneer hulle sien ek wil hulle help."

Oor enige drome om 'n heeltyds sanger te word sê Coetzee hy sal nooit ophou om die singende dokter vir kinders te wees nie.

"Om voor 'n gehoor op te tree is nie so bevredigend nie." – **Ischke de Jager**

22 June 2019 - Die Burger

## Appendix D: Song of Praise Concerts

Thurs 15 Aug 2019 page 8

**ENTERTAINMENT** **Echo**

# Enjoy songs of praise

OWN CORRESPONDENT

**A**claimed conductor Richard Cock will conduct The Philharmonia Choir of Cape Town in collaboration with Lavender Hill based St Mark Marimba Band in two *Songs of Praise* concerts this weekend.

The concerts take place in Cape Town central at the Groote Kerk in Adderley Street on Saturday August 17, at 7pm, and the King of Kings Baptist Church in Fish Hoek on Sunday August 18, at 2.30pm.

The Philharmonia Choir of Cape Town, Cape Town's oldest and one of its best-loved choral groups, comprises more than 120 amateur singers, of all ages and backgrounds, who seek to contribute to the South African musical landscape by performing a diverse and challenging repertoire of music. It is under the musical directorship of Richard Haigh.

Established in 1999, St Mark Marimba Band plays a vital role in uniting St Mark Anglican Church and members of the Lavender Hill community.

St Mark Marimba Band represents a collaboration between St Mark Anglican Church and the Lavender Hill based non-governmental organisation (NGO) New World Foundation. The NGO sponsors marimba instruments and life-skill facilitation for members of the community who signed

up to join the marimba band.

The current marimba team collectively has almost two decades experience. The band performs arrangements that vary from traditional Anglican and other music styles to modern hymns and tunes.

The present team comprises Keegan Solomons, Reagan Elders, Elroy Lewin, Fabrizio Breda, and (in training) Shaquille Bowman.

The following songs of praise are included in the concert programme: *Masithi Amen* (Stephen Cuthbert Molefe), *Sisahamba* (arranged by Anders Nyberg), *There is a higher throne* (Keith Getty and Kristyn Lennox), *Te Deum laudamus* (Charles Villiers Stanford), *God is working his purpose out* (Millicent Douglas Kingham), *Fairest Lord Jesus* (Derek Hakes revised by Craig Courtney) and *For the Beauty of the Earth* (John Rutter).

Tickets for the *Songs of Praise* concert are available at R150 from [www.quicket.co.za](http://www.quicket.co.za) For more information, email [info@philharmoniachoir.capetown](mailto:info@philharmoniachoir.capetown)



PICTURE: SUPPLIED

■ The St Mark Marimba Band members are, from left, Keegan Solomons, Reagan Elders, Elroy Lewin, Fabrizio Breda, and (in training) Shaquille Bowman.