

# A PASSAGE OF NOSTALGIA

*The Life and Work of Jacobus Kloppers*



EDITOR | *Martina Viljoen*

*sb*



# *A Passage of Nostalgia*

∞ The Life and Work of Jacobus Kloppers ∞

EDITOR | *Martina Viljoen*

***sb*** **SUNBONANI  
SCHOLAR**

*A Passage of Nostalgia – The Life and Work of Jacobus Kloppers*

Published by Sun Media Bloemfontein (Pty) Ltd

Imprint: SunBonani Scholar

All rights reserved

Copyright © 2020 Sun Media Bloemfontein and the Authors

This publication was subjected to an independent double-blind peer evaluation by the publisher.

The author and the publisher have made every effort to obtain permission for and acknowledge the use of copyrighted material. Refer all inquiries to the publisher.

No part of this book may be reproduced or transmitted in any form or by any electronic, photographic or mechanical means, including photocopying and recording on record, tape or laser disk, on microfilm, via the Internet, by e-mail, or by any other information storage and retrieval system, without prior written permission by the publisher.

Views reflected in this publication are not necessarily those of the publisher.

ISBN 978-1-928424-72-7

ISBN 978-1-928424-73-4 (e-book)

DOI: <https://doi.org/10.18820/9781928424734>

Set in Crimson Text 12/17

Cover design, typesetting and production by Sun Media Bloemfontein

Research, academic and reference works are published under this imprint in print and electronic format.

This printed copy can be ordered directly from: [media@sunbonani.co.za](mailto:media@sunbonani.co.za)

The e-book is available at the following link: <https://doi.org/10.18820/9781928424734>

# TO KOBIE KLOPPERS

*composer, teacher, scholar, mentor, friend*





# Table of Contents

List of Figures .....	iii
List of Examples .....	iv
List of Tables .....	v
Acknowledgements .....	vii
Foreword .....	1
Editor's Preface .....	7
Introduction .....	13
Chapter 1: Jacobus Joubert Krige Kloppers .....	27
<i>Eljee du Plooy &amp; Martina Viljoen</i>	
Chapter 2: Jacobus Kloppers and his teaching of Musicology: a history and impressions .....	145
<i>Charles Stolte</i>	
Chapter 3: Reflections on the philosophical paradigm underlying the Musicology of Jacobus Kloppers .....	169
<i>Danie Strauss</i>	
Chapter 4: Stylistic Influences in Kloppers' organ oeuvre .....	201
<i>Martina Viljoen, Nicol Viljoen &amp; Jan Beukes</i>	
Chapter 5: Dialectics and Sonata Form in the Dialectic Fantasy .....	257
<i>Matildie Wium &amp; Luzanne Eigelaar</i>	
CHAPTER 6: For JJKK: Reminiscence as Being – and Reflections on Jacobus Kloppers' <i>Reflections for Piano</i> .....	277
<i>Izak Grové</i>	



Afterword .....	297
<i>Martina Viljoen</i>	
Compositions by Jacobus Kloppers .....	309
<i>Tabled chronologically (1964-2020)</i>	
Glossary of organ terminology used in Chapters 1 & 4 .....	319
Bibliography .....	321
Contributing Authors .....	339

## List of Figures

Figure 1.1	Kloppers and his father ca. 1941 .....	37
Figure 1.2	The Kloppers family ca. 1954 .....	40
Figure 1.3	Miss Pollie van Tonder .....	41
Figure 1.4	Mathlener's organ class of 1954 .....	42
Figure 1.5	The Potchefstroom Conservatory during the 1960s .....	45
Figure 1.6	Kloppers and Miensie in his parents' garden, Randfontein, March 1961 .....	52
Figure 1.7	Kloppers and Miensie on their wedding day, 26 August 1961 .....	53
Figure 1.8	The <i>Staatliche Hochschule für Musik</i> , Frankfurt am Main .....	57
Figure 1.9	<i>Dreikönigskirche</i> , Frankfurt am Main .....	59
Figure 1.10	Kloppers at the entrance of the <i>Johann Wolfgang Goethe</i> <i>Universität</i> , 1961 .....	68
Figure 1.11	The Musicological Institute of the Goethe University, 1961 .....	70
Figure 1.12	Kloppers at the organ of the <i>Deutsche Evangelisch-Reformierte</i> <i>Kirche Frankfurt am Main-Süd</i> .....	79
Figure 1.13	Jacobus Kloppers, his wife Miensie and Prof Chris Swanepoel at Kloppers' inaugural address, 1971 .....	92
Figure 1.14	Picture of Kloppers (second row, third from left) and other members of the Commission for the Revision of the Afrikaans Hymn Book, 1973 .....	93
Figure 1.15	Kloppers teaching at The King's University College, 1979 .....	112
Figure 1.16	The Kloppers family and friends at the occasion of having become Canadian citizens, 1984 .....	114
Figure 1.17	Kloppers with Edmonton mayor Stephen Mandel, at his induction into the Cultural Hall of Fame, 2008 .....	127
Figure 1.18	The Kloppers family in Banff, Alberta, 2010 .....	129
Figure 1.19	Kloppers at the Winspear Organ console .....	138

## *List of Examples*

Example 4.1	Jacobus Kloppers, <i>Der Tag hat sich geneiget</i> , bars 1-8 .....	206
Example 4.2	Jacobus Kloppers, <i>Valet will ich dir Geben</i> , bars 1-13 .....	210
Example 4.3	Helmut Walcha, <i>Gelobet seist du, Jesu Christ</i> , bars 1-10 .....	211
Example 4.4	Jacobus Kloppers, Harmonization of Psalm 116 from <i>Partita for Organ on the Genevan Psalm 116</i> .....	222
Example 4.5	Jacobus Kloppers, Variation 2, <i>Partita for Organ on the Genevan Psalm 116</i> .....	223
Example 4.6	Jacobus Kloppers, Variation 3, <i>Partita for Organ on the Genevan Psalm 116</i> .....	224
Example 4.7	Jacobus Kloppers, Plainsong and Introduction to “ <i>Veni, Emmanuel</i> ” .....	229
Example 4.8	Jacobus Kloppers, Plainsong and Introduction to “ <i>Divinum mysterium</i> ” .....	234
Example 4.9	Main Motives of the <i>Concerto for Organ, Strings and Timpani</i> .....	236
Example 4.10	Jacobus Kloppers, Excerpt from a setting of his “ <i>Agnus Dei</i> ” .....	237
Example 4.11	Jacobus Kloppers, Introduction to the first movement of the <i>Concerto for Organ, String and Timpani</i> . .....	238
Example 4.11	... continued: Jacobus Kloppers, Introduction to the first movement of the <i>Concerto for Organ, String and Timpani</i> . .....	239
Example 4.11	... continued: Jacobus Kloppers, Introduction to the first movement of the <i>Concerto for Organ, String and Timpani</i> . .....	240
Example 4.11	... continued: Jacobus Kloppers, Introduction to the first movement of the <i>Concerto for Organ, String and Timpani</i> . .....	241
Example 4.12	Jacobus Kloppers, Setting of “ <i>Ae fond kiss</i> ” from <i>Celtic Impressions</i> .....	251
Example 5.1	Main Theme and Contrapuntal Line, adapted from Kloppers (1992:5) .....	264
Example 5.2	Derivation of Main Theme and Contrapuntal Line from Lutheran Chorale and Genevan Ps 130, adapted from Kloppers (1992:5) .....	265

Example 5.3	Opening Phrase of Subordinate Theme Chorale, showing Key Intervals, adapted from Kloppers (1992:5) .....	265
Example 5.4	<i>Dialectic Fantasy</i> , bar 34-37: Chorale Quotations, reproduced from Kloppers (1992) .....	271
Example 5.5	<i>Dialectic Fantasy</i> , bar 165-166: Chorale Quotations, reproduced from Kloppers (1992) .....	272
Example 6.1	The Afrikaans folk song “Jan Pierewiet” .....	285
Example 6.2	<i>Reflections</i> , Variation 4, bars 5-16 .....	289
Example 6.3	<i>Reflections</i> , Variation 7 ( <i>Empty Cradle</i> ), bars 1-6 .....	291

## *List of Tables*

Table 2.1	Courses taught, Dr JJK Kloppers, The King’s University, 1979-2013 .....	158
Table 2.2	An application of a modified Dooyeweerdian model in music .....	167
Table 5.1	Sonata Form Structure of the <i>Dialectic Fantasy</i> .....	266
Compositions by Jacobus Kloppers: Tabled chronologically (1964-2020) .....		309



## *Acknowledgements*

My grateful thanks are due to each of the authors who have contributed to this volume. Each in their own way has shaped the publication as it gradually came into being. I am also profoundly appreciative of assistance given by the Music Librarian of the Odeion School of Music, Estie Pretorius, for her ongoing assistance, expertise and perseverance in the sourcing of literature. Corrie Geldenhuys has rendered outstanding support with the proofreading and editing of our manuscript, apart from the translation into English of Jacobus Kloppers' inaugural address which, initially published in Afrikaans, forms part of this publication. My thanks to Felicity Grové for her editing of Chapter 6. I should also like to express my gratitude to our former colleague, Ian Drennan, who assisted with the translation of German passages into English, and our research assistant, Matthew Eshun for reproducing musical examples. In this regard, a valuable contribution was also rendered by Luzanne Eigelaar. Ninette Pretorius, concert coordinator of the Odeion School of Music, designed the beautiful cover for our book, and Frelét de Villiers and Matildie Wium assisted with technical aspects of text compilation. I am furthermore greatly indebted to my Artistic Head of Department, Jan Beukes, for his unflinching encouragement and support of this project.

Most of all, I owe immense gratitude to Jacobus Kloppers, to whom this book is dedicated, for his generosity in sharing with contributing authors a wealth of information and knowledge, as well as for donating his entire artistic oeuvre to the Odeion School of Music. His visits to our School of Music have been most inspiring, which may also be said of our study of his music in all of its richness and transcendence.

This project would not have been possible without financial support rendered by the National Research Foundation (NRF) and the Faculty of the Humanities, University of the Free State. Permission to reproduce music

examples as based on Kloppers' compositions has been granted by Prof JJK Kloppers, The Odeion School of Music, University of the Free State, and the London office of Peters Edition. Permission to translate and reprint Prof Kloppers' inaugural address, originally published in Wessels (1975), was granted by Die Vereniging vir Christelike Hoër Onderwys (VCHO; The Society for Christian Higher Education).

***Martina Viljoen***

*Bloemfontein, September 2020*

# *Foreword*

---

*Marnie Giesbrecht & Joachim Segger*

We are honoured to write a foreword to this publication on the life and work of Jacobus Kloppers, a true ‘Renaissance Man’: musicologist, performer, church organist/conductor, composer, organ consultant, professor, mentor and dear friend.

Jacobus and Miensie Kloppers, with their two young, fun-loving children, arrived in Edmonton in 1976, shortly before we left for the Eastman School of Music (Rochester, New York) as a newly married couple in 1977. First impressions were of a serious, well-educated, formally dressed titan of the music world who had written an illustrious dissertation, had significant connections in Germany and South Africa, was elegant and well-spoken, as well as somewhat reserved.

Shortly before we graduated with Master’s degrees from Eastman in 1979, Joachim received a call from Dr Kloppers inviting him to join the faculty and teach piano at the newly formed King’s College in Edmonton, as it was called in 1979. Our acceptance launched life-long relationships with Jacobus Kloppers, including teacher-student, colleague, composer-performer, commissioner-composer, and as members on organ purchase committees, on RCCO (Royal Canadian College of Organists) committees, on graduate supervisory committees and organ juries at the University of Alberta.

When the Kloppers family emigrated to Canada, Dr Kloppers was faced with reinventing himself. They settled in Edmonton, Alberta and Kloppers began life as an organist at St. John’s Anglican (where he is still active) teaching



private organ students and performing, and frequently recording for the Canadian Broadcasting Corporation (CBC). Renowned as a Bach scholar, he left a successful career as full professor at the University of the Orange Free State, in Bloemfontein, South Africa, to build a new life in an unknown country. The future was great for King's College, however, where he became a founding faculty member and Music Department Chair, since his background in musicology was formed by Reformational thinking, especially through the philosophical underpinnings of Herman Dooyeweerd, which were hallmarks of King's education. Moreover, as a performing organist Kloppers had a holistic view of the music discipline; therefore, musicological, theoretical and practical sub-disciplines were instituted at King's from the beginning. He articulated Christian perspectives along with other Christian academic faculty members, which (initially) included Harry Cook, Biology; Keith Ward, English; Russell Savage, Philosophy; Harry Groenewald, History; and Sidney Greidanus, Theology. The young faculty formed a vision for King's and spent countless hours articulating a core curriculum for the fledgling Christian liberal arts college.

King's acquired a small Yamaha grand piano as its first instrument. South African pianist Neil Immelman, a friend of Kloppers, performed the first concert. From its inception, concerts formed an important part of the King's experience, and included chamber music, organ recitals, and choral concerts, among many others. Through Kloppers' vision, the Edmonton Youth Orchestra performed the Beethoven *Choral Fantasy* along with King's choirs, with Joachim Segger as piano soloist. The collaboration between the EYO and King's lasted for many years.

Also through Kloppers' leadership, the King's College, now The King's University has several music tracks and it was the first private institution in Canada to offer a Bachelor of Music program. Kloppers' stamp is on several music faculty members, including Joachim Segger, Music Department Chair, who was mentored by Kobie; and Charles Stolte, who was taught by

## *Foreword*

Kloppers at King's, now full Professor of Music and the successor of Segger. Kloppers' vision for the King's music program was one of integrality and non-competitiveness in which academic music and performance courses form part of a unified curriculum. His strength was to seek consensus among the music faculty. His work at King's is a major part of his legacy and for years he often worked late into the evenings to build and sustain the King's music program.

However, Kloppers' contribution encompassed not only his curricular and teaching work, but also his efforts regarding logistical aspects of the institution, notably those of relocating King's in its new campus building in 1991. The results of his tireless work include a beautiful music wing where practice rooms have windows, where studios are large and where a small auditorium houses concerts. The Knoppers Hall, not to be confused with Kloppers, houses two grand pianos, including a Yamaha Concert Grand previously owned by the late Canadian pianist Glenn Gould, and a small mechanical pipe organ built by the Létourneau firm. As a result of Kloppers' holistic view of tertiary music studies, besides having excellent academic courses, all music students are required to study a musical instrument. Opportunities for performance are highlighted through 'Noon Tunes', which occur weekly every Friday and feature students, as well as faculty and visiting artists. Recitals are required by students in the BMus performance degree as well as in the after-degree diploma programs. Kloppers also ensured that the music program was of benefit to the broader King's community. Students enrolled in another discipline are welcome to enrol in a music rudiments course as well as in a music appreciation course, which he taught for many years. In addition, students from other disciplines can take a practical music course for credit if they have the required background. The opportunity to take a practical music course is rare at other universities throughout Canada.

A founding member also of the Edmonton Composers' Concert Society and a member of the Canadian Music Centre, Kloppers' compositions have been

commissioned and/or performed in Canada, Poland, Germany, the US and South Africa. Marnie had the great privilege to premiere and record both versions of Kloppers' *Concerto for Organ, Strings and Timpani* (1986/1991) and the *Duet Suite* (*Dancing Ice* CD, Arktos 1993). She recorded the *Triptych for Alto Saxophone and Organ* with William Street (*Westwind* CD, 2007), and performed the organ part in *Canticle to the Sun*, composed and premiered for the inauguration of the Davis Concert Organ. On her solo CD, *Now & Then* (Arktos, 2001), she recorded the *Introduction and Toccata* on "All Creatures of our God and King" (1987).

As will be underlined in later chapters, Kloppers' compositions are unique and bear the stamp of his personality. They are full of colour, expression, humour and rigour, and are all meticulously crafted. There is also an underlying sense of poignancy and *Sehnsucht*. As a composer, Kloppers knows exactly what is required of the performer and his compositions are beautifully detailed in giving the performer directions. It will be for chapters to follow to discuss some particularities, but there are a few things we will mention. He arranged the hymn "Give Thanks to God the Father," based on Ephesians 1:3-14 to the tune, "*Du Meine Seele Singe*" for organ, trumpet, congregation and choir. This challenging anthem, particularly for the organist and trumpet player, unites the Christian community by including the choir and congregation. Each verse is set according to the text. Particularly moving is the fourth verse sung by the men in a slightly lower key, which depicts symbolically "a people set apart, that all might praise the glory revealed to us in Christ". Common compositional features are pedal tones in the soprano, which are features in many of Kloppers' works for organ, while colourful French styles are also evident in his works. A notable composition is *All Creatures of our God and King*, which bring the creatures to life through vibrant textural figurations on the organ. The piece, *The Last Rose of Summer* for organ and piano, composed for us in 2012, is a deeply felt composition where *Sehnsucht*, sorrow and leaving life are palpable.

## *Foreword*

In 2008, we successfully nominated Kobie to be inaugurated to Edmonton's Cultural Hall of Fame, including the following sentences:

Kloppers has built/influenced and/or played a very important role in the development of Edmonton's music culture, particularly as it relates to organ music, organ building, and organ teaching/performance. Not only are the breadth and depth of his contributions unique, but also the combination of his brilliant intellect, superlative talent, innovative and meticulous research, tireless energy and kind, humble, encouraging persona has given us an incredible legacy.

Dr Kloppers, builder, scholar, performer, church organist, musicologist, editor, examiner, organ advisor, teacher, and composer is a highly gifted individual but also a gentle, humble person who was never too busy to see students and would often greet faculty and students alike with a warm cup of coffee and a snack in his office. His student teaching evaluations were among the highest. Kobie treated each student, regardless of talent and ability, with great respect. His warmth and encouragement contributed to his gift of being able to bring out the very best in all his students.

Kloppers formally retired at the age of seventy, but continued to serve as a full-time sessional professor for many years after. His appreciation for King's and his support for other disciplines and faculty were valued throughout the King's community. He contributed in a quiet but convincing manner at general faculty meetings; his comments and observations were ones which commanded respect among his peers. He was encouraging of the music faculty as well as students. For years he sang in the community choir at King's and in the early years he was a member of the 'student' choir along with a few other faculty members.

It is befitting that the teaching, mentoring and far-reaching influences Jacobus Kloppers has had on the academic and performance careers of hundreds of students at The King's University and the University of Alberta throughout

his years as Professor of Music and Chair of the Music Department at King's, and before that, at the University of the Orange Free State, should be documented in this book.

*Edmonton, January 2020*

# *Editor's Preface*

---

*Martina Viljoen*

As an eminent composer, organist, pedagogue and scholar, Jacobus Kloppers significantly contributed to the field of musicological and organ teaching in South Africa and Canada and, in the latter context, to the field of art music and liturgical composition as well. At the Odeion School of Music, University of the Free State, since his departure in 1976, there has always been a keen sense of Kloppers' contribution during the 1970s to transform this institution from a department that was largely of regional relevance to one of the most prominent in the country.<sup>1</sup> Among Kloppers' former students at the time was Winfried Lüdemann, former Chair of the Music Conservatory, Professor of Musicology and Vice-Dean of Arts in the Department of Music at Stellenbosch University. Lüdemann (in Du Plooy 2013:68) notes that, during his years in Bloemfontein, Kloppers elevated the level of musicological teaching to an internationally comparable level, also introducing the field of Systematic Studies to music scholarship in South Africa. Similarly, Marnie Giesbrecht and Joachim Segger, in their introduction to this book, recount Kloppers' influential contribution at The King's College in Edmonton, Alberta, now called The King's University – a contribution described more fully by Charles Stolte in Chapter 2 of this volume.

---

1 At the time of Kloppers' appointment at the department, it was called the Department of Music, University of the Orange Free State. Since 2010, it has been renamed the Odeion School of Music. Following the dawn of democracy in South Africa in 1994, the province of the Orange Free State was renamed as 'Free State'; following suit, in 2001, the University's name changed to the University of the Free State, which is now a multi-campus public university that was fully desegregated in 1996.

Kloppers' adult life in South Africa coincided with the era of apartheid.<sup>2</sup> Already during his period of postgraduate study in Germany (1961-1966) following the atrocities incurred by the Nazi regime during the Second World War, it became obvious to him that apartheid had been adopted in South Africa at a time when all leading countries in the world distanced themselves from radical forms of ethnic discrimination. As documented in this book, during his years at the University of the Orange Free State, a conservative Afrikaans university at the time, Kloppers publicly voiced his objection to apartheid's political ideology and practice on numerous occasions. These views, expressed in letters published in a local Afrikaans newspaper, *Volksblad*, resulted in Kloppers being stigmatised within Afrikaner intellectual circles, and resulted in him crossing paths with the so-called Special Branch of the South African Security Police, a state-controlled mechanism tasked with suppressing resistance and countering armed actions by opponents of apartheid.<sup>3</sup> Eventually, these developments resulted in his decision to resign

---

2 The reign of the National Party under which apartheid was instigated by law began with DF Malan's victory in the 1948 election and persisted until FW de Klerk's concession of power and South Africa's first democratic election in 1994. For a penetrating analysis, see Neville Alexander's (2003) inquiry in *An Ordinary Country: Issues in the Transition from Apartheid to Democracy in South Africa*. Another important source is Dan O'Meara's (1996) *Forty Lost Years: The Apartheid State and the Politics of the National Party, 1948-1994*. The policy of apartheid was closely associated with the Dutch Reformed Church, which until 1986 officially supported it by way of theological justification.

3 The final report of the Truth and Reconciliation Commission of South Africa (TRC) reveals that the South African Security Forces were responsible for the commission of gross human rights violations during apartheid, most of which were perpetrated by members of the so-called Special Branch. As the testimonies revealed, this branch of the South African security forces was granted powers to detain and torture suspected opponents of apartheid. Testimonies delivered during the sittings of the TRC revealed that some political activists who were detained without trial died while in police

from his university position and his emigration to Canada with his family without the prospect of a professional position in that country.

As will be detailed in the chapters to follow, Kloppers' resistance to the implications of the apartheid laws thus was to influence both his personal and professional life dramatically. His refusal to accept an unjust society, however, brought him immense inner turmoil. From early on in his life, his character had strongly been formed by an upbringing in a conservative Reformed Christian family; a family firmly rooted in Afrikaner culture, striving continuously towards the betterment of the Afrikaner community. However, shaped by the moral and ethical strength of this nurturing, at certain turning points in his life, especially after having been exposed to liberal Protestant thought in Germany, he was forced to confront norms and values that had formed part of his innermost cultural being and heritage.

It is important for local music scholarship to document the life and work of South African and South African-born composers; in this regard, larger-scale studies are still, to a considerable degree, overdue. The now dated *Composers in South Africa Today* (1987), edited by Peter Klatzow, offers separate chapters and inserts on prominent South African composers, as well as members of what was, at the time, a younger, upcoming generation. Editors Stephanus Muller's and Chris Walton's *A composer in Africa: Essays on the life and work of Stefans Grové* (2006) provides a kaleidoscopic albeit synoptic view of the composer and his oeuvre. Exceptional is Stephanus Muller's *Nagmusiek* (2014), which details South African composer Arnold van Wyk's worklist, including also historic programme notes and reviews, as well as a chronology of his life – yet, in an unconventional narrative turn,

---

custody; others were abducted and assassinated, or disappeared without trace (Truth and Reconciliation Commission of South Africa 1998:181ff.). The recent reopening of inquests into anti-apartheid activists Ahmed Timol's and Neil Aggett's deaths, as well as into the disappearance in 1983 of Nkuthula Simelane, has again brought to the fore the brutality of Special Branch interventions during apartheid.



relates the composer's life story through the eyes of a fictional character who dominates the storyline, suggestive of the author's alter ego. Concerning the life histories and work of less prominent South African or South African-born composers, including black South African composers, however, a lacuna exists.<sup>4</sup> In the case of Jacobus Kloppers, an expatriate by choice, apart from the present volume, completed larger-scale research projects are currently confined to two unpublished Master's studies.<sup>5</sup>

In the preface to his edited volume on the creative process in musical composition, Dave Collins (2012:ix) notes that biographical and autobiographical narrative, as well as anecdote, all constitute an important means through which the process of musical composition and its creative outcomes may be meaningfully illuminated. In this regard, not only cognitive aspects come into play, as he observes, but also social and cultural aspects or, as we shall argue in the case of our subject, those of a moral-aesthetic nature.

Nicolas Donan (2012:1) observes that studies based on compositional output seldom, if ever, include commentary from the composer. In this respect, documentation offered in chapters to follow is exceptional in that Kloppers generously dedicated of his time to our project in order to provide information on his life and work, oftentimes in detailed ways. Through a method that

---

4 George Mugovhani and Ayodamope Oluranti's (2015) work on Mzilikazi Khumalo and Phelelani Mnomiya, for instance, addresses tonal elements in their choral works; elsewhere Mugovhani (2010) examines Khumalo's work as representative of African identity. Christina Lucia (2007) discusses the choral compositions of JP Mohapelo, Michael Moerane and Hans Roosenschoon in terms of "a new African identity", while Winfried Lüdemann has embarked on a series of studies on lesser-known as well as more prominent South African composers.

5 The studies mentioned are those of Carstens (1995) and Du Plooy (2013). Carstens focused on stylistic aspects of Kloppers organ music, while Du Plooy documented the composer's life and work within a chronological structuring. Chapter 1 is based on a reworking of his thesis.

may perhaps best be described as one of cooperative heurism, he contributed to this volume through a retrospective input that substantiates the work offered as part of a self-reflective process of recounting. Thus, in the narrative that is to follow, Kloppers often actively 'interpolates' as story-teller. This means that certain aspects of his life and work receive special emphasis in his personal retelling of events as related to the authors and, accordingly, were given prominence within his life story as a whole. Accordingly, much of the work offered in this volume speaks of the richness of his oral and written testimony, of how he makes sense of his life, and connect his individual experience with its social context. Thus the 'story' offered here is an authentic account of how Kloppers' past became part of his present, and of how his aesthetic output serves as an interpretation of his life and the world around him (cf. Perks & Thomson 2003:3).

Nevertheless, as will become evident, there are aspects of Kloppers' life story that remain 'unsaid' and 'untold' in the narrative that is to follow. These may perhaps take form first and foremost in the textual traces of his compositional oeuvre as powerful 'disclosures' of his innermost struggles and motivations.

The chapters offered in this volume all depart from differing philosophical and methodological perspectives. Those contributions that take a longer view of Kloppers' life story or the development of his compositional practice are considerably more substantial than those engaging with a single topic. As a collection of essays they do not lay claim to constitute any complete representation, either of the composer's life or of his work. Rather, they have as their aim to offer impressions of a corpus of work and a life that is one of service in music – an approach inspired to some extent by Nicholas Wolterstorff's autobiographical 'vignettes' in his recent memoir, *In This World of Wonders: Memoir of a Life in Learning* (2019).

*Bloemfontein, September 2020*



# *Introduction*

---

*Martina Viljoen*

When Eljee du Plooy embarked on a biographical study of Jacobus Kloppers, during 2013, he interviewed former students and colleagues of Kloppers who themselves had become leading South African academics in the field of Musicology.<sup>1</sup> They described Kloppers' influence in terms such as “profound”; “significant”; “a formative influence in the fullest sense of the word”; “a real role model”; “innovative”; noting also Kloppers' “expertise and absolute professionalism”; “his integrity as a person”, “his modesty”, and the fact that for them it was “a life-changing experience to have someone of Kloppers' standing as a lecturer”. Such expressions of personal and professional esteem also mark Marnie Giesbrecht and Joachim Seggers' foreword to this volume, as well as Charles Stolte's contribution in Chapter 2; as internationally renowned academics and performers, they are long-standing colleagues and associates of Kloppers in Canada.

The essays brought together in this book as a symbolic gesture collectively constitute recognition of Kloppers' work both in South Africa and Canada. Nevertheless, the volume, as a whole, does not emulate the emblematic aims

---

1 These include Prof Winfried Lüdemann, former Chair of the Music Conservatory, Professor of Musicology and Vice-Dean of Arts in the Department of Music at Stellenbosch University, and Prof Izak Grové, Professor Emeritus in Musicology at Stellenbosch University. Interviews were conducted via e-mail correspondence. Du Plooy's (2013) Master's thesis titled 'Jacobus Kloppers: A Life of Service in Music' forms the basis of Chapter 1.

of a *liber amicorum* or, at the other end of the celebratory spectrum, the idea of a *Festschrift* as medium for advancing disciplinary politics. As Ender and Wälchli 2012:143 observe, in the environment of academic publication currently, “the ceremonial activity of making a *Festschrift* is not undisputed”. Wirth (1995:13), for instance, believes that *Festschriften*, while originally “a well-justified product of social interaction of scientists” have more recently, become “an empty ritual”. Keazor’s (in Ender & Wälchli 2012:143) view on the subject is perhaps even more negative, as he objects the fact that the honouree is often “declared the party animal (*Festsau*)” merely to be “roasted on a spit”.

While the present volume is thus neither a ‘book of friends’, nor a tribute to Kloppers that engages purely on the disciplinary level, his intellectual and artistic output, as well as his qualities as a ‘*Mensch*’ represents the very basis from which contributions to this volume drew (cf. Taggart 2002:228). Moreover, in some instances, contributions do actively engage with questions of a disciplinary nature, as related to his work. Also his unique way of teaching and his inspiration as an educator are warmly remembered. However, the influence of Kloppers’ life circumstances on his artistic oeuvre progressively came to the fore as our chapters unfolded. Thus it was argued that a ‘life-and-work’ publication, though focusing selectively on aspects of ‘work’, would do greater justice to a documentation of Kloppers’ contribution than a ‘disciple-friends-and-colleagues’ *Festschrift* (cf. Ender & Wälchli 2012:147). Moreover, it was reasoned that a more encompassing documentation of his life and intellectual and artistic output would perhaps contribute in a more meaningful way towards local music historiography writing. In this sense, however, it may be asked where Kloppers, as South African-born expatriate, fits in the post-apartheid music landscape – if at all the case? And why it is important to include him in such a landscape – if again, this is at all relevant?

In order to ‘answer’ these questions the various contributions offered in this volume from different points of departure engage with aspects of the

composer's intricate being – viewed from personal and professional, as well as aesthetic points of departure. As will be evident from the Afterword, perhaps we eventually arrive at different conclusions, arguably due to the fact that complexity is a central concept of Kloppers' individuality. Drawing for the larger part of the book on life history as an underlying methodology, including oral history, the cooperative nature of our method, however, in a unique way highlights Kloppers' perspectives, thoughts, opinions and understandings in their primary form (cf. Thompson 2003:24ff).

Our interpretation of the composer's 'story' as shared with contributing authors since 2013, either through e-mail correspondence or personal conversations, is, as already indicated, based on differing disciplinary points of departure. Contributions offered by Kloppers' Canadian colleagues Marnie Giesbrecht and Joachim Segger, as well as Charles Stolte, proceed from the perspective of the Reformed tradition in North America, and its vision for a culturally involved Christianity. Engaging the Dutch heritage of that tradition, Danie Strauss' chapter argues the relevance of Dooyeweerd's thought for Kloppers' academic teaching – and even in this, more abstract interlocution, Kloppers' voice is 'heard'. The 'musicological' group of contributing authors, not trained in reformational philosophy, had as our aim the illumination of Kloppers' music as agency. Our interpretations progress from a consideration of formal aspects of the works concerned; in some instances they evolve from this point of departure towards speculative but reasoned interpretations of their inherent symbolic and transcendent meanings. True to the nature of a culturally oriented music scholarship, in some of our chapters we allude to viewpoints derived from the broader field of music analysis, as well as those originating from the domains of philosophy, psychology, anthropology, and divinity studies. In this respect the construct of nostalgia serves both as explanatory concept in our readings and as a tool for critical interrogation.

In the first chapter of the book, Eljee du Plooy and Martina Viljoen underline the fact that the depth and complexity of Kloppers' compositional oeuvre came into being, and therefore should be construed as a determinate part of his life story. In Christopher Norris' (1982:165) terms, work and life are therefore seen as domains of meaning that intersect at various points and, from the standpoint of interpretative retrospection, comprise a single inspirational project. Consequently, it is argued that Kloppers' passage through different continents, intellectual traditions and religious practices serves as material background against which his intellectual contribution and extensive musical oeuvre may be understood. The narrative traced in Du Plooy's and Viljoen's chapter thus refers to Kloppers' spiritual, artistic and intellectual journey; one profoundly shaped by his Reformed Christian Afrikaner upbringing, as well as an ongoing commitment to Christian philosophy.<sup>2</sup> What unfolds in their biographical sketch is a pathway of continuity and change; of self-continuity and self-discontinuity. Ultimately, it is argued – and this is a view purported also in Chapter 4 – that Kloppers' oeuvre may be seen as reaching beyond the constraints of any geographical boundaries, including those that, as musical gestures, are clearly perceivable in his works. In this sense, suggestions of 'place' and 'identity' in his oeuvre take on philosophical, spiritual and expressive appearances that, while defying any 'permanent' or 'unbroken' meaning, attest to a compelling and indelible compositional 'mark' that is firmly grounded in the reformed epistemology of a life dedicated to aesthetic beauty, hope, and a just world.<sup>3</sup>

---

2 Sometimes termed 'Neo-Calvinist philosophy' in the literature, Dooyeweerd later preferred the expression 'Christian Philosophy' (cf. Dooyeweerd 1953:524).

3 While reformational philosophers Calvin Seerveld and Nicholas Wolterstorff may disagree in their understandings and definitions of art and the aesthetic dimension (Zuidervaart 2017:12), a central idea in their work is that of the 'obedient aesthetic life', compellingly argued by Seerveld in *Rainbows for the Fallen World* (1980:43ff.).

Documenting Kloppers' commitment to Christian learning, the theme of devoted service is traced also in Charles Stolte's chapter that illuminates Kloppers' substantial contribution at The King's College in Edmonton, Alberta (now The King's University) where he taught Music Appreciation, Music History (from Ancient Music to the Post-modern era) and Systematic Musicology, as well as organ studies for over thirty-five years, from 1979-2013. From the perspective of reformational philosophy, the idea of a coherent understanding of God's sovereignty over all domains of life, including that of teaching and learning, is traceable to Abraham Kuyper's thought.<sup>4</sup> By way of treasured anecdote, Stolte documents Kloppers' involvement towards, and commitment to this tradition through incorporating a broadly interdisciplinary approach to Music History and Music Appreciation that made constant reference to Western philosophy through the ages, and drew on a large library of slide images of art and architecture. His narration of the development of Kloppers' uniquely interdisciplinary and philosophically Dooyeweerdian approach to teaching musicology also reflects Kloppers' deep, Reformed Christian faith and its insistence on the integrality of faith and learning, as is also testified to in his more recent pedagogical approach that engages with the thought of Calvin Seerveld.

Jacobus Kloppers and Danie Strauss – the leading expert on Dooyeweerd's theory of modal aspects internationally – share an interesting connection. During the 1971 academic year, Kloppers attended a course in Philosophy presented by Strauss, at the time a Senior Lecturer in Philosophy at the University of the Orange Free State. Through these lectures Kloppers gained an understanding of the Dooyeweerdian mode of thinking, which serves to link all academic disciplines in a coherent way. Kloppers subsequently

---

4 cf. in particular *Wisdom and Wonder: Common Grace in Science and Art*, published in an English translation in 2011 more than a century after it was originally written in Dutch. Responses to Kuyper's thought on higher education include, amongst others, Wolterstorff 2004; 2002; 1989; Zuidervaart 2017.



worked out this approach as philosophical suppositions in Musicology and employed it in his lectures in the Department of Music, as well as in his inaugural address delivered in 1971, following his promotion to full professor at the University of the Orange Free State in 1970. Kloppers contributed to a *Festschrift* dedicated to Prof Herman Strauss,<sup>5</sup> father of Danie Strauss and, at the time, Dean of the Faculty of Arts and Philosophy in Bloemfontein. Originally published in Afrikaans, this address is reproduced in an English translation as part of Chapter 3 in this book, preceding Strauss' contribution.

Before turning to Strauss' essay, a brief note on Kloppers' philosophical suppositions set out in his inaugural address, and in a more recent text book that will be alluded to in Strauss' chapter, is added here.<sup>6</sup> In his elucidation of Systematic Musicology, Kloppers (1975) distinguishes between 'Historic Musicology' (Music History) and 'Systematic Musicology' (the understanding and analysis of music) – a distinction which, as he notes, while artificial to some extent, is necessary to interact constructively between these two sub-disciplines of music; as he explains, the one cannot function without the other.

Within current music scholarship, the term 'systematic musicology' is still used mainly in Central Europe, and mostly in the German language (*Systematische Musikwissenschaft*). As Parncutt (2007:1) clarifies, in its current use, it denotes sub-disciplines of musicology that are primarily empirically and data oriented, such as empirical psychology and sociology, acoustics, physiology, neurosciences, cognitive sciences, and computing and technology as related to music. In this context, music theory and analysis are

---

5 *Op al sy Akkers*, Gedenkskrif aangebied aan prof. HJ Strauss (On All His Acres, Commemorative Volume presented to Prof HJ Strauss. F Wessels (ed), Bloemfontein: SACUM. The English translation included in Chapter 3 is by Corrie Geldenhuys.

6 Kloppers' textbook on musicology may be accessed at <https://jacobuskloppersca.files.wordpress.com/2018/02/495-textbook-2013-rev-2018.pdf>

sometimes regarded as part of systematic musicology, though they may also be viewed as separate disciplines, or as musical fundamentals (*Propädeutika*) (Parncutt 2007:7).

Within mainstream American and British scholarly discourse, music theory, as a core discipline of music, may involve a study of the elements of music; the study of theoretical writings about music from ancient times onwards; or a study that seeks to define processes and general principles in music. The latter is a field of research that is yet to be distinguished from the important, related topic of music analysis in that, as Fallows (2011) states, “it takes as its starting-point not the individual work or performance but the fundamental materials from which it is built”. In this context, what is generally called ‘historical musicology’, involves not only music history but also sub-disciplines such as music historiography, philosophy of music, aesthetics of music and sociology of music. Following the critical input of Joseph Kerman during the mid-1980s, the term ‘cultural musicology’, on the other hand, denotes analytical approaches related to semiotics, hermeneutics, music criticism, and cultural and gender studies;<sup>7</sup> approaches that have effectively blurred the boundaries between what is understood to be ‘cultural musicology’, ‘popular musicology’, and ‘ethnomusicology’ (as Nicholas Cook, [1999:2] pointed out already more than two decades ago, the term ‘New’ musicology is long past its sell-by date).

This elucidation of terminology is offered here not with the purpose of complicating an understanding of Kloppers’ standpoints, but rather to briefly consider approaches within current musicological practice that might fruitfully resonate with his philosophical model.

---

7 Kerman (1985) critiqued ‘scientism’ (empiricist approaches) in musicology and in pursuit of a deeper understanding of the cultural values and meanings of music, advocated culturally oriented approaches along the lines of literary criticism and other interdisciplinary interventions.

Within the realm of cultural musicology the interpretative focus has shifted over the past three decades from former dualistic understandings of music such as those to which Kloppers objected (for example, music as ‘spirit’/‘matter’, ‘form’/‘content’, or ‘autonomous’/‘heteronomous’), to approaches that more productively view both the musical text and its (contingent) context as one inseparable, ‘extended’ text. From such a point of departure – one that also underlies interpretative work presented in this volume – a ‘line’ is no longer drawn between ‘inside’ and ‘outside’; neither is the musical text postulated as a formalist or autonomist idealisation. Such interpretative schemas need not erase all boundaries between text and context to the extent that, as Kevin Korsyn (1999:56ff.) proposes, a musical heteroglossia is unleashed whereby all contexts imply a kind of intertextuality. Rather, as in the more moderate thought of Raymond Monelle (2014:273), music may integrate a complexity of aspectual concepts incorporating (and even exceeding) all the various matters traditionally involved in questions of musical meaning, including musical syntax (‘grammar’), musical design (‘form’), and musical content (‘emotional/moral narratives or plots’) – all of which may be explored in terms of semiotic possibilities for relating to the ‘reality’ of the material (ideological) world. As Monelle (2014:273) notes, such an approach leaves room for the incorporation both of any formal aspects of music, and a more democratic view of musical semantics informed by an undetermined range of socio-historical and socio-cultural aspects. From this perspective, music is viewed to be expressively dynamic, while its aesthetic uniqueness is still (contextually) affirmed. As I have argued elsewhere (Viljoen 2004:18), this implies that understandings of music continuously need to negotiate the elusive boundary between the general/universal and the individual/unique aspects of musical matter, implying a systematic ‘reading’ of its material traces while constantly situating these within an indefinite array of socio-cultural interpretative contexts of implication.

Kloppers' argument that music is not a unique, transcendent phenomenon; that is, unrelated to the extra-musical reality but, in its aesthetic sense references, all the other modal aspects listed in his "Philosophical Suppositions", though argued from a different philosophical vantage point than the approaches cited above, resonates well with those more recent ideas. This is true in particular of his statement that music is *more* than all of the other aspects listed, yet can never be conceptualised independently (autonomously). Indeed, Kloppers' conviction that music does not subsist within a pure and autonomous form but, as Daniel Chua (1999) maintains, weaves itself back into the epistemological fabric of a wide assortment of scholarly discourses – such as those of theology, visual studies, philosophy, gender, and politics – was, within the musicological sphere of the early 1970s, progressive and forward looking.

At this point let us consider Danie Strauss' densely argued essay. Engaging with a more recent musicological application of the writings of Calvin Seerveld in the already mentioned pedagogical materials developed by Kloppers in Canada,<sup>8</sup> Strauss observes that, in his understanding of Seerveld's order of aspects (biotic, sensitive, symbolic, logical, aesthetic, historical, and so on), Kloppers acknowledges Dooyeweerd's principle of sphere-sovereignty and its counterpart, the principle of sphere-universality. Consequently, he applies it to the theory of modal aspects so that these two principles account for both the uniqueness (sphere-sovereignty) and coherence (sphere-universality) of the various aspects. Drawing on the thought of Dooyeweerd's successor Henk Hommes, Strauss, however, advocates a subtle distinction between the internal and external coherence connecting different aspects, which include the relationship between the qualifying aspect of an entity, societal structure or typical process (such as in the case of the performing arts) and the original function of such an entity (natural, cultural or societal). Working out this abstract argument in a detailed manner, Strauss concludes

---

8 cf. again footnote 5.

that such thorough analysis of analogical concepts substantially contributes to an understanding of the core meaning of the aesthetic aspect, because this aspect also only reveals its meaning in coherence with all the other aspects. In this regard, Strauss maintains that the numerical and spatial origins of the term ‘nuancefulness’ (many-sidedness) as applied to the sphere of the performing arts, rule out the possibility of using it as a designation of the meaning-nucleus of the aesthetic aspect.

Martina Viljoen, Nicol Viljoen and Jan Beukes’ consideration of a selection of Kloppers’ works for organ finds that, while initially he began composing for the instrument from a more or less functional point of view, after his emigration to Canada, his organ music grew into a substantial artistic contribution, encompassing a wide range of religious and aesthetic expression. In their compositional ‘fabric’ these works suggest identifiable geographic, cultural and religious influences and, at specific moments in Kloppers’ life, traces of personal strife, suffering and acquiescence. Most of all, they suggest an interactive complexity of musical materials, structure, and expressive character; indeed, a densely constructed musical ‘dialectic’.

As argued in the chapter, perhaps as a result of their diversified contextual and musical origins, the works discussed elude any superimposed single categorisation of meaning. While they defy any straightforward or simplistic ‘programmatic’ or ‘autobiographical’ understanding; nevertheless, they are suggestive of an ongoing, conscious return to religious and cultural roots. Thus, they continuously reconnect to specific origins, while at the same time new sonic ‘worlds’ are imaginatively explored and incorporated. The resulting nature of these compositions, stylistically spoken, is therefore an encompassing impression of complexity, which is perhaps the single most unifying compositional ‘fingerprint’ observed.

In their essay, Matildie Wium and Luzanne Eigelaar focus on Kloppers’ treatment of sonata form in his large-scale work for organ, *Dialectic Fantasy*, which functions simultaneously as a structural conduit for the dialectical

process of the work as a whole and one of the parameters that are subjected to antithetical confrontation: Kloppers' introductory notes to the work identify "free-style fantasia" as contrasting with sonata form. Because the main and subordinate themes that contribute much to the dialectic dynamic are derived from chorale melodies that symbolise the contradiction between the experience of the absence of God in suffering and the conviction of God's providential care, the progression of the form can be regarded as the primary means for conveying the work's programmatic content. After brief considerations of definitions and exponents of dialectics and an account of sonata form as dialectic process, they discuss the sonata form structure of the *Dialectic Fantasy*, and offer an interpretation of those form procedures that resonates with Kloppers' Christian conviction.

The final contribution to this volume is Izak Grové's essay on Kloppers' composition for solo piano, *Reflections: Prologue, Variations and Epilogue on an Afrikaans Folk Song* (1998), a pivotal work within the composer's oeuvre as a whole. Grové devotes the chapter to his personal and professional memories as a student, and later colleague of Kloppers in Bloemfontein, as well as to his analysis of *Reflections*. As the title indicates, he notes that the work is the composer's musical account of personal and general recollections as a member of the Afrikaner minority. His musical journey begins with the early Dutch settlers at the Cape, and narrates the world of Afrikaners as part of historical developments such as the British colonial era, the Anglo-Boer War, apartheid years and the dawn of a new democratic dispensation since 1994. As central structuring device Kloppers exploits the well-known Afrikaans folk song "Jan Pierewiet", and juxtaposes it as a *quodlibet* against ideologically meaningful expressions such as the British anthem and the African patriotic hymn "Nkosi Sikelel' iAfrika".

Besides music-technical detail, Grové elucidates the composer's approach to the difficult theme of simultaneous translation of objective political history and subjective personal reminiscence into music. He notes in his essay

pianist Joachim Segger's description of *Reflections*; that it is a composition "full of pain", "a work beyond language". Grové shows how, as an expatriate by choice, nostalgia for the country of his birth remains part of Kloppers' life in Canada, and is palpably present in this large-scale composition.

In one of our conversations, Kloppers stated that religiosity is a central idea to his oeuvre (personal communication, Kloppers, August 2017). Within reformational philosophy, notably so in the writings of Nicholas Wolterstorff (2015b:322ff.; 2013:221ff.), the idea of aesthetic receptivity and the obedient aesthetic life is linked with that of social justice.<sup>9</sup> Concerning Kloppers' works, though borne from strong moral and ethical commitment, it is notable that they do not project any overt social or political commentary – with the exception of *Reflections*. Within the ideologically fraught and volatile realm of post-apartheid music scholarship, it may thus indeed be asked what critical potential they therefore possess – and what significance they hold for local music scholarship.

Kloppers mentioned that, at one point, he contemplated the idea of writing an opera on the theme of apartheid's Immorality Act as depicted in Alan Paton's *Too Late the Phalarope* (1955) (personal communication, Kloppers, August 2017). However, for several (compositional) reasons he decided against it – most notably because he felt that the convincing incorporation of an African idiom was beyond his competence and that, throughout his professional career, he had been drawn more to smaller-scale forms. Moreover, although composition for organ also involves 'orchestration', in some sense, he did not feel equipped to embark on a large-scale orchestral work.<sup>10</sup>

---

9 Neo-Calvinist social thought is traceable to Abraham Kuyper's strategic reforms and fundamental social change as instigated in the 1890s in the Netherlands (Van Dyke 1998:420ff.).

10 Notable exceptions are Kloppers' *Concerto for Organ* (1986; revised 1991; see the discussion in Chapter 4) – which however involves not a full symphonic

Indeed, it was found in our perusal of Kloppers' oeuvre that smaller-scale works dominate – in particular those for solo organ, or those combining organ with other instruments, or choir. Moreover, the majority of these works were written for liturgical purposes – while a great many of these also constitute commissioned work. Though, as stated earlier, Kloppers' works encompass a wide range of artistic expression, and attest to a complexity of musical materials, structure and expressive character; indeed, the all-encompassing theme of religiosity could be observed, including some of his non-liturgical artistic output.

Such 'witnessing' of music to a transcendent divine presence and to Christian hope as an imaginative endeavouring speaks to the thought of authors such as Jeremy Begbie (2018:14ff.) and Trevor Hart (2012:3) who, in their recent writings, maintain that the arts "have always been at the centre of faith's [...] reception and patterning of the divine promise" (Hart 2012:13). Music, specifically, is argued to be "itself a form of theology in its own right, with the power to question and destabilize much of what traditionally counts as theology" (Manning, as cited in Begbie 2018:31).

It may be asked at this point why, within the context of eschatological hope and divine vision, the construct of nostalgia as an overarching theme to this volume has been incorporated in some of our argumentation. As will be seen, on some level it denotes Kloppers' complex position of cultural and religious 'insidedness' and 'outsidedness'. However, on another it will be argued that, apart from representing a return to a lost and difficult past, Kloppers' creative work affirms his individuality; his sense of artistic self and his propensity for spiritual acceptance and tolerance, but also his 'unrestful heart'. In this sense, nostalgia in his oeuvre – and in the witness of his life – may be understood in relation to the thought of Jürgen Moltmann (in Hart 2012:3), who believes that faith, as it results in hope, "creates not rest but unrest, not patience but

---

setting but strings and timpani – and his *Concerto for Alto-Saxophone and Chamber Orchestra (Concerto in quattro umori 2005/2009)*.



impatience”. Moreover, Moltmann (in Hart 2012:3) maintains that “Those who hope in Christ can no longer put up with reality as it is, but begin to suffer under it, to contradict it.”

From this perspective, as religiously rooted ‘proclamation’, many of Kloppers’ works articulate a compelling vision of a culturally engaged Christianity as imbedded in reformed philosophy; one that is marked by a dialectic tension between what is radically incomplete, and what is ‘beyond’ and transcendent (Basden 1990:20; Begbie 2018). From this standpoint, nostalgia in his oeuvre (generally) does not signify the expression of romanticised sentimentality, a view that in recent scholarship has met with hostility and dismissive critique (Tannock 1995:454ff).<sup>11</sup> Rather, it may involve a revisiting of the past not as a ‘return’ that recalls times of happiness, peacefulness, stability or freedom (Tannock 1995:454). Instead, it may involve a revisiting of a personal or collective history that enables an invocation of the past by way of questioning, and by juxtaposing ‘what was’ against what is faithfully ‘longed for’.

---

11 cf. also Boym 2007; Dames 2010; Sedikides & Wildschut 2018.

## CHAPTER 1

# *Jacobus Joubert Krige Kloppers*

---

*Eljee du Plooy & Martina Viljoen*

Roland Barthes' (1977:142ff.) influential essay 'The Death of the Author' is a reflection on the relationship between author and reader, and how this complex liaison is mediated by the text. In his paper Barthes critiques the idea of assigning excessive authority to the author and of assuming the biographical approach to read the text. From this view texts only have potential meaning until a reader 'awakens' it, and thus cannot be said to represent any textual or authorial intention. This implies that, as cultural inscriptions, texts attain significance only in their intertextual relations with other texts (Silverman 1986:4). However, in acknowledging the interrelationship between the act of writing and that of reading, Paul Ricoeur (1985:159ff.) maintains that both author and reader have a legitimate role regarding the reading of a text. In his argument texts employ symbols that need to be deciphered ('read') by readers, and in that respect, the author and the process of writing – what is encoded in the text, and how, or even why it is encoded – are not irrelevant.

Reflecting on the author's position within the postmodernist intellectual milieu, the Afrikaans writer Etienne van Heerden (2004:191) observes that, ironically, 'real' authors, more often than not, rather than being 'dead', 'appear' in their texts. He adds that such fusing of author and text is but an authorial mechanism for posing questions; questions concerning the author's personal relationship with the text, those concerning the author's life reality, and of

how that reality relates to the reality of the text. Ultimately, Van Heerden (2004:191) writes, the text is “a problematization of the relationship between reality and written expression”; “between world and word”.

Considering similar questions on the relation between composer and musical text – questions that hold relevance for the work offered in this book – British philosopher Christopher Norris (1982:165) maintains that it is impossible to treat as separate “the man who suffers” from “the mind which creates”.<sup>1</sup> Consequently, he argues, sufferings of the artistic and moral conscience form an integral part of a composer’s music. They are therefore not matters of extra-musical interest, but are an important aspect of a musical work’s meaning and form (Norris 1982:165). As he observes: “An appeal is always open from the work to the life, not merely by way of anecdotal interest but because the two spheres overlap at various points and make up a single imaginative project, at least from the standpoint of interpretative hindsight” (Norris 1982:165). By implication, to once more return to the thought of Barthes (1977:25ff.), the hand that writes the musical score is thus not cut off from the authorial voice, and thus not borne by a pure gesture of inscription, but by one of subjective, contextual expression. In this sense, the score becomes part of the composer’s life history and, along the lines of Van Heerden’s (2004:191) earlier-mentioned thought, aids an understanding of the complex interaction between “life and context, self and place” (cf. Cole & Knowles 2001:11).

Progressing from these standpoints, in the present chapter, and those that follow, our chronicling of the life and work of Jacobus Kloppers will take into account his passageway through different continents, intellectual traditions and religious practices as background against which his intellectual contribution and extensive musical oeuvre may be understood. The account

---

1 This statement ‘reverses’ TS Elliot’s (in Norris 1982:165) well-known dictum that “the man who suffers” must always be treated as separate from “the mind which creates”.

thus offered is therefore to be read as a documentation not only of the different stages of Kloppers' personal and professional life, but also of his inward, artistic and intellectual journey; one that was profoundly shaped by his Reformed Christian Afrikaner upbringing, as well as ongoing commitment to Christian philosophy. Importantly, he was introduced to the Kuyperian version of the Reformed tradition during his studies at the Potchefstroom University for Christian Higher Education during the late 1950s, and then, during his years at what was then the University of the Orange Free State, to the thought of Herman Dooyeweerd.<sup>2</sup> As will be explained in subsequent chapters, in his teaching Kloppers adhered to the idea of the integrality of faith and learning – one that is central to reformational philosophy – and, as was stated in the introduction to this volume, situated his artistic output within the encompassing context of his Reformed faith.

Within the growing body of literature exploring life history as method, it is generally agreed that the detailing of a life can never be seen as a relatively simple process in which primary documents, such as letters, conversations and interviews are strung together with scant interpretation (cf. Parke 2002:17). Rather, it is argued that the writing of a life should be situated within a particular social context; that it acts as a 'rearticulation' of that context, and that the process of documenting thus oscillates between the poles of objective factuality and subjective interpretation (Erben 2005:1ff.). As Cole and Knowles (2001:20) contend, life history takes the life story a step further; "[it] goes beyond the individual or the personal and places narrative accounts and interpretations within a broader context" – "Lives are lived within the influence of contexts as far ranging as cultural, political, familial, educational, and religious spheres."

---

2 See Chapter 2 for an explication of the influence of Dooyeweerd's thinking on Kloppers' teaching of Musicology, as well as an exposition of that thought and Danie Strauss' response to it in Chapter 3.

In terms of the biographical overview offered in the present chapter, accordingly the aim is not to offer a (more or less) accurate account of important events during Kloppers' course of life and to situate his corpus of work within these. Rather, the objective is to trace the different socio-political, geographical, intellectual and religious influences and events that shaped his life and work as forming part of a process of continuity and change; of self-continuity, and self-discontinuity. In this respect, nostalgia, which in the view of Davis (1979:35) is seen as "the search for continuity amid threats of discontinuity", is an encompassing idea. While it responds to experiences of discontinuity in that "agency or identity is separated from a [...] remembered past, homeland, family or community" (cf. Tannock 1995:456), in chapters to follow, Kloppers' 'return' in his oeuvre to such 'lost' pasts, places and peoples will be explored, and how he, despite a profound awareness of discontinuity and change, has nevertheless asserted a powerful sense of self-continuity in his work.

Richard Holmes (2003:25) describes the writing of life history as "the art of human understanding", and as "a celebration of human nature". Simultaneously, he concedes that in its very origin, biography has always been viewed by some scholars as being "disreputable and impure" (Holmes 2003:15). He therefore advocates that the writing of a life should strive towards achieving a fine balance between 'truth' (the factual data presented) and 'intellect' (presenting a thought-provoking interpretation of such data) (Holmes 2003:21).

Holmes (2003:17-20) observes four problems that complicate biography as a method, namely ethics, authenticity, celebrity and the principle of empathy. In his argument, questions of an ethical nature mostly concern the extent to which the writer has the right to invade the privacy of the subject, while questions of authenticity concern the truth of the information offered on the subject. Memory fails over time; personal letters remain biased, and even retellings of factual information are often subjectively influenced.

Biographies frequently comprise the exceptional life, and in this regard the third problem arises, namely the romanticising, idealising or objectification of the subject. The last problem is that of questionable empathy, which has to do with the selective presentation and interpretation of biographical information in order to protect the subject, or affiliates of the subject, thereby possibly compromising the rendering of a reliable account of events (Holmes 2003:17-19).

The proliferation of biography within recent academic practice suggests that as method, it should neither be reduced to a single, generic formula, nor be subjected to a new set of limiting definitions (cf. Rhiel & Suchoff 1996:4). Thus, while postmodernist forms of biography are fluid, if not radically fractured, within which “the self has become a nexus of floating discourses [...] not controlled by one paradigmatic discourse” (Lambert 1995:305ff.), as Mirjana Knežević (2013:47) observes, despite deliberate distortions or displays of playful ventriloquism, “postmodernist biography is still capable of bringing its subject alive to the reader” – which, she asserts, is “the only aim of any significance of a true biography”.

These various challenges posed by biography underline the need for grounding the overview offered in this chapter within a life history methodology that acknowledges, as Cole and Knowles (2001:10) propose, that personal, social, temporal and contextual influences as related by the subject facilitate deeper understanding of the life being explored, while simultaneously laying no claim to objectivity. Though it was our aim to outline the essence of our subject by way of an interpretation that draws on factual evidence, our narrative also draws on anecdote and memory – recounted, in some instances, in a most personal way. Yet in writing this ‘story’, we attempted to achieve a credible contextualisation of available data where the subject’s deeply etched personal values form the informative backdrop to all factual information. As stated in the prologue and introduction, this approach was lent credibility and legitimacy through Kloppers’ substantive self-reflective

input. This was obtained by way of intensive e-mail correspondence with the composer during the period July to September 2013, as well as personal interviews conducted during October of that year at the Odeion School of Music, University of the Free State, Bloemfontein.<sup>3</sup> In some instances, later additions were made as grounded in a personal interview during September 2019. All factual information included in this chapter, apart from that cited from published sources, was thus provided and authenticated by Jacobus Kloppers himself, while photographs included were made available from his personal collection. In terms of the empirical dimension of our chapter, this lends the research particular reliability as a source of first-hand information on the subject's life and work. While the reliability of memory and the representativeness of individual testimony have been questioned in scholarly contexts (cf. Perk & Thomson 2003:3ff.), Portelli (2003:68) notes the richness of orality, subjectivity, and the 'different credibility' of memory, which, in the case of this chapter, is based in Kloppers' written, self-reflexive account as well as conversations during which his perspectives, thoughts and opinions were shared in its primary form.

This, in our view, is the most valuable aspect of the work offered here.

### **The childhood years (1937-1954)**

Ashild Hauge (2007), in her reflection on identity and place, emphasizes the significance of 'place attachment' and 'place identity' in the lives of individuals, since, as she argues, place may not be seen as a separate category of identity – as would be, for instance, race or gender – but rather as the nexus where all other classes of identity construction come together. In this regard, she stresses, in particular, the importance of 'home' (Hauge 2007:1).

---

3 As noted before originally the data thus obtained formed part of a Masters mini-dissertation (cf. Du Plooy 2013), which constitutes a detailed documentation of all interaction with Kloppers as cited in this chapter.

Indeed the formative role of home as a sense of place in Jacobus Kloppers' life was significant. His detailed account of the Kloppers family line as told to us (e-mail communication, Kloppers, July 2013), in itself affirmed his deep attachment to family history and origins as a significant representation of 'place identity' and familial roots:

I was born in Krugersdorp, a mining town in the erstwhile Transvaal Province, South Africa, on 27 November 1937, as the third child of Mauritz Herman Otto Kloppers and Margaretha Malan Kloppers (née Krige), and was baptised in the local Dutch Reformed Mother Church as Jacobus Joubert Krige Kloppers.<sup>4</sup> My father was born on 12 November 1905 and grew up on a farm in The Moot, a valley between the Witwatersrand mountain ridges and the Magaliesberg, in the district of Krugersdorp. My mother was born on 11 November 1905 and was raised in the Free State town of Kroonstad. From my parents' marriage was also born my older brother, Mauritz Hermann Otto Kloppers on 22 October 1931, and my sister, Magdalena Catherina Kloppers (Daleen), on 24 September 1934. I also had two younger twin brothers, Gideon Johannes (Deon) and Frederik Jacobus (Fritz), born on 21 December 1945.

At the time of Kloppers' birth the family resided in Redora, a farming community located about 25 kilometres west of Randfontein, Transvaal.<sup>5</sup> In 1944, the family moved to 6 Circle Road, Homelake in Randfontein. For eighteen months, during 1948 to 1949, they lived in Wolmaransstad in

---

4 As this congregation no longer exists, it proved impossible to ascertain the date of Kloppers' baptism.

5 Now called the Gauteng Province.



the Western Transvaal.<sup>6</sup> Subsequent to this period, the family returned to Randfontein (e-mail communication, Kloppers, July 2013).

In their volume, *Children, Childhood and Cultural Heritage*, Darian-Smith and Pascoe (2012) engage with questions of what constitutes childhood culture and heritage. In this regard, they distinguish between the intangible heritage of children such as stories, games and memories, and what they term children's spatial heritage, which relates, in their argument, to buildings, monuments, and landscapes (Nightingale 2017:79). In addition, they focus on the material, tangible culture of children, such as objects and collections (Nightingale 2017:79). Aronin *et al.* (2018:25), while acknowledging all aspects of social reality grounded in the objects that surround people as material culture, also include within this category phenomena such as language and media. Furthermore, as 'intangible' manifestations of childhood heritage, behaviours, norms, and rituals related to the objects of both 'intangible' and 'tangible' (material) culture would form part of what they generally view to be representations of childhood cultural heritage.

Kloppers grew up in a family that consciously cultivated forms and practices of both intangible and tangible cultural heritage that would shape him and his siblings not only as children, but throughout the course of their adult lives.<sup>7</sup> Devoted to their religion, as members of the Dutch Reformed church in Randfontein where Kloppers' father was an elder, and where Kloppers was confirmed, the family was also "dedicated to the preservation of Afrikaner culture. Each year on New Year's Day the extended Kloppers family would gather on an uncle's farm at the foot of the Magaliesberg in The Moot to celebrate the new year with *volkspele* (folk dancing) and other typically

---

6 This area, formerly constituting the Western Transvaal and the so-called 'homeland' of Bophuthatswana, is now called the North-West Province.

7 As Fass (in Nightingale 2017:79) states, "childhood memory is now understood as the bedrock of adult personality".

Afrikaner cultural activities; these held great value and meaning for us” (e-mail communication, Kloppers, July 2013).

Kloppers’ parents both worked in the field of education as primary school teachers; he described his father as “an idealist pedagogue” who was “very active in the Afrikaans cultural scene wherever we lived” (e-mail communication, Kloppers, July 2013):

At the time of my birth, my father was headmaster of a small farm school in Redora. During the year in Wolmaransstad he was headmaster of the local primary school, the Wolmaransstad Primary School. Upon our return to Randfontein he became headmaster of the Rapportryer Junior High School in the suburb of Randgate, at the time offering primary and secondary education from grades one to ten.<sup>8</sup>

According to Kloppers (in Carstens 2011:10), his whole family was “musically gifted and could play an instrument of sorts”, but it was his father “who was his greatest inspiration”. In this regard, Kloppers refers to his father as “very musical”, although he had received no musical education, but rather in art:

He taught himself to play piano by ear (mostly on the black keys in the key of C# major!), as well as violin (which he held wrong-way-round), cornet (he led a wind ensemble in Redora) and musical saw; he also coached many choirs by means of the sol-fa system. At home we made a lot of music and we sang (Kloppers in Carstens 2011:10).

In his spare time Kloppers’ father “enjoyed doing painting, sculpting and calligraphy; he also taught art classes after school for the community” (e-mail communication, Kloppers, July 2013). Furthermore he wrote the lyrics and music for a couple of school anthems which Kloppers himself helped

---

8 During apartheid, the *Junior Rapportryers* (literally translated, the “Junior Dispatch Riders”) was an association that espoused Afrikaner Nationalism among the Afrikaner youth (cf. Harrison 1983:202).

to notate. During his period as principal at Riebeeck High School he was appointed mayor of Randfontein, which attests to his strong leadership qualities. He obtained a Master's qualification in Cultural Studies at the University of the Witwatersrand and later a Doctorate in the same field, at the same university. The focus of his research was the European origin of different Afrikaans folk songs, dances and games; "I had to notate many songs for my father's thesis which he remembered from his youth and would sing to me" (e-mail communication, Kloppers, July 2013). Apart from these intellectual and cultural achievements, his father also "excelled in woodwork, and made some of our living room furniture from Tambotie hardwood himself" (e-mail communication, Kloppers, July 2013).

Kloppers' mother was the grandchild of Gideon Johannes Krige who owned the farm Oude Libertas, which was later sold and is today known as the Oude Libertas Winery; "She was born in Kroonstad, and received her secondary school training at Bloemhof Secondary School for Girls in Stellenbosch and at Monument Secondary School in Krugersdorp. She obtained her teacher's diploma at the Pretoria Teachers' Training College, and taught at the Randfontein Afrikaans-Medium Primary School after the family had moved to the town in 1944" (e-mail communication, Kloppers, July 2013).

Whilst her husband served as mayor of Randfontein during the 1950s, she gracefully fulfilled various duties as mayor's wife. After the retirement of Kloppers' father in 1967 they moved to a small property in The Moot which they inherited from Kloppers' grandfather. After the death of his father in 1972, his mother moved to Pretoria where she died in 1997 (e-mail communication, Kloppers, July 2013).



*Figure 1.1: Kloppers and his father ca. 1941<sup>9</sup>*

---

9 All pictures, except where stated otherwise, were made available from Kloppers' personal collection.

Kloppers' older brother Mauritz attended the Redora Primary School in Randfontein and completed the final part of his primary schooling at the Randfontein Afrikaans-Medium Primary School. He received his secondary education at Monument High School in Krugersdorp. Mauritz became a minister of the Dutch Reformed Church and completed his doctoral course work in Theology at the *Vrije Universiteit* Amsterdam (Free University of Amsterdam) and later wrote his doctoral thesis in South Africa. Apart from his involvement in several Dutch Reformed congregations in South Africa, he was also Professor of Theology at the University of Zululand (1973-1975), the University of Pretoria (1976-1978), and Professor of Old Testament studies at the Faculty of Theology at the University of the Free State from 1980 until his retirement in 1996. He and his wife then relocated to Witbank in Gauteng where he assisted with pastoral work at the local Dutch Reformed Church. Afterwards they lived in Natal for a number of years, before settling in Pretoria (e-mail communication, Kloppers, July 2013).

Kloppers' older sister Daleen also attended the Redora Primary School and then the Randfontein Afrikaans-Medium Primary School, subsequently matriculating from the Monument High School in Krugersdorp, at the age of 15. She obtained a Teacher's Diploma from the Potchefstroom Teachers' Training College and taught at the Randfontein Afrikaans-Medium Primary School while continuing further teacher training; "She later became the vice-principal of this primary school until her retirement. Besides her early piano training, she was a gifted poet and calligrapher. Daleen died on 10 September 2001" (e-mail communication, Kloppers, July 2013).

Deon attended primary school at the Randfontein Afrikaans-Medium Primary School and matriculated at the Riebeeck Secondary School in Randfontein where Kloppers' father was headmaster. He became a computer specialist for IBM computers in South Africa, a position he held until his retirement (e-mail communication, Kloppers, July 2013).

Fritz was born with the condition known as Down-syndrome. He attended elementary school at Randfontein Afrikaans-Medium Primary School and finished Junior High at Riebeeck secondary School in Randfontein. “Upon the retirement of our parents in 1967, Fritz moved to Pretoria where he stayed at the Youth Centre of the Dutch Reformed Church and worked at sheltered employment as a security guard, completing some of the subjects for matriculation through evening classes. Fritz passed away in 2010” (e-mail communication, Kloppers, July 2013).

Jacobus Kloppers started his school education at the Randfontein Afrikaans-Medium Primary School. During the eighteen months that the family spent in Wolmaransstad he attended the Wolmaransstad Primary School. He subsequently attended the Monument Secondary School in Krugersdorp (1950-1954), because the school offered Latin as a school subject. “Consequently, I travelled eight miles to school by train from Randfontein to Krugersdorp and from there by bus every day. My subjects included Afrikaans, English, Science (Chemistry), Latin, History and Mathematics” (e-mail communication, Kloppers, July 2013). Kloppers matriculated in 1954. During his secondary school years, apart from playing the piano, he played the bugle in the cadet band and took part in athletics at provincial level (e-mail communication, Kloppers, July 2013).

Mauritz and Daleen both received piano lessons for a couple of years, and Mauritz also played the musical saw like his father; “As a family, we frequently made music together. I recall our playing the piano and violin, piano and saw, as well as piano duets, and participating in piano and voice combinations” (e-mail communication, Kloppers, July 2013). Mauritz’s piano training also enabled him to play hymns in church when he became a minister in the Dutch Reformed Church. Their mother played the piano, but Kloppers described her as “a quieter type of person who preferred to listen and enjoy”. Kloppers often played the piano at wedding ceremonies, and as a boy soprano, he often sang at eisteddfods in Krugersdorp and Randfontein (e-mail communication, Kloppers, July 2013).



Figure 1.2: *The Kloppers family ca. 1954.*<sup>10</sup> *Jacobus Kloppers is to the left in the second row.*

Kloppers' early formal music tuition was an important event in his life: "In 1944, at the age of six, I received my first piano lessons with Miss E van Tonder, known as Pollie. She taught privately at her home in Randfontein, close to

---

10 Derived from Kloppers [n.d.]:366.

where my family resided. Her lessons were scheduled on weekdays from six in the morning until late at night” (e-mail communication, Kloppers, July 2013). Kloppers referred to Miss Van Tonder as “an outstanding pedagogue”: “She was strict and would drill students in detail, with a slight nervous twitch in her face. She taught many students and was constantly enrolling them in the next Trinity College or UNISA exams” (e-mail communication, Kloppers, July 2013).<sup>11</sup>



*Figure 1.3: Miss Pollie van Tonder*

Kloppers’ piano lessons were scheduled from six until six-thirty in the morning in order for him to be able to catch the 6:45 train to Krugersdorp.

---

11 The music examination system of the University of South Africa (UNISA) is comparable to those of The Royal Schools of Music and Trinity College London.



He remained with Miss Van Tonder for ten years up until 1954, when he completed his final piano examination of the University of South Africa (UNISA) (e-mail communication, Kloppers, July 2013).

### **Early years of organ training and university study**

In 1954 Kloppers enrolled as organ student at the Church Music School of the Reformed Church of Africa under the renowned Dutch-born organ pedagogue Willem Mathlener in Krugersdorp, and obtained his Diploma in Church Music in 1957. “Students had their instruction on the organ in the church as there was no formal school building. Mathlener was a very inspiring teacher: He was strict and very thorough with great attention to



*Figure 1.4: Mathlener's organ class of 1954*

detail. He had very strong views based on what he firmly believed was right” (e-mail communication, Kloppers, August 2013). Kloppers furthermore explained that Mathlener “opened up a whole world of organ repertoire to me. He preferred the continental classics, including the French school, but did not think highly of the neo-classical composers such as Dupré” (e-mail communication, Kloppers, August 2013). Mathlener also composed, and Kloppers played (and still plays) some of his chorale preludes to the Genevan Psalms and other hymns. Mathlener taught piano and theory classes either at a Reformed Church-related space, or at his home in Krugersdorp. Kloppers’ mother was not pleased with her son’s new musical interest and was reported to have remarked, “since Kobie started with organ, he has terribly been neglecting his music” (in Carstens 2011:10).

For the closely-knit, conservative Kloppers family that honoured religious and Afrikaner traditions, and proactively contributed towards the betterment of the Afrikaner community, training in a musical instrument was of foremost concern, as was making music together, both in the family context and in the broader community. This formative upbringing with its emphasis on cultural enrichment, together with Kloppers’ musical talent, most probably played a decisive role in his decision to enrol at the Potchefstroom University for Christian Higher Education for a three-year BA (Music) degree in 1955. This university developed out of the Theological School of the Reformed Churches in South Africa, which was founded on 29 November 1869 in Burgersdorp, Cape Province. Its instruction was modelled on the Kuyperian model of the *Vrije Universiteit* Amsterdam,<sup>12</sup> which provided Kloppers with

---

12 While the exportation of Abraham Kuyper’s (1837-1920) ideas to other continents have resulted in lack of historical contextualization and misinterpretation – and consequently in ideologically-inspired misuse (Harinck 2002:283), detractors point out the undeniable influence of his thought on the rise of Christian-Nationalism and the *Afrikaner Broederbond* in pre-apartheid and apartheid South Africa (cf. Bloomberg 1990:10).

an introduction to Reformed philosophy that would later on prove to be a formative influence in his life.<sup>13</sup>

In terms of residency and scholarships Kloppers was a student at the Potchefstroom Teachers' Training College where he served, amongst others, as Cultural Representative on the Student Council. His major subjects for his BA (Music) degree were Music History, Music Theory, Choral Ensemble and Applied Music (Organ), with Art History as a second major. "In addition, I was required to register for some pedagogy courses at the Teachers' Training College. Other university subjects included Afrikaans/Dutch, English, Mathematics, German Reading and Philosophy/Worldview" (e-mail communication, Kloppers, August 2013). With special permission from the Potchefstroom University for Christian Higher Education Kloppers could continue his organ lessons with Mathlener (Carstens 1995:1). Prof Maarten Roode, chair of the Music Department at the time, arranged for Kloppers to include these studies as part of the requirements for his BA (Music). The lessons with Mathlener had to be accommodated during weekends in Krugersdorp, however. Kloppers obtained his BA (Music) qualification in 1957 (e-mail communication, Kloppers, August 2013).

In order to also obtain a three-year BMus degree, Kloppers was required to gain permission from the Transvaal Education Department to postpone his teacher's training at the Potchefstroom Teachers' Training College and to enrol for two years' extra study during 1958 and 1959. In this respect, his main subjects were Music History, Music Theory, Composition, Choral Ensemble, and Applied Music (Organ). "At this time, lessons with Mathlener with a view to obtaining my formal qualification was no longer permitted. I therefore started organ lessons with Prof Maarten Roode, who, apart from

---

13 In 2004, the Potchefstroom University for Christian Higher Education was merged with the Mahikeng and Vaal Campuses to create the North-West University, an institution with a multi-racial demographic as well as a secular academic agenda (Ferreira 2006:242ff.).

his duties as Head of Department at the Potchefstroom Conservatory, was a respected organ pedagogue” (e-mail communication, Kloppers, August 2013). Under Roode’s guidance Kloppers completed both the UNISA Teacher’s Licentiate (UTLM) and the UNISA Performer’s Licentiate (UPLM) examinations in organ in 1959, the latter with distinction. In 1960, he won the UNISA Overseas Study Bursary in organ (Carstens 1995:1), today still one of the most coveted overseas study Music bursaries in South Africa.



*Figure 1.5: The Potchefstroom Conservatory during the 1960s<sup>14</sup>*

Kloppers’ training with both Mathlener and Roode had an enriching effect on his musical development through its amalgamation of Mathlener’s Dutch/European background and Roode’s British-orientated approach (Carstens

---

14 See also [http://www.nwu.ac.za/p-news/pm\\_917.html](http://www.nwu.ac.za/p-news/pm_917.html)

2011:10). Mathlener and Roode brought different approaches and strengths to their tuition of the organ (e-mail communication, Kloppers, August 2013):

Mathlener had a more continental approach to organ teaching and concentrated more on the building of repertoire. Organ registrations for Mathlener were inspired by the Dutch/German traditions with the use of full organ plenum. Mathlener did not like the Trinity College or UNISA music exam systems, which for him concentrated only on a few works chosen from an annual prescribed exam list. With regard to liturgical music, he favoured chorale preludes as well as Preludes or Fugues for Postludes.

Though strict, Roode was “soft-spoken” and “encouraging of his students” (e-mail communication, Kloppers, August 2013):

Professor Roode used far more toe-heel combinations than was the case with Mr Mathlener, who preferred more toe-playing, and he also introduced me to more English-style repertoire (Parry and others). Roode’s training was much more in the English Romantic tradition of organ building, playing and pedagogy. He preferred the warmer colours and foundation stops on the organ. The English tradition tended to favour Voluntaries and French-style music of, for example, Vierne, for music during the service, though chorale preludes by Parry, Bach and Brahms were also used. These chorale-based works would generally be played with warmer, mellower stops rather than the bright, transparent stops favoured by the Dutch/German schools.

The differing perspectives gained from Mathlener’s and Roode’s training resulted in Kloppers’ later appreciation of both the warmer tone colours of the English and some French organ traditions (both with regard to harmonisation and registration), as well as the brilliance and transparency of the European traditions. This had a specific impact on his compositional style, which he described as

a fusion of the style of Bach with the discipline of formal/structural devices including counterpoint, canon, cluster chords and extended harmonic devices, as well as transparency in registration where needed. This also includes the majestic elements, but also quiet introspection; the creation of moods and the use of rhetoric. Later on these elements were fused with the English-French traditions with their predilection for Open Flutes, Gambas and Celestes and milder Reeds, and the expanded harmonic colours of Franck, Dupré and Messiaen, and romantic expression, as well as the possibilities opened up by a more symphonic approach to organ composition (e-mail communication, Kloppers, August 2013).

Kloppers' exposure to both the Dutch/German and English/French organ traditions during his years of tertiary training would thus lay the foundation for the productive enrichment of his aesthetic frame of reference as a performing and liturgical organist, as well as a composer – especially after emigrating to Canada where his aesthetic points of departure were broadened by the English/French school of musical thought. Yet, he always retained elements of the highly disciplined structural aspects of the German organ tradition, especially Bach (e-mail communication, Kloppers, August 2013).<sup>15</sup>

After completing his BMus studies in 1959, Kloppers enrolled for the postgraduate qualification BMus Honours in performance studies in 1960. He completed the requirements for this degree in July of 1961.

It was noted before that their steadfast Reformed faith was an important anchor for the Kloppers family. In terms of his training at the Potchefstroom University for Christian Higher Education, Kloppers' sense of Christian calling would have been further fostered through his exposure to the influence of Kuyper's model of Christian learning that presupposed a faith-based life of Christian service (cf. among others Wolterstorff 2004:79ff.).

---

15 These aspects of Kloppers' compositional practice will be discussed in more detail in Chapter 4.

Throughout his professional life, Kloppers realized his Christian calling not only as university professor, as will be documented in a later chapter, but also as church organist. Indeed, the church took on an exceptionally important role in his life, both as his spiritual home and as a place of moral and ethical rootedness that steered his life choices in a definitive way.

Kloppers' first position as organist already materialised during his student years, when he was appointed at the Reformed Church Potchefstroom North (1956-1957). Subsequently, he was appointed at the Dutch Reformed Church, Potchefstroom North (1958-1960) where, in addition to playing for Sunday services, weddings and funerals, he was responsible for training the choir (mainly students), as well as a missionary choir, which consisted mainly of elderly members. He also had to play for the mid-week hour of prayer on Wednesday nights, and at special Pentecostal services (e-mail communication, Kloppers, August 2013). Kloppers recounted that the majority of the congregation "strongly disliked serious organ music" and were biased against what was perceived to be "classical organ music". He recalled that an elder suggested to the student minister of the time, Dr Willie Jonker that the church council should buy the organist "real organ pieces", so that these could be played instead of the chorale preludes and other liturgical organ repertoire he was introducing. "This situation was typical of the status of liturgical music within Afrikaans Reformed churches at the time" (e-mail communication, Kloppers, August 2013).<sup>16</sup>

On his return to Randfontein in 1961, Kloppers was offered the position of organist at the Dutch Reformed Mother Church Randfontein, a position which he held for seven months before setting out for his studies in Germany. During this period, a number of individuals contributed towards

---

16 cf. Viljoen 1999 for a discussion of the dualistic church music practice that prevailed within the Dutch Reformed Church at the time, and which favoured sentimental hymns and voluntaries over a more liturgically based repertoire.

the development of a classical music culture in the Randfontein region, these being Hofmeyer van der Merwe with his adult choir, Kloppers' father with his adult choir, and teachers training various school choirs for the local eisteddfod. Private teachers, such as Ms Van Tonder (piano) and later Mr Huckestein (violin) furthered the status of instrumental music tuition (e-mail communication, Kloppers, August 2013). However, a vibrant organ culture was non-existent. "In order to address this situation, I persistently played liturgical organ pieces during services, and also presented a number of organ recitals in order to create a greater familiarity in this Afrikaans community with 'real' organ repertoire. This was an uphill battle and attendance at these events was at best small" (e-mail communication, Kloppers, August 2013).

On a critical note it may be pointed out that Kloppers' viewpoints at this point suggest that his higher education and upbringing had given him a very specific, perhaps elitist idea of what the musical taste of the congregation should be; this of course originated in his strong motivation to encourage the cultural fostering of Afrikaans communities, including Afrikaans religious communities. As related to us, however, in his later role as the Music Director of St John's Anglican Church in Edmonton, Canada, Kloppers seemed to have taken a far more 'democratic' view on differing tastes with regard to church music as the 9:15 youth-orientated service seemed to naturally co-exist for him with the 11:00 traditional Book of Common Prayer Communion service at St John's Anglican Church in Edmonton where he serves as organist (personal interview, Kloppers, September 2019).

Kloppers' first employment as teacher was his appointment as organ teacher at the Potchefstroom Conservatory, a position held for the duration of 1960. "Owing to my upcoming study in Germany, after this period, I resigned from the position and, in order to save some money, in 1961 moved back to my parents' home in Randfontein, where I taught Afrikaans and Music Appreciation at Jan Viljoen Technical Secondary School until my departure for Germany." (e-mail communication, Kloppers, August 2013). Though his



teaching duties at the school were very demanding, Kloppers still aspired to broaden the cultural education of his pupils, and organised, among other activities, a school trip to a performance of *La Traviata* in Johannesburg – a first-time encounter with opera for most of the learners (e-mail communication, Kloppers, August 2013).

During this period, Kloppers also taught the organ privately in Randfontein. Because of the demands of his schoolwork, he taught only a small number of students, and recalled that the preparation and administration left him “exhausted with little time left for private tutoring”. However, he found private teaching to be “very rewarding ... especially to see the learners develop their own skills and appreciation of the repertoire” (e-mail communication, Kloppers, August 2013).

On the personal front, Kloppers met his future wife Wilhelmina Maria McLachlan – Miensie – at the Potchefstroom Teachers’ Training College where they were both enrolled as students while studying at the Potchefstroom University for Christian Higher Education. “She was born in Amersfoort in the Transvaal on 28 March 1939 as the eldest of five daughters, into a family of musicians, church ministers and teachers, with her grandfather being a trained organist from Holland and her mother a teacher acquainted with the Totius family” (e-mail communication, Kloppers, August 2013).<sup>17</sup> Since her father (with ancestors from the Scottish Highlands) worked for the Electricity Supply Commission (ESCOM) and was involved in the building of new power stations all over the country, the family was constantly on the move (e-mail communication, Kloppers, August 2013):

---

17 The celebrated Afrikaans poet-minister Dr JD du Toit (Totius, 1877-1953), translator of the 1933 Afrikaans Bible, was also responsible for the versification of all 150 Psalms which appeared in the *Volledige Afrikaanse Psalmboek* (The Complete Afrikaans Book of Psalms) in 1937 (Du Plooy 2010:9).

The children went to school in various places: Kestell, Colenso, Viljoensdrif and later Witbank. Miensie started piano lessons at the age of six in Colenso and later continued with Cor Vermaas in Witbank. She also attended art classes organised by her German teacher, Ernst Karberg. Miensie matriculated from the General Hertzog Secondary School in Witbank in 1956 with a distinction in German and subsequently enrolled at the Potchefstroom Teachers' Training College in 1957. She completed a three-year teacher's diploma programme, specialising in Art under Professor FW Leuschner. She continued her piano studies at the University Conservatory with Mrs Paulsen and then with Mrs Leviser, completing her final UNISA piano exam in 1960. She started studying organ privately in her third year with Mrs Van der Bent, organist at the Dutch Reformed Church Moorivier in Potchefstroom.

While Miensie was studying at the Potchefstroom Teachers' College, Kloppers was studying at the university across the street with only some Wednesday morning pedagogy classes at the college. "We were both members of the church youth group at the Dutch Reformed Church Potchefstroom North and undertook some missionary work on behalf of the church on Sunday afternoons." (e-mail communication, Kloppers, August 2013). Whilst Miensie did Sunday School work among black children in the Potchefstroom vicinity, Kloppers and other students, with special permission, did missionary work among the Indians in the Indian township. "We also attended church retreats held near the Vaal River under the leadership of Dr Willie Jonker. Though we were acquainted, we did not date at the time. However, Dr Jonker, who had known the McLachlan family in Johannesburg before he became student minister in Potchefstroom proposed that I should date Miensie" (e-mail communication, Kloppers, August 2013).<sup>18</sup>

---

18 Mrs Elizabeth Jonker, wife of Willie Jonker, confirmed that she had suggested this idea to her husband, and had also suggested to Miensie that she should

Miensie started teaching in Stilfontein in 1960 and enrolled for further organ study at the Potchefstroom Conservatory under the tutelage of Kloppers. He found her to be “an excellent student with a solid piano background. A relationship developed and we became engaged later that year” (e-mail communication, Kloppers, August 2013).



*Figure 1.6: Kloppers and Miensie in his parents' garden, Randfontein, March 1961*

Miensie moved from the Stilfontein Elementary School to teach Art at the Riebeeck High School in Randfontein from January 1961 until their wedding in Pretoria on 26 August 1961 (e-mail communication, Kloppers, August 2013).

---

“take up music lessons with Kobie Kloppers” (personal conversation, Jonker, August 2019).



*Figure 1.7: Kloppers and Miensie on their wedding day, 26 August 1961*

Having been awarded the UNISA Overseas Study Bursary, Kloppers started planning to study abroad in Germany, and approached the legendary Bach specialist/organ pedagogue and performing artist Prof Helmut Walcha for admission to his class. “Walcha accepted only about twelve students per year, of which the majority were Fulbright scholars from the United States of America. I suspected that my winning of the UNISA scholarship might have been a factor in his decision to accept me as a student” (e-mail communication, Kloppers, August 2013). However, Walcha was also already acquainted with some South African students from Stellenbosch, who had studied with him, for example Chris Swanepoel, Reino Ottermann and Richardt Behrens (e-mail communication, Kloppers August 2013) – all of whom later earned professorships at South African Music Departments, and served as Heads of Department.

Kloppers applied for the *Deutsche Akademische Austausch Dienst* (DAAD) bursary after he had been accepted into Walcha's organ class, which strengthened his application. "The scholarship paid for our boat trip to and from Europe, as well as for my studies at the *Musikhochschule*. It also provided special stipends for winter clothing and for a trip to West Berlin by bus in early 1962 – just months after the Berlin Wall was built by the Soviet Union and much tension existed in the city" (e-mail communication, Kloppers, August 2013).

The couple travelled by train to Cape Town on the night of their wedding and departed a week later, on 1 September 1961, for Europe on the Holland-Africa steamship *Die Randfontein*. Kloppers' father, as mayor of the city of Randfontein since 1959 and accompanied by Kloppers' mother, had officiated at the naming of the *MS Randfontein* at a function in Durban in early 1959. "It was an interesting coincidence that we were to travel on the same boat, since our passage had been booked by the *Deutsche Akademische Austausch Dienst*" (e-mail communication, Kloppers, August 2013). The couple disembarked in Antwerp, travelled by bus to Amsterdam, and from there by train to Frankfurt am Main, thus entering a new period of personal and professional development.

### **Study in Germany (1961-1966)**

Stephanie Taylor (2010:2), in her work on identity and place, maintains that "Identity is about the macro and the micro, the exterior and the interior, the peopled social world and the individual person within it, as well as other people's view of 'who I am' and how I see myself." Kloppers' period of study in Germany would influence him both personally and professionally in a most profound way, also resulting in a deepening of his commitment to Christian social ethics that would have an acute impact on the way that he later on observed the world, and his place within it.

Having arrived in Germany with my wife, I enrolled at the *Staatliche Hochschule für Musik* in Frankfurt am Main in November 1960, and simultaneously at the *Johann Wolfgang Goethe Universität* in Frankfurt am Main as a part-time student (*Gasthörer*). Since I took only a one-year German reading course at the Potchefstroom University for Christian Higher Education as part of my BA degree, I was not fluent in German. I could understand most of what was being said in class when it was spoken in *Hochdeutsch*, but found the dialect spoken in Frankfurt am Main more difficult to understand. Miensie, however, was much more fluent in German since she had taken it as a matriculation subject, and had to translate for me or speak on my behalf in the beginning. Since I had never formally studied German grammar, I was never able to speak German flawlessly, even after five years of study in Germany (e-mail communication, Kloppers, August 2013).

Kloppers registered as a full-time student at the *Staatliche Hochschule für Musik*, but did not enrol for the State Diploma programme because of his intended university study.

I therefore focused on the individual subjects of Organ Improvisation, Choral Conducting, Piano and Organ. I took private lessons in organ improvisation from Karl Köhler. Initially, this training was not based on free improvisation, but was hymn-oriented, starting with the improvised harmonisation of hymns, and then proceeding to introduce each hymn line in the style of a fugue. Subsequently, the melodic entries were harmonised. This model served for improvising a fugue, which was of great use to me later on when composing my early chorale preludes (e-mail communication, Kloppers, August 2013).

Kloppers' training in choral conducting was offered by Philip Reich, who started by teaching the basic hand-arm movements for the various metres – with both arms simultaneously in mirror image. “This was done so that

one of the hands could be used for expression while the other could indicate the beat pattern” (e-mail communication, Kloppers, August 2013). It was later expected of Kloppers to conduct with one hand from the piano, while playing with the other hand and singing a part. Reich also trained Kloppers in warming-up exercises. “Students had to take turns conducting motets using the class as their instrument. I found this training most helpful, especially later in Edmonton when I assumed the role of choral conductor/organist at St. John’s Anglican Church (e-mail communication, Kloppers, August 2013).

Prof Karl Büchner, who was an expert in fingering, was Kloppers’ piano lecturer at the *Musikhochschule*. His method was aimed at keeping the hand totally relaxed and fingers close together. At Kloppers’ request they spent many of his lessons on working out fingerings for his Bach organ pieces, which resulted in the most difficult passages being playable with ease. “However, concerning my period of study in Germany, it was the renowned Helmut Walcha who most strongly influenced me. During this formative period I was also greatly inspired by my exposure to Lutheran liturgical music, as well as music propounded by the *Orgelbewegung*” (e-mail communication, Kloppers, August 2013).<sup>19</sup>

---

19 When the orchestral organ of the Romantic period was at its peak, an anti-Romantic movement started in Germany. Called the *Orgelbewegung* (Organ Reform Movement) this movement came into being with Albert Schweitzer’s pamphlet *Französische und deutsche Orgelbaukunst* in 1906. A return to the organ building practices of the Baroque period was advocated, which promoted the use of pre-Romantic pipe scales, slider chests, mechanical key action, low wind pressures, and the high and free placement of pipes. The Baroque *Werkprinzip* was revived with its concept of well-developed, independent divisions. The movement rejected what is considered the relatively unfocused Romantic concepts of sound, suggesting a more directed sound to facilitate objective musical statements (Ritchie & Stauffer 1992:307).

Knowledge thus gained laid the foundation for Kloppers' academic Bach studies, discussed in more detail later in this chapter, as well as in Chapter 2. Importantly, these were conceptualised at a time when performance practice traditions of Early and Baroque music became primary research foci in Europe, and were to influence performance practices for decades to come.



Figure 1.8: The Staatliche Hochschule für Musik, Frankfurt am Main

The adaptation to Walcha's style of tuition was more radical than Kloppers had anticipated. "This could firstly be ascribed to the organs Walcha preferred."<sup>20</sup> During the week Walcha taught organ lessons in the *Musikhochschule* hall and occasionally at the *Dreikönigskirche*. The disposition of the two organs

---

20 Walcha was an icon in the neo-Baroque organ movement, having recorded all Bach's organ music in the 1950s on the 1690 Schnitger organ in Cappel, near Cuxhafen, North Germany, on the *Deutsche Grammophon Archiv* label. He also initiated and designed two neo-Baroque organs in Frankfurt: A 3-manual Von Beckerath tracker organ in the hall of the *Staatliche Hochschule für Musik* where he was Professor, and his new 3-manual Schucke mechanical organ in the Lutheran *Dreikönigskirche*, situated on the Main River.



on which he taught, was in both cases based in neo-Baroque voicing” (e-mail communication, Kloppers, August 2013). While Kloppers eventually came to appreciate this type of sound, he missed the warmer String stops and shimmering Celestes to which he was accustomed as an organist. Moreover, to him, “Walcha’s rather narrow focus on the neo-Baroque ideal was ironic, since Bach was not only familiar with String stops in Central Germany and prescribed them in his proposal for the rebuilding of the Mühlhausen organ early in 1708, but later approved an organ by Hildebrandt in Naumburg that contained the *Unda Maris*, which is a Celeste” (e-mail communication, Kloppers, August 2013). In later research Kloppers concluded that Walcha, in his registrations and organ concept, “was associating Bach more with the late 17<sup>th</sup>-century High Baroque organ than with the instruments developed in Bach’s own lifetime”. Kloppers was therefore convinced that “too much emphasis was perhaps placed on contrast, rather than on synthesis and nuance in timbre” (e-mail communication, Kloppers, August 2013). Furthermore, he came to the conclusion that some of Walcha’s registration choices as well as his rationale for manual changes in Bach’s organ music were conceivably misguided.

Yet, by no means was Kloppers an advocate for the Romantic organ as such. As Hans Klotz (1969:124-125) observed in his review of Kloppers’ dissertation on the interpretation and realisation of Bach’s organ works,

Um so mehr hat Kloppers recht, wenn er nachweist, dass die Bachschen Tendenzen, die u.a. die Monumentalität des Gesamtklangs und der Streicherklang der eng mensurierter gedeckten, konischen und zylindrischen Grundlabialen betonen, mit denen romantischen Orgelbaus trotz äusserer Analogien wenig gemeinsam haben.<sup>21</sup>

---

21 “Kloppers is indeed correct when he demonstrates that the Bach-like tendencies which, inter alia, emphasise the monumental grandeur of the overall sonority and the string-tone quality of precisely mensurated stopped, conical and cylindrical foundation flues have little in common with Romantic organ building despite apparent similarities.”



*Figure 1.9: Dreikönigskirche, Frankfurt am Main<sup>22</sup>*

---

22 Retrieved from [http://en.wikipedia.org/wiki/Dreik%C3%B6nigskirche,\\_Frankfurt](http://en.wikipedia.org/wiki/Dreik%C3%B6nigskirche,_Frankfurt)

It is, however, to Kloppers' credit, and characteristic of his critical and investigative stance towards his discipline, that even at this early stage of his study career, he did not hesitate to question viewpoints of an established, even revered figure, such as Helmut Walcha, and started to form his own ideas on Bach interpretation, which he would later synthesise as a research contribution.

During his period of study, Kloppers was challenged in particular by the fact that Walcha's Bach teachings represented a strong rejection of a more 'Romantic' approach to playing.

From Walcha's perspective, the correct Baroque stylistic approach was founded on a strict, almost clinical way of playing – a *Vergeistigung* as he called it – rather than on interpretations leaning towards the passionate and expressive ways of the Romantic era. This warranted consideration, since both the Baroque and Romantic periods stressed the importance of emotional expression and pathos; however, in different ways. Walcha's approach, in its more abstract, emotionally-suppressed way, was therefore more 'neo-Classic' than 'Baroque'. In retrospect, however, I found that Walcha's playing, from his early recordings up to the later ones, did evolve, so that in his later work, he treated *recitativo*-like sections, for instance, much more freely. This said, Walcha did not approve of too much pathos in Bach performance, and tended to keep an almost metronomically even pulse, although slowing down in cadences was acceptable to him (e-mail communication, Kloppers, August 2013).

Perhaps as a consequence of these differences of approach, later outlined in Kloppers' doctoral thesis, *Die Interpretation und Wiedergabe der Orgelwerke Bachs. Ein Beitrag zur Bestimmung von stilgerechten Prinzipien* (1965/66),<sup>23</sup> Kloppers formed important ideas on Bach interpretation which, as will

---

23 "The interpretation and realisation of Bach's works for organ: a contribution towards the determination of stylistic principles" (1965/66).

be argued later on in this chapter, and will be revisited in Chapter 2, were remarkably futuristic – and may still be seen to resonate in certain respects with those associated with the current climate of historically informed performance practice. It should be noted, though, that Kloppers never professed to support the idea of a so-called ‘historically authentic’ rendering where the richness of performance is reduced to historical instruments incidentally available to Bach. “Neither do I support the dogmatic non-legato application as the basic touch proposed for Bach’s organ music since the 1970s, but rather to evaluate the unique character of each Bach work in order to determine the required articulation possibilities” (e-mail communication, Kloppers, August 2013). Characteristic of Kloppers’ approach is his openness towards the multiple meanings of Bach’s music (cf. Klotz 1969:123; Kloppers 1986:37), and his sensitivity to the pervasive presence of musical rhetoric and other symbols of communication in Bach’s organ works (cf. Kloppers 1984:131). Indeed these ideas were formed during his early years in Germany, later on leading him to the conviction that there is not one correct or strictly ‘authentic’ way of interpreting this vast body of music (cf. Kloppers 1986:37).

Another point of contention was Walcha’s notion of *Vergeistigung* mentioned above. “He believed that meanings or messages inherent in Bach’s music were expressed symbolically; for example, through hidden numerical symbols or other structural devices. He therefore posited that overt emotional expression should be avoided in favour of a more abstract approach” (e-mail communication, Kloppers, August 2013). Consequently, manual changes should serve the structure of the compositions, rather than their expressive characteristics – a first theme would for instance be played on the first manual; a second one, on the second manual; a possible third theme, on the third manual.

This resulted in the music leaping back and forth between contrasting manuals – which for me, did not always support the psychological build-up of the work. According to Walcha’s viewpoints, the

climax of a work would often occur in the second theme, which due to his rules for interpretation would then be played on a weaker, more sparsely registered second manual (e-mail communication, Kloppers, August 2013; cf. also Kloppers, 1976).<sup>24</sup>

In Kloppers' thesis he challenged this concept, since his study of the use of rhetoric in Bach's time convinced him of the highly persuasive nature of Bach's music, as well as a far more structurally considered approach to its interpretative aspects. These included Bach's transition from the contrasting style of the high Baroque towards the assimilating style of the late Baroque – a standpoint commended by Klotz (1969:123-124):

*Von hier aus beurteilt der Verfasser mit besonderer Ausführlichkeit die Frage des Klavierwechsels innerhalb eines Stücks und stellt dabei mit Recht fest, dass eine dadurch bedingte klangliche Aufspaltung eines Werks gehaltlich bedingt und strukturell gesichert sein muss. Dies präzisiert er des näheren dahin, dass ihm Klavierwechsel nur dann geboten und erlaubt zu sein scheint, wenn es sich um den Wechsel von Takt, Tempo, Dynamik oder Stil und um dialogische Formungen handelt.*<sup>25</sup>

Almost three decades later, performers and musicologists, forming part of the historically informed performance practice movement, notably the late Bach

---

24 While Walcha would add or diminish stops in a Bach Prelude (if it has, for example, stylistically contrasting sections), or in a Fugue (for contrast or climactic build-up), he never applied this principle in a Bach chorale prelude. The only exception here is perhaps Bach's "O Lamm Gottes" from the *Clavierübung III*, where the three verses were each treated differently (e-mail communication, Kloppers, August 2013).

25 "From this standpoint the writer discusses in great detail the question of keyboard substitution in a piece, and in doing so rightly determines that the resulting sonant division of a composition has to be intrinsically and structurally maintained. More precisely, he sees keyboard substitution only called for and permitted when it is a question of a change of time, tempo, dynamic or style and shaping interchange."

interpreter Gustav Leonhardt, would still be contemplating these problems of interpretation. Leonhardt (in Sherman 1997:200), for instance, remarked that the structure of Bach's music should always be the first consideration in determining whether manual changes would be logical. Problems that arise when this consideration is disregarded include the fragmentation of thematic material resulting from manual changes. The same applies regarding indifference concerning manual changes where the music clearly requires it, as for instance, in the *C minor Passacaglia* (BWV 582), where the music would become 'unbearable' if played only with one registration and on one manual throughout. Leonhardt (in Sherman 1997:200), however, stressed that Bach's organ music should always remain 'clean' and 'un-butchered' in its presentation – a viewpoint implied also by Kloppers.

Kloppers (e-mail communication, August 2013) did point out that Walcha's standpoints on Bach interpretation should, however, be considered from the perspective of his personal situation. He lost his eyesight at the age of sixteen and never learned Braille. Assistants had to play individual lines of Bach's music for him, which he would then 'put together' in his remarkable memory. This resulted in his discovering the motivic structure in the lines and accordingly, he developed a singing approach to organ playing. He would break after a motif in his playing, similar to vocal breathing. "He demanded that his pupils learn a new piece of Bach within one week and be able to play it from memory while simultaneously singing (with articulation) any line of the music if the piece was in a contrapuntal style". This excruciating practice aided Kloppers in developing a 'horizontal ear' to Bach's music: "realising the way each voice breathes and responds to the other, recognising Bach's use of double and triple counterpoint, apart from also becoming conscious of how all the motifs were interacting with one another" (e-mail communication, Kloppers, August 2013).

Concerning Walcha's approach as a pedagogue, Kloppers recalls that he was very strict and could immediately identify, though

blind, any notes that were incorrectly played. He was not tolerant of rival approaches to Bach's music – whether these were German or foreign – and he became most annoyed when he discovered one of his students using Marcel Dupré's edition of Bach's organ music at the lesson, instead of what he considered to be the more authentic, unedited Peters edition. Walcha also did not care for Romantic organ music; he regarded it as an imitation of the Romantic symphonic ideals of sound, expression and style, which he associated with the factory-style Romantic organ with its electrification of all devices and its addition of the crescendo-pedal – which for Walcha, signalled the decline of the organ as instrument after Bach.

As Head of the Organ Department at the *Hochschule*, Walcha banned even the teaching of Reger's organ music, since he regarded Reger's extreme dynamic style as “contravening the very nature of the organ as instrument”. Similarly, his students were not allowed to study any Romantic composers, such as Mendelssohn, Franck, Widor and so forth, but only Bach, pre-Bach German composers and twentieth-century neo-Classic German composers, such as Kurt Hessenberg and Hindemith. “I once questioned Walcha about his exclusion of so many domains of organ music, upon which the master confirmed that he was forced through his personal circumstances to specialise in Baroque and pre-Baroque repertoire” (e-mail communication, Kloppers, August 2013). Kloppers, however, noted a general spirit of anti-Romanticism in Germany at the time of the *Orgelbewegung*, and also “a certain disdain for Mendelssohn's music, which was seen as too *empfindsam*”. Moreover, as Kloppers recounted, in Germany – although never exhibited by Walcha – at the time there was still “an anti-Jewish attitude among some musicians who had an aversion towards Mendelssohn or Mahler, and especially Schoenberg” (e-mail communication, Kloppers, August 2013).

Walcha had his own symbols for the articulation of Bach's organ music. These had been hand-notated in the Peters-edition albums by some of his former

pupils as dictated by him, and kept for copying purposes at the *Hochschule* (e-mail communication, August 2013).

Walcha also pointed out the influence of the playing methods of other instruments on the organ in Bach's time – not only the voice, but also string and wind instruments. In the trio *Nun freut euch, liebe Christen g'mein* (BWV 734), for example, he used *leggiero* for the right hand, *marcato* for the left hand (simulating a bouncing cello part), and *legato* for the pedal cantus firmus. From the perspective of musical interpretation, this was a common-sense approach – and not as radical as Bach interpretation had developed since the influence of the historically authentic performance movement, in which the organ appears to have no idiosyncratic character, but rather imitates string playing all the time (e-mail communication, Kloppers, August 2013).<sup>26</sup>

As an interpreter of Bach and other Baroque music, it is clear that Walcha influenced Kloppers strongly in the linear, vocal approach already described in matters of articulation, in respect of the note values and tempo of compositions, and also in his colourful choices of registration. However, as will be seen in Chapter 4, as a composer, Kloppers did not emulate Walcha's compositional idiom to any significant extent.<sup>27</sup> Rather, Kloppers "approached composition from the point of departure of Bach's compositional methods

---

26 On Kloppers' question why Walcha had never published a full performance-edited edition of Bach's organ music, the master responded that his Archive records sufficed as an illustration of his Bach interpretations, and that symbols on paper would appear "more dogmatic, and not as nuanced as might have been intended" (e-mail communication, Kloppers, August 2013).

27 An exception is Kloppers' first organ chorale prelude, *Der Tag hat sich geneiget* (Hymn for Eventide, 1964), and, to a perhaps lesser degree, his chorale prelude *Valet will ich dir Geben*, forming part of a set of chorale preludes composed between 1996 and 1972; see also the more detailed explication in Chapter 4.



as learnt from Walcha. It was important to me that Bach did not write music simply for superficial effect, but composed with rational discipline in structuring all the detail of his music, using contrapuntal devices going back to the Middle Ages” (e-mail communication, Kloppers, August 2013).

Although Kloppers did not attend the Lutheran church in Germany, clearly discernible Lutheran influences in his compositions were acquired either via the influence of Bach’s music, or Walcha’s mentorship.<sup>28</sup> For Walcha, Bach’s oeuvre for organ “did not constitute concert music, but rather a religiously inspired oeuvre deeply steeped in the Lutheran liturgy” (e-mail communication, Kloppers, August 2013). The *Orgelbewegung* occurred parallel to a theological/liturgical renewal in the German Lutheran church. It was focused on a restoration of Reformation theology, hymnody and liturgy, together with a rejection of nineteenth-century pietistic theology, resulting in what Kloppers termed “a Romantic escapist hymnody”; also of the “concert hall” and opera style of music that had pervaded the churches in the Romantic era. “These ideals of the *Orgelbewegung* influenced my compositional approach in that from the outset, I respected the integrity of the hymns used in my compositions, regarding the chorale prelude as an exegesis of the hymn” (e-mail communication, Kloppers, August 2013).

Indirectly, Walcha was instrumental in the realisation of Kloppers’ first liturgical organ work. Apart from his Sunday duties at the *Dreikönigskirche*, Walcha played regularly at the Saturday night Vespers, which was a service with organ music (occasionally enhanced with a visiting choir), hymns, readings and prayers.

The service would start at five in the afternoon with the church bells ringing. When the bells stopped, Walcha started with an organ piece by Bach or another Baroque composer (at such an occasion, I

---

28 As will be explained more fully later on in this chapter, Kloppers attended a Reformed church in Germany that followed Reformed principles of worship, as opposed to the more orthodox liturgy custom to the Lutheran church.

once heard him play an entire Hindemith organ sonata). This would be followed by an opening prayer and the usual liturgy. Walcha provided an improvised introduction to each hymn, exhibiting an accomplished contrapuntal style. As postlude he would improvise a free work – a prelude or toccata and fugue, deploying all kinds of contrapuntal devices including canons and double counterpoint (e-mail communication, Kloppers, August 2013).

Whenever Walcha was away on a concert tour he asked one of his organ students to substitute for him at the Vespers. On more than one occasion, Kloppers fulfilled this task (Carstens 1995:2; Carstens 2011:11). “Since I did not feel capable of offering a free improvisation as an introduction to the hymn, I decided to write down my ideas by way of a chorale prelude. This resulted, among other things, in the chorale prelude on *Der Tag hat sich geneiget* (Hymn for Eventide, 1964), dedicated to Walcha, which would become the first composition in my oeuvre of organ music composed for liturgical purposes” (e-mail communication, Kloppers, August 2013). The work reflects Walcha’s influence, for example, in the left-hand *ostinato* pattern, while the appearance of the *cantus firmus* as a high 2’ flute in the pedal, derives from Bach – although, in following Bach, this was a device often used by Walcha as well.<sup>29</sup>

## **The Johann Wolfgang Goethe University, Frankfurt am Main**

As a part-time student (*Gasthörer*) at the *Johann Wolfgang Goethe Universität* in Frankfurt am Main, where Kloppers enrolled in October 1961, he embarked on research concerning the interpretation of Bach’s organ works. From the beginning of 1965 up to the completion of his doctorate in February 1966,

---

29 This work, together with other works from Kloppers’ organ oeuvre, is discussed in more detail in Chapter 4.

Kloppers was a full-time student at this university. He received his DPhil degree in Musicology under the supervision of Wilhelm Stauder (Carstens 1995:2).



Figure 1.10: Kloppers at the entrance of the Johann Wolfgang Goethe Universität, 1961

Stauder, whose specialty was the development of Acoustics, tuning systems and musical instruments since Antiquity, also including a focus on the Baroque organ, agreed to be Kloppers' promotor for his research on Bach interpretation and performance, which Kloppers started early in 1962. "I wanted to investigate performance-oriented questions, such as 'What is a stylistically appropriate performance of Bach and what is its import? What organ is appropriate for its performance? What kind of registrations are to be used? When do you make manual changes?'" (e-mail communication, Kloppers, August 2013).

Similarly, Kloppers wished to address questions on expressive aspects, articulation, tempo, and ornamentation. He chose this topic because of his "immersion in Bach's organ music with Walcha and because I had hoped at the

time that my research would support Walcha's Bach interpretation. While eventually this did not prove to be quite the case, my field of research did help me to convince Walcha of the value of combining practical (*Musikhochschule*) and academic (university) studies, which, at the time, was not generally held to be true" (e-mail communication, August 2013).

During the period of Kloppers' studies at the Goethe University, a thesis could be written only in either Latin or German, and for Kloppers German seemed the easier choice. "The possibility of writing my thesis in Afrikaans and then translating it into German was also considered. At that stage, however, I had accrued the necessary German vocabulary, especially with regard to the field of Musicology, and after four years of intensive academic study I found that I could formulate my research ideas in German more easily than in Afrikaans" (e-mail communication, Kloppers, August 2013).

His choice of Latin in high school did serve him well, however, since enrolment in a doctoral programme in Germany required a minimum of five years' tuition in Latin (e-mail communication, Kloppers, August 2013).

Kloppers first immersed himself in the historical and stylistic aspects of Bach's period to understand its general principles, and how music was transforming at the time.

During this process, I became acquainted with the rhetorical studies of Baroque music by Schering, Unger and Schmitz, which led me to an exploration of the impact of rhetoric in Bach's organ music. This newly acquired knowledge also had consequences for the performance of organ pieces *per se*: the mood, tempo, articulation, dynamics and colour (registration), manual changes, execution of ornaments, and so forth. From these points of departure, I attempted to collect as much evidence as possible from sources from Bach's time on how organ music, especially that of Bach, was performed, which included information on the organs that were available, as well as comments on performances by Bach and his contemporaries (e-mail communication, Kloppers, August 2013).



*Figure 1.11: The Musicological Institute of the Goethe University, 1961*

These practically applicable aspects of his study were later on disseminated, among other things, in a series of public papers and published articles (cf. Kloppers 2000; Kloppers 1986; Kloppers 1984).<sup>30</sup> Kloppers' thesis was published in 1966. It was xerox-printed by the Frankfurt University Press (*Bildstelle*) and distributed by Bärenreiter Antiquariat in Kassel with five subsequent reprints.

In his substantial review of the thesis, Klotz (1969:123-125) summarized the significance of Klopper's argument as follows: "*Der Wert des Klopperschen Buches liegt darin beschlossen, daß es gerade den verantwortungsbewußten Interpreten aus die Fülle der einschlägigen Gesichtspunkte hinweist und die Probleme von da aus in sorgfältiger Gründlichkeit bearbeitet*".<sup>31</sup>

Also, he listed the important facets of Kloppers' argument as follows (Klotz 1969:125):

---

30 As part of his doctoral research Kloppers first intended to also include a critical comparison of Bach interpretations by organists in the 1950s and early 1960s as based on their long-playing records, and consequently he interviewed some of these artists, such as Piet Kee in Haarlem and Heinz Wunderlich in Hamburg. However, the thesis would have become too voluminous if such survey work had been included, and he was also running out of time with regard to his DAAD-sponsored return journey to South Africa. Kloppers did manage to include an appendix with all Bach's organ music according to BWV numbers, with reference to all the available Bach editions (volume number and page numbers of each), as well as a tabulation of suggested tempi for each work – either as observed in organ editions, or documented as used by different performers on different instruments in their recordings (e-mail communication, Kloppers, August 2013).

31 "The value of Kloppers' dissertation is to be found in the way in which he directs the serious interpreters (of Bach's Organ music) to the fullness of its relevant aspects as well as the manner in which he consequently addresses these issues in a careful and thorough manner."

- Bach's organ works have multiple meanings, many of which are hidden through his use of complex rhetorical and other symbolic devices, so that no claim can be made for only one authentic or orthodox interpretation of these works.
- In terms of arriving at a range of stylistically responsible possibilities for the interpretation of Bach's organ works, Kloppers' study explores in a detailed manner a wide array of specialist topics including concepts of assimilation as applicable to late Baroque music; Baroque stylistics in general; musical rhetoric; idiomatic implication of the late Baroque, Bach's application of transcription techniques; the stylistic evolution of Bach's oeuvre for the organ, as well as the characteristics of organs of the late Baroque, and the demands of playing them.
- Interpretive decisions concerning Bach's organ works need to be founded on structural considerations.
- Restrictions and/or possibilities of organs dating from Bach's own time should serve as guidelines for both interpretative and technical considerations.
- Kloppers challenged former notions regarding Bach registration in taking into account specific characteristics of organs with which Bach could have been familiar, and pointed out that viewpoints equating certain registers with Romantic traditions of organ building are not necessarily correct.
- He took a broad view on Bach interpretation and was willing to engage with a wide range of relevant issues in order to consider a wider array of interpretative possibilities.

Some of these findings, later on discussed by Kloppers (1984) in a paper published in the Canadian journal *Man and Nature/L'homme et la nature* are revisited in that publication in order to address questions of Bach interpretation in an era of historically informed performance practice;

though, as already stated, Kloppers was never a proponent of the more confined historically authentic performance practice approach.

Importantly however, Kloppers argued that “Bach’s music has the propensity for symbolically transmitting ideas both through the devices of musical rhetoric and the creation of moods, as well as through symbols (mainly his text-based music), such as number and allegory” (Kloppers 1984:131-132). While a historical perspective is essential for an understanding of such embodiment of symbols in Bach’s music, Kloppers (1984:132) also maintained that the composer’s music is “foremost, music to be enjoyed and analysed in musical terms: theory, harmony, counterpoint, style, ornamentation and musical form”. Since these musical aspects were influenced by various non-musical symbolic concepts, in Bach’s case the idea of ‘absolute’ or ‘pure’ music needs qualification. “While Bach did not subscribe to the idea of ‘autonomous’ or ‘absolute’ music, nevertheless the tonal means he employed and the sheer perceptible impact of his music remain intrinsically musically satisfying” (Kloppers 1984:132). However, the affective and more abstract dimensions of Bach’s organ works complement one another, and readings of his music should therefore “neither be restricted to a purely emotional level, nor become abstract reflections of a rationally conceived art” (Kloppers 1984:154).<sup>32</sup>

A major part of Kloppers’ Bach research in Frankfurt am Main was devoted to the exploration of musical rhetoric, which had significant implications for musical composition in Bach’s time. Building on the foundational work done by scholars regarding the significance of musical rhetoric in the late-

---

32 It is interesting to note that the early music scholar John Butt (1997:174), more than a decade later, concurred with Kloppers’ earlier finding that while the music of Bach is hard to play well, it is equally hard to ruin it, seeing that all its intrinsic elements (such as harmony, counterpoint, symbolism, rhetoric), are conceived through Bach’s musical genius, which defies any single authentic way of interpreting it.



Renaissance and Baroque period, such as Arnold Schering (1908), Heinz Brandes (1935), Hans-Heinrich Unger (1941), Willibald Gurlitt (1944) and Arnold Schmitz (1950), Kloppers researched the impact of musical rhetoric in the organ music of Bach (e-mail communication, Kloppers, August 2013).

The difficult question whether music is to be viewed as either 'absolute' or 'reflecting a non-musical idea' was explored after 1970 by Kloppers following his engagement with the philosophy of Herman Dooyeweerd (1954).<sup>33</sup>

The divisive debate regarding the autonomy/heteronomy around Bach's music and music in general is rather meaningless since it is based on a false dichotomy, i.e. of music being *either* 'without content', being 'absolute' ('autonomous', 'music as music') *or* 'with content', 'programmatic' ('heteronomous'; music 'expressing' something which is not music or 'embodying' something which is not music). Music is neither 'autonomous' nor 'heteronomous' and it does not have a 'content' but reflects many *aspects/qualities*, from the numerical, kinetic, energetic, biological, psychological, linguistic, logical etc. to the aspect of faith but *in a uniquely musical way*. Much of the dualistic thought stemmed from the Ancient linguistic custom i.e. to turn adjectives into abstract nouns: 'Living' became 'life'; 'dead' became 'death'; 'beautiful' became 'beauty', 'truthful' became 'truth'. Instead of stating 'this work contains beauty' (dualistic statement), the dualism is resolved in restating it as 'the work is beautiful'.<sup>34</sup>

---

33 cf. [www.jacobuskloppers.ca/Musicology](http://www.jacobuskloppers.ca/Musicology). Dooyeweerd (1894-1977) is seen as the most influential intellectual successor of Abraham Kuiper.

34 For a more complete discussion of the dualism concerning autonomy or heteronomy in music, see also Kloppers 2015 (99ff.) as well as the opening chapter of his Systematic Musicology Textbook, available at [www.jacobuskloppers.ca/Musicology](http://www.jacobuskloppers.ca/Musicology).

The relative impartiality of Kloppers to Walcha's rejection of an emotionally involved Bach approach in favour of a more abstract, *Vergeistigung* may perhaps be ascribed to the dual nature of Kloppers' training in Germany. However, by virtue of their differing focus and approach (focusing on academic and applied music studies, respectively), a certain tension seemed to exist between the institutions of the university and the *Musikhochschule*. "Walcha for example, regarded many university-trained musicologists, as far as Bach interpretation was concerned, as *Schreibtischinterpreten* ('desk interpreters'); that is to say, people out of touch with the actual practice of music making" (e-mail communication, Kloppers, August 2013). For Kloppers this view was not unmerited when considering some of the "musically poor editing choices in the case of Bach's free organ music – more based on assumed logic than a profound musical engagement with the work – as printed for instance in the *Neue Bach Ausgabe*;<sup>35</sup> subjective editorial choices in the case of Bach's G minor Fantasia BWV 542 may serve as an example" (e-mail communication, Kloppers, August 2013).

Kloppers furthermore explained that "Walcha's rather negative attitude towards musicologists and their understanding of Bach was certainly not shared by all *Musikhochschule* professors at the time. Some of these were to be credited for seriously engaging with musicological research that had an impact on their field, and applied such findings in their teaching" (e-mail communication, Kloppers, August 2013). As a consequence, new views on Baroque organ articulation as disseminated by way of academic studies during the 1970s became generally accepted in German *Hochschulen* and conservatories worldwide. In this regard, Kloppers also made a noteworthy contribution. "A student of Anton Heiller's, celebrated Professor in Organ at the Vienna State *Hochschule*, Peter Planyavsky, informed me that Heiller

---

35 *Johann Sebastian Bach: Neue Ausgabe Sämtliche Werke*. Herausgegeben vom Johann-Sebastian-Bach-Institut Göttingen und vom Bach Archiv Leipzig (1958-2007).

encouraged his students and participants at the Haarlem Organ Academy during the 1970s to study my thesis in detail” (e-mail communication, Kloppers, August 2013). This meant that Kloppers’ study, generated within the academic university milieu, was noted and applied within the context of the *Musikhochschule* and, moreover, in an internationally respected context of organ performance training.<sup>36</sup>

The study years in Germany, however, posed certain challenges for Kloppers and his wife. “In order to extend my bursary allowance, Miensie received permission to train and work in the German Postal Banking Service, which she did from 1962 to 1966” (e-mail communication, Kloppers, August 2013). Kloppers worked for the Postal Service as well, first as postman, delivering mail twice a day, and later, by sorting letters in the Frankfurt-South post office at night. “This naturally put a strain on my studies, but it allowed us to buy a small car and to do some travelling each year. Thus we explored Italy, Switzerland, England, Scotland, France, North Germany and Holland by means of camping” (e-mail communication, Kloppers, August 2013).

These travels enabled Kloppers to see the Silbermann organ in Strasbourg and play the Silbermann organ in Marmotier in France. In 1963 they visited the historic Baroque organs by Schnitger in North Germany (Hamburg, Lübeck, Cappel, Staden, Norden) and Holland (Alkmaar), and Kloppers conducted interviews with Bach performers such as Heinz Wunderlich in Hamburg and Piet Kee in Haarlem.

---

36 Kloppers personally also experienced keen interest in the results of musicological research at various *Musikhochschulen* in Germany and Austria where he was invited to lecture in 1981 and 1982. More recently, similarly Planyavsky (2014:225, 227; 2015:202-203) found that at the Vienna *Staatliche Hochschule für Musik* there was an increasing acceptance of the idea that musical rhetoric was an important element of Bach’s organ music.

As a South African I was not, at that time, allowed into Communist East Germany in order to visit the places where Bach had lived and worked, as a consequence of the fact that the Communist Party had been banned in South Africa, and the country had severed all diplomatic ties with Communist countries (e-mail communication, Kloppers, August 2013).

By June 1964, Kloppers' South African scholarship had run out, but he received a one-year extension of his DAAD scholarship. During his final year of overseas study he was supported by a once-off bursary awarded by the Harry Oppenheimer Trust in South Africa (e-mail communication, Kloppers, August 2013).

In April 1966, after Kloppers had finished his doctoral oral exams in Musicology, Art History and English Literature, and they had continued for a few more weeks in their respective postal jobs, the couple drove down to Trieste, Italy, with all their earthly goods loaded into their Fiat 600. "Our return passage to South Africa was paid for by DAAD and we sailed on the Italian Lloyd Triestino MS Europa from Trieste via Venice, the Mediterranean, the Suez Canal (with a detour by bus to Cairo), Aden, Mogadishu, Dar es Salaam, Mombasa and Beira to Durban" (e-mail communication, Kloppers, August 2013).

The end destination of this journey was Bloemfontein, in order to take up a teaching position Kloppers was offered in the Music Department of the then University of the Orange Free State.

## **Influence of the Deutsche Evangelisch-Reformierte Kirche**

In his deliberation on the writing of a life, Regard (2003) emphasizes the importance of a 'time perspective' as overarching frame for 'situating' the life of the subject to be studied. This also implies the importance of 'place', as is

indeed illustrated by events that frame the life story of Jacobus Kloppers. As Hauge (2007:6) contends, “place is not neutral content”, but rather an arena “fraught with ideology”. This was equally true of post-Second World War Germany and of apartheid South Africa. For this reason, before narrating Kloppers’ return to South Africa and his appointment in Bloemfontein, an important formative influence during his period of study in Germany first needs to be considered, namely that of the *Deutsche Evangelisch-Reformierte Kirche Frankfurt am Main-Süd*. This institution imbued in Kloppers ethical, moral and religious values that strongly clashed with earlier held beliefs, and later would influence his life, and that of his family, in a profound way.

During the period of his studies in Germany, Kloppers held a position as organist at the *Deutsche Evangelisch-Reformierte Kirche Frankfurt am Main-Süd* from 1962 to 1966.

This church had much in common with the Dutch Reformed Church in South Africa in terms of its theological foundation in the Calvinistic reformation, and in having been influenced by the settlement of Huguenots in South Africa and Germany, respectively. Also, in both contexts the Genevan Psalter and Lutheran hymns would be sung as part of the service. However, the services in Frankfurt were consistently restrained in nature, and reflected a predominantly rational/intellectual approach, without any traces of Pentecostal practices found at the time in many Dutch Reformed congregations (for example, the celebration of special Pentecostal services, revival meetings, hours of prayer and the preference for so-called Hallelujah hymns) (e-mail communication, Kloppers, August 2013).<sup>37</sup>

---

37 Sankey-style hymns characterised by simple melodies, combined with vigorous rhythms that show similarity to 19th-century popular music idioms. The words are similarly simple by nature, as derived from the 19th-century revivalist tradition, and often sentimentalist.

In this position Kloppers was “required to play for Sunday services, special services around Christmas and New Year, baptisms, funerals and wedding blessings, and was also responsible for the direction of a choir, consisting of a group of dedicated adult members. Occasionally a hymn or psalm motet would be sung in the service” (e-mail communication, Kloppers, August 2013).



*Figure 1.12: Kloppers at the organ of the Deutsche Evangelisch-Reformierte Kirche Frankfurt am Main-Süd*

Kloppers’ involvement with this congregation, however, did not only offer valuable experience of a German Reformed liturgical context, but also became a valued source of personal support for him and his wife.

The minister and his wife were exceptionally caring and saw to it that I and Miensie received all kinds of material help from the church and from congregational members. They also accommodated my parents when they visited us in 1964, and even made a small room on the church premises available to me as an office where I could type my thesis at night, so that I did not disturb Miensie who worked long hours during the day (e-mail communication, Kloppers, August 2013).

During his years at this church, Kloppers experienced sermons focusing on social justice and reconciliation, rather than on personal salvation, which perhaps was a logical consequence of the fact that Christians in post-Second World War Germany were trying to come to terms with the burden of the Nazi offences. “Sermons in the context of the *Deutsche Evangelisch-Reformierte Kirche* were strongly influenced by the new theology of Bultmann, who regarded the gospels not as actual history but as allegories, as moral truths clad in ancient mythological language” (e-mail communication, Kloppers, August 2013). Consequently, these teachings portrayed Christ as an ordinary human: “An exegesis explained the message of God’s love symbolically by the proclamation of a new social gospel focusing on love and tolerance. Within this context, Christ was rather seen as a social revolutionary put to death as an enemy of the Roman Empire” (e-mail communication, Kloppers, August 2013).

For Kloppers and his wife, brought up within a more traditional, fundamentalist understanding of the Gospel, this type of liberal theology was disconcerting. Yet, as foreigners in a foreign religious community, the sincere care and neighbourly love demonstrated by their German minister to them reflected an essential and tangible demonstration of Christ’s teachings.<sup>38</sup> During Kloppers’ stay in Frankfurt both he and Miensie were continuously confronted by their German acquaintances’ reaction to South Africa’s racial policies, which were widely condemned internationally. “This forced us to revisit our understanding of apartheid politics, which was later to have a profound impact on our lives, in that our increasingly critical

---

38 Later in South Africa, with the help of more liberally minded theologians Kloppers was able to find a midway between the more traditional views on theology with which he was brought up, and the more liberal approaches he encountered in Frankfurt. This was a view that would accept both Christ’s divinity and His message of salvation, without disregarding the injustices of society.

stance on South African government policies resulted in emigration to Canada during 1976” (e-mail communication, Kloppers, August 2013). This far-reaching decision may, apart from events in Germany and South Africa, also be understood from the perspective of the influence on Kloppers of the reformational view on the scope of God’s redemption; that Christians are to participate in full in all aspects of social, cultural and political life – however, never from a religious or morally neutral or disinterested point of view (cf. Wolterstorff 2019).

The background to his decision, from a personal perspective Kloppers explained at some length (e-mail communication, Kloppers, August 2013):

In 1948, the National Party (NP), which represented the white Afrikaner, won the national election in South Africa. The principles of segregation on which the party was founded, formed a platform for racism under the slogan of apartheid. Apartheid forcibly separated people of different ethnic origin and eliminated those who fought against it. During the 1950s, unrest amongst the Black, Coloured and Indian communities escalated in reaction to apartheid policies becoming more frequent, determined and violent.

The African National Congress (ANC) used militant forms of protest after the NP had won the election. These were characterised by immediate and active instances of boycotts, strikes, civil disobedience and non-cooperation, which lasted until about 1959. The era to come, when the ANC was forced underground, would be characterised by a campaign of armed struggle.

Whilst the liberation movement’s efforts intensified, so did the harshness of the government in response to these efforts. After the victory of the NP in 1948, numerous laws were passed in the succeeding decade, which would become known as *petty* apartheid.

These included the following (e-mail communication, Kloppers, August 2013; cf. Also O’Meara 1996:187ff.):



*Population Registration Act, 1950:* People were registered according to racial group, which meant that by way of personal documentation, the Government could determine the entire future course of an individual's life.

*Group Areas Act, 1950:* This act legislated physical separation between races, specifically in urban areas. This also meant the removal of some groups of people from specific areas.

*Suppression of Communism Act, 1950:* This act attempted to restrain the influence of the Communist Party of South Africa (CPSA) and other formations of opposition to the apartheid policy of the government.

*Reservation of Separation Amenities Act, 1953:* Segregation of all public facilities, including post offices, beaches, stadiums, parks, toilets, cemeteries and buses.

*Bantu Education Act, 1953:* An inferior education system for black people was implemented, based on a curriculum intended to produce labourers and obedient subjects.

*Promotion of Bantu Self-Government Act, 1959:* The act forced different racial groups to live in different areas, separated on grounds of ethnicity.

Other important laws were:

- *Prohibition of Mixed Marriages Act, 1949*
- *Immorality Amendment Act, 1950*
- *Separate Representation of Voters Act, 1951*
- *Reservation of Separate Amenities Act, 1953*

In general, Kloppers experienced that South Africa's policy of racial segregation, including separate schools, hospitals, universities and travelling, the work reservation laws that prevented black South African from advancing beyond lower-level jobs, separate homelands for the various black ethnic

groups, various laws prohibiting racial intermarriage, pass laws, as well as the Sharpeville massacre of blacks protesting the carrying of passes by women in 1960, resulted in an alienation from its Western allies and led to South Africa being expelled from the Commonwealth. “This situation was complicated by the Cold War, with communist countries trying to expand their foothold in Africa, as well as their provision of military training and weapons for black liberation movements. Under these circumstances, any black person supporting liberation organisations, such as the ANC, was branded a communist” (e-mail communication, Kloppers, August 2013).

Before his period in Germany, Kloppers adhered to the belief that the policy aimed at creating separate but equal states for the various ethnic groups in South Africa.<sup>39</sup> “I was of the opinion that the international community was largely ignorant of the situation in South Africa and especially of the good intentions and strategies for separate development of the South African government” (e-mail communication, Kloppers, August 2013). This was a view promoted at the time by the government and all government-controlled media.<sup>40</sup> At the time, he was thus convinced that overseas church groups were perhaps “unnecessarily hostile” and “consciously or subconsciously agents of a worldwide conspiracy to turn South Africa into a black communist state” (e-mail communication, Kloppers, August 2013). During his stay in Germany, however, Kloppers discovered that German Christians “were critical of South Africa as a result of their own nation’s actions against the Jews before and during the Second World War, resulting in the Holocaust, and therefore they were determined to prevent all inhumane treatment of others” (e-mail communication, Kloppers, August 2013). He furthermore found the Frankfurt congregation to be “anti-communist, well-informed,

---

39 The influence of Kuyper’s thought may perhaps be detected here.

40 Engaging specifically with apartheid policies, Nicholas Wolterstorff (2013:9), proceeding from the reformational point of view critically unmasked white benevolence as an instrument of paternalistic oppression.

and sincerely concerned about global justice” (e-mail communication, Kloppers, August 2013). They did believe, however, that South Africa was on a dangerous path with legislation that ominously paralleled Hitler’s treatment of the Jews. In this regard, Kloppers (e-mail communication, Kloppers, August 2013) identified the following chilling points of similarity:

- Protecting the “racial purity” of South African whites against relationships across the colour line; comparing Hitler’s declaration that the Germans were a pure “Aryan race” to be cleansed from the scourge of German Jews;
- The creation of South African laws against immorality intended not with a view to immorality amongst whites, but across the colour line, as well as the law against racial intermarriage; comparing Hitler’s 1935 Nuremberg laws that forbade any marriage of a German with a Jew or German Jew (Germans with Jewish blood through marriage or ancestry were all sent to the extermination camps);
- Racial profiling and the carrying of passes by blacks (not required for whites); comparing Jews having to carry the Yellow Star of David to identify them as Jews in Nazi Germany;
- Forcing urban blacks to live in black townships; comparing Jews who were forced into ghettos;
- The ‘petty apartheid’ laws in SA, which created separate park benches, trains, buses, entrances to shops, etc; comparing similar laws for Jews in Germany;
- The treatment of blacks in South Africa not as citizens of the state, but only of potential members of future separate homelands; comparing Hitler’s statement that “None but members of the nation may be citizens of the State. None but those of German blood may be members of the nation. No Jew, therefore, may be a member of the nation”;

- Viewing the ANC as prime agent for a communist takeover in South Africa; comparing the view that Jews were part of a worldwide (even communist) conspiracy to rule the world, including Germany; and
- South Africa's 'job reservation law', which protected white jobs, while preventing blacks from moving up the corporate ladder to managerial positions; comparing Hitler's view that Jews were inferior, thus stripping them – even prominent figures in cultural life, universities and churches – of their jobs and deporting them to death camps under the cover of war.

The fact that some members of the National Party government in South Africa had been Hitler sympathisers in the Second World War and that some had tried to sabotage the Allied Forces war effort, further created a most negative image of the South African government and its apartheid policy. "Against this background, I attempted to explain to my German contemporaries that the pro-Nazi Afrikaner attitude should be understood as an anti-British sentiment reverting to the Anglo-Boer War and its suppression of the Afrikaner.<sup>41</sup> However, post-war Germany rejected any ideology associated

---

41 Given the history of Kloppers' family, this standpoint was not politically naïve: during the Anglo-Boer War (1899-1902) the 'scorched earth' policy of the British forces profoundly impacted the lives of his grandparents, causing loss of property and life. Under British rule the Afrikaners were very poor, and had to endure public humiliation (e-mail correspondence, Kloppers, July 2020; see also the Afterword). However, it cannot be denied that ideological ties between apartheid South Africa and Nazi Germany exerted a strong influence in apartheid politics, especially after 1948. This has been documented, among others, by Asmal, Asmal and Roberts (1996) in *Reconciliation through Truth: A Reckoning of Apartheid's Criminal Governance*; see also Heribert Adam's (1997) review 'Africa's Nazis: apartheid as holocaust?'. From a musicological point of view, Schutte and Viljoen (2017:217) have emphasized a connectedness of apartheid South Africa with pre-Nazi and Nazi Germany. This they illustrate in an ideology-critical semiotic analysis of Afrikaans patriotic songs derived from a German cultural heritage,

with Hitler or his ideas, especially within the context of the Protestant faith” (e-mail communication, Kloppers, August 2013).

Kloppers’ perspectives on the matter were also informed by the personal experiences of Pfarrer Alfred Habermann, his minister in the German Reformed Church.

As an officer in the German army, Habermann had fought in Russia. Together with fellow Christians he had supported Hitler in the belief that they could steer the Nazis into a more humane direction, but later realised that they had become Nazi pawns to hide an evil agenda, or even to make it acceptable. They had gone to Russia as modern Christian crusaders, believing they had God’s support to rid the Russian people of the evil communists. They were thus appalled when the Russian people vigorously fought against them and hundreds of thousands of German soldiers died at Stalingrad. Moreover, with their return to Germany they discovered that Hitler had wiped out six million of their Jewish countrymen, as well as Jews from occupied territories, under the cover of war (e-mail communication, Kloppers, August 2013).

At the time, Kloppers still believed that the future creation of viable, independent black states would create a commonwealth of nations in South Africa, “separate but equal”, which would not only safeguard the cultural identity of the Afrikaners and the non-white ethnic groups, but eliminate all forms of petty discrimination (e-mail communication, Kloppers, August 2013). “I came from a family of *Voortrekker* descendants; ardent Nationalists working for the party, while furthering the cause of Afrikaner movements such as the *Voortrekkers* and *Rapportryers*” (e-mail communication, Kloppers,

---

featuring shared cultural symbols that highlight powerful macro-motives such as those of Religion, Nation, Culture and Land, including references to the well-known Nazi philosophy of *Blut und Boden*.

August 2013).<sup>42</sup> Within this context, the integrity of the new Nationalist government and of their new state policy of apartheid was never doubted. The safeguarding of Afrikaner identity was paramount. “There also was the belief that this policy respected and guaranteed the cultural identity of the various non-white groups and that they would inherit their independent ethnic states once the policy had reached fruition”. Black resistance from the 1950s onwards, including the Sharpeville incident, was seen as “caused by communist agitators with an ulterior motive” (e-mail communication, Kloppers, August 2013).

Even during his early student years in Potchefstroom, however, Kloppers had been challenged by members of the Indian community on the injustice of being denied equal rights and the humiliation of the ‘petty apartheid’ laws, which left him with unresolved questions regarding apartheid policies. “I later realised that my political ‘comfort zone’ was also disturbed by the views of the more liberal Afrikaans theologians, who were in disagreement with the apartheid policies on biblical grounds” (e-mail communication, Kloppers, August 2013). This was in contrast to the general identification in the Dutch Reformed Church with the apartheid policy, defended on the grounds of the view that “ethnic/cultural diversity was given to the Afrikaner from God, and thus reflected His glory” (e-mail communication, Kloppers, August 2013).

The later famous words of the Reverend Frank Chikane (1991:49), expressed during the historic Rustenburg Conference held in November 1991, cited

---

42 The term ‘Voortrekkers’ either points to the Afrikaner pioneers who trekked by wagon from the Cape Colony into the interior of South Africa from 1836 onwards in order to settle beyond the borders of British rule, or to the members of an Afrikaner youth movement founded on strong patriotic beliefs (Voortrekkers n.d.). The *Rapportryers* was launched as counterpart to the Lions and Rotary organisations and consisted of a group of men associated with the *Afrikaner Broederbond* (Afrikaner Broederbond n.d.).

here in some length, sketch a situation of political and religious tensions in South Africa at the time which caused Kloppers and his family to eventually reach an impasse regarding a reconciliation of their Christian principles with government policy:

If I had to sum up the situation in South Africa, I would say that South Africa consists of at least two worlds and at least two histories. The black world and the white world. The world of the privileged and the underprivileged, the oppressors and the oppressed. All this because of the heretic system of apartheid.

Apartheid has kept not only blacks and whites apart, but it has also divided the Church of Christ in South Africa for many years. Apartheid has legally and forcefully separated South Africans. [...] Apartheid has distorted not only reality, but has made some believe that others are not made in the image of God. Denying the humanity of blacks and their rights as human beings is equal to denying that blacks are made in the image of God. And denying that blacks are also made in the image of God is denying God's being. Desmond Tutu, in his paper on Christianity and Apartheid, shows how apartheid is intrinsically and irredeemably evil, but he says that for his part, "its most vicious, indeed its most blasphemous aspect, is not the great suffering it causes its victims but that it can make a child of God doubt that he is a child of God. For that alone, it deserves to be condemned as a heresy".

### **The return to South Africa and the years in Bloemfontein (1966-1976)**

Early in 1966 Kloppers received two work offers from South Africa whilst still in Frankfurt am Main. The newly founded University of Port Elizabeth offered him a position as senior lecturer, and the University of the Orange Free State, a position as lecturer. "I decided on the latter institution because it had an established Music Department and Music Library, and I felt that

such infrastructure would be indispensable to me as, at the time, I lacked experience in teaching Musicology” (e-mail communication, Kloppers, September 2013).

In May 1966 I started as lecturer in Musicology in the Department of Music in Bloemfontein, teaching the subjects of Music History and Systematic Musicology, as well as Applied Organ Studies. I taught in all years of study of the undergraduate levels (BAMus and BMus), as well as in the post-graduate qualification BMus Honours. In addition, I was responsible for some MMus thesis supervision. I found his new workplace to be very congenial with helpful colleagues and dedicated students, and enjoyed the cultural life in Bloemfontein. The Music Department had recently occupied a new building and members of staff were requested to suggest names for the new concert hall. I taught a Music History course on Antiquity and in this context, suggested the name Odeion, referring to the Greek name for a musical place of performance. This name was subsequently given to the new concert hall – which is still called the Odeion today.<sup>43</sup>

Kloppers was promoted to the position of Senior Lecturer in 1967 and soon he also contributed to the general cultural life of the city. During 1967 he was invited to become a board member of the Provincial Council for Performing Arts in the Orange Free State (PACOFs), which at the time brought out overseas artists for local concerts, including those presented in the Odeion. He served on this committee from 1967 until 1976, being deputy chairman from 1972 until 1976 (Carstens 1995:4). In 1969 Kloppers was also appointed to the committee responsible for the revision of the 1943 Afrikaans Hymnbook. This committee held regular meetings in the Stellenbosch Mother Church, and Kloppers served in this capacity until his departure for Canada in 1976. He was also a member of the South African Academy for Science and Art (1969-1976),

---

43 Since 2010, the Department of Music, University of the Free State, has been renamed the Odeion School of Music.



the *Federasie van Afrikaanse Kultuurvereniging* (FAK)<sup>44</sup> (1972-1976), and the Heinrich Schütz Association's executive council in South Africa (1970-1972) (Carstens 1995:345). In 1970 Kloppers was promoted to Associate Professor, and in this capacity was invited to present a public inaugural address (e-mail communication, Kloppers, September 2013).

During this period, Kloppers furthermore became the consultant for various new organ projects in what was then the Orange Free State and Transvaal. At the same time, he started to give organ recitals and present radio talks on Bach's organ music for the South African Broadcasting Corporation.

I was also increasingly involved, together with various Dutch Reformed Church theologians, in lectures at conferences on liturgy and church music, in (what was at the time) the Orange Free State, Transvaal and Natal. In connection with the revision of the hymnal, I was at some point given the task of bringing together all the material to be included (revised Afrikaans hymns; new hymn choices from various European hymnals; examples of various translations of the texts) in a comprehensive presentation to the committee, notably for the benefit of the Afrikaans poets who were to be involved in the versification of the hymns. I was allowed three months' leave by the university to complete this task (e-mail communication, Kloppers, September 2013).

On the personal front, on 8 October 1969, Kloppers' son, Martin Johann, was born. Consequently, the Kloppers family moved from their apartment in Lanzerac, Universitas, to a home at 76 Commandant Senekal Street in Dan Pienaar, Bloemfontein. Their daughter, Elsabé Louise, was born on

---

44 Brought to life by the *Afrikaner Broederbond* in 1928, the FAK during the apartheid era functioned as the organisation's 'public front' (Pelzer 1980:120) while the various FAK Songbooks published over the next decades continued to serve as building blocks of Afrikaner ethnic mobilisation and Afrikaner nationalism (Klopper 2009:91).

16 November 1971. During these years, his wife, Miensie, besides being a homemaker, gave private flute lessons. Kloppers' father passed away in January 1972 (e-mail communication, Kloppers, September 2013).

Kloppers' contribution during his years at the Department of Music at the University of the Orange Free State was particularly influential, both for his colleagues, as well as for his students, some of whom later became leading South African academics or pedagogues.<sup>45</sup> As was noted in the prologue and introduction to this book, these colleagues unanimously emphasized the import of his contribution to the UOFS Department of Music, and of the fact that, during the 1970s, mostly through his efforts, this institution became one of the most prominent departments for tertiary Music training in South Africa, notably with regard to the teaching of Systematic Musicology.

Apart from this notable influence, Kloppers contributed during his tenure at the UOFS Department of Music to the ideal of establishing an organ culture in Bloemfontein, not only by his stellar contribution to the teaching of organ students in the department, but also by organising regular organ performances on Sunday evenings at the Dutch Reformed Church Universitas, during which not only he, but also his students and visiting artists performed. These included local visiting organists, such as Henk Temmingh and Barry Smith, but also overseas artists such as Hans-Joachim Bartch, Karl Hochreither, Peter Planyavsky and Wilhelm Krummbach (e-mail communication, Kloppers, September 2013).

Kloppers also contributed to the voicing of a new organ at the Dutch Reformed Church Universitas, where he was appointed as organist in 1967.

---

45 These include Leonore Kloppers, former colleague of Kloppers and organ lecturer at the University of the Free State from 1962-2002; Prof Winfried Lüdemann, former Chair of the Music Conservatory, Professor of Musicology and Vice-Dean of Arts in the Department of Music at Stellenbosch University, and Prof Izak Grové, Professor Emeritus in Musicology at Stellenbosch University.

At the time, the congregation was still using the University Hall with an electronic Hammond organ for services. However, a new church was built opposite Mudd Square in Universitas, and in 1968 the congregation moved to the new building, where a rented electronic organ was used temporarily. A new Cooper, Gill and Tomkins organ, for which Professor Chris Swanepoel had drawn up the disposition, was soon installed. I was entrusted with the supervision of the voicing of the instrument, working together with the representative builder, Saxon Aldred. This instrument, located in a church with great natural acoustics, inspired me to regularly write chorale preludes for use in the service and to initiate monthly church music concerts after the evening service. My academic responsibilities allowed me only to act as organist for the morning



*Figure 1.13: Jacobus Kloppers, his wife Miensie and Prof Chris Swanepoel at Kloppers' inaugural address, 1971*

and evening services. The church choir was trained by a choir director, while I accompanied them. I held this position until my departure for Canada in 1976 (e-mail communication, Kloppers, September 2013).

Kloppers thus composed and performed some of his earliest chorale preludes for liturgical use in this church. Indeed, his first compositions in South Africa sprung from the need to create chorale preludes on specific Afrikaans psalms and hymns for his own liturgical use, since not much locally composed organ music was available for use in this context (Chris Lamprecht, Henk Temmingh and Willem Mathlener being the exception). This led to the



*Figure 1.14: Picture of Kloppers (second row, third from left) and other members of the Commission for the Revision of the Afrikaans Hymn Book, 1973*

following compositions, which were composed and performed by Kloppers for liturgical use (Carstens 1995:2):<sup>46</sup>

*Pastorale on Psalm 23; Chorale Prelude on Genevan Psalm 98/66; Chorale Prelude on Wie gross ist des Allmächtigen Güte* (based on Hymn 180 in the *Afrikaanse Gesangboek* of 1943 – “*Ek weet aan wie ek my toevertrou het/Aan U, o God, my dankgesange*”); *Chorale Prelude on Genevan Psalm 25; Chorale Prelude (Trio) on Psalm 116; Chorale Prelude on St. Theodulph*, which originally was Psalm 128 in the *Afrikaanse Psalmboek* of 1936, with the title “*Wie deur Gods vrees bewoë*” (*Valet will ich dir Geben*); *Chorale Prelude on Heilge Jesus*, based on Hymn 62, verse 6 of the *Afrikaanse Gesangboek* of 1943; *Chorale Prelude on “Ryke seën vloei al verder”* from Hymn 156, verse 7 of the *Afrikaanse Gesangboek* of 1943 (*Jesus meines Lebens Leben/Alle Menschen müssen sterben*); *Chorale Prelude on “Jesus neem die sondaars aan”* (Hymn 39 in the *Afrikaanse Gesangeboek* of 1943; *Jesus meine Zuversicht*); *Chorale Prelude on “U, God en Heer”* – an Afrikaans baptismal hymn from the *Afrikaanse Gesangboek* of 1943 – Hymn 93 (*Ach Gott und Herr*); and *Toccata on Genevan Psalm 84*.

An important outcome of Kloppers’ compositions with regard to addressing the need for chorale-based music on local Afrikaans psalms and hymns were the already-mentioned *Liturgiese Orrelmusiek* volumes (Liturgical Organ Music), the first two of which had been edited by Kloppers and his colleague, Barbara Louw. Around 1971, Kloppers and Louw discussed the idea of compiling liturgical organ volumes for the Dutch Reformed Church in an effort to stimulate the writing of chorale preludes based on Afrikaans psalms and hymns, including also existing ones that could be used in the Afrikaans Reformed context (e-mail communication, Kloppers, September 2013).

We undertook all planning and editorial work, including the correspondence, gathering of manuscripts, securing of copyright,

---

46 A chronological work list of Kloppers’ compositions is presented at the end of this book and provides more detailed information on his works.

compilation and editing of material (including articulation and suggested registration choices), finding a printing company, designing a cover, and decisions on other aspects of printing. The first volume appeared in 1972 under the title *Liturgiese Orrelmusiek I: Musiek vir die Kerklike Huweliksbevestiging en Begrafnisdien*,<sup>47</sup> which contained both chorale preludes and transcriptions from cantatas and oratorios for weddings and funerals. The second volume, which focused on chorale preludes based on the Genevan melody of Psalm 42, and which contained existing pieces from European composers, as well as new arrangements from various South African composers, appeared later in 1975.<sup>48</sup> This project was supported and financially underwritten by the Dutch Reformed Church of the Orange Free State (e-mail communication, Kloppers, September 2013).

Besides being advisor on the voicing of the Dutch Reformed Church Universitas, Kloppers also advised on the following organs during the period 1970-1976:

- Dutch Reformed Church Grootvlei
- Dutch Reformed Church Bethlehem North, Bethlehem
- Dutch Reformed Church Monumentpark, Bloemfontein
- Dutch Reformed Church Randfontein North, Randfontein
- Dutch Reformed Church *Mindalore*, Krugersdorp
- Dutch Reformed Church Bethlehem-Panorama, Bethlehem

---

47 *Liturgical Organ Music I: Music for Wedding Ceremonies and Funeral Services*. Compiled by Barbara Louw and Jacobus Kloppers. Bloemfontein: Nederduitse Gereformeerde Kerk van die Oranje Vrystaat se Sinodale Kommissie i.v.m. die Instituut vir Kerkmusiek aan die Universiteit van die Oranje Vrystaat (1972).

48 *Liturgical Organ Music II: Arrangements of the Genevan melody of Psalm 42*. Compiled by Barbara Louw and Jacobus Kloppers. Bloemfontein: Nederduitse Gereformeerde Kerk van die Oranje Vrystaat se Sinodale Kommissie i.v.m. die Instituut vir Kerkmusiek aan die Universiteit van die Oranje Vrystaat (1975).

- Dutch Reformed Church Randpoort, Randfontein
- Dutch Reformed Church Virginia West, Virginia
- Dutch Reformed Church Kimberley-Vooruitsig, Kimberley
- Dutch Reformed Church Theunissen, Theunissen
- Dutch Reformed Church Onze Rust, Bloemfontein
- Lutheran Church, Bloemfontein

### **The effects of apartheid**

On his period in Bloemfontein, and eventual decision to relocate with his family to Canada, Kloppers (in Carstens 2011:13) remarked:

I was very happy at the University of the [Orange] Free State. Musical considerations played no role in our decision to emigrate. Kovsies had an excellent music programme and musical opportunities and initiatives were plenty ... Our decision to move to Canada was taken in 1974 after the election, mainly on the basis of strong misgivings concerning the racial politics, persistent discrimination and the attitude of the former government to resolve the problem by means of military resources – which I could not console with my conscience. I therefore found myself in exactly the same dilemma against which my German minister warned me.

To return briefly to a methodological concern of biography, Israel's (2010:7) notion that a particular event or even a single moment occurring within a subject's life may have far-reaching implications for the unfolding of that subject's life history, and may even represent a 'key' to understanding the subject's life story as a whole, may be applicable at this point of our account. In terms of Kloppers' strong ethical and moral convictions regarding apartheid, the implications of his German pastor's words and the ensuing impact thereof on Kloppers' moral and religious conscience may arguably be seen as such a defining moment in his life where time and place were

neither ideologically transparent nor politically neutral (cf. Hauge 2007:6; Dixon 200:34).

The distress that we were experiencing over apartheid's course during our stay in Germany was considerably aggravated by first-hand experiences of racial oppression on our return to South Africa. Already on our arrival in the country at the Durban port, we were dismayed by the disrespectful, contemptuous way the customs officer treated our fellow passengers of colour, who had shared our time on the *MS Europe* on their way home to Cape Town from a pilgrimage to Mecca (e-mail communication, Kloppers, September 2013).

In Bloemfontein, Kloppers was increasingly disturbed by the relentless dissemination of apartheid propaganda, proliferated among others by the South African Broadcasting Corporation (especially the programme *Sake van die Dag*),<sup>49</sup> which continuously suggested that black South Africans were "happy and content with the apartheid policy" and that any discontent stemmed from "black communists" (e-mail communication, Kloppers, September 2013). The attitudes of some academics at the UOFS, who would refer to black workers in derogatory ways, also appalled Kloppers. Furthermore, to him it was shocking to hear pious church members say that they would leave the church if a black person were to enter for worship. Ironically, at this point in time, white people were allowed to visit black churches, granted that they had obtained the necessary permission (e-mail communication, Kloppers, September 2013).

During the period of their stay in Germany, the African National Congress (ANC) had decided that peaceful demonstrations against apartheid had not achieved the desired results towards the liberation of black South Africans, and had therefore started acts of sabotage against symbolic government

---

49 Matters of the Day.



targets, while Mandela and other eminent figures of the political struggle were imprisoned. “Dutch Reformed theologians, who spoke out against racial discrimination, were socially ostracised and monitored by the Security Police, while their children were harassed in school. A prominent figure, the cleric, theologian and anti-apartheid activist Dr Beyers Naudé, was placed under house arrest during 1977” (e-mail communication, Kloppers, September 2013).<sup>50</sup>

Nevertheless, Kloppers, perhaps naïvely, still believed at the time “that the government’s future homeland policy only needed time to unfold to everyone’s satisfaction and that the government had blueprints for the future, which they could not divulge at the time for strategic reasons” (e-mail communication, Kloppers, September 2013). The formation of the Xhosa Transkei government and its political independence had represented hopeful signs to those with more liberal political views. Separate ethnic universities were founded in the various homelands. “However, no academic contact or exchange was possible between academics of the white and black universities across the colour line” (e-mail communication, Kloppers, September 2013).

---

50 Similar to Kloppers, Naudé was born into a family that was fully committed to the cause of Afrikaner nationalism. Serving as a minister in the Dutch Reformed Church (DRC), Naudé became the youngest member of the *Afrikaner Broederbond* (Confederation of Afrikaner Brothers), a secret organization promoting Afrikaner nationalism of which his father had been a founding member. However, over the course of his career, Naudé became increasingly concerned over the effects of apartheid. In 1963 he founded the Christian Institute of Southern Africa, an ecumenical organization with the aim of fostering reconciliation through interracial dialogue and research. During the same year, he resigned from the *Afrikaner Broederbond* and condemned apartheid from the pulpit, which led to his resignation as a minister in the DRC, and ostracization within the Afrikaner community. He was placed under house arrest from 1977-1984 (Reverend Beyers Naudé).

At the Music Department of the UOFS, black workers were employed in poorly paid positions as cleaners and gardeners, and social interaction beyond that of employer-worker in the workplace could land members of staff in trouble. There were also no government plans for the political and social future of Coloured people and Indians, except to keep them 'separate'. According to legislation, Indians had been historically prohibited from settling in the province of the Orange Free State (e-mail communication, Kloppers, September 2013).<sup>51</sup>

Kloppers was also shocked by the lack of amenities in the black townships; "there was no electricity, only shared taps to provide water, and no recreational facilities, such as soccer fields or a swimming pool whereas the whites enjoyed a couple of city swimming pools and many had the luxury of a swimming pool in their own backyards" (e-mail communication, Kloppers, September 2013). Furthermore, there was the continuation of the various racial policies enforced, such as job reservation, the *Immorality Act*, which only concerned itself with immorality across the colour line, laws against mixed marriages and 'petty apartheid' which was concerned with the laws mentioned earlier, such as separate buses, trains, benches, entrances and restaurants (e-mail communication, Kloppers, September 2013).

At this stage, the idea of buying more land for black people to consolidate proper black homelands into fully fledged ethnic countries seemed to have stalled. The government, however, had initiated diplomatic ties with some African states, which seemed a hopeful sign of change, but this resulted in a far-right white group breaking away and founding the ultra-conservative *Herstigte National Party* (The Reconstituted National Party) (e-mail

---

51 Indians were barred by an 1891 statute from living in the Orange Free State. This situation persisted until 1959, and resulted in an almost total absence of Indians from the province, a situation which only changed after the dawn of democracy in 1994 (Anti-Indian Legislation 1800s-1959).

communication, Kloppers, September 2013). Kloppers at this point felt the need to react:

In 1973 I started to write weekend cultural editorials for the *Volksblad*. I also published letters in this paper, stating my disquiet about racial discrimination in everyday life. In essence, my concerns involved the following matters: black liberation movements with ANC ties, receiving arms from the communist countries, which started to become a threat on the border of the then South-West Africa (Namibia). The fact that the Cold War was still raging made the struggle of the ANC, and the government's response seemed tantamount to a total onslaught of black communism against white Christianity, and was simplistically labelled as such in the media. Thus the issue of what was morally right or wrong became muddled within this ideological battle (e-mail communication, Kloppers, September 2013).

It was a complicating factor for Kloppers that the government "began to spend more and more money on the development of arms and military preparedness with a two-year compulsory training for whites, instead of demonstrating how it was going to dismantle discrimination in the development of its policy, in order to give black South Africans hope for the future" (e-mail communication, Kloppers, September 2013). In addition, "conscientious objection to military training and military service was outlawed, and anyone suggesting that the black compatriots had genuine reasons for rebelling, could face imprisonment. The Secret Police received increasing power to deal with enemies of the state, a term very broadly interpreted" (e-mail communication, Kloppers, September 2013).

The general election in April 1974 resulted in a decisive victory for the governing National Party, especially against the far-right *Herstigste Nasionale Party*. Kloppers, together with some of his academic colleagues at the UOFS, at this stage urged the government to ask for sacrifices from the white minority

in order to reach the goal of separate but equal states without discrimination. “We sincerely hoped that the government would be emboldened to move on its intended final goal of ‘separate but equal’ development. Progressive academics still believed that the government had constructive plans for the country’s future, which it was not ready to reveal to the public”. These would include the abolishing of racial discrimination and a demand for sacrifices from whites, including more land for black homeland consolidation (e-mail communication, Kloppers, September 2013):

The white population lived in a world of privilege with cheap labour and with a blind trust in the intentions of the Afrikaner government: *The continuation of the Afrikaner culture seemed assured through the Apartheid policy, since the Afrikaner will always have self-determination as one of the several separate nations within the Apartheid model.* They believed that the government knew what it was doing to accomplish this creation of separate but equal nation states and they imagined (especially since the government-controlled radio brainwashed them in believing this) that the blacks were content as well (e-mail communication, Kloppers, July 2020; his emphasis).

However, this objective never materialised. “No general government initiative or social will towards change seemed to be forthcoming. As a consequence, I decided to speak to a high-ranking member of parliament considered to be influential within the apartheid governmental structure. As a friend of the family, we were well acquainted and met in Pretoria in July 1974” (e-mail communication, Kloppers, September 2013).

Kloppers had hoped that this official would be able to confirm that the government indeed had a viable blueprint for the future, and that concerned academics could help to promote acceptance among the white population of the necessary land sacrifices to be made, as well as the dismantling of petty apartheid. However, these hopes were extinguished when this official made it clear that “petty apartheid and social segregation would stay; that

no extra land would be made available to black people; and that the *status quo* for Indians and Coloured people would remain unchanged” (e-mail communication, Kloppers, September 2013). Moreover, it was stated that “blacks would receive no homeland but would be segregated in white areas with a separate voting system”. “When I objected that the perpetuation of these racial policies would be a recipe for a violent revolution, the blunt reply was that the country’s defence force would be able to finish off the black liberation movements and the rest of Africa before breakfast” (e-mail communication, Kloppers, September 2013).

Following this conversation, Kloppers inevitably found himself faced by the political impasse his German minister had warned him about years earlier (Carstens 2011:13). This came down to the fact that his idea of how the apartheid policy should ideally unfold, which he had formerly strongly defended on moral grounds in Germany, was directly in conflict with the government’s implementation of apartheid: “I felt trapped in a situation where I had no choice but to become an accomplice, and a pawn of the government to achieve the enforcement of what I viewed to be an immoral policy” (e-mail communication, Kloppers, September 2013).

This Kloppers found all the more distressing since, as stated at the outset of this chapter, he had been raised in a profoundly patriotic Afrikaans family with an intense pride in their Afrikaans heritage. Furthermore, he was devoting much effort to promoting Afrikaans culture both within the academy and the church:

I understood and supported the ideal of the Afrikaners to preserve their cultural heritage and identity and, at the same time, also understood that the ‘greater apartheid’ idea of politically independent ethnic homelands was the Afrikaner’s way of safeguarding this heritage. It was, however, repulsive to me to keep segregation indefinitely in place in such an unjust way, with the government keeping the majority of land ownership in the hands of

a white minority, whilst defending this injustice by way of military intervention. I was prepared to defend the legitimate rights of white citizens in South Africa, but I was not prepared to defend a life of white privilege at the expense of blacks who had legitimate demands for equal treatment (e-mail communication, Kloppers, September 2013).

Kloppers' Christian understanding of justice for an oppressed and suffering people made it impossible for him to disregard implications of apartheid for his moral conscience. He was not an extremist who would join any of the radical black movements in order to attack his family and fellow whites; neither could he take up arms against black compatriots. "Although I was beyond the age of being called up for military service, I realised that by staying in South Africa I and my family would lend moral and financial support to the government's objectives" (e-mail communication, Kloppers, September 2013). He was aware of the fact that his two children, who were still young, could be "brainwashed by the powerful government media machine"; "our son would be drafted into the army at age sixteen, and I was not prepared to support the government financially through means of taxes by staying in South Africa". After a discussion with his wife and prayer for God's guidance, they finally decided to apply for landed immigrant status in Canada (personal interview, Kloppers, October 2013).

Having made this momentous decision, Kloppers wrote letters to over 30 universities in Canada, as well as to some universities in the northern United States of America during July 1974, inquiring about possible vacancies in his field. He received responses from all, but no job prospects or offers.

In August of the same year we sent in our application for Canadian Landed Immigrant status to the Canadian Embassy in Rome, who processed all applications from Africa at the time. We were, however, declined visas because I did not have a job offer in Canada. During the December holidays of 1974, I thus flew to North America

and visited various universities in the northern United States and Canada, from Victoria, BC to Toronto. Although no immediate vacancies existed in my specialised field of Musicology, that of Baroque studies, it was a great exploratory experience. During this investigatory trip, I decided that should I have a choice, I would prefer to settle in Edmonton, Alberta, because it was a medium-sized city like Bloemfontein, had grasslands, a dry climate and a somewhat rural feel (personal interview, Kloppers, October 2013).

It is telling that Kloppers sought out a place that would, ostensibly, represent to him at least some sense of 'home' and of 'familiarity' – and indeed, after their eventual emigration to Canada the Kloppers family did settle in Edmonton.

On his return journey to South Africa Kloppers visited the Canadian Embassy in Rome where it was discovered that some errors had been made in assessing his application, and that he did not pass on the point system, even without a job offer. "In order to receive clearance for visas for the family, I had to sign a document stating that I would not apply for financial aid from the Canadian government for at least five years. The follow-up process of medical reports for the whole family and obtaining police clearance (both in South Africa and West Germany), was complicated and took much time" (e-mail communication, Kloppers, October 2013).

Kloppers continued to write letters to the *Volksblad* in the hope of effecting political change. No reaction was forthcoming, except for the fact that their telephone was now tapped by the Security Police, and they were visited by members of the Special Branch at their home, as every critic of apartheid was considered 'an enemy of the state'. They finally received their visas after two years, in March 1976, with the stipulation that they had to arrive in Canada by July of the same year (personal interview, Kloppers, October 2013).

I explained my reasons for leaving the country to a number of my colleagues at the university on a one-to-one basis before handing

in my resignation in March 1976. I had to face some criticism, but was also met with remarkable understanding. When the news of my resignation and intention to move to Canada became publicly known, I was contacted by a reporter of the *Volksblad*. In the ensuing telephone conversation I reiterated my reasons for leaving the country, especially my concerns about the moral problem of the political situation. The *Volksblad*, although they had published my letters on an ongoing basis and knew my standpoints on apartheid, chose instead to publish a false story in which it was claimed that since Cuban mercenaries had started to aid the black liberation army, SWAPO, in South West Africa, we were fleeing South Africa to find safety in Canada, and that I had accepted a position at the University of Toronto (personal interview, Kloppers, October 2013).

This misrepresentation, portraying Kloppers and his family as conservative whites who fled the country for fear of black revolutionary action was subsequently published by all government-supporting Afrikaans newspapers, and also broadcast by the SABC (personal interview, Kloppers, October 2013).

As a result, the Kloppers family was flooded with phone calls and anonymous hate mail, although they also received letters of support. “The situation was exacerbated by the fact that the university authorities had requested me not to explain my reasons for leaving to the students. A representative of the *Volksblad* later told one of my colleagues that they had been instructed to make an example of me to dissuade others, especially young students, to think in a similar critical way” (e-mail communication, Kloppers, October 2013).

Though many English-speaking South Africans were leaving South Africa at the time without much publicity, the fact that Kloppers came from a patriotic Afrikaner family, and was teaching at a conservative Afrikaans university, from the perspective of the university authorities seemed to hold a special



danger for young, impressionable minds (personal interview, Kloppers, October 2013). These events were exceedingly painful for Kloppers, not only in terms of his professional context, but also that of his family:

My father, who had believed in the morality of the Apartheid policy in an idealistic way, i.e. in its ultimate unfolding into the creation of separate but equal states, had died in 1972. He was thus spared the utter condemnation by many fellow Afrikaners (including articles in Afrikaans newspapers) of my departure from South Africa, especially since I was an Afrikaner with a family member in the government and coming from a family with roots in South Africa going back 300 years (e-mail communication, Kloppers, July 2020).

Kloppers managed to sell their house in Bloemfontein, and shipped some of their possessions to Canada. The family departed for Edmonton in Western Canada by air travel at the beginning of July 1976, exactly at the time when the Soweto riots by black school children had started, and the country was going up in flames. In Canada, no job was awaiting him. “The inner turmoil of the period 1974-1976, which affected me both physically and emotionally, is reflected to a considerable degree in my *Partita on Genevan Psalm 116*, which was the last composition started in Bloemfontein and completed in Edmonton around 1979” (e-mail communication, Kloppers, September 2013).<sup>52</sup>

## A new life in Canada

After emigration to Canada, the Kloppers family settled in the university city of Edmonton, Alberta. The tremendous leap of faith which they took by emigration to an unknown country, Kloppers describes as follows, “We were confident that God would provide and He did. I was blessed to find an organ position at St. John’s Anglican Church in Southwest Edmonton, which allowed me to teach organ, and we were provided with a lovely small rental

---

52 Chapter 4 offers a discussion of this composition as ‘transitional’ work.

house close by” (e-mail communication, Kloppers, September 2013). “We had been allowed to take only a maximum of R10 000 out of South Africa and lived very frugally in rented houses from 1976 to 1980. However we received warm acceptance and tremendous support from congregational members” (e-mail communication, Kloppers, September 2013). His position at St John’s brought with it responsibilities which initially required considerable adaptation:

I had to become acquainted with the Anglican liturgy, which differed considerably from that of the Dutch Reformed Church in South Africa to which I was used, as well as the liturgical function of the choir, and the chanting of the Psalms and other Biblical hymns, which is challenging even for Anglican-trained organists. However, the Rector, the Rev. Murray Starr, offered concrete help with regard to the musical liturgy (especially the chanting of Canticles). In my position as Director of Music my duties included playing the organ at two of the three morning services (8:00 was a said communion service; 9:15 was a more youth-orientated service, and 11:00 was a traditional Book of Common Prayer Communion service), a monthly evening service, and the training of a children’s choir for the early service. Until my appointment at The King’s College, in 1979, I played for the 9:15 service and directed the Junior Choir, but with a more challenging workload, I stepped down from these tasks and Rosemary Holsworth was appointed as organist/choir director for this service. I then concentrated on playing for the 11:00 traditional service and accompanying the 11:00 Senior Choir, which was directed by Ann Grant. With her retirement in 1997, I took over the training and conducting of the 11:00 Senior Choir as well (e-mail communication, Kloppers, September 2013).

As Director of Music, over the years Kloppers considerably enriched the musical culture of this church. Among his initiatives were church music performances (choirs and instrumentalists) in the context of Evensong; the

improvement of the church's acoustics, and the re-intonation and expansion of the organ. Members of the church took part in the performances organised, whether as choristers or instrumentalists. In the late 1990s Kloppers also started a Youth Choir, all of whom attended the 9:15 service, and under his direction studied anthems and motets with a view to performing these together with the adult choir during services and at the annual Nine Lessons and Carols service (Carstens 2011:13).

During their first year in Canada, Kloppers gained a good reputation as a private organ teacher. From September 1977 until July of 1979 he worked as a part-time Musicology lecturer for the North American Baptist College, teaching Music History, Music Appreciation, Aural Training, and Organ. During the following years, he acted as a piano examiner for the Western Board of Music in Northern Alberta and the North-West Territories (1978 and 1979), assisted with the revision of the organ syllabus of this examination board, and during July and August of 1978, acted as an instructor in Music Theory, Aural Training, and Choral Work at the Naval Cadet Base in Cornwallis, Nova Scotia, Canada (Carstens 1995:2).

Kloppers joined the Royal Canadian College of Organists in 1976 and became President of the Edmonton Chapter in 1977, initiating the 1979 RCCO National Convention that was held in Edmonton. In 1979 he also started doing organ consultancy work in Alberta, a contribution which would stretch over the next 23 years (e-mail communication, Kloppers, September 2013).

An important turn of events was that in 1979, Kloppers was appointed as Associate Professor at the newly founded King's College in Edmonton, with the specific task of establishing a music department.

In the summer of 1978, applications were sought in six academic areas for King's College, a new, privately sponsored Christian liberal arts institution scheduled to start in September of 1979 (the first non-denominational institution of the kind in Canada, besides the U.S.

Dordt College in Iowa and Calvin College in Grand Rapids). This institution, though non-denominational, was founded by members of the Christian Reformed Church who supported Reformed Christian Higher Education, and was based on the same philosophy underlying that of the *Vrije Universiteit* Amsterdam – a philosophy developed by the Dutch philosopher Herman Dooyeweerd.<sup>53</sup> As this philosophy, at the time, was also taught in the UOFS Department of Philosophy, I was well acquainted with its principles. Founded on Abraham Kuyper's Neo-Calvinist world-views, as noted before, I viewed the Dooyeweerdian philosophical approach to be applicable to philosophical issues in Musicology, and had already applied it in my teaching in Bloemfontein since 1970 (e-mail communication, Kloppers, September 2013).<sup>54</sup>

---

53 As stated earlier in this chapter, Dooyeweerd (1894-1977) may be seen as most influential intellectual follower of the nineteenth-century Calvinist theologian and statesman, Abraham Kuyper (1837-1920). As also noted earlier, scholars offer conflicting views on Kuyper's legacy as far as apartheid is concerned. While Harinck (2002:187) maintains that Kuyper was guided only by his Calvinistic creed of human equality, Bloomberg (1990) notes his influence on the founders of apartheid, and in particular the influence of his notion of the *kern der natie* ('core of the nation') that became a rallying position for Christian-Nationalists in the Dutch Reformed Church. Bloomberg accordingly suggests that Kuyper's adherents in South Africa were instrumental in building Afrikaner cultural, political and economic institutions – including the *Afrikaner Broederbond* – in order to retain the dominant position of the Afrikaner (cf. again footnote 11).

54 In Chapter 3, Danie Strauss' philosophical deliberation is preceded by a translated version of Kloppers' UOVS inaugural address (1971), which involves an illumination of his application of Herman Dooyeweerd's philosophy in Musicology. Offered in an English translation, the said contribution was initially published in *Afrikaans* as part of a *Festschrift* for Prof Hermann Strauss, *Op al sy akkers* (cf. Wessels 1975).

This development meant that, within his new professional setting, Kloppers, apart from locating a position at St John's, found a place of significant and meaningful intellectual 'homecoming'; one in which new opportunity for service to his cultural, intellectual and spiritual ideals could materialise.

Despite the fact that the college did not have substantial financial resources or a permanent campus until 1994, it flourished as a private institution, including its Music programme: "In founding the Music programme, I proposed a two-year Church Music Diploma, which could later be expanded into a degree programme" (e-mail communication, Kloppers, September 2013). Together with his colleague, pianist Dr Joachim Segger,<sup>55</sup> they appointed lecturers in Theory and Choral Conducting, and started the King's Concert Choir. "The college was affiliated with the University of Alberta in 1983. Subsequently, qualifications offered were changed from two-year programmes to three-year BA degrees in 1986. This included a major in Music with instruction in all orchestral instruments, keyboards and voice" (e-mail communication, Kloppers, September 2013).<sup>56</sup> Kloppers lectured in Music History, Music Appreciation and Organ, while also offering analytic seminars in all of his Musicology classes:<sup>57</sup>

Within this context, my manner of teaching had to be adapted drastically to suit this new environment. Accustomed to the

---

55 Joachim Segger is Professor and Chair of the Music Department at The King's University, Edmonton, Alberta.

56 The college reached University College status in the 1990s, and in 2000 they received government approval to offer their first four-year BMus and four-year BA Music degree – a first for any private Christian Institution in Canada. In 2015 the institution was granted university status, becoming The King's University.

57 Chapter 2 offers a documentation of Kloppers' work at The King's College as contributed by Charles Stolte.

German way of lecturing, which I applied in Bloemfontein, I was used to a style of lecturing where I would stand behind a podium and read notes to a class of students. In Canada, however, this was not the accepted mode of teaching. Here, I had to incorporate a more interactive method of presentation where students could take part in the class by way of active learning (e-mail communication, Kloppers, September 2013).

During this period, Kloppers still retained his ties with German academic life. As a specialist in the organ works of JS Bach, he gave lectures on musical rhetoric and symbolism in the organ works of Bach in July 1981 in the cities of Frankfurt am Main, Düsseldorf, Innsbruck, Vienna and Berlin (Carstens 1995:4). He also presented academic papers in Lübeck, Bonn and Bensheim in November 1982 (Carstens 2011:14).

In 1981 the Kloppers family could finally afford, after having stayed in a series of rented houses, to buy their first small home. “Both children attended the West Edmonton Christian School, a private institution. At the time Martin started with private cello lessons and Elsabé with violin, so that they could also play in ensembles. Miensie taught Elementary Art at the West Edmonton Christian School until 2004 when she retired, and also gave private flute lessons” (e-mail communication, Kloppers, September 2013).

Kloppers was promoted to the position of professor with tenure in July 1983, still acting as chair of the department, which meant that he was managing all administrative aspects of the programme (Carstens 1995:3). “Without any administrative personnel, this was a daunting task” (e-mail communication, Kloppers, September 2013).

In 1984 the family became Canadian citizens (e-mail communication, Kloppers, September 2013).

Academic and professional demands at The King’s College were high from the outset and salary increments were allowed only following an annual

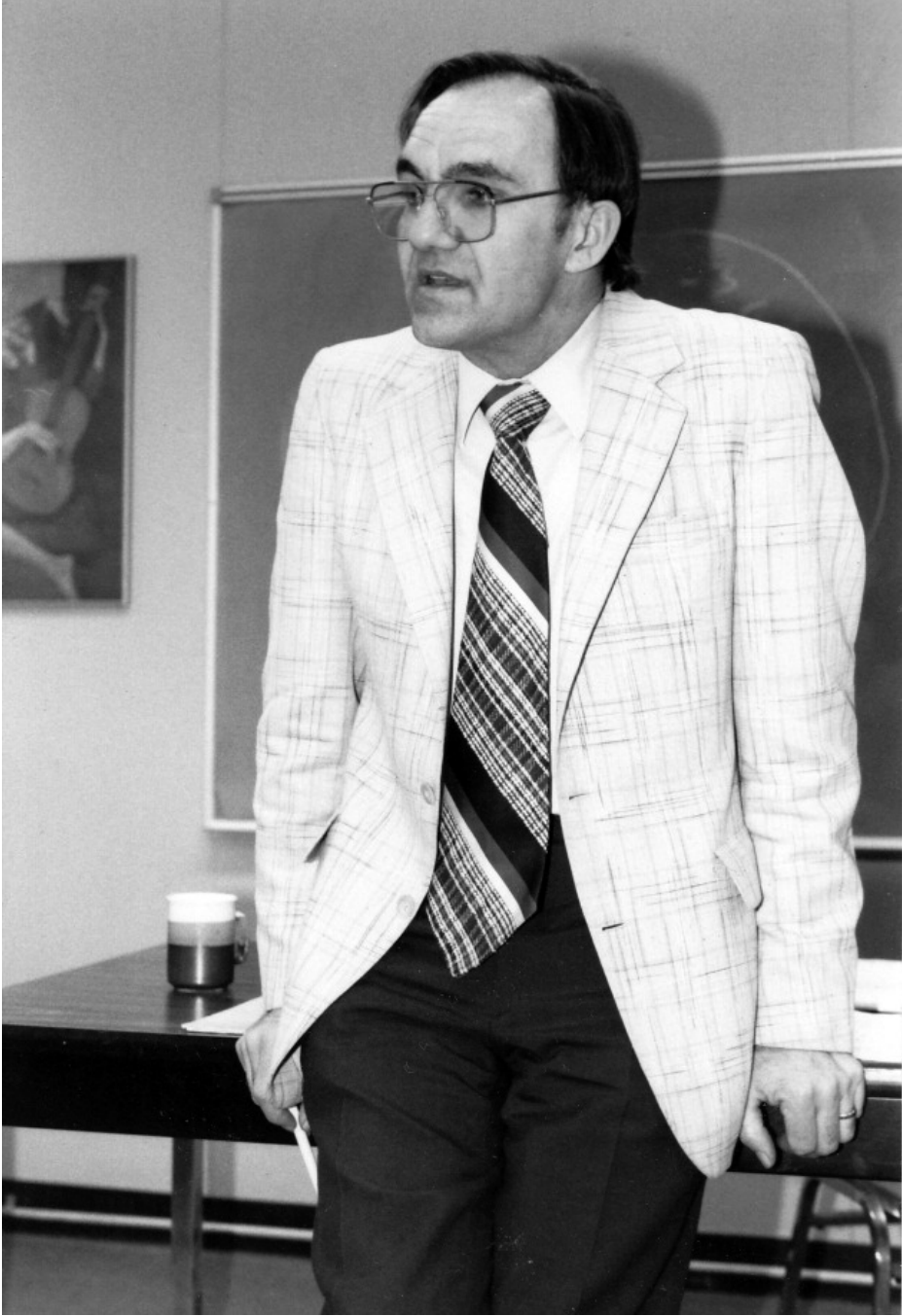


Figure 1.15: Kloppers teaching at The King's University College, 1979

evaluation process by a Senate Evaluation Committee, based on student course evaluations, a written self-evaluation, and an activities report, demonstrating professional development.

In Music, the latter could reflect output in performance, research or composition. Though I still performed regularly and gave organ concerts and lectures on Bach in West Germany, Berlin and Austria in 1981 and 1982, I found it impossible to develop my academic and performance output in addition to my administrative duties, as well as my organ tuition and the various courses in Musicology for which I was responsible. I therefore decided to focus on composition and was encouraged to submit some of my chorale preludes to the Lutheran *Concordia Publishing House* in Missouri (USA). By this time the *Liturgiese Orrelmusiek III* and *IV* (Liturgical Organ Music III and IV) had been published in 1979 and 1980 respectively. These volumes contained, from my Bloemfontein years, the *Chorale prelude on Wachet auf* in volume III and the *Pastorale on the 23<sup>rd</sup> Psalm* (in G major) and the *Chorale prelude on the Genevan Psalm 25* in volume IV (e-mail communication, Kloppers, September 2013).

Concordia Publishing House published Kloppers' *Pastorale on the 23rd Psalm* (transposed to E-flat major) in 1982 and accepted all the preludes based on Lutheran hymn tunes which were published in 1983 as *Five Chorale Preludes*. These chorale preludes were on *St Theodulph, Ach Gott und Herr, Wachet auf, Jesus meines Lebens Leben* and *Jesus meine Zuversicht*, which all originated from Kloppers' time in Bloemfontein as well (e-mail communication, Kloppers, September 2013).<sup>58</sup> "A greater compositional focus only began in Canada after I was encouraged to send some of my work to Concordia Music Publishers in the USA for possible publication. [...] Concordia then started to give me commission work, followed by Morning Star Publishers, the Canadian

---

58 All information on Kloppers' compositions was made available by the composer for inclusion in this chapter.





Figure 1.16: The Kloppers family and friends at the occasion of having become Canadian citizens, 1984

Broadcasting Corporation, the Royal Canadian College of Organists, private institutions and so forth” (Cited in Carstens 2011:14).

Though this professional shift was of significant import, Kloppers’ compositional work often had to be relegated to the periphery of his professional activities because of his academic duties, as well as his duties as organist. Thus often his compositions would come into being “between 21:30 and 01:00 at the organ at St. John’s church” (Kloppers in Carstens 2011:14). Sometimes these would take form quickly, especially when he had uninterrupted time; “Other times one can struggle for ever with one work, especially when it has to happen in small time gaps, then there is little progression. Commissioned works however, always seem to come into being faster” (e-mail communication, Kloppers, September 2013).

After submitting his first chorale preludes to Concordia Publishing House, more commissions were to follow.

In 1983 Concordia Publishing House commissioned the *Three Plainsong settings (Veni Emmanuel; Divinum Mysterium, and Victimae Paschali Laudes* which were published in 1984. Concordia Publishing House also commissioned *Triptych on Vaughan Williams’s Hymn Tunes* which was, however, not published due to the high royalties demanded by the Oxford Press for the use of Vaughan Williams’s hymn tunes. In 1985 Concordia Publishing House also published three *manualiters* in their series *Concordia Hymn Preludes*. These were *My soul doth magnify* in Vol. 14, *Today your mercy* in Vol. 20 and *Es ist das Heil* in Vol. 24 (e-mail communication, Kloppers, September 2013).

In terms of Kloppers’ broader life narrative, what is of particular importance regarding religious expression in his music at this point is the notable paradigm shift from a more German Reformed orientation to one inspired by French and French-Canadian influence. Nevertheless, as will also be

argued in Chapter 4, those works forming part of his new religious context were generally still tempered by a more sober textural approach, and thus testified to a certain retention of cultural and religious ‘memory’.

Kloppers was eligible for a full-year sabbatical from July 1985 until June 1986. He had received an invitation from the Universities of Stellenbosch and the Orange Free State to give lectures on Bach and other musicology subjects at each institution for six weeks from July to October of 1985, as part of the 300<sup>th</sup> anniversary of Bach’s birthday. During his stay in Stellenbosch, however, he was continually followed, harassed and intimidated by the South African Security Police, despite the fact that his visit was a purely academic one. “All my mail from Edmonton was opened and withheld until my last day in Stellenbosch, and then stuffed into a bigger envelope and slid under my door. Since the Anglican Church in South Africa had consistently been an outspoken critic of apartheid, I assumed that perhaps my Anglican connection in Edmonton had put me in the camp of ‘the enemy’” (e-mail communication, Kloppers, September 2013). However, he was also aware of the fact that the Security Police already had him on their files and had monitored him since the 1970s.

That particular period in South Africa was a time of great political turmoil. An especially disconcerting aspect for me was the ‘necklacing’ of black people, who were considered to be collaborators of the government, by an angry younger black generation following the 1976 Soweto riots.<sup>59</sup> At the time of my visit to South Africa there were student and faculty protests in Stellenbosch against government actions, followed by the vandalising of houses of protesting faculty members by the Security Police. However, musical

---

59 The act of ‘necklacing’ involved placing a tyre soaked in petrol around a victim’s neck and setting it alight. This was seen as a demonstration of political punishment, used by the black South African youth in the mid-1980s (Ball 1994).

activities continued, and a musicological conference took place at the university where I gave a lecture on Bach. During this time, the University Choir of Stellenbosch with Acama Fick as conductor, commissioned me to write a festive anthem on *A Mighty Fortress is our God* for Trumpet, SATB and optional Brass, which I completed later that year (e-mail communication, Kloppers, September 2013).

On his return to Edmonton, Kloppers became a member of the Edmonton Composers' Concert Society (ECCS). "This organisation, newly founded in 1985 by composer and University of Alberta Professor, Dr Violet Archer, promoted the writing and performance of new Canadian music, especially by Edmonton composers" (e-mail communication, Kloppers, September 2013). The membership provided important compositional opportunities also for Kloppers – and, as a musical 'place of belonging' (cf. Hauge 2007:6) had considerable symbolic significance.

The second half of Kloppers' sabbatical year, January to June 1986, was spent in Edmonton writing his *Organ Concerto* under the supervision of Professor Gerhard Krapf, who was Head of the Organ division at the University of Alberta.

The work, dedicated to my wife, was performed at a King's College concert later that year in the Robertson-Wesley United Church with the organist, Dr Marnie Giesbrecht,<sup>60</sup> and a professional string ensemble. It was performed again at the 1987 New Music Edmonton Festival sponsored by the ECCS at the University of Alberta with Montreal organist, Patrick Wedd. In 1991, the ECCS also sponsored the recording of the work, which had been revised with the addition of timpani, with Dr Marnie Giesbrecht as soloist and Michael Massey conducting. This recording was incorporated

---

60 Dr Marnie Giesbrecht is Professor Emerita at the University of Alberta (1988-2014) and Adjunct Professor of Music at The King's University, Edmonton.

in the Arktos CD *Dancing Ice* in 1994 (e-mail communication, Kloppers, September 2013).

In 1989, the Royal Canadian College of Organists conferred an Honorary Fellowship on Kloppers. Around the same time, the Christian Reformed Church (CRC) in the United States asked Kloppers to write harmonisations for a number of hymns and psalms for their new Psalter Hymnal. “The CRC also commissioned two Hymn Concertati, a Hymn Concertato on *Christ our Lord ascends to reign* for Congregation, Organ, SATB, Flute and Trumpet and a Hymn Concertato on *Give Thanks to God the Father* for Trumpet, SATB, Congregation, Organ, were presented at their Conferences for Liturgy and Music held in Grand Rapids in 1987 and 1989, respectively” (e-mail communication, Kloppers, September 2013).

Kloppers was now encouraged by fellow Canadian composers to apply for membership as an Associate Composer in the Canadian Music Centre, which was subsequently granted. “A non-profit government sponsored organisation in Toronto, the Canadian Music Centre collects all compositions from Canadian member composers (whether manuscripts or works in digital print, CDs, or archival recordings), publishes them, and disseminate these on their website” (e-mail communication, Kloppers, September 2013). This organisation, together with the ECCS, has been invaluable in collecting and distributing Kloppers’ compositional work. More commissions from churches in Ottawa and Edmonton followed, including anthems with instrumental ensemble, as well as organ partitas (e-mail communication, Kloppers, September 2013): Festive Anthem on *All Creatures of our God and King* for Trumpet, Flute, Handbells, Piano, Percussion, SATB and Organ (1989); Partita on *The Old Hundredth* for organ (1990); Anthem on *Hosanna* for Children’s Choir, SATB and Organ (1991); and Anthem on *How Lovely are your Dwellings* for SATB, Flute and Organ (1993).

In 1990, the Kloppers family moved from their starter-home into their newly-built home in the new neighbourhood of Twinbrooks in south-west Edmonton. “That was our final move, which altogether involved seven relocations since we had arrived in Canada, counting also rented houses and temporary stays” (e-mail communication, Kloppers, September 2013).

During the academic year of 1994 to 1995, Kloppers taught organ at the University of Alberta during Dr Marnie Giesbrecht’s sabbatical (Carstens 1995:4). In 1997, he also became Adjunct Professor in Keyboard at the University of Alberta. The King’s University College reciprocated by naming Dr Marnie Giesbrecht, Chair of the Organ division at the University of Alberta, as Adjunct Professor at The King’s University College. They collaborated in various ways, serving as jury members at the undergraduate organ exams of both institutions and at graduate projects at the University of Alberta (e-mail communication, Kloppers, September 2013).

The South African Foundation for Creative Arts asked Kloppers in 1992 to write a concert piece for the Pretoria-based organist Eddie Davey, based on contrasting elements, the *Dialectic Fantasy*.<sup>61</sup> “This was a free work, which, as the title suggests, combined opposite elements, for example, contrasting moods, a twelve-tone theme against a tonal framework, and two hymns contrasting in character. The idea for the work was suggested by Davey” (e-mail communication, Kloppers, September 2013).

Around 1993, Kloppers received commissions for works intended for the concert hall. Though challenging, these compositions broadened his scope of work and imagination. In 1993, the CBC commissioned a work for the organ duo Joachim Segger and Marnie Giesbrecht, who requested a duet suite, which should include some Canadian themes. This became the *Memoirs of a Canadian Organist* in which Kloppers “gave an impression of the typical experiences of an organist, some serious, some comical, but

---

61 Chapter 5 of this book offers an analysis of the *Dialectic Fantasy*.

also containing some pieces that were meant as light-hearted comments on Canadian socio-political issues of the time” (e-mail communication, Kloppers, September 2013).

The South African Foundation for Creative Arts approached Kloppers again in 1994, commissioning him to write a *Te Deum* for SATB, Organ and Timpani for the UNISA Choir.

The commission stipulated that African/South African elements had to be included. Motivic elements from both the Afrikaans Genevan Psalm 116 and the Xhosa anthem *Nkosi Sikelel' iAfrika* form the basis of this work, fused with continental and Anglican anthem aspects. However, the composition was never premiered by the UNISA Choir due to their dissolution just before it was finished. In 2003, at the suggestion of the President of the Edmonton Composers' Concert Society, originally from Poland, I submitted the *Te Deum* to a selection committee in Warsaw who organised the annual International Festival of Religious Music in the Catholic heartland of Poland, Czestochowa. It was accepted for the 2005 festival and performed by the Polish Chamber Choir. The Canada Council granted me a travel grant, which allowed me and my wife to attend the festival and performance (e-mail communication, Kloppers, September 2013).

In 1994, the Alto-Saxophone and Organ piece *Triptych "Carolingian Temperaments"* followed, which depicted various 'temperaments' and 'moods' of the saxophonist Charles Stolte, for whom the piece was intended, at the time a former student at King's and in his final BMus year at the University of Alberta. "The main theme is derived from musical letter names for Charles Stolte and the various moods depicted are 'Passion and Dispassion', 'Contemplation' and 'Celebration'" (e-mail communication, Kloppers, September 2013). At the initiative of the ECCS, member composers were encouraged to submit scores for the 4<sup>th</sup> International Saxophone Festival

to be held in Szczecin, Poland, in 2006. Kloppers submitted the triptych *Carolingian Temperaments* for this purpose.

The Opera Theatre, where the festival took place, did not have an organ; however, the organiser of the festival, saxophonist Dariusz Samol suggested that I should orchestrate the organ part. The work thus became a kind of concerto called *Concerto in quattro umori*, for which the work was extended with a Cadenza and also included references to earlier themes from the first and second movement.

The premiere of Movement I and II of the work took place in Szczecin, on April 8, 2006 with soloist Dariusz Samol and the *Orkiestra Opery na Zamku* under the direction of Jacek Kraszewski, in a programme called Canada Meets Poland sponsored by the Edmonton Composers' Concert Society and the Canadian Embassy. A second performance of the entire concerto (all 3 movements) received its North American premiere at the Edmonton Composers' Concert Society sponsored concert, New Music Alberta 2008-09 in the Convocation Hall, University of Alberta in 2009 with Charles Stolte and the Edmonton Chamber Players under the direction of Polish Maestro Jacek Rogala (e-mail communication, Kloppers, September 2013).

In 1995, the national RCCO commissioned a musical fairy tale, *Jack and the Bean Stalk* for Organ and Narrator to be performed by Montreal organist Tammy-Jo Mortensen. This work, with the purpose of introducing young children to the organ and its various sound possibilities with musical themes representing the various characters and events in the story, was performed a number of times in churches in Edmonton, Montreal (Organ Academy), Ottawa (RCCO Convention 2003), as well as at the Winspear Centre (Edmonton Symphony for The Kids series) and Windsor, Ontario (2018) (e-mail communication, Kloppers, September 2013).



A commission by former South African Michael West to write a *Dance Suite* for the Montreal organ duet couple, Philip Crozier and his wife Sylvie Poirier, followed in 1997, and was completed during another six-month sabbatical. This work, which centred on stylised dances, had multiple performances in Canada, Europe, as well as North and South America (e-mail communication, Kloppers, September 2013).

In 1998, two works with South African connections followed. First, an Afrikaans Hymn Concertato on *Gesang 15* (Hymn book of 1978), commissioned by the Humansdorp Dutch Reformed Mother Church for their 150<sup>th</sup> anniversary, and scored for Flute, 2 Trumpets, Choir and Organ (e-mail communication, Kloppers, September 2013).

In the same year the CBC commissioned Kloppers to write a piano piece for Canadian pianist Colleen Athparia,<sup>62</sup> with the theme and duration unspecified. “I chose to dedicate this large-scale composition, *Reflections: Prologue, Variations and Epilogue on an Afrikaans folk song*, to my late parents (my mother had passed away the previous year)” (e-mail communication, Kloppers, September 2013). The work, which may be argued to be a pivotal one within Kloppers’ oeuvre as a whole, was conceived as an homage to the history of the Afrikaners in South Africa – from the settlement by Van Riebeeck in 1652 to 1994, when apartheid was dismantled and free democratic elections took place. At the centre of the piece is the traditional Afrikaans folk song “Jan Pierewiet”, each of its variations suggesting an important event from the history of the Afrikaner. The musical theme is thus constantly transformed in mood and style, reflecting various aspects of the Afrikaner’s history of conflict and suffering, as well as the desire to

---

62 Colleen Athparia is an internationally recognised Canadian pianist, both as solo and chamber musician. She has been a member of the Mount Royal Conservatory since 1981 (Dr Colleen Athparia 2017).

build and maintain an Afrikaans cultural identity (e-mail communication, Kloppers, September 2013).<sup>63</sup>

Kloppers wrote this work four years after the transition to a black government in South Africa during which the Afrikaners had lost political autonomy. At the time, there was a profound lack of security amidst new violence and corruption, and legitimate questions arose about the future of Afrikaner culture in Southern Africa:

The Prologue to the piece encapsulated the idea of a perceived ending to a dream (even in the opening chords) of political/cultural autonomy for the Afrikaners in their struggle with competing aspirations. The epilogue, a fugue and free fantasy was bitter-sweet and conflicting but ended with a mood of acceptance and a lingering question about the future (programme notes, *Reflections*).

The work, which in a most poignant way represents Kloppers' painful experiences of Afrikaner 'insideness' and 'outsideness' (cf. Hauge 2007:3) was premiered by Colleen Athparia in Edmonton in 1998 and broadcast by the CBC. Kloppers' colleague, Dr Joachim Segger performed the work at King's again in 2000. In 2018, the Polish-American pianist Adam Zukiewicz included the work in his new CD *The Beginnings* with release concerts in Toronto, Italy, Poland, the United States and a concert in London's St. Martin-in-the-Fields, February 2019 (e-mail communication, Kloppers, October 2019).<sup>64</sup> As an invocation of South Africa's past and present, *Reflections* in an important manner represents within Kloppers' oeuvre a return to a lost past and a search for a sense of self and of continuity. In this respect, over and above the composer's sense of loss and separation, so poignantly expressed in this work, it asserts impressions of belonging and, indeed, direction. As such,

---

63 This work is discussed more fully in Chapter 6.

64 A review of the CD by Peter Burwasser appeared in the November/December issue of *Fanfare*, 491-492.

nostalgia in *Reflections* is not merely the expression of a sentiment; it takes on importance as a (music) rhetorical practice by which continuity is as central as any affirmation of discontinuity.

In 2001, Kloppers was commissioned by the Friends of Winspear to write a festive work for Chorus, Brass and Organ for the inaugural gala of the magnificent new Davis Concert Hall Organ (built by Orgues Létourneau Limitée of St. Hyacinthe, Québec) in the Francis Winspear Centre for Music on 14 September 2002 (e-mail communication, Kloppers, September 2013). This became *The Canticle of the Sun* based on the hymn *Lasst uns erfreuen*, performed by the combined Richard Eaton Singers and the Greenwood Singers, Marnie Giesbrecht (organ) and a brass group from the Edmonton Symphony Orchestra. “The work was again performed in March 2018 in Edinburgh, Scotland by the Garleton Singers under Stephen Doughty and again, on 5 May 2018 in Belfast, Ireland by the Philharmonic Choir, Belfast Philharmonic Youth Choir and the Ulster Orchestra under Stephen Doughty as part of the *Earthsong Concert*” (e-mail communication, Kloppers, September 2013).

A number of non-liturgical commissioned concert pieces for organ solo followed in 2003. These included *Celtic Impressions*, which was written for the University of Alberta’s doctoral candidate, Gayle Martin from Eastern Canada, a region with strong Celtic roots, and was based on Scottish folk materials. “I enjoyed working on this piece as, not only had we visited Scotland twice during our Frankfurt years; it also held special meaning for me since my wife’s family from her father’s side (the McLachlans) had relocated to the Cape from the Scottish Highlands in 1817” (e-mail communication, Kloppers, September 2013). In 2018, Kloppers orchestrated the second, slow movement (two Airs) as *Orchestral Nocturne on Two Celtic Airs*.

The national RCCO commissioned Kloppers in 2003 to write a solo organ piece to be published in a new album *Te Deum Laudamus* to honour the late composer Dr Gerald Bales, who had been a key figure in Canadian organ and

choral music. Kloppers based the work, *Cantabile and Scherzo*, on a theme derived from the name “Gerald Bales” using Latin, French solmisation and German pitch names (e-mail communication, Kloppers, September 2013).

Apart from this work, a number of other organ compositions were also commissioned during this time. The Edmonton “Sundays at 3” planning committee, a subcommittee of the Edmonton RCCO, commissioned a number of organ pieces from Edmonton composers in 2005, to be performed at their May gala concert in the Winspear Centre. For this purpose I wrote a partita on the pentatonic Southern Hymn Tune *What wondrous love is this* which was published, together with the music of my colleagues, in the RCCO *Edmonton Organ Book 2007*. An Organ Miniature, *Meditation on O Waly, Waly*, commissioned by the Royal Canadian College of Organists for their newsletter, *Organ Canada/Orgue Canada*, was written in 2006 (e-mail communication, Kloppers, September 2013).

Miscellaneous commissions followed during these years. In 2007, The King’s University College Choirs, Edmonton, under direction of Dr Melanie Turgeon, commissioned an anthem on the English *Sussex Carol* for SATB, piano four-hands and optional handbell choir. “It was premiered by The King’s University College Choirs with a handbell choir from the local Concordia University College under the direction of Dr John Hooper, at their 2007 Christmas concert in the West End Christian Reformed Church. The piano four-hands simulated the effect of church bells” (e-mail communication, Kloppers, September 2013). Kloppers’ interest in Scottish culture and song was stimulated again in 2007 with the request from the Afrikaans McLachlan family to write the words and music for the *Song of the Afrikaans McLachlans*, setting for Medium or High Solo Voice with Piano. Commissioned for and performed at the Afrikaans McLachlan Festival, both the words and music were written by Kloppers (e-mail communication, Kloppers, September 2013).

In 2008, a *Triptych on Southern Hymn Tunes* followed, commissioned by the Royal Canadian College of Organists' Edmonton Chapter for North Carolina organist Brennan Szafron.

Brennan's own workplace was in the heartland of where many of these pentatonic hymns from the southern U.S. originated, notated in *shape-notes* style around 1801 and sung in the *shape-note* congregational tradition. This Triptych, consisted of a slow introduction and three contrasting movements, namely: I. Dance based on *Holy Manna*; II. A contemplative movement on *Beach Spring*; and III. Toccata on *Foundation*. The work was unified by the typical cadential pattern of these pentatonic hymns without leading tones. It was premiered by Szafron at a 'Sundays at 3' Concert on the three-manual Casavant Organ, First Baptist Church, Edmonton in 2009 (e-mail communication, Kloppers, September 2013).

In 2003, at the age of 65, Kloppers was eligible for retirement. It is telling of the extensive nature of his contribution that he received permission to continue teaching at The King's University College until the age of 70. In 2008 Kloppers retired from both his permanent appointment and chairmanship of the Music Department at The King's University College and was honoured at a farewell concert at Winspear Centre, which featured a number of his choral, organ and mixed ensemble compositions. In June of the same year, the City of Edmonton inducted him into its Cultural Hall of Fame in the *Builder* category (e-mail communication, Kloppers, September 2013).



*Figure 1.17: Kloppers with Edmonton mayor Stephen Mandel, at his induction into the Cultural Hall of Fame, 2008*

While initially their emigration to Canada was traumatic for the Kloppers family, they found a rich and fulfilling life in Edmonton where, as a family

they contributed abundantly towards their community, and fulfilled their calling to service within a context of new opportunity and a new identity of place.

Our children adapted well to their new life in Canada. Martin obtained a BSc in Physical Education and a Bachelor of Music from the University of Alberta. He is a cellist, composer and entrepreneur and resides in Qualicum Beach, Vancouver Island. Elsabé received a degree in Political Science and a Master's in Environmental Science from the University of Alberta. She is stationed in Haines Junction in the Yukon where she works for the Yukon Government YESAB Board (a government agency assessing new projects in the Yukon based on their environmental and economic viability) as well as the Yukon College Haines Junction Campus, as liaison between the College and indigenous people. She also serves as Vice-President on the Kluane National Park Advisory Board (e-mail communication, Kloppers, September 2013).

His retirement years were still productive for Kloppers as a composer. The choral anthem *Fear Not, for I have Redeemed You* for SATB and Organ was commissioned and underwritten by David Weind from Toronto to the memory of his father, Lutheran Pastor Walter T. Weind, in 2009. In 2010, a *Processional Fanfare for Organ* was commissioned by British organist Martin Stacey, coordinator of a new planned joint publication by the *Annual Festival of New Organ Music* in Great Britain and the Royal Canadian College of Organists, called *Anniversary Fanfares*, celebrating the RCCO 2009 Centenary. However, the commissioner, after receiving works from a number of Canadian organ composers, made a change in career and did not follow through with the project. The work remained unpublished until 2018, when a digital PDF copy was prepared by the South African organist Gerrit Jordaan (e-mail communication, Kloppers, October 2019).



*Figure 1.18: The Kloppers family in Banff, Alberta, 2010*



In 2011, the University of the Free State, on the initiative of its organ instructor Jan Beukes and chair, Nicol Viljoen, approached Kloppers with a proposal to start a collection of all his compositions at the Music Library of the Odeion School of Music. Kloppers responded by donating his entire oeuvre to this institute, with the result that by 2012, all Kloppers' existing works formed part of the university's collection, and has been updated by him ever since.

In 2011, Kloppers wrote a work for piano and organ – a new instrumental combination for him. Already around 2005 his colleagues, husband and wife performer-team Drs Joachim Segger and Marnie Giesbrecht, sharing the position of organist/choirmaster at the First Presbyterian Church in Edmonton, had commissioned Kloppers to write a work for them.

I had earlier written the *Memoirs* for organ duet in 1993 for them, and they had meanwhile established themselves as the *Duo Majoya*. They requested an organ/piano duet piece with links to the Scottish tradition of their church. Instead of writing a work on a Scottish hymn tune, I decided to rather write a somewhat nostalgic, more Romantic piece based on the Irish/Scottish folk song *The Last Rose of Summer* for piano and organ with the subtitle *Reflections in Autumn*.

The work has a somewhat wistful mood of 'all good things come to an end', a mood that reflected the reality of Kloppers' final retirement from the academia after 52 years – and, after serious illness, of his mortality. The premiere took place in 2012 by *Duo Majoya* at the Winspear Centre, Edmonton. The performance, live-streamed on YouTube, made the work accessible on the web. It has since been performed in Stellenbosch, South Africa by Dr Diederick Basson and his wife Hanneke Zwamborn (University of Stellenbosch *Woordfees*, March 12, 2017); in Calgary, Alberta by *Duo Majoya* (July 2018), and in Peterborough, England by Libby Burgess and Richard Pine (July 2018) (e-mail communication, Kloppers, September 2019) .

Kloppers continued to teach at The King's University College as Professor Emeritus, lecturing full-time in Musicology and Applied Organ until his final retirement in April 2013. He remains active in St. John's Anglican Church as Director of Music, Organist and Choirmaster for the 11:00 Conventional Service. He also continues his work on the executive of the Edmonton Chapter of the Royal Canadian College of Organists where he serves as Coordinator of the Scholarship Program. For more than a decade he also served on the Davis Trust Advisory Council of the Winspear Centre, responsible for advice regarding the upkeep of the concert organ in the Centre as well as applications made by various music groups for a subsidy from the Davis Trust to offset some of the costs for using the Davis Organ in their concerts (e-mail communication, Kloppers, October 2019).

Since his arrival in Edmonton in 1976, Kloppers has taught organ privately and at King's until 2013. Currently he still teaches eight private students. Despite these many responsibilities, during Kloppers' post-retirement period, important commissioned works were composed. In 2015 the editor of *Vir Die Musiekleier*<sup>65</sup> requested a short Chorale Prelude for Piano and Organ to appear in the 2015 issue of the journal. Kloppers chose the melody *Hyfrydol* for this work (e-mail communication, Kloppers, October 2019). Other important works were to follow:

In 2017, I was commissioned by saxophonist, Dr William Street and organist Dr Marnie Giesbrecht to write another cyclical work for saxophone and organ. This became the 3-movement *Le Passage du Temps*, which was premiered by the artists in Convocation Hall, University of Alberta on 22 January 2017 as part of a 'U of A Music Department Concert' dedicated to my instrumental music.

---

65 The journal *Vir die Musiekleier* is the mouthpiece of the South African Guild of Church Organists. Since 2011, it has gained status as an accredited, peer-reviewed journal.

In May 2017, Albertus Engelbrecht (tenor) and Jan Beukes (organ) of the Odeion School for Music asked me to write an art song for tenor and organ. For this I reworked and expanded my earlier 3-stanza organ partita on *Der Mond ist Aufgegangen*, creating my own English text (4 stanzas). This was performed on 31 August 2017 at the ‘Tribute to Kloppers’ concert in the Dutch Reformed Church, Universitas, Bloemfontein sponsored by the Odeion School of Music. This art song became part of a subsequent hymn-based art song cycle for the two artists partly based on previous chorale preludes as well as some new work.

Also in 2017, I was commissioned by pianist Joachim Segger to write him a Nocturne for piano, which I completed in 2018 as a neo-Romantic piece called *Réverie e Éveil* (e-mail communication, Kloppers, October 2019).

Aside from the large volume of commissioned work discussed above, since his early years in Canada, Kloppers has also composed numerous compositions ‘out of inspiration’. Among the works in this category, after settling in Edmonton, he completed the *Partita on Genevan Psalm 116* initially started in South Africa, dedicated to Gerhard Krapf, in 1979. Five years later, in 1984, he wrote the *Setting of the Eucharist from the “Book of Common Prayer”* for Organ, Congregation and optional SATB. He also composed two motets in 1985, these being *Es ist ein Ros entsprungen* for a cappella SATB, Soprano and Tenor, and *Morning/Evening Prayer* for a cappella SATB (e-mail communication, Kloppers, September 2013).

The position at St. John’s resulted in Kloppers composing a range of music for liturgical use during the period 1985 to 1987:

- *Three Christmas Hymns* (subsequently published by Morning Star Publishers):
  - *Adeste Fideles* (3 variations);
  - *Lo, How a Rose*; and
  - *Silent Night – Pastorale*.

- *Four Christmas Carol Settings:*
  - *Hark the Herald Angels, 2 arrangements;*
  - *Silent Night – Siciliano.; and*
  - *Joy to the World.*
- *Chorale and Festive Prelude on Lobet den Herren;*
- *Little Partita on Now Thank We All Our God* (published by The Kenwood Press); and
- *Introduction and Toccata on Lasst uns erfreuen* (published by The Kenwood Press).

In 1987, Kloppers also wrote the *Gloria Deo Mass* for Congregation, Organ and optional SATB, Flute and Trumpet, a submission for the New Liturgy Conference of the Anglican Church and an excerpt on *The Lord's Prayer*. During the period 1988 to 1989, he completed some solo organ pieces, a motet and an anthem:

Partita on *Lobe den Herren* (Chorale and 6 variations); *Chorale Prelude on Gräfenberg* (*Bring Lof en Dank* in the *Liedboek* 26); *Partita on Tempus Adest Floridum* (*Good King Wenceslas*); Motet *Let not your heart be troubled* for SATB a cappella (1989); and Anthem *The King of Love my Shepherd is* for Soprano, Alto, SA Choir and Organ.

The Partita on *In Dulci Jubilo* followed in 1990. Three years passed before Kloppers wrote the *Partita on the Afrikaans Hymn Tune for Psalm 100* and *Chorale and Two Variations on Der Mond ist aufgegangen*. In 1993 Kloppers arranged and reworked the third part of the 1984 *Triptych on Hymn Tunes* by *Vaughan-Williams*, for Solo Organ into the Postlude (*Festive Introduction and Fugue*) on *Salve Festa Dies* for organ duet.

The next solo organ piece was completed in 1996, entitled *Elegy on The King of Love my Shepherd is*. "This work was dedicated to South African organist Christiaan Carstens. In 2000, I wrote a *Folk Song Arrangement on Londonderry Air* for Solo Voice and Piano, or SATB and Piano, hereby trying my hand at the art song with piano accompaniment" (e-mail communication, Kloppers, September 2013).

During the autumn of 2009, Kloppers was struck by personal tragedy as he was diagnosed with cancer and had to undergo three operations and chemotherapy. During the winter, he revised and expanded earlier organ transcriptions from Handel's Messiah and Bach Cantatas, which were converted into digital print as *Music of Comfort and Joy: Seven Transcriptions for Organ* (e-mail communication, Kloppers, September 2013).

After 2010, a number of his chorale preludes were incorporated in the three publications of SAKOV (Suid Afrikaanse Orrelistevereniging; Gerrit Jordaan and Daleen Kruger, Editors)<sup>66</sup>: *SAKOV 30 Feesbundel* (2010), *SAKOV Erediensmusiek* vol. 2 (2011) and *SAKOV Erediensmusiek* vol. 3 (2013) with an accompanying CD, *SAKOV Orrelkoraalverwerkings uit Fees -en Erediensmusiekbundels*, vol. 1 & 2.<sup>67</sup>

## Performance work

Aside from broadcasts on the South African Broadcasting Corporation (SABC) since 1977, the Canadian Broadcasting Corporation (CBC) included regular recordings of Kloppers' organ playing in the programme 'Organist in Recital'. The programme had a weekly broadcast of half-an-hour on Sunday afternoons over the entire Canada before it came to an end in 1986. Since a number of Kloppers' compositions were recorded for this programme it contributed to the establishment of his reputation as composer in Canada. In this regard, Bill Armstrong, vice-president and general manager of the CBC Radio was influential, in that the broadcasting of Kloppers' compositions on this radio network helped to get his music published in the USA and also led to several commissioned works (Carstens 1995:3). Compositions

---

66 South African Guild of Church Organists.

67 SAKOV Arrangements of Organ Chorales from Celebratory and Liturgical Music Compilations, Volume 1 & 2.

by Kloppers were also broadcast on Radio Netherlands, Polish Radio 2 and Minnesota Public Radio (personal interview, Kloppers, October 2017).

Apart from his activities as composer, and as a concert organist, throughout the course of his career, Kloppers has presented concerts in South Africa, Canada, West Germany and Austria (1966-1985). The *Edmonton Journal* of 20 November 1978 chronicled Kloppers' Canadian debut as presented during November 1978 with an organ recital on the three-manual Casavant organ in the First Baptist Church in Edmonton (Carstens 1995:3).

July 1981 marked a concert tour to Germany and Austria where he gave concerts in Miltenberg (Johanniskirche), Frankfurt am Main (Friedenskirche), Berlin (Kirchenmusikhochschule), and Vienna (Stephansdom) (Carstens 1995:4; Carstens 2011:14). However, as stated earlier in this chapter, Kloppers' workload at The King's College, involving lectures, seminars, administrative duties and the ongoing yearly evaluation, led to his decision to end his career as concert organist in 1981. He still broadcast regularly on CBC until 1985, along with some concert performances at various destinations (personal interview, Kloppers, October 2017).

## Memberships and awards

Apart from these contributions, as already noted, Kloppers contributed to Canadian cultural life in that he was chairman of the Royal Canadian College of Organists' branch in Edmonton during 1977-1978, and a member of the planning committee for the conference on Liturgy and Music in Grand Rapids, Michigan, USA in 1988. Kloppers is also a member of the Canadian League of Composers, The Edmonton Composers' Concert Society (later called *Tonus Vivus* and currently New Music Edmonton), voting member of the Canadian Music Centre, and an Honorary Fellow of the Royal Canadian College of Organists. Apart from these affiliations, Kloppers has been a member of the Alberta Registered Music Teachers' Association (1977-

1980); the Performing Rights Organization of Canada – since 1990 known as the Society of Composers, Authors and Music Publishers of Canada (since 1982); the New Bach Society and the American Musicological Society (since 1983); the Edmonton Composers' Concert Society (since 1985); the Hymn Society of America – now known as The Hymn Society in the United States and Canada (1988-1992), and is registered as a composer at the Canadian Music Centre (since 1989) (Carstens 1995:346). In South Africa he served as an examiner for UNISA (ad hoc member from 1966 to 1976), and after emigration to Canada for the Royal Canadian College of Organists (1984, 1988-1989). In addition, he served on several adjudicator panels for music competitions for the University of South Africa overseas music study scholarships (1975), the SABC Music Prize (1975), the Tribach Festival Scholarship competition in Edmonton (1985), and on various juries for the Austrian Music Scholarship Competition sponsored by the Johan Strauss Foundation since 1977, and the Canadian Federation of Music Teachers' Concerto Competition (1985) (Carstens 1995:345-346). As stated earlier in this chapter, on 11 June 2008 Kloppers was inaugurated into the Edmonton Hall of Fame in the *Builder* category, an initiative that annually inaugurates three outstanding candidates by means of nomination in the categories of Arts, Social Work, and Sport (Carstens 2011:16). In 2015 he received an honorary Membership from SAKOV (The South African Guild of Church Organists) (e-mail communication, Kloppers, September 2013).

### **Organ advisory work**

Having been dedicated to contributing to an organ culture also in Canada, Kloppers advised on the building of many new organs, the most important of which is the organ at the Winspear Centre in Edmonton, as well as the organs at Emmanuel Christian Reformed Church, Calgary; at Redeemer Lutheran Church, Hanna; Bethlehem Lutheran Church, Brüderheim, and Grace United Church, Winnipeg. In Edmonton, apart from the organ at The

King's University College, he advised on organs in the following churches (e-mail communication, Kloppers, September 2013): St. Joseph's Basilica; West End Christian Reformed Church; St. George's Anglican Church; St. John's Anglican Church, and Grace Lutheran Church.

In 1994, Kloppers was invited to join an advisory committee for a future organ at the Winspear Centre (which was to be inaugurated in 1997).<sup>68</sup>

This committee, on which Dr Marnie Giesbrecht had already served for some time, had been entrusted with the planning and design of a new large, four-manual concert organ to enhance the Edmonton Symphony Orchestra Centre. The availability of such an instrument would make the performance of organ concerti and choral concerts with organ and solo organ recitals possible. Although the organ builder, Fernand Letourneau from St. Hyacinthe, Quebec, was chosen around 1995 (following tenders received from various Canadian and international companies), funding was not available even after the hall was inaugurated in 1997. Funding appeared miraculously in 2000 by way of a single donation of \$2 million by Dr Stuart Davies, a retired Professor in Chemistry from the University of Alberta. The Committee entrusted me with the task of overseeing the final voicing of this magnificent four-manual instrument featuring 96 stops and 6559 pipes (e-mail communication, Kloppers, September 2013).

For the inauguration gala in September 2002, a group of businesspeople connected to the Winspear Centre (called The Friends of Winspear) commissioned Kloppers to write a piece for mass choir, brass ensemble and organ. "As the project had to be completed within two months, I chose to reuse and orchestrate some of my earlier anthem and solo organ materials on *Lasst uns erfreuen (All Creatures of our God and King)*. The eventual work

---

68 This organ is known today as the Davis Concert Hall Organ.



comprised three stanzas, preceded by a new festive Fanfare. This became *The Canticle of the Sun* (the name of the original hymn by Francis of Assisi)” (e-mail communication, Kloppers, September 2013).



*Figure 1.19: Kloppers at the Winspear Organ console*

## **In conclusion**

Reflecting on Kloppers' life story as presented in this chapter, it is evident that certain influences in his life had a profound impact on his life narrative as a whole. What comes to mind first is the influence of his Christian Afrikaner parental upbringing, which served as a life-long anchor, but later on brought him into conflict with his sense of social and moral justice. Ever since his studies at what was then the Potchefstroom University for Christian Higher Education, Kloppers was influenced by Christian philosophy, its theocentric view of the nation, society and politics, and its focus on social justice. Having been sensitised to the evils of apartheid during his studies in Germany, he uncomfortably had to confront its moral and ethical implications for the majority of South Africa's population. His early organ studies under Mathlener, and then under the iconic Helmut Walcha in Germany, sparked a lifelong interest in the music of Bach. His overseas training culminated not only in Kloppers' doctorate on the interpretation and performance of Bach's organ works, as well as a number of specialist publications and papers over the course of his professional life, but also in his exemplary contributions to the teaching of Systematic Musicology both in South Africa and Canada. His exposure to Walcha's liturgical improvisations, as well as his training in improvisation during his years of study in Germany brought to the fore his latent creative talent, eventually resulting in the production of a significant oeuvre of liturgical organ music, as well as other compositional work which eventually earned Kloppers international recognition.

It was noted in this chapter that questions of 'time' and 'place' are of paramount importance in the documenting of a life, since, as is indeed evident from the narrative presented here, these are variables that profoundly shape the life history of any biographical subject.

After his period of study in Germany, Kloppers returned to South Africa amidst what would historically become one of the most transformative

eras of the country. Taking up his first university position at the erstwhile Department of Music at the University of the Orange Free State, he built up the status of musicology in a department that was previously seen as only of regional significance. This achievement did, however, not silence his conscience with regard to the ongoing evils of apartheid. While many other academics at the time preferred to confine themselves to their academic tasks, steering clear of any actions that could jeopardise their personal standing or their careers, Kloppers publicly made known his concerns over petty apartheid and the impact of government policies which deeply impacted on the lives of the majority of South Africa's population. Having come to the realisation that he could never reconcile his conscience with the realities of apartheid, and did not wish his family to live under the shadow of a morally compromising situation, he resigned from his university position and moved with his family to Canada without any professional prospects. While this decision offered him and his family the opportunity of establishing a new life in Canada, simultaneously for Kloppers this meant that, with regard to his deep commitment to the ideal of the Afrikaner, he had taken on a complex position which would leave him with a sense of 'placelessness', as is poignantly suggested by the complex expression of emotions in his large scale work for piano *Reflections: Prologue, Variations and Epilogue on an Afrikaans folk song* (1998).

It is of considerable import that the two overarching themes of Kloppers' life story – his commitment to Christian service and his dedication to the discipline of music – meaningfully converged when, together with a number of gifted and inspired colleagues, he became a founding faculty member of a new institution for Christian Higher Education in Edmonton in 1979, The King's University College, where he was to be head of the music department for 29 years. Shifting the emphasis of his intellectual output to composition, this period in his life proved to be a most prolific time of creativity during which he asserted himself first and foremost as a composer of serious music.

Here, he could find a new sense of personal and professional ‘rootedness’, as well as being fully dedicated to the ideals of a culturally engaged Christianity. Thus, his position at The King’s University College afforded Kloppers a most productive framework for engaging in academic work as developed within the paradigm of Reformed Christian thought.

Relating the narrative of Kloppers’ life story within the context of his personal beliefs, ultimately it was the church in conjunction with Kloppers’ reformational view of social justice that most decisively influenced him to take a stance against apartheid, resulting in his decision to relocate with his family to Canada. This decision was all the more radical on the personal level, because, as was emphasized throughout, he was staunchly brought up in the traditions of Afrikaner culture and, to this day, as intimated in this chapter, these are still deeply rooted within him. During conversations with a view to the writing of this chapter he admitted that he still sees himself “as a true *Afrikaner* in the deeply cultural sense of the word” (e-mail communication, Kloppers, September 2013) – a position strikingly and compellingly illustrated in *Reflections*. However, as was also noted, as a pivotal work within Kloppers’ oeuvre, the composition in an important way represents a return to a lost past that asserts not only impressions of a past belonging, but also those of a new direction – and, indeed, of individual ‘voice’. As such, nostalgia in *Reflections* takes on importance as a rhetorical practice by which continuity is as central as is discontinuity.

Nevertheless, the daunting life choices made by Kloppers involved considerable personal sacrifice. His dilemma when faced with the atrocities of apartheid led him to a life of service in Canada; however, the pain of having to leave behind, together with his family, so much of what had formed part of his innermost being has never been alleviated. Whilst relating the events of his life relatively impartially in the conversations and correspondence for the writing of this chapter, the impact of Kloppers’ decision to emigrate with his family and the circumstances leading up to his decision shadowed his life

narrative. On his more recent illness, Kloppers chose not to expand. It may be argued speculatively, however, that those aspects of his life story that remain ‘untold’ in this chapter, took form in the textual traces of his compositional oeuvre. Kloppers perhaps most strongly ‘disclosed’ his inner struggles and motivations within the domain of artistic expression – as is the case not only in *Reflections*, but also in the *Partita on Psalm 116*; the *Dialectic Fantasy*; *Celtic Impressions*; *Music of Comfort and Joy* and *The Last Rose of Summer*, to cite but a few relevant titles.

The wider acclaim of Kloppers’ works in Canada and elsewhere within the art music fraternity, as well as his many commissioned works testify to the originality and authenticity with which his music speaks. Despite all its apparent surface shifts of direction, representative of the composer’s geographical, socio-political and religious ‘re-articulation’ of his life, a clearly discernible musical identity emerges. Yet, as will be evident from a discussion of a selected body of his works to follow in some of the ensuing chapters, Kloppers’ music eludes any superimposed single categorisation of meaning. Rather, as a corpus of compositional work, it serves to affirm the irreducibility of his music to any straightforward programmatic meaning alone. Representative of periods of intense creativity, it is indeed a body of work that bears witness to crises of commitment, to its lived experience, and to the composer’s deepest inner conflicts of both self-alienation and self-confirmation.

In this sense, Kloppers’ journeying through different continents, intellectual traditions and religious practices as background against which his intellectual contribution and extensive musical oeuvre came into being, may indeed be seen as reaching beyond the constraints of any geographical boundaries. In this sense, ‘place’ and ‘identity’ have taken on philosophical, spiritual and expressive appearances – appearances that do not constitute any ‘permanent’ meaning, but a meaning constantly negotiated and renegotiated, yet grounded within a lifelong Christian commitment of faith.

In closing it may thus be argued that, as an authorial voice, Kloppers is indeed 'present' in his compositional oeuvre and, moreover, that the sufferings of his moral conscience form an integral part thereof. This amalgamating of composer and compositional text is, as will be argued in subsequent chapters, indeed an artistic mechanism for both 'posing' and 'answering' questions; questions concerning Kloppers' complex life reality – a reality suggestive of both 'insidedness' and 'outsidedness'; of both 'placelessness', and a deeply rooted 'sense of place'.



## CHAPTER 2

# *Jacobus Kloppers and his teaching of Musicology: a history and impressions*

---

*Charles Stolte*

### **Introduction: A Friday afternoon in Dr Kloppers' class, 1979-2013**

Imagine, if you will, a chilly Friday afternoon in January in the wretched sub-arctic city of Edmonton, Alberta, Canada. The time is 2 p.m. at your small university, which seems even smaller at this time of the week and day, because almost no-one remains in the halls or classrooms. The sunlight outside already is waning and, surprisingly, so are the lights in the music classroom. Although 2 p.m. has been suggested to be a very difficult time of the day to stay awake, the professor turns off the bright fluorescent lights and replaces their harsh brilliance with a single, warm beam of light, maintained by the gentle purr of the slide machine and overhead projectors that cast diagrams and beautiful pictures to the front of the classroom. With the lights off, the beautiful pictures glowing and the soothing slide projector whirring, the professor takes his place at the *back of the classroom* and, in a marvellous, softly mellifluous voice, begins gently to describe the paintings and buildings before you and how they communicate a worldview that is also present in the philosophy, social structures and music of the age. Since it is very dark indeed, and now also quite warm due to the heat from the



slide projector, it seems impossible that you should not fall asleep, especially considering last night's study session for the third midterm of the course. And yet, instead of blissful sleep comes an unlikely wakefulness that grows to mild excitement at the things the professor is showing you and talking about. Only two quick hours later, the lecture presented by Dr JJK Kloppers comes to a close. It is now completely dark outside, but lightbulbs are turning on in your brain as you walk with your classmates, energetically discussing the previous two hours of learning while trying very hard to copy the professor's impossible accent.

Most of the description above of a Music History class with Jacobus (Kobie) Kloppers is true (the professor's accent is not impossible to copy, only very challenging). This scene might be found in the memories of many students, like myself, who had the pleasure and challenge of being taught by Jacobus Kloppers. He served as Professor of Organ and Musicology and Chair of the Music Department for 29 years at The King's College (currently, The King's University) in Edmonton, Alberta, Canada since its founding in 1979 until 2008. Until his retirement in 2013 he continued as Full-time Lecturer in Organ and Musicology at King's as well as Adjunct Professor in Keyboard at the University of Alberta. It is the task of this chapter to examine the sources and products of the remarkable musicology teacher that was, and is, Jacobus Kloppers.

While reminiscences as documented in this chapter are based on personal observations and experiences during my years as Kobie's student at King's, and later as his colleague, more detailed information was related to me during a conversation with Kloppers in Edmonton, June 2019. On this occasion I took extensive written notes on my iPad. Anything that appeared unclear was clarified later by phone conversation or by e-mail with Kobie. These e-mails were archived for future reference, and the notes taken on my iPad were saved online.

The methodology used in this chapter draws on the essentially creative and cooperative nature of the oral history method as described by Paul Thompson (2003:26), as well as Ronald Grele's (2003:44) idea of the interview as mediating "a conversational narrative" – "the telling of a tale" as a joint activity structured by both the researcher and the interviewee. As a memoir, the chapter has as its aim to elucidate Kloppers' influential contribution at King's as filtered through my own particular experience of this distinctive mentor and colleague.

### **His academic background**

Kloppers' studies in Germany at the *Staatliche Musikhochschule* in Frankfurt am Main (1961-1965) and the Johann Wolfgang Goethe University (1961-1966) have already been documented in relative detail in Chapter 1, as was also his early years of teaching in Bloemfontein, South Africa. I return in more detail to some of these aspects here, firstly because during our interview Kloppers colourfully extemporised on information recorded in the previous chapter, and secondly because the account of his education in Frankfurt am Main and of his early academic work, as related to me, proved to be formative in terms of his later academic and pedagogical approaches as applied in Canada. Kloppers' overseas studies included four years of post-secondary Conservatory study in organ performance with the great Helmut Walcha at the *Musikhochschule*, while maintaining a 'guest-student/part-time' status [*Gasthörer*] at Johann Wolfgang Goethe University. This arrangement allowed him to take several courses [and their seminars] in Musicology, Art History and English Literature each semester during his years of organ study with Walcha. However, in his fifth year of study he discontinued studying organ with Walcha at the *Musikhochschule* and became a full-time student at the University in order to write his dissertation and complete his oral exams. Kloppers' education in Germany was not the guided, formalised system marked by regular examinations that is currently maintained at most North

American universities. There was no undergraduate degree, for instance; rather, students were admitted only as PhD hopefuls with German high school training in the classics including a minimum of five years of Latin. The system maintained a strong degree of specialisation and was essentially self-guided: according to their interests, students attended lectures and junior seminars with the goal of attaining admittance to upper-level seminars. They could attend upper-level seminars only when professors agreed that they had advanced enough in their specialisation to participate and had proven that by passing a comprehensive examination in Musicology. Lectures and seminars centred on the professor's area of research specialisation and were clearly divided according to function: lectures consisted of information presented verbally by the professor to students, while seminars required that students write, present and discuss topical papers on the professor's area of research specialisation. Because of this system, dissertations were typically confined to a specialisation within a discipline. Finally, the German educational system maintained, like most European universities, a rigid separation of music performance in the Conservatory and academic study of music at the university.<sup>1</sup>

Kloppers' education in Frankfurt was mildly interdisciplinary, considering the norms of the system and the times. Consequently, it is no surprise that his PhD dissertation was also interdisciplinary. *Die Interpretation und Wiedergabe der Orgelwerke Bachs* strongly contextualises Bach's organ music. For instance, the dissertation examines the world- and life-view of the time, Bach's development as organ composer (style, structure, idiomatic use), the study of the organs which Bach used and designed, ornamentation and various insights gained from original Baroque treatises, as well as an aesthetic justification for a stylistically informed rendering of the works and musical symbolism. Its strongest offering, however, was a study of the application of

---

1 All information in this chapter was obtained through interviews with Kloppers in the spring of 2019.

the central concept of musical rhetoric in the organ music of JS Bach. It is a ground-breaking early example of a combined study of performance practice and historical musicology. Although research had already been published on musical rhetoric in the Baroque era and some study had been done on symbolism in Bach's organ music, no research on musical rhetoric had been applied to Bach's organ music.

As was also noted in Chapter 1, a strong concern of the young PhD candidate and organ student was that his musicological research would not conflict strongly with his organ teacher's interpretative stance towards Bach's organ music. As a specialist in the works of Dutch and German Baroque composers Helmut Walcha (1907-1991) was especially renowned for his *Deutsche Grammophon Archiv* recordings of the complete organ works of JS Bach in the 1950s. When Kloppers arrived in Frankfurt in 1961, the new *Orgelbewegung* movement and the general anti-Romantic stance that swept Europe since the 1920s were eminent in the approach to Bach. Subjective Romantic feeling and the Romantic organ music's emphasis on warmer, darker, orchestral sounds were replaced with the colder brilliance of the high-Baroque organ and a more intellectual approach intended to clearly delineate the formal structure ('*gültige Form*'). According to Walcha, the task of performers was to illustrate the structure of the work and Kloppers remembers "how well he maintained a remarkable grasp of the smallest unifying motifs to the larger structures and how performative elements were selected only to clarify elements of form and never to engage an audience emotionally" (personal interview, Kloppers, June 2019).

This rational, intellectualised approach also filtered through other disciplines: Kloppers for instance recalls that "the slides for my Frankfurt art history minor classes in my PhD study were in black and white only, as it was believed that colour reproductions were untrustworthy and would distract students from the more important formal and historical details of the work" (personal interview, Kloppers, June 2019). He also calls to mind a seminar

at the Goethe University in Frankfurt with his advisor, Professor Wilhelm Stauder: “I asserted in the seminar that – in addition to music’s structure – its aesthetic value proceeded from the quality of performance and from the sound of the instrument.” However, Stauder’s response was negative, and he re-asserted the view that “aesthetic value lies purely in the structure of the work itself. Indeed, Friedrich Blume’s article on ‘form’ in *Musik in Geschichte und Gegenwart* assigned ‘inspiration’ [*Beseelung*] a place as a sub-component of the structural process” (personal interview, Kloppers, June 2019).

As an extension of his intellectual approach and denial of ‘feeling’, Walcha believed that whatever extra-musical ideas were present in Bach’s text-based organ music, they did not arise through emotional involvement, but through intellectual ‘*Vergeistigung*’ (‘abstraction’) by means of symbolism or allegory. “Stated differently, Walcha insisted that the musical personality of Bach, his struggles and triumphs, and his dedication to the glory of God were present only *symbolically* in his music: there is never directly personal, emotional expression of himself in his music” (personal interview, Kloppers, June 2019).

Through his practical engagement with Bach’s organ music and his university research, Kloppers intuitively began to question *some* of Walcha’s approaches, but without challenging his teacher: “This was a sensitive issue: my scholarships were tied to my studies at the *Hochschule* with Walcha, and Walcha was certainly not pleased with his student’s simultaneous studies at the university” (personal interview, Kloppers, June 2019). It was in his fifth year of study, when his organ studies had been completed, and his doctoral research was proceeding constructively, that he found an historical basis for answers to these issues. “My central insight was that both the Baroque and Romantic periods shared a foundation of elevated emotional involvement: the Baroque era’s emphasis on mood (*Affekt*) derived from Rhetoric and the Romantic’s elevation of subjective feeling set them apart from the more formal and objective Classic and Modern periods” (personal interview, Kloppers, June 2019).

Kloppers reasoned, therefore, that Walcha's anti-emotional stance was more neo-Classic than neo-Baroque. Further critical insights regarding the application of the fundamental Baroque concept of rhetoric to all the arts since the late sixteenth century, including music, led to Kloppers' analyses of some of Bach's free organ music from the standpoint of rhetoric.

One especially pioneering analysis of his proposed that Bach's so-called *Dorian Toccata*, BWV 538 was not, as commonly assumed, a form of Italian *concerto grosso* based on Vivaldi's or Corelli's formal concept; rather, Kloppers revealed that "BWV 538 was composed as a rhetorical debate based on the structure of rhetoric, which used various rhetorical figures and tropes to achieve this. Bach even indicated the exact use of the two organ manuals to highlight this debate". Also, "the musical motifs used were purely figurative; however, it is their use and development that is rhetorical" (personal interview, Kloppers, June 2019). These intellectual discoveries, along with the detailed studies of the dominant worldview of the Baroque, of the organs which Bach used and designed and Kloppers' research using seventeenth- and eighteenth-century primary sources led him to a more nuanced view of Bach's music that questioned some of Walcha's assumptions. As Kloppers relates, these included:

- a) Manual changes: when teaching and performing works from Bach's middle style period where he uses Vivaldi's ABACADABA concerto structures in his organ preludes and fugues, Walcha assigned each formal section to a separate manual. I felt that this vivisected the work (as a way of "clarifying the form") without taking into account the psychological curve of the work, which suggests a different approach.
- a) Avoidance of emotional involvement: this worked against the rhetorical/affective creative impulse.
- b) Concerning the most appropriate organ for Bach, Walcha's concept was more that of the High Baroque/Buxtehude type of organ, with

very contrasting colours, than the organs after 1700. The High Baroque organ works splendidly for Bach's early organ music, which was close to Buxtehude's ABCDEF mosaic form model. Bach's own organ designs moved more towards sound-blending and new sound combinations, rather than stereotypical contrasting sound blocks. He used string stops (which were absent in the High Baroque organ), new reed stops like the oboe (which were more elegant and warmer than the old, nasal Regal) and he preferred a more foundational sound. Bach's embracing of the Italian style of Vivaldi in his second style period runs parallel to this (personal interview, Kloppers, June 2019).

In addition, Kloppers discovered that "Bach did not write at an instrument: he wrote at the table, using his imagination. Consequently, because Bach's music cannot be tied to a specific organ it is not instrument specific, especially in terms of a location or venue" (personal interview, Kloppers, June 2019). This knowledge led him to question some of the more radical 'authentic' Bach approaches of the 1970s in which the instrument incidentally available to Bach at the time of writing a specific work was regarded as the key to understanding and interpreting his music. "Most of the organs where Bach worked in Central Germany were rather mediocre. While the instruments of his time certainly may provide some insight into timbral possibilities and articulation, they cannot unlock the greater secrets to Bach's music". Therefore, an understanding of the specific work within its time frame, its structure, style, and the affective and rhetorical character of the music were essential (personal interview, Kloppers, June 2019).

While these points illustrate the advancement of Kloppers' critical discernment during his years of study, simultaneously he embraced many of Walcha's concepts. These include Walcha's "ideas about articulation, motivic clarity, the unity of pulse in works with multiple contrasting sections, relaxing the tempo at cadences [to let them 'breathe'], a vocal approach to

the music, his use of embellishments, his clarification of symbolism as well as his use of the colour possibilities” (personal interview, Kloppers, June 2019).

These aspects of his organ and PhD studies in Frankfurt suggest that already in his late student years, Kloppers was inclined to what may presently be regarded as post-modern, or at least interdisciplinary, thinking and antagonistic to the rigid formalism of the previous generation. His reasoning about the great composers was also inclined towards an interdisciplinary approach: Kloppers insists that the great composers *synthesize* a variety of inputs and instincts in creating their art, and do not proceed from a systematic elaboration of a singular formal structure. Indeed, the young organist and musicologist, Jacobus Kloppers was himself also a synthesizer, putting together his thought and teaching from a variety of inputs and instincts. It is appropriate, then, that the earliest of keyboard synthesizers, the pipe organ, should be his instrument.

Kloppers, however, never had the chance to discuss his findings with Walcha:

In my fifth and final year of research and thesis writing, I was working day and night at my typewriter in my little room at the German Reformed Church where I was organist (Miensie and I lived in a one-room apartment and she needed her sleep as she was working full-time) in order to meet the deadline for submitting my thesis. After that I was onto my preparation for the doctoral oral exams in my three subjects. Then followed the packing up and another month of working in the post office to help pay for our home passage by boat. Since Walcha was blind, he apparently had one of his organ students read my thesis for him. I saw him briefly again in 1974 when I attended his Vespers Service in Frankfurt on my way back to South Africa from a trip exploring Canada for work. He greeted me friendly enough, but I believe he stuck to his approach. He always had a mistrust for an academic, ‘*Schreibtisch*’ approach to Bach (personal interview, Kloppers, June 2019).



## **Teaching: Bloemfontein, South Africa**

Following the completion of his PhD in Frankfurt am Main, Kloppers taught Musicology and Organ at the University of the Orange Free State in Bloemfontein, South Africa from 1966-1976 (as a full professor already in 1970). His teaching load upon his return seems remarkable: he taught Medieval, Renaissance, Classic and Modern music history, all in the same semester, while advising all graduate music students and supervising ten Master of Music theses. His capacity for hard work was thus apparent from the beginning of his career. This stood him in good stead when, in Edmonton, he taught all the music history courses with their weekly seminar, university organ students at The King's College and at the University of Alberta, private organ students all day on Saturdays at his parish, while preparing the choir and his service playing for Sunday.

Also present at the beginning of his career in Bloemfontein were unique aspects of his classroom teaching style. Again, this could be traced back to his training in Germany. "Because my PhD required a secondary area of study, Art History was a natural choice, since it had been the second of two majors in my double-major undergraduate degree in Potchefstroom (1955-1957)" (personal interview, Kloppers, June 2019). Because of his knowledge of art history, in Bloemfontein Kloppers began to build a collection of slides that surveyed the representative art and architecture of the historical periods that he was teaching in his musicology classes. For him and his students, the slides – and the photocopies of them he made into booklets for his students – provided a rich and exciting expansion of the context for the music they were studying or, as he put it, the slides provided "different expressions of a single worldview" (personal interview, Kloppers, June 2019). This collection, by the time he was well established at The King's College, had grown to more than 1 000 slides. An ambitious project in the early 2000s, supported by a grant from the Alberta Government, was the scanning and digitizing of this large collection of slides by one of his students over the course of a summer.

Also in Bloemfontein, Kloppers began to create textbooks for his students based on transcriptions of his Music History and Systematic Musicology lectures. As he explained, for a variety of reasons many professors in Bloemfontein prepared their own textbooks. However, Kloppers recalled when a former student mentioned that “before I had arrived in Bloemfontein, the previous musicology professor had used Casper Höweler’s Dutch textbook *Inleiding tot de Musiekgeschiedenis* (*Introduction to the History of Music*, 1952) from which he only read, class after class. The student appreciated that I not only brought my own lectures to class, but even provided notes for the students” (personal interview, Kloppers, June 2019).

Kloppers’ reason for following this practice was that the available published texts did not fulfil his idea of how musicology should be taught: “There was an excess of technical detail and never enough biographical or philosophical context. Thus, I began to distribute my own notes to the students as context for their readings in the published texts. These notes eventually grew into full texts for my classes and the published texts became supplemental”.

He remembers what a labour of love the preparation of the textbooks was in the days before photocopying was prevalent at the Bloemfontein University: “Since all lectures had to be typed on stencils and mimeographed, it was much easier to use published texts. However, out of concern for student costs and disdain for the style of published texts, I chose the harder, but better, way.” (personal interview, Kloppers, June 2019).

Naturally, Kloppers’ textbooks travelled with him from South Africa to Canada and, after translation into English, were put into service. The story, related here in Kloppers’ words, is an interesting one:

When I started teaching at King’s in 1979, King’s had no affiliation or course transfer agreement with the University of Alberta. Though I had developed my own lectures in South Africa in Music History and Systematic Musicology, which I translated into English,

I decided for transfer purposes, to use an additional, accepted textbook in all these fields for a starter. I prescribed the reading of specific chapters from these textbooks to supplement my own lectures.

Since the Music History courses rotated, students were not always able to study the epochs in a chronological order. I had to spend some time at the beginning of each course to highlight the world-and life view of the period within the context of its time and its world-and-life view, using slides and transparencies, and contrasting it with the previous epoch, which took time. This was followed by a survey of the period, its development, listing main composers and genres. We then did a more detailed study of composers (short biography, style and stylistic development, works) and certain genres. Listening assignments illustrated the materials and familiarized students with the repertoire.

The problem with the use of an additional textbook was that it was sometimes too sparse and devoted to a few topics, or it was too detailed and intimidating for undergraduate study. As well, most of these textbooks lacked any presentation of the period in the context of a comprehensive Music History and its underlying philosophical presuppositions; some provided next to no information about the composers, their works or stylistic development. Students expressed their frustration with the use of these textbooks.

As my South African lectures were transcribed into English, I could start to make these available in each course to students as the main textbook. This eliminated the need to dictate details of information in class and (allowed me) to focus my lecture on a specific topic related to the chapter we were studying, and which allowed for more in-class discussion, which is far more interesting and stimulating. Rather than purchasing an expensive textbook, the

students only paid the administration for the cost of preparing my textbook (xerox and binding). If additional reading was required, the book was obtained from the library.<sup>2</sup>

For the Systematic Musicology course, there was no textbook that provided a Christian Philosophy of Music. Here I provided my own textbook to the students. In-class lectures highlighted/illustrated the weekly topic and allowed for discussion and analyses. Additional reading materials were provided from the library (personal interview, Kloppers, June 2019).

## **Teaching: The King's University, Edmonton, Canada**

Through choice and necessity, Kloppers wrote textbooks for all the academic courses he taught in Bloemfontein. Then, through a combination of translation and transcription, he provided one for each of the classes he taught at The King's University in Edmonton. Since the two-year Church Music Diploma was approved to commence only in the fall of 1980, and since The King's College opened in the fall of 1979, Kloppers gave Music Appreciation courses in his first year to the general students as a fulfilment of their Arts requirements. Furthermore, for only a single second-semester session, he taught a simplified Music of Antiquity course for these same students. At the request of the students, however, he replaced it the following year with a second Music Appreciation course structured as a Music History Overview.

As required by the two-year Church Music Diploma, students had to enrol at least in the Medieval/Renaissance and Baroque survey courses. These

---

2 When I was a young student of Kloppers at The King's College in the late 1980s, several volumes of the Prentice-Hall Series (Pauly, Longyear *et al.*) provided supplementary readings to Kloppers' textbooks, but it was from Kloppers' texts that we learned the majority of our knowledge. He also built up a strong musicology section at the King's library, which served as reference material.

alternated with the Classic and Romantic survey courses. He taught the two Music Appreciation courses for non-majors along with his alternating Music History courses for majors until the 2000s, when Music Appreciation was reduced to one course for non-majors and a Music History Overview course for music majors was added. With the start of a three-year BA (Music) degree in 1986, a selection of these courses was taken together with the required Systematic Musicology capstone course. Finally, in 2001, when the four-year BMus commenced, the above-mentioned Music History Overview course for music majors was offered as a foundational course in which the context and dominant worldviews of each era were illustrated, while the required Music History courses for BMus students expanded from four to six, with a further optional seventh course, Music Cultures of Antiquity.

Table 2.1: Courses taught, Dr JJK Kloppers, The King's University, 1979-2013

Course Code	Title	Start	End
Musi205	MUSIC APPRECIATION I	1979/80	2000/01
Musi202/302	MUSIC OF EARLY CHRISTIANITY, MEDIEVAL & RENAISSANCE PERIODS	1980/81	2012/13
Musi255	MUSIC APPRECIATION II	1980/81	2008/09
Musi301	THE CLASSIC PERIOD IN MUSIC HISTORY	1981/82	2012/13
Musi304	MUSIC OF THE NINETEENTH CENTURY	1981/82	2012/13
Musi203/303	HISTORY OF BAROQUE MUSIC	1980/81	2012/13
Musi495	SYSTEMATIC MUSICOLOGY	1986/87	2012/13
Musi306	MUSIC HISTORY OVERVIEW	1999/00	2012/13
Musi300	PRE-CHRISTIAN MUSICAL CULTURES	1992/93	2012/13
Musi305	MUSIC OF THE TWENTIETH CENTURY	2001/02	2012/13

Two other facets of Kloppers' teaching method in Edmonton bear mentioning: the dearth of written papers and the presence of a weekly seminar in his undergraduate music history survey courses.

Written papers in my survey classes were required in my first few teaching years at The King's University, but after the early 1980s, I discarded this requirement. It was my opinion that students found it far more interesting to work with actual scores and present a topic in class in a seminar setting than to work with journal articles and book indexes. The result was the replacement of written papers with class presentations in a seminar style for an extra hour each week, in the Music History seminar we analysed works from a particular epoch (sometimes concentrating on the development of one genre within the epoch, e.g. the Symphony) by means of scores and each student had to present his/her analysis in class (personal interview, Kloppers, June 2019).

Indeed, from 1986 onwards, a hands-on approach and class presentations were the norm, which, as mentioned, were more interesting to his students, more stimulating for Kloppers, and which developed certain music-specific skills in his students. (Kloppers maintained that students received the necessary writing skills in their English classes.) In addition, the exclusion of papers from the classes was pragmatic: "In my very busy life, I saved the time that I would have had to dedicate to coaching and marking academic papers." (personal interview, Kloppers, June 2019).

Kloppers makes it clear that he did not wish to teach his own courses in the way he had been taught. "My undergraduate education in Potchefstroom, South Africa and doctoral studies in Frankfurt were typical of the time: lectures were dictated or read to the students, usually on a highly specialised topic unsupported by any contextual preparation." While Kloppers appreciated the German seminar system, which encouraged individual research, he longed for context and discussion. Consequently, he added seminars to all his

Music History courses in Bloemfontein and Edmonton (personal interview, Kloppers, June 2019). Indeed, it is still clear in his mind “how remarkably thrilling it was for me the first time a professor in Potchefstroom gave the undergraduate students a symphony to analyse. In my new academic position, I made sure that I would provide my students in their music history classes with the means and context that I had myself wished for in my own education” (personal interview, Kloppers, June 2019).

As a final point on Kloppers’ teaching career, two unique courses bear discussion because they are themselves rarely seen at North American universities and, consequently, are remarkable when offered at a small college in a medium-sized city in Canada. These courses are *Pre-Christian Musical Cultures* and *Systematic Musicology*.

At the Wolfgang Goethe University in Frankfurt, Professor Wilhelm Stauder taught a seminar in ancient music and instruments where he used slides to illustrate his points and findings. I remember being fascinated with the topic and by Stauder’s method of presentation. Consequently, I introduced this course to my students in Bloemfontein alongside the regular Music History courses. I acquired various textbooks by Stauder and other scholars, and began developing an extensive slide collection on the topic in support of the class. I also provided the students with photo prints from the slides for study purposes (personal interview, Kloppers, June 2019).

After his move to Edmonton, Kloppers briefly offered this course to non-majors in the very first year at The King’s College as a sort of experiment for non-music majors and then in 1992 – as the institution became The King’s University College – he offered *Pre-Christian Musical Cultures* as an optional music history course for music majors. The course was a delight to him and his students and was offered until his retirement from King’s in 2011, where the present musicology teacher (and writer of this article), could not possibly

keep pace with his predecessor. Kloppers still displays his wonder at this topic when he notes that, “in a way, all modern instruments, with the exception of the piano and electronic instruments, were prototyped before the time of Christ” (personal interview, Kloppers, June 2019). Where other universities in North America at the time were beginning to embark on a reduction in the depth of undergraduate music history offerings by combining multiple periods into single courses, Kloppers moved in the opposite direction by expanding both the depth and breadth of offerings to his small cohort of Bachelor of Arts music majors and minors.

However, it is the presence of one truly unique course, Systematic Musicology that sets apart Kloppers’ undergraduate approach in music from that of most North American universities. The term, Systematic musicology, is explained by Richard Parncutt (2007:1) of the University of Graz:

Systematic musicology is an umbrella term ... for subdisciplines of musicology that are primarily concerned with music in general, rather than specific manifestations of music ... Scientific systematic musicology (or scientific musicology) is primarily empirical and data-oriented; it involves empirical psychology and sociology, acoustics, physiology, neurosciences, cognitive sciences, and computing and technology. Humanities systematic musicology (or cultural musicology) involves disciplines and paradigms such as philosophical aesthetics, theoretical sociology, semiotics, hermeneutics, music criticism, and cultural and gender studies. The discipline of systematic musicology is less unified than its sister disciplines historical musicology and ethnomusicology: its contents and methods are more diverse and tend to be more closely related to parent disciplines, both academic and practical, outside of musicology.

In 1966, when he returned to South Africa to teach at the University of the Orange Free State in Bloemfontein, along with his Historical



Musicology period courses, Kloppers introduced an undergraduate Systematic Musicology course. This course fell naturally within his own interdisciplinary, contextual philosophy that had been shaped by the dual disciplines of his studies in Frankfurt (performance and academics), his (for the time) interdisciplinary dissertation and his reactions to the specialised, and somewhat compartmentalised German academic system he had experienced there. After he had immigrated to Canada, Kloppers offered the course at The King's College, although its first iteration in 1979 was entitled, *Music Appreciation I*. With the establishment in 1986 of King's first degree programme, a three-year Bachelor of Arts, it was discontinued for non-majors and renamed with its current title for music majors (personal interview, Kloppers, June 2019).

My undergraduate Systematic Musicology course was intended as a single-semester capstone course for all major and minor music students. The challenge was to create and present a course that examined these specialised disciplines in a way that connected them, but did not reduce them to a unity that they did not share. I found a context for doing so in the philosophy of the Dutch Neo-Calvinist/Kuyperian philosopher, Herman Dooyeweerd (1894-1977) (personal interview, Kloppers, June 2019).

Dooyeweerd is most famous for his suite of fifteen aspects or modalities, which are presented as distinct, yet interdependent, ways in which reality exists, has meaning and is experienced (Table 2.2: modified and applied to music). Roy Clouser (2010:5), Emeritus Professor of Philosophy of The College of New Jersey, explains:

Dooyeweerd always intends a theory of what a theist would call created reality ... Since he takes God to be the origin of everything "found in creation" (Calvin) – mathematical and logical truths not exempted – nothing in creation exists independently from the rest of creation or from God. Thus he takes as his guideline

to all theorizing this rule: belief in God requires that nothing in the cosmos be regarded as the origin of all else in the cosmos ... His project was therefore to develop a theory of reality that is a systematically non-reductionist account of the natures of things and of the cosmic order.

Kloppers was aware of a Dooyeweerdian approach to philosophy at his university upon his return to Bloemfontein in 1966 and during the 1971 academic year he attended lectures there given by Senior Lecturer, Dr Danie Strauss. “Through these lectures I gained an understanding of the Dooyeweerdian mode of thinking, which serves to link all disciplines in a coherent way. Also during these early years, one of my BA students who majored in both philosophy and music applied Dooyeweerd’s thinking to music in a paper on Haydn’s symphonies” (personal interview, Kloppers, June 2019).

Kloppers was thus motivated to explore the application of Dooyeweerd’s philosophy in music. His 1971 inaugural address, following his 1970 promotion, focused on philosophical suppositions in Musicology and was subsequently published in Afrikaans in a *Festschrift* for Professor Herman Strauss.<sup>3</sup> Through his time in Bloemfontein, Kloppers came “to recognise the persistence of dualism and reductionism in academic and lay life and so began a gentle fight against these easy errors of thought and action” (personal interview, Kloppers, June 2019).

One issue still begged resolution, if not philosophically, then at least practically in his teaching, namely how Kloppers’ Christian faith could be integrated with, and not separated from, his research and teaching.

---

3 This contribution, initially published in Afrikaans as part of the Strauss *Festschrift*, is reproduced in an English translation as part of Chapter 3 in this book.

It was only with my emigration to Edmonton, Alberta and my tenure at the (then) King's College that I found a home for the various branches of my thinking and beliefs. The liberal arts curriculum of The King's College and its projection of Kuyperian integrality of faith and learning allowed the breadth of my interests to coincide and find their full expression. The Systematic Musicology course at King's was extended from that of Bloemfontein because at King's I was enabled to house the full spectrum of systematic musicological subdisciplines in Dooyeweerdian modal theory and its view of the integrality of faith and learning.

During his years at King's, Kloppers' philosophy of music underwent further development, as he explains:

In the various colloquia we had at King's, where we were expected to clearly present and defend our understanding of the integrality of faith and our own discipline, my perspective was broadened and further refined. I was challenged by my colleagues in these colloquia, especially those in Philosophy, to reflect further on the model I had developed. I was also introduced to other Christian philosophers, even if they were not in my discipline of Musicology, such as Seerveld, Rookmaker (1946-1947) and Niebuhr (1956). Seerveld's slight adjustment in the order of modes within the Dooyeweerd philosophy, especially the placement of the aesthetic mode, certainly influenced my own model of understanding. Niebuhr's work on Christ and Culture clarified the need for a clear concept of an integrality of faith and learning and to avoid the dualistic use of "secular" and "sacred". The latter dualism, that is of "sacred music/secular music" can be solved through the use of *functional terms* such as "church music", "liturgical music", "dance music", etcetera.

A further insight came with the preparation of my colloquium paper in the 1990s, i.e. that many of the dualisms stemmed from the classic use of language, in which qualities/modes (as *adjectives*)

were reformulated as *abstract nouns*, i.e. instead of saying, ‘what you say, is true’, it becomes “what you say contains truth”; instead of saying, “the music has an emotional quality”, it becomes “the music contains emotion”. These pseudo-dualisms disappear when they are reformulated as adjectives (modes/qualities). The aspect of dualisms is also discussed in my article for *Die Musiekleier* 2015 (cf. Kloppers 2015).

Together with dualism, *reductionism*, where complex issues are explained purely in terms of a single mode, is found in every discipline including the Historical and Systematic musicology. An example of this is where Music History is explained *solely* in terms of the socio-economic or music listener types are explained in terms of rigid social class (Adorno, *Introduction to a Sociology of Music*, 1976).

Those-ism insights shaped my teaching of Music History and Systematic Musicology.

My Systematic Musicology lectures became a handbook in which all the various modes/qualities (from the numerical to that of faith) were more fully developed as sub-disciplines. My method of teaching Music History, i.e. not in isolation but as part of a broader cultural development, was strengthened by these insights.

I am not aware of any other Christian Aesthetics of Music being developed on Dooyeweerdian principles, but there are various books written on the relation between Christian faith and the writing or performance of music. Harold M Best (1993) developed a thoughtful book on Christian principles in the writing, performance and understanding of music, using the Scriptures as a point of departure. What is lacking, however, is a holistic, *structural concept* of music within the created order. He states e.g. that music cannot be a moral force and to do so would be to imbue it with that which God only gave to us as humans created in His image. At the 1993 music conference of Christian Colleges in Indiana where his book was presented and discussed, I pointed out that he does

not distinguish between music as the active (subject) and passive (object) component. Music does not create itself, does not have a moral conscience as *subject*, but is written by humans who are moral beings and they imbue music (as *objects*) with moral qualities – music is one way of perceiving the world.

The 2012 chart reproduced below (Table 2.2) from Kloppers' textbook for the Systematic Musicology course at King's, demonstrates the rigour and imagination with which he joins systematic musicological subdisciplines in Dooyeweerdian modal theory and the integrality of faith and learning.

Although single-semester systematic musicology courses are truly rare at North American universities, it is likely that Kloppers' Systematic Musicology course is the only one on the continent that combines such disparate elements into a single course from a Christian philosophical perspective. The course continues to be taught annually at The King's University and provides joyful and continuous discoveries by senior undergraduate students and their current professor, a former student of Kloppers' and the writer of this chapter, about the uniqueness and interdependencies of creation, music and faith. Considering the work above and the subject's strong inclinations, it is satisfying indeed that Kloppers, the PhD student and music professor – concerned deeply with issues of context – should create and teach a class where the sole topic is context.

Dr JJK Kloppers, although officially retired from classroom teaching now, is certainly not retired from the general enterprise of teaching: he remains strongly against reductionistic tendencies in our culture, in music (and, seemingly, in his weekly schedule). He always advocates creativity and communication in all aspects of life. He continues to be an inspiration to his many students.

Table 2.2: An application of a modified Dooyeweerdian model in music

AN APPLICATION OF A MODIFIED DOOYEWEERDIAN* MODEL IN MUSIC				
Note: Philosophy, History, Education are <i>total</i> sciences				
(Note: Each discipline has its own history, philosophy and pedagogy)				
ASPECTS	DISCIPLINE		REFERENCE	MUSICAL TERMS, TOPICS, OR METAPHORS (EXAMPLES)
FAITH	THEOLOGY		Qualities of Human World (human beings) as subjects	--Faith values reflected in music; cultic music, church music, liturgical music, gospel music
ETHICAL	ETHICS			--moral ideas, values, expressed through music contextually (esp. textual music); plagiarism and parody; artistic integrity; moral influence of music; "consolation"; "truth" vs. "beauty"
JURIDICAL	LAW			--Musical critique, judgement; bias, preferences; "fair" interpretation of the composer's wishes; (performance); music errors through "misjudgement"
ECONOMIC	ECONOMICS, BUSINESS			--Economic conditioning of music (written on demand); music as advertising tool; "poor quality"; "cheapening" effect; musical "production"
SOCIAL	SOCIOLOGY/POLITICAL SCIENCE, PEDAGOGY OF INDIVIDUAL DISCIPLINES			--Social function of m.; musical communication, alienation; ensemble, accompaniment; "sympathetic" or "empathetic" rendering; equality of themes, parts, etc.; "familiarity" of style; ethnic/national m.; m. education
HISTORIC	HISTORY OF INDIVIDUAL DISCIPLINES			-- Music as a "memory construct"; conventional or contemporary style; historic idioms, mediums, genres; playing "from memory"; reoccurrence of themes, recapitulation; recorded music; history of music; historiography of music
AESTHETIC	ARTS (fine arts, performing arts, literature) AESTHETICS			--"Enjoyable" quality; "beauty" in music, aesthetic merit, harmony, dischord, unity of concept, etc. (dependent on the manner in which other aspects are integrated)
LOGICAL	LOGIC/PHILOSOPHY OF INDIVIDUAL DISCIPLINES			--Logical construction, coherence, continuity, unity; synthesis, contrasts, development, disintegration; discontinuity (ellipsis); interrupted cadence; musical analysis; humour (based on paradox)
SYMBOLIC	LINGUISTICS, HERMENEUTICS, PALEOGRAPHY, SEMIOTICS			--Musical idiom, language, symbol, diction, interpretation, articulation, gesture, recitative, sentence, phrase, notation; "convincing" performance; "eloquent" motifs; responsorial style
PSYCHICAL	PSYCHOLOGY, NEUROLOGY		Qualities of Zoological World (animals) as subjects	--"Exciting" performance; creation of moods, tension, psycho-dynamic unity; climax, sensitivity, emotional involvement; individualistic approach, personal style; musical therapy
BIOTIC	BIOLOGY		Qualities of Biological World (plants) as subjects	--Musical pulse in music; vitality of playing; breathing (singing); technique of singing or playing (action of vocal chords, fingers, membranes); rests, aural skills; dance
ENERGETIC	CHEMISTRY, PHYSICS		Qualities of	--Dynamics, balance, <i>slorzando</i> ; powerful, energetic playing; passiveness;
KINEMATIC	KINEMATICS, APPLIED MATHS		inorganic, inanimate world as subjects	--Movement (slow, fast, moderate), <i>accelerando</i> <i>ritenuto</i> ; contrary or parallel motion; imitation; sound vibration; a "moving" performance; "static" playing; gestures
SPATIAL	MATHS: GEOMETRY, TRIGONOMETRY			--Pitch ("high", "low"), "depth" of sound, "shallow" tone or effect; a "great" performance; "meager" or a too "thick" sound; a too "confined" approach; expansion; augmentation
NUMERICAL	MATHS: ARITHMETIC, ALGEBRA			--Number of notes, motifs, movements, instruments, vibrations; note length (whole-, half-notes, etc.); time-signature (e.g. 3/4); intervals (unison, 5th, etc.); dialogue; "unity"; polyphony, trio; 12-t.- or pentatonic music
<p>Jacobus Kloppers ©2012</p> <p>*Herman Dooyeweerd,</p>				<p>Note: "Time" is inherent in each aspect but uniquely so</p> <p>"A New Critique of Theoretical Thought", 2 Vol.s. Amsterdam: Paris 1955</p>

Qualities of the total reality (inorganic, biological, zoological, and human world) as objects

NORMS (of culture)  
Social Sciences and Humanities

LAWS (of nature)  
Natural Sciences



### CHAPTER 3

## *Reflections on the philosophical paradigm underlying the Musicology of Jacobus Kloppers*

---

*Danie Strauss*

This chapter starts out with a reprint of an essay by Jacobus Kloppers that was originally published in Afrikaans in the commemorative volume, *Op al sy Akkers*, Gedenkskrif aangebied aan prof. HJ Strauss (On All His Acres, Commemorative Volume presented to Prof HJ Strauss [Wessels 1975]).<sup>1</sup>

---

1 The English translation is by Corrie Geldenhuys. Permission was granted by the Society for Christian Higher Education to reprint the essay in its original, though translated format. Readers who wish to gain more background on sources referred to, may consult Ambros 1855; Blume 1955; Busoni 1916; Dooyeweerd 1953; Gatz 1929; Hanslick 1854; Hegel 1969-1971; Kant 1793; Lipps 1903-6; Liszt 1880-3; Riemann 1890; Schelling 1856-1861; Schopenhauer 1819; Stravinsky 1936; Visscher 1846-1857, and Wellek 1963.



## **Underlying Philosophical Suppositions in Musicology**

*Prof Dr J.J.K. KLOPPERS, BA, BMUS, DPHIL.*

*Professor in Music, University of the Orange Free State*

---

Similar to other disciplines in the humanities, problems of seemingly purely “disciplinary” nature are also found in musicology, which, upon closer investigation proves to be actually philosophical by nature and origin. It can even be claimed that there is no premise in musicology (whether theoretical, historical or interpretative) that cannot be traced in some or other way to a philosophical one. Because musicology, together with the other primarily aesthetic disciplines, is a philosophically premised one and occupies a place within the system of a general Philosophy of Disciplines (“Wetenskapsleer”), music is a phenomenon that is essentially characterised by a sense of the aesthetic, but is simultaneously linked to all other aspects of reality. Therefore, music could also be observed from other viewpoints than the purely aesthetic – as is already evident by the various musicological disciplines – such as music theory, acoustics, physiology of the ear, psychology of music, music palaeography, music sociology, musical rhetoric and symbolism, music history, musical logic (structure/form in music), music aesthetics, music ethics, etc. This interwovenness of music with other, non-aesthetic aspects of reality requires a clear view of music and its place within reality, which has to be philosophically and cosmologically grounded.

For Christian philosophy there remains a substantial field of investigation regarding music. Apart from research of a more general art-aesthetic

nature (cf. Rookmaaker: 'Ontwerp eener aesthetica op grondslag der wijsbegeerte der wetsidee' in *Philosophia Reformata* 1946-7; as well as DF Malberbe 'Kuns – selfstandig en afhanklik' in *Philosophia Reformata*, 1947), very few of the specifically musical foundational problems have been explored. Of the many different hypotheses the musicologist (as well as the performing artist at a subconscious level) encounters, only three are explored here. They pertain to (i) origin; (ii) being; and (iii) the development of music.

a) **The question of the origin of music**

Current musicological explanations of the origin of music reveal a fundamental humanistic world-and-life view. It is explained either idealistically or naturalistically from the incompatible premise of nature and freedom: Idealistically it is viewed as a “metaphysical” creation of the “genial” human being (the latter as “conscious spirit”, as part of the metaphysically absolute Spirit, with a unique legacy of the “divine spark” – e.g. Kiesewetter), or as an incarnation of the “feelings” of the musical genius (cf. Liszt), or as direct incarnation of the metaphysically absolute self (cf. Hegel, Schopenhauer, Schelling). Naturalistically it is viewed as stemming from physical nature itself, as an art emanating from the physical human being (music as stylised cry of anxiety or pain) and from the imitation of sounds from nature and the image of nature-given structures (cf. Hausegger), or as an art that develops organically from the inorganic world and grows as an organism (according to humanistic evolutionism – cf. Frederick Rowbotham, Hubert Parry, and others).

These two incompatible viewpoints, each fraught with numerous problems, are overcome from a Christian-philosophical perspective. Because music is an art of which all conditions (from the mathematical-physical to ethical and religious aspects) were provided in creation

and, for further deployment, gifted to humans as normative beings, as carriers of God's image, as part of their cultural command. Musical "creation" by humans is once again nothing more than a normative shaping and restructuring of the interwoven structural aspects around the core meaning of the aesthetic.

**b) Closely connected to the problem of the origin of music is the question regarding the "essence of music":**

Is music an "independent" or "dependent" art, and is its value situated in its "form" or "content"? The polemic on this matter covers volumes and has kept music philosophy and music aesthetics occupied for more than two centuries. In musicology one also finds here ostensibly insurmountable views, which can be traced back to the already-mentioned contradictory humanistic core premise.

Thus, the essence of music once again is declared idealistic or naturalistic: Idealistically as a dependant art, in the sense that music is not merely music (*sui generis*), but the "incarnation" of something situated outside of music which is "not music itself", e.g. of feelings of the artist (cf. Franz Liszt), or of "feeling" as something metaphysically absolute "on which the composer focuses" and of which the listener becomes aware (sympathy, or empathy – cf. Shepherd). Listening to music thus becomes the focusing on – and consciousness of – the "absolute spirit in its appearance in sound". Music consequently served as ideal example for the German idealistic philosophers, as it is a seemingly real, yet non-corporeal, etheric art, which permeated the invisible reality, to the realm of "actually being". Robert Schumann (whose music-aesthetic pronouncements often contradicted one another), calls music the "orphan amongst the arts, of which the father and mother are unknown".

Naturalistically, music is declared a dependent, non-self-reliant art that is not merely music, but originated from the tangible, physical world and derived its forms from nature (cf. Friedrich von Hausegger). This points to music as a stylised cry of despair, as inextricable part of dance and body movement, as an art that derives its structural principles (symmetry, balance, mood [affect]) from nature, from the “symmetry and biotic aspects of the human body” (pulse, acceleration and excitement).

Closely related to this is the “form-content” problem in music. The idealistic philosophy avoids the problem terminologically by not primarily working with the contrast between “form and content”, but with the contrast between “being” and “manifestation”. However, the “structure” of this manifestation is important. Thus Kant, as representative of the transcendental idealism, declared the aesthetic value of the artwork as being in its “lasting form”, labelling music as being of aesthetically lesser value, as it has no “lasting form”, but “perishes over time”. Because of his insufficient knowledge of the structure of music (which is as permanent as that of architecture, but unfolds in time as a time art), Kant was of the opinion that the short-lived beauty of music was due to the physical-mathematic structure of music intervals (according to the old Pythagorean, mathematically speculative conception), which then perishes with the dying away of sound. Thus Kant already established a tendency towards aesthetic formalism, which culminated with Hanslick (music as *tönend bewegte Form*, without “content”).

Other aestheticians (in particular the artist-aesthetician type like Liszt), in turn saw the “content” of music as the true carrier of aesthetic value. The youthful Schumann wrote the following, “It would be a petty art, which only contains sound, and no language or any sign of a state of mind.” The polemic around the “form-content” mind was

more intense during the nineteenth century, to such an extent that two incompatible schools of thought developed, the “Romantic Classicists” (Brahms, Hanslick), who postulated the Viennese-classical as the valid classic form ideal; and the “Romantic Realists” (Liszt, Wagner), who gave preference to a “programme”, an extra-musical “content”. Thus the “realists” labelled the contemporary “classic” music of their time as an “empty art that is kept alive artificially” and Wagner portrayed the average “master” from the sixteenth century in his *Meistersinger von Nürnberg* as a classicist who anxiously constructed songs according to rigid rules handed down over time and who were not able to recognise the truly “progressive” master in their midst.

Compromises between such “formalistic” and “realistic” views are found in proclamations such as the following:

- 1) “There is a content-determined music and a contentless music”, of which either the former (Hausegger, Liszt) or the latter (Riemann, Busoni) is superior – a concept that could thus be described as so-called “partial content aesthetics”.
- 2) “Music does not contain anything extra-musical” – a deficiency that could be resolved, e.g. the linking of music with a programme (Liszt), or with the drama (Wagner), which therefore represents a “fictional content aesthetics”.
- 3) Music does not contain an extra-musical content – a deficiency that is overcome by the listener, i.e. by his/her subjective association of musical sound with images of an extra-musical nature (Ambros, Vischer, Lipps) – a so-called listener’s aesthetics.

In reality both the formalistic and realistic approaches hark back to the Platonic-Aristotelian-Thomistic antithesis of “soul-body”, and the

labelling of “form aesthetics” as a “negative content aesthetics”. The twentieth-century aesthetics of form recognised this antithesis as quasi-antithesis (cf. Friedrich Blume) and gave new meaning to the concept of “form: “Form” is not merely the outward skeleton or formal scheme. The formation of music is a “structural process” comprising “limitation”, “centring” and “inspiration” of the tonal material and, as such, identical to the “content” itself. Musical “content” can only be established by means of the categories of musical form (diasthematics, timbre, metre and dynamics). It can be likened to the Christian-philosophic view that a human being is an integrated being that cannot be split into two substances, “body” and “soul”. Qualities of the manifestation (object and subject aspect) are therefore not confused with the appearance itself.

In music practice, the artificial separation of “form” (as outward frame or scheme) and “content” was detrimental. In the twentieth century this created amongst others a polarisation around the more “romantic” and “neo-classical” schools of Bach interpretation. Especially in Germany, neo-classicism led to the interpretation of Baroque organ and piano works as a didactic exposure of the form scheme, with all kinds of artificial colour terraces which have to explain the sequence of themes to listeners. The works have been stripped of all emotion (labelled as “romantic”) and were thus performed in a fixed manner, completely contradictory to the concept of mood creation in the Baroque. On the opposite side there are those who consider music only as an irrational expression of (mostly their own) emotions, with overall neglect of its structural principles.

Against the concept of music as something “dependent” (either idealistic or naturalistic), there is the concept that music is an “independent” art, with pronouncements such as the following:

The laws of music are to be found in the music itself; its essence, in the sound, in the tonal structures themselves. Music does not point to anything outside of music, or something that is not fundamentally music. Music is *sui generis* and is neither expression, language, portrayal, metaphor, symbol or indication of something outside of music that becomes the “content” of music (content aesthetics), because music “only means music”. It is creation, conception of something new, distinctive and incomparable, which means only itself and can only be understood from itself.

The vast majority of music aestheticians fall under this group, but can be divided between:

- those who regard music as approximately autonomous; and
- those who consider it as absolutely autonomous,

each with a further division into an empirical and speculative school of thought. Under (a) amongst others, Goethe, Herder and Schumann represent the empirical, and Jean Paul, Wackenroder, E.T.A. Hoffmann and Nietzsche the speculative one. Under (b), Grillparzer, Hanslick, Busoni, Schönberg and Stravinsky represent the empirical, and Halm and Ernst Kurth the speculative school of thought. As a result of the emphasis of the musical “form”, many of the “form” aestheticians are classified under the above-mentioned group.

With the concepts “autonomy” and “heteronomy”, once again, two artificially conflicting approaches to music are revealed, which become integrated when viewed from an appropriate terminology and a Christian-philosophical view of music. For music is not “self-reliant” in the sense of being “independent”, as it is widely used, nor is it “dependent” in the sense that it is “relies” entirely on something non-

musical and therefore has no sovereignty (cf. also Malherbe's similar conclusion regarding art in general, *op cit.* 67-85).

Music is primarily an aesthetic phenomenon – as also in the visual and literary arts. That which distinguishes music from mere sound, noise, or disorganised sounds, is specifically its aesthetic quality. The aesthetic essential core of music is something “distinctive”, which cannot be explained simply in terms of other existing aspects of reality. However, the aesthetic sense is not independent of the other aspects of reality, but interwoven with reality in its retrocipatory and anticipatory capacity. This interwovenness can briefly be illustrated as follows:

The numerical aspect: The aspect of number in music; number of notes, motives, themes, sections, bars, instruments, etc; polythematics, polyrhythm, polytonality, metre and tempo (duration and velocity in terms of number), note value (semibreve, minim, crotchets, etc.), intervals (fourth, fifth, second, etc.); unity of a work amidst a multiple of ideas and motives; dialogue, etc.

Spatial aspect: Sound amplitudes, wavelengths, music as “linear” or “vertical” art, pitch, depth of sound or expression, larger or smaller themes, groups; interval distance, extension of motive, constraints of tone range or strength, sound spheres, grandeur of concept, etc.

Aspect of motion (kinematic): “Movement” of a musical work from the beginning to the end, movement of voices, counterpoint, retrograde movement, progression, imitation, the “flow” of one idea from the foregoing (aesthetic causality), vibration (of tones, strings, etc.), “stacking” of sound effects, the creation of “movement of the soul”, the *Schwungkraft* of music, etc.



Energetic aspect: “Sound intensity”, tonal strength, balance (regarding form of aspects of high and low), sforzando, energy of motion, “eruption of sound”, “conflicting” rhythms or speeds, sudden increase and decrease in tempo and dynamics, etc.

Biotic aspect: “Beat” in music, “breathing” “rests”, “lively tempo”, “live performance”, “listless sound”, “dead sound”, “dying away of sound”, “the awakening to life of inanimate note symbols, “sound fibre”, musically “growing/twining” motives, “growth” (of themes or voices), the organic cohesion in the work; furthermore, the use of biotic media for sound production: membranes (drums), wood (resonant bases) and instruments, leather (tangents in harpsichords), human hands on piano and harp, vocal cords and breath control, etc.

Psychological aspect: “stirring of emotion”; “inspiration”, “creation of moods”, “tension”, “relaxation”, “musical expression”; “emotionally stark or rigid playing”; psychic unity, development, climax; “sensitive sound and production”; “psychodynamic power and development”, musical *Sturm und Drang* and *Empfindsamkeit*; psychological Leitmotivs, “individual” style, introvert or extrovert character of a work, musical synaesthesia, music therapy, etcetera.

The logical-analytical aspect: Logical unity and build-up of themes, cohesion, contrast, synthesis, development, the breaking up of themes into thematic motives, etc.

The historical aspect: Historical music styles, instruments, history of a particular work, historic anchoring, historic meaning, “remembrance motives”, predictive elements, etc.

Symbolic aspect: The “narrational or “reasoning” character of a work, the ability of a work to “address” the listener, tone symbolism, notation symbols; interpretation/rendering of music.

Social aspect: Musical communication (mutually between instrumentalist, as well as the audience), dialogue, ensemble playing, equality of voices, “sympathetic” accompaniment, “alienating” effects, theme analysis, effect of “isolation”; “conventional themes”, the socio-critical message of operas, music for social entertainment, military music, etc.

Economic aspect: “Abundant” or “limited”, “prudent” use of themes or means; “excess” development, “poor” “cohesion”, “cheap” effects, “sound production”, “demand” for a musical work, aesthetic “satiation”, etc.

Juristic aspect: Musical judgement and music criticism; “equal/fair” treatment of voices or parts: “legitimate” use of means or ideas.

Ethical aspect: “Nobleness” of musical thought, “Consolation quartets” (Haydn), “authenticity” and “integrity” of a musical performance or composition, “empty display” (absence of empathy), “obtrusive style”, material based on life experience, morally “constructive” or “destructive” character of music, “love for the musical medium”, etc.

Religious aspect: Church music,<sup>2</sup> musical “creed”, “religious” character of music (versus “secular” character), transcending aspects, the “confidence”/“rootedness” reflected in music as aesthetic phenomenon (cf. the said article by D.F. Malherbe, p. 84).

From this, it may be clear that music is no unique, transcendent phenomenon that is in no way related to the extra-musical reality, but in the aesthetic sense there is a reference to all the other aspects. However,

---

2      However, Christian music is not exclusively dependent on selecting a religious theme.

music is more than just a mere synthesis of all these other aspects and it is here where the question of “autonomy/independence” arises.

If music has been created purely for the sake of aesthetic enjoyment in itself, the more the trend towards stylizing and abstraction will be found and the specific psychological, social, historical and other aspects play a relatively subordinate role and become serviceable to the aesthetic imprint of the musical work. However, there can never be a question of absolute “independence”. When musical works are created rather for other purposes than the merely aesthetic with the other aspects figuring more prominently in the work, the aesthetic quality will play a secondary, even diminished role: examples are music that is purely written for social amusement, psychedelic music for a negative ethical-psychic goal, “new music” that is written in a new style for its purposely “historical” meaning without much aesthetic value, etc. But also here the aesthetic aspect still does not completely disappear, because the aesthetic remains the intrinsic aspect that marks all music.

d) **The problem with regard to the “development” of music**

From the already discussed foundational views pertaining to the “origin” and “essence” of music also flows the corresponding views regarding the history/development of music.

The humanistic view again branched into a basically naturalistic and idealistic school of thought.

The naturalistic approach postulates music’s development as a mechanistically – later evolutionary – one: Music as an organism that grows and develops independent of personalities. Music is therefore subdivided into the popular three historic “stages”, namely:

- Drum – Flute – Lyre Stage.

- Monophony – Polyphony – Homophony and Harmony.
- Antiquity – Middle Ages – Renaissance and later.

Unfortunately, the evolutionists could never reach unanimity about which stage was “earlier” or “later” or “of a higher order”, and the later development of music in our own century, where “harmony” suddenly lost its predominant function, created a quandary.

Proponents of an evolutionistic view include, inter alia, Fetis, Parry, Rowbotham, Hadow, Canudo, McDowell, Baltzell, Combarieu, Isaacson, Clairbourné, Gourgués and Denéréaz.

The idealistic approach of music history is not one in terms of “developing music”, but of “great masters of music”, “music geniuses”, endowed with a particularly divine spark; thus freely determining and guiding the music of an entire epoch. We therefore get to a musical division of epochs, which is repeatedly built around one dominant figure, the epoch of Ciconia, Palestrina, Monteverdi, etc. (cf. Kiesewetter: *Geschichte der europäisch-abendländischen oder unserer heutigen Musik* 1834). This also becomes embarrassing when a number of eminent masters live simultaneously and priorities therefore arise.

Humanistic authors such as Richard Wagner displayed this duality in a particularly clear way: He propagated the evolutionistic school of thought, according to which music once again had to be integrated as an organism into to the “class-less national drama” (as it had been in the Greek drama), thus “giving expression to the artistic soul of the people”. On the other hand, he regarded himself as a musical genius who can intervene in this development and accelerate the “music of the future”. Thus, “revolution” apropos “evolution”; the personality ideal apropos the scientific ideal.

Once again, a Christian philosophy bridges these confrontational views by the insight that music cannot create itself or develop by itself, but is a human endeavour. The development of music therefore forms part of the divine cultural incentive, though the artist is restricted. The composer is bound by the physical and biotic foundations of musical sound, but normatively free to create aesthetically diverse works of music. At the same time, there is a commitment from the composer to the specific transmitted or contemporary-new normative beliefs/premises which are translated in an individual manner. Specific traditions and conventions arise, and interaction of ideas takes place, with the result that a particular development in music is detected. However, it is still the artist as a gifted creature of God that projects in the work of art a personal individual aesthetic trait (though still influenced by fellow artists and the *Umwelt*). This explains why works of a strong personally diverse nature and character can still be a reflection of the worldview-specific ethos and of the relevant style of the time.

Finally, a reference to an important consequence of the evolutionistic-specific musicology. As in the fine arts, the view of a “logical evolution”, especially in its future-directed aspects has been theorized upon and applied to its full consequence (a case where the theory was ahead of the practice). This led to a musical *cul de sac* in the late fifties in which, e.g. the idea of tonality was declared a historically obsolete factum, and abstract, serial techniques were performed to their extreme possibilities, leading to artistic stagnation. Against this “progressive necessity”, as a counter-image of an unhelpful (evolutionary) historicism, lately a reaction was noted which looks back to the free improvisation techniques of the – earlier designated as “primitive” – “ethnic cultures”, and even employing pure tonal structures (cf. *Stimmung* by Stockhausen). Through this, the new *avant garde* exposed anew the absurdity of a naturalistic musical evolution view.

## **Reflections on the philosophical paradigm underlying the Musicology of Jacobus Kloppers**

I am honoured by the request to contribute to a book publication on the life and work of Jacobus Kloppers. When I started my academic career at the University of the Free State in 1971, two remarkable academics were members of the Faculty of Arts and Philosophy (currently known as the Faculty of the Humanities), Profs Willem Richards (later on he served as Vice-Rector) and Jacobus (Kobie) Kloppers (from the Department of Music). I was pleasantly surprised to see them both in the course which I had to teach on the philosophy of science. In this course I discussed the way in which key figures, such as Thomas Kuhn, Karl Popper, Imre Lakatos, and Wolfgang Stegmüller argued for the inevitability of a theoretical view of reality (paradigm) and of an ultimate commitment giving direction to scholarly endeavours.

### **Reformational philosophy**

My analysis of these developments was done under the influence of the young reformational philosophy of the Dutch philosopher, Herman Dooyeweerd. Although the latter developed a new Christian philosophy, his novel and original insights and distinctions were also appreciated by non-Christian scholars coming from other traditions. Consider the following statements available at the Free University of Amsterdam.

In 1965, the former Attorney General of the Dutch Appeal Court and a former Chairman of the Royal Dutch Academy of Sciences, G.E. Langemeijer (1975:10), remarked that Dooyeweerd is the “most original philosopher Holland has produced, even Spinoza not excepted”. In a similar fashion, Giorgio Delvecchio, a widely known Italian neo-Kantian philosopher, emphatically stated that Dooyeweerd is “the most profound, innovative, and penetrating philosopher since Kant”.

More than two decades later (1994) during Dooyeweerd's centenary commemorations, in various ways the President of the "Humanist League" in The Netherlands, PB Cliteur, Professor of philosophy at the Technical University of Delft, asserted: "Herman Dooyeweerd is undoubtedly the most formidable Dutch philosopher of the 20th century ... As a humanist I have always looked at 'my own tradition' in search for similar examples. They simply don't exist."

A year later, another well-known Dutch philosopher, CA van Peursen, observed that many books written within the domain of philosophy of science should not have been written had the authors familiarised themselves with Dooyeweerd's insights (1995).<sup>3</sup>

Given this wide-spread appreciation of Dooyeweerd's philosophical insights, it is understandable why scholars from all the academic disciplines ventured to explore Dooyeweerd's systematic philosophy within their own fields of research, including the systematic musicology developed by Kloppers (2018).

However, my acquaintance with Jacobus Kloppers actually dates even further back, because in 1966, we toured Namibia with the choir of the University of the Free State. Together with his wife Miensie they acted as tour leaders (chaperones) for the choir, of which I was a member, and they also joined us for the performances. Prof Chris Swanepoel was the conductor, with the first part of the programme dedicated to the *Gloria* of Vivaldi.

By the mid-seventies of the previous century, Kloppers increasingly developed a critical stance with respect to the political future of South Africa. He had doubts about the skills, competencies and lack of a broadly based democratic political culture in South Africa, which prompted him to emigrate to Canada.

---

3 References to Delvecchio, Cliteur and Van Peursen are based upon a pamphlet made available in 1996 by the *Dooyeweerd Centre*, Redeemer University College, Ancaster, Ontario.

## The intellectual orientation of Kloppers

However, allow me to return to the philosophical orientation of Kloppers, keeping in mind that his postgraduate studies took him to Germany for seven years. During a part of his final oral examination the well-known neo-Marxist philosopher and art theoretician of the Frankfurt School of Critical Theory, Theodor Adorno, was present. The article and textbook mentioned below are typical reflections of the rigor and depth of the German academic culture.

The remarkable fact is that Kloppers independently mastered the reformational Christian philosophy of Herman Dooyeweerd. In order to appreciate this fact, one should look at his contribution to the *Festschrift* of Herman Strauss, at the time Dean of the Faculty of Arts and Philosophy, on “Underlying Philosophical Suppositions in Musicology” (Kloppers 1975:124-133). In addition, he explored the philosophical insights of Dooyeweerd in a textbook prepared for students at The King’s University College, on Systematic Musicology (Kloppers 2018). In this textbook, Kloppers involves himself with many perennial philosophical problems, such as the relation between what is unique and what is connected to something else; what is universal and particular; what is constant and what is changing, unity and diversity; and what is the scope of the relation between a whole and its parts. The distortions found in multiple *ismic* orientations, such as arithmeticism, physicalism, vitalism, logicism, historicism, economism, aestheticism, legalism, moralism and pietism are intimately related to these problems. He employs the important term *reductionism* in this regard (Kloppers 2018:85) as well as terms like *sensualism*, *idealism* and *individualism* (Kloppers 2018:12).

## Responding to *ismic* orientations

Kloppers mentions a number of ways in which the phenomenon of music was accounted for. Schelling, for example, states, “Music is expression of



the infinite (idealistic view)” (Kloppers 2018:13). Stravinsky denied the expressive nature of music, “I am of the opinion that music is in its nature incapable to ‘express’ something, whatever it may be, a feeling, and attitude, a psychological condition, a phenomenon of nature, etc.” (Kloppers 2018:13).

His response to one-sided ways in which music is appreciated is guided by his non-reductionist approach and by acknowledging the normed nature of music as an art form. This approach is embedded in an understanding of scholarly activities in terms of the different aspects of reality delimiting their respective fields of investigation. The important perspective of Dooyeweerd on this fact is the insight that, strictly speaking, the special sciences do not study the various aspects as such, but approach reality from the angle of approach of them. In other words, the special sciences investigate the concrete phenomena functioning *within* these aspects and not the aspects themselves (cf. Kloppers 2018:15).

What is needed, first of all, is an account of the unique core meaning of the various aspects, followed up by an analysis of their mutual coherence. In his musicology he explored the theory of modal aspects in a creative and thorough manner. He acknowledges both the uniqueness and unbreakable coherence between the various aspects. He provided his students with penetrating analyses regarding the various aspects of reality, particularly concerning the way in which aesthetic artefacts (including music) function within all aspects of reality. However, we should make a subtle distinction not explicitly highlighted by Kloppers.

He does acknowledge the principle of sphere sovereignty and its counterpart, the principle of sphere universality and applied it to the theory of modal aspects. These two principles indeed account for the uniqueness (sphere sovereignty) and coherence (sphere universality) of the various aspects. However, exploring the scope of this distinction, one should keep the following issue in mind.

## **The internal and external coherence between aspects**

The distinction between the internal and external coherence connecting different aspects includes the relationship between the qualifying aspect of an entity, societal structure or typical process (such as in the case of the performing arts) and the original function of such an entity (natural, cultural or societal), within various aspects of reality. Although Dooyeweerd did not make this distinction, his successor, Henk Hommes, did make it. A work of art, for example, is qualified by its aesthetic aspect and this aspect shows its *internal* coherence with the other cosmic aspects through its retrocipatory and anticipatory analogies. (When two aspects are similar in that respect in which they differ, one meets an analogy.)

Under the influence of Calvin Seerveld, Kloppers decided to use the following view on the order of aspects: biotic, sensitive, symbolic, logical, aesthetic, historical, and so on.

Perhaps one of the strongest arguments against such an alternative order is found in the normativity of the post-sensitive aspects, since these well-known contraries, such as logical-illogical, historical-unhistorical, clear-confused, polite-impolite, frugal-wasteful, beautiful-ugly, legal-illegal, moral-immoral, certain-in doubt reveal that contraries in all post-logical aspects are analogies of the logical principle of non-contradiction. In addition, fundamental modal norms on the law side (norm side) of reality are based upon modal retrocipations and anticipations. Consider the difference between the function of an artwork within the numerical aspect (it is *one*) and the retrocipation within this aspect to number, given in aesthetic unity and multiplicity.

Similarly, there is a difference between the original sensory function of an artwork (one *sees* a sculpture, *reads* a book or *listens* to music) and the aesthetic sensitivity displayed by a work of art for the nuances within reality.

The history of such a work concerns its function within the historical aspect of reality, while the aesthetic form and style reflect the historical analogy within the aesthetic aspect. Moreover, a work of art ought to do aesthetic justice to what it portrays, it ought to evince aesthetic care and integrity and it ought to be aesthetically convincing – showing that there is also an anticipatory coherence between the aesthetic aspect and the jural, moral, and certitudinal aspects of reality (to be distinguished from the original function of an artwork within these aspects – as a legal object, as something worthy of love (moral object-function) and as something reliable in its own right (as a certitudinal object)).

The retrocipatory coherence between the qualifying aesthetic and the other aspects of an artwork constitutes the intrinsic (inner) coherence between these aspects, whereas the original (authentic) function of such an artwork within every modal aspect brings to expression the extrinsic (outer) coherence between the qualifying aspect and the other functions of the work of art.

### **An alternative example**

The same pattern is found in the case of societal entities, owing to the modal universality of every modal aspect. Consider the inner and outer coherence between the qualifying jural aspect of the state and some of the other original modal functions of the state. The fact that a state also functions within the economic aspect, implies that every state has to observe economic normativity in performing its task by managing all its resources in a frugal way, conforming to the demands of stewardship. Therefore, the economic actions of the state are subject to economic principles. By contrast, the economic retrocipation within the structure of the jural aspect on the law side constitutes the jural principle of avoiding what is excessive. (In particular, Dooyeweerd refers to the concept of jural economy and its implied elementary basic concepts of legal interest and legal proportionality – cf. Dooyeweerd 1967:27.) Public opinion manifests the original function of the state within the logical-

analytical aspect, but it differs from the jural accountability of natural persons or legal entities, because the jural accountability analogically reflects the logical principle of sufficient reason within the jural aspect. (This logical principle, in turn, reflects the causal physical analogy within the structure of the logical-analytical aspect on its norm side.) The legal power vested in the office of government is nothing but the competence to form positive law (to positivise jural principles). This office, with its competence (legal power) is different from the original function of the state within the cultural-historical aspect, for the latter concerns the original power of the sword.

Finally, in order to highlight one further instance of the difference between the inner and outer coherence, we mention the deepened principles of jural morality (designated as legal-ethical principles). These disclosed principles come into play via the anticipatory coherence between the qualifying jural aspect of the state and the moral (ethical) aspect of love. The love for a country by its citizens shows the original function of the state within the moral aspect, and therefore differs from legal-ethical principles such as the fault principle, equity and *bona fides*.

### **Bürger and Beardsley**

The neo-Marxist view of literature objects to what Bürger (1974:120) calls an organic work closed in itself. Lukács depicts it as realistic and, according to Adorno, it is ideologically suspect, for instead of rather laying bare the contradictions of contemporary society, already the form of an organic work creates the illusion of a beneficial society (in Bürger 1974:120).

In Beardsley's (1958) standard work on aesthetics, only three aesthetic principles are identified: unity, complexity and intensity. From the perspective of the inter-modal coherence between the various aspects, including every analogical moment, the shortcomings of this approach are

striking. We therefore proceed by first giving a brief overview of modal aesthetic principles and then return to the view of Beardsley.

## **Perspectives on aesthetic principles**

We commence by first mentioning modal aesthetic principles.

A work of art must conform to the following (universal) modal aesthetic principles. It ought to display an aesthetic unity amidst an aesthetic multiplicity (numerical analogy). It ought to be structured as an aesthetic whole with aesthetic parts (parts fit within a whole – spatial analogy). These first two modal aesthetic principles underscore that an aesthetic awareness of the nuance-fullness or many-sidedness of reality analogically reflects the coherence between the aesthetic aspect and the aspects of number and space. Furthermore, a work of art ought to display aesthetic durability (constancy) (kinematic analogy); it ought to exercise an aesthetic effect (an analogy of the physical cause-effect relation); it ought to display an inherent aesthetic differentiation and integration (biotic analogy); it ought to be aesthetically sensitive to the nuancefulness of reality (sensitive analogy); it ought to display an inherent aesthetic consistency (logical-analytical analogy); it ought to take shape within a particular aesthetic style (cultural-historical analogy); in an aesthetic sense it ought to communicate an aesthetic message (sign analogy); in an aesthetic sense it ought to fit into a particular social milieu, it ought to evince an aesthetic ‘sociality’ (social analogy); it ought to avoid whatever is aesthetically excessive (economic analogy); in an aesthetic sense it ought to do justice to the many-sidedness of reality transformed into the aesthetic end-product; it ought to display aesthetic integrity (moral analogy); and finally a work of art ought to be aesthetically convincing, it ought to witness to an element of aesthetic confidence making an appeal to aesthetic trust (fiduciary analogy).

Each one of these modal aesthetic norms could be obeyed or violated – aesthetic activities may be norm-conformative or anti-normative, but no work of art can ever avoid the normative appeal of these modal aesthetic principles, although the artistic type law does specify the manner in which a work of art functions within the various modal aspects in a typical way.

Returning to the three aesthetic principles mentioned by Beardsley it is clear that he actually “loaded” each with structural elements stemming from different analogical moments. Beardsley (1958:462) explains the aesthetic quality of an artwork by asking whether or not it is “well-organised”, whether it is “formally perfect (or imperfect)” and whether “it has (or lacks) an inner logic of structure and style”. Being well-/dis-organised or formally (im-) perfect refers to the cultural-historical analogy within the structure of the aesthetic mode and the same applies to the element of style while the “inner logic” obviously refers to the analytical analogy. However, the meaning of the norm of aesthetic unity receives its first closer determination from the spatial analogy on the norm side of the aesthetic aspect: aesthetic unity ought to be embodied in an aesthetic coherence binding together all parts into an aesthetic whole. What Beardsley says about complexity merely utilises analogies from the first three modal aspects (format, contrasts and subtlety).

Likewise, the norm of sensitivity is explained by employing analogical elements derived from the physical, biotic and sensitive modes (compare terms such as vitality, forceful, vivid, and tender).

Modal subject-subject relations concern formative control in inter-human association, organised in societal structures with relations of authority and subordination. If the meaning of free formative control is designated by using the synonymous term *power*, then the preceding distinction between subject-object and subject-subject relations could be articulated by differentiating between power over objects and power over subjects. As mentioned, the legitimacy of power over other human beings requires the notion of an office and the competence entailed in such an office.

The authority with which a person occupying a certain office is endowed legitimises the competence to concretise principles in the form of rules that other human beings ought to obey. This competence of an office bearer, enabling the shaping and transformation of principles into rules of conduct that are valid within typical spheres of social intercourse, actually evinces a subjective moment functioning on the norm side of reality. Dooyeweerd (1997-II:239) speaks of the formative human will through which “normative principles” are ‘positivised’, and then adds, “The human formative will is to be conceived of as a subjective moment on the law side of these law-spheres themselves.” Therefore, restricting the cultural-historical aspect to subject-object relations would be an impoverishment, leaving the correlative subject-subject relations unaccounted for.

In addition to the argument above, namely that the normativity of the cultural-historical (or in Seerveld’s terms, the technoformative) aspect presupposes the foundational role of the logical-analytical aspect (seen in the contrary historical – unhistorical), one may in this context mention an argument by Vollenhoven in support of the foundational position of the logical aspect.

Vollenhoven (1948:15) points out that the technical means-end scheme implies that both the means and the ends have to be identified and distinguished in advance. He says that this distinguishing rests on an analysis, from which it follows that the historical mode is directly founded in the analytical aspect.

In a different context, Dooyeweerd (1938:33; 61, footnotes 49 and 50) advances another argument for positioning the cultural-historical aspect after the logical-analytical aspect. He refers to instances in which the process of meaning disclosure manifests itself within the cultural-historical and post-cultural-historical aspects, without affecting a deepening of non-theoretical thought to the level of the systematic mastery of a given cognitive domain. Because formative control (mastery) reveals the nuclear meaning of the historical aspect, and since scholarly reflection requires this deepened

meaning of analysis, it must be clear that the rise of truly scientific thought is dependent upon the disclosure of the logical-analytical mode, anticipating the meaning of the historical modality as an aspect coming *after* the logical aspect in the order of cosmic time. It is therefore also striking that the historicistic mode of thought accepts science as a “cultural factor” – to the exclusion of non-scientific thought. Note that within the cultural-historical aspect, this relation of super- and subordination analogically reflects the meaning of the spatial aspect – where dimensionality and position find their original modal seat.

### **A few remarks about the meaning-nucleus of the aesthetic aspect**

In order to grasp how Seerveld commenced with his reflection on the notion of the aesthetic one should mention his conception of a “coherent symbolical objectification of meaning” (Seerveld 1968:45). He reacted in particular against the Platonic view of beauty as a “matter of measure and proportion; a thing of beauty is one with appeasing, fitting harmony”. Later, he moved from ambiguity to allusivity. In an article on modal aesthetics, the term *allusivity* surfaces (Seerveld 1979:284 ff). In a footnote he concedes, positively reacting to the criticism of AT Kruijff, that his idea of the “law of coherence” was redundant (Kruijff argues that coherence still makes an appeal to the rejected notion of “harmony”). His account of the “ontic irreducibility” of allusiveness mentions related terms, such as “*suggestierijk*” (rich in suggestion; P D van der Walt) and “nuanceful” (L Zuidervaart) (Seerveld 1979:286). The implication of this change is that his well-known formulation of what constitutes art ought to be revised to read, “Art is the symbolical objectification of certain meaning aspects of a thing (better: “meaning-realities” – to accept a corrective comment from N van Til), subject to the law of allusiveness.” (Seerveld 1979:290; cf. Seerveld 1980:132, note 12). He also starts by assigning a significant aesthetic role to imagination.



Human knowing indeed seems to be geared towards these two fundamental dimensions of reality, the knowing of modal aspects (relations) and knowledge of entities. The former is known through functional relations and the latter through imaging that takes on the shape of imagining in the uniquely human acquaintance with the world. These two legs of knowing – modally directed and entitary directed – imply each other and open the way to account for our knowledge of universality and individuality – compare the conceptions of Croce (1953).

According to Croce, knowledge has two forms: it is either intuitive knowledge or logical knowledge; knowledge obtained through the imagination or knowledge obtained through the intellect; knowledge of the individual or knowledge of the universal; of individual things, or of the relations between them: it is, in fact, productive either of images or of concepts (Croce 1953:1)

In passing, one should note that the problem of invariance and constancy, as opposed to transience and changefulness, discussed by Zuidervaart in connection with his notes towards a social ontology of the arts (cf. Zuidervaart 1995:41 ff.), needs to take into account Dooyeweerd's dependence upon nominalism. In a nominalistic fashion Dooyeweerd fuses universality at the factual side of reality – normally evinced in what is designated as lawfulness, law-conformity or orderliness – with the law side of reality, such that entities are strictly individual. Unfortunately, imaginativity cuts across this entire dimension and cannot be restricted to aesthetic imaginativity alone. In addition, the flexibility of human understanding allows for a cross-utilisation between the two dimensions of human experience, since the modal aspects serve as points of entry to an understanding of entities whereas the nature of the modal aspects can only be explained with the aid of metaphors – the result of imaginatively relating different kinds of entities through predication.

Mäckler (2000:30) mentions the following definition of Benedetto Croce: "*Kunst ist Intuition, Intuition ist Individualität, und Individualität wiederholt sich nicht.*" ("Art is intuition, intuition is individuality and individuality does

not repeat itself"). From a different angle, the archaeologist Narr (1976) correctly emphasises that the human formative imagination must be able to invent something *different* from what is presented to the senses. This view is complementary to Kant (1787-B:151), who defines the *Einbildungskraft* (imagination) as the capacity to have a representation of an object without its presence to the senses. This enables human beings to have a historical awareness: memory (historical past) and expectations or planning (historical future). From a historical perspective, one may suspect that both Dooyeweerd and Seerveld, each in his own way, digested too much of the linguistic turn in modern philosophy – as a reaction to the conceptual rationalism of the eighteenth century and the historicism of the nineteenth century. Dooyeweerd switched from the idea of an organic coherence to that of a meaning coherence, and Seerveld explored this in his new understanding of symbolical objectification, ambiguity, and allusivity. The title of Croce's work of 1920 is quite significant, *Aesthetic as science of expression and general linguistic* (cf. Croce 1953 – "expression" is indeed a "general linguistic" term). Also compare the terms used by Zuidervaart: the aesthetic qualifying function is designated as "interpretable expressions" (purely semantic-hermeneutical categories).

Even his designation of the foundational function of a work of art reflects his linguistic preoccupation, "grounded in expressive design (technical founding function)" (Zuidervaart 1995:54). In 2001, when Seerveld once more argues in favour of "allusivity", he remarks that it "is more sound for doing justice to the symbolic character of Western as well as non-Western craft and art" (Seerveld 2001:163).

Croce (1953:xxvii), in his preface to *Aesthetic* (Naples, December 1901), writes,

If language is the *first spiritual manifestation*, and if the *aesthetic form is language itself*, taken in all its true scientific extension, it is hopeless to try to understand clearly the later and more complicated phases of the life of the spirit, when their first and simplest moment is ill

known, mutilated and disfigured (italicised because they highlight Seerveld's positioning of the aesthetic and his dependence upon Croce in this regard).

This background explains why Rookmaaker's primary reaction to Seerveld's PhD thesis (1958) was that in his aesthetics he argued the aesthetical aspect away (cf. Birtwistle 1996:342).

The linguistic turn may have been more influential than it seemed to be at first. The strange thing about Seerveld's proposal is that, having understood "beautiful (harmony)" as analogies of number and space, something surely not found in the nuclear meaning of either of these two aspects, these analogies do not form an integral part of his aesthetics. It seems as if he never managed to come to terms with the everyday reality of the normative contrary of what is experienced as beautiful and ugly.

Seerveld attempts to liberate the meaning of "ugly" from what is antinormative, thus effectively eliminating the normative meaning of the contrary beautiful-ugly. Systematically carried through, this kind of argumentation implies that the other antinormative poles of contraries will also have to give way (such as illogical, illegal, impolite or immoral), effectively challenging the idea of normativity as such. When a work of art is *ugly*, notwithstanding this antinormative trait, it continues to be a work of art, similar to impoliteness that continues to be social or an illogical concept that continues to be a concept (cf. Seerveld 2001:164).

Kloppers (2018:78) has a proper understanding of the difference between isolation and distinguishing. He holds,

A so-called non-referential musical language is an illusion. We may therefore distinguish but not isolate the aesthetic mode/quality from other modes (such as moral, religious, psychic, linguistic, biotic, numerical). Distinguishing what lies at the core of the aesthetic mode, is an ongoing challenge.

I cannot find any other modal aspect than the aesthetic to serve as the “home base” of the beautiful-ugly contrary – and that not merely as the numerical and spatial analogies within the aesthetic aspect as Seerveld (2001:175) later on alleged. It should be pointed out, furthermore, that the term *harmonisation* – as used in a jural context when reference is made to the harmonisation of a multiplicity of legal interests within a public legal order – says much more than the mere numerical and spatial analogies within the structure of the jural aspect. The numerical analogy concerns the unity in the multiplicity of legal norms – basic for any legal order – and the spatial analogy is reflected in jural relations of super- and subordination, next to each other, as well as in the understanding of a specific sphere of competence.

Kloppers (2018:77) suggests that we rephrase the term “harmony” as “harmonious” or “proportional relations in art, including music ... it becomes more useful”. He refers to “Dutch philosophers in the Kuyperian tradition” who defined the aesthetic mode as ‘harmony’ (Dooyeweerd) or the ‘*schoone harmonie*’ (beautiful harmony, Rookmaker), a definition which is too narrow, since it excludes all non-harmonious music (e.g. monophony).

However, in the second volume of his *A New Critique of Theoretical Thought* one does find the expression “beautiful harmony”. Dooyeweerd refers twice to the contrary “beautiful-ugly” and multiple times to “beauty” in a modal aesthetic sense (compare Dooyeweerd 2017-II: 34, 35, 37, 38 [contrary], 128, 138-139, 206, 219 [contrary], 291, 363, 381).

*Comment:* One should also keep in mind that the *whole-parts* relation is originally spatial by nature (cf. Strauss, 2002a; 2018). Without an awareness of this basic spatial relation – or analogies of it in aspects appearing later in the modal cosmic order – the notion of ‘fit’ (designated by Zuidervaart 1995:54 as a technical norm) and ‘fittingness’ (cf. Wolterstorff 1987:96 ff.) would be meaningless. Aesthetic ‘fit’ and ‘fittingness’ therefore first of all reflect modal spatial analogies in a cosmic later modality. Although the meaning of any aspect can only be revealed in its coherence with other modal aspects, it must

be clear that the unique meaning of the aesthetic aspect cannot be captured merely by referring to one or more of its retrocipatory analogies.

Duncan Roper (1992:17) provides a good overview of different reformational perspectives on the aesthetic in an article on this theme. He may be correct in pointing out that the scope of imaginativity transcends the aesthetic as such. If imaginativity concerns our epistemic involvement in knowing the entitary dimension of reality it certainly can take on *any* normative modal qualification. However, where Roper (1992:8) wants to support Seerveld in seeing the 'kernel' of the aesthetic aspect in "suggestiveness, nuancefulness or allusiveness", one has to contemplate the following considerations.

First, these three terms are *not* synonymous. Suggestiveness and allusivity relate to the ambiguity of lingual phenomena, i.e. they stem from the sign mode of reality where meaning presupposes choice and requires interpretation.

Secondly, the term *nuancefulness* without any doubt analogically reflects nothing but precisely the meaning of the numerical and the spatial aspects of reality – those aspects in which Seerveld wants to 'locate' and to which he wants to restrict the meaning of beauty/harmony and from which he wants to escape in his characterisation of the core meaning of the aesthetic! Nuancefulness is synonymous with many-sidedness, and it does not require much reflection to realise that the term *many* originally appears in the numerical mode while the element of 'sidedness' refers to spatial configurations or sides.

The upshot of all of this is therefore that initially, in order to avoid numerical and spatial analogies, Seerveld introduced his idea of the "law of meaning-coherence", until it became clear that the term *coherence* still derives from our experience of space. However, the same fate befalls the subsequent introduction of nuancefulness and allusivity. Seerveld and Roper, in their designation of what they consider to be the supposed unique and irreducible

meaning-nucleus of the aesthetic aspect simply do not escape from the trap of numerical and spatial analogies. In her PhD dissertation on the problem of meaning and identity in the art of George Grosz, Magda Van Niekerk (1993) explicitly discusses various stances within the reformational tradition regarding the position of the aesthetic aspect. At different places in this dissertation she formulates a variety of arguments challenging Seerveld's postulation of a different modal order.

All in all it seems that a detailed analysis of analogical concepts substantially contributes to an understanding of the core meaning of the aesthetic aspect, because this aspect also only reveals its meaning in coherence with all the other aspects. Acknowledging the numerical and spatial descent of the term *nuancefulness* (many-sidedness) rules out the possibility of using it as a designation of the meaning-nucleus of the aesthetic aspect.

Jacobus Kloppers undoubtedly provided his students and colleagues with a rich legacy of systematic reflection capable of continuously challenging our understanding of music in its relation to the aesthetic and to aesthetically qualified works of art.

I hope he may be blessed with many fruitful and academically productive years to come. The few suggestions I have made in this contribution should merely be seen as minor attempts to elucidate the more general philosophical background of his analyses. The reformational community is enriched by his contribution to it.



## CHAPTER 4

# *Stylistic Influences in Kloppers’ organ oeuvre*

---

*Martina Viljoen, Nicol Viljoen & Jan Beukes*

As documented in Chapter 1, the different stages of Jacobus Kloppers’ life were closely entwined with the development of his creative oeuvre. These were delineated as his formative years in the erstwhile Transvaal; his undergraduate studies in Potchefstroom; his postgraduate studies in Germany; his professoriate in Bloemfontein, and his life in Canada. From the said account emerged an individual of strong moral and ethical commitment, his self-narrated ‘story’ marked by an early struggle to reconcile his ethical beliefs with the policies of apartheid, which eventually led to him leaving an established university position in Bloemfontein with a view to emigrating to Canada. The challenges of starting a new life with his family in an unknown country eventually summited in establishing a music department at the newly founded King’s College in Edmonton, recently renamed as the King’s University, together with a number of dedicated colleagues. Soon after, he would take up various additional professional roles and responsibilities in Canada. Due to the pressures of his academic and administrative obligations, his focus increasingly shifted towards composition. From this eventually followed international exposure of his contribution as a composer.

With regard to Kloppers’ compositional oeuvre, works for solo organ dominate. Among these, the majority were composed for liturgical purposes.



Initially he began composing for the instrument from a more or less functional point of view, writing chorale preludes based on well-known Afrikaans hymns for his own use as organist in Bloemfontein. However, after his emigration to Canada, his organ music grew into a substantial artistic contribution, which now encompasses a wide range of religious and aesthetic expression. On the grounds of their musical complexity and aesthetic interest, his works for organ call for closer investigation with regard to their genesis and placement within the composer's oeuvre as a whole,<sup>1</sup> as well as their special meaning within his life narrative since, in their compositional 'fabric', they suggest identifiable geographic, cultural and religious influences and, at specific points of our 'narrative', traces of personal strife and suffering. Most of all, they suggest an interactive complexity of musical materials, structure, and expressive character. As Kloppers' organ oeuvre is substantive by nature, the selection of works discussed in this chapter was thus made on the grounds of their importance and placement within his oeuvre as a whole, for holding significance with regard to his compositional practice, and for reflecting distinctive influences and events that shaped the composer's life narrative.

Earlier in this volume, Christopher Norris (1982:165) was cited in stating that it is not advised to study the man who suffers apart from the mind which creates. Within the context of the present chapter, it means that the depth and complexity of Kloppers' compositional oeuvre, notably that of his works for organ, "took shape as an active and determinate part of the subject's life history" (Norris 1982:165). From this point of departure, any

---

1 We acknowledge the comprehensive discussion of Kloppers' works for organ by Christiaan Carstens in his Master's of Music study 'The organ works of Jacobus Kloppers (1937): A stylistic study' (1995). Carstens' analyses, however, are mostly descriptive by nature, while the work presented in the current chapter has as its aim to frame a selection of Kloppers' works for organ from a contextual point of view that acknowledges these as being embedded within a specific social and cultural life world, as well as a uniquely defined philosophical worldview.

composer's individual style remains a given, indelible part of his personal identity. In Norris's formulation, "It subsists through his music as a sense of (sometimes elusive) continuity, a kind of involuntary selfhood sense with its own prehistory and character" (Norris 1982:165). Through such interacting of creative imagination and the material circumstances of a composer's life, as Brown and Dillon (2012:79) contend, "something is communicated, something is transmitted, some residue of 'meaning' is left with us".

Proceeding from this perspective, we focus in this chapter on traces of identifiable influence that may be read against the backdrop of overt or covert artistic stimuli, forming part of events that determined Kloppers' life (cf. Israel 2010:6). As was the case in Chapter 1, in the present chapter, our own insights were enriched by input from the composer in terms of personal discussions and correspondence, as well as various materials having been made available by him. Personal discussions took place during Kloppers' visits to Bloemfontein during August 2013 and August 2019; these meetings amounted to productive conversations, rather than formal interviews. As we listened together to a broad selection of Kloppers' works during August 2019 – works for organ as well as other compositions – his spontaneous elucidations of the compositions inspired us to explore these as 'narrative' expressions of the composer's aesthetic and personal identity (cf. Freeman 1993). Our conversations were supplemented by personal e-mail correspondence as indicated throughout the chapter. Insights thus gleaned offered us unique perspectives on the development of Kloppers' compositional process, and on his organ works as 'disclosures' of some of his innermost struggles and motivations (cf. Thompson 2003:26).

### **Early compositions for organ**

As noted in Chapter 1, Kloppers wrote his first organ chorale prelude, *Der Tag hat sich geneiget* (Hymn for Eventide) in 1964 when substituting for Helmut

Walcha at the *Dreikönigskirche*, Frankfurt am Main.<sup>2</sup> Dedicated to Walcha, this early composition noticeably reflects the mentor's influence. Composed in the modernist style characteristic of twentieth-century German organ music, and combining traditional Baroque contrapuntal techniques with mildly dissonant harmonic elements, Walcha's contribution to the German organ chorale prelude represents an individualistic aesthetic. Published in four volumes by CF Peters in 1954, 1963, 1966, and 1975, respectively, these works were intended to be performed on neo-Baroque as well as historic mechanical-action organs (Jordan 1982:148ff).

Similarly, this would be the case regarding Kloppers' *Der Tag hat sich geneiget*. Here, Walcha's influence is evident in the characteristic left-hand *ostinato* pattern derived from the end of the *cantus firmus*, while the reflective mood and moderate dissonances are reminiscent, for instance, of Walcha's chorale prelude *Mein schönste Zier und Kleinod bist* (Volume III of his *Chorale Preludes*). The consistent use of imitation on various distances is another common feature. Other elements traceable to Walcha are the appearance of the *cantus firmus* as a high 2' flute in the pedal (a device often used also by Bach; cf. Brinkman 1980:46), as well as a three-voice contrapuntal fabric underneath the high-register unfolding of the *cantus firmus* in the pedal. Each entry of the *cantus firmus* is preceded by a preliminary entry of it in the upper melodic voice of the three-part contrapuntal structure. However, this meticulous structuring of the piece is balanced by considerable harmonic and contrapuntal freedom, enabled by the Dorian mode of the *cantus firmus* (cf. Carstens 1995:16). The registration indicated by the composer represents a

---

2 cf. also Van Wyk (2019:332). Carstens (1995:12) notes that this work was preceded by a number of early experimental compositions which Kloppers wrote as part of the requirements for his fourth-year BMus course in Composition in Potchefstroom, involving a number of works for piano and organ, as well as an art song. Apart from these, among Kloppers' earliest attempts was also a duet for piano and some school anthems (Carstens 1995:12).

typical Baroque sound combination (Swell: Quintadena 8' [or soft string]; Great: Flute 8'; Pedal: Flute 2' and Tremulant).

The sonic landscape of Walcha's chorale preludes, in general, is milder than that of, for instance, Hugo Distler – at times projecting an almost lyrical mood. This is certainly also the case in *Der Tag*, judging from the strong linearity and rhythmic evenness in its musical texture as against the greater angularity and rhythmic complexities that may be observed in Distler's style. Also, its register layout and the accompanying choice of registration for the individual voice parts of *Der Tag* contribute to its gentle, lyrical character. To illustrate this, Example 4.1 presents the opening of the composition up to the first entry of the *cantus firmus* in the pedal.

Apart from the mentioned aspects, in this early composition Walcha's influence may be perceived also in terms of the projection of religious content, an aspect that forms a core consideration in his liturgical works for organ. The concert organist Delbert Disselhorst, a former student of Walcha, recalls that the master was “intensely religious and interpreting chorale-based works always brought a detailed theological/musical exposé of text and music to the fore” (Helmut Walcha 2007). Walcha was intimately familiar with both the text and melodies of the Lutheran *Gesangbuch*, as well as the harmonisation of successive verses (Helmut Walcha 2007). This knowledge is reflected in his chorale preludes, each of which is profoundly expressive with regard to text interpretation and rich in religious symbolism.

Similarly, in Kloppers' *Der Tag hat sich geneiget*, a message of religious joy, peace, and divine protection is convincingly communicated (Carstens 1995:16), although the element of joy is expressed more inwardly due to the tranquil atmosphere of the setting and its suggested registration. The feeling of protection may, however, be sensed in the left-hand ostinato pattern that is repeated nine times during the course of the chorale prelude. The last three repetitions are placed within the mediant, dominant and final tonic key areas, respectively, which, together with the opening tonic harmony,

A PASSAGE OF NOSTALGIA: THE LIFE AND WORK OF JACOBUS KLOPPERS

I: Quintadena 8' (or Soft String 8')  
II: Flute 8' + Tremulant  
Ped: Flute 2' + Tremulant \*

**In a peaceful, quiet mood** (♩ = 42)

The musical score consists of three systems. The first system is in 3/4 time and features two staves, I and II, and a pedal line. Staff II has a treble clef and a key signature of one flat. Staff I has a bass clef and a key signature of one flat. The music is marked 'p' and includes a first ending bracket. The second system is in 4/4 time and features two staves, I and II, and a pedal line. The music is marked 'c.f. (2')'. The third system is in 4/4 time and features two staves, I and II, and a pedal line. The music is marked '1.' and includes a first ending bracket.

Example 4.1: Jacobus Kloppers, *Der Tag hat sich geneiget*, bars 1-8

present us with an overall I-III-V-I harmonic framework that can be said to guide or direct the music tonally within the freer Dorian modality.

Apart from the festive chorale prelude, *Valet will ich dir Geben*,<sup>3</sup> discussed later in this chapter, in subsequent chorale preludes Kloppers did not emulate Walcha's compositional idiom to any significant degree, except perhaps for his use of ostinati, sequences and some devices of registration (personal communication, Kloppers, August 2017). Rather, as will be evident from the ensuing discussion, and as was noted also in Chapter 1, in his early work, he emulated Bach's compositional approach as learned from Walcha as well as the earlier instruction of Mathlener. In this regard, of particular import was Bach's rational discipline in structuring the detail of his music. Kloppers' study of Bach also "broadened his harmonic horizons in terms of the composer's futuristic use of cluster chords and his use of dissonance, dominant seventh, ninth, eleventh and thirteenth chords, which could also be chromatically altered, together with an imaginative application of a variety of contrapuntal devices" (personal correspondence, Kloppers, August 2013).

As for possible influences from Bach in *Der Tag's* compositional strategy, one can readily observe the skilful use of contrapuntal techniques and devices, notably imitation at various distances, the placement of a *cantus firmus* against flowing imitative contrapuntal lines and the presentation of the *cantus firmus* in sections, preceded by imitational entries of it in the three-part contrapuntal accompaniment. In terms of design, therefore, Bach's influence in Kloppers' *Der Tag* is clearly evident. There is, however, a difference here to Bach's counterpoint regarding its interaction with tonal structure. Whereas Bach's counterpoint amounts to the elaboration and embellishment of underlying harmonies, *Der Tag's* counterpoint functions within a freer, looser tonal construct enabled by the Dorian modality. Therefore, the counterpoint is seen rather to determine harmonies than to elaborate them, hence the somewhat

---

3 Published in *Liturgiese Orrelband 1* under the title "Wie deur Gods vrees bewoë" ("Who in the fear of the Lord", Psalm 128).

arbitrary succession of chord functions in the composition's tonal layout. However, as already hinted above, the overall I-III-V-I harmonic framework of the work does provide overall direction to the contrapuntal motions.

As was stated at the outset, our chapter has as its aim a contextual account of a selection of Kloppers' works for organ. It is therefore for the most part interpretive and descriptive – not evaluative. However, in terms of this early work, as a general observation on its artistic quality and merit, it comes over as a technically well-rounded composition within the context of new and invigorating experiences that Kloppers undoubtedly encountered in Germany. Still experimental in terms of finding an individual compositional voice, the prevailing influence regarding compositional design in this chorale prelude is that of Walcha and Bach. While in this small-scale masterpiece elements of conflict or struggle are not to be detected – as we shall observe in some of Kloppers' later works for organ – some degree of musical 'struggle' is suggested by the apparent conflict between tonality and modality. This means that there is a simultaneous presence of freer surface counterpoint and underlying tonal 'guideposts', all being controlled by a strict adherence to a formal/structural model. Even at this early stage of development, this points to a certain complexity in Kloppers' style of composition – an aspect to which we shall return.

As stated earlier, apart from *Der Tag hat sich geneiget*, Walcha's influence may also be detected in Kloppers' chorale prelude, *Valet will ich dir Geben*. Composed during the period 1969-1972, and published in 1983 by Concordia Publishing House as part of the volume *Five Chorale Preludes*, the melody used for this composition was based on that of Melchior Teschner as printed in the 1944 *Afrikaans Psalm and Hymn Book* (Carstens 1995:35-36). The work is dedicated to Kloppers' erstwhile organ mentor, Prof Maarten Roode.

The composer described this hymn as a festive hymn suitable for wedding ceremonies (Carstens 1995:37). The chorale prelude opens with a fanfare-like passage, comprising of ascending and descending fourth and fifth intervals

which, apart from Walcha's influence, in this work points also to that of Distler (personal communication, Kloppers, August 2017). Thus, referencing a typical context belonging to the aesthetic of twentieth-century German organ culture, Kloppers here breaks with his earlier, more conventional tonal orientation, as was seen in *Der Tag*. Yet Carstens (1995:39) observes that the composer's harmonic language is still relatively conservative as grounded in the *cantus firmus*, though chords are consistently enriched by added notes. Further evidence of the influence of Walcha – notably that of his chorale prelude *Gelobet seist du, Jesu Christ* – may be detected in Kloppers' prominent use of fourths and fifths, while in terms of articulation, and suggested registration, similarity may also be perceived. Furthermore, in both chorale preludes, the *cantus firmus* is in the pedal part.

There is, however, an idiomatic surprise in the second half of *Valet will ich dir Geben* in that the counterpoint suddenly departs from its twentieth-century model to become more Bach-like and tonally directed. It is as if the innovative tonal orientation with which the work started seems to give way to the greater tonal security and expressive authority offered by what may be perceived to be the Bach 'footprint'.

It was perhaps a logical consequence of Kloppers' early training under Willem Mathlener, as well as of his Bach studies in Germany that the chorale preludes of his Bloemfontein period would primarily refer to Bach's celebrated model. Kloppers later indicated that, in this regard, he was significantly influenced by the *Orgelbüchlein*; also by the *Schübler Chorales*, as well as the *Eighteen Chorale Preludes* BWV 651-668 (Carstens 1995:6). As a notable corpus of Lutheran liturgical music, these works provided him with "an inexhaustible source of structural thinking, in particular the discipline of construction whereby each part fulfils an organic function – never in service of sonic effect alone" (Carstens 1995:6). Of further import to him were, as mentioned, the originality of Bach's contrapuntal writing and his imaginative, venturesome use of harmony, which had exercised considerable influence on the Neo-



A PASSAGE OF NOSTALGIA: THE LIFE AND WORK OF JACOBUS KLOPPERS

Festive ( $\text{♩} = \text{ca. } 60$ )

Trumpet 1

Trumpet 2

*cf.*

11

Example 4.2: Jacobus Kloppers, *Valet will ich dir Geben*, bars 1-13

Classicist style of organ composition during the nineteenth and twentieth centuries – notably that of German composers (Kloppers, in Carstens 1995:6).

It was stated earlier that, on returning to South Africa after his studies in Germany, organ works originating from Kloppers' Bloemfontein period (1966-1976) were composed primarily for his own use as organist in the Dutch Reformed Church Universitas (Du Plooy 2013:76; Carstens 1995:2). These works showed Bach's influence not only in terms of stylistic traits, formal planning and character, but most notably in terms of rhetorical expression. Again, this points to the prevalence of the Bach model. Nowhere was the liturgical exploration of musical-rhetorical figures more pronounced than in Lutheran Germany where these profusely influenced the art of

(♩ = 92)  
Prinzpöschel

The musical score is presented in three systems. Each system contains a treble clef staff and a bass clef staff. The first system (bars 1-5) shows a right hand with sixteenth-note runs and a left hand with eighth-note accompaniment. The second system (bars 6-7) continues the melodic and rhythmic development. The third system (bars 8-10) ends with a final cadence in the right hand and a sustained bass note in the left hand.

Example 4.3: Helmut Walcha, *Gelobet seist du, Jesu Christ*, bars 1-10

composition, particularly in the liturgical oeuvre of Bach.<sup>4</sup> Bartel (2003:15) notes that this could be ascribed to the fact that rhetoric was seen as an effective means for the spreading of faith and teaching the Gospel (cf. also Górny 2017:364). Consequently, musical-rhetorical figures were relative to the rules for preaching, which, in turn, could be traced to Luther's dictum that a liturgical composition should be a *predicatio sonora*, or "musical sermon" (Benitez 1987:3; cf. also Kloppers 1984:137).

In published work by Kloppers (2000; 1984; 1970) he sets out the importance of rhetoric for Bach's works for organ, and also explains the main principles in this regard. His discussion of selected chorale preludes by Bach consequently demonstrates the composer's application of direct and indirect symbolic expression, "the direct manner employed in music rhetoric, as well as the indirect process of rather esoteric symbols" (Kloppers 1984:131). Arguing that Bach usually conveyed figurative meaning by deploying both of these processes simultaneously, through rhetoric and the creation of moods, as well as through 'hidden' reference at symbols of number, allegory, among others, Kloppers (1984:132) emphasised the didactic function of Bach's chorale preludes within the Lutheran liturgical tradition.

Similarly, Kloppers intended for his early liturgical compositions to fulfil an educational purpose, perhaps comparable to the model of Marcel Dupré's 79 *Chorales for Organ*, Opus 28 (personal communication, Kloppers,

---

4 Within Bach's oeuvre, musical rhetoric played an exceedingly important role, notably in his compositions for organ and, more specifically, his *Orgelbüchlein*. Albert Schweitzer famously remarked that the *Orgelbüchlein* is the 'dictionary' of Bach's musical language (Honders 1985:21). However, this 'language' is based not on principles of musical syntax alone, but should be understood most specifically in relation to its setting in music of the chorale texts upon which Bach based this compilation of liturgical works (Górny 2017:369). Of the 164 choral melodies Bach used, the majority were derived from the 16<sup>th</sup> century, with the rest mostly dating from before 1650. Hereby it is evident that Bach's preference was for the Reformation hymns (Honders 1985:24).

August 2017).<sup>5</sup> At the time of their creation, worship music within the Dutch Reformed Church was strongly influenced by Methodist hymnody and, more specifically, by the so-called Hallelujah hymns that, in contrast to Reformed hymnody, comprise sentimentalist spirituality (Viljoen 1999:55ff).<sup>6</sup> Voluntaries played during services were often of an overly romantic or even secularist nature. In this regard, Kloppers wished to contribute “towards the introduction of chorale preludes that were based on well-known Afrikaans hymns, yet followed the German Lutheran model of composition and liturgical depth” (personal communication, Kloppers, August 2017).

As stated also in Chapter 1, during his period of study in Germany, Kloppers held a position as organist at the *Deutsche Evangelisch-Reformierte Kirche Frankfurt am Main-Süd* from 1962 to 1966 (Du Plooy 2013:53). Here, Reformed principles of worship were followed, as opposed to the more orthodox liturgy generally used in the German Lutheran church. However, though Kloppers was not directly exposed to German Lutheran influences within the context of his organ post, the focus of his academic studies centred on Bach’s music, including the composer’s works for liturgical use, an aspect also advanced by Walcha’s mentorship. Van Wyk (2019:332) specifically notes that Kloppers’ attendance of German Vespers in the Lutheran *Dreikönigskirche* resulted in him incorporating its musical culture in his improvisations and written-out arrangements and preludes to the chorales.

As a leading Bach interpreter at the time, Walcha regarded Bach’s music not as concert music, but rather as “a religiously inspired oeuvre deeply steeped in the Lutheran liturgy” (personal correspondence, Kloppers, August 2013).

---

5 The original cover for Dupré’s chorales, reflecting not only the composer’s passion for pedagogy, but also for the chorale preludes of Bach, bears the inscription “preparatory to the study of the Bach Chorale Preludes and based on the melodies of the old chorales used by JS Bach” (Dries 2005:168ff.).

6 Hymns in the style of Sankey and Moody.

With his thorough and intimate knowledge of Bach, Walcha played a crucial role regarding the so-called *Orgelbewegung*,<sup>7</sup> which occurred parallel with a theological/liturgical renewal in the German Lutheran church.<sup>8</sup> While from a doctrinal point of view, liturgical renewal brought about a restoration of the theology, hymnody and liturgy of the Reformation, and a rejection of nineteenth-century pietistic spirituality, from a musical point of departure, so-called ‘operatic’ and ‘sentimental’ styles of organ playing, which had pervaded churches in the nineteenth century, in Germany made way for a return to liturgical organ music as based in orthodox Lutheran hymnody, well known for its doctrinal, didactic and musical richness. This was illustrated most memorably in Bach’s music and, in particular, in his liturgical oeuvre for organ. Walcha, with his performances on historical Baroque organs paved the way from the Romantic tradition to a new perception of the composer’s music that corresponded with the ideals of the *Orgelbewegung*, while simultaneously, as part of his pedagogical task, he instilled in his students a deep respect for Bach’s liturgical works. These ideals profoundly influenced Kloppers in his later work as a composer, in the sense that he “strived to uphold the musical and liturgical integrity of the hymns used in his chorale preludes”, regarding these as “an exegesis of the hymn, both in terms of text and music” (personal correspondence, Kloppers, August 2013). As noted, this view was first promulgated by Luther and, thereafter, most exquisitely in the chorale preludes of Bach (Benitez 1987:3).<sup>9</sup>

---

7 The *Orgelbewegung*, also called the Organ Revival Movement, was an influential mid-20th-century trend in pipe organ building, originating in Germany, which arose alongside early interest in historical performance inspired also by Albert Schweitzer’s championing of historical instruments by Gottfried Silbermann and other organ builders (Ambrosino 1999).

8 cf. Van Wyk’s (2019) more complete discussion.

9 During his period in Bloemfontein, Kloppers’ own interest in, and knowledge of Lutheran chorales were determined by his work on the committee

Of Kloppers' chorale preludes written in Bloemfontein, the first, his *Pastorale on Psalm 23*, in its tranquil atmosphere and (initial) choice of key does suggest inspiration by Bach's *Pastorale* in G Major, BWV 590,<sup>10</sup> although, as one of the most popular Psalms within the Afrikaans Reformed hymn tradition, this work also seems to be firmly anchored in Kloppers' Afrikaans Reformed religious upbringing. Simultaneously it suggests influences gained during his period of study in Germany. In a personal discussion, Kloppers (August 2017) indicated that, in this work, "I wished to introduce an element of neo-tonality, and thus, a twentieth-century atmosphere". In this sense, the composition could be seen as a precursor of his later work in Canada that departed from his earlier more conventional harmonic orientation. As Kloppers stated (personal communication, August 2017), in the *Pastorale* "I still used the formal means of my earlier compositions, but no longer the idiomatic language". While the Bach model was thus still present in this work, from this time onwards, Kloppers would increasingly introduce Bach strategies within a different and novel idiom. While he still adhered to Bach's

---

responsible for the revision of the 1943 Afrikaans Hymnal, to which he was appointed in 1969. He served in this capacity until his departure for Canada in 1976 (personal correspondence, Kloppers, September 2013, and personal communication August 2017).

- 10 This work had originally been published in 1980 in G Major as part of *Liturgical Organ Music Volume 4*; however, in 1982, the composition was published by Concordia Publishing House in E-flat Major. The composer explains that, "though more effective in the high range, [it] created some performance challenges for the player since the pedal did not reach beyond G above middle-C and the Flute 2' had to be coupled down from one of the manuals. The hands had to touch some of these higher keys on this specific manual while playing the contrapuntal material (Flute 8') on another one. When the American Lutheran Publishing House *Concordia* showed interest in publishing it in the early 1980s, I consequently transposed it to E-flat major, the key in which it was published" (personal correspondence, Kloppers, October 2019).

dictum that the setting of the chorale would stand in direct relation to its exegesis, he also indicated that “the expressive context of each of his liturgical compositions would also be determined by the purpose for which it was written” (personal communication, Kloppers, August 2017).

The melody on which Kloppers’ *Pastorale* is based was derived from the so-called Jannasch melody from the 1978 *Afrikaans Psalm and Hymn Book*, composed during the early decades of the twentieth century. Of this melody, the Afrikaans lay hymnologist Gawie Cillié (1945:43) stated that it was “truly South African” (perhaps he meant “Afrikaans”), and that its character was “energetic and sturdy”. However, Kloppers (in Carstens 1995:67) explains that, for him, the melody embodied, in a refined way, the childlike trust of the Psalmist’s words – which, in the version of the Afrikaans Psalter of 1936, were set to exquisite verse by the Afrikaans poet Totius (personal correspondence, Kloppers, October 2019). Kloppers’ setting of the text therefore creates a quiet, pastoral atmosphere, characterised by the conventional use of pedal points, simple two-part contrapuntal gestures and thematic simplicity – this being instigated by the simplicity of the chorale melody itself and further affected by the lilting rhythmic figures imposed on it by the 6/8 meter of the *Pastorale*. The chorale melody is set in the pedal part; however, the composer calls for the use of a 2’ Flute register plus Tremulant, a style used by composers such as Scheidt, Bach and, in twentieth-century chorale compositions, Walcha. This follows the earlier composed *Der Tag hat sich geneiget* regarding the choice of organ registration, the specific placement of the chorale melody, and even the contrapuntal layout. As a procedural link, it does point to an important aspect of Kloppers’ compositional strategy within these early works. Even where they might differ in terms of tonal character as is the case in *Der Tag* and the *Pastorale*, these chorale preludes (and others from the same period) adhere to an underlying formal/structural discipline that clearly has its roots in Bach’s musical aesthetic as its foundation.

Yet, within this structured context, Kloppers still introduces idiosyncratic tonal ‘adaptations’ with regard to his compositional process. “The main motif in the manual part is derived, for instance, from the first hymn line and developed as a *pastorale* with a pedal point in the left hand” (personal correspondence, Kloppers, October 2019). Interesting is the fact that the pedal point, first presented as a drone-bass fifth, is not restricted to the tonic harmony alone, but is also transferred to the dominant harmony due to it being tonicized halfway into the chorale melody.

Bach’s influence is clearly visible in another of the Bloemfontein chorale preludes, *I know to whom I am entrusted*, written in 1969.<sup>11</sup> Published as part of *Liturgical Organ Music, Volume 1*, the compositional style of this chorale prelude bears resemblance to that of Bach’s last work, the chorale prelude *Vor Deinen Thron tret ich hiermit*, BWV 668. Of the latter work, Yearsley (2011) notes that “Far from having been conjured *ex nihilo* by the dying composer, this chorale is in fact an expansion of the short setting of the chorale melody that appeared in the *Orgelbüchlein* written nearly thirty years earlier to an alternate text *Wenn wir in höchsten Nöthen sein* (When we are in greatest need).” However, in his final treatment of the chorale, Bach “strips the original of its elaborate ornamentation and introduces lengthy contrapuntal interludes thematically based on the chorale melody itself” (Yearsley 2011). Thus, the composer employs his superior contrapuntal skill to elucidate through musical symbolism a chorale text that, in a solemn and thoughtful setting, both anticipates death and refers beyond it.

---

11 Kloppers used the version of the chorale melody for Hymn 180 as published in the *Afrikaans Psalm and Hymn Book* (1944). The composer was most probably well acquainted with this melody since early on in his life. In using this version of the hymn it was his intention “to introduce Afrikaans congregations at the time to the principle of liturgically conceived chorale preludes by basing these on well-known Afrikaans hymns” (personal communication, Kloppers, August 2017).



Such a reflective spirit also embodies Kloppers' setting of Hymn 180. The chorale melody is introduced in the upper voice by way of a 'motet-like' entry. As the composer stated, "This chorale prelude is in a tonal style and follows in style and structure the example of JS Bach and his North German predecessors, which had been inspired by the High Baroque motet" (personal correspondence, Kloppers, October 2019). In accordance with the sober mood of the prelude, a measured tempo, and songlike, legato playing are called for (Cantabile; quaver = ca. 80). The notation of the *cantus firmus* and accompanying voices suggests the use of a solo voice on the Swell, and the use of flute registers on the Great and Pedal. Contrapuntal lines accompany the *cantus firmus* by way of fugal entries. The melody is decorated by way of ornamentation, rhythmic variation and syncopation (Carstens 1995:20) – devices used also by Bach to deepen the mood of hymns that were of a more serious and contemplative nature (for example, *O Mensch beweine deine Sünde gross*, or the larger setting of *Nun komm der Heiden Heiland*; personal correspondence, Kloppers, October 2019). Motivic patterns forming part of the accompaniment are derived from the *cantus firmus*, each phrase of the melody being anticipated by pre-imitation based on the interval of a fifth (Carstens 1995:20). Again, this is a device following the model used by Bach in *Wenn wir in höchsten Nöthen sein* (Spitta in Brinkman 1980:46), where all melodic elaboration is based on motivic development of counterpoint derived from the first line of the chorale tune (a practice which Brinkman notes was often applied within Bach's *Orgelbüchlein* chorale preludes).

The fact that Kloppers published this chorale prelude under the title "I know to whom I am entrusted", points to the fact that he specifically referenced verse 5 of Hymn 180, the words of which allude to the ultimate trust in God's love as refuge, and escape from the hardships of earthly life. The practice of basing a chorale prelude on a single hymn verse, which occurs also in other chorale preludes by Kloppers, may again be traced to Bach, who followed

this course of action not only in the *Orgelbüchlein*, but also in larger chorale-based works, and in his harmonised chorales (Honders 1988:27).

Due to Kloppers' deliberate emulation of Bach's compositional procedures and approach in *Vor deinen Thron tret ich hiermit*, it can be deduced that *I know to whom I am entrusted* must be regarded more as a style copy of Bach than as an independently conceived composition that references the style of Bach. The reason for this may probably be that the depth of commitment expressed in the text of *I know* prompted Kloppers to create something as closely as possible to Bach's musical treatment of the text of *Vor deinen Thron*, being of similar nature to it. From the point of view that musical inspiration may take place on both the conscious and non-conscious levels (Donin 2012:xxii), it might speculatively be argued that Kloppers' admiration for Bach was felt to such an extent as to waive, in this instance, his own individual creative tendencies in submission to Bach's aesthetic.

### **Transitional compositions for organ**

Kloppers wrote his *Partita for Organ on the Genevan Psalm 116* during the period 1974-1976. As the last composition started in Bloemfontein, and completed in Edmonton around 1979, the inner turmoil of this traumatic period in his life is reflected to a considerable degree in the music. In the composer's programme note on this work,<sup>12</sup> the origins of the composition are traceable to the very roots of Kloppers' religious upbringing:

This Psalm was a favourite in the Dutch Reformed Church in which I grew up and also often sung in my younger years around the table at home. The Psalm speaks of a deep crisis in the life of the psalmist, which turns into joy through God's mercy. The year 1974 was one of crisis in my own life, struggling as a white person enjoying many privileges with the moral issues of "apartheid" (a struggle which

---

12 Programme note as provided by the composer November 2013.

started in my student days in Germany) and my ensuing decision to leave South Africa for Canada. Something of this moral struggle is reflected in the *Partita*.

During a discussion of this work, the composer indicated that he consciously sought to incorporate in this composition “a sense of being uprooted – even though it ends on a more assertive note” (Kloppers, August 2017). In this regard, the 16’ register was used only minimally, so as to suggest “a loss of personal grounding”. Also, “dissonance acts as an agent for creating tension” (personal communication, Kloppers, August 2017). In this sense, the composition exceeds the restrictions posed by a more conventional tonal approach, as was seen in the earlier chorale preludes. As Kloppers indicated, generally in his works “dissonance is tempered and used with the explicit aim of tonal colouring. However, in this particular context, in order to express inner turmoil, dissonance was deployed in an almost militant way” (personal communication, Kloppers, August 2017).

Kloppers thus in the *Partita* combined his intimate knowledge and application of the compositional procedures and techniques of Bach with a free tonal, improvisational approach, derived from both the influence of his mentor Helmut Walcha, as well as from further exposure to contemporary organ styles encountered in Canada. These styles are seen to have their origin in inspiration derived from either the Belgian, or French-Canadian schools of organ composition, which denotes a more sober approach to harmonization and colouration than is the case with regard to twentieth-century French organ music. The *Partita* therefore departs from Kloppers’ earlier, more conventional practices and as such must be regarded as a transitional work that gave expression to his challenging personal circumstances. Furthermore, apart from the fact that it represents a literal transition from the composer’s country of birth to a new country with new impressions and experiences, it also signifies a transition from the world of Bach’s liturgical organ music to a new sonic domain. This is already evident in the opening harmonisation

of the Psalm melody where colouristic linear motions and sonorities account for its neo-tonal character. Example 4.4 presents Kloppers' harmonisation of the Psalm melody reminiscent of the style of the Belgian composer, Flor Peeters.<sup>13</sup>

Especially notable in the *Partita* is the high level of musical friction that occurs at times due to disturbing tonal clashes, notably in Variations 2 and 3, resulting from techniques such as imitation on a minor second distance, parallel minor sevenths, and bi-tonal constructions. This is in line with the content of the verbal text of the Psalm which spoke to Kloppers' personal struggle at the time, marked by feelings of desolation and uncertainty. Examples 4.5 and 4.6 offer reproductions of each of these variations. There is, however, a quieting down of the harshness at the beginning of Variation 3 by reverting to the tranquillity of the chorale harmonization as the variation draws to an end. This creates the feeling that, in the tonal context of the work as a whole, the discordant dissonances within these two variations come over as somewhat forced in terms of tonal adaptability, but this was presumably Kloppers' compositional intention.

---

13 Van Wyk (2019:333) similarly notes the influence of Flor Peeters in Kloppers' chorale preludes.

The image displays two systems of musical notation for an organ. Each system consists of a vocal line (top staff) and an organ accompaniment line (bottom staff). The key signature is one flat (B-flat), and the time signature is 4/4. The first system begins at measure 4, indicated by a dot and the number '4' above the vocal staff. The second system begins at measure 6, indicated by a dot and the number '6' above the vocal staff. The organ accompaniment features a steady bass line and a more active treble line with various rhythmic patterns and ties. The notation includes various note values, rests, and dynamic markings.

Example 4.4: Jacobus Kloppers, Harmonization of Psalm 116 from Partita for Organ on the Genevan Psalm 116

## VARIATION 2 "The cords of death entangled me, the anguish of the grave came upon me..." (:3)

I: Fl. 8', 2'  
II: Reed 8'  
Ped: Pr 8'

♩ = 69 Very expressive and well articulated

The musical score is presented in four systems. The first system features two treble staves (I and II) and a bass staff. The second system features a grand staff (treble and bass) and a bass staff. The third system features a grand staff and a bass staff. The fourth system features a grand staff and a bass staff. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with the word 'Attaca'.

Example 4.5: Jacobus Kloppers, Variation 2, Partita for Organ on the Genevan Psalm 116

# A PASSAGE OF NOSTALGIA: THE LIFE AND WORK OF JACOBUS KLOPPERS

VARIATION 3 "I called upon the Name of the Lord: "O Lord, I beseech Thee, deliver my Soul!" ...  
 The Lord is gracious and righteous, our Lord is full of compassion..." (4-5)

I: Pr. 8', 4', 2', Mixst.  
 II: Tr. 16', 8', Mixst. (+ foundation stops)  
 Ped: Pr. & Fl. 4', 8', 16'

**♩ = 69 Intensely**

*ff* *recitativo* 3

*ff* 3

*ff* 3

*mf* - Pr. 2' *mf* - Pr. 2'

*mp* - Pr. 4' *mp* Reed 8' only *mp* Soft 16', 8'

*rit.* *p* *p*

Example 4.6: Jacobus Kloppers, Variation 3, Partita for Organ on the Genevan Psalm 116

In a personal discussion, the composer referred to these kinds of dissonant constructions as “neo-classical influence, specifically that of the so-called cluster chords with added notes, for instance to be found in the work of Stravinsky” (Kloppers, August 2017; cf. also Van Wyk 2019:333). While such chordal formations were used in this work with a view to adding colour, similar types of tonal juxtaposition remained present in all Kloppers’ subsequent compositions, resulting in a highly individualist compositional style. The *Partita* is therefore a watershed work as initiation of the composer’s later stylistic individuality. The consistent establishment of a clearly identified particular neo-tonal compositional style for the remainder of his works must be attributed to the combination of circumstantial changes – a juxtaposition of earlier and new experiences – coupled with his later choice to embark on composition as the main focus area within his new college position. Notably, his new church affiliation in Canada represented an important influence regarding the sonic ‘world’ of his liturgical compositions from this point onwards.

In introducing this novel style of composition for the *Partita*, it is important to note some of Kloppers’ remarks in this regard. In the discussion of the work mentioned above, he reiterated that dissonance must, for him, “always be functional. The harmonic basis of the *Partita* is more or less in accordance with my earlier work, but my melodies from this point onwards became more melismatic” (probably as a result of Anglican church music influences). They should nevertheless, like Bach’s melodies, “always be in the service of a certain affect”. He further indicated that, in the *Partita*, “there are influences from the second movement of Bartok’s *Concerto for Orchestra* in the melismatic variation 5 concerning overtones and interval distances” (personal communication, Kloppers, August 2017).

In the *Partita*, Kloppers embarks on a process of transformation in the variations, ending with a final joyful setting of the chorale as based on the words “I will offer to thee the sacrifice of thanksgiving ... Praise the Lord!”



complementing the Psalmist's portrayal of human crisis turning into joy through God's mercy. It is again in the powerful combination of structural organisation and imaginative free tonal and colouristic expressions that the message of the Psalmist is so strikingly demonstrated in this work.

*Three Plainsong Settings*, a larger-scale work for organ that was written in Canada, and published by Concordia in 1983, forms part of Kloppers' works for organ conceived with a view to concert performance. The settings are based on the well-known medieval plainsongs "*Veni, Emmanuel*"; "*Divinium mysterium*" and "*Victimae paschali laudes*". The composer explained that these plainsong melodies were combined in this work as they "deal with the central idea of Christ's redemptive work: expectation, incarnation, and victory over death" (personal correspondence, October 2019). As the plainsong melodies on which the separate settings were based originate from a period that preceded harmony, they lend themselves to various harmonic and contrapuntal treatment utilised by Kloppers in these works. The composer indicates that these settings were inspired by the music of twentieth-century French Catholicism – notably that of Messiaen and Langlais – and that he is "strongly drawn to the mysticism of twentieth-century French Catholic works for organ" (personal communication, Kloppers August 2017; cf. also Van Wyk 2019:333).<sup>14</sup> However, clear sonic footprints from these composers are not immediately evident in the music, except for instances where what could be termed a 'counterpoint of harmonies' are present, such as in Variations 1 and 4 of the first setting and in the third setting. There

---

14 Kloppers pointed out that French-Canadian organ music is more "cool and sober" in character – and could be related to the French-Belgian school as for instance represented by Flor Peeters rather than the music of 20th-century French Catholicism. Kloppers' *Triptych based on Hymn Tunes by Ralph Vaughan Williams*, composed in 1984, draws on French-Canadian stylistic influence – although, according to the composer, the composition also references German influence, specifically that of Hindemith (personal conversation, Kloppers August 2017).

are, however, a number of features that can be attributed to the influence of Langlais such as bright colourful registration, sharply contrasting sections and rich harmonies (cf. Arnold 2003:228ff).

The first setting, “*Veni, Emmanuel*”, consists of an introduction and four variations. It is telling that Kloppers, in contrast to his earlier focus on Lutheran chorales published as part of the 1944 *Afrikaans Psalm and Hymn Book*, here opted for a plainsong setting of which the text originally formed part of the so-called “O Antiphons” used in Catholic worship since at least the eighth century, and then, over the course of twelve centuries, evolved as a hymn still sung in Latin, German and English, and set to various alternative tunes (Sherr 2019).<sup>15</sup>

Within the Anglican context, “*Veni, Emmanuel*” is viewed as a quintessential hymn for Advent. Accordingly, Kloppers’ setting endeavours to reflect the Advent character of the hymn, embodying the desire for redemption of a suffering world. He noted that the plainsong melody is linked by means of melodic motifs and occasional counterpoint to the Lutheran hymn “*Nun komm der Heiden Heiland*”, of which the text reflects the same idea as that of “*Veni, Emmanuel*” (personal correspondence, Kloppers, October 2019).

At this point, the importance of plainsong with regard to the French Organ School needs to be considered. While the Lutheran chorale served as inspiration for organ composers in Protestant Germany (and elsewhere in the world; Connolly 2013:xv), in Catholic France a unique relationship with plainsong was cultivated during the twentieth century through the contributions of great organist-composers such as Guilmant, Dupré, Langlais, and Duruflé, as well as Messiaen – a contribution based in artistic liturgical improvisation as indispensable element of the Catholic Mass (Zimmerman &

---

15 In the score of this composition, the composer provides a notation of “*Veni, Emmanuel*” to which he adds the inscription “French processional, 15<sup>th</sup> century”.

Archbold 1995:202). In Canada, Kloppers had been exposed more extensively to this kind of influence than before, among others within the context of the Anglican Church where he served (and still serves) as organist – a stimulus that would, for decades, result in his exploration of novel sonic landscapes. Although there are marked differences in character between the Catholic and Anglican liturgical music traditions, there is sufficient evidence of mainly colouristic influences from the French Catholic tradition onto Anglican music; however, the latter is more restrained by nature and warmer in terms of tone colour. This influence is especially evident in Kloppers' mature style which generally displays a less intense, less dense and more refined and transparent sonic pallet brought about by his greater affinity for linearity than for complex exotic chord constructions. Such stylistic 'affiliation' is beautifully demonstrated in the texture of the introduction to "*Veni, Emmanuel*", shown in Example 4.7. As in the harmonization of the chorale melody of Psalm 116, the influence of Flor Peeters can again be detected. In this regard, there still remains an adherence to functional tonal chord progressions with voice-leading colourations.

The introduction to "*Veni, Emmanuel*", to be played freely, calls for a simple registration, namely Principal 8' on the Great, and Sub Bass 16' and Principal 8' on the pedals. Here, a semi-contrapuntal treatment of the *cantus firmus* is deployed in which the "Rejoice" motif figures in the pedal part (personal correspondence, Kloppers, October 2019). The *cantus planus* appears in the melody, supported by an accompaniment that shows chromatic enrichment, though mainly maintaining the Aeolian mode of the plainsong (Carstens 1995:237). The free contrapuntal movement, based on the use of second and fourth intervals as derived from the *cantus planus*, suggests a contemporary harmonic feel, while simultaneously playing a strongly unifying role.

Variation 1: "Oh, Come, Oh, Come, Emmanuel"

In the first variation, the composer calls for the following registration: Great: Principal 8' (4'); Pedals: Trumpet 8'. The *cantus planus* here appears in the

Three staves of musical notation for a flute part. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes marked with a fermata. The second and third staves continue the melodic line, also featuring various ornaments and phrasing.

Gt: Principal 8  
Ped: Subbass 16', Principal 8'

**Freely**

A piano accompaniment for the flute part, consisting of three systems of two staves each (treble and bass clef). The music is in G major and features a complex, rhythmic accompaniment with many ornaments and phrasing. The first system includes a fermata over a note in the bass line. The second system continues the accompaniment with various rhythmic patterns. The third system concludes the piece with a final cadence.

Example 4.7: Jacobus Kloppers, Plainsong and Introduction to "Veni, Emmanuel"

pedal part as Trumpet 8', "against a somewhat free counterpoint of harmonies in the manual part" (personal correspondence, Kloppers, October 2019). Again, the melody should be played freely, and in the style of a recitative. These indications are in stark contrast to those of the Bloemfontein chorale preludes, which may be perceived in their compositional idiom as more strict.

Variation 2: "Oh, Come, Oh Rod of Jesse's Stem"

Variation 2 is a contemplative, motet-style setting with anticipatory counterpoint based on each chant line. Here, the composer calls for a singing, expressive style, and a moderate tempo (one quarter note = ca. 42). The registration indicates a solo voice on the Swell (Flute 8', 4', Sesquialtera, and Tremulant, alternatively Solo 8' and Tremulant; Flute 8' and 4' on the Great, and on the Pedals Sub Bass 16', Gedeckt 8' as well as Flute 4', optional). In terms of compositional process this variation is rooted in the contrapuntal strategies of Bach, realised by way of a modern German idiom. Interestingly enough, it does not relate to the freer tonal and colouristic elements associated with French liturgical improvisatory styles. Thus, in this variation, it would seem as if Kloppers gravitated towards the earlier sonic world of Bach's contrapuntal approach, and of twentieth-century German organ styles.

In this variation, the *cantus firmus* appears as expressive, ornamented melody. In the left hand, a two-voiced accompaniment comprising the pre-imitation of each melodic phrase appears, as coloured by chromatic chords. The pedal part is based on the opening phrase of "*Nun komm der Heiden Heiland*". According to the composer, this reference was incorporated to emphasize the prominent second and fifth intervals of that chorale melody – a hymn which could, in terms of its text, be seen as the Lutheran counterpart of "*Veni, Emmanuel*" (Carstens 1995:239). The deliberate juxtaposition of the opening of "*Nun komm der Heiden Heiland*" against "*Veni, Emmanuel*", together with the latter's ornamented treatment and the accompanying contrapuntal layout, once again clearly suggests not only different stylistic and religious

influences in this work, but also the firmly established roots of Kloppers' musical language that now emerged under new stylistic and idiomatic conditions.

#### Variation 3: "Oh, Come, Our Dayspring From on High"

Variation 3 shows a free, figurative treatment of the hymn in bright Flute stops reflecting the idea of a "Dayspring from on High" (personal correspondence, Kloppers, October 2019). Here, the composer indicates that the variation should be performed in a playful manner, and in a tempo faster than that of Variation 2 (one quarter = ca. 72). The registration calls only for a Flute 8' and 4', as the variation is written for manual. Accordingly, the *cantus planus* appears in a playful, even frolicsome setting that alternates between the right and left hand, accentuated by the use of syncopation, as well as sixteenth-note triplets in the second half of the variation (Carstens 1995:241-2). The use of chromaticism is prominent.

#### Variation 4: "Oh, Come, Oh, Come Our Lord of Might"

The final *Organo Pleno* variation is majestic with the *cantus planus* mainly in the pedal against a counterpoint of harmonic clusters, which seem to be suggestive more of timbre than of functional harmony (Carstens 1995:243). Festive by nature, it is to be played in a moderate tempo (eighth note = ca. 116).

As a whole, these variations strongly project the idea of dissonance, which, in the composer's words, is "a dissonance forming part of a process of transformation and of dissolving" (Carstens 1995:244). The central idea of dissonance and its treatment in this composition thus denotes transformation and a dissolving of tension in the musical sense.

The second of the *Three Plainsong Settings* is based on *Divinum Mysterium*, a thirteenth-century plainsong in the Lydian mode which in the Anglican context is known as the Christmas hymn "Of the Father's Love Begotten". According to the composer (Carstens 1995:245), the words of this hymn

speak of the mystery of God's incarnation in Christ. "In a metrically free treatment of the plainsong melody, the *cantus firmus* appears in a high 2' Flute in the pedals against equally high string stops. The second and fourth line of the plainsong is set an octave lower than the first and third line, which lends the music an antiphonal effect" (personal correspondence, Kloppers, October 2019).

As part of its esoteric nature, the composer calls for a slow, expressive and meditative style of performance in this work, while, accordingly, the registration is subdued (Manual: Spitzflöte 8'; Pedals Nachhorn 2' and Tremulant). The *cantus planus* antiphonally shifts between the higher and lower pedal register, while the accompaniment sets out on a high unison, and then, progressively, becomes more complex (Kloppers, in Carstens 1995:246). The accompaniment introduces the final phrase of the plainsong in the top voice. Gradually fragments of the plainsong appear in the accompaniment. Starting with the fifth phrase of the *cantus planus*, a second pedal part is added, so that the texture becomes denser (five or even six voices). Chromaticism and pedal points lend the music a mystical and ethereal colouring, which is further enhanced by the subdued registration (Carstens 1995:247).

It is telling that in "*Divinum Mysterium*" Kloppers so strongly leaned towards religious mysticism, in the tradition of French masters such as Vierne, Tournemire, and Duruflé, a kind of religious expression that stands a world apart from the articulation of German Lutheran faith in the liturgical tradition of Bach, exemplified in earlier work.<sup>16</sup> This indeed points to a

---

16 It should be noted that Messiaen, though influenced by the composers mentioned above, objected to his sacred compositions being described as 'mystical', since he was primarily concerned with the truths of the Catholic faith, which, as Johnson (2009:41) explains, "relate to God's act of redemption in the world by the Incarnation and Sacrifice of Christ. It is the expression of God's relationship with man that gives his music its theological, rather than a mystical, orientation".

notable paradigm shift in terms of religious expression in Kloppers' music. Nevertheless, this part of the work is still tempered by a more sober textural approach than what would be associated with the works of the composers cited above, as can be gleaned from a portion of "*Divinum Mysterium*" presented in Example 4.8. In its simplicity and solemnity, this setting is reminiscent of Claude Goudimel's setting of Psalm 25 from the Genevan Psalter.

In the final part of this trilogy, "*Victimae paschali laudes*" (Christians, to the Paschal Victim), a plainsong melody for Easter dating from the eleventh century, Kloppers calls for a lively and well-accentuated style of playing, though with a moderate tempo. The joy of Easter already reflects in the opening motif of the plainsong which is treated in bright manual stops in a lively, syncopated rhythm followed by the lower voices in fugue-like imitation (personal correspondence, October 2019). The composer further explains that:

This is responded to by the harmonized opening line of the plainsong's Lutheran adaptation '*Christ ist erstanden*', which is still subdued, reflecting the gravity of suffering and death that preceded resurrection. The same procedure follows the subsequent lines of the hymn, but the latter appear in a growing crescendo until full organ is reached (personal correspondence, October 2019).

As was the case in Variation 2 of "*Veni, Emmanuel*", in *Victimae paschali laudes*, Kloppers thus again combines the original plainsong melody with a German Lutheran chorale. In this regard, he interprets Christ's triumph over death and the grave by way of contrapuntally independent toccata-like figures, alternated with a freely harmonised, four-part harmonisation of each of the phrases of the German chorale (Carstens 1995:248). In incorporating "*Christ ist erstanden*", however, Kloppers initially sets the chorale melody in a sombre way reminiscent of the grave, but with every subsequent appearance it becomes more festive due to added registration on the Great. After the third phrase of the chorale, the toccata receives an extra dimension through





the addition of sixteenth notes to its dominating eighth-note movement (Carstens 1995:250). The deliberate strategy of combining Catholic mysticism with Reformed soberness in *Three Plainsong Settings* is revealing of Kloppers' dialectic approach to liturgical settings as founded on the juxtaposition of earlier compositional principles with new stylistic and sonic experiences derived from a new context of worship. The music thus displays an 'interactive' character in terms of both religious and stylistic 'opposites'.

Within his oeuvre for organ, Kloppers' *Concerto for Organ, Strings and Timpani* is an important work. Composed in 1986, and revised in 1991, the work is dedicated to Kloppers' wife, Miensie.

In this composition, the organ and strings are used in an ensemble context. Despite the similarity in instrumentation, the composer has indicated that Poulenc's model has not influenced him in terms of the idiom of his own concerto (personal communication, August 2017). While French influence is apparent in colouristic and impressionistic elements of style, notably those associated with Marcel Dupré, the thematic and motivic use of the augmented fourth and falling second is suggestive rather of the influence of Hindemith. "This may also be said of formal aspects of the work, apart from its strong rhythmic and linear impetus" (personal communication, Kloppers, August 2017; cf. also Van Wyk 2019:334).

In a discussion of this work, Kloppers indicated that, at the time of its composition, "I was still less experienced, and thought that orchestral musicians could play anything. In later phases of my development, I would perhaps not have composed this work in such an intricate way" (personal communication, Kloppers, August 2017). At this point of our discussion it should be noted that the unusual and perhaps even unnecessary complexity in almost all of Kloppers' works for organ have been alluded to by some of their performers. Considering the composer's own statement on the matter, this tendency in his work could perhaps be seen as not related to 'inexperience', as such. Rather, it may be understood as resulting from his complex personality

which exhibits, amongst others, strict disciplinary traits, high expectations, rigorous self-challenges and a deep personal quest for the highest level of artistic morality and aesthetic beauty.

While writing the *Organ Concerto*, he was also working on his *Gloria Deo Mass* for Congregation, Organ and optional SATB, Flute and Trumpet (with separate guitar score), 1987. Kloppers indicated that the work is based on three movements that appear, in extended, modified, varied inverted, rhythmically altered or combined forms, in each of the three movements (see Example 4.11).

The B-F tritone, the second of the motifs reproduced in Example 4.9, as motif of Movement I (it appears in the Introduction of the Concerto as well as the end of the movement), was inspired by an “*Agnus Dei*” setting (“that taketh away” and “Grant us Thy peace”) which Kloppers contributed earlier to the Anglican Book of Common Prayer (1985, unpublished). This setting was again used in the setting of the “*Agnus Dei*” for the new Anglican liturgy 1988 (“You take away” and “Grant us peace”). Example 4.10 is an excerpt from his setting of the “*Agnus Dei*”, while Example 4.11 presents the introduction to the first movement of the concerto. The third movement’s main motif is a free inversion of the B-F-motif: C-B-C-B-A-F, which becomes F-G-F-C-D-F. Kloppers indicated that, in this work, he “was somewhat influenced by Gustav Mahler’s fragile textures and melancholy, especially in the first two movements” (personal correspondence, Kloppers, October 2019).



Example 4.9: Main Motives of the *Concerto for Organ, Strings and Timpani*

Slowly expressively ♩ = 42

Flute (first time) *mf* *legato*

Flute (second time) *mf*

Unison or SATB *p* Lamb of God you take a - way the sin of the world, have mercy on us.(2x)

Keyboard

7

Fl.

Fl. *mf* *mp*

Choir Lamb of God you take a - way the sin of the world. Grant us peace.

Kbd. *mp* *dim.* *p*

Example 4.10: Jacobus Kloppers, Excerpt from a setting of his "Agnus Dei"

II. Prinzipal 8', 4'  
 I. Prinzipal 8'  
 Ped. Subbas. 16'. Prinzipal 8'  
 no couplers

**Adagio** ♩ = 132

*mp*  
*espr.*

1

5

Organ

Pedals

**Adagio** ♩ = 132

Violin I

Violin II

Viola

Violoncello

Contrabass

Timpani

Ranges and sizes: Initial tuning:  
 C<sub>2</sub> = 65.4 (27") G<sub>2</sub>  
 A<sub>2</sub> = 69.3 (28") C<sub>3</sub>  
 F<sub>3</sub> = 73.4 (29") G<sub>3</sub>

Example 4.11: Jacobus Kloppers, Introduction to the first movement of the Concerto for Organ, String and Timpani.





20 + Fl. R. (tr. 2) (1)

Org.

Ped.

Vln. I *mf*

Vln. II *mp*

Vla. *mf*

Vc. *mp*

Cb. *mp*

Timp. *pp*

open swell

*mp*

*pp*

*mp*

Example 4.1.1, continued: Jacobus Kloppers, Introduction to the first movement of the Concerto for Organ, String and Timpani.



What follows, is a summary of Kloppers' programme notes on the *Organ Concerto* (derived from a programme note, Edmonton, November 2, 1991; shared via personal correspondence, October 2019):

The concerto has three movements: Adagio-vivace, Adagio and Poco Recitativo-Vivace. The revised version of the 1986 *Concerto* includes the addition of timpani. The work is written for a medium-sized organ, chamber string orchestra and timpani. It follows certain, more traditional ("classic") conventions, for example in the presentation of ideas or in the use of contrapuntal techniques and lyrical themes, in combination with certain melodic, harmonic and rhythmic devices of 20<sup>th</sup>-century music. The work is based on ... three motifs which are common to all three movements and which are extended, modified, varied, inverted, rhythmically altered or combined to form the various themes.

The first movement starts with a slow introduction (Adagio) in which all three motifs play a role. At its climax a vivid dialogue between organ and strings develops. This leads to the main section (Vivace) in which the organ introduces the principal theme in the right hand accompanied by counterpoint in the left hand. The orchestra responds with the same material and modulates to the second, more lyrical subject. The pace quickens afterwards with a more vigorous rhythmic version of this subject, which concludes the exposition. The next section, in which the themes are developed, starts quietly. The contrapuntal voice part to the main theme is developed as a fugue against which the main theme later is stated by the organ. A lively exchange between organ and strings leads to a climax and a gradual decrescendo. In the repeat section, starting quietly with a sequence of organ trills, the themes appear in the same order as before but somewhat modified. A cadenza and climactic combination of the various themes follows, while a gradual quietening brings the movement to a close.

The second movement (Adagio) starts in a more sombre vein with melodically repeating patterns in the muted strings against the main theme, the latter presented by a high-pitched flute stop. After an elaboration of this material a slightly faster middle section follows with the theme now in the major mode. The first section is then repeated in a varied and intensified form. The quiet ending leads directly into the final movement.

The main theme of the Finale is announced by all the instruments in a moderate tempo and rhythmically free style. A gradual build-up leads to the Vivace in rondo form; the main theme displays a playful, capricious mood but returns periodically in a varied way and different character. Alternating with it are two other themes (B, C), both lyrical, the latter being a reappearance of the theme from the second movement. The final entry of A starts with a dramatic pedal solo against sustained manual chords and string tremolos followed by a cadenza-like organ solo. The strings then take the lead and the work accelerates into a toccata-like conclusion.

In addition to the composer's comments, some general observations on the concerto bring to the fore that first, there is a clear sense of intertwinement between organ and strings. This is due to the chamber music character of the work within its already referred to ensemble context which allows more for instrumental dialogue than for a prominent featuring of the soloist. The aesthetic impact of the music may largely be ascribed to delicate chromatic contrapuntal lines moving within harmonies in the manner of circling embellishing motions presenting highly colourful and ecstatic effects within these harmonies. In this regard, possible influences from Duruflé may be detected. The use of timpani has been added later to emphasize rhythmic elements of the work; again a possible link to Poulenc's use of timpani in his organ concerto may be noted. Furthermore, Kloppers' organ concerto is characterised by intensive thematic development and continuous transformation of principal ideas. It also displays impressionistic effects

mainly produced by shifting harmonies and chords containing added notes and whole-tone clusters. At the same time, contrapuntal passages reminiscent of Hindemith are present, more specifically, in the counterpoint of the organ cadenza in the first movement which seems to reference aspects of Hindemith's first organ sonata.

In a discussion of this work, however, Kloppers made mention of the influence of Bach and Rheinberger, specifically (personal communication, Kloppers, August 2017). These influences are, arguably, more conceptual than 'literal'; that is, they have to do with, amongst others, contrapuntal flow, the use of the pedal, and ecstatic effects. In this regard Kloppers (personal communication, August 2017) stated that the organ concerto "does not really correspond to French organ music". However, while this explains the underlying influence of modern German counterpoint in this work, circling contrapuntal lines *within* harmonies could be equated with similar tendencies in French improvisational organ style. Kloppers further mentioned that the first movement features intensive thematic re-working as part of his quest for unity; this would undoubtedly point to the fact that different stylistic influences and practices co-exist within this large-scale work.

The influence of Hindemith can also be traced in the fugue. The second movement is more impressionistic, and features a frequent appearance of the tri-tone. However, the third movement has more of a French character as well as being more dramatic. Apart from prominent dominant pedal points, the movement is also more linearly conceived.

Being the first of Kloppers' compositions for organ to depart from liturgical function, this work is imaginative in its conceptualisation, realisation and scope. It is full of contrasts and atmospheres, at times almost brutally dramatic, while in other instances featuring delicate and tranquil effects. As is already evident judging from its rhythmic and contrapuntal complexities, the concerto is also extremely concentrated by nature, almost to the point of compositional obsessiveness.

This composition was conceived at the height of apartheid in South Africa. While Kloppers had visited his country of birth at this time, and had been followed around, harassed and intimidated by security police, as was documented in Chapter 1, rather than representing a painful reminder of earlier realities that prompted him to leave the country, the *Concerto* in an exhilarating manner seems to speak of new opportunities and, indeed, a new sense of place and identity. While in its compositional make-up, it does 'look back' to aspects of Kloppers' musical past by way of various compositional strategies and references as we discussed above, simultaneously the work powerfully asserts a new sense of (compositional) self and the creation of a new sonic 'world'.

### Later compositions for organ

Kloppers' *Introduction and Toccata on "All Creatures of our God and King"*, composed in 1987, is a festive work of praise, written for principal chorus with mixtures. As stated by the composer, the work takes on the form of "a typical French toccata" – although the suggested registration is "wholly German in character" (personal communication, Kloppers, August 2017). He also alluded to the influence of the Anglican tradition in shaping this work. This is notable in the opening introduction, in particular, a colourful harmonisation of the chorale melody, combining festive musical utterances with French harmonic colouration. The combination of registration, festive harmonisation and characteristic colouring in the introduction therefore clearly point to a three-fold idiomatic frame of reference: German sonic foundation, Anglican sense of ceremony, and French colourisation. Added to this, Kloppers also suggested influences from Britten (his *Missa Brevis*, opus 63), as well as some influence from Faure's *Requiem* (opus 48). It is possible to see the angularity of the chorale melody as a result of these influences and thus as a broadening of Kloppers' idiomatic scope in this work. A subtle mixture of modern German and French influences is particularly evident in

the Toccata itself where, interestingly enough, very little, if any, 'English' stylistic traits may be detected.

Kloppers furthermore indicated that he was "a bit under the influence of minimalism with regard to the repeated patterns in the Toccata" (personal communication, Kloppers, August 2017). In spite of this, the end effect of the Toccata is certainly not 'minimalistic'. "Rather, it is French-influenced by way of its continued rhythmic/melodic movement, as well as the accumulation of register build-up culminating in full organ sound" (personal communication, Kloppers, August 2017). The composer also noted a correspondence of this work with the Toccata in variation 3 of his *In Dulci Jubilo* where the patterns, similar to those in the Toccata, are a textural symbolization of joy.

As a larger-scale work, the *Introduction and Toccata* is complex in that, in the majestic "Introduction", the *cantus firmus* alternates between soprano, alto, tenor and bass parts (Carstens 1995:136). The accompanying voices, moving in quarter notes, contain many passing notes, suspensions and syncopations, which further add to the complex texture of the work, harmonically enriched by multi-voiced chords, non-chord notes and pedal points (Carstens 1995:137).

Of the Toccata, Kloppers (1989:3) wrote: "The Toccata is a lively *perpetuo* motion in 6/8, suggestive of various moving life forms that praise together their Creator." Some further notable features observed by Carstens (1995:137ff.) include a two-voice pedal part (at the end of the Toccata), neighbour-note motives, short four-note scale passages in sixteenth-note values, syncopated passages, fast moving chords and double trills.

It has been mentioned before with regard to the organ concerto that influences from Bach in these later works for organ rather reside in conceptualisation than in any literal presentation. In *All Creatures*, the combined neo-German, English and French influences are seen to replace the Bach footprint, which is no longer identifiable in this work. This departure from strategies adopted

in earlier as well as some later works, has to be understood from a liturgical perspective in that the composition is meant to function within the Anglican tradition that normally leaves little if any room for what may be regarded as more sober manifestations of 'Protestant counterpoint'.<sup>17</sup>

Another of Kloppers' larger liturgically inspired works for organ, the *Partita on the Old Hundredth*, while designated by the composer as a 'little partita', is nevertheless challenging to play. "Old Hundredth", a hymn tune in Long Metre from *Pseaumes Octante Trois de David* (1551), the second edition of the Genevan Psalter, is one of the best-known melodies in all Christian musical traditions, usually attributed to Louis Bourgeois (c. 1510-1560) (Schuler 2007). Although the tune was first associated with Psalm 134 in the Genevan Psalter, the melody received its current name from an association with Psalm 100 in a translation by William Kethe entitled "All People that on Earth do Dwell" (Schuler 2007).

In his partita on this hymn tune, Kloppers (in Carstens 1995:200) strived to capture in Variation 1 "the affects of joy, and playfulness before God (in the Baroque sense)"; in Variation 2 "introspective prayerfulness", and in Variation 3 "praise". In the chorale, the composer calls for a flowing, legato style of playing, and a subdued registration (Great: Principal 8'; Pedals Sub Bass 16' and Principal 8'). This harmonisation in four parts is enriched with neighbour notes, passing notes, suspensions and anticipations, as well as chords with added notes that result in rich harmonic colouring. In some instances, chords are built on flattened scale degrees (Carstens 1995:201). The prevailing atmosphere of the setting is tranquil and sober in terms of

---

17 This refers to an amusing yet plausible characterization of Bach's music as containing "too much counterpoint" presumably made by the renowned English conductor, Sir Thomas Beecham. While as a conductor Beecham excelled in Mozart, French music and some German repertoire, on Bach he said: "Too much counterpoint, and, what is worse, Protestant counterpoint" (Painting 2016).

chord constructions and harmonic progressions, reminiscent of the earlier indicated French/Belgian idiom found also in the introductions to the *Partita on Psalm 116* as well as “*Veni, Emmanuel*”. The open octaves and fifths of the closing tonic also gives to the setting a tonally archaic ending reminiscent of medieval cadences.

Kloppers (personal discussion, August 2017) indicated French influences in this work, “notably from Vierne, for colouristic purposes. However, the Toccata in Variation 3 hints at Messiaen, whose influence can be heard in the fast moving sonorities above the chorale melody in the pedal”. In the Trio (Variation 1), there is a return to influence from Bach, whereas in the three-part canon (Variation 2), while the design is purportedly German, the sound world is French.

Variation 1, a trio in the Baroque style, with bright counterpoint, is to be played energetically and playfully (*leggiere*). Flutes in the Pedals and Manual II are contrasted with a Trumpet 8’ solo voice on Manual I. The variation is in 6/8, which necessitates a rhythmical amendment of the *cantus firmus*. The latter appears, as indicated, in the left hand as a Trumpet 8’ stop.

Variation 2 is slower, and more reflective, featuring only a Flute 8’ on Manual I, and Choral bass 4’ plus Tremulant on the Pedals, the *cantus firmus* being played in three-part canonical imitation in the manuals and pedals. The accompanying figures to the three-part canon contain fragments of the chorale melody as well as provide the harmonic support for the canonic presentation of the chorale melody. Variation 3 is a festive Toccata for *organo pleno*. Here, the *cantus firmus* appears in the pedal part against non-legato chords based on five-note scale motions wherein parallel fourths figure prominently.

The *Partita* as a whole presents us with interesting style juxtapositions: sober colouristic harmonies in the chorale harmonisation; an authentic Baroque style trio in Variation 1, a mixture of German and French soundscapes

in the canonic Variation 2, and an ecstatic French improvisatory Toccata in Variation 3. In spite of this, Kloppers manages to maintain his own particular individual compositional voice, which is a testimony of his unique ability to absorb different influences and to combine these dialectically in a composition in which diverse style traits are blended together in a coherent, meaningful, and original way.

Kloppers' large-scale concert work *Celtic Impressions* was inspired by his special affinity for Scottish culture:<sup>18</sup>

I decided to focus ... on Scotland, its people and music, my own impressions from visits to Scotland, its beauty and ruggedness, its music, energy, colour, a country full of memories of courage, struggle, joy and pain. Its folk music (songs and dances) captures something of the essence of this rich culture and forms a natural source for the "Celtic Impressions".

The first movement's main themes are loosely based on two reels (strathspeys), "Over the Muir Among the Heather" (origin unknown) and "Mrs. Fordyce of Ayton's Strathspey" (by Robert MacIntosh, late 1700s). The movement is in sonata form with a slow introduction and concludes with two themes combined in a semi-contrapuntal manner.

Two airs form the Southern Uplands, "On Etrick Banks" (words from Ramsay's Tea-table Miscellany; 1724; the air, from the Orpheus Caledonius, 1725) and "Ae Fond Kiss" (famous poem by Robert Burns, 1792; melody from a later period), inspired the slow movement, which is in a rondo form. Both airs have a haunting quality of the bitter-sweet of love. "On Etrick Banks" finds two

---

18 Derived from programme notes 2004, reproduced as sleeve notes, *Celtic Impressions*, GHM-003.



lovers in the early evening glow on the banks of the Ettrick River envisioning a promising future; “Ae Fond Kiss” describes the painful parting of two lovers.

The third-movement Rondo is a kind of Scherzo and makes use of two Jigs: “Greensleeves” (perhaps the Scottish version of a sixteenth-century jig) and “Dunkeld House” (Neil Gow, late eighteenth century).

The final movement is a Toccata in three sections based on two Scottish marching songs, “Scotland the Brave” and “Loch Lomond”, the final section being a combination of both melodies.

Within Kloppers’ oeuvre for organ, *Celtic Impressions* is an important work in that it is a rich presentation of the composer’s mature organ style both in the depth of expression and in the skilful handling of musical influences. It also presents us with a work in the symphonic tradition of nineteenth-century organ composition, albeit distinctly twentieth-century in tonal character.

Kloppers’ wife Miensie is of Scottish descent, and his deep affinity for Scottish culture is evident particularly in the haunting settings of the earlier-mentioned Scottish folk melodies in the second movement of *Celtic Impressions*. Example 4.12 shows his setting of “Ae fond kiss”.

**Flowing, with rubato** ( $\text{♩} = 80$ )

SW: Fl. 8', Celeste 8'

[Gr: Fl. 8', Sal. 8', SW-Gr]

legato

SW

Swell closed

Ped: Fl. 8' | SW-Ped

GT

SW

SW

**Slower**  
( $\text{♩} = 78$ ) and broadening

The musical score is written for piano and guitar. It begins with a tempo marking of 'Flowing, with rubato' and a quarter note equal to 80 beats per minute. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The guitar part enters with a melodic line marked 'legato'. Performance instructions include 'Swell closed' for the piano and 'GT' for the guitar. The score concludes with a tempo change to 'Slower' (quarter note = 78) and the instruction 'and broadening', where the piano part's accompaniment becomes more spacious and the guitar part's melody is held longer.

Example 4.12: Jacobus Kloppers, Setting of "Ae fond kiss" from *Celtic Impressions*

As for musical processing, *Celtic Impressions*, like other large-scale concert works such as the *Concerto for Organ* and *Dialectic Fantasy*, departs from the framework of liturgical music in making use of sonata and rondo form structures, the exception being the Toccata final movement which, as a genre, is equally at home in both church and concert hall. Perhaps most significant, is the fact that even though *Celtic Impressions* is meant to be a large-scale secular concert piece, its musical material remains in close proximity to church organ style, to the extent that parts of it could conceivably be played in a liturgical setting. Even the melodic material can lend itself to liturgical use, as an arrangement of the traditional melody of “Ae fond kiss” appears as Hymn 199 of the Canadian Anglican Hymnal *Common Praise* (1998), titled “Who would ever have believed it”.<sup>19</sup>

*Celtic Impressions* is an expansive and multi-faceted composition embracing a variety of modes of expression brought about by Kloppers’ idiosyncratic application of the folk-song melodies. The result is a sophisticated stylisation of these melodies through the subtle merging of influences and idioms that were gradually developed over time to become the hallmark of his mature style. *Celtic Impressions*, together with the *Dialectic Fantasy*, represents Kloppers at the top of his art having cultivated his own unique and personal compositional voice rich in meaning, atmosphere and expression.<sup>20</sup>

---

19 The text of this hymn, based primarily on Isaiah 53.3, was written by Graham Maule (1958-), while the melody was arranged by the Iona Community of Scotland.

20 Within Kloppers’ organ oeuvre as a whole, the *Dialectic Fantasy*, commissioned by the Foundation for the Creative Arts in South Africa, and composed in 1993, is of great importance. As it will be discussed in Chapter 5, the work is not included as part of the present chapter.

## Conclusion

Our appraisal of stylistic influences in a selection of Kloppers' compositions for organ brings to the fore two factors. First, the dialectic aspect emanating from an incorporation of various contrasting geographic, cultural, artistic and religious influences as imaginatively and productively reflected in these compositions; and second, how, in Christopher Norris' (1982:165) earlier cited terms, these took shape as "an active and determinate part of the subject's life history".

Religiously, it was observed that Kloppers' roots lie in Protestant theology which has its musical counterpart in Protestant German liturgical music, particularly that of Bach with its emphasis on counterpoint as principal mode of expression. However, with the broadening of his musical horizon upon his relocation in Canada, and his joining of the Anglican church as organist, in Kloppers' liturgical works for organ discussed in this chapter he also came to embrace the Anglican, and to a lesser degree also the Catholic tradition. This gave rise to his affinity for French liturgical organ style with its emphasis on colourisation and, to some extent, for the English organ tradition with its sense of grandeur and ceremony. What could thus be observed in the liturgical works studied, generally, was an increasing presence of both influences, resulting in a sober approach to tonality, expression and colourisation, and a continuing quest for unity and disciplined coherence (the 'German' orientation), dialectically contrasted with efforts at creating freer improvisational fantasies (the 'French' orientation).<sup>21</sup>

---

21 Though Wolterstorff (2015a) rightly observes that the Anglican and Reformed traditions are not without tangential points, and that liturgically the Anglican anthem with its free text has profoundly influenced Reformed and Presbyterian traditions worldwide, in terms of stylistic conventions, Reformed and Anglican traditions represent differing sonic 'worlds'.

Perhaps as a result of their diversified contextual and musical origins, Kloppers' works for organ discussed here were found to elude any superimposed single categorisation of meaning. While the irreducibility of these works defies any straightforward 'programmatic' or 'autobiographical' meaning, nevertheless it was observed that in their compositional 'fabric' they do suggest identifiable geographic, cultural, artistic and religious influences. The *Partita on Psalm 116*, as 'transitional' work in particular bore witness to the composer's crisis of ethical and moral commitment, to its lived experience, and to his deep inner conflict at its time of composition. As a whole, the works studied may thus be understood to represent an ongoing, conscious 'dialogue' with the composer's personal circumstances, as well as a continuing return to his religious and cultural roots. As alluded to in Kloppers' statements cited throughout this chapter, this is achieved via an as yet uncompleted exploration of compositional avenues for reconnecting musically to specific origins – while simultaneously new sonic 'worlds' are explored and incorporated. The resulting nature of his work, stylistically spoken, is an encompassing impression of complexity, which is perhaps the single most unifying compositional 'fingerprint' observed in the works discussed.

In Christopher Norris' (1982) earlier cited essay he underlines the fact that a problem for a culturally oriented music criticism lies in "explaining precisely how and where the pressures of commitment impinge upon the processes of musical thought". Drawing on Roland Barthes' (1967) distinction between 'style' and 'language', Norris distinguishes between levels of convention and individuality in what normally may be seen simply as a composer's 'style'. Barthes (1967:14ff.) namely terms 'style' as a deeply ingrained habit of expression within a society but existing independently of it. Language he defines as a neutral entity whose reservoir of material provides an artist with limitless possibilities of expression through which an individual style, as opposed to a communal style, may be developed (Norris 1982:165ff). It is

between these two fixed entities, the private and the communal, that literature – or music, in Norris' argument – has to work out its individual terms of expressive freedom. For Barthes this occurs within a third dimension which he calls a 'mode of writing', which in musical terms may be understood as 'a compositional practice'.

It is through Barthes' idea of the 'mode of writing' that the relationship between creative art and society is most tangibly developed; a relationship described by him as "an act of historical solidarity": "form considered as a human intention and thus linked to the great crises of history" (Barthes 1967:13-14). From this perspective the works studied in this chapter represent a kind of identity construction ('mode of writing') that forms an engrained part of Kloppers' compositional 'blueprint'. As such, they are suggestive of establishing meaningful connections between what may be cautiously described as an 'autobiographical sphere' and the demands of Kloppers' moral-artistic vision.

Within the ideologized milieu of post-apartheid music scholarship – and, indeed, of post-apartheid art music composition<sup>22</sup> – in the sense of Barthes' idea of writing as an act of solidarity transformed by social obligation, it may be asked at this point what critical potential the works discussed in this chapter possess. Considering the realm of post-apartheid musical aesthetics in particular, what significance do they hold when considered within the context of the broader spectrum of current South African art music composition – and that of local music scholarship?

As observed in this chapter, though borne from a context marked by strong moral and ethical commitment, the works discussed do not project any

---

22 Viljoen (2005:3) notes that post-apartheid music scholarship is marked not only by disciplinary compartmentalisation, but as a highly politicised terrain, also involve notions of difference and social boundary, and organising hierarchies of a political and moral order. Within this milieu, music is often seen as an overtly 'political' act (if not a 'weapon').

overt social or political critique, and were not intended to do so. Rather, they are indicative of a deep-going moral-aesthetic and moral-religious ‘accountability’. In this sense, they articulate a compelling vision of a culturally engaged Christianity as rooted in reformed philosophy that has always been, and to this day is a guiding principle in Kloppers’ life and work. In their representation of a stylistic dialectic and complexity as religiously rooted ‘proclamation’, they also illustrate what Nicholas Wolterstorff (2019) describes as a ‘Reformed dialectic of “Yes” and “No”’:

Yes to God’s creation, No to the ravages of God’s creation by that mysterious force that resists – in the form of deprivation, suffering, and untimely death – God’s desire for the flourishing of every human creature. And both Yes and No to the deeds and works of human beings.

## CHAPTER 5

# *Dialectics and Sonata Form in the Dialectic Fantasy*

---

*Matildie Wium & Luzanne Eigelaar*

The concept of dialectics has been applied to music in several ways, especially since its nineteenth-century embodiment in Hegelian philosophy, both as inspiration for music theory (including AB Marx's conception of sonata form)<sup>1</sup> and, in the twentieth century, for music composition, where it was consciously drawn upon by composers like Pierre Boulez (Campbell 2010:38-39), Helmut Lachenmann (Lesser 2004) and Louis Andriessen (De Groot 2004; Adlington 2005). The influence of dialectics on Kloppers' oeuvre may be less pervasive than in the case of these aforementioned composers: while Kloppers' organ works often feature dialectics-inspired 'dialogue' between contrasting influences and idioms (especially the later works composed in Canada), only the *Dialectic Fantasy* uses the principle of dialectics explicitly, as an apt programmatic vehicle for a work in which striking, effective contrasts showcase virtuosity (Carstens 1995:271). Yet, the dialectics of the *Dialectic Fantasy* are much more than a convenience. As we show in the present chapter, Kloppers' utilisation of the concept is profoundly shaped by his Christian faith, so that the idea ultimately imparts something of the character of a personal confession to this work. This chapter, then, echoes a sentiment also expressed elsewhere in this volume: that the autobiographical dimension of Kloppers' oeuvre is never far from the surface.

---

1 See Cherlin (2000:162), as well as the discussion below.



In this contribution, we focus on Kloppers' treatment of sonata form, which functions simultaneously as a structural conduit for the dialectical process of the work as a whole and one of the parameters that are subjected to antithetical confrontation: Kloppers' introductory notes to the work (1992:4) identifies "free-style fantasia" as contrasting with sonata form. Because the main and subordinate themes that contribute much to the dialectic dynamic are derived from chorale melodies that symbolise the contradiction between the experience of the absence of God in suffering and the conviction of God's providential care, the progression of the form can be regarded as the primary means for conveying the work's programmatic content. In what follows, brief considerations of definitions and exponents of dialectics, and an account of sonata form as dialectic process introduce our discussion of the sonata form structure of the *Dialectic Fantasy*. By way of conclusion, we offer suggestions concerning the interpretive implications of those form procedures.

## **Dialectics: Definitions and Exponents**

Perhaps thanks to the pervasiveness and myriad of incarnations of the concept of dialectics in Western thought, it is remarkably resistant to precise definition. Julie Maybee's account of Hegel's<sup>2</sup> dialectics in the *Stanford Encyclopedia of Philosophy* resorts to the formulation that the term is "used to describe a method of philosophical argument that involves some sort of contradictory process between opposing sides" (Maybee 2016). Her description of Plato's classic utilisation of the method retains a similar vagueness, stating that "the back-and-forth debate between opposing sides produces a kind of linear progression or evolution in philosophical views or positions" (*ibid*). The exposition of Hegel's dialectics that has perhaps been the most widespread during the last century is the triadic thesis-antithesis-synthesis pattern. Although this idea is now regarded as oversimplified

---

2 Georg Wilhelm Friedrich Hegel (1770-1831).

and somewhat dated (Bohnet 2013:812), “versions [thereof] continue to have currency” (Maybee 2016). For a compelling exposition of this pattern that looks forward to the next section by emphasising aspects of dialectics that concern its application to sonata form, we quote music theorist Hali Fieldman (2002:109) at length:

Any initial term, it seems, will give rise to a second one, on its level, with which it appears to be incompatible. For Hegel, this incompatibility generates a kind of motion that leads to a new, more encompassing way of seeing the initial terms, such that the contradiction on the first level leads to a subsequent level (or a series of recursive levels) wherein the contradiction is resolved, made non-existent by the larger view that encompasses both earlier entities. A key point here is the idea of motion (Hegel’s term) – moreover, directed motion; a dialectic is fundamentally not a plan but rather a process, generated of necessity along a specific course out of the basic energy contained within a single term, which then gives rise to its own Other [...] It is the nature of the difference between first term and second that is also the agent of their synthesis, the means by which the whole becomes greater than the sum of its parts. This is the aspect of the dialectical idea that is not well understood, the notion that the terms of the original conflict – if that is, indeed, how to describe their engagement – are transformed by it over time, revealed in their synthesis to be different than they were at the outset (Fieldman 2002:109).

Hegel’s was one of several dialectical systems developed during the “heyday of German dialectical thinking” (Wirsing 2015), i.e. the late-eighteenth and early-nineteenth century. Other prominent systems include those of Immanuel Kant (1724-1804), Johann Gottlieb Fichte (1762-1814, credited with coining the thesis-antithesis-synthesis terminology), Friedrich Schleiermacher (1768-

1834) and, probably the most influential of the group, Karl Marx (1818-1883).<sup>3</sup> Marx's historical materialism adapted Hegel's idealist dialectical process in its understanding that "forms of society rise and fall as they further and then impede the development of human productive power" (Wolff 2017). These processes proceed in teleological fashion "through a necessary series of modes of production, characterized by class struggle, culminating in communism" (*ibid*). Even in as concise an effort as this one to compile a serviceable definition of dialectics for our purposes, it would be remiss not to mention Theodor Adorno (1903-1969). Rooted in the Marxist perspective, Adorno's Negative Dialectics likewise grounds the motivation for dialectical thought in economic realities, arguing that capitalist societies' "exchange principle demands the equivalence (exchange value) of what is inherently non-equivalent (use value)," so that it becomes imperative to perform "conceptual criticisms of false identifications" repeatedly (Zuidervaart 2015). In this way, dialectical thinking provides access to the "nonidentical", or "that which exceeds the grasp of thought and sensibility [and makes] genuine experience ... possible" (*ibid*). Considering Adorno's prominent role in the Darmstadt School (Berry 2008:72), it is no surprise that the above-mentioned twentieth-century composers who adopted dialectics as a guiding principle in their works identified with this tradition – though Andriessen's dialectics was inspired more directly by Brecht (Adlington 2005) and Lachenmann's by Althusser (Lesser 2004). For Kloppers, though, it would have been unthinkable to take his cue from this strand of application of dialectics to music. Describing the *Dialectic Fantasy* as a "musical discourse and synthesis of contrasting elements" (Kloppers 1992:4), he was much more likely to have intended the term to be understood in the idealist, rather than the materialist, tradition: Kloppers has enduring respect for the thought of Herman Dooyeweerd (1894-1977), and applied Dooyeweerd's philosophical model to music in his teaching at King's University (Kloppers 2015:112-113). Of special interest here is the resonance Andrew Blasden (1999) has noted

---

3 The list is Wirsing's.

between Hegel's and Dooyeweerd's ideas. Furthermore, in a statement with palpable idealist dialectic resonances, Kloppers (2015:99-100) explains how a Dooyeweerdian approach might overcome "dualistic thinking" in favour of "an integrated alternative". Finally, by drawing on sonata form procedures for the structure of the *Dialectic Fantasy*, he also implicitly relies on the idea that sonata form itself constitutes a dialectic.

### **Sonata Form as Dialectic Process**

Although the idea that classical sonata form could be understood as a dialectical process is not central to current analytical pedagogies, it remains common-sensical enough to make an appearance (for example) in James Webster's New Grove entry on sonata form, which calls the development and the recapitulation "dialectically related" (Webster 2001). While Leonard B. Meyer's *Style and Music* is admittedly some thirty years old, the confidence of its statement that "during the nineteenth century ... the theorists' and composers' conception of sonata form was evidently influenced by notions of dialectic process" (Meyer 1989:134) still conveys the pervasive influence of this notion. Meyer also provides the commonplace schema for understanding the link: "the first key area was thought of as the thesis of the dialectic process, the second key area as the antithesis; the resulting conflict which was made manifest and intensified in the development section, was resolved (the synthesis) in the recapitulation" (*ibid.*). Hali Fieldman agrees with Meyer's outline, but provides some more detail:

The usual account of such a dialectic holds that the thesis or first term, the tonic, is opposed or temporarily negated by the antithesis, the dominant, only to rise up again in triumph at the beginning of the recapitulation. The tonic's return is supported by the symmetrical return of thematic materials from the exposition, usually involving both theme groups and any transition material. The recapitulation of non-tonic material in the tonic key marks the

synthesis of the supposedly opposing tonalities of the exposition  
(Fieldman 2002:106).

Fieldman (2002:108) goes on, however, to contest such an easy mapping of the elements of dialectics onto the moments of sonata form, explaining that it “drastically oversimplifies the notion of dialectic [and] misrepresents the notion of synthesis, presenting it as event rather than process”. Especially problematic is the perception that the dialectic exists as “large blocks of musical ‘stuff’ in conflict” (*ibid.*:113); instead, she explains, it is properly conceived of as a “narrative, built out of a myriad of intimate details, in which the big events of a piece ... are less than meaningful until they are understood as consequences of events and processes that are initiated on a far smaller scale” (*ibid.*).

Janet Schmalfeldt’s discussion of “the Beethoven-Hegelian tradition” in her monograph echoes Fieldman’s insistence on process, as well as her disavowal of over-concretization of the thesis and antithesis in the theorisation of the sonata dialectic. She explains the origins of the association in the pedagogy of AB Marx, and carefully unpacks Adorno and Carl Dahlhaus’s respective applications of dialectics to Beethoven’s sonata forms. Rather than reading the tonic-dominant conflict as dialectical, Adorno’s thesis-antithesis pairs in his readings of Beethoven are summarised as “Theme/Development (or variation); Content/Form; Deviations/Schemata; Essence (or coherence)/Becoming; and Identity/Non-identity” (Schmalfeldt 2011:33), while for Dahlhaus, the fundamental dialectical contradictions are “object and subject, the exoteric and the esoteric, formal conventions and the individualization of these” (*ibid.*).<sup>4</sup>

---

4 It is interesting to note that in both Meyer and Fieldman’s accounts of the popular understanding of dialectics in sonata form, the tonal plan is prioritised over thematic process – a tendency of late twentieth-century theories of sonata form also pointed out by William Caplin (1998:97) – while in the writings of AB Marx, the contrast between the main and subordinate

It should be clear that a consideration of a sonata form movement as dialectical process requires careful reflection on the appropriate application of the thesis-antithesis-synthesis pattern (or patterns: recall Fieldman's "series of recursive levels") to the music in question if it hopes to generate nuanced insights. It might take cognisance of the established tradition of regarding the recapitulation as a moment of synthesis, but it should strive for more sophisticated identification of dialectic musical strategies than the schematic and the literal.

As a postscript to this section, it is important to acknowledge that Kloppers' *Dialectic Fantasy* is, of course, not a classical-period sonata form movement, and therefore it would be counterintuitive to expect it to conform to models intended to explain Beethoven's sonata practice. Nor does Kloppers' neoclassicism refer primarily to the music of the classical era, but rather, like Hindemith's, it draws on earlier styles in which contrapuntal processes, not periodic phrase structures, hold sway. Nevertheless, this caveat does not preclude us from applying the conclusions arrived at in this section to the *Dialectic Fantasy*; instead, it enhances the interpretational possibilities for our reading.<sup>5</sup>

## **Sonata Form Structure in the *Dialectic Fantasy***

We begin our discussion by quoting Kloppers' introductory notes to the *Dialectic Fantasy* (1992:4-5) in full, and will continue with a consideration of dialectics with respect to the two themes, the transitions and the development.

---

*themes* called for dialectic resolution, although Scott Burnham (1996:182) has cautioned against a too-facile Hegelian reading of AB Marx on this point.

5 By way of illustration, we might mention Benjamin Wadsworth's analysis of Alban Berg's *Opus 1 Piano Sonata*, which proposes dialectics as a strategy for listening to the work's incorporation of elements of "the frameworks of tonality and sonata form" as well as "'modern' techniques of motivic content and development [aligned with] the non-tonal, serial, and twelve-tone agenda of Schoenberg" (Wadsworth 2008:329).

The Fantasy is a musical discourse and synthesis of contrasting elements. Contrasts include those of mode (major/minor), affect (mood), style (tonal/atonal; conventional/twentieth century), structure (sonata form/free-style fantasia; counterpoint/monodic recitative), timbre (consonance/dissonance; contrast in registration colour) and dynamics. The main theme is 12-tone (basic row followed by its inverted retrograde in transposition) but treated tonally within a chromatic framework [see Example 5.1]. The chromatic harmony creates a contrapuntal line [see Example 5.1] which forms the *basso ostinato* of the *passacaglia* (beginning of the development section in m. 53) and which is integrated with the main theme in m. 119 shortly before the recapitulation. The main theme draws its character from the ‘*De profundis*’ idea of both the Lutheran chorale, *Aus tiefer Not schrey ich zu dir* (‘Out of the depths I cry unto thee’), and the Genevan Psalm 130, as well as some key intervallic motifs (5th, 2nds) from them [see Example 5.2]. The opening phrases of both chorales are more directly alluded to in the climactic passages of the first theme (m. 34, 165). The second theme of the work (m. 37ff, 167ff) is taken from the German Vesper Chorale, *Mit meinem Gott geh ich zu ruh* (With my God I go to rest), as a whole [see Example 5.3]. Though contrasting in character to the main theme and the other two chorales, this theme shares with them the key intervals of the opening fifth and second, which serve as integrative elements (Kloppers 1992:4-5).

Example 5.1: Main Theme and Contrapuntal Line, adapted from Kloppers (1992:5)

Example 5.2 consists of three staves of musical notation in 3/4 time. The first staff shows a 'Main Theme' and a 'Contrapuntal line'. The Main Theme is: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The Contrapuntal line is: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The second staff shows two chorales. The first is 'Chorale (Luther)' with lyrics 'Aus tie - fer Not schrey ich zu dir' and fingerings: 5 (C4), 5 (B3), 2 (A3), 2 (G3). The second is 'Chorale (Genevan, Ps 130)' with lyrics 'Out of the depths I cry, Lord' and fingerings: 5 (C4), 2 (B3), 2 (A3). The third staff shows 'Chorale (German, 17th Century)' with lyrics 'Mit mei - nem Gott geh' ich zur Ruh.' and fingerings: 5 (C4), 2 (B3), 2 (A3).

Example 5.2: Derivation of Main Theme and Contrapuntal Line from Lutheran Chorale and Genevan Ps 130, adapted from Kloppers (1992:5)

Example 5.3 shows a single staff of musical notation for 'Chorale (German, 17th Century)'. The melody is: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The lyrics are 'Mit mei - nem Gott geh ich zur Ruh.' Fingerings are indicated as 5 (C4), 2 (B3), 2 (A3).

Example 5.3: Opening Phrase of Subordinate Theme Chorale, showing Key Intervals, adapted from Kloppers (1992:5)

By drawing on Kloppers' above-quoted explanatory notes (1992:4-5), as well as on the discussion in Carstens (1995:271-301), but using the sonata form terminology introduced by William Caplin (1998, 2013), the sonata form structure of the work may be represented as in Table 5.1.<sup>6</sup>

6 Previous versions of our analysis appeared in Eigelaar (2013) and Eigelaar (2017).



Table 5.1: Sonata Form Structure of the *Dialectic Fantasy*

Inter-thematic Function	Thematic Function	Intra-thematic Function	Tonal Plan & Comments
Exposition (1-52)	Main Theme (1-25)	Statement of MT with accompanying contrapuntal line (1-9).	Twelve-tone row couched in E major/minor. Tight knit; strict; dissonant.
		MT “improvisation” by means of fantasia based on MT motives, bookended with two recitative-like pedal solos (10-25).	E major/minor. Impression of improvisation on motives from MT. Free; increasing in energy.
	Transition (26-37)	Fantasia based on MT motives => standing on the dominant. <sup>1</sup> First climax of the piece at the end of this section.	Moves from E pedal point (26-29) via D-sharp (30) to D (31-37) as V of G major. Loose knit; continuational. Becomes increasingly disjunct and angular until 32, then gradually anticipates the smooth, chorale-like style of the ST. Note combined quotations of both MT chorales (partially adjusted to major) and ST chorale (34-37).
Subordinate Theme (37-52)	Statement of ST; antecedent-continuation character (37-48).	G major. Chorale-like style; harmonization incorporates canonic treatment. Flowing, consonant, diatonic.	
	Codetta/Retransition (48-52).	G major. References MT motives, reintroduces dissonance and chromaticism. Pares down texture to open G chord (i.e. only root and fifth).	

[The notation “=>” is used by Caplin to denote fusion of two phrase-structural functions, and the concept of “standing on the dominant” is a phrase function that most often follows a half cadence or dominant arrival and “consists of one or more ideas supported exclusively by a dominant prolongation” (Caplin 2013:713).]

<b>Inter-thematic Function</b>	<b>Thematic Function</b>	<b>Intra-thematic Function</b>	<b>Tonal Plan &amp; Comments</b>
Development/ Passacaglia (53-141)	Ostinato 1-10 (53-112)	Build-up to second climax of the piece at the end of this section.	G major/minor, chromaticized. The successive periods gradually increase in dynamics, tempo, fullness of texture, dissonance, registration, rhythmic energy, leaps and arpeggiated chords, reconstituting the fantasia style of the MT and transition in even more virtuosic fashion.
	Ostinato 11-13 (113-131)	Build-up to third climax of the piece at retransition and recapitulation.	G major/minor, chromaticized. Sudden return to thin texture and low dynamic but at fast tempo with quick note values and staccati. MT statement in G major/minor (119-124). Brief link to E major/minor (125-131).
	Retransition (132-141)		E pedal point and MT opening motif introduced. Fantasia texture re-established.
Recapitulation (142-180)	Main Theme (142-149)	Truncated statement of MT.	E major/minor.
	Transition (149-166)	Fantasia based on MT motives => standing on the dominant. Fourth, main climax of the piece at the end of this section.	Continuational; increasingly loose knit. Dissonant, then increasingly consonant after dominant arrival in 162. Note quotations of first MT chorale (157-158, minor mode) and both MT chorales combined (165-166) fully adjusted to major.
	Subordinate Theme (167-180)	Statement of ST.	E major. ST recapitulated with some more dissonance incorporated into accompaniment than in exposition; MT motives introduced at the end. Rhythmically slightly less regular than in exposition.

Inter-thematic Function	Thematic Function	Intra-thematic Function	Tonal Plan & Comments
Coda (181-195)	MT derived material (181-195)	Statement of MT with contrapuntal line (181-186).	Thinner texture and softer dynamic than before.
		Partial statement of MT; then, free material (187-195).	Texture and dynamic decreased until open E chord remains and fades out.

## The Main and Subordinate Themes

A comparison of Kloppers' notes with Table 5.1 and with the piece itself makes it clear that several of the dialectic parameters cluster around the main theme and the subordinate theme, respectively: the main theme is dissonant, atonal, has a loud dynamic and a bright registration and expresses an anguished and remonstrating affect, while the subordinate theme is consonant, tonal, has a soft dynamic and a muted registration and expresses an acquiescent and contented affect. The juxtaposition of the exposition's two themes, then, constitutes a dramatic contrast that contributes much to the narrative of the piece and the role of dialectical opposition within it. The programmatic content creates an interesting compositional conundrum for Kloppers in this respect, because according to the traditional model of sonata dialectics, as the quotations by Meyer and Fieldman above indicate, the 'conflict' between the home and subordinate key areas is resolved in favour of the first term. However, knowing the Christian content that the two themes are supposed to represent (the *De Profundis* moment and rest in God, respectively), clearly, the 'synthesis' is bound to favour the second term instead. The recapitulation Kloppers gives us eschews both of these orthodoxies, presenting what initially appears to be a rapprochement rather than what one might have expected from a 'synthesis'. The main theme is

truncated: the ‘improvisation’ section of bar 10-25 (with its jagged alternation of recitative and fantasia-style materials) is not recapitulated; moreover, the main theme statement itself does not comprise all 24 notes of the twelve-tone row and its retrograde transposition (Carstens 1995), and the contrapuntal line is only partially presented. The effect, for the main theme itself, is that it is less strict and tight-knit than in the exposition, while the omission of the ‘improvisation’ section reduces the overall rhetorical weight of the main theme. For its part, the subordinate theme, although it is recapitulated in E major and so retains the major mode of its first presentation, also acquires some twentieth-century characteristics, including irregular rhythms and chromatic accompaniment reminiscent of the main theme’s contrapuntal line (rather than the diatonic canonic treatment of the exposition). If the truncation of the main theme had allowed more emphasis to accrue to the subordinate theme, the coda readjusts the balance between the themes by including a full main theme statement with its contrapuntal line, but clothed in a thin texture and a soft dynamic, similar to the subordinate theme’s garb. Another statement is begun, but dissipates in a fading-out effect.

If, in the light of these observations, we revisit Fieldman’s exegesis (2002:109) of the nature of the Hegelian synthesis – how “the terms of the original conflict ... are transformed by it over time, revealed in their synthesis to be different than they were at the outset”, we suggest that the recapitulation of the *Dialectic Fantasy* may be understood to portray just such a transformation of the two terms. If we understand Fieldman correctly, the insight that the thesis and antithesis are intimately related, that the latter is the *necessary* Other of the former, lies at the heart of the epiphanic dimension of synthesis. In the *Dialectic Fantasy*, this revelation hangs together with the intervallic construction of the two themes, as elucidated in Kloppers’ note: they are literally ‘made from the same stuff’, i.e. from the fifths and seconds in the three chorale melodies.

## The Development and the Transitions

There is an aspect to the insight we articulated in the previous paragraph that has not been highlighted yet. Consider, once more, Fieldman's just-quoted statement (2002:109): "the terms of the original conflict ... are transformed by it over time, revealed in their synthesis to be different than they were at the outset" (our emphasis). We have just explained that the two themes of the *Dialectic Fantasy* are indeed "revealed in their synthesis to be different than they were at the outset", but *how* are they thus transformed? According to Fieldman, *by means of their conflict*. In Adorno's conception of sonata form as dialectic process, the technique of development was a central metaphor, since the dialectical opposition between a theme and its development ultimately stood for that between "subjective freedom and objective reality" (Schmalfeldt 2011:29). While the technique of development is not restricted to the development section, it typically culminates there (Webster 2001), so that it is fair to say that there is a strong traditional association between the conflict between opposing dialectical terms and development, both in the sense of the technique and of the sonata form section. If we would like to observe Fieldman's transformational conflict in the music, developmental material should be the first place we turn to. Kloppers, though, replaces the conventional development section with a passacaglia, using the contrapuntal line that originally accompanied the main theme as its recurring bass line, and drawing on the fantasia organ style that he also used for the transition sections in both expositions. The development of the *Dialectic Fantasy* fulfils its traditional role in that it performs thematic development, and in that it "generates the greatest degree of tonal and phrase-structural instability in the movement and thus motivates a restoration of stability" (Caplin 1998:139), in this case by means of the fantasia style. However, the development section performs this function in a way that simultaneously signals an antithesis of the sonata procedure itself: by means of reference to a different genre (passacaglia in the case of the development), period (seventeenth

century) and style (improvisatory and virtuosic fantasia). More literally, the improvisatory organ idiom of all the material besides the thematic statements (i.e. both transitions and the development section) seems to be straining to break free from the mould of the themes that surround them. Moreover, the four climaxes reached within the composition all occur within these sections (although the third includes the beginning of the recapitulation as well).

Could conflict of this nature be construed as influencing the transformed recapitulation of the themes described above? We suggest that it could, proceeding from our argument that the recognition of the shared intervallic content of the main and subordinate theme is crucial to the synthesis moment. First, in such an interpretation, the passacaglia's ostinato emphasises, through its repetition, the shared 2nds and 5ths, and therefore contributes to the conflict that will catalyse the synthesis. Secondly, the shared intervallic content and the derivation of these intervals from three chorale melodies as set out in Kloppers' notes to the piece are made audible at two climactic moments in the two transition sections (bar 34-37 and bar 165-166), when combined citations of the chorale melodies highlight the 2nds and 5ths they share, as shown in Example 5.4 and 5.5 and briefly elucidated below.

The musical score for Example 5.4 consists of three systems. The first system is in 4/4 time with a tempo marking of II (♩ = 63). The second system is in 2/4 time with a tempo marking of (♩ = 56). The third system is in 3/4 time with a 'rall.' marking. The score includes treble and bass staves with various musical notations such as chords, arpeggios, and dynamics. A 'II' marking is present in the second system, and a '- II - Ped/Tr.8 Sw.' marking is present in the third system.

Example 5.4: *Dialectic Fantasy*, bar 34-37: Chorale Quotations, reproduced from Kloppers (1992)

On Example 5-4:

- “Aus tiefer Not” appears in the top voice of the left hand in bar 34 (in D minor, the chorale melody begins A-D-A-B-flat-A-F-G-A; the first A is implied; note the substitution of F-sharp for F and the added passing note, G, which echoes “Mit meinem Gott”)
- “Out of the depths” appears in the bottom voice of the left hand in bar 34 (in D minor, the chorale melody begins A-D-E-F-E-D-C; the first A is implied; note the substitution of F-sharp for F)
- “Aus tiefer Not” also appears in bar 35-36, beginning in the top voice of the left hand in bar 35 and continuing in the bottom voice of the right hand in bar 36 (this time without the F-sharp substitution of the previous statement)
- “Mit meinem Gott” appears in bar 35-36 in the top voice of the left hand (in D major, the chorale melody begins D-D-A-A-G-F-sharp-E-D).

The image shows a musical score for three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. The tempo is marked 'Maestoso' with a quarter note equal to 66 (♩ = 66). The score includes various musical notations such as slurs, ties, and dynamic markings like 'molto rit.'. There are also some performance instructions like 'II' and '7'.

Example 5.5: *Dialectic Fantasy*, bar 165-166: Chorale Quotations, reproduced from Kloppers (1992)

On Example 5.5:

- “Out of the depths” appears in the second-to-top voice in the right hand (in E minor, the chorale melody begins B-E-F-sharp-G-F-sharp-E-D; note the substitution of G-sharp for G and D-sharp for D)
- “*Aus tiefer Not*” appears in the top voice of the left hand (in E minor, the chorale melody begins B-E-B-C-B-G-A-B; note the substitution of C-sharp for C and G-sharp for G and the added passing note, A).
- The first three notes of “*Mit meinem Gott*” (in E major, E-E-B) could be implied in the left hand in bar 165 by analogy with bars 35-36 above.

Finally, the development and the transitions intensify the dialectic conflict that will precipitate the synthesis by adding a meta-reflective dimension to it, seeming simultaneously to participate in the sonata process and to undermine it through its idiom.

## Interpretive Implications

In this final section, we offer a brief speculative hermeneutic engagement with the observations about dialectics and sonata form we have been able to make in the previous section.

We have seen that the twelve-tone row that constitutes the main theme of this work takes its character and constituent intervals from two chorale melodies associated with Psalm 130 (the well-known *De Profundis* text), a poignant psalm of lamentation and penitence. By contrast, the Vesper chorale “*Mit meinem Gott geh ich zur Ruh*” that is used as the subordinate theme expresses faithful trust in and union with God (but features the same prominent intervals as the *De Profundis* melodies); the two attitudes might be characterised as the experience of God’s absence vs the experience of His presence; alienation from God vs reconciliation with Him; or, simply, doubt vs faith. We have argued, taking our cue from Hali Fieldman’s



characterisation (2002:109) of Hegelian synthesis with reference to sonata form, that the ‘synthesis’ moment in this work is not an event but a process, characterised by the realisation that the second term is the first’s Other, and that this “nature of the difference between [them] is also the agent of their synthesis”. In this piece, we have connected such an insight to a recognition of the two themes’ common intervallic content, and argued that this recognition prompts the ‘rapprochement’ between their presentations in the recapitulation and coda vis-à-vis those of the exposition. We have shown how the transitions contribute to this insight through the combined chorale citations at their climaxes, how the development contributes to the same insight by featuring the contrapuntal line that accompanied the main theme in the exposition (also constructed from 5ths and 2nds) as ostinato bass, and how the conflict of the development is intensified by the dialectical opposition between the sonata form itself and free style fantasia. If the work prompts the realisation, within its Christian framework, that faith is the *necessary Other* of doubt, that the two share the same underlying structure or constituent parts, such a realisation seems to indicate a conviction that these two experiences are both integral modalities of an authentic faith. As they coexist and collide in the Christian life, each is transformed: the easy security of faith must acknowledge its precarity, its fragility; the torment of doubt is alleviated by the hope of its transience. Such an intuition is borne out by the continuation of the texts on which Kloppers drew. The *De Profundis* psalm ends in hope, with the words “O Israel, put your hope in the Lord, for with the Lord is unfailing love and with him is full redemption/He himself will redeem Israel from all their sins” (*The Holy Bible, New International Version*, Psalm 130:7-8), while the second verse of the chorale “*Mit meinem Gott geh ich zur Ruh*” bears some resemblance to the *De Profundis* psalm in its prayer for protection from harm: “*Ich ruf zu Dir, Herr Jesu Christ, der Du allein mein Helfer bist: Lass kein Leid widerfahren, durch Deinen Schutz vors Teufels Trutz wirst Du uns treu bewahren*” (Liederindex.de). We have also seen how the conflict that ultimately gives rise to the synthesis-epiphany derives not from

the thematic statements of the exposition or recapitulation, but from the transitions and the development, where the four climaxes of the piece, each with impressive build-up, reside. We have argued how the material in these sections may be understood as extrinsic and intrinsic at the same time, since they function within the sonata form process, and yet they represent another genre, from another time, governed by other musical principles. We may note that this idea is strikingly similar to one that Blasden (1999:20) identifies as central to both Hegel's and Dooyeweerd's philosophical models, namely that "everything is radically incomplete, referring beyond itself". Blasden continues to interpret this radical incompleteness within Dooyeweerd's Christian framework as follows: "All depends in a radical way on the Living God." (*ibid.*) Might Kloppers' dialectic treatment of the sonata form similarly embody the belief that the earthly and temporal life, where neither faith nor doubt is permanent, may ultimately derive its narrative from an extrinsic-intrinsic dimension?



## CHAPTER 6

### *For JJKK: Reminiscence as Being – and Reflections on Jacobus Kloppers’ Reflections for Piano*

---

*Izak Grové*

#### I

Between the years 1966 and 1976, Jacobus Kloppers was a respected academic at the Music Department of the (then) University of the Orange Free State. At the time his decision to leave the country for Canada was lamented by his friends and family, as well as by colleagues and students, to which latter group I belonged. As an expatriate by choice, nostalgia for his family and the country of his birth remained part of his new life. This chapter is at once my personal and professional memories as student, and later colleague of Kloppers at the UOFS, as well as comments on one particular composition of his.

Although Kobie had no special training as composer, like most musicians he would try his hand at writing music for his own pleasure. In later years in South Africa, he continued with the composing of mostly organ preludes on hymns, and choral works. In his new Canadian surroundings since 1977, his decision to devote more time to composition than to musicological research was due partly to his administrative workload at Kings, and partly to more Canadian opportunities for performances of his music than would have been

the case in South Africa. It is also noteworthy that during a conversation (Bloemfontein, August 2017) Kobie himself indicated that he did not see his compositions as ‘great’ music, nor did he see himself as associated in any way with any South African composers or compositional practices.

The lengthy piano piece *Reflections* (1998) was commissioned by the Canadian Broadcasting Corporation in 1997. Since 1998 the piece had several performances: it was premièred by Colleen Athparia at The King’s University, Edmonton, Canada in 1998, and the Canadian Music Centre included the work in its series “Influences of Many Musics” in 2007. The work was also broadcast by CBC Radio. As far as reception is concerned, a colleague of Kloppers at King’s University, Dr Joachim Segger, who performed it at King’s in 2000, described the work as “full of pain – a work beyond language” (personal conversation, Bloemfontein, August 2017). Other recent performances include one in Toronto (December 2018) and London (February 2019) by the Polish pianist Adam Żukiewicz. The pianist, who is attached to the University of Northern Colorado, also recorded the work under the title “The Beginnings” (with the Polish Dux Label). In similar vein to Segger’s comment, Żukiewicz shared his impressions in an email letter to me (16 January 2019):

When I first heard the *Reflections* there was one thing that captivated me – the depth of the personal expression in the music. It was powerful and very convincing. I can say that the *Reflections* found me – I connected with the piece very naturally and believed very strongly in the music and the story behind it and its creator – it is powerful, important, and relevant to every one of us still today – even more so in America than Europe.

More recently the composer sent me a recent review of Żukiewicz’s recording (Burwasser 2019: 491-2) of the piece. Reviewer Peter Burwasser calls the *Reflections* “... effective and emotionally compelling music, with a theatrical

heft and political nuance” ... transforming the folk song “... with an intriguing variety of forms and languages ...”.

In his composition Kloppers paints a musical picture in which the Afrikaner ideals of socio-political independence are crushed. Its historical adversaries – English imperialism and the rising black aspiration for democracy – are quoted symbolically in *Reflections* by means of the British Anthem and Enoch Sontonga’s hymn “Nkosi Sikelel’ iAfrika”. During the apartheid era this latter hymn had gradually become associated with the struggle for black liberation. The other musical material appearing in the piano piece – such as a Dutch folk song, a Genevan Psalm and others that played a role in the history of the Afrikaner – serve as what the composer calls “contrapuntal leitmotifs”.

The composition takes as its point of departure a well-known Afrikaans folk song “Jan Pierewiet”, which is used for a set of variations. According to the composer the main purpose of the composition was “to express in music the quest of the Afrikaner in its (subjective) history for cultural autonomy, the one in which I grew up”.<sup>1</sup> The folk song appears in various character variations, each representing a different stage of the history of the Afrikaner minority, from the Dutch settlement in the Cape in 1652 to the post-apartheid era since 1994. The 11 variations are preceded by a *Prologue* and followed by an *Epilogue*.

In the foreword the composer supplies the following broad analysis of the piece, including references to other tunes as counterpoints against the folk tune. It is reproduced here in a somewhat abbreviated form:

*Prologue*: Synopsis of the Afrikaner’s struggle for cultural survival – conflict but also ultimate resignation and acceptance of rival aspirations (i.e. British Empire and African Nationalism).

---

1 This quotation is taken from introductory notes to the piece by the composer, and used here with his permission. Unless indicated otherwise, all further quotations derive from the same source.

Theme: A slightly stylized version of the folk song.

Variation 1. *De zilveren Vloot*. The folk song is counterpointed by the Dutch folk song about the Dutch victory over Spain's *Zilveren Vloot* (the early Dutch settlement in South Africa, seventeenth century).

Variation 2. *Thanksgiving*. The French (Genevan) setting of Psalm 100 (among English speakers commonly known as the *Old Hundredth*). The Calvinist Dutch brought the Genevan Psalter to our country, where this hymn tune is still well-known to most churchgoers.

Variation 3. *Nostalgic Celebration*. An evening of folk dancing, early eighteenth century.

Variation 4. *Annexation*: the English national anthem *God save the King/Queen*. (British annexation of the Cape, end of eighteenth century). The anthem was at one time – especially since the South African War of 1899-1902 – as hated as it was well-known.

Variation 5. *Trek to the North*: the anthem of the old *Zuid-Afrikaansche Republiek, Kent gij dat volk*. Composed by a Dutch composer Catharina van Rees (1875), this anthem (and that of the Orange Free State Boer Republic) embodied the Afrikaners' desire for independence on their own terms.

Variation 6. *The Anglo-Boer War* (1899-1902) was won by the British, following the destruction of Boer farms and the establishment of concentration camps in which thousands of white and black citizens perished from malnutrition and disease.

Variation 7. *Empty Cradle* (aftermath of the war), the folk song as an unwinding musical box.

Variation 8. *Awakening*. The growth of Afrikaner nationalism following the establishment of the Union of South Africa in 1910. The mood is one of resolution and determination amidst struggle, ending victoriously (with the establishment of a pro-Afrikaner Nationalist Government in 1948). "*Die Stem*

*van Suid-Afrika* ("The Call of South Africa") became the national anthem during the period 1957-1994.

Variation 9. *The Cosmopolitan*. The economic, cultural and entrepreneurial success of the Afrikaner, which led to international travel, cultural and economic relations with Europe and North America and exposure to the American world of entertainment – symbolised here by the Ragtime/Blues character of the folk song, 1910-1948).

Variation 10. *Illusions in a world apart*. The era of the Cold War and official 'apartheid'; the contrast between a prosperous white lifestyle and dismal black living conditions; mistakenly viewing the ideological dream of 'racial harmony by mean of separate states/homelands' for reality; hardships and a growing tide of anger and revolt by blacks, 1948-1994. This counter-reality is presented in the folk song appearing in inversion and the increasing dominance of the pulsating "Nkosi Sikelel' iAfrika" motif, starting in bar 14, which becomes victorious at the end.

Variation 11. *Realization*. The end of the Afrikaner dream of cultural and self-determination, 1994. The folk song is presented hesitatingly, the rhythmic clarity obscured by off-beat placement of the notes, and a general slowing down. The variation ends on the tonic chord, but is suspended in second inversion, thereby strongly underlining a sense of the 'open-endedness' of an unknown future.

*Epilogue*: Adapting in the 'New South Africa' since 1994 – anxiety amid reconciliation and cooperation and uncertainty regarding the future of Afrikaans culture in the 'new' dispensation, achieved musically by chromaticised and contrapuntal treatment of the folk song.

Besides music-technical detail, the analytical part of this essay will endeavour to discuss the composer's musical approach to the problematic theme of simultaneous translation of objective political history and subjective personal



reminiscence into music. But before I proceed with an analytical survey, an introductory deviation.

## II

The urge to 'belong' in a political and cultural situation such as where South Africa finds herself is paramount. It has led to countless discussions, criticism, arguments, misunderstandings, and suggestions of a more 'inclusive' musical culture that often looks almost like *quasi*-Stalinist prescriptive measures to 'Africanise'/'decolonise' musical life. Some indigenous (white) composers, such as Stefans Grové and Peter Klatzow, incorporated various elements of indigenous (black) South African music into their oeuvres, whilst maintaining what can be seen as Western-orientated art works. Others (such as Hans Huysen) venture into mixed ensembles of European and African instruments. In 'post-apartheid' musicological enterprises published discussions of art music like *Reflections* have become rare in the few established journals, mostly because of editorial policies that favour a hybrid musicology, dealing more with music and social injustice than with the autonomous artwork as an aesthetic document. As far as (perceived or real) 'African' elements in his music, Kloppers himself testified to the effect that the inclusion of such elements is absent in his music – simply because of his lack of knowledge and experience in that field.

At the other side of this spectrum one can only be enthusiastic about an enterprise such as Kloppers'. Seldom has a single piece of art music appeared with the expressive aims and power of this music.<sup>2</sup> That its main purpose is to highlight the position of a minority group in South Africa adds to its

---

2 A possible parallel may be found in Arnold van Wyk's lengthy piano work *Night Music* (1955-1958). In an interview with Van Wyk (1981) the composer revealed the work as a very personal document, with strong autobiographical qualities. His inclusion of a quotation from Liszt's piano transcription of his setting of Petrarca's sonnet 123, as well as the (textless) melody line from an

uniqueness. Afrikaners and their language are offended and insulted on an almost daily basis, which even led to the well-known phrase ‘boere-bashing’ (where the term *boere* refers collectively to Afrikaners). As a result, music such as Kloppers’ piano piece – composed outside the country, still upholding the notion of (often called ‘highbrow’) art music, and devoid of crossing the barriers between a ‘conservative Western’ compositional approach and a more popular one – could easily be classified by the more politically (and less aesthetically) minded as the reactionary voice of the safely abroad ‘oppressor-in-exile’, dedicated to the woes of the locally irrelevant Afrikaner minority.

### III

Reflecting on Kobie Kloppers’ legacy – both as teacher and composer – is a daunting task, and due to failing memory these paragraphs will inevitably be incomplete. Both he and I made new beginnings at almost the same time, he as the newly appointed professor arriving in May 1966 at the campus of the (then) University of the Orange Free State, and I earlier that year, as a first-year (freshman) student; I, trying to find my way in totally new surroundings, and he, armed with a fresh dissertation from Frankfurt, imprinting an indelible mark on those around him, creating a new world of music and thinking about music. Although his physical residence would last a mere ten years, I had the privilege of being in contact with him for at least part of the past 50 years. During my years as student, and later as colleagues, we often met, at which occasion musicological questions and everyday life and work issues would be discussed. I was often a passenger in his minute Fiat (OB 43322) – that he and Miens had brought along from Germany. There were babysitting evenings with the Kloppers children, and my roommate and I once assisted Kobie in painting his elegant house in Commandant Senekal Street. Days before the family’s emigration to Canada

---

unfinished Rilke setting by Van Wyk himself, contribute to explaining the piece in similar terms to Kloppers’ approach. See Grové 2008:1-12.

he and Miens had dinner with us, and he handed me an envelope with money he was not allowed to take with him.

In spite of the distance (and long silences) between us his heritage still lives on, of which these words may attempt to explain.

His modesty, gentle sense of humour, dedication, intellect and knowledge were legendary. It is a fact that most preparatory research for the previous Afrikaans hymnal (later published in 1978) was done by Kloppers. As devoted church musician, his monthly *Abendmusiken* in the campus church (Universitas) where students and staff members alike would perform cantatas and organ works on a regular basis were highlights for many a student. I had the privilege to have lessons with him on the magnificent organ – as far as I can remember of his design too. In the same manner, the idea to compile a series of organ chorale preludes was his as well. Although the initial plan to compile a volume for each of the 150 Psalms did not materialise, the ideal to enable local capable musicians to contribute was but one of its advantages, and can be seen as a monument to his confidence in local possibilities. (I remember visiting Kloppers at home where he was ill in bed, busy composing a chorale prelude!)

In accordance with at least the German academic practice at the time, Kloppers' findings in his dissertation regarding the role of the sophisticated doctrine of 'affects' and its application in music would form an interesting basis for students' musicological endeavours in the form of essays. We had the opportunity to comb through scores of Bach's cantatas and Passions and proudly identify 'rhetorical figures' applied by the cantor for expressive purposes. (In later years I became immensely appreciative for the access this basis gave me to understanding the writings by amongst others, Warren Kirkendale and Hartmut Krones on this topic.) Several of Kloppers' Master's students were afforded the opportunity to apply these essentially Baroque practices in later music, such as Schubert and Schumann's songs and Beethoven's symphonies.

At a time before the dictum of publish-or-perish had started to exercise its tyranny as it does in our own time, I was eager to fulfil the personal ideal of composing musicological essays according to what I had learned from Kloppers' example. When, at the end of my third year I learned from the notice board that I had to hand in an essay on a major topic the next year, I chose the one on South African music, the history of the art song in Afrikaans, which kept me (theoretically!) busy for the following year. Needless to say, it opened up a new world to me. At one of our informal talks Kloppers pointed out interesting facets of the (then) virtually unknown first Afrikaans song cycle by Arnold van Wyk, which would eventually lead to my first published musicological essay. When Van Wyk visited Bloemfontein in 1982 – less than a year before his death – I had the opportunity to discuss his work with him, which would lead to a small *Festschrift* that was published in 1984.

#### IV

According to the findings of Jan Bouws, a Dutch-born musicologist (and the first one to take an interest in South African music), the folk song that forms the basis for Kloppers' variations probably dates back to mid-nineteenth century France (Bouws 1982: 67-68). The popular Polish dance song bearing the French title *Varsoviennne* bears strong resemblance to the tune, and in some form apparently enjoyed worldwide popularity. Among Afrikaans speakers it has the stature of a well-loved folk song. The first Afrikaans line of the mazurka-like song reads "Jan Pierewiet, Jan Pierewiet staan stil" (lit. *Jan Pierewiet stand still*), which led me to the (unproven) conviction that the word *pierewiet* could be a corruption of the French ballet term *pirouette*, a swift twirl on the toes. If so, the otherwise somewhat nonsensical text could be a playful order to Jan to stop turning/fooling around.

As it may be, the tune is well-known and loved by Afrikaners, and every child of the composer's generation would be able to sing it before school-going age. Although musically speaking the tune exhibits nothing outside

the usual simple register, sequential course, tonal layout and binary form, and is textually nonsensical, one can imagine that the South African in self-exile would attach special nostalgic significance to “Jan Pierewiet”, exactly because of its structural simplicity and innocence, and for the possibility to aid in recreating – albeit in a somewhat ‘romanticised’ manner – the Afrikaner world of the composer’s youth. To use it as a basis for a complex composition expressing a variety of human emotions is at once a daunting task, with a strong sense of irony close by, but at the same time the ideal choice for a composer to test his or her creative capabilities. (As one famous example illustrating a similar task, one could think of Beethoven’s use of Diabelli’s waltz!)

As mentioned above, Kloppers carefully lists six other vocal melodies used in the work that has illustrative bearing on South African history. These are often used simultaneously with the folk song in a way that reminds of the *quodlibet* practice such as appears for instance in Sebastian Bach’s Goldberg Variations. (The composer himself refers to these as ‘contrapuntal leitmotifs’.)

Although the outward appearance of Kloppers’ composition is a fairly straightforward set of separate variations, the actual working-out is not as predictable from precisely that (eighteenth to nineteenth-century) tradition. It could probably best be described as individualised fantasy variations, where the fantasy element is somewhat related to the approach in works such as Schumann or Reger’s fantasy variations. Factors pertaining to ‘classifying’ the work within the usual framework of piano genres or styles can be summarised thus:

- A polyphonic or quasi-polyphonic texture is typical of most variations, including the announcement of the theme itself;
- Individual variations differ markedly in terms of tempo, key, expression, texture and titling – the latter pertaining to their historical relevance;

- The Afrikaans folk song theme is cited in full only in a selection of variations, and may sometimes ‘wander’ through different registers of such variations;
- Where not quoted in full, the theme is represented by theme fragments (including inversion), in the manner of the above-mentioned ‘fantasy variations’;
- *Quodlibet*-like partner themes do not necessarily always appear to be ‘mixing’ with the folk song theme, but appear also as temporary main ideas, as carriers of pertinent historical messages;
- Harmonically the work exploits a sense of pandiatonicism, where keys may wander inexplicably into non-related keys, often resulting in at least partial bitonality. Chord structures display a variety of known sound complexes, and are basically triadic, but include chords with added pitches, and tertian chords with ‘split’ members (i.e. displaying simultaneously a pitch and its sharpened or flattened version).

The theme is a four-part harmonised version of the following folk song:

Jan Pie-re-wiet, Jan Pie-re-wiet, Jan Pie-re-wiet staan stil. Jan Pie-re-wiet Jan

7 Pie re-wiet Jan Pie-re-wiet staan stil. Goei-e mô-re my vrou, hier's 'n

12 soen-tjie vir jou, goei-e mô-re my man, daar is kof-fie in die kan.

Example 6.1: The Afrikaans folk song “Jan Pierewiet”

The first part of the simple binary melody contains two important motivic ideas that occur in some form in most variations, thus securing a firm

structural unity in the *Reflections*; these are the upward major sixth (c-a) and perfect fifth (c-g) of the first two (related) phrases, as well as the three prominent repeated pitches of these phrases. The second part's diatonic sequences appear as melodic/motivic units in their own right.

The large-scale structure of the 14-movement work is that of the folk song theme and 11 variations, framed by a *Prologue* and an *Epilogue*. Consisting of 65 and 54 bars respectively, these latter two weighty movements – both more than double the length of most variations – essentially form the expressive nuclei of the entire piece, albeit with different functions.

In the *Prologue* the composer has in mind the “crushed dream of an Afrikaner ideal of socio-cultural autonomy”. It is ‘symbolized’ expressively by the removal of the damper pedal on the opening chord, with a resultant dull effect. The folk song is reduced here to merely several occurrences of the ascending major sixth of its beginning. The repetitive high octave-D in the right hand is at once pointing to the repetitive notes at the beginning of the folk song, and a powerful expressive device for a resignatory effect: it can be experienced as almost funereal – much like Beethoven did in his song setting *Vom Tode*, or Ravel in *Le gibet* from *Gaspard de la nuit*. It occurs in at least half of the *Prologue* (32 bars). Besides its link with the folk tune, the expressive power of this idea in the overall layout of the piece is reflected in its regular recurrence in individual variations, such as Variations 7 and 10.

The *Epilogue*: On the other hand, the *Epilogue* is the aftermath of the Afrikaners' journey, and their adapting to the ‘new South Africa’. It deals with the uncertain future, searching for stability as a minority, with lingering questions regarding the future of the Afrikaans-speaking nation and its language in a world of political equality, but of socio-economic inequality, increasing crime and violence. In the *Epilogue* the folk song is presented as a four-part fugue with a chromatic contrapuntal theme, “... somewhat wandering and struggling, which becomes conflicted with the ‘Nkosi’ theme ...”. The first four notes of the latter theme appear in bar 15 onwards,

against toccata-like triplets – containing remnants of the folk song. The historical and ideological distance between the folk song and the struggle song is accentuated by the contrast between the strictly contrapuntal lines of the established Western fugal texture on the one hand, and the gradual introduction of the African struggle hymn. The latter's triumphant victory appears in long *cantus firmus*-like note values about halfway (bar 29) through the movement, *fff*, and remains dominant until the closing bars. The folk song, however, is not completely out of the picture: its initial four notes reappear quietly in two middle voices of the last two bars. In this way the work concludes in a kind of inevitable acceptance of the new *status quo* but also with misgivings about the future.

Between these two pillars the 11 variations form an ordered set, each variation having a unique historical narrative and fitting musical profile. They are organised in what appears to be two groups of Variations 1 to 5 and 7 to 11. The aggressive and almost programmatic sixth variation (the *Anglo-Boer War*) functions as the depiction of a catastrophe that at once ended the idyllic years of growth and peace, and announces the arrival of a difficult new era, which heralded at first a new world of opportunities, prosperity – and a growing sense of nationalist belonging – but also inevitable political instability and change.

The complete folk song contour appears most recognisably in Variation 1 (together with the Dutch song about the *Zilveren Vloot*); Variation 2 (*Thanksgiving* – together with the Genevan Psalm 134); Variation 3 (*Nostalgic Celebration*); and Variation 9 (*The Cosmopolitan*), thereby stressing happier times in Afrikaner history. The *scherzando* mood of Variation 1 is carried above all by the fast-moving Dutch melody, with the folk song prominently in the upper voice of the three- to four-part texture. In the solemn atmosphere of *Thanksgiving*, the “Jan Pierewiet” tune and the Psalm tune are treated in much the same way, with the folk tune at the top, and the Genevan Psalm tune as counterpoint in what can be called the tenor part.



With Variation 3 (*Nostalgic Celebration*) one encounters a version of the eighteenth-century gently moving minuet. The possibility that Afrikaners from that time actually indulged in contemporary dances of the time is supported by findings of the already mentioned Jan Bouws, who discovered a small collection of handwritten minuets among documents belonging to Reverend Meent Borchers (1762-1832).<sup>3</sup> In Kloppers' minuet the folk song is fully present as well, but can be seen as the first movement in which its rhythmic and melodic elements are subjected to change. Not only is the rhythmic sense changed – by shifting the upbeat of the folk tune to the first pulse of the 3/4-meter – but the melodic contour itself is partially hidden by ornamental notes. The harmonic rhythm of the theme now also becomes a defining factor.

As for the majority of the other variations, historical circumstances are in fact translated musically by different degrees of diminished significance and audible recognition of the folk tune. This becomes clear already in the fourth variation (*Annexation*). In this brief (16 bars) but musically almost violent movement the first half of the folk song is reduced to the ascending major sixth of the tune's beginning (in a suggested B flat major); its second half appears from bar 6, hidden in a middle voice, and tonally distorted. The musical equivalent of the English annexation, on the other hand, is very clearly audible in the forceful rendition of the English anthem in the tenor part. The conflict between the Afrikaner ideal of autonomy and the overpowering British imperialism (by the annexation of the Cape in 1806) is symbolized by the bitonal tonality clash: whereas the folk song is heard primarily in B flat major, the British anthem is in G major. Furthermore, from bar 6 onwards, the British anthem moves to the bass, and the folk song is hidden as a middle voice. The thick five-part counterpoint in particularly

---

3 Bouws argues convincingly that Borchers may have been the composer of these dances (cf. Bouws 1982: 22).

bars 10-14 appears as the final battleground of the two forces; the folk tune's distorted intervals result in a clustered area of intense tonal uncertainty.

Example 6.2: *Reflections*, Variation 4, bars 5-16

The fifth variation (*Trek to the North*) represents the Afrikaners' answer to what they perceived as British oppression. Their trek towards the less-populated central and northern areas of the subcontinent was the beginning of what would soon develop into a new nationalist patriotism. This was expressed musically in the form of the anthem of the newly established independent Afrikaner republics of the (then) Transvaal and Orange Free State. In this variation Klopppers employs the (partially still Dutch) anthem of

the Transvaal republic *Kent gij dat volk ...*, of which the first two lines appear in bars 4-8, and the last at the end (bars 25-29). The folk song is recognised in the form of the persistent Leitmotivic presence of the tune's opening rhythm.

With its 27 tempestuous bars the central variation – no. 6 (*The Anglo-Boer War*) – is at once rhythmically the busiest and most 'descriptive' variation. The composer himself suggests the piece as the closest to a programmatical experience, mainly as a result of the rattling toccata-like sections – often in the lowest register of the piano. The few exceptions to this texture include the single-bar quotation of the British anthem at the beginning – coupled contrapuntally with a rhythm vaguely reminiscent of the folk song. Other vague reminders of the folk song appear occasionally, as in bars 4-6 and 10-12. In bars 20-26 the top notes of another toccata section even include recognisable fragments of the song. In the last two bars – like the first – the simultaneity of both musical elements is evident.

The second section of the suite – Variations 7 to 11 – deals with different historical stages in post-war South Africa. The seventh variation is titled *Empty Cradle* – referring to the return of Boers to their destroyed farms, and the loss of thousands of lives of women and children in British concentration camps. With its cold, mechanical repetition the composer creates a sense of apathy and hopelessness after the war. In spite of its brevity (18 bars) it has enormous expressive power. All three voices are in the higher register of the piano, with the ever-present top D, previously recognised as an important motif in the whole work (see for instance the analysis of the *Prologue*), and equally repetitive lower voices. The composer's own characterisation "... like an unwinding musical box ..." describes the relentless passing of time in utterly hopeless surroundings.

*pp (sempre) legato, but somewhat metallic in touch*

*8va*

*8*

*Continuous pedal (till the end) (no soft pedal)*

Example 6.3: Reflections, Variation 7 (*Empty Cradle*), bars 1-6

*Awakening* – the 8th variation – refers to a resurgence of nationalist sentiments, which would eventually be instrumental in finally divorcing from British rule, and establishing an independent republican state in 1961, run mainly by Afrikaner nationalists. Musically this is achieved by ample suggestions of the (originally Afrikaans) national anthem, “Die Stem van Suid-Afrika” (the later English translation became known as “The Call of South Africa”). The serious character of ML de Villiers’ melody is clearly based on European patriotic models: 4/4 meter, dotted rhythms and an arpeggiated beginning. The slow, marching variation (*maestoso*) makes ample use of the dotted rhythm in the bass line, and the almost passacaglia-like eightfold repetition of the anthem’s first line (especially in bars 1-11) contributes greatly to the solemn atmosphere of the movement. Whereas the anthem is prominent in the first part, the folk song appears virtually unaltered in the second part (bars 12-18).

The founding of the Republic engendered new prosperity for Afrikaners in all spheres of life. Contact with the world at large allowed the emergence

of the *cosmopolitan* Afrikaner (Variation 9). The variation breathes the laid-back blues atmosphere. The (complete) folk song appears, now appropriately disguised into a relaxed 4/4 meter. In complete contrast the tenth variation (*Illusions in a World apart*) reflects the new political tensions the country faced, particularly since the disruptions, protests and the beginnings of the armed struggle of the sixties and thereafter. According to Kloppers' musical perspective these circumstances equalled "dreaming versus hardship and anger." The folk song is presented as a yearning nocturne, depicting the comfortable life of the white population, in stark contrast to the harsh conditions the black population had to endure. "This counter-reality" – the composer writes – "is presented in the folk song appearing in inversion ...". The "world apart" in turn is represented with the struggle hymn, beginning with a motif derived from the initial phrase in bar 14, gradually growing in intensity towards a clear 'victory' in the final bars.

The last variation (no. 11 – *Realization*) is a bleak-sounding world, almost devoid of any motion. In the absence of any form of counterpoint – a characteristic of all previous movements – all that remains is the static remainder of the folk song's ascending major sixth. In the second half of the piece – from bar 9 onwards – the last strains of "Jan Pierewiet" can be detected partly hidden in a middle voice. The last sound of the whole variation set is the unresolved 6/4 chord of G major (with added ninth) – a well-known nineteenth-century tonal symbol for open-endedness and uncertainty.

## Conclusion

Kloppers' oeuvre of about 80 works consists mainly of organ-related works (chorale preludes, organ duets and a concerto) and chorale-based choral music. The *Reflections* appears to be unique in various ways. Not only is the piece, apart from the more recent *Révérie e Éveil for Piano Solo* (2018) the only (large-scale) work for piano solo in the oeuvre, but possibly also one of the most elaborate, with a performance time of about 25 minutes (the time

duration of Żukiewicz's recording is 26:30). Added to these surface qualities is the dedication to the composer's parents, so that the piece articulates the composer's nostalgia for his fatherland, and his perceptions of the influence of current political circumstances on the Afrikaner people. Music expressing some form of personal loss, grief and bereavement is not uncommon in the history of the canon of Western art music, as can be illustrated by varied works such as the above-mentioned *Night Music* by Arnold van Wyk, Beethoven's string quartet, Op. 132, Shostakovich's eighth quartet (Op. 110), and even an innocent piano suite such as Janàček's *In the Mists*. Although Kloppers does not see himself as representative of any mainline composers' league, his *Reflections* is a true testimony of mature compositional craft, a memorable contribution to art music, with relevance to his fatherland as well as elsewhere, and a strong document of personal style and expressive power.



# *Afterword*

---

*Martina Viljoen*

In conclusion to this volume, questions posed in the introduction, as well as those implicit in some of our other chapters, warrant final consideration. It was our aim in this book to document Kloppers' life and work, both in South Africa and Canada. What came to the fore is the breadth and depth of his contribution, and of a life dedicated to service in music. Our chapters emphasised the import of Kloppers' compositional oeuvre, featuring numerous commissioned works that in notable instances were performed and recorded internationally, earning him wider acclaim and status as a composer. Also, the implicitly rational basis of his artistic practice was illuminated from a relevant, philosophical point of view.

Does this afford Kloppers – a Canadian citizen since 1984, and South African expatriate by choice – a place within post-apartheid music scholarship, and is this a position that he should rightly occupy almost 44 years after his departure?

While ostensibly Kloppers had broken all ties with his country of birth in 1976, and had chosen to build a new life with his family in an unknown country, he remained bound to South Africa not only by his strong familial attachments, and his deep-rooted love for the land, but also, over the decades that were to follow, through professional relations initiated by South African individuals and organisations with a special interest in his work.<sup>1</sup> This was illustrated by invitations to present guest lectures at Stellenbosch University

---

1 Information presented in this regard is derived from Chapter 1.



and the University of the Orange Free State during July to October 1985, when his festive anthem *A Mighty Fortress is Our God* was commissioned by the Stellenbosch University Choir; in 1992 and 1994 by commissions as requested by the South African Foundation for Creative Arts (which resulted in the *Dialectic Fantasy* and the *Te Deum for SATB, Organ and Timpani*, respectively), and in 1996 the dedication of the solo organ piece *Elegy on The King of Love my Shepherd is* to South African organist Christiaan Carstens. This was followed by two community-based commissioned works; the first for the Humansdorp Dutch Reformed Mother Church (*Afrikaans Hymn Concertato on Gesang 15*) for their 150<sup>th</sup> anniversary in 1998, and the second for the McLaclan family (*Song of the Afrikaans McLachlans*) in 2007. Since 2010, a number of Kloppers' chorale preludes for organ were included in publications issued by the South African Guild of Church Organists, while, in 2015, this society offered him an honorary membership in recognition of his liturgical output and its influence within Afrikaans Reformed contexts.

Kloppers visited the Odeion School of Music on invitation during 2013 and 2017, and during both events concerts were devoted to his compositions. Apart from addressing this institution's students during these visits and engaging in conversations concerning Eljee du Plooy's Master's study (2013) and the present book publication (2017), Kloppers also contributed by instructing organ students on performance aspects of his works. In 2017, a hymn-based art song cycle for organ and tenor was commissioned by Jan Beukes (Odeion School of Music Artistic and Operational Head) and Albertus Engelbrecht (vocal instructor).

As was stated in Chapter 1, during 2011, Kloppers agreed to donate his entire compositional oeuvre to the Music Library of the Odeion School of Music, following a request by Jan Beukes (organ instructor) and Nicol Viljoen (head of department at the time). While all the composer's existing works now form part of the university's collection, which has been updated by him ever since, this valuable collection could certainly also have been housed at The

King's University in Edmonton, where Kloppers has served for decades. The gracious gesture to donate his works to the UFS, however, underlines Kloppers' willingness to still associate closely with a South African institution, as well as his desire to still contribute to the enrichment of the academic and cultural life of this country. Apart from the Free State collection, some of his organ scores and other works are also held by the Music libraries of Stellenbosch University and the University of Pretoria. As is the case at the UFS, Kloppers' works for organ are studied and performed also at the latter institution.

Another important indicator of continued local interest in Kloppers' work is the fact that, apart from the present publication, and the earlier-mentioned Master's studies by Carstens (1995) and Du Plooy (2013), three doctoral projects on his works are currently in process; at the Odeion School of Music, a practice-based study of patterns of meaning in a selection of Kloppers' works for organ, while at the University of Pretoria research focuses on integrality/cohesion in his works for organ and other media, and on Kloppers' *Organ Concerto* as part of a doctoral thesis studying South African compositions for organ and orchestra (e-mail correspondence, Kloppers, June 2020).

The information set out above suggests that Kloppers, as cited in Grové's chapter, while he does not see himself as associated with mainstream South African composers or local compositional practices, has an ongoing role to play within local music studies and performance. However, this statement raises another question as posed in the introduction to this book, namely the critical potential of his music for a local music scholarship that, to a significant degree, emphasises our country's complex political past. It was stated that, though borne from strong moral and ethical commitment, with the exception of *Reflections*, Kloppers' works do not embody overt social or political content. Regarding his comprehensive liturgical oeuvre, it was conjectured that, from the perspective of his Reformed faith and philosophy, the composer serves the ideal of a just world not through politically inspired

‘protest’ in his music, but rather through an encompassing vision of eschatological hope.

Even in *Reflections*, political ‘commentary’ is subtle and operative on the symbolic level of representation rather than sensation. In one of our final e-mail exchanges related to this project (e-mail correspondence, Kloppers, July 2020), the composer’s relatively detailed explanation of his relation to this work also elucidated its meaning for the present-day South African situation. “Similar to that of a writer”, his task in *Reflections* was “primarily one of *empathy*, putting oneself into the mind of the people whom one is portraying, reflecting their memories, aspirations and ideals. This is not the same as *personally identifying with the way they tried to accomplish these ideals or aspirations* (Kloppers’ emphasis).

From this perspective, Kloppers’ portrayal of Afrikaners whose ideals were crushed by the ‘new’ South African dispensation may perhaps be understood in terms of a narrative of post-apartheid whiteness which Melissa Steyn (2001:59ff.) calls “Still colonial after all these years”.<sup>2</sup> As she explains, the defining characteristic of this particular political attitude is that “... the person still constructs whiteness around the belief that whites are in a position to define themselves and the ‘other’ more or less unilaterally, and that intervention needs to take place on ‘white’ terms, for the ‘good’ of the ‘blacks’” (Steyn 2001:59). Such sentiments also reverberate in Max du Preez’s

---

2 The sociologist Melissa Steyn (2001) describes five dominant post-apartheid narratives which aid in an understanding of reconstructions of white Afrikaner identity since 1994 that are still relevant with regard to the current South African situation. The objective of her study is to “uncover alternative, contending narratives that are being constructed to make sense of whiteness in a situation of political uncertainty, a ‘moment of antagonism’ when the hitherto confidently dominant construction of whiteness has been unseated”.

(2013) *A Rumour of Spring* and echo deep-seated post-apartheid sensibilities as theorised within the broader terrain of critical whiteness studies.<sup>3</sup>

Kloppers' relation to this type of post-apartheid Afrikaner narrative is complex; as he explains, his family were "Afrikaner patriots with strong roots in the Afrikaner history, from the Great Trek, its participation in the Government of the northern Republic of President Paul Kruger as well as the Anglo-Boer War up to the era of Apartheid" (e-mail correspondence, Kloppers, July 2020). He continued to sketch the suffering of his ancestors during and after the Anglo-Boer War (1899-1902); the 'scorched earth' policy of the British forces which caused his grandmother to lose her two young sons in the concentration camp, as well as the loss of their crops and farmhouse that were burnt down, while his grandfather was sent to India as a prisoner of war. Having lost the war, Afrikaners were faced with extreme poverty and humiliation; Kloppers' father experienced "the suppression of the Afrikaans language by the pro-British administration and had to wear a placard stating 'I am a donkey' if he dared speaking Afrikaans in school" (e-mail correspondence, Kloppers, July 2020).<sup>4</sup>

As was also evident in Chapter 1, Kloppers thus grew up with profound loyalty towards the Afrikaner nation, as well as a strong sense of its historical suffering. Politically, as was the case with most educated Afrikaner families at the time, for the Kloppers family the victory of the Afrikaner Nationalist Party in 1948 was the inauguration of a new era for the Afrikaner:

---

3 cf. among others, McEwen & Steyn 2013; Hook 2011; Matthew 2010; De Kock 2007; Green *et al.* 2007, Willoughby-Herard 2007.

4 This information is derived from background to the composition provided in the Preface to the score (1997), with a brief note of 2016 when the manuscript became transcribed into a digital score (e-mail correspondence, Kloppers, July 2020).

Apartheid became the new official policy to safeguard the future of the Afrikaner language and culture. The Afrikaners always had a deep-rooted love for the South African soil and they believed that God placed them there with a purpose to spread the Gospel and bring 'light to a dark continent' (e-mail correspondence, Kloppers, July 2020).

His deep-seated pro-Afrikaner beliefs and the later inner conflict they created for Kloppers were undoubtedly 'encoded' in *Reflections* as described in Izak Grové's chapter; a work "full of pain – a work beyond language". Moreover, they form an indelible part of Kloppers' psychological make-up as he, to this day, views himself "as a true *Afrikaner* in the deeply cultural sense of the word" (e-mail communication, Kloppers, September 2013). Yet, as was seen in preceding chapters, his moral convictions led him to tear himself and his family away from all that was dear and near to them – causing Kloppers a profound inner struggle which, as noted in Chapters 1 and 4, was expressed in an almost 'militant' way in his *Partita on Genevan Psalm 116*.

Accordingly, at various points of our narrative, Kloppers' complex position of cultural and religious 'insidedness' and 'outsidedness' was alluded to. Undoubtedly, being emotionally torn in this way forms part of the composer's inherent complexity – which on several levels was found to be a core aspect of his works for organ (Chapter 4). In *Reflections*, by juxtaposing the well-known Afrikaans folksong "Jan Pierewiet" against ideologically 'loaded' materials such as the British anthem, "The Call of South Africa", and "Nkosi Sikelel' iAfrika" as was documented in Chapter 6, Kloppers hints at his internal negotiations around nostalgia and love for the fatherland. Yet simultaneously, by including a number of musical citations that are of relevance with regard to South Africa's cultural history, he acknowledges the multifaceted 'composition' of the 'new' South African nation. In that sense he represents in *Reflections* not only those Afrikaners whose ideals were so devastatingly defeated after democracy, but also those who, as Steyn

(2001:94) observes, no longer construe white identity as “victimisation”, or revert to “reverse discrimination”, but rather seek “a cooperative attitude” (Steyn 2001:94). Such a more accommodating stance implies that Afrikaner identity is not (and has never been) a homogenous state of being, while it also seems to correlate with Kloppers’ statement that

I certainly share the vision of a multi-ethnic and diverse country *as long as the multi-ethnicity modelled by Mandela is respected and preserved* (Kloppers’ emphasis). (In Canada the same issues continue today regarding the preservation of minority languages and cultures, such as those of the French and indigenous peoples) ... By 1997, I was under no illusion that the history taught in the Afrikaans schools in my youth was a very romanticized, idealized one with the Afrikaners mainly serving as heroes against the English foe as well as other adversaries such as the Zulus and other black tribes. We knew nothing of a black concept of South African history and the suffering and injustices they had to endure ... With newer histories emerging since 1994 these necessary perspectives were starting to bring a different understanding of our history – of the good and the bad (e-mail correspondence, Kloppers, July 2020).

As noted in the preface to this book, composers rarely speak on their compositional work (cf. Donan 2012:1) – and perhaps even less so on the relation of their oeuvre to their ‘inner being’. The uniqueness of this volume was therefore emphasised, in that Kloppers open-handedly contributed to our research through a retrospective input that stretched over several years (2013-2020). From his statements it could be gathered that, while his compositional output has been, throughout his life, for him an emotional and spiritual ‘outlet’, it was never politicised, nor ‘over-valued’ in his mind. Rather, as could be concluded here, it was conceptualised as *Gebrauchsmusik* in the most elevated sense of the word, which was found to be true especially of his vast number of liturgical works.

In his chapter, Izak Grové states that Kloppers himself testified to the fact that the inclusion of African elements are absent in his music – which the composer ascribed to his lack of knowledge and experience in that field. Within local musicological writing, the question of what constitutes ‘a South African art music’ has become a highly controversial one, which in some instances has brought to the fore a cultural ‘policing’ and revisionist stances that label some art music composed by white South African composers before 1994 – and even thereafter – as instruments of apartheid. This problem has been densely theorised within culturally and ideologically charged scholarly discourse.<sup>5</sup> However, as Kloppers has never entered this politically fraught arena, in the context of *Reflections*, South African composer Peter Klatzow’s (2004) more tempered views on the politicisation of local art music are perhaps of relevance. Conceding that issues of historical applicability have generated much debate within discourses on art music, Klatzow (2004:138) posits that “so too has the issue of geographical location. What does it mean today to be an American composer, a German composer, a French composer or perhaps most controversially, a composer in South Africa?”:

In South Africa, the question of nationalism in music has engendered some sharp debate in recent years. In many respects, music under Apartheid simplified matters. The Arts were a tool of division. I remember Govan Mbeki saying at a Cape Town Symphony Orchestra reception that ‘on the island, we learned to hate the word “culture” – it was used as a means to divide us’. In my formative years and that of every other post-war composer in South Africa the predominant nationalism in music which was promoted was Afrikaner nationalism, which generated a number of works such as Hubert du Plessis’s *Huguenot Cantata*, and *Suid-Afrika – Nag en Daeraad* (Klatzow 2004:138).

---

5 Examples include Muller 2009; Pooley 2011; Franke 2012. The crossing or interlinking of cultural boundaries in South African art music is discussed, among others, in Scherzinger 2004, as well as Viljoen 2012; 2008; 2006.

But, as Klatzow (2004:138) finds, “In a post-Apartheid society perceptions have altered radically. The question of what represents South African music becomes more complex with the accessibility and assimilation of the diversity of national cultures.” While Kloppers, following his departure for Canada, found a new artistic ‘place’ and ‘space’, as was argued earlier, with *Reflections*, the composer undeniably ‘bound’ himself to South African as well as an ‘autobiographical’ history. This he did not achieve by venerating Afrikaner nationalism; nor did his inclusion of cultural expressions that symbolise specific moments within South Africa’s complex past represent ‘authentic’ intercultural encounters such as those in Hans Huyssen’s *Ciacona & Tshikona*, or in his opera *Masque* (Viljoen 2009:24; Viljoen 2006), for instance. As Kloppers’ candid statement reiterates, what he had in mind was symbolic ‘representation’ of that aspect of Afrikanerhood with which he was familiar: “I purposely did not try to reflect the suffering of blacks in ‘Reflections’, since I did not feel able or qualified to do that. It could also be perceived as ‘cultural appropriation’.” (e-mail correspondence, Kloppers July 2020).

However, from the perspective of a culturally informed musicology, Kloppers’ inclusion in *Reflections* of, among other materials, the British anthem and of *Nkosi Sikelel’ iAfrika* of course does not signify ‘neutral’ or ‘empty’ content. In the case of “God Save the Queen”, the conflation of church and state as main stimulus for British imperialism and colonialism in Africa, which Rhodes (2019) describes in recent work as a historical instance of evangelical violence, is evident especially in the second verse: “O Lord our God arise/Scatter her enemies<sup>6</sup>/And make them fall! /Confound their politics/Frustrate their knavish tricks/On Thee our hopes we fix / God save us all!” (Goodfellow 2015). Furthermore, even though, as noted, Kloppers did not attempt, or felt qualified to reflect the suffering of blacks in *Reflections*, and therefore perhaps was not inclined to cite in this work one of many ‘revolutionary’ struggle songs sung by black South Africans during apartheid, his inclusion

---

6 Alternatively, ‘Thine enemies’.



of Sontonga's hymn does 'carry' into this composition the ideological 'load' of black South African suffering. As Coplan (1985:46) states, "God bless Africa" [...] "has come to symbolize more than any other piece of expressive culture the struggle for African unity and liberation in South Africa".

From this standpoint, as was also argued in the introduction to this volume, nostalgia in *Reflections* is suggestive of a revisiting of a painful personal and collective history that enables an invocation of the past by way of questioning and by juxtaposing 'what was' against 'what is', and what is perhaps idealistically 'longed for' – which, in the case of this large-scale work, as the composer in his programme notes remarks, remains an unanswered question.

As a South African-born composer based in Cardiff, Wales, Robert Fokkens (2004:102) posits that "all creative work (perhaps all human activity) is a political act, even if this is not necessarily to assume that there is an explicit political intention behind the creative act". For him, this idea "simply acknowledges that creators represent – whether implicitly or explicitly, knowingly or unwittingly – the world they know and live in through their work" (Fokkens 2004:102). From this perspective, the composer is a "collector and transmitter of threads", whose "style [is] less the mark of [their] personality than a reflection of the ... practice of a given historical period" (Kiberd in Fokkens 2004:102). As Fokkens (2004:102) continues,

Style – and here I include all decisions that a composer makes when writing, especially those that are made unconsciously – is about a continuous engagement and encounter between creators and the intellectual, aesthetic and social communities that shape them and are, in turn, perhaps shaped by them. The implicit political ideologies to be found in any given work are not those purely of an individual mind, but of the communities from which it sprung.

These views correlate with Roland Barthes' (1967:13-14) idea of the 'mode of writing' as referred to in Chapter 4, which implies that the relationship between creative art and society is "an act of historical solidarity"; "form

considered as a human intention and thus linked to the great crises of history” (Barthes 1967:13-14). From such a perspective Kloppers’ broader oeuvre as studied in this volume may be argued to represent a kind of identity construction (or, indeed, a ‘mode of writing’, in Barthes’ terms) that forms an engrained part of the composer’s compositional ‘blueprint’. As was seen in Chapter 4 in particular, his works were found to be suggestive of establishing meaningful connections between what was cautiously described as an ‘autobiographical sphere’ and the demands of the composer’s moral-artistic vision.

This has bearing also on a pervasive sense of nostalgia in Kloppers’ oeuvre, described so aptly by Marnie Giesbrecht and Joachim Segger in the foreword to this book as “an underlying sense of poignancy and *Sehnsucht*”. However, as was suggested in Chapter 1, nostalgia in Kloppers’ work takes on importance as a (music) rhetorical practice by which he gives expression to his individuality and his sense of artistic being as a construct of self-continuity as well as self-discontinuity.

~

As stated, a considerable part of the work presented in this volume came into being through Kloppers’ oral testimony and written reflection, which disclosed to us not only the events of his life and work, but also their meaning (cf. Portelli 2003:67). Thereby Jacobus Kloppers afforded us the opportunity to look deeply into his heart and mind in order to tell his ‘story’ from various, sometimes divergent points of view. The partiality that characterises our narrative, however, stands both for ‘taking sides’, and for the relative ‘unfinishedness’ of our narrative (cf. Portelli 2003:73). For this reason, elucidations and analyses offered in this book may, as Benison (in Grele 2004:42) states, be seen as “first interpretations, filtered through a particular individual experience at a particular moment of time”; “a first ordering” and “a beginning of interpretation although not an end”.

*Bloemfontein, September 2020*



# *Compositions by Jacobus Kloppers*

---

*Tabled chronologically (1964-2020)*

## **Abbreviations of Publishers**

- CMC** Canadian Music Centre, Chalmers House, 20 St. Joseph's St., Toronto, Ontario (music semi-published as manuscript or CMPS, xeroxed and bound).
- Concordia* Concordia Publishing House, 3558 South Jefferson Ave., St. Louis, Missouri.
- CRCP* CRC Publications, 2850 Kalamazoo Ave., SE, Grand Rapids, Michigan – presently distributed by Selah Publishing.
- EOB 2007* *Edmonton Organ Book*. Publication 2007 by *Sundays at 3*, Edmonton Chapter of the Royal Canadian College of Organists: organ music by Edmonton composers commissioned by *Sundays at 3* for the May 2005 Gala Concert in the Winspear Centre for Performing Arts, Edmonton Alberta.
- Kenwood* Randall M. Egan, Publisher of Music, The Kenwood Press, Ltd., 2024 Kenwood Parkway, Minneapolis, Minnesota.
- LO* *Liturgiese Orrelmusiek* (South African liturgical series, 6 Volumes; # 7 in preparation), Ned, Geref. Kerk van die O.V.S. se Sinodale Kommissie i.v.m. die instituut vir kerkmusiek aan die U.O.V.S., Department of Music, University of the Free State, P.O. Box 392, Bloemfontein.

- Morning Star* Morning Star Music Publishers, 1727 Larkin Williams Road, Fenton.
- Musicanto* Musicanto Publishing, P.O. Box 20029, Steinbach, Manitoba.
- OC* *Organ Canada/Orgue Canada* (Quarterly Magazine of the Royal Canadian College of Organists), 15 Case Goods Lane, Toronto, Ontario.
- RMJ* *Reformed Music Journal*, Brookside Publishing, 3911 Mount Lehman Road, Abbotsford, British Columbia.
- SAKOV 1* *SAKOV 30 Feesbundel. Orrel-, koor- en instrumentale verwerkings, Vol. 1*. 2010. SAKOV, Posbus 12817, Queenswood, Pretoria.
- SAKOV 2* *SAKOV Erediensmusiek Vol. 2*. 2011. SAKOV, Posbus 12817, Queenswood, Pretoria.
- SAKOV 7* *SAKOV Erediensmusiek Vol. 7*. In progress.
- Selah* Selah Publishing Co. , P.O. Box 103, Accord, NY 12404, U.S.A.
- TDL-RCCO* *Te Deum Laudamus. A volume of organ music in memory of Gerald Bales*, edited by Paul Chappel (2004). Royal Canadian College of Organists, 15 Case Goods Lane, Toronto, Ontario.
- Thompson* Gordon V. Thompson Music, Warner/Chappell Music Canada Ltd., 85 Scarsdale Rd., Suite 104, Don Mills, Ontario; also Warner Chappell Music Canada Ltd., 40 Sheppard Ave W Ste #800, Toronto, Ontario, and Warner Bros. Publications, 15800 N.W. 48<sup>th</sup> Ave, Miami, Florida. Distribution recently went from Warner to Alfred Music Publishing, California.
- UNISA* University of South Africa: UNISA Organ Series/UNISA Choral Series, c/o Dept. of Musicology, P.O. Box 392, Pretoria.

## *Compositions by Jacobus Kloppers*

**Warner** Warner Chappell Music Canada Ltd., 40 Sheppard Ave W Ste #800, Toronto, Ontario. In the USA: Warner Bros. Publications, 15800 N.W. 48<sup>th</sup> Ave, Miami, Florida. Distribution recently went from Warner to Alfred Music Publishing, California.

### **Other abbreviations**

MS in manuscript

CMPS computer (digitally) generated scores, also on PDF- and Finale discs

\* = Commissioned Works

*Compositions by Jacobus Kloppers: Tabled chronologically (1964-2020)<sup>1</sup>*

Title	Date	Genre	Publisher	Score	Commissioned by	Dedicated to
<i>Der Tag hat sich geneiget</i>	1964	Chorale Prelude for Organ	Musicanto (1988, <i>6 Pieces for Organ by Western Canadian Composers</i> ); CMC (2019, <i>9 Chorale Preludes on Lutheran Hymn Tunes</i> )	Published 1988; CMPS 2019	N.a.	Helmut Walcha
<i>Pastorale on Psalm 23</i>	1969 – 1973 [1970]	Chorale Prelude for Organ	LO 4 (1980, in G major), Concordia (1982, in E <sup>b</sup> major) – out of print.	Published 1980, 1982; CMPS 2018	N.a.	Martin Kloppers (composer's son)
<i>Chorale Prelude on Genevan Psalm 98/66</i>	1970	Chorale Prelude for Organ	SAKOV 1 #8, 1972; also included in the collection <i>Three Chorale Preludes on Genevan Psalm Tunes</i> CMC 2019	Published 1972; CMPS 2019	N.a.	Pieter van der Westhuizen/ Willem Mathlener

---

1 Derived from <https://jacobuskloppers.ca/compositions/> that contains a more detailed, annotated list, which also provides links to recordings of some compositions.

A PASSAGE OF NOSTALGIA: THE LIFE AND WORK OF JACOBUS KLOPPERS

Title	Date	Genre	Publisher	Score	Commissioned by	Dedicated to
<i>Wie gross ist des Almächtigen Güte</i> ("Ek weet aan wie ek my toevertrou het/ Aan U, O God, my dankgesange")	1969-1973 [1970]	Chorale Prelude for Organ	LO 1 (1972); RMJ (1996). Also included in the collection <i>9 Chorale Preludes on Lutheran Hymn Tunes</i> , CMC 2019.	Published 1972; 1996; CMPS 2019	N.a.	Leonore Kloppers
<i>Chorale Prelude (Trio) on Psalm 116.</i>	1971	Chorale Prelude for Organ	SAKOV 2 1971; CMC (MS). Also included in the collection <i>Three Chorale Preludes on Genevan Psalm Tunes</i> , CMC 2019.	Published 1972, CMPS 2019	N.a.	Elsabé Kloppers (composer's daughter)
<i>Chorale Prelude on Genevan Psalm 25</i>	1969-1973 [1970]	Chorale Prelude for Organ	LO 4 1980, CMC (Printed Copy). Also included in the collection <i>Three Chorale Preludes on Genevan Psalm Tunes</i> , CMC 2019.	Published 1980, CMPS 2019	N.a.	N.a.
<i>Chorale Prelude on "St. Theodulph". All Glory, Laud and Honour</i> ("Wie deur Gods vrees bewoë" / Valet will ich dir geben)	1969-1973	Chorale Prelude for Organ	LO 1 1972; <i>Concordia</i> [ <i>Five Chorale Prelude</i> 1983]. Also included in the collection <i>9 Chorale Preludes on Lutheran Hymn Tunes</i> , CMC 2019.	Published 1972, 1983, CMPS 2019	N.a.	N.a.
<i>Chorale Prelude "Heilige Jesus"</i>	1969-1973	Chorale Prelude for Organ	LO 3 (1979); also published under the melody name "Wachet auf", <i>Concordia</i> [ <i>Five Chorale Preludes</i> , 1983]. Also included in the collection <i>9 Chorale Preludes on Lutheran Hymn Tunes</i> , CMC 2019.	Published 1979, 1983, CMPS 2019	N.a.	N.a.
<i>Chorale Prelude "Ryke seën vloei al verder" / Jesus meines Lebens Leben / Alle Menschen müssen sterben</i>	1969-1973	Chorale Prelude for Organ	<i>Concordia</i> [ <i>Five Chorale Preludes</i> , 1983], LO 6 (1994). Also included in the collection <i>9 Chorale Preludes on Lutheran Hymn Tunes</i> , CMC 2019.	Published 1983, 1994, CMPS 2019	N.a.	N.a.

## Compositions by Jacobus Kloppers

Title	Date	Genre	Publisher	Score	Commissioned by	Dedicated to
<i>Chorale Prelude "Jesus neem die sondaars aan" / Jesus meines Zuversicht</i>	1969-1973	Chorale Prelude for Organ	Concordia [ <i>Five Chorale Preludes</i> , 1983, in E major], <i>LO 6</i> (1994, in E <sup>b</sup> major). Also included in the collection <i>9 Chorale Preludes on Lutheran Hymn Tunes</i> , CMC 2019.	Published 1983, 1994, CMPS 2019	N.a.	N.a.
"U, God en Heer" / <i>Ach Gott und Herr</i> "	1969-1973	Chorale Prelude for Organ	Concordia [ <i>Five Chorale Preludes</i> , 1983]. Also included in the collection <i>9 Chorale Preludes on Lutheran Hymn Tunes</i> , CMC 2019.	Published 1983, CMPS 2019	N.a.	N.a.
<i>Toccata on Genevan Psalm 84</i>	1973-1974	Chorale Prelude for Organ	CMC (MS). Also Digital SAKOV 3, 2013, and <i>Toccata on Genevan Psalm 84</i> , CMC 2019	Digital 2013, 2019	N.a.	Karl Hochreiter
<i>Partita on Genevan Psalm 116</i>	1979	Partita for Organ	CMC, 1989; CMPS, 2013	Published 1989, CMPS 2013	N.a.	Gerhard Krapf
<i>Three Plainsong Settings (Veni Emmanuel; Divinum Mysterium; Victimae Paschali Laudes)</i>	1983	Organ Solo - liturgical	Concordia (1984)	Published 1984, currently out of print	Concordia	N.a.
<i>Triptych based on Hymn Tunes by Ralph Vaughan Williams (Down Ampney, King Weston and Salve, Festa Dies)</i>	1984	Organ Solo - liturgical	CMC (CMPS, 1999)	CMPS, 1999	Concordia	N.a.
<i>Setting of Eucharist from the "Book of Common Prayer" for Organ, Congregation and optional SATB</i>	1984	Anglican Mass Setting	In composer's collection only	MS, not submitted for publication	N.a.	N.a.



A PASSAGE OF NOSTALGIA: THE LIFE AND WORK OF JACOBUS KLOPPERS

Title	Date	Genre	Publisher	Score	Commissioned by	Dedicated to
<i>My soul doth magnify</i>	1985	Manualiter	<i>Concordia Hymn Preludes</i> Vol. 14 (1985)	Published 1985	Concordia	N.a.
<i>Today your mercy</i>	1985	Manualiter	<i>Concordia Hymn Preludes</i> Vol. 20 (1985)	Published 1985	Concordia	N.a.
<i>Es ist das Heil</i>	1985	Manualiter	<i>Concordia Hymn Preludes</i> Vol. 24 (1985)	Published 1985	Concordia	N.a.
<i>Motet "Morning / Evening Prayer" (Aangedbed) for a capella SATB</i>	1985	Choral Work	CMC (MS, 1999; CMPS 2019).	MS 1999, CMPS 2019, Orchestrated arrangement composer's MS	N.a.	N.a.
<i>Festive Anthem "A Mighty Fortress is our God" for Trumpet, SATB and optional Brass</i>	1985-1986	Choral Work	CMC (MS 1991; CMPS 2019).	MS 1991, CMPS 2019	University Choir of Stellenbosch, South Africa	N.a.
<i>Three Christmas Hymns (Adeste Fidelis; Lo, How a Rose; Silent Night – Pastorale)</i>	1985-1987	Organ Solo - liturgical	Morning Star 1988; <i>Silent Night – Pastorale</i> also LO 6	Published 1988; <i>Silent Night – Pastorale</i> also 1989.	N.a.	<i>Adeste Fidelis</i> : Carol Otto; <i>Silent Night – Pastorale</i> : Elsabé Kloppers
<i>Four Christmas Carol Settings (Hark the Herald Angel, 2 arrangements; Silent Night – Siciliano; Joy to the World/ Antioch)</i>	1985-1987	Organ Solo - liturgical	<i>Hark the Herald Angel</i> SAKOV 1# 43, 44, 2010; CMC (MS; CMPS 2019); <i>Silent Night</i> SAKOV 2# 45, 2011; MS; CMPS 2019; <i>Joy to the World</i> SAKOV 2#, 35, 2011, CMC (MS; CMPS, 2019.	Published 2010, 2011, MS & CMPS 2019	N.a.	<i>Hark the Herald Angel</i> : Ann Grant (#1) and Monica Rist (#2); <i>Silent Night</i> : Lori Klingbeil; <i>Joy to the World</i> : Joachim Segger
<i>Chorale and Festive Prelude on "Lobet den Herren"</i>	1987	Organ Solo - liturgical	Musicanto (1988, "Six Pieces for Organ by Western Canadian Composers). Also included in the collection 9 <i>Chorale Preludes on Lutheran Hymn Tunes</i> , CMC, CMPS 2019.	Published 1988, CMPS 2019	N.a.	N.a.

*Compositions by Jacobus Kloppers*

<b>Title</b>	<b>Date</b>	<b>Genre</b>	<b>Publisher</b>	<b>Score</b>	<b>Commissioned by</b>	<b>Dedicated to</b>
<i>Little Partita on "Now Thank We All Our God"</i>	1987	Organ Solo - liturgical	Kenwood, 1990	Published 1990	N.a.	N.a.
<i>Introduction and Toccata on "Lasst uns erfreuen" ('All Creatures of Our God and King')</i>	1987	Organ Solo -liturgical	Kenwood, 1991	Published 1990	N.a.	N.a.
<i>Concerto for Organ, Strings and Timpani</i>	1986 / 1991	Concerto	MS, CMC 1992; CMPS, 2005.	MS, CMC 1992; CMPS 2005	N.a.	Miense Kloppers (composer's wife)
<i>Gloria Deo Mass for Congregation, Organ and optional SATB, Flute and Trumpet (with separate guitar score)</i>	1987	Anglican Mass Setting	CMC CMPS, 1991.	CMC CMPS, 1991.	N.a.	N.a.
Excerpt from <i>Gloria Deo Mass, The Lord's Prayer</i>	1987 / 2017 Afrikaans version	Excerpt from Mass Setting	MS; Afrikaans version of The Lord's Prayer CMPS 2017 (Gerrit Jordaan).	MS; Afrikaans version of The Lord's Prayer CMPS 2017 (Gerrit Jordaan).	N.a.	N.a.
<i>Hymn Concertato on "Christ our Lord ascends to reign" for Congregation, Organ, SATB, Flute and Trumpet</i>	1987	Hymn Concertato	CRCP (Choir score in print; Full score and instrumental parts in MS, 1987); <i>Selah</i> (1995 – choir score only); CMPS, CMC 2019.	Choir score in print; full score and instrumental parts in MS, 1987); choir score only); CMPS 2019	CRC	N.a.

A PASSAGE OF NOSTALGIA: THE LIFE AND WORK OF JACOBUS KLOPPERS

Title	Date	Genre	Publisher	Score	Commissioned by	Dedicated to
<i>Hymn Concertato on "Give Thanks to God the Father" for Trumpet, SATB, Congregation, Organ</i>	1987	Hymn Concertato	CRCP (1989), Selah (1995)	Published 1989; 1995	CRC	N.a.
<i>Partita on Loben den Herren (Praise to the Lord Almighty)</i>	1988	Partita for Organ -Chorale and 6 variations	CMC, CMPS 2012	CMC, CMPS 2012	Underwritten by Canada Council	Dianne Ferguson
<i>Chorale Prelude on "Gräfenburg" (Bring Lof en Dank/Spirit Divine Attend our Prayers/Nun danket all und bringet Ehr</i>	1988	Chorale Prelude for Organ	SAKOV 1, # 26; CMC (MS 1999)	Published 2010, CMC MS 1999	N.a.	Evelyn Millman
<i>Partita on "Tempus Adest Floridum" (Good King Wenceslas)</i>	1989	Partita for Organ	CMC 1992	Published 1992	N.a.	The Rev Murray Starr and Ruth Starr
<i>Festive Anthem "All Creatures of our God and King" for Trumpet, Flute, Handbells, Piano, Percussion, SATB and Organ</i>	1989	Anthem	CMC 1992	Published 1992	Rideau United Church, Ottawa, underwritten by Canada Council	N.a.
<i>Motet "Let not your heart be troubled" for SSATB A Capella</i>	1989 / 2001	Motet	CMC, CMPS 2001	CMC, CMPS 2001	N.a.	N.a.
<i>Anthem "The King of Love my Shepherd is" for Soprano, Alto, Choir and Organ</i>	1989 / 1995	Anthem	Thompson/Warner 1998, CMC 2005	Published 1998, 2005	N.a.	Dedicated to St. John's Anglican Church Junior Choir, led by Rosemary Holsworth

*Compositions by Jacobus Kloppers*

<b>Title</b>	<b>Date</b>	<b>Genre</b>	<b>Publisher</b>	<b>Score</b>	<b>Commissioned by</b>	<b>Dedicated to</b>
<i>Partita on "In Dulci Jubilo"</i>	1990	Partita	CMC, CMPS; Kenwood (in progress)	CMC, CMPS; Kenwood (in progress)	N.a.	N.a.
<i>Partita on "The Old Hundredth"</i>	1990	Partita	RMJ, 1991; CMC MS 1991; CMPS 1999	RMJ, 1991; CMC MS 1991; CMPS 1999	<i>Reformed Music Journal</i>	Rick and Ellen Van der Woude
<i>Anthem "Hosanna" for Children's Choir, SATB and Organ</i>	1991	Anthem	Morning Star 1992	Published 1992	St. John's Anglican Church, Edmonton	N.a.
<i>Dialectic Fantasy</i>	1992	Organ Solo	CMC, CMPS 1996	CMC, CMPS 1996	The South African Foundation for Creative Arts	N.a.
<i>Anthem "How Lovely are your Dwellings" for SATB, Flute and Organ</i>	1993	Anthem	Thompson/Warner	Published 1998	Holy Trinity Anglican Church, Edmonton	N.a.
<i>Partita on Afrikaans Hymn Tune for Psalm 100, P.K. de Villiers melody</i>	1993	Partita (Organ Concertato)	CMC, MS 1993; SAKOV 1 # 16	Published 2010	N.a.	N.a.
<i>Chorale and Two Variations on "Der Mond ist aufgegangen"</i>	1993	Chorale and Variations	CMC, MS 1999	CMC, MS 1999	N.a.	N.a.
<i>Memoirs of a Canadian Organist (9 Character Pieces)</i>	1993	Organ Duet	CMC, CMPS 2001	CMC, CMPS 2001	CBC for Marnie Giesbrecht and Joachim Segger	N.a.
<i>Postlude (Festive Introduction and Fugue) on "Salve Festa Dies" ("Hail Thee, Festive Day"</i>	1994	Postlude for Organ	CMC, MS 1999	CMC, MS 1999	N.a.	N.a.

A PASSAGE OF NOSTALGIA: THE LIFE AND WORK OF JACOBUS KLOPPERS

Title	Date	Genre	Publisher	Score	Commissioned by	Dedicated to
<i>Triptych "Carolingian Temperaments" for Alto-Saxophone and Organ</i>	1994	Concert Piece for Alto-Saxophone and Organ	CMC, MS 1999; CMPS 2007	CMC, MS 1999; CMPS 2007	Edmonton Composers Concert Society for saxophonist Charles Stolte	N.a.
<i>Te Deum for SATB, Organ and Timpani</i>	1994	Choral Work with Organ and Timpani - liturgical	CMC (MS in Afrikaans and English, 1999), CMC [CMPS of English text version, 2005]	CMC (MS in Afrikaans and English, 1999), CMC [CMPS of English text version, 2005]	The South African Foundation for Creative Arts for the UNISA Choir	N.a.
<i>Jack and the Bean Stalk: Classic Fairy Tale Retold for Narrator and Organ</i>	1995	Fairy Tale for Organ and Narrator	CMC, MS 1999; CMPS 2012	CMC, MS 1999; CMPS 2012	Royal Canadian College of Organists for Montreal organist Tammy-Jo Mortensen	N.a.
<i>Elegy on "The King of Love my Shepherd is"</i>	1996	Organ Solo – Liturgical	CMC, MS 1999; CMPS 2019, CMC	CMC, MS 1999; CMPS 2019, CMC	N.a.	Christiaan Carstens
<i>Dance Suite for Organ Duet</i>	1997	Concert Piece for Organ Duet	CMC, MS 1999; and CMC, CMPS 2018	CMC, MS 1999; and CMC, CMPS 2018	Michael Westwood for Philipp Crozier and Sylvie Poirier	N.a.
<i>Hymn Concertato on "Afrikaanse Gesang 15 - Ons Vader, alles in die lewe"</i>	1998	Hymn Concertato	CMC, CMPS 2012. English version (text and music by composer, "For all the Wonders of Creation"), 2012. CMC, CMPS 2013	CMC, CMPS 2012; English version CMC, CMPS 2013	Nederduits Gereformeerde Kerk, Humansdorp, South Africa for its 150 <sup>th</sup> anniversary	N.a.
<i>Reflections: Prologue, Variations and Epilogue on an Afrikaans Folk Song</i>	1998	Piano Solo Work	CMC, MS 1999	CMC, MS 1999	CBC for pianist Colleen Athparia	Dedicated to the composer's parents

*Compositions by Jacobus Kloppers*

<b>Title</b>	<b>Date</b>	<b>Genre</b>	<b>Publisher</b>	<b>Score</b>	<b>Commissioned by</b>	<b>Dedicated to</b>
<i>Folk Song Arrangement "Londonderry Air" for Solo Voice and Piano, or SATB and Piano.</i>	2000	Art Song / Choral Work	CMC, CMPS 2007	CMC, CMPS 2007	N.a.	N.a.
<i>Eighteen Festive and Alternate Hymn Accompaniments</i>	2001 / 2006 / 2007	Hymn Accompaniments	CMC, CMPS 2007	CMC, CMPS 2007	N.a.	N.a.
<i>Canticle of the Sun</i> for SATB, 2 Trumpets, 4 Fench. Horns, 3 Trombones, Tuba and Organ	2002	Festive Anthem	CMC, CMPS 2002	CMC, CMPS 2002	The Marjorie Young Bell Foundation for Gayle Martin	N.a.
<i>Celtic Impressions</i>	2003 - 2005	Solo Organ	CMC, MS 2005; CMPS by Gerrit Jordaan, 2017	CMC, MS 2005; CMPS by Gerrit Jordaan, 2017	N.a.	N.a.
<i>Cantabile and Scherzo on the Name Gerald Bales</i>	2003	Solo Organ	TDL-RCCO	Published 2004	The Royal Canadian College of Organists	N.a.
<i>Wondrous Love: Little Partita for Organ Solo</i>	2005	Solo Organ (partita)	EOB	Published 2007	Sundays at 3, Royal Canadian College of Organists – Edmonton Centre	N.a.
<i>Concerto for Alto-Saxophone and Chamber Orchestra (Concerto in quattro umori)</i>	2005 / 2009	Alto-Saxophone Concerto	CMC, CMPS 2006; final revised CMPS version, CMC 2009	CMC, CMPS 2006; final revised CMPS version, CMC 2009	N.a.	N.a.
<i>Organ Miniature, Meditation on "O Waly. Waly"</i>	2006	Solo Organ	OC 2007; CMC CMPS, 2007.	OC 2007; CMC CMPS, 2007.	The Royal Canadian College of Organists	N.a.

*A PASSAGE OF NOSTALGIA: THE LIFE AND WORK OF JACOBUS KLOPPERS*

Title	Date	Genre	Publisher	Score	Commissioned by	Dedicated to
<i>Sussex Carol</i> . Setting for SATB, Piano 4-hands and optional Handbell Choir	2007	Carol Anthem	CMC, CMPS 2008	CMC, CMPS 2008	The King's University College Choirs	N.a.
<i>Song of the Afrikaans McLachlans</i>	2007	Song for Solo Voice with Piano	CM, CMPS 2008	CM, CMPS 2008	The Afrikaans McLachlan Festival	N.a.
<i>Triptych on Southern Hymn Tunes</i>	2008	Organ Solo	CMC, CMPS 2010	CMC, CMPS 2010	The Royal Canadian College of Organists (Edmonton Chapter) for Brennan Szafron	N.a.
<i>Fear Not, for I have Redeemed You</i> for SATB and Organ	2009	Choral Anthem	CMC, CMPS 2010	CMC, CMPS 2010	Commissioned and under-written by David Weind to the memory of his father, Pastor Walter T. Weind	N.a.
<i>Music of Comfort and Joy: Seven Transcriptions for Organ</i>	2009 - 2010	Organ Transcriptions	CMC, CMPS 2010	CMC, CMPS 2010	N.a.	N.a.
<i>Processional Fanfare for Organ</i>	2009	Organ Fanfare	MS 2009; CMC, CMPS 2019	MS 2009; CMC, CMPS 2019	Martin Stacey, coordinator of a new RCCO publication Anniversary Fanfares celebrating the RCCO Centenary in 2009	N.a.
<i>The Last Rose of Summer – Reflections in Autumn</i>	2011	Organ-Piano Duet	CMC, CMPS 2013	CMC, CMPS 2013	<i>Duo Majoya</i>	N.a.

*Compositions by Jacobus Kloppers*

<b>Title</b>	<b>Date</b>	<b>Genre</b>	<b>Publisher</b>	<b>Score</b>	<b>Commissioned by</b>	<b>Dedicated to</b>
<i>For all the wonders of creation</i>	2012	Hymn Concertato	CMC, CMPS 2013	CMC, CMPS 2013	N.a.	N.a.
<i>Chorale Prelude on Hyfrydol</i>	2015	Organ-Piano Duet	SAKOV 2015	Published SAKOV 2015	The editor, <i>Vir Die Musiekleier</i>	N.a.
<i>Passage du Temps</i> , for Alto-Saxophone and Organ	2016	Alto-Saxophone and Organ Suite	CMC, CMPS; Trent Worthington 2016	Published 2016	William Street and Marnie Giesbrecht	N.a.
Art Song for Tenor and Organ " <i>Verdwyn nou is die daglig</i> "	2017	Art Song	CMPS (in composer's collection)	CMPS (in composer's collection)	Jan Beukes and Albertus Engelbrecht	N.a.
<i>Celebration of Faith. A Hymn-based Song Cycle for Tenor and Organ</i>	2017	Art Song Cycle	CMPS 2019	CMPS 2019	Jan Beukes and Albertus Engelbrecht	N.a.
<i>Réverie e Éveil for piano Solo</i>	2018	Solo Piano	MS	MS	Joachim Segger	N.a.
<i>Orchestral Nocturne on Two Celtic Airs</i>	2018	Orchestral Nocturne	CMPS	CMPS	N.a.	N.a.





## *Glossary of organ terminology used in Chapters 1 & 4<sup>1</sup>*

**Celeste** (also *Vox Angelica*; 'Heavenly voice'): A rank of pipes similar to another rank on the same chest intentionally tuned either sharp or flat in comparison to the unison rank which causes a gentle undulation in the pitch.

**Flute**: A smooth-toned stop of low harmonic development produced by either stopped, half stopped or open flue pipes that may appear at any pitch level. In the French organ tradition, *Flute* identifies a wide-scaled open flue with a narrow mouth and high cut-up.

**Gamba**: A string stop, named after the early string instrument.

**Gedeckt**: German name for a stopped flute pipe.

**Great**: The primary manual division of an organ (Manual I) characterized by a principal chorus that establishes the primary characteristics of the sound of an individual instrument.

**Pedal / Pedalboard**: A special keyboard in the console designed to be played by the feet; usually to play the bass parts in organ literature.

**Plenum / Organo Pleno**: Full organ; principal chorus with mixture, the latter being a stop of more than one rank of pipes at various high pitches which produces a full and rich organ sound.

---

1 Derived from the web pages of Harrison & Harrison Organ Builders <http://www.harrisonorgans.com/organ-building-principles-2019/glossary-of-organ-terms-2/> and the American Guild of Organists <https://www.agohq.org/young-persons-guide-glossary-of-terms/>.

**Principal:** The primary tone colour of the organ, produced by open flue pipes of moderate scale.

**Quintadena:** A flute stop voiced to sound its third partial prominently; often used in combination with an 8' Flute to bring out a solo 'voice'.

**Reed:** An organ pipe that produces its sound through the vibration of a tongue against a shallot (a hollow tube); also an alternate name for either tongue or shallot.

**Sesquialtera:** A stop which pulls two ranks – 2 2/3' and I 3/5' – into play; it produces a rich sound and is often used together with an 8' Flute as a solo 'voice'.

**Sub Bass:** Deep, low-register pipes.

**Swell:** A division of the organ enclosed in a box with shutters; represents Manual II.

**Tremulant:** A mechanical device that shakes the wind, making the sound of the pipes waver. Used for expressive effect.

**Trumpet:** A strong reed stop whose pipes have conical resonators; used either as a solo stop or as part of a *Plenum* registration.

**Unda Maris** ('Waves of the sea'): Flue stop of 8' pitch with pipes tuned slightly sharp or flat to produce a wavering or undulating effect (much like the *Celeste*).

# Bibliography

- Adam H. 1997. Review article:  
Africa's Nazis: apartheid as  
holocaust? *Indicator South Africa*,  
14(1):13-16.
- Adlington R. 2005. Louis Andriessen,  
Hanns Eisler, and the *Lehrstück*.  
*The Journal of Musicology*,  
21(3):381-417.
- Adorno ThW. 1976. *Introduction  
to the Sociology of Music*. EB  
Ashton (transl). New York:  
The Seabury Press.
- Afrikaner Broederbond. n.d. <https://omalley.nelsonmandela.org/omalley/index.php/site/q/03lv02424/04lv02730/05lv03188/06lv03190.htm> [Retrieved 9 June 2018].
- Ambros AW. 1855. *Die Grenzen der  
Musik und Poesie. Eine Studie zur  
Aesthetik der Tonkunst*. Prague:  
Heinrich Mercy.
- Ambrosino J. 1999. "Present  
imperfect". The Tracker. *Organ  
Historical Society*, 43(2).
- Anti-Indian Legislation 1800s-1959.  
n.d. South African History  
Online. <https://www.sahistory.org.za/article/anti-indian-legislation-1800s-1959>  
[Retrieved 20 September 2019].
- Apartheid and reactions to it. n.d.  
<http://www.sahistory.org.za/liberation-struggle-south-africa/apartheid-and-limits-non-violent-resistance-1948-1960>  
[Retrieved 12 July 2018].
- Arnold CR. 2003. *Organ literature:  
a comprehensive survey*. Oxford:  
The Scarecrow Press.
- Aronin L, Hornsby M & Kiliańska-  
Przybyło G. 2018. *The material  
culture of multilingualism*. Cham,  
Switzerland: Springer.
- Asmal K, Asmal L & Roberts RS. 1996.  
*Reconciliation through truth: A  
reckoning of Apartheid's criminal  
governance*. New York: St.  
Martin's Press.
- Athparia, C. [http://www.mtroyal.ca/ProgramsCourse/FacultiesSchoolsCentres/TheConservatory/Faculty/cons\\_bio-cathparia.html](http://www.mtroyal.ca/ProgramsCourse/FacultiesSchoolsCentres/TheConservatory/Faculty/cons_bio-cathparia.html)  
[Retrieved 25 November 2019].
- Bach JS. 1958-2007. *Johann Sebastian  
Bach: Neue Ausgabe Sämtliche  
Werke*. Göttingen: Johann-  
Sebastian-Bach-Institut, Leipzig.

- Ball J. 1994. The ritual of the necklace. The Centre for the Study of Violence and Reconciliation. <http://www.csvr.org.za/publications/1632-the-ritual-of-the-necklace.html> [Retrieved 4 May 2018].
- Bartel D. 2003. Rhetoric in German Baroque music: ethical gestures. *The Musical Times*, 144(1885):15-19.
- Barthes R. 1967. *Writing Degree Zero*. A Lavers & C Smith (transl). London: Jonathan Cape.
- Barthes R. 1977. *Image-Music-Text*. S Heath (ed & trans). London: Fontana Press.
- Basden A. 1990. Engines of dialectic. *Philosophia Reformata*, 64(1):15-36.
- Batchelor J. 2003. *The art of literary biography*. New York: Oxford University Press.
- Beardsley MC. 1958. *Aesthetics*. New York: Harcourt, Brace & World.
- Begbie J. 2018. *Redeeming transcendence in the arts. bearing witness to the Triune God*. London: SCM Press.
- Benítez VP. 1987. Musical-rhetorical figures in the *Orgelbüchlein* of JS Bach. *Bach: The Journal of the Riemenschneider Bach Institute*, 18:3-21.
- Berry M. 2008. Romantic Modernism: Bach, Furtwängler and Adorno. *New German Critique*, 104 (Summer):71-102.
- Best HM. 1993. *Music through the eyes of faith*. New York: Harper Collins.
- Bloomberg C. 1990. *Christian-Nationalism and the rise of the Afrikaner Broederbond in South Africa, 1918-48*. London: Macmillan Press.
- Blume F. 1955. *Form*. In: *Die Musik in Geschichte und Gegenwart*, vol 4. Hannover: *Bärenreiter*: 523-543.
- Bohnet C. 2013. Book review: Hegel's undiscovered thesis-antithesis-synthesis dialectics – What only Marx and Tillich understood (LF Wheat). *Dialogue: Canadian Philosophical Review/Revue Canadienne de Philosophie*, 52(4):812-814.
- Bouws J. 1982. *Solank daar musiek is...* Kaapstad: Tafelberg Uitgewers.
- Boym S. 2007. Nostalgia and its discontents. *The Hedgehog Review*, 9(2):7-16.
- Brandes H. 1935. *Studien zur musikalischen Figurenlehre im 16. Jahrhundert*. Berlin: Triltsch & Huther.

## Bibliography

- Brinkman AR. 1980. The melodic process in Johann Sebastian Bach's *Orgelbüchlein*. *Music Theory Spectrum*, 2(1):46-73.
- Brown AR. 2012. Meaningful engagement with music composition. In: D Collins (ed). *The act of musical composition: Studies in the creative process*. Burlington: Ashgate:111-137.
- Bürger P. 1974. *Theorie der Avantgarde*. Frankfurt am Main: Suhrkamp.
- Burnham S. 1996. AB Marx and the gendering of sonata form. In: I Bent (ed). *Music Theory in the Age of Romanticism*. Cambridge: Cambridge University Press. 163-186.
- Burwasser P. 2019. The Beginnings. Adam Żukiewicz. *Fanfare* Nov/Dec 2019:491-492.
- Busoni F. 1916. *Entwurf einer neuen Ästhetik der Tonkunst*. Leipzig: Insel.
- Butt J. 1997. Consistent inconsistencies. In: BD Sherman (ed). *Inside early music*. New York: Oxford University Press:173-189.
- Campbell E. 2010. *Boulez, music and philosophy*. Cambridge: Cambridge University Press.
- Caplin WE. 1998. *Classical form: A theory of formal functions for the music of Haydn, Mozart and Beethoven*. Oxford: Oxford University Press.
- Caplin WE. 2013. *Analyzing classical form: An approach for the classroom*. Oxford: Oxford University Press.
- Carstens CHN. 1995. Die orrelwerke van Jacobus Kloppers (1937): 'n Stylstudie [The organ works of Jacobus Kloppers (1973): a style study]. Unpublished Master's thesis: University of Port Elizabeth:271-301.
- Carstens CHN. 2011. Suid-Afrikaanse orreliste in die buiteland. *Nuusbrief Suid-Afrikaanse Kerkorrelisteverening*, 62, December.
- Cook N. 1999. What is musicology? *BBC Music Magazine*, May:31-33.
- Cherlin M. 2000. Dialectical opposition in Schoenberg's music and thought. *Music Theory Spectrum* 22(2):157-176.
- Chikane F. 1991. Understanding the South African reality. In: L Alberts & F Chikane (eds). *The road to Rustenburg: The Church looking forward to a New South Africa*. Cape Town: Struik Christian Books:47-61.

- Chua DKL. 1999. *Absolute music and the construction of meaning*. Cambridge: Cambridge University Press.
- Clifford J. 1970. *From puzzles to portraits: problems of a literary biographer*. Chapel Hill: University of North Carolina Press.
- Clouser R. 2010. A brief sketch of the philosophy of Herman Dooyeweerd. *Axiomathes*, 20:5.
- Cole AL & Knowles JG. 2001. *Lives in context*. New York: Altamira Press.
- Connolly D. 2013. The influence of plainchant on French organ music after the Revolution. Unpublished doctoral dissertation, Dublin Institute of Technology, Conservatory of Music and Drama.
- Coplan DB. 1985. *In Township Tonight!: South Africa's Black city music and theatre*. London: Longman.
- Dames N. 2010. Nostalgia and its disciplines: a response. *Memory Studies*, 3(3):269-275.
- Davis F. 1979. *Yearning for yesterday: a sociology of nostalgia*. New York: Free Press.
- De Groot R. 2004. Music and irony: The case of Louis Andriessen's 'Hadewijch'. *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, 54(2):133-173.
- De Kock L. 2006. Blanc de blanc: Whiteness studies: A South African connection? *Journal of Literary Studies* 22(1-2):175-189.
- Dixon J. 2000. Displacing place-identity: a discursive approach to locating Self and Other. *British Journal of Social Psychology*, 39:27-44.
- Doane J & Hodge D. 1987. *Nostalgia and sexual difference*. New York: Methuen.
- Donin N. 2012. Empirical and historical musicologies of compositional processes: Towards a cross-fertilisation. In: D Collins (ed), *The act of musical composition: Studies in the creative process*. Burlington: Ashgate:1-25.
- Dooyeweerd H. 1953. *A new critique of theoretical thought*, vol 1-4. Phillipsburg NJ: Presbyterian & Reformed Publication.
- Dooyeweerd H. 2016. *A new critique of theoretical thought*, vol 1. Grand Rapids, Michigan: Paideia Press.

## Bibliography

- Dries DM. 2005. Marcel Duprè – The culmination of the French symphonic organ tradition. Unpublished Doctoral thesis, University of Wollongong, Australia.
- Du Plooy LJ. 2010. Hedendaagse gebruik van die Liedboek in die Nederduitse Gereformeerde Kerk: 'n perspektief vir die orrelis. [Present-day Use of the Hymnbook in the Dutch Reformed Church: A Perspective for the Organist]. BMus Hons mini-dissertation. Bloemfontein: University of the Free State.
- Du Plooy LJ. 2013. Jacobus Kloppers: A life of service in music. Master's dissertation. Bloemfontein: University of the Free State.
- Du Preez M. 2013. *A rumour of spring*. Cape Town: Zebra Press.
- Eigelaar AL. 2013. 'n Ondersoek na die toepassing van die konsep 'dialektiek' in die *Dialektiese Fantasia* van Jacobus Kloppers [An Investigation of the application of the concept 'dialectics' in the *Dialectic Fantasy* by Jacobus Kloppers]. BMus Hons mini-dissertation: University of the Free State.
- Eigelaar AL. 2017. 'n Ondersoek na die toepassing van die konsep 'Dialektiek' in die *Dialektiese Fantasia* van Jacobus Kloppers [An Investigation of the application of the concept 'Dialectics' in the *Dialectic Fantasy* by Jacobus Kloppers]. *Vir die Musiekleier*, 37:51-67.
- Ender A & Wälchli B. 2012. The making of a Festschrift, is it a ritual? In: A Leeman & B Wälchli (eds). *Methods in Contemporary Linguistics*. Berlin: De Gruyter:143-167.
- Erben ME. (ed). 2005. *Biography and education: A reader*. London: Routledge.
- Fallows D. 2011. Theory. In: *The Oxford companion to music*. Oxford Music Online. <https://www.oxfordmusiconline.com> [Retrieved 7 September 2020].
- Ferreira OJO. 2006. Die trotse en soms omstrede geskiedenis van die PUK [The proud and sometimes controversial history of the PUK]. *Historia*, 51(2):242-245.
- Fieldman H. 2002. Schubert's Quartettsatz and sonata form's new way. *Journal of Musicological Research*, 21(1-2):99-146.



- Fish S. 1991. Biography and interpretation. In: WH Epstein (ed). *Contesting the subject: Essays in the postmodern theory and practices of biography and biographical criticism*. West Lafayette: Purdue Research Foundation:9-16.
- Fokkens R. 2004. Peter Klatzow: Perspectives on context and identity. *South African Journal of Musicology*, 24:99-107.
- Franke VM. 2012. South African orchestral music: Five exponents. *Acta Musicologica*, 84(1):87-125.
- Freeman M. 1993. *Rewriting the self: History, memory, narrative*. London: Routledge.
- Gatz F. 1929. *Musik-Ästhetik in ihren Hauptrichtungen*. Stuttgart: Ferdinand Enke.
- Gehring M. 2010. German-speaking musicologists in exile: was Europe's loss America's gain? <http://orefoundation.org/index.php/journal/journalArticle> [Retrieved 15 October 2013].
- Giesbrecht, M. n.d. <http://www.music.ualberta.ca/en/faculty/keyboards/giesbrecht.aspx> [Retrieved 27 November 2019].
- Goodfellow M. 2015. God Save the Queen lyrics: The troubling words of the National Anthem that are being ignored. *The Independent*, 16 September.
- Górny T. 2017. Rhetorics of Johann Sebastian Bach's *Orgelbüchlein*: An introduction with a case study of BWV 614. *Terminus*, 19(2):363-385.
- Green MJ, Sonn CC & Matsebula J. 2007. Reviewing Whiteness: Theory, research, and possibilities. *South African Journal of Psychology* 37(3):389-419.
- Grele RJ. 2003. Movement without aim: Methodological and theoretical problems in oral history. In: R Perks & A Thomson (eds). *The Oral History Reader*. London: Routledge:38-52.
- Grové, IJ. 2008. Lewe-ín-werk: Outobiografiek in Arnold van Wyk se musiek. *Tydskrif vir Geesteswetenskappe* 48(1):1-12.
- Gurlitt W. 1944. Musik und Rhetorik. Hinweise au ihre geschichtliche Grundlageneinheit. *Helicon Revue Internationale de la Literature*, 5:67-86.

## Bibliography

- Hanslick E. 1854. *Vom Musikalisch-Schönen*. Leipzig: Rudolph Weigel.
- Harinck G. 2002. Abraham Kuyper, South Africa, and Apartheid. *The Princeton Seminary Bulletin*, 23. <http://scdc.library.ptsem.edu/mets/mets.aspx?src=PSB2002232&div=6> [Retrieved 20 November 2019].
- Hegel GWF. 1969-71. *Vorlesungen über die Ästhetik*, vols. 13-15 of *Werke*, E Molderhauer & KM Michel (eds). Frankfurt: Suhrkamp.
- Harrison D. 1983. *The White tribe of Africa*. Los Angeles: University of California Press.
- Hart T, Hopps G & Begbie J. 2012. *Art, imagination and Christian hope. Patterns of promise*. Burlington: Ashgate.
- Hauge AL. 2007. *Architectural Science Review* 43(3). [http://www.highbeam.com\\_DocPrint.aspx\\_DocId=1G1\\_160922464%20\(2\).pdf](http://www.highbeam.com_DocPrint.aspx_DocId=1G1_160922464%20(2).pdf) [Retrieved 14 December 2019].
- Helmut Walcha (1907-1991) – Remembrances. 2007. [https://pipedreams.publicradio.org/articles/biographies/walcha\\_helmut.shtml](https://pipedreams.publicradio.org/articles/biographies/walcha_helmut.shtml) [Retrieved 7 September 2020].
- Holmes R. 2003. Biography: inventing the truth. In: J Batchelor (ed). *The art of literary biography*. Oxford: Clarendon Press:15-26.
- Homberger E & Charmley J. (eds). 1988. *The troubled face of biography*. Houndmills: The Macmillan Press Ltd.
- Honders C. 1988. Het 'Orgel-Büchlein' gehoord vanuit de teksten. *Bachs 'Orgel-Büchlein' in nieuw perspectief*. Utrecht: Hogeschool voor die Kunsten:21-51.
- Hook D. 2011. Retrieving Biko: A Black Consciousness critique of whiteness. *African Identities* 9(1):19-32.
- Höweler C. 1927. *Inleiding tot de muziekgeschiedenis*. Amsterdam: HJ Paris.
- Israel K. 2010. Changing the place of narrative in biography: from form to method. *Life Writing*, 7(1):5-15.
- Johnson RS. 2009. *Messiaen*. London: Omnibus Press.
- Jordan P. 1982. Helmut Walcha: Artist-teacher, *College Music Symposium*, 22(2):148-154.
- Kant I. 1793. *Kritik der Urteilkraft*. Berlin: Lagarde.

- Kerman J. 1985. *Musicology*. London: Fontana Press.
- Kiesewetter RG. 1834. *Geschichte der europäisch-abendländischen oder unserer heutigen Musik*. Leipzig: Breitkopf & Härtel.
- Klatzow P (ed). 1987. *Composers in South Africa today*. Cape Town: Oxford University Press.
- Klatzow P. 2004. The composer's dilemma: Writing for time or place. *South African Journal of Musicology* 24:135-141.
- Klopper A. 2009. Die opkoms van Afrikaanse Rock en die literêre status van lirieke, met spesiale verwysing na Fokofpolisiekar. Unpublished Master's thesis, Stellenbosch University.
- Kloppers HP. 1972. *Die familie Kloppers. 'n Genealogiese kultuur-historiese opname van die familie Kloppers met spesiale verwysing na die nageslag van JOHANNES JACOBUS KLOPPERS se eerste huwelik*. Johannesburg: President-Uitgewers van Suid-Afrika.
- Kloppers JJK. 1965/66. *Die Interpretation und Wiedergabe der Orgelwerke Bachs. Ein Beitrag zur Bestimmung von stilgerechten Prinzipien*. DPhil dissertation, Johann Wolfgang Goethe Universität, Frankfurt am Main.
- Kloppers JJK. 1970. Retoriek en musiek. 'n Kort betragting van die samehang tussen die twee kunste [Rhetoric and music: a brief consideration of the relation between the two arts]. *Acta Germanica*, 5:43-59.
- Kloppers JJK. 1976. A criterion for manual changes in the organ works of Bach. *Organ Yearbook*:59-67.
- Kloppers JJK. 1984. Musical rhetoric and other symbols of communication in Bach's organ music. *Man and Nature/L'homme et la nature*, 3:131-162.
- Kloppers JJK. 1986. Probleme rondom die vertolking van Bach se orrelwerke. [Problems concerning the interpretation of Bach's works for organ]. *Vir die Musiekleier*, 6(2):37-61.
- Kloppers JJK. 2000. The importance of musical rhetoric for the performance of Bach's organ music. *Vir die Musiekleier*, 27(2):12-31.

## Bibliography

- Kloppers JJK. 2013. Systematic Musicology (MUSI495). Unpublished textbook. www.jacobuskloppers.ca/Musicology [Retrieved 7 September 2020].
- Kloppers JJK. 2015. Dualistiese benaderings ten opsigte van Musiek en Kerkmusiek. [Dualistic approaches concerning music and church music]. *Vir die Musiekleier*, 35(December):99-115.
- Kloppers JJK. 2018. Website. www.jacobuskloppers.ca/Musicology [Retrieved 7 September 2020].
- Kloppers JJK. n.d. [http://old.kingsu.ca/academic-departments/music/faculty\\_charles-stolte.html](http://old.kingsu.ca/academic-departments/music/faculty_charles-stolte.html) [Retrieved 27 November 2019].
- Klotz H. 1969. Review of "Die Interpretation und Wiedergabe der Orgelwerke Bachs. Ein Beitrag von stilgerechten Prinzipien". Diss. Phil. Frankfurt am Main 1965/66 (Dissertationsdruck) by Jacobus Kloppers. *Die Musikforschung*, 22(1):123-125.
- Knežević M. 2013. Postmodernist approach to biography: The last testament of Oscar Wilde by Peter Ackroyd. *Facta Universitatis. Series: Linguistics and Literature*, 11(1):47-54.
- Korsyn K. 1999. Beyond privileged contexts: intertextuality, influence, and dialogue. In: N Cook and M Everist (eds). *Rethinking Music*, Oxford and New York: Oxford University Press:55-72.
- Kuyper A. 2011. *Wisdom and wonder: common grace in science and art*. JJ Ballor & SJ Grabill (eds), NJ Kloosterman (transl). Grand Rapids, Michigan: Christian's Library Press.
- Lachenmann H. 2004. Composing in the shadow of Darmstadt. *Contemporary Music Review*, 23(3-4):43-53.
- Lambert C. 1995. Postmodern biography: Lively hypotheses and dead certainties. *University of Hawaii Press*, 18(4):305-327.
- Langemeijer GE. 1975. In B & J Zylstra (eds). *Contours of a Christian philosophy, An introduction to Herman Dooyeweerd's thought*. Toronto: Wedge Publishing Foundation:10.
- Lesser D. 2004. Dialectic and form in the music of Helmut Lachenmann. *Contemporary Music Review*, 23(3-4):107-114.

- Liberation Struggle in South Africa.  
<http://www.sahistory.org.za/liberation-struggle-south-africa/apartheid-and-limits-non-violent-resistance-1948-1960>  
[Retrieved 22 October 2013].
- Liederindex.de. *Mit meinem Gott geh ich zur Ruh*. Text: Cornelius Becker (1561-1604). <https://www.liederindex.de/songs/3193>  
[Retrieved 3 November 2019].
- Lipps T. 1903-1906. *Aesthetik. Psychologie des Schönen und der Kunst: Grundlegung der Aesthetik*. Hamburg und Leipzig: Leopold Voss.
- Liszt F. 1880-1883. Essay *Berlioz und seine Haroldsymphonie* (1855). In: L Ramann (ed). *Gesammelte Schriften, Band IV, Aus den Annalen des Fortschrittes*. Leipzig: Breitkopf und Härtel.
- Louw B & Kloppers JJK (eds). 1972. *Liturgiese orrelmusiek Band 1: Musiek vir die kerklike huweliksbevestiging en begrafnisdiens*. Kaapstad: Ned. Geref. Kerk van die OVS.
- Louw B & Kloppers JJK (eds). 1975. *Liturgiese orrelmusiek Band 2: Verwerkings van die Geneefse melodie van Psalm 42*. Kaapstad: Ned. Geref. Kerk van die OVS.
- Lucia C. 2007. Travesty of prophecy? Views of South African black choral composition. In: E Akrofi, M Smit & SM Thörsen (eds). *Music and identity: transformation and negotiation*. Stellenbosch: Sun Press:161-180.
- Matthew S. 2010. Becoming African: debating post-apartheid white South African identities. *African Identities* 9(1):1-17.
- Maybee JE. 2016. Hegel's Dialectics. In: EN Zalta (ed), *The Stanford Encyclopedia of Philosophy*. URL = <<https://plato.stanford.edu/archives/win2016/entries/hegel-dialectics/>> [Retrieved 7 September 2020].
- McEwen H. & Steyn M. 2013. New territories in critical whiteness studies. Hegemonic epistemologies in the context of Transformation: Race, space and power in one post-apartheid South African town. *Critical Race and Whiteness Studies* 9(1).
- Meyer LB. 1989. *Style and music: theory, history and ideology*. Pennsylvania: The University of Pennsylvania Press.
- Monelle R. 2014. *Linguistics and semiotics in music*. New York: Routledge.

## Bibliography

- Mughovani NG & Ayodamope O. 2015. Symbiosis or integration: A study of the tonal elements in the choral works of Mzilikazi Khumalo and Phelelani Mnomiya. *Muziki: Journal of Music Research in Africa*, 12(2):1-21.
- Mughovani NG. 2010. The role of indigenous choral music in the search for identity: With special reference to Mzilikazi Khumalo's music. *Muziki: Journal of Music Research in Africa*, 1:60-75.
- Muller S & Walton C (eds). 2006. *A composer in Africa: essays on the life and work of Stefans Grové*. Stellenbosch: SUN Press.
- Muller S. 2009. 'n Blik op die resepiesgeskiedenis van Hendrik Hofmeyr se Sinfonia Africana. *Musica* 37(1):19-23.
- Muller S. 2014. *Nagmusiek*. Johannesburg: Forthwall Books.
- Narr KJ. 1976. Cultural achievements of Early Man. In *The nature of human behaviour*. G Altner (ed.). London: Allen & Unwin:98-152.
- Naudé, B. n.d. South African History Online. <https://www.sahistory.org.za/people/reverend-beyers-naude> [Retrieved 12 October 2019].
- Niebuhr NR. 1956. *Christ and Culture*. New York: Harper and Row.
- Norris C. 1982. Shostakovich: Politics and musical language. In C Norris (ed), *Shostakovich: The man and his music*. London: Lawrence & Wishart:163-188.
- O'Meara D. 1996. *Forty lost years: the Apartheid state and the politics of the National Party, 1948-1994*. Athens, Ohio: Ohio University Press.
- Painting K. 2016. The wit and wisdom of Sir Thomas Beecham. *Settling scores*. <https://berggasse19.org/the-wit-and-wisdom-of-sir-thomas-beecham> [Retrieved 7 September 2020].
- Parke CN. 2002. *Writing lives*. London: Routledge.
- Parncutt R. 2007. Systematic Musicology and the history and future of Western musical scholarship. *Journal of Interdisciplinary Music Studies*, 1(1):1-32.
- Paton A. 1955. *Too late the phalarope*. Middlesex: Penguin Books.
- Pelzer A. 1980. *Die Afrikaner Broederbond: Eerste 50 Jaar*. Kaapstad: Tafelberg.
- Perks R & Thomson A (eds). 2003. *The oral history reader*. London: Routledge.

- Planyavsky P. 2014. *Anton Heiller. Organist, composer, conductor*. C Rumsey (transl). Rochester NY: University of Rochester Press.
- Planyavsky P. 2015. *Toccata und Flüge: Ein Rückblick*. Wien-Klosterneuburg: Va Bene.
- Pooley TM. 2011. 'Never the twain shall meet': Africanist Art Music and the end of apartheid. *South African Music Studies* 30/31(2010/2011):45-70.
- Portelli A. 2003. What makes oral history different? In R Perks & A Thomson (eds), *The oral history reader*. London: Routledge:63-74.
- Regard F (ed). 2003. *Mapping the Self: Space, identity, discourse in British auto/biography*. Saint-Étienne, France: Publications de l'Université de Saint-Étienne.
- Rhiel M & Suchoff DB (eds). 1996. *The seductions of biography*. New York: Routledge.
- Rhodes C. 2019. Evangelical violence: Western Christianity and the use of force against the Third World. *Third World Quarterly* 40(2):224-249.
- Ricoeur P. 1985. What is a text. In: JB Thompson (ed), *Hermeneutics and the human sciences: essays on language, action and interpretation*. Cambridge: Cambridge University Press.
- Riemann H. 1890. *Katechismus der Musik-Ästhetik (Wie hören wir Musik?)*. Leipzig: Max Hesse.
- Ritchie G & Stauffer G. 1992. *Organ technique: modern and early*. New York: Prentice-Hall.
- Rookmaker HR. 1946-7. Ontwerp ener aesthetica op grondslag der wijsbegeerte der wetsidee. *Philosophia Reformata* 2(3-4):141-167.
- Schelling FWJ. 1856-61. *Friedrich Wilhelm Joseph Schelling's Sämmtliche Werke*, ed. K.F.A. Schelling, I Abtheilung Vols. 1-10, II Abtheilung Vols. 1-4. Stuttgart: Cotta.
- Scherzinger M. 2004. 'Art' music in a cross-cultural context: The case of Africa. In N Cook and A Pople (eds), *The Cambridge History of Twentieth Century Music*. Cambridge: Cambridge University Press:584-613.

## Bibliography

- Schmalfeldt J. 2011. Chapter 2: The Beethoven-Hegelian Tradition. In J Schmalfeldt, *In the Process of Becoming: Analytical and Philosophical Perspectives on Form in Early Nineteenth-Century Music*. Oxford: Oxford University Press, 23-58.
- Schmitz A. 1950. *Die Bildlichkeit der wortgebundenen Musik JS Bachs*. Mainz: B. Schott.
- Schneider A. 1993. Musikwissenschaft in der Emigration. Zur Verbreitung von Gelehrten und zu den Auswirkungen auf das Fach. In *Music im Exil. Folgen des Nazismus für die Internationale Musikkultur*. Frankfurt am Main: Fischer Taschenbuchverlag:170-205.
- Schopenhauer A. 1819. *Die Welt als Wille und Vorstellung*. Leipzig: Brockhaus.
- Schuler LE. 2007. History of the Genevan Psalter – Part 1. *Credenda/Agenda* 13(1). <http://www.credenda.org/issues/13-1musica.php> [Retrieved 7 September 2020].
- Schutte C & Viljoen M. 2017. Patriotiese liedere as ideologiese diskoers: 'n figuratiewe semiotiese ontleding. *Litnet Akademies*, 14(3):215-265.
- Sedikides C & Wildschut T. 2018. Finding meaning in nostalgia. *Review of General Psychology*, 22(1):48-61.
- Seerveld CG. 1980. *Rainbows for the fallen world. Aesthetic life and artistic task*. Toronto: Toronto Tuppence Press.
- Seerveld CG. 2014. *Redemptive art in society: sundry writings and occasional lectures*. JH Kok (ed). Sioux Center, Iowa: Dordt College Press.
- Segger J. n.d. <http://www.duomajoya.com/joachim-segger.html> [Retrieved 27 November 2019].
- Shering A. 1908. Die Lehre von den musikalischen Figuren im 17. Und 18. Jahrhundert. *Kirchenmusikalisches Jahrbuch*, 21:106-14.
- Sherman BD (ed). 1997. *Inside Early Music: conversations with performers*. New York: Oxford University Press.
- Sherr R. O Antiphons. In DL Root (ed), *Grove Music Online*. *Oxford Music Online*. Oxford University Press. <https://www.oxfordmusiconline.com/grovemusic> [Retrieved 7 September 2020].



- Silverman HJ. 1986. Postmodernism, Language and Textuality (I). *Phenomenology & Pedagogy*, 4(1):308.
- Skidelsky R. 1988. Only connect: biography and truth. In E Homberger & J Charmley (eds), *The Troubled Face of Biography*:1-16.
- Steyn M. 2001. *Whiteness just isn't what it used to be: White identity in a changing South Africa*. New York: University of New York Press.
- Stolte, C. n.d. [http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=7976&by=K](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=7976&by=K) [Retrieved 25 September 2019].
- Stravinsky I. 1936. *Chronicle of my life*. London: V. Gollancz.
- Taggart M. 2002. Gardens or graveyards of scholarship? Festschriften in the literature of the Common Law. *Oxford Journal of Legal Studies* 22(2):227-252.
- Tannock S. 1995. Nostalgia Critique. *Cultural Studies*, 9(3):453-464.
- Taruskin R. 1995. *Text & act: essays on music and performance*. New York: Oxford University Press.
- Taylor S. 2010. *Narratives of identity and place*. New York: Routledge.
- Thompson P. 2003. The Voice of the Past. Oral History. In R Perks & A Thomson A (eds), *The Oral History reader*. London: Routledge:21-28.
- Tileagă C. 2011. (Re)writing Biography: memory, identity, and textually mediated reality in coming to terms with the past. *Culture and Psychology*, 17(2):197-215.
- Truth and Reconciliation Commission of South Africa. 1998. *Vol 6 section 3*. [http://www.justice.gov.za/trc/report/finalreport/vol6\\_s3.pdf](http://www.justice.gov.za/trc/report/finalreport/vol6_s3.pdf).
- Twaihe A. 1988. *Writing lives*. In E Homberger & J Charmley (eds), *The Troubled Face of Biography*:17-32.
- Unger H-H. 1941. *Die Beziehungen zwischen Musik und Rhetorik im 16.-18. Jahrhundert*. Würzburg: Konrad Tritsch.
- Van Dyke H. 1998. How Kuyper became a Christian Democrat. *Calvin Theological Journal* 33:420-435.
- Van Heerden E. 2004. *Die stilte ná die boek. Kits-essays*. Kaapstad: Tafelberg.

## Bibliography

- Van Wyk Th. 2019. Lutheran musical culture and its influence on South African liturgical organ music. In M Schildt, M Lundberg & J Lundblad (eds), *Celebrating Lutheran music: Scholarly perspectives at the Quincentenary*. Uppsala: Uppsala University Library:323-335.
- Viljoen M. 1999. Die problematiek rondom die lied van die NG Kerk: enkele bevindings vanuit 'n sosiaalwetenskaplike invalshoek. *Acta Theologica*, 19(2):5577.
- Viljoen M. 2004. Questions of musical meaning: an ideology-critical approach. *International Review of the Aesthetics and Sociology of Music*, 35(1):3-28.
- Viljoen M. 2005. Critical theories and musicology. *International Review of the Aesthetics and Sociology of Music*, 36(1):3-6.
- Viljoen M. 2006. An Aesthetic of Redemption: Reading *Masque* as Public Culture. *Muziki: Journal of Music Research in Africa*, 3(1):114-133.
- Viljoen M. 2008. African and European Voices: Speaking 'in Harmony' as Contemporary Authenticity. *Journal of the Musical Arts in Africa* 5(1):19-36.
- Viljoen M. 2012. After universalisms: music as a medium for intercultural translation. *Acta Academica Supplementum* 1:189-211.
- Visscher FTh. 1846-57. *Aesthetik oder Wissenschaft des Schönen*. Reutlingen und Leipzig: C Mäcken.
- Von Hausegger F. 1885/87. *Die Musik als Ausdruck*. Wenen: Carl Stonegen.
- Voortrekker. n.d. <https://en.oxforddictionaries.com/definition/voortrekker> [Retrieved 7 September 2020].
- Wadsworth B. 2008. A Model of Dialectical Process in Berg's Opus 1 Piano Sonata. *Theory and Practice*, 33:329-356.
- Webster J. 2001. Sonata form. *Grove Music Online*. <https://ezproxy.ufs.ac.za:9016/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026197> [Retrieved 7 September 2020].
- Wellek A. 1963. *Musikpsychologie und Musikästhetik: Grundrisse der systematischen Musikwissenschaft*. Frankfurt am Main: Akademische Verlag-Anstalt.

- Wessels FJH. 1975. *Op al sy akkers*. Bloemfontein: Sacum.
- Willoughby-Herard T. 2007. South Africa's Poor Whites and Whiteness Studies: Afrikaner Ethnicity, Scientific Racism and White Misery. *New Political Science* 29(4):470-500.
- Wirsing C. 2015. Dialectics. In: MN Forster and K Gjesdal (eds), *The Oxford Handbook of German Philosophy in the Nineteenth Century*. Oxford: Oxford University Press.
- Wirth E. 1995. Wissenschaft als soziales System zur Erzeugung von Festschriften? *Geographische Zeitschrift* 83(1):13-20.
- Wolff J. 2017. Karl Marx. In: EN Zalta (ed), *The Stanford Encyclopedia of Philosophy*. URL = <<https://plato.stanford.edu/archives/win2017/entries/marx/>> [Retrieved 7 September 2020].
- Wolterstorff NP & Joldersma C. 2004. *Educating for Shalom: Essays on Christian Higher Education*. Grand Rapids, Michigan: William B. Eerdmans.
- Wolterstorff NP. 2019. *In this world of wonders: memoirs of a life in learning*. Grand Rapids Michigan: William B. Eerdmans.
- Wolterstorff NP. 2015a. *The God we worship: An exploration of liturgical theology*. Grand Rapids, Michigan: William B. Eerdmans.
- Wolterstorff NP. 2015b. *Art rethought: the social practices of art*. Oxford: Oxford University Press.
- Wolterstorff NP. 2013. *Journey toward Justice. Personal Encounters in the Global South*. Grand Rapids, Michigan: Baker Academic.
- Wolterstorff NP. 2005. Choir and organ: their place in Reformed liturgy. Calvin Institute of Reformed Worship. [worship.calvin.edu](http://worship.calvin.edu).
- Wolterstorff NP. *Educating for Shalom: essays on Christian Higher Education*. Grand Rapids: Eerdmans.
- Wolterstorff NP. 2002. *Educating for life: reflections on Christian teaching and learning*. G Stronks & CW Joldersma (eds). Grand Rapids: Baker Academy.
- Wolterstorff NP. 1989. On Christian learning. In PA Marshall, S Griffioen & RJ Mouw (eds), *Stained glass: worldviews and social science*. Lanham: University Press of America:56-80.

## Bibliography

- Yearsley D. 2011. Bach's Deathbed Chorale. *Counterpunch*. <https://www.counterpunch.org/2011/10/14/bachs-deathbed-chorale/> [Retrieved 7 September 2020].
- Zimmerman DP. 1997. Bettelheim: a life and legacy: on succumbing to the temptations of "Celebrity Biography". *Psychoanalytic Psychology*, 14(2):279-293.
- Zimmerman E & Archbold L. 1995. "Why should we not do the same with our Catholic melodies?": Guilmant's 'L'Organiste liturgiste, op.65. In L Archbold & WJ Peterson (eds), *French organ music from the Revolution to Franck and Widor*. Rochester: University of Rochester Press:201-248.
- Zinsser WK (ed). 1986. *Extraordinary lives: the art and craft of American biography*. New York: Book-of-the-Month-Club.
- Zuidervaart L. 2015. Theodor W Adorno. In EN Zalta (ed), *The Stanford Encyclopedia of Philosophy*. URL = <<https://plato.stanford.edu/archives/win2015/entries/adorno/>> [Retrieved 7 July 2020].
- Zuidervaart L. 2017. *Art, education, and cultural renewal. Essays in Reformational Philosophy*. Montreal: McGill-Queen's University Press.



## *Contributing Authors*

**JAN BEUKES** is the Artistic and Operational Head of the Odeion School of Music, University of the Free State, Bloemfontein. He obtained his BMus, BMus Hons, MMus and PhD qualifications at the University of the Free State, and his Licentiate in Organ Performance from the University of South Africa (UNISA), receiving an award for his outstanding contribution as a pedagogue from the latter institution in 1998. He took part in masterclasses with Ludger Lohmann (Germany), Ewald Kooiman (Netherlands), Wolfgang Rubsam (USA) and Jacques van Oortmerssen (Netherlands). Since 2002, he has taught organ and methods of organ at the Odeion School of Music, where he has been appointed in a permanent position since 2010. Beukes regularly performs as organist, while his students have won various prizes and competitions.

**ELJEE DU PLOOY** completed his BMus (2010), BMus Hons (2011) and MMus qualifications (2013) at the Odeion School of Music, Bloemfontein under the tutelage of Jan Beukes. During his period of study he was the recipient of the Arts Trust Academic Prize, the Fanie Beetge Prize as best postgraduate student in Performance Studies, as well as the Dean's Medal as best Master's student in the Faculty of the Humanities. He obtained LTCL as well as UNISA Licentiates in Organ, and was a finalist in the UNISA Overseas Music Bursary competition. Du Plooy furthermore received various SAKOV prizes for undergraduate as well as postgraduate study, and was twice the winner of the ATKV-Muziq Competition in the organ category. He participated in masterclasses given by Liesbeth Schlumberger, Mario Nel, Ruth Goveia, Niel Immelman and Martin Rein.

**LUZANNE EIGELAAR** completed her BMus studies with specialisation in organ under the tutelage of Jan Beukes at the Odeion School of Music, Bloemfontein in 2012, her BMus Hons studies in 2013, and her MMus studies in 2017. During this period, she received numerous prizes, including the Hennie Joubert Merit Prize (2010), SAFO prizes during 2011 and 2013, as well as study bursaries awarded by the South African Guild of Organists (2011 and 2012). In 2011, she was a finalist in the UNISA South African Music Study Bursary Competition, and she also received the Friends of Hennie Joubert Prize. In addition, during her years of undergraduate study, she received the Arts Trust award as well as the Fanie Beetge Prize, and on completion of her postgraduate work, the Fanie Beetge Prize for the best postgraduate student in performance studies. She currently teaches in the Diploma and Certificate programme at the Odeion School of Music, is a music teacher at the C&N Primary School Oranje in Bloemfontein, and also holds the position of organist at the Dutch Reformed Church Estoire, Bloemfontein. Eigelaar is enrolled at the North-West University for PhD study.

**MARNIE GIESBRECHT** performs in major cities as well as at festivals throughout Canada, the United States, South Africa, Europe and Asia. She is a Fellow of the Royal Society of Canada, Professor Emerita at the University of Alberta (1988 to 2014) and Adjunct Professor of Music at The King's University, Edmonton. She studied at the University of Alberta (BMus piano with Ernesto Lejano); the Eastman School of Music, Rochester, N.Y. (MMus piano with Barry Snyder); the Mozarteum, Salzburg, Austria (Performance Diploma, piano with Kurt Neumüller); with Jacobus Kloppers (organ, King's College); and DMus organ with Gerhard Krapf. Giesbrecht performs as organ soloist, collaborative musician (organ, piano, harpsichord) and with Joachim Segger as

*Duo Majoya*. CD recordings include solo organ and concerti; duets for piano; for organ; for organ/piano; saxophone and organ; and choir and organ.

**IZAK GROVÉ** completed his undergraduate and postgraduate studies at the then University of the Orange Free State in Bloemfontein, South Africa. His dissertation (DPhil) dealt with the songs of Beethoven. Research for his doctorate was conducted in Bonn, for which purpose he was awarded a DAAD stipend (1977-1978), which was later followed up by another stipend. His doctorate was completed under the guidance of Jacobus Kloppers. Between the years 1972 and 1988 he taught at his Alma Mater in Bloemfontein. From 1989-2010, he held the position of Professor of Musicology and Music Theory at the Department of Music, University of Stellenbosch. His teaching and research predominantly focused on South African composers, notably Arnold van Wyk and Stefans Grové, as well as on Music Theory. He served several years as secretary of the Southern African Musicological Society (now the Southern African Society for Music Research), is member of the South African Academy of Science and Arts, a member of the editorial Board of the *Suid-Afrikaanse Tydskrif vir Geesteswetenskappe*, and chairperson of the Academy's Commission for the Performing Arts.

**JOACHIM SEGGER** is Professor and Chair of the Music Department at The King's University, Edmonton, Alberta where he has been a tenure-track faculty member since 1984. He is a renowned Canadian pianist who performs extensively as soloist and collaborative artist. Segger was awarded the coveted Performer's Certificate as well as Bachelor and Master of Music Degrees at the Eastman School of Music in Rochester, NY. As winner of the New York Canadian Women's Club competition he performed a solo recital in



Carnegie Recital Hall, NY. Segger studied piano at the Mozarteum in Salzburg, Austria, and at the University of Alberta, Canada, where he received the Doctorate of Music. Primary mentors and teachers were Ernesto Lejano, Cecile Genhart, Kurt Neumüller, Helmut Brauss and Menahem Pressler. His solo piano CD, *Bravato*, includes works by Haydn, Beethoven, Mendelssohn, Brahms and Ginastera. Segger performs throughout North America, Europe, South Africa and Asia.

**CHARLES STOLTE** enjoys a rich career as a saxophonist and composer. Described by *Classical Music* magazine as a musician of “dazzling commitment and versatility,” he receives frequent support from the Canadian provincial and national governments and from the Canadian Broadcasting Corporation for his composition projects and performance tours. Stolte is Professor of saxophone, music history and composition at The King’s University, and instructor of saxophone at the MacEwan University Conservatory of Music, in Edmonton, Alberta, Canada. He was the first Canadian citizen accepted for doctoral studies with the late saxophonist, Frederick L. Hemke.

**DANIE STRAUSS**, a former professor and head of the Department of Philosophy at the UFS, as well as Dean of the Faculty of Humanities, is the world’s leading expert on the theory of modal aspects, one of the core features of the thought of the Dutch philosopher, Herman Dooyeweerd, and the movement for Reformational philosophy. As the first Director of the *Dooyeweerd Centre* in Ontario, Canada, he initiated the publication of the collected works of Herman Dooyeweerd in English. Apart from 15 independent publications, 42 international conference papers, and 20 contributions to collected works, he has published 353 articles in national and

international journals. In 2011 his book, *Philosophy: Discipline of the Disciplines*, published in 2009 by Paideia Press, Grand Rapids, received the award for work in the fields of systematic philosophy or history of philosophy for advancing the cause of the “Philosophy of the Cosmomic Idea”. Since 2013 Danie Strauss is a Research Fellow at the School of Philosophy, North West University, Potchefstroom Campus, South Africa.

**MARTINA VILJOEN** is an Associate Professor in Musicology at the Odeion School of Music, University of the Free State. She publishes on topics concerning hymnology, cultural musicology, and the aesthetics of music, and was the guest editor of a volume on critical theory and musicology in *The International Review of the Aesthetics and Sociology of Music*, June 2005. She has participated in an international research project on South African *kwai*to music, published in a special volume of *The World of Music* in 2008, and is the project leader of an NRF Focus Area project, *South African Music as a Pluralistic Construct: Perspectives on Teaching, Performance and Research*. Viljoen has contributed to the first international reader on hip hop and religion that appeared at Routledge in 2014, and was the editor of *Musics of the Free State: Reflections on a Musical Past, Present, and Future* (HDM, 2015), published in the prestigious series *Musicology Without Borders*.

**NICOL VILJOEN** is Professor Emeritus and a Research Fellow at the Odeion School of Music, UFS. His research during the past decades has focused on both theoretical Schenker studies and its application within musical performance practice through structural aural analysis. Viljoen’s versatile activities as music theorist, concert pianist, chamber musician, jazz pianist, and academic have greatly contributed to an inclusive vision of music study at the UFS.

During 2003, he produced the compact disc, *Franz Schubert/ Johannes Brahms* (Unfoldings UCD001) together with the violist John Wille and, in 2011, a solo piano CD, *Transcendental Schubert* on the Mucavi label. He is the assistant organist at the Cathedral of St Andrew and St Michael in Bloemfontein, South Africa.

**MATILDE WIUM** is a Senior Lecturer in Musicology and Music Theory in the Odeion School of Music at the University of the Free State. Since completing her doctorate on the music of South African composer Arnold van Wyk (1916-1983) in 2013, she has maintained her interest in twentieth-century South African art music, publishing on this topic in numerous South African journals and contributing to edited volumes. She has also broadened her research interests to include the musical practices and experiences of female opera singers in mid-nineteenth-century London.

# Index

## A

- Absolute music 73, 74  
Adorno, Theodor 185, 260, 262  
Ae fond kiss 249, 251, 252  
Aesthetic life 24  
Aesthetics 10, 16, 19, 22, 182, 199, 255  
African National Congress (ANC) 81, 97, 100  
Afrikaner 23, 43, 87, 102, 105, 124, 139, 140, 141, 279, 283, 288, 302  
Afrikaner Broederbond 98  
Afrikaner nationalism 98, 280  
Agnus Dei 237  
Allusivity 193  
American Musicological Society (AMS) 136  
Analysis 18, 151, 179, 192  
Apartheid 23, 24, 88, 106, 122, 139, 140, 141, 184, 219, 245, 255, 279, 304  
Athparia, Colleen 122, 123, 278  
Authenticity 30, 61, 65, 73, 152, 179  
Autonomy 21, 74, 180, 282

## B

- Bach, Johann Sebastian 47, 66, 76, 139, 152, 219, 220, 284  
Baroque 57, 60, 62, 69, 72, 75, 149, 175  
Barthes, Roland 27, 28, 255  
Biography 10, 11, 16, 32, 78, 96, 115, 143, 245, 256

## C

- Canadian Broadcasting Corporation (CBC) 115, 122, 123, 134, 278  
Canadian Music Centre 118, 135, 136, 278  
Celtic Impressions 124, 142, 252  
Concerto for Organ, Strings and Timpani 245  
Concordia Publishing House 113, 115, 226  
Culture 35, 86, 102, 123, 141, 282, 302, 304

## D

- Der Tag hat sich geneiget 67, 203  
Deutsche Evangelisch-Reformierte Kirche Frankfurt am Main-Süd 80  
Dialectic Fantasy 23, 142, 252, 275  
Dialectics 22, 26, 253, 256, 263  
Divinum mysterium 234  
Dooyeweerd, Herman 15, 17, 29, 74, 109, 164, 183, 261, 275  
Dualism 74, 163  
Dupré, Marcel 43, 64, 235  
Dutch Reformed Church 33, 34, 39, 48, 87, 90, 91, 94, 98, 107

## E

- Edmonton Composers' Concert Society (ECCS) 117, 118, 136  
Extra-musical. *See* Autonomy

## F

- Festschrift 14, 18, 163, 185, 285

## G

- Gelobet seist du, Jesu Christ 209  
Genevan Psalm 130 264, 273  
Giesbrecht, Marnie 117, 124, 130, 131, 137  
Gloria Deo Mass 236

## H

- Hegel, Georg Wilhelm Friedrich 171, 261, 275  
Heritage 34, 102  
Heteronomy 74, 176  
Historic musicology 18, 155, 158  
Hommes, Henk 21, 187

## I

- Identity 16, 30, 33, 54, 86, 102, 123, 128, 142  
Immorality Act 24, 82, 84, 99  
Integrality 29, 164  
Introduction and Toccata on \ 247

## *Index*

### **J**

Jan Pierewiet 23, 122, 286, 288, 302

Johann Wolfgang Goethe Universität, Frankfurt am Main 55, 69, 75, 153

Jonker, Willie 48, 51

### **K**

Kuyper, Abraham 17, 24, 43, 47, 74, 83, 109, 327, 329, 334

### **L**

Leonhardt, Gustav 63

Life history. *See* Biography

Life narrative. *See* Biography

Life story. *See* Biography

Liturgical 25, 48, 66, 67, 79, 93, 95, 107, 201, 209, 214, 247, 253

Lüdemann, Winfried 7, 10, 13, 91

### **M**

Mathlener, Willem 47, 93, 139, 207, 209

Musicology 20, 109, 146, 182

### **N**

National Party (NP) 81, 100

Nazi regime 8, 80, 86

Neo-classical 43, 175, 211, 225

Nkosi Sikelel' iAfrika 23, 279, 281, 288, 302

Nostalgia 124, 141, 277, 295, 307

### **O**

Orchestration 24

Orgelbewegung 56, 64, 66, 149, 214

Orgelbüchlein 209, 212, 217, 218

### **P**

Partita on Genevan Psalm 116 106, 132, 142, 226, 248, 254

Partita on the Old Hundredth 249

Pastorale on Psalm 23 217  
Peeters, Flor 221, 226, 228  
Place 16, 34, 54, 77, 104, 110, 117, 128, 139, 140, 142, 143  
Plainsong 235  
Planyavsky, Peter 75, 91  
Post-apartheid 255  
Potchefstroom University for Christian Higher Education 29, 43, 47, 139

## **Q**

Quodlibet 286

## **R**

Reductionism 163, 166, 185  
Reflections 23, 124, 140, 141, 302  
Reformational philosophy 17, 24, 26, 29, 44, 81, 141, 183, 256  
Rhetorics 61, 62, 69, 72, 73, 149, 212, 284  
Romantic 58, 60, 64, 149, 175  
Roode, Maarten 47, 139, 208, 209  
Royal Canadian College of Organists (RCCO) 108, 115, 118, 124, 125, 126, 128, 131, 135, 136

## **S**

Seerveld, Calvin 21, 187, 193, 195, 196, 198  
Segger, Joachim 110, 123, 130, 132, 278  
Social justice 24, 80, 139, 141  
Sonata form 258  
South African Broadcasting Corporation (SABC) 134  
South African Guild for Church Organists 131  
South African Guild of Church Organists 134  
South African Security Police 98, 100, 104, 116  
Staatliche Hochschule für Musik, Frankfurt am Main 56, 76, 153  
St. John's Anglican Church, Edmonton 56, 106, 108, 131  
Systematic musicology 18, 155, 158, 185

**T**

The Edmonton Composers' Concert Society (ECCS) 135

The King's College, Edmonton. *See* The King's University College, Edmonton

The King's University College, Edmonton 7, 17, 107, 108, 111, 119, 126, 131, 135, 140, 146, 154, 155, 157, 185, 201, 260

The King's University, Edmonton. *See* The King's University College, Edmonton

The South African Guild of Church Organists 136

Three Plainsong Settings 235

Transcendent 15, 21, 25, 26, 173, 179

**U**

University of Alberta 110, 117, 119, 124, 131

University of the Free State 130, 183, 298. *See* also University of the Orange Free State

University of the Orange Free State 8, 18, 29, 77, 89, 91, 100, 105, 109, 116, 140, 157, 277, 283

**V**

Valet will ich dir Geben 94, 209

Veni, Emmanuel 227, 248

Vergeistigung 60, 61, 75, 150

Victimae paschali laudes 233

**W**

Walcha, Helmut 54, 67, 75, 139, 153, 219, 220

Winspear organ 124, 131, 136, 137, 138



Jacobus Kloppers, an eminent composer, organist, pedagogue, and scholar, significantly contributed to musicological and organ teaching in South Africa and Canada and, in the latter context, art music, and liturgical composition.

*A Passage of Nostalgia – The Life and Work of Jacobus Kloppers*, as a symbolic gesture, constitute recognition of his work both in South Africa and Canada.

This publication is unique in that, apart from relevant disciplinary perspectives, biographical and autobiographical narrative, and anecdote, all constitute a necessary means through which the authors illuminate Kloppers' compositional process and its creative outcomes. In this regard, Kloppers generously dedicated his time to the project to make information on his life and work available, often in complex ways. This retrospective input supports the work offered as an authentic, self-reflective recounting of a life of dedicated service in music.

The construct of nostalgia as an overarching theme to this volume on some level denotes Kloppers' position of cultural and religious 'insidedness' and 'outsidedness'. However, apart from representing a return to a lost and challenging past, the composer's creative work affirms his individuality, sense of artistic self, and propensity for spiritual acceptance and tolerance. Moreover, nostalgia in his oeuvre takes on importance as a rhetorical artistic practice by which continuity is as central as discontinuity.

**sb** **SUNBONANI  
SCHOLAR**

