

Treatise submitted in partial fulfilment of the requirements for the degree of MMus (Composition):

An investigation of the views of Catholic Church musicians in the Diocese of Port Elizabeth on the use of the pipe organ in the liturgy

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Summary

Personal observations pointed toward a decline in the use of the pipe organ in the Catholic Church. To better understand this perceived phenomenon, this study investigated the views of Catholic Church musicians in the Diocese of Port Elizabeth on the use of the pipe organ in the liturgy.

Data were gathered in two phases. In the first phase, a questionnaire was used to gather data from individuals involved with music in their respective parish from ten purposively selected parishes in the Diocese of Port Elizabeth. Ten musicians from eight parishes completed the questionnaire. Following an initial analysis of these responses, three participants with varied opinions were selected for face-to-face follow-up interviews. The qualitative data from the questionnaire responses and interviews were thematically coded to help construct a more nuanced understanding of participants' views on the use of the pipe organ in the liturgy. These findings were further contextualised within the themes discussed in the literature review.

This study found that, despite initial observations, the organ is used extensively in the liturgy in the Diocese of Port Elizabeth. However, concerns over the use of other instruments in the liturgy, a lack of maintenance of organs, the role of recorded music in the liturgy and the lack of musical and liturgical training for organists were raised by participants in the study. These challenges notwithstanding, Catholic Church musicians in the Diocese of Port Elizabeth hold the organ and its role in the liturgy in high regard.

Keywords:

Catholic Church; pipe organ; sacred music; liturgical music; Catholic music; Catholic Diocese; Port Elizabeth.

Declaration by Candidate

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QUALIFICATION: MMus (Composition)

TITLE OF PROJECT: An investigation of the views of Catholic Church musicians in the Diocese of Port Elizabeth on the use of the pipe organ in the liturgy.

DECLARATION:

In accordance with Rule G5.11.4, I hereby declare that the above-mentioned treatise/ dissertation/ thesis is my own work and that it has not previously been submitted for assessment to another University or for another qualification.

SIGNATURE:



DATE: 7 January 2021

1. Introduction

As an organist and Catholic musician, I have an interest in exploring the role of, as well as attitudes towards, the pipe organ in the liturgy in the Catholic parishes in South Africa. Among both Christian and secular newspapers, headlines paint a picture of a decline in the use of the organ in churches and the number of organists in the world today (The Canadian Press, 2012). By conducting this study, my goal was to better understand this phenomenon in the context of my local diocese of Port Elizabeth.

1.1. Background

The Catholic Church has historically placed significant emphasis on the use of the pipe organ in its liturgy. The instrument's role in this regard has been encoded in documents such as *Musicae Sacrae Disciplina* (Pius XII, 1955) and *Sacrosanctum Concilium* (Second Vatican Council, 1963). However, after the liturgical changes of the Council of Vatican II in the mid-twentieth century, opinions on musical instruments in the liturgy started to shift and the documents of the Church allowed for other instruments to be considered (Sacred Congregation of Rites, 1967).¹ Following the publication of these documents, the use of the pipe organ in Catholic parishes started to decline (Carroll, 2003).

In the current South African context, the use of the pipe organ as well as attitudes on its use in the liturgy have not been unaffected by these liturgical changes. Despite a Catholic population of around 3.3 million South Africans, there currently exists no academic literature on pipe organs in the South African Catholic Church. Furthermore, as a Catholic organist, my personal experiences, those of my fellow church musicians, as well as those of Catholic congregants from my parish and elsewhere suggest that the traditional role of the pipe organ has fallen out of fashion in South African parishes. Its role has been replaced by other instruments such as pianos and guitars, *a cappella* vocal music and electronic or digital organs.

¹ These changes are described in further detail in Part II and III of Lucy Carroll's thoughts on "Musicians in Catholic Music" (2003).

1.2. Problem statement

The pipe organ has historically held a central and exclusive position as musical instrument in the Catholic liturgy. However, societal and liturgical changes in the Church in the mid-twentieth century have led to a decline in the use of the pipe organ in Catholic parishes. My initial observations suggest that the traditional role of the organ had fallen out of fashion in South African parishes, in some instances being replaced by a *cappella* choral music or other instruments. However, despite a sizeable Catholic population, there is currently no academic literature on the role of the pipe organ in Catholic parishes in South Africa. This might suggest a lack of interest from academics and musicians alike (further supporting my initial observations), but more importantly, it points toward the need for this phenomenon to be investigated.

1.3. Aims of the study

This study investigates the views of Catholic Church musicians in the Diocese of Port Elizabeth on the use of the pipe organ in the liturgy by exploring the following themes:

- a) The current role of the pipe organ in the liturgy in Catholic parishes in the Diocese of Port Elizabeth;
- b) The Catholic Church's official views on the use of the pipe organ in the liturgy;
- c) The opinions of musicians working in Catholic parishes in the Diocese of Port Elizabeth towards the use of pipe organ in the liturgy.

1.4. Research questions

This study investigates the following main research question:

- What are the views of Catholic Church musicians in the Diocese of Port Elizabeth on the role of the pipe organ in the liturgy?

In order to contextualise the main research question, the following secondary questions are also explored:

- How is the role of the pipe organ in the liturgy defined by the universal Catholic Church?

- How are instruments being used in the liturgy in the Diocese of Port Elizabeth?

1.5. Research methodology and design

This study used qualitative methods to investigate the research questions, and in its design, drew on some elements of Stone's (2017) study *The Changing Fortunes of the Organ: the Viewpoints of Church Organists in the Anglican Churches of Port Elizabeth*. Qualitative methods enable the researcher to find out more about a certain phenomenon and identify the issues that surround that phenomenon (Peshkin, 1993). The phenomenon, in this case, is the way in which Catholic Church musicians view the role of the pipe organ in the liturgy in the Diocese of Port Elizabeth.

To explore this phenomenon, a collective case study design was used. One of the strengths of this design is that it is "especially suitable for learning about a little known or poorly understood situation" (Leedy & Ormrod, 2001:149). Purposive sampling was used to select ten parishes in the Diocese of Port Elizabeth that, together, reflect the diversity of the Diocese of Port Elizabeth to some degree. The ten parishes selected are:

- St Augustine's Cathedral in Central
- St Bernadette's Catholic Church in Walmer
- Sacred Heart Catholic Church in Kabega
- Mater Dei Catholic Church in Newton Park
- St Joseph the Worker Catholic Church in Chatty
- Holy Spirit Catholic Church in Arcadia
- St Patrick's Catholic Church in Sydenham
- St Kevin's Catholic Church in Bethelsdorp
- Pawulos Oyingwele Catholic Church in Motherwell
- Holy Family Catholic Church in KwaNobuhle

Data were gathered in two phases, In the first phase, a questionnaire was used to gather data from individuals involved with music in their respective parish from ten purposively selected parishes in the Diocese of Port Elizabeth. Ten musicians from eight parishes completed the questionnaire. Following an initial analysis of these

responses, three participants with varied opinions were selected for face-to-face follow-up interviews. The qualitative data from the questionnaire responses and interviews were thematically coded to help construct a more nuanced understanding of participants' views on the use of the pipe organ in the liturgy. These findings were further contextualised within the themes discussed in the literature review.

1.6. Limitations of the study

This study used qualitative methods and a collective case study design to investigate the research questions. Furthermore, a small sample size, selected from within the Diocese of Port Elizabeth, was used. Whereas this approach is appropriate for gaining detailed insight into each case, the findings, however, are not necessarily generalisable to a broader context.

Purposive selection limited who participated in this study. The study selected ten culturally diverse parishes in the Port Elizabeth area in order to obtain a diversity of responses. The study also limited the responses by inviting those making decisions about music in the parish rather than every musician in the parish to participate in the study.

Because of the ambiguity of the term "organ", the scope of the study has also been limited to the understanding that an organ can be either an acoustic pipe organ or a digital instrument emulating a pipe organ. As a result, the study is only limited to this interpretation of the researcher and does not examine any other instruments.

The lack of existing literature on Catholic liturgical music in South Africa should be noted. This lack of literature resulted in a lack of information to use in the literature review as well as a lack of points of reference on how studies within this field, such as this study, should be approached.

1.7. Chapter outline

The research is set out in four main chapters, each of which aims to answer part of the research question:

- (1) The first chapter, *Literature review*, contextualises the study within four broad themes, namely (i) the historical relationship between the organ and sacred music, (ii) the Catholic Church's teachings on musical instruments in the liturgy, (iii) an historical overview of sacred music and the role of the organ in the Catholic Church in South Africa, and (iv) the history and the role of the organ in the Diocese of Port Elizabeth. Moreover, literature on the research methods and design used for this study is discussed.
- (2) The second chapter, *Research methods and procedures* sets out the way in which the specific research methods and procedures have been applied in this study.
- (3) In the third chapter, *Results*, a condensed version of the data gathered through the questionnaire and interviews is given.
- (4) In the fourth chapter, *Findings and discussion*, the results are contextualised and discussed according to various themes arising from the data.

2. Literature review

This literature review serves to contextualise the proposed study within four broad themes. First, the historical relationship between the pipe organ and sacred music; and second, the Catholic Church's teachings on musical instruments in the liturgy is considered. Third, a historical overview of sacred music and the role of the pipe organ in the Catholic Church in South Africa is given. Fourth, the focus is shifted to the history and the role of the pipe organ specifically in the Diocese of Port Elizabeth.

Furthermore, a review of the literature pertaining to the research methods used in this study is discussed, focusing specifically on qualitative research, case study design, purposive sampling, questionnaires, interviews and thematic coding.

2.1. The pipe organ and sacred music

In 200 BC, the first pipe organs had been invented and constructed in Greece by an engineer referred by Greek scholars as Ctesibius of Alexandria (285 – 222 BC) (Wakeman, 2018). Through its use of pistons and complex mechanics, the instrument was originally designed to be an example of hydraulics, rather than a musical instrument. The instrument was used practically as an alarm signal. Later, when the pipe organ became a musical instrument, this hydraulics system was abandoned for a pneumatic system, which used bellows to produce the sound (Stone, 2017). It was only c. 90 BC that the first musical pipe organs were built and reserved for special occasions.

The early Christian Church initially rejected musical instruments due to their associations with Paganism and Judaism (Pope, 2017). This is probably due to the fact that, originally, the instrument was played at pagan Roman and Byzantine celebrations such as weddings. Furthermore, according to Charles Pope, many early Christian authors, like many Greek and Roman authors before them, saw musical instruments as a distraction from academia, science and logic (ibid.). However, after the invention and adoption of the pipe organ by the Greeks, Romans and Byzantines, the instrument became an intricate mechanical and musical example of ground-breaking engineering and science (Wakeman, 2018).

Beyond the idea of the instrument being a distraction from academia, the Catholic Church further rejected organs due to the “imperfections”² in their sound. However, under Pope Vitalian (657 – 672), organs became more widely accepted in the Church (Bewerunge, 1911). Pope Vitalian ordered that the instrument be used in services in Rome from 666 AD, influencing those around Europe to do the same. Howard implies that this is the first association of the instrument with the Catholic Church (Howard, 1920).

Influenced by the Christian Byzantines and Pope Vitalian, the first instances of the pipe organ being widely used in the liturgy were around the year 900 in the Benedictine abbeys around Europe (Wakeman, 2018). The monks were well-trained, and each monastery focused on particular specialities or skills in the realms of subjects as diverse as engineering, art and music (Stone, 2017). This, paired with their liturgical devotion and daily schedule of prayer, Stone suggests, allowed the Benedictines to become the innovators of the use of the organ in the liturgy. By the year 1000, there were a number of communities specialising in building organs across Western Europe (ibid.).

In addition to significantly developing musical notation, the Benedictines would have been the first to introduce, not only the use of the organ in their liturgies, but also the musical styles of Gregorian chant and polyphony. These abbeys would have been monastic, cloistered communities and therefore not many outside would have had the opportunity to hear these new instruments. But by the early 990s, the first organ (with the exception of those few organs in cloistered communities) was installed in the cathedral of Rheims and by the 1100s, the organ had become closely identified with the Church (Wakeman, 2018).

Following this introduction of the organ in the wider Catholic culture, the development of organ building, and organ music grew under the auspices of the Catholic Church. Catholics such as Hans Suys (1465 – 1542) made significant academic and

² The organs at that time were very different from how they are today. Some used water, rather than wind, to produce sound. These organs were operated by sliders rather than the keys that are used today (Wakeman, 2018).

technological developments to the organ. Organs became distinctive to that of their builders and their regions. That is why today organists often speak about an “English” organ or a “German” organ. These new, more elaborate, better built, organs had more stops, which opened a new variety of timbres for musicians to explore (Wakeman, 2018).

The development of organ building was further accelerated as larger churches and cathedrals were built around Europe, and as a result, suitably large organs were required. These buildings (expanded and ornate churches) demanded a large, impressive instrument to accompany them and the organ (both as a set piece and technological wonder) would have been an appropriate companion (Bewerunge, 1911).

Similarly, as organ building developed under the Catholic Church, so did repertoire for the organ. Though the organ was originally limited to playing monophonic melodies, the new potential of the organ could then be expanded by the compositions of Catholic musicians such as Palestrina (1525 – 1594), Gabrieli (1557 – 1612), Frescobaldi (1583 – 1643) and Buxtehude (1637 – 1707). These aforementioned developments led to the organ and organ repertoire being intrinsically linked to the culture and identity of the Church and its liturgy (Bewerunge, 1911).

In the 1800s, with the arrival of the printing press, the organ music of these, and more, Catholic composers became available to purchase and were used more widely in the Church’s liturgy. With this influx of organ compositions, organs became more elaborate again to match these works. This continued into the twentieth century, with many organ builders able to build exquisite instruments through the rich history, tools and techniques laid down by the organists and builders before them, influenced by the Catholic Church (Wakeman, 2018).

Due to this invaluable development of the organ within the Catholic Church, a historic symbiotic relationship has been established between the Church and the organ. During the Reformation, in some places, the organ was considered to be such a provocative symbol of the Catholic Church that some organs were even removed from

newly reformed churches (Wakeman, 2018). This sealed the pipe organ as a proud martyr-like symbol of the Catholic Church and her identity.

However, after the Reformation and French Revolution, organs and organists became separated across the various denominations. Protestantism brought new musical trends among the different denominations. Among some of the Protestants, simpler organs were requested to reduce the organ to an instrument to accompany congregational hymns (Wakeman, 2018). Because of a greater emphasis on a sermon rather than the liturgy, the opportunities for music to be played were fewer. Many reformers, including Martin Luther (1483 – 1546), also began to embrace secular music in the liturgy. John Calvin (1509 – 1564) rejected some music because of its potential to distract one from the worship of God. Some reformers completely banned music, such as Huldrych Zwingli (1484 – 1531). This clear departure from the traditions of the Catholic Church, together with the general shunning of the Church's musical style, was partly an establishing of a new tradition (Ticker, 2015). Among the Protestant musicians was the Lutheran Johann Sebastian Bach (1685 – 1750), who became one of the most well-known and revered composers and organists of all time, even in the Catholic Church (Bewerunge, 2017).

Despite organs having such a close relationship with Western Christianity, many organs have been built and played outside religious spaces. We have already discussed the early Roman and Greek organs. However, also during the Baroque Era the organ emerged as a concert instrument. Organs were often used as continuo instruments (outlining the harmonies) for orchestral works and many secular solo pieces and concertos have been composed for the instrument (Williams, 1969). As a result, pipe organs have often been built in civic centres or concert halls. At the turn of the twentieth century and the introduction of film, theatre pipe organs were built in cinemas to accompany films (the wide variety of sounds allowed an organist to play the soundtrack before recorded soundtracks were widespread) and in many baseball stadiums in America, organs are frequently used to accompany the sport (van Wyk, 2017).

However, despite these examples of organs in secular settings, arguably the organ has, at its core, a sacred identity. Many secular organ pieces, for example, Felix

Mendelssohn's (1809 – 1847) organ sonatas, are composed with the church organist in mind and the possibility of using those pieces in the liturgy (Williams, 1969). Furthermore, although there have been many great Protestant organists, the roots of the organ as we see it today have their foundation in Catholicism and its identity. The instrument is undeniably sacred and Catholic in how organists think about and use the instrument, even in secular performances. This relationship between the Catholic Church and the pipe organ is further highlighted in the liturgical documents and teachings of the Church, as discussed in the next section.

2.2. The Catholic Church and sacred music

2.2.1 The Catholic Church's teachings on musical instruments in the liturgy

The views of the Catholic Church on various practices, such as music in the liturgy, are recorded in documents authored by its Popes and various Church Councils. These documents encode and record various magisterial teachings of the Church. The Catholic Church in South Africa, and by extension the Diocese of Port Elizabeth, has been most affected by those magisterial teachings arising during the twentieth century. The focus for this literature review, therefore, will be on the Church's teachings from this period.

In a Catholic context, the terms 'sacred music', 'liturgical music' and "ecclesiastical music" are often used to describe the music that is played during the Church's main liturgy, the Holy Mass (Gietmann, 2017). The various opportunities for music at Mass falls into two categories: (1) the Ordinary and (2) the Propers. The Ordinary refers to the parts of the Mass which do not change from day to day (e.g., the Kyrie) whereas the Propers refers to parts of the Mass which are specific to the day being celebrated (e.g., the Introit). Only the Propers can be replaced by a musical item that is deemed suitable by the director of music (Sullivan, 2016).

Recognising the special place that the pipe organ has historically held in the sacred music of the Catholic Church, Pope Pius XI (1922 – 1939) wrote in his encyclical *Divini*

cultus (Pius XI, 1928) that the pipe organ is not only an appropriate instrument to accompany the choir and congregation but can also be allowed to be played solo:

The traditionally appropriate musical instrument of the Church is the organ [...] for accompanying the chant or, when the choir is silent, for playing harmonious music at the prescribed times.

In a later document, *De musica sacra et sacra liturgia* (Sacred Congregation of Rites, 1958), sacred organ music is placed under the category of “sacred music” with as much importance as Gregorian chant and polyphony, which have traditionally been regarded as the Church’s ideal liturgical music styles (*ibid.*).

The document *Sacrosanctum concilium* (Vatican II, 1963) also reassured the importance of the organ (Vatican II, 1963). Rinere regards this particular document as a “marvel in compromise” due to the way it retained the views of the Church (such as the importance of the organ) while also allowing room for compromise by permitting the use of native instruments, music and vernacular language (Rinere, 2007). However, this strong emphasis on the pipe organ still reflects in the Church’s modern General Instruction of the Roman Missal³ (Sacred Congregation of Rites, 1969). Some, such as the Irish Liturgical Commission, interpreted this to mean that the Church without question places a recommendation on the importance of the instrument, as well as encourages dioceses to fund the building and maintenance of instruments and the training of organists (Irish Liturgical Commission, 1972). Furthermore, the General Instruction also places the role of the organist as an important liturgical function second only to that of the choir:

The organ and other lawfully approved musical instruments are to be placed in an appropriate place so that they can sustain the singing of both the choir and

³ The “General Instruction of the Roman Missal” is the universal document that instructs clergy on how to observe the liturgy of the Mass.

the congregation and be heard with ease by all if they are played alone (Sacred Congregation of Rites, 1969)

Along with requesting the organ be given a prominent physical position in each church, the General Instruction notes a rite to be used to bless an organ (Sacred Congregation of Rites, 1969). This reflects Pius XI's desire to encourage organ builders to bring glory to God (Pius XI, 1928), suggesting a further emphasis on the organ as an instrument.

In the encyclical *Musicae sacrae disciplina* (Pius XII, 1955), Pius XII (1939 – 1958) argued that approved musical instruments (such as the organ) have the potential to add “dignity, majesty and a prodigious richness” to the liturgy (Pius XII, 1955). He stated:

[The organ] adds a wonderful splendour and a special magnificence to the ceremonies of the Church. It moves the souls of the faithful by the grandeur and sweetness of its tones. It gives minds an almost heavenly joy and it lifts them up powerfully to God and to higher things.

However, despite this emphasis on the pipe organ, the Church has also allowed other instruments in the liturgy. Following the Council of Vatican II in the 1960s, the document *Sacrosanctum concilium* (Constitution on the Sacred Liturgy) was promulgated by Paul VI. This document was part of the major twentieth century reforms of the Catholic Church's liturgy that even today are considered controversial by some Catholics and clergy (Pope, 2017). Although, prior to these reforms, the Catholic Church did not rule out the use of other instruments in the liturgy – Pius XII, for example, stated in *Musicae sacrae disciplina* his love for bowed string instruments as they “express the joyous and sad sentiments of the soul” (Pius XII, 1955) – *Sacrosanctum concilium*, as well as in the modern General Instruction, explicitly permits the use of “other wind, stringed, or percussion instruments” in the liturgy (Sacred Congregation of Rites, 1969). *Sacrosanctum concilium* further allowed bishops to permit for parishes in their territories to make use of instruments that traditionally would not have been used in the liturgy, including guitars, pianos and drums (Second Vatican Council, 1963).

This resulted in an ambiguous and non-unified approach to music in the liturgy by leaving questions of musical styles and instrumentation up to local communities rather than to a universally enforced standard (Scott, 2012). For example, in Ireland, the Irish Liturgical Commission encouraged musicians to seek the approval of the bishop for instrument it considered were appropriate for the Irish people (e.g. violins, harps, fiddles) and even encouraged musicians to experiment with other instruments in the liturgy (Irish Liturgical Commission, 1972). Whether the bishop's approval was deemed absolutely necessary for the validity of the instruments is unclear. It is likely that this kind of ambiguity led to a free-for-all with regards to the music in the liturgy. This ambiguity also led to the documents being divisively interpreted differently between progressive and traditional Catholics. Progressives thought them a welcoming to new creative approaches to liturgical music and traditionalists found them to be a reaffirmation of the Church's teachings (Calitz, 2011).

Both Pius XI and Pius XII, however, cautioned about keeping the music in the Church sacred. Pius XI cautioned against the "mixture of the profane with the sacred" (Pius XI, 1928) and in his warning against mixing secular music with sacred organ and vocal music, Pius XII highlighted the way in which the Church came to view the organ, together with the voice, as the ideal instrument for liturgical music (Pius XII, 1955). Pius XI further places the blame on organists and organ builders, who are "partial to the singularities of modern music, [whose work] may result eventually in diverting this magnificent instrument from the purpose for which it is intended." By saying this, he also showed that many forms of modern music are not appropriate for the liturgy and this is further clarified by his stating:

We cannot but lament the fact that, as in the case of certain types of music which the Church has rightly forbidden in the past, so now attempts are being made to introduce a profane spirit into the Church by modern forms of music; which forms, if they begin to enter in, the Church would likewise be bound to condemn" (Pius XI, 1928).

This dialectical view of the relationship between sacredness and profanity echoes the work of sociologists such as Emile Durkheim (1858 – 1917) who claimed that when one separates, for example, religious rituals from everyday life, the former gains more

value because of its exclusivity (Longhofer & Winchester, 2016). Thompson suggests that the Church has a duty to separate itself and its views from what it would consider secular, profane, dangerous or even immoral views for the sake of presenting moral views that it believes are right and just (Thompson, 1991). One could therefore suggest that this Durkheimian principle is appropriate to extend to the realm of sacred music.

However, often with the Church's teachings, there is a trajectory worth noting. As Charles Pope (b. 1961) suggests, this trajectory is that the Church often rejects things, then later accepts them. Pope describes this course of events in music as the Church being cautious and often rejecting suspicious musical practices before the Church eventually succumbs to those popular musical practices and accepts them officially (Pope, 2017).

However, the role of the pipe organ and the instrument itself continues to be emphasised by the Church and its leaders. In 2006, Pope Benedict XVI (2005 – 2013) said at the blessing of an instrument that it “gives resonance to the fullness of human sentiments, from joy to sadness, from praise to lamentation” and that “the manifold possibilities of the organ in some way remind us of the immensity and the magnificence of God” (Scott, 2012).

2.2.2 The Catholic Church's teachings on sacred music in practice

Despite the Catholic Church's teachings and reminders on the use of musical instruments in the liturgy, opinions within the Church and among musicians are divided. This should not necessarily be a negative reflection on the organ itself. Rather, this could be an indication of the lack of funds in the Church today to build and maintain organs as well as train and pay organists, all the while competing with the diversity of opinions that are evident in sacred music today. Scott notes that despite a fewer number of organists in the Church today; there generally remains a strong passion for the instrument, especially among the young and that this passion is to be encouraged, rather than suppressed (Scott, 2012). The strong number of articles, particularly in the United States, in recent times is indicative of this strong passion for the pipe organ, both in the Church and outside it.

Despite this passion for the instrument, there was a misunderstanding with regards to the organ and sacred music after Vatican II. With general questions regarding sacred music, including the pipe organ, musicians and clergy have tried to reconcile the requirements of the rites (and the Church's instructions) and the demands of the people. According to Baldovin (2001), this has resulted in music and instruments being chosen that are accessible and easy to use, rather than the most appropriate music and instruments (as defined in the Church's teachings) being offered up in the liturgy (Baldovin, 2001).

Prior to Vatican II, the organ was considered one of the primary instruments of the church, but Scott suggests that the council's inclusion of other instruments and liturgical changes may have suggested to some people an abandonment of the organ as a thing of the past (Scott, 2012). These people feel that the organ is outdated and rather embrace the use of popular instruments such as pianos, guitars and drums. Mapoma also notes a call for enculturation to include traditional African instruments in Christian liturgy (Mapoma, 1969:81).

Despite these opinions, the organ is still held in high regard by many different Catholics. Many are feeling a drawing back to days gone by; when the organ and the classical, sacred style that accompanies it were prevalent (Scott, 2012). There are also many who strictly follow the Church's teachings and choose to place a significant emphasis on the pipe organ (Carroll, 2003).

This diversity of opinions expressed in the preceding paragraphs makes it difficult to reinforce the importance of the pipe organ and can sometimes lead to conflict and competition between those embracing different musical styles and instruments (Scott, 2012). However, Hart suggests an alternative to this conflict by showing that even though these "conservatives" may be using the organ as a traditional instrument or "progressives" may be using the instrument to sustain congregational singing, the organ is still to be used and does not necessarily need to be associated with a particular mindset and could even be an instrument of reconciliation between Catholics (Hart, 2010).

Traditional Catholic liturgical music, such as organ music, has been successfully introduced in many different mission territories and cultures throughout history. For example, in North America, Western music has been well-received by many cultures. In the nineteenth century, many African-Americans travelled to Los Angeles from states with strong African musical cultures at the time (e.g.: Arkansas, Louisiana, Mississippi). This strong upbringing in a musical culture, together with the exposure to Western music in Los Angeles, allowed them to excel as Classical musicians and performers of sacred music. Their own cultures' music was certainly not forgotten and would often be performed in the same concert or church service as the Western classical music, even up to the present day (Caldwell, 2011). This inclusivity of cultures is a good example of enculturation.

In the Catholic Franciscan missions of the late eighteenth and early nineteenth centuries, a similar movement took place during the introduction of Spanish sacred music during the colonization of their territories in the Americas, particularly Mexico and California. The music from the earlier Mexican colonies was directly influenced by the traditions of Spanish sacred music. Wagstaff suggests that both the colonizers and the missionaries of the time used their music to influence and convert the locals. The music was well-accepted by the locals in the colonies and many accounts describe complex Gregorian chants and polyphony being sung by them (Wagstaff, 2001). Some of the locals received musical training as organists and singers and in many of the churches in the mission territories, pipe organs were built to further elevate the music, sometimes even at the request and expense of the Spanish authorities (Koegel, 2001). Though a different form of enculturation, this example shows how some embraced Catholic music and made it their own.

In the South African context, enculturation needs to be done carefully. One should bear in mind that there are many diverse musical cultures in South Africa and it is challenging to find ways to enculturate them all equally into the liturgy. Despite these difficulties, there are many calling for enculturation. This desire to enculturate can be seen as a way "to preserve or revive indigenous creativities" (Salzbrunn & von Weichs, 2013). Following the arrival of the European settlers and missionaries, their European culture was imposed on the native population of Southern Africa (Okigno, 2011).

Missionaries for example, banned the drum due to its use by the natives as the pagan “voice of the ancestors” (Steinert, 2003). In nearby Nigeria, traditional Igbo music and its instruments were banned from Catholic worship and only the organ was permitted, despite the missionaries using local languages to evangelise (Carter-Enyi & Carter-Enyi, 2013). This history, which together with the negativity surrounding colonial history, makes enculturation an emotive topic, especially in Africa.

According to Jenkins, African and European cultures have for a long time been and are very different (Jenkins, 2007). For example, in a European setting, emotional singing, dancing and clapping of hands during a religious service would have been very strange. However, this was encouraged and appreciated in African cultures (Lebaka, 2015). Christians are often reminded of the words of the biblical psalms: “Praise him with drums and dancing” (Psalm 150:4), so to claim these culture’s practises to be inappropriate in a Christian context is difficult. In African music, musical instruments often play a call-and-response relationship with the singers rather than the Western idea of harmonic accompaniment (Steinert, 2003). Lebaka argues that African cultures were more suited to this idea of active participation than the traditional passive participation of Europe. The Catholic Church, being very solemn and serious in its liturgy and music would have lost many to the outgoing nature of evangelical Protestant missionaries (Lebaka, 2015).

However, despite these differences, questions of music are not necessarily fine lines drawn between people of different cultures. There were and are many Africans who like European sacred music and there were and are many Europeans who enjoy the African traditional music (Dargie, 2010). One such story relates this:

On one occasion in the early 1980s, at the request of the missionary working there, I brought some of our Lumko drums to teach some of the new church songs to the choir at a church in one of the huge Xhosa townships in the Eastern Cape. Some fine singing resulted, and I went away feeling very happy. However, after I had gone some of the leading choir members went to the priest and told him that if he ever invited me to do such a thing again, they would burn down the church (Dargie, 2010).

Despite the differences between the two cultures, often a common ground can be found between the European and African cultures. In sacred music, both cultures had traditions in vocal music. Some European missionaries attempted to translate their own hymns to African languages with some success, but these hymns sometimes did not work musically due to their lack of understanding of the languages' accents and tones (Dargie, 2010). In Zambia, initially a style of hymns was composed with the intention of being accompanied by piano or organ called *ubuomba*. Later, it developed into a style accompanied by African percussion (Lumbwe, 2014).

In South Africa, a common ground was also found between cultures. Composers such as Enoch Sontonga (1873 – 1905) and John Bokwe (1855 – 1922) successfully embraced the European choral tradition while maintaining their own African culture and identity (Okigno, 2011). One of the ways they did this was to compose hymns in the European four-part style but with their native language as the text and inspiration. They, and many others, recognised the universal sound of choral music that allowed future generations to unite in the struggle against discrimination with hymns such as “Nkosi Sikela iAfrika” and “Si Lu Sapo” – the text of which, for example, called for the union of all black South Africans against the 1913 Land Act by attempting to break down deep-seated historical rivalries and conflicts between tribes (Okigno, 2011). Since then, musicologist and organist Bongani Mthethwa (d. 1992) has arranged organ accompaniments for some of these African hymns (Dargie, 2010). These examples of enculturation are especially relevant as the composers remained true to the principles and musical tradition of Western Christianity while remaining undeniably African in their music's identity.

The introduction of African musical instruments and styles into Christian liturgy is a practise that can be found across Africa. From as early as the 4th century, the Ethiopian Church made use of traditional drums and percussion in their liturgies. In 2011, the Lutheran Church in South Africa recorded an increase in church attendance after allowing traditional African music and instruments to be used in their liturgies (Lebaka, 2015). These instruments, in their sound and presence, have the potential to create a feeling of home or belonging for those whose cultures the instruments hail from. These

examples of enculturation outside the Catholic Church can be useful in understanding enculturation and its advantages.

Enculturation too can have benefits for the Catholic Church. One of the benefits of enculturation is that the introductions of these cultures into the Church (in a not dissimilar way that the Church gained the pipe organ) can enrich the universal Church. In Switzerland, in 2010 during a pilgrimage to the relics of Ugandan martyrs, African choirs were allowed to sing their traditional Christian music. The popularity of this music among the Swiss and other Catholic pilgrims has resulted in an annual musical festival to celebrate the martyrs (Salzbrunn & von Weichs, 2013).

The Catholic Church has often responded to this difficult question of enculturation. The previously discussed approval for allowing the local ordinary to approve culturally relevant music and instruments is an example. *Sacrosanctum concilium* also gives insight into how the Church dealt with diversity among its faithful:

In certain parts of the world, especially mission lands, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason, due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius. (Vatican II, 1963)

Another way the Church has responded to enculturation was to introduce “new” rites (based on historical traditions) into the Church in which cultures could worship. For example, they introduced and approved the Zaire Rite for the Congolese people. The introduction of a rite allowed different rules and regulations to govern those rites rather than the rules and regulations of the universal Roman Rite (as described earlier) (Wepener, 2014). Another example can be found in England with the Ordinariates, who are allowed to celebrate an Anglican-inspired rite within the Church. However, according to Cardinal Napier (Archbishop of Durban), due to Church’s focus on combating apartheid in South Africa, liturgical enculturation was incredibly difficult as it would have been considered an insignificant issue compared to social justice (Wepener, 2014).

As we can see from the above examples, enculturation is an incredibly complex and nuanced topic. It is not as simple as introducing other instruments into the liturgy due to the fact that the Church historically has placed an emphasis on its own music, including the organ, which deserves to have a pride of place in its liturgy. A too radical approach to enculturation in Catholic liturgy and music could result in the culture of the Church being lost to many, un-unified cultures without the sense of universality that the Church, her liturgy and her music provides.

2.3. The Organ in the South African Context

This section deals with examining the history of the Catholic Church in South Africa, the history of the pipe organ in South Africa and finally the history of the pipe organ in the Catholic Church in South Africa.

2.3.1. The history of the Catholic Church in South Africa

Catholicism has a history in South Africa dating back over 500 years. The first Catholic to arrive in South Africa was Portuguese explorer Bartholomew Diaz (1450 – 1500) in late 1487. The first Holy Mass was celebrated off the coast of Port Elizabeth on an island christened the Island of the Holy Cross by Diaz himself in early 1488. Despite European explorers bringing missionaries with them, they did not make any attempts at evangelization (SACBC, 2018). The first Catholic church in South Africa was built in 1501 near Mossel Bay (Simmermacher, 2018).

For the greater part of the sixteenth and seventeenth centuries, Catholicism was suppressed in South Africa by the Dutch. Despite the British seizing South Africa from 1795, Catholicism was still forbidden with exception of a two-year allowance from 1804-1806 (SACBC, 2018). During that time, three Catholic priests were sent as missionaries to convert the Khoisan but were ultimately kicked out of South Africa (Simmermacher, 2018). The first leader of the South African Church was appointed in 1818 but was forced to reside in Mauritius. In 1837, Bishop Raymond Griffith (1798 – 1862) was appointed as the Vicar Apostolic of the Cape and was allowed to reside in South Africa. By 1847, a separate body was asked for and Father Aiden Devereux (1801 – 1854) became the Vicar of the Eastern Cape Vicariate. The first missionaries

for South Africa then arrived in 1852 through the Oblates of Mary Immaculate (SACBC, 2018).

As a result of the Church being allowed to evangelise in the second half of the nineteenth century, the first black South African priest, Edward Kece Mnganga (d. 1945), was ordained in 1898. In the twentieth century, South African Archbishop Denis Hurley (1915 – 2004) participated in the Council of Vatican II (along with three other South African Bishops) and became an outspoken opponent of apartheid. As early as 1957, the newly formed South African Bishops' Conference declared apartheid to be "evil". In 1985, Catholic seminarians stood in solidarity with their Church and marched on the Union Buildings to protest apartheid (Simmermacher, 2018). However, according to some, the institution had collaborated so often with the colonial powers prior to apartheid that in many parishes and communities, many Catholics accepted and supported the government and segregation (Egan, 2017).

Today, 7.1% of South Africans, or approximately 3.9 million, are Catholics, making Catholicism the third biggest Christian denomination. According to GCatholic.org, there are approximately 3.9 million Catholics in South Africa. The Church's structure is currently divided among five metropolitan archdioceses which cover twenty dioceses across South Africa (Chow, 2019).

The Diocese of Port Elizabeth is one of the twenty dioceses in South Africa, the boundaries of which currently stretch across the areas of Port Elizabeth, from Humansdorp on the west to the Great Kei River on the east, including areas from Cradock down to the Indian Ocean (Glanville, 2007:12). The diocese was first established as the Eastern District of the Apostolic Vicariate of the Cape of Good Hope. It was made an official diocese of the Catholic Church in 1951 under its bishop, Hugh Boyle (1897 – 1986). According to 2015 statistics, the diocese currently serves 43 parishes, is host to 58 priests and is home to approximately 111 000 Catholics (GCatholic, 2019).

2.3.2. The history and role of the pipe organ in South Africa

The first pipe organ in South Africa was installed in a church in Cape Town in 1737 (Stone, 2017). In the late 18th century, organ builders from the Netherlands imported organs to the Dutch colony in South Africa. Due to the difficulties of importing organs, the first South African organ building company was set up in the Cape in the 18th century. In the 19th century, after the British acquired control of the Cape, many Christian missionaries from Germany, England and the Netherlands were sent to evangelise in the colony (Troskie, 2010:ix-xii). The British occupation also brought with it a formalisation and development of commerce, industry, education and music (Stone, 2017). As a result, further demand for the building of churches influenced a greater need for the building of pipe organs. Many of the imported organs of the time had to brave a difficult journey on board a ship from the European ports to the deadly seas of the Cape. To make up for this, the European builders had to build strong instruments to withstand the long and perilous trip. The organs would also have to endure the harsh temperatures of the South African climate as well as be able to cater to congregational singing traditions of some of the denominations (Troskie, 2010:ix-xii).

Most organs in South Africa dating from the 19th century were built in Germany or Britain. The instruments had to be strong enough to survive the long journey to the Cape and the harsh temperatures of South Africa. Upon arrival in South Africa, the organs would often be assembled by a local carpenter or builder. The organs would be installed in churches to accompany the congregation. Through this, the organ became established as a religious instrument for South Africans (Troskie, 2010:ix-xii).

Many organ building companies were established in the early 1900s to assist with this demand for pipe organs in churches. They built new instruments for many churches for the greater part of the twentieth century, but these days are mostly employed to maintain, reinstall and refurbish the existing instruments than built new instruments. As a result, many of these companies have had to close their doors due to lack of business and interest in the instrument (Stone, 2017).

In the secular world, in many of South Africa's civic centres, pipe organs were built as concert instruments. Many of these "city" organs are in a state of disrepair (Stone, 2017). However, in Port Elizabeth, monthly recitals are held on the Feather Market pipe organ. The Feather Market Organ Society also annually hosts an "organ crawl", where several churches are selected for the audience members to travel to and listen to the organ at each church.

2.3.3. The history and role of the organ in the Catholic Church in South Africa and the Diocese of Port Elizabeth

There are not a large number of pipe organs in Catholic churches in South Africa. A book that discusses various significant organs in South Africa, "The Pipe Organ Heritage of South Africa", lists only ten acoustic instruments that are associated with the Catholic Church, including a few in the Port Elizabeth Diocese (Troskie, 2010:152). This is significantly less than Christian denominations such as the Dutch Reformed and Anglican Church. However, among the many organ builders listed, there are included among them Catholics such as Achille Baldi (n.d.) (Troskie, 2010:133). It should be noted that one of Port Elizabeth's most renowned organ builders, the Pekelharing Organbuilders, are Catholics. They are responsible for the building of the Feather Market pipe organ, the largest free-standing instrument in South Africa. They have also built an acoustic pipe organ for Sacred Heart Catholic Church in Kabega.

Little has been written on Catholic sacred music in South Africa. However, many of the compositions produced in South Africa in the traditions of universal Catholicism make significant use of the pipe organ. Examples include contributions to the Afrikaans repertoire of Catholic music⁴ by Albert Combrinck (n.d.), Mildred Coetzee (n.d.) and Father Phillip Vietri (b. 1955). Other composers such as Cameron Upchurch (n.d.), the Director of Music at the Holy Trinity Catholic Church in Johannesburg has also made significant contributions to Catholic music. In Port Elizabeth, the Choir Master at St Bernadette's Catholic Church, Dario Broccardo (b. 1975), has set various traditional

⁴ An anthology of Catholic Afrikaans music can be listened to on the album *Suider Sanctus*, released in 2013.

Catholic Latin texts such as the *Ave Maria* and *Tota pulchra es* to music.⁵ I have also composed Catholic liturgical music featuring the organ, including a few psalms and a Requiem Mass setting.

2.4 Research methodology

This final section of the literature review examines literature pertaining to the various research methods and procedures chosen for this study. Firstly, qualitative research as a field is discussed. Secondly, purposive sampling as a method is discussed. Following this, the case study approach, the questionnaire and interview methodologies are discussed. Finally, thematic coding as a method of analysis is discussed. Stone's study on the pipe organ is used as an example of the methodology that I have chosen to use as it was proven to work in a similar context (Stone, 2017).

2.4.1 Qualitative research

According to Norman Denzin, qualitative research, as opposed to quantitative research, allows researchers to compile data in the form of opinions, values and ideologies, that is to say, data that are so variable, they cannot be translated easily into statistics or numbers. Historically, qualitative research has played an invaluable part in analysing the social sciences, which do not as easily fit into the methods found in quantitative research (Denzin, 2012). Stone, in his study, also chose to use qualitative data to investigate views regarding the pipe organ (Stone, 2017).

Particularly when dealing with subjects of different cultures and beliefs, qualitative research provides the researcher with the freedom to engage more openly and personally with the subjects of a study. The researchers themselves therefore can personally influence the study (Denzin, 2012). Qualitative methods also enable the researcher to find out more about a certain phenomenon and find out the issues that surround that phenomenon (Peshkin, 1993). The phenomenon in the context of this

⁵ Both Upchurch's and Broccardo's Psalm settings can be found on their respective parish's websites for use by any church.

study is the views of Catholic musicians on the role of the pipe organ in the liturgy in the Diocese of Port Elizabeth.

Because the researcher becomes directly involved, Lichtman suggests that the qualitative researcher must be able to be self-reflective. She acknowledges that, particularly in qualitative research, we tend to choose a topic and subject that we identify with. The researcher should be able to acknowledge their own presumptions and biases before conducting their study. In doing so, the researcher must go beyond their personal opinions in order to construct their study. Though a hypothesis may be introduced, it is not necessarily the point of a qualitative study to prove or to predict the results of a hypothesis, but rather to reach a conclusion (Lichtman, 2017).

2.4.2 Purposive sampling

Purposive sampling, according to Battaglia, is a sampling method that allows the researcher to select samples they believe represent different groups of people. This method is also used by Stone in his study to select Anglican organists (Stone, 2017). Whereas probability sampling would select a sample at random, purposive sampling rather allows the research to make that decision themselves (Battaglia, 2011).

The disadvantage of purposive sampling is that if the same study was considered by a different researcher, it is possible they might have a different opinion of which samples represent the diversity of a population. Probably due to this, this method is also sometimes referred to as judgmental sampling (Battaglia, 2011).

Another possible effect of this method is raised by Morse. During a study, a researcher may determine that the samples they have selected do not well represent the scope of the study. This may prolong the research as the researcher then has to reconsider the samples and conduct further data gathering. Morse also provides the method of theoretical sampling, which allows the researcher to plan to conduct this second round of data gathering, by purposively selecting samples according to the information gathered in the first round of data collection (Morse, 2011).

2.4.3 Case study design

Case study design is a method that allows the researcher to compile their data from each sample into an entity. The data in case study research are usually bounded by a particular situation or circumstance. According to Tobin, case study design has two main purposes: “(1) to provide descriptive information and (2) to suggest theoretical relevance” (Tobin, 2012:2). In a case study design, it is appropriate to ask descriptive questions such as those found in the questionnaire (Addendum A). Descriptive questions (such as Question 11 in Addendum A) allow for the inclusion of important factors such as context and are therefore well-suited to the case study approach of this study (Baxter & Jack, 2008).

As with qualitative research and purposive sampling, the researcher and their biases, can once again influence the case study design. As a result of this, the researcher must be especially conscious of how they compile their data into case studies, particularly focusing on providing a balanced write-up of each case that consists of both factual, primary data from the study as well as rational analysis (Tobin, 2012).

One of the strengths of this design is that it is “especially suitable for learning about a little known or poorly understood situation” (Leedy & Ormrod, 2001:149). The opinion of church musicians regarding pipe organ in the Diocese of Port Elizabeth is certainly a topic with little existing information. Morse also suggests that case study design is particularly useful for studies collecting data through interviews and questionnaires (Morse, 2011), such as this study.

2.4.4 Questionnaires

Questionnaires are a popular method of collecting data in research. Questionnaires are a standardized set of questions given to participants to complete, either in writing or online. The questions may be multiple choice questions, short factual questions or more opinion based open-ended questions (Trobia, 2011). Stone also chose to use a questionnaire to initially gather data in his study (Stone, 2017).

Unlike in an interview, a questionnaire is prepared and standardized, meaning that each participant receives the same questions and may respond to them without

influence from one another and the researcher. This method makes it easier for researchers to make reasonable comparisons between the data of each participant (Trobia, 2011).

Questionnaires, however, do require the researcher to have a good knowledge of the topic at hand, and the participants, as well as how reliably the participants might respond to the questionnaire. As a result, questionnaires, and the questions they ask, must be straightforward and simple so as not to confuse the participants (Trobia, 2011).

2.4.5 Interviews

Interviews are another popular method of data collection. Interviews are usually done in person, telephonically or online. They are dynamic private meetings between the researcher and the participant. They may be structured, unstructured or a combination of the two. These kinds of interviews, which are most appropriate for this study, are usually audio or video recorded and transcribed for data in a study. They may also be informal, without any audio recorded data, or be done in the context of a group interview (Barlow, 2012). Stone chooses to use unstructured interviews for his study (Stone, 2017).

A face-to-face interview allows the researcher to take a flexible approach with the participants. If the participants do not understand the question or provide an answer that is not substantial, the interviewer can indirectly press them on the matter and elicit valuable clarification. Currivan suggests two methods of interviewing: (1) conversational, where the interviewer engages casually with the subject; and (2) standardized, where the interviewer is more obliged to stick to a particular “script” or set of questions. Both methods have been proven to provide similar results, presuming that the questions are understood, but conversational interviewing allows for room for clarification and flexibility that standardized interviewing does not (Currivan, 2011). Another strength of face-to-face interviews is that they allow the researcher to note the non-verbal in the participants’ responses (Harvard Department of Sociology, n.d.).

Disadvantages of conversational interviewing include that it can unduly lengthen interview time. Another disadvantage of this method is that it is reliant on the ability of the interviewer as a speaker and conversationalist (Currivan, 2011).

2.4.6 Thematic coding

Coding is a method in which a researcher identifies particular themes or recurring ideas that come up after collecting data. It allows the researcher to index and categorise the data. It allows the researcher to analyse the data in a structured environment in which the different themes or codes can be compared with one another to reach a conclusion. Coding is not necessarily picking out the most common words in the data, but picking out the common themes and motives that the data implies. Researchers will often use colour coding or highlighting to categorize and compare the different codes in the data. After all the codes have been summarised and categorised, the researcher can be better equipped to use those overarching and common themes in explaining their analyses and conclusions (Gibbs, 2007).

2.5 Summary

In this literature review, it has been shown how the organ has developed an important link with Christianity and the Catholic Church, despite its history and use in secular society as well. The Catholic Church has issued important teachings with regards to the pipe organ. These teachings are not necessarily always strictly practised and have been shown to be open to interpretation.

The Church has played a historic, albeit arguably imperfect, role in the history of our country. The pipe organ, though not introduced by Catholicism to South Africa, has also had a significant development of a role among some South African and Catholic musicians.

Finally, literature of research methods discussed allow one to understand why these are the methods that have been chosen for this study. This section also indicates that these methods have been successfully used in a similar study (Stone, 2017).

3. Research methods and procedures

This chapter deals with the research methods and procedures used in conducting this study. Firstly, the research design section focuses on how and why the qualitative approach, case study design and purposive sampling were chosen for this study. Secondly, the various data gathering methods employed, such as the Google Form questionnaire and face-to-face interviews, are shown, together with the methods of analysis such as thematic coding. Thirdly, the time frame of the study is presented and, finally, the ethical considerations that apply to this study are explored.

3.1. Research design

A qualitative approach was used for this study. In order to investigate the views of church musicians on the organ in the liturgy, a case study design was used. Purposive sampling was used to select musicians in charge of music ten parishes in the Diocese of Port Elizabeth, each of which was investigated individually, that reflect the diversity of the Diocese of Port Elizabeth to some degree. Data were gathered in two phases: (1) a questionnaire; and (2) face-to-face interviews. Ten musicians responded to the questionnaire from eight of the ten parishes and three of these ten were interviewed. This data from these two phases were thematically coded and discussed to answer the research questions and address the aims of the study.

3.2. Sampling

Purposive sampling was used to select ten parishes in the Diocese of Port Elizabeth. This allowed the researcher to select samples, in this case, parishes, that are reflective of certain characteristics, in this case, language and cultural characteristics, so that no one group is over represented. The ten parishes selected were:

- St Augustine's Cathedral in Central
- St Bernadette's Catholic Church in Walmer
- Sacred Heart Catholic Church in Kabega
- Mater Dei Catholic Church in Newton Park
- St Joseph the Worker Catholic Church in Chatty

- Holy Spirit Catholic Church in Arcadia
- St Patrick's Catholic Church in Sydenham
- St Kevin's Catholic Church in Bethelsdorp
- Pawulos Oyingwele Catholic Church in Motherwell
- Holy Family Catholic Church in Kwa Nobuhle.

The prospective participants' contact details were acquired from the parish office or parish priest of each parish. In most cases this was each of the ten selected parishes' director of music, organist or choir master. In cases where the aforementioned persons were unavailable to participate in the research, someone closely involved with music in the specific parish participated. Parish priests were also offered the opportunity to participate, but none did. The prospective participants were invited to participate via email and WhatsApp. The questionnaire was sent out to thirteen people in ten parishes across the diocese. The eight parishes who were represented were:

- St Augustine's Cathedral in Central
- St Bernadette's Catholic Church in Walmer
- Sacred Heart Catholic Church in Kabega
- Mater Dei Catholic Church in Newton Park
- St Joseph the Worker Catholic Church in Chatty
- Holy Spirit Catholic Church in Arcadia
- St Patrick's Catholic Church in Sydenham
- Holy Family Catholic Church in Kwa Nobuhle.

Ten participants from these eight parishes responded. Participants completed the questionnaire online via Google Forms.

3.3. Data gathering and analysis

Data were gathered in two phases. In the first phase, an online Google Forms questionnaire was used to gather data. This questionnaire asked questions regarding the participants' background, the condition of the organ in their parish, what their organ is used for in the liturgy and their opinions regarding the use of the organ. See Addendum A for the questionnaire.

Following an initial analysis of these responses, three participants were identified for the second phase of data gathering, namely face-to-face interviews. In the follow-up face-to-face interviews, held at Port Elizabeth parishes during late September and early October, participants were asked to elaborate on and clarify their responses to the questionnaire. An informal set of questions was used as the foundation of these interviews. The purpose of these interviews was to gain an understanding of the use of the pipe organ in the Catholic liturgy in the diocese. The personal nature of these interviews allowed the interviewees to give detailed and emotive responses to questions. These face-to-face interviews were recorded and transcribed using the Otter.ai (<https://www.otter.ai>) Android app. It was checked and edited accordingly using Otter.ai's website through the Google Chrome browser on a Windows laptop. See Addendum D for transcripts of these interviews.

Following the completion of both phases of data collection, the responses were coded according to the various themes that emerged from the data. Each theme was identified and coded by reading through the responses and transcriptions in order to see which themes, or views, are most prevalent in the data. The data from the questionnaire were captured and interpreted in a Microsoft Excel spreadsheet. The data from the interviews were thematically coded in Microsoft Word.

To help contextualise the primary data gathered through the above-mentioned instruments, data from the existing literature were used. Following this analysis and contextualisation of the data, each identified theme was discussed and findings about the views of Catholic Church musicians in the Diocese of Port Elizabeth on the use of the pipe organ in the liturgy were reached. The findings from this analysis are discussed in Chapter 4.

3.4. Time frame

The first stage of data collection (that is, the questionnaire) took approximately one month. The second stage (that is, the interviews) took approximately one month. The analysis of the data and the completion of the research took approximately two months. Therefore, the study was structured around the following time frame:

- January 2019 – May 2020: Literature study
- June and July 2020: Data Collection Stage 1
- September and October 2020: Data Collection Stage 2
- November and December 2020: Analysis of data and writing up of findings

3.5. Ethical considerations

When conducting investigative studies, researchers are expected to comply with ethical standards (Neuman, 2006:145). According to the Belmont Report, this minimises harm to the participants and ensures that their valuable information is freely given with their consent and without risk (National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research, 1979). As a result, respondents in this study have remained anonymous to the public both during and after the study. Their identities and their data will remain confidential. Their informed consent was guaranteed by a consent section of the Google Form that describes the risks and nature of the study. This consent section of the Google Form was confirmed by each person prior to collecting data. Each respondent has reserved the right not to answer a question they would rather not answer. No sensitive information has been revealed.

This study has complied with the ethical standards of academic research. The following code has been followed during the research process:

1. In order to comply with ethical standards which state that permission from the gatekeeper is necessary to conduct a study (Coventry University, n.d.), permission was attained from the gatekeeper of the Diocese of Port Elizabeth, who is the Bishop of Port Elizabeth, Vincent Mduduzi Zungu. This required sending a letter to his office to ask his permission (See Addendum B), attaching the questionnaire and summary of my study so they could decide whether it is appropriate.
2. Each person involved with the study shall be told the purpose of the study.
3. All those involved were assured of anonymity and confidentiality in the final results of the research.

4. In order to comply with ethical standards that state that each participant need to give their consent to participate (Roane State Community College, n.d.), all those involved gave their consent by filling in their names in their Google Form (See Addendum C).
5. All the papers, results and identities were physically kept in a locked file cabinet and the digital files were kept in a password protected Dropbox folder.

4. Results

This chapter condenses and illustrates the data gathered from the responses to the questionnaire and interviews. It has been subdivided into two sections: (1) a section describing the participants and their opinions; and (2) a section describing the practical use of the organ in the parishes in the diocese.

4.1 The participants and their opinions

Of the ten respondents to the questionnaire, four were choirmasters, three were liturgy co-ordinators, five were organists and one was a priest. This is reflected in Figure 1 below.

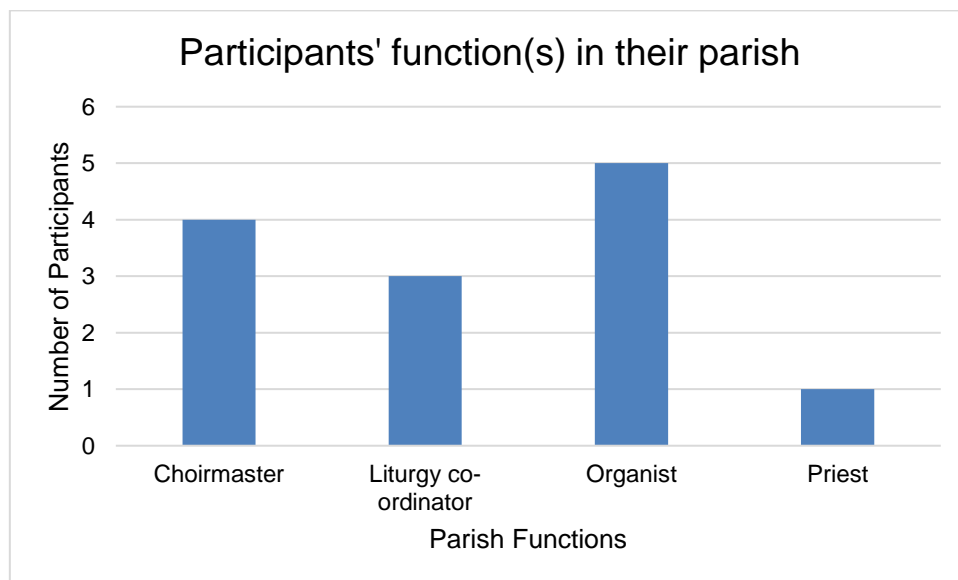


Figure 1: The number of parish functions held among participants.

As shown in Figure 2 below, in the questionnaire, four respondents said they had no musical training while two suggested they had basic training. Another two suggested

they had intermediate training and two suggested they had professional training through a qualification.

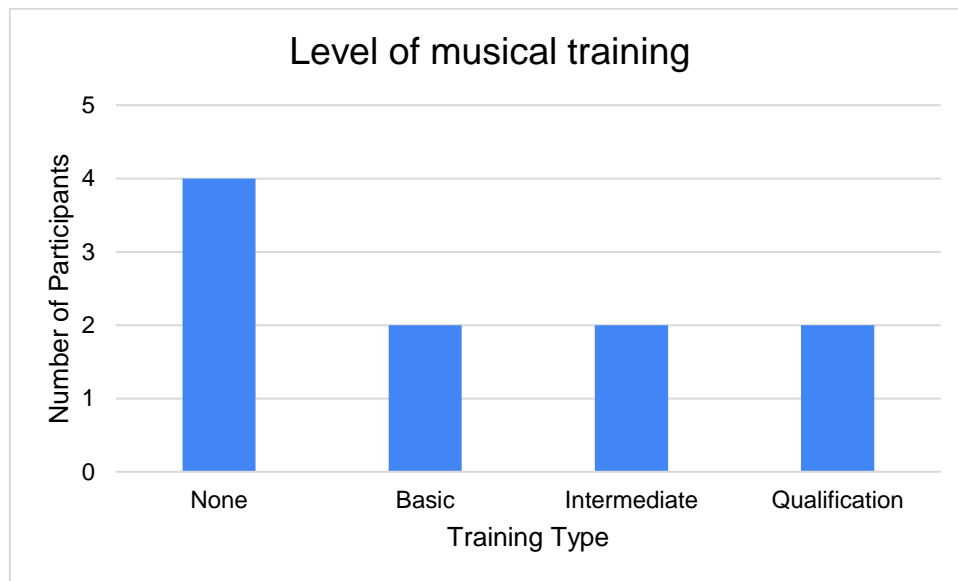


Figure 2: The level of musical training of the participants.

As shown in Figure 3 below (where 1 is strongly disagree and 5 is strongly agree), five of the ten respondents indicated in the questionnaire they are very closely involved with music at their parish, while five indicated that they were moderately or less involved.

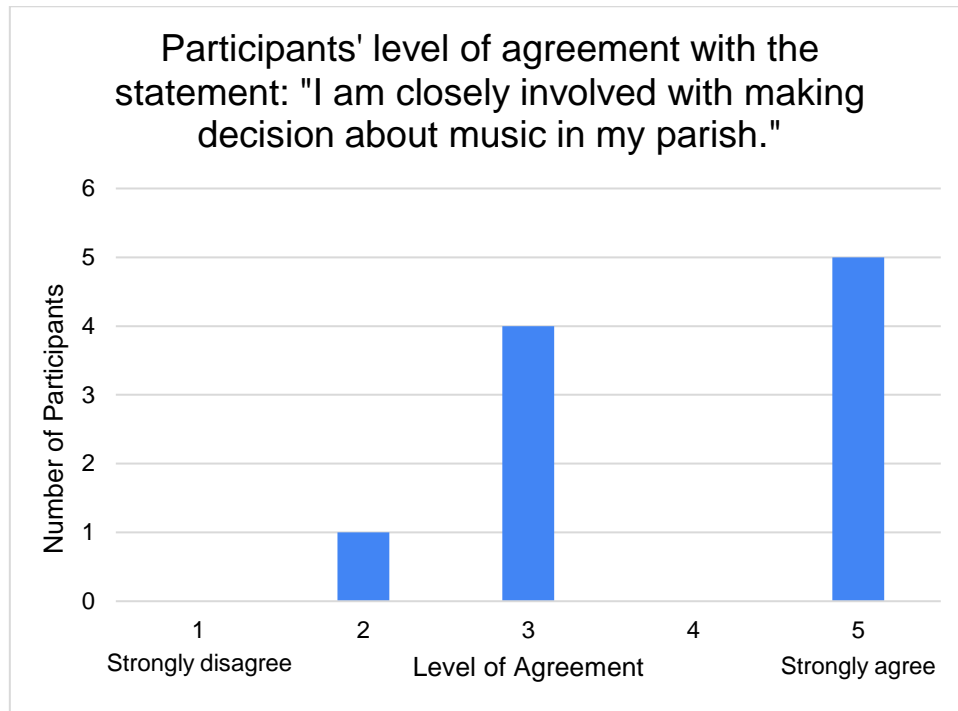


Figure 3: Participants' level of agreement with the statement: "I am closely involved with making decision about music in my parish."

As shown in Figure 4 below (where 1 is strongly disagree and 5 is strongly agree), most respondents indicated in the questionnaire a neutral to strongly agreeing feeling with regards to organists being paid by their parish (four strongly agreed, one slightly agreed, four were indifferent and one strongly disagreed).

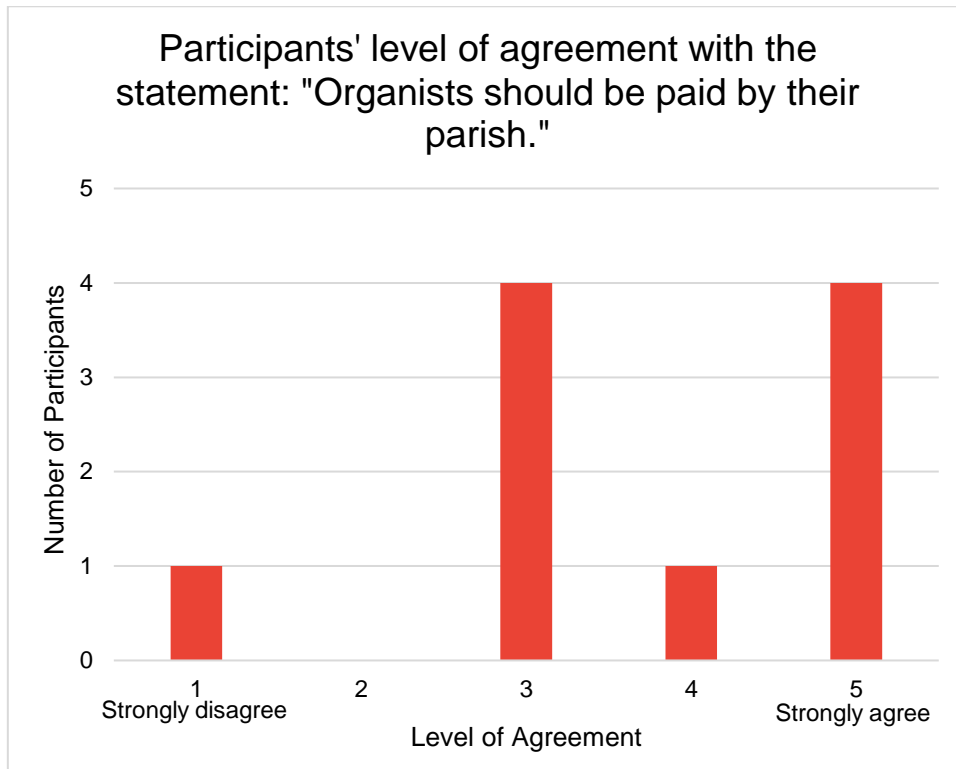


Figure 4: Participants' level of agreement with the statement: "Organists should be paid by their parish."

As shown in Figure 5 below (where 1 is strongly disagree and 5 is strongly agree), responses to the questionnaire for the statement regarding the teachings of the Church and their influence on the respondent were more variable (four strongly agreed, two slightly agreed, three were indifferent and one slightly disagreed).

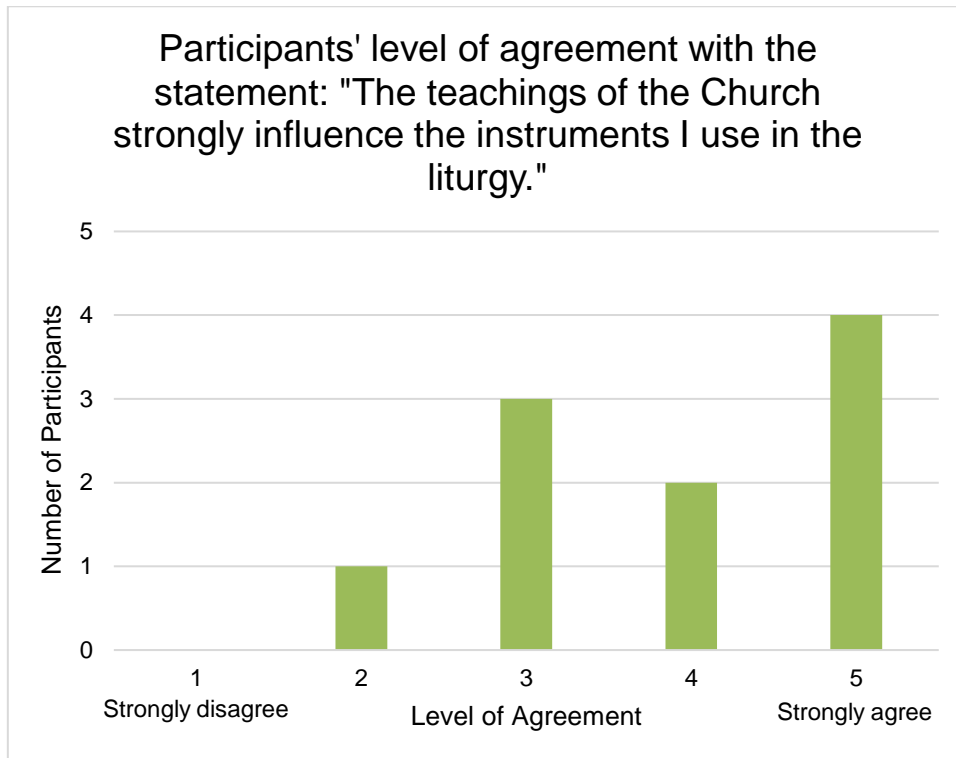


Figure 5: Participants' level of agreement with the statement: "The teachings of the Church strongly influence the instruments I use in the liturgy."

As shown in Figures 6 (where 1 is strongly disagree and 5 is strongly agree), there was a strong consensus in the data from the questionnaire on agreeing that the organ plays an integral role in the liturgy (six strongly agreed, two slightly agreed and two were indifferent).

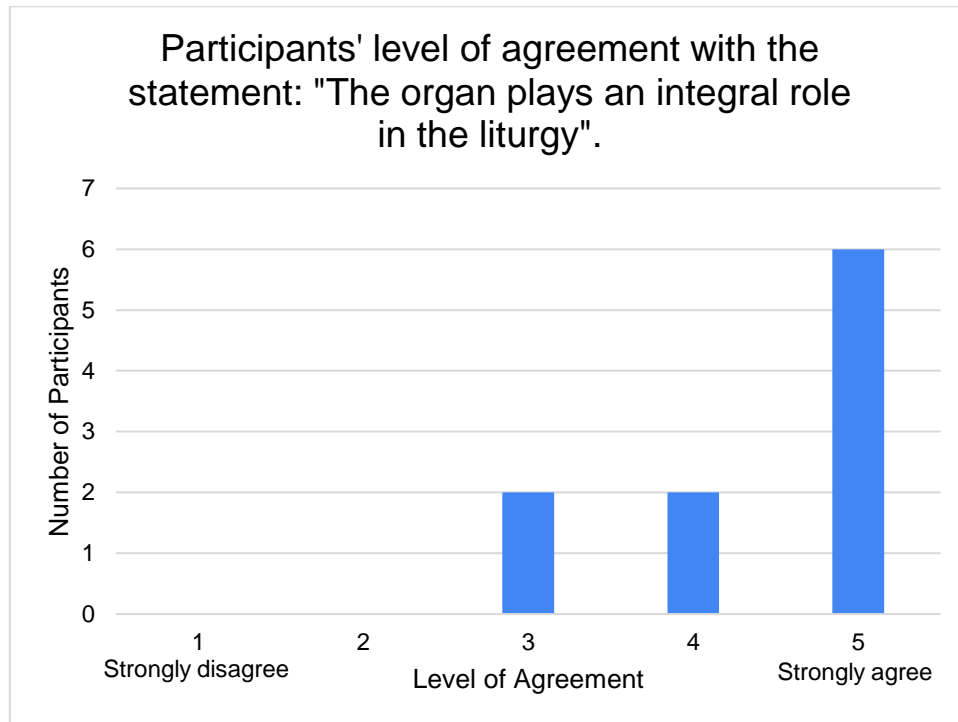


Figure 6: Participants' level of agreement with the statement: "The organ plays an integral role in the liturgy".

As shown in Figure 7 below (where 1 is strongly disagree and 5 is strongly agree), there was consensus in the responses to the questionnaire that the organ adds a solemnity to the Mass (seven strongly agreed, two slightly agreed and one was indifferent).

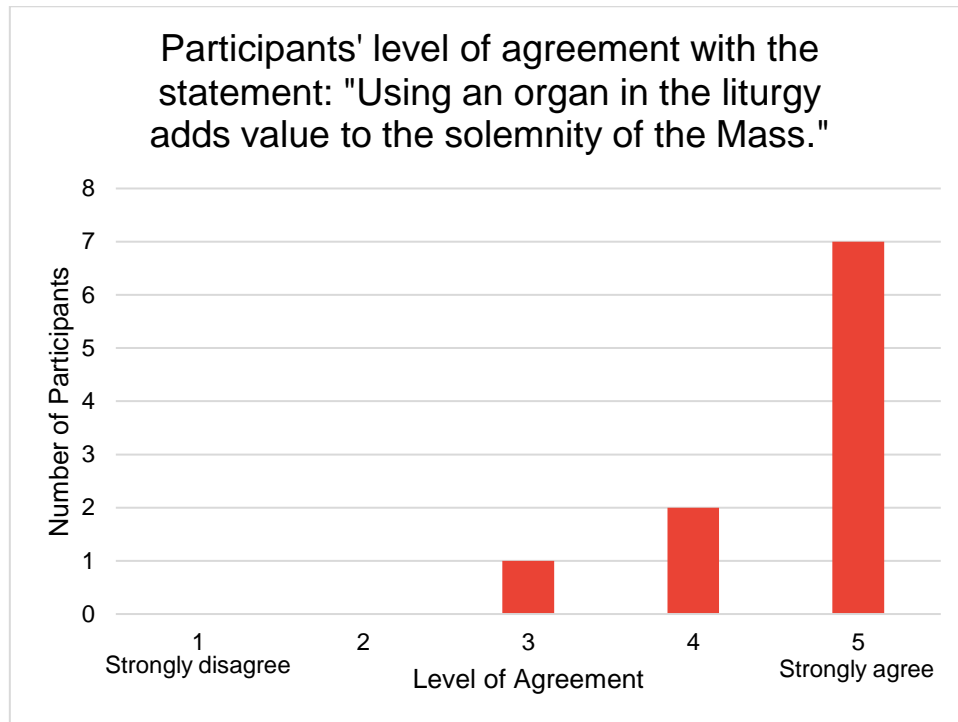


Figure 7: Participants' level of agreement with the statement: "Using an organ in the liturgy adds value to the solemnity of the Mass."

As shown in Figure 8 below (where 1 is strongly disagree and 5 is strongly agree), most respondents to the questionnaire believed that the organ is to be held in “high esteem by the Latin Church” (eight strongly agreed, one was indifferent and one neglected to answer).

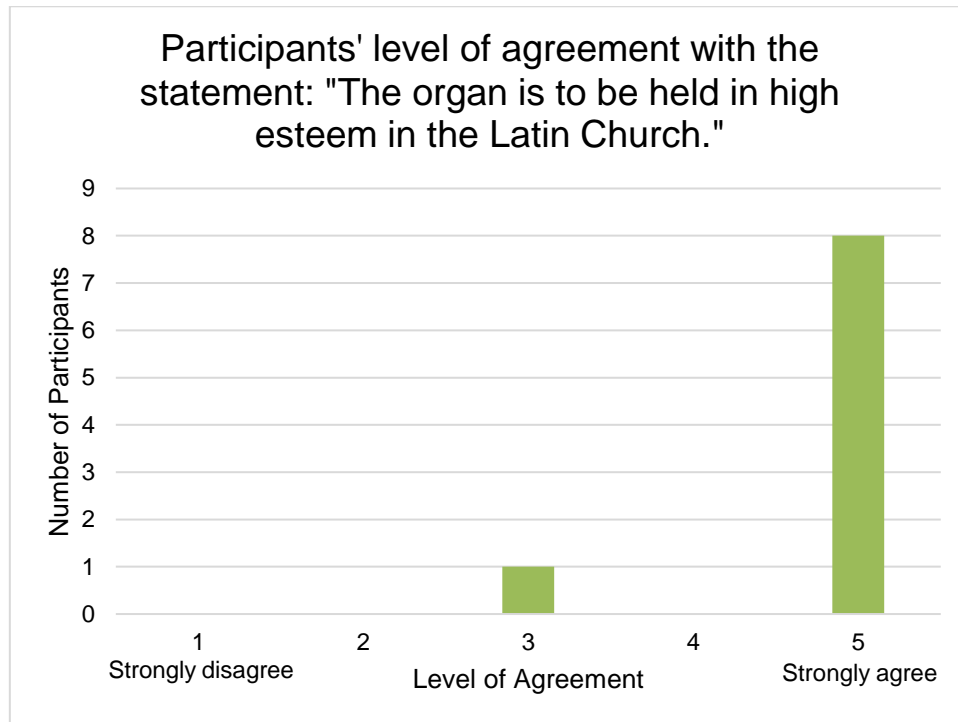


Figure 8: Participants' level of agreement with the statement: "The organ is to be held in high esteem in the Latin Church."

As shown in Figure 9 below (where 1 is strongly disagree and 5 is strongly agree), participants generally agreed in the questionnaire that the organ is still a relevant instrument in the Church (seven strongly agreed, one slightly agreed and two were indifferent).

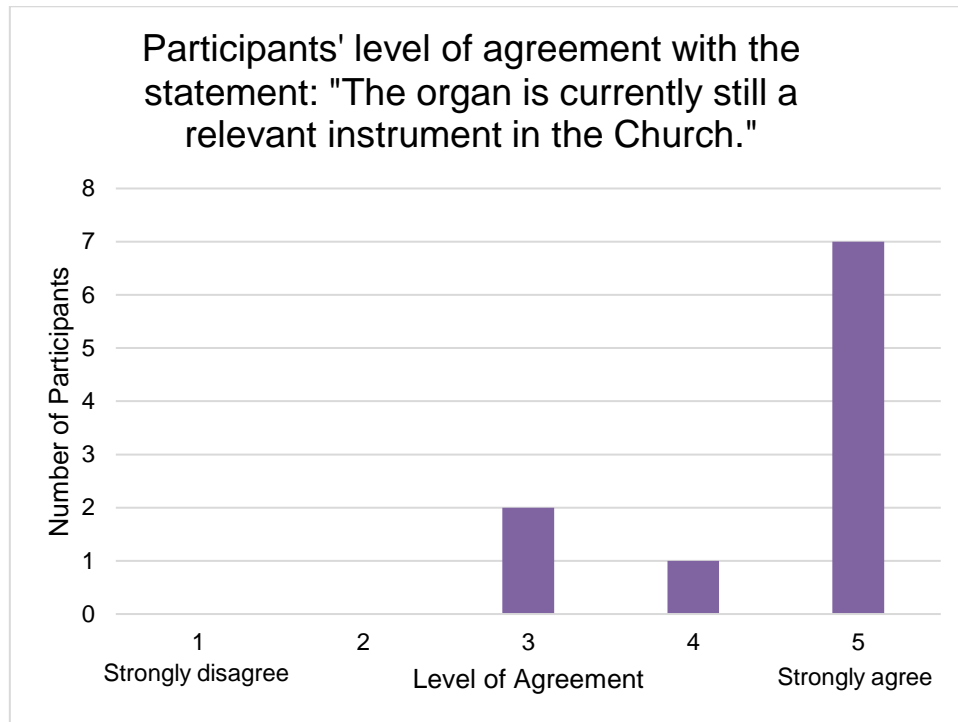


Figure 9: Participants' level of agreement with the statement: "The organ is currently still a relevant instrument in the Church."

As shown in Figure 10 below (where 1 is strongly disagree and 5 is strongly agree), a variety of responses was clear from the question in the questionnaire regarding the appropriateness of other instruments in the liturgy (six strongly agreed, one was indifferent and two strongly disagreed).

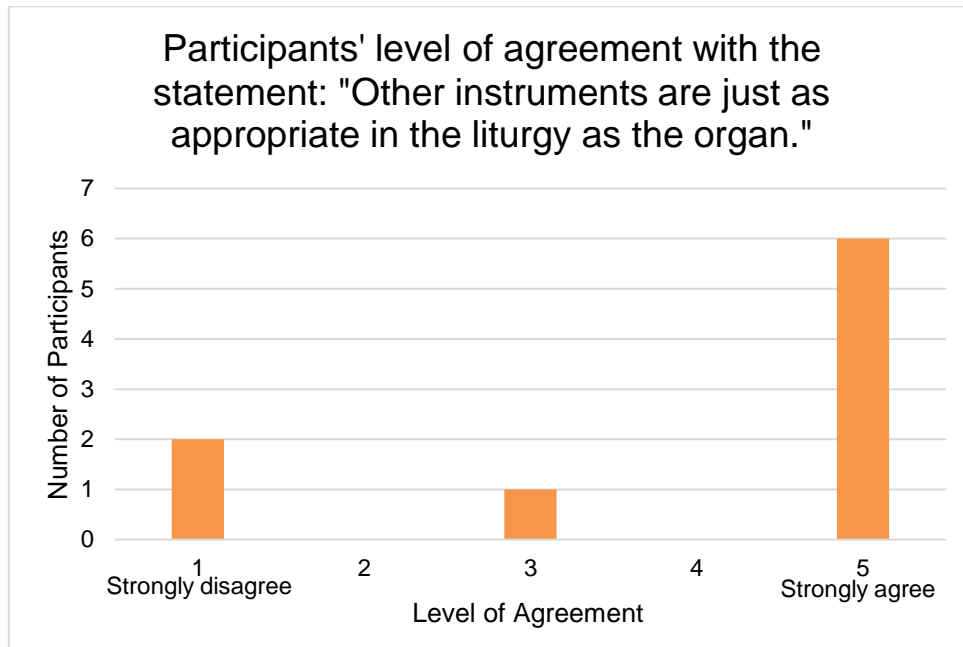


Figure 10: Participants' level of agreement with the statement: "Other instruments are just as appropriate in the liturgy as the organ."

When asked in the questionnaire and interviews about the experience of the organ in the Mass, there was a clear emphasis on the prayerful atmosphere it creates, the solemnity and dignity it adds to the Mass, as well as the integral role it plays in the liturgy. Other factors noted were that people like it, it supports the singing, it is versatile, and the instrument is reflective of the Church's teaching.

When asked about the advantages of the organ in the questionnaire, the most common advantage shown was the fact that the organ enhances the liturgy. Other advantages were that it helps with diversity, strengthens singing, enhances the parish community, has a wide repertoire, is prayerful and obedient to the Church to use. Disadvantages listed were that the instrument can be too loud, is in a difficult physical position, difficult to communicate from and there is a lack of organists in Port Elizabeth.

4.2 The practical use of the organ

As shown in Figure 11 below, six parishes use the organ, two parishes use the piano, one parish uses the guitar and two parishes use the drums.

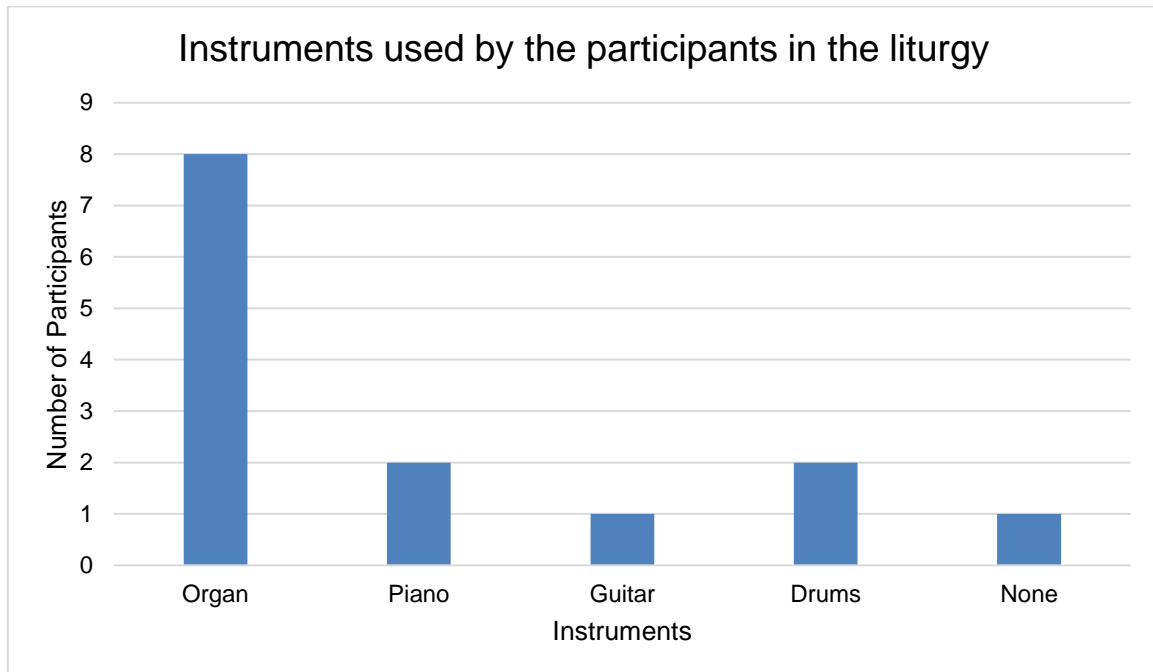


Figure 11: The use of different instruments in the liturgy by participants.

The data show that seven of the eight parishes surveyed have an organ. The organs are in a moderately good condition. They are, according to data from the questionnaire, on average, maintained (two strongly agreed, three slightly agreed, two were indifferent and one slightly disagreed), in tune (two strongly agreed, three slightly agreed, one was indifferent and two slightly disagreed), fully functional (two strongly agreed, two slightly agreed, two were indifferent and two slightly disagreed), and well-suited to their purpose (two strongly agreed, two slightly agreed, three were indifferent and one slightly disagreed). These data are depicted in Figures 12 to 15 below (where 1 is strongly disagree and 5 is strongly agree):

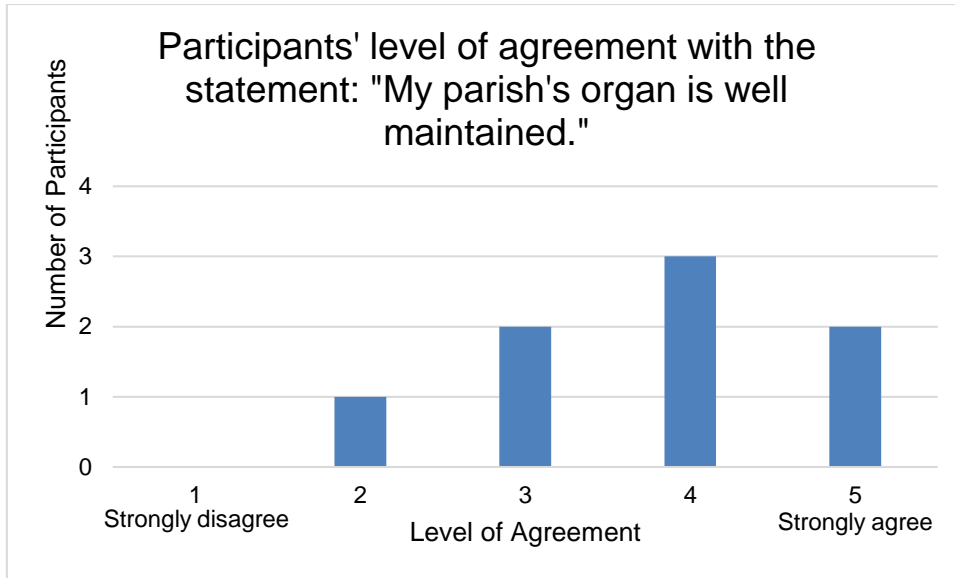


Figure 12: Participants' level of agreement with the statement: "My parish's organ is well maintained."

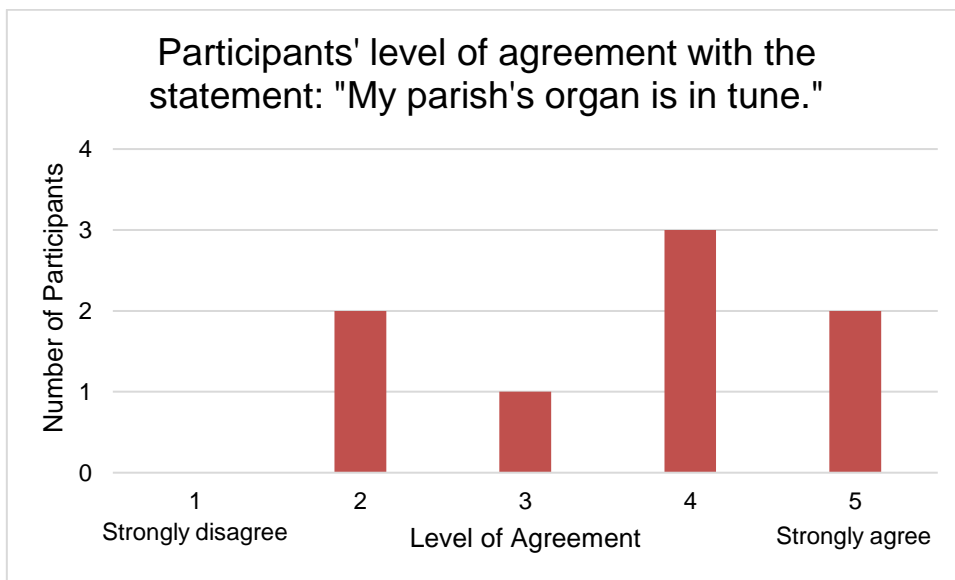


Figure 13: Participants' level of agreement with the statement: "My parish's organ is in tune."

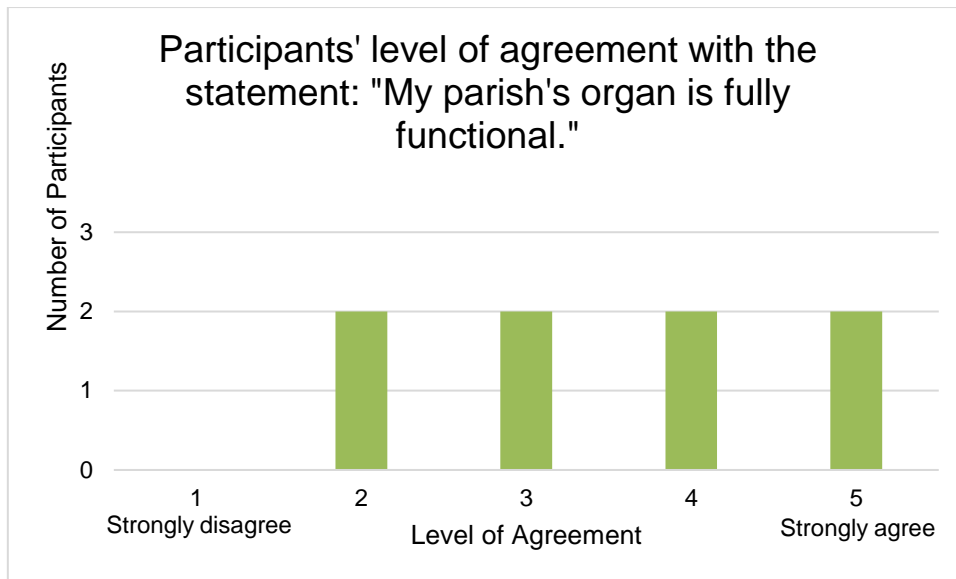


Figure 14: Participants' level of agreement with the statement: "My parish's organ is fully functional."

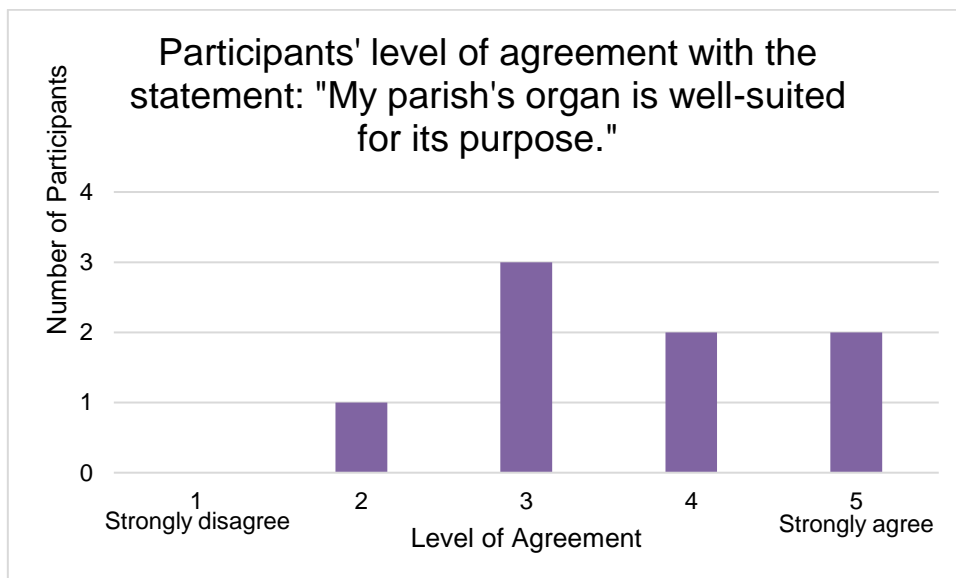


Figure 15: Participants' level of agreement with the statement: "My parish's organ is well-suited for its purpose."

This condition of the organ is due to, as the participants suggested in their responses to the questionnaire, the instruments being relatively new, regular maintenance on the instrument as well as good musicians who treat the instrument well. However, two respondents suggested that the instrument at their parishes are not in a good condition. This is due to, as the participants suggested in their responses to the questionnaire and in the interviews, the age of the instrument as well as the fact they are not used that often.

As shown in Figure 16 below, all ten participants showed that they have congregational singing at Mass, eight showed that they have background music at Mass, eight showed that they have choir music at Mass, six showed that they have solo music at Mass and two showed that they have Gregorian chant at Mass.

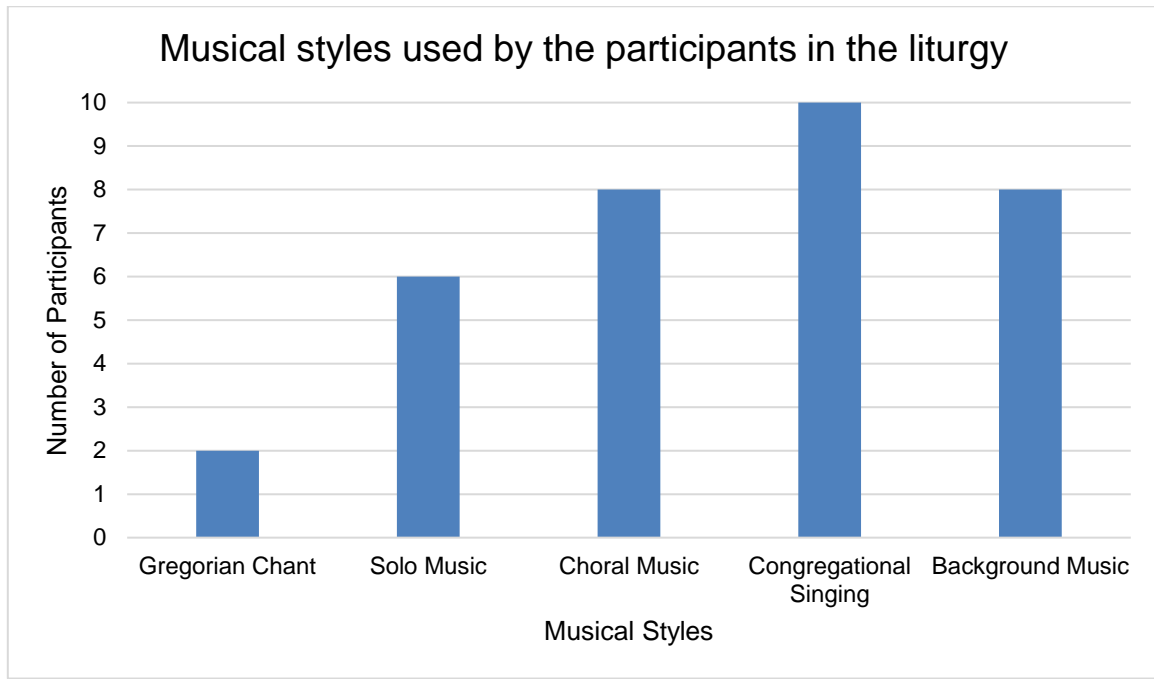


Figure 16: The musical styles used by participants in the liturgy.

As shown in Figure 17 below, in the seven parishes that have an organ, it seems to be used for a variety of uses. Seven participants use it for hymn accompaniment, six use it for choral and solo accompaniment, four use it for instrumental accompaniment, five use it for preludes (instrumental pieces before Mass), three use it for voluntaries (fanfare pieces after Mass) and three use it for the accompaniment of Gregorian chant. Three participants also use the organ for wedding processions.

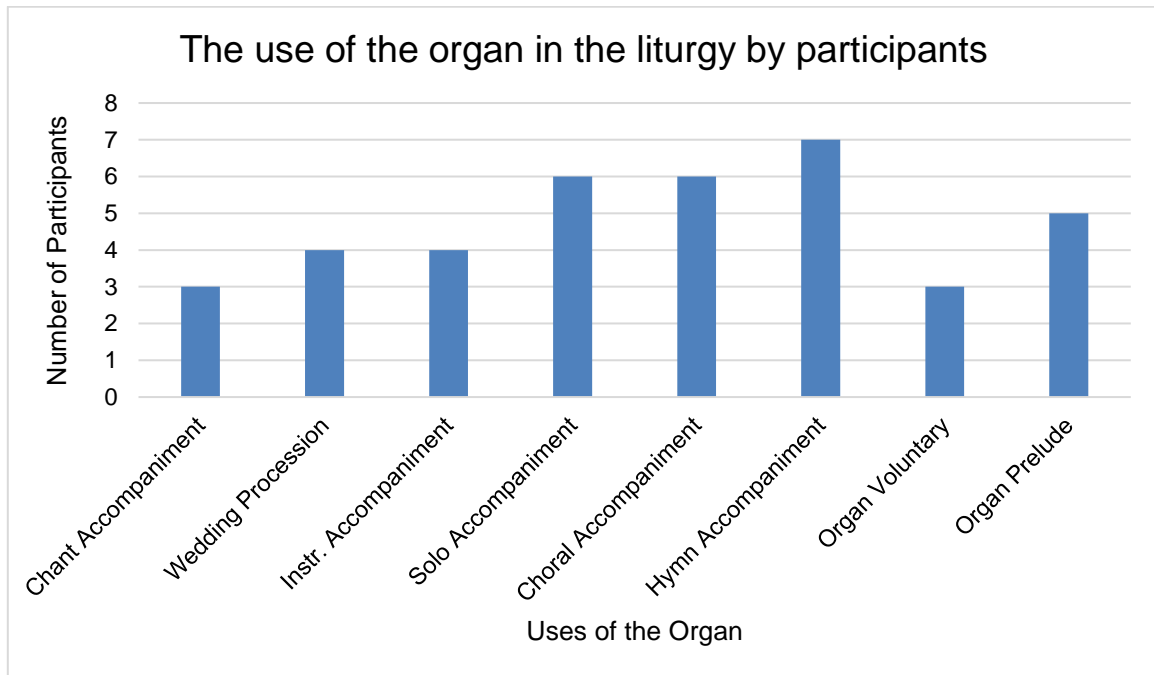


Figure 17: The use of the organ in the liturgy by participants.

5. Findings and discussion

This chapter deals with the discussion of the findings drawn from the results of the questionnaire and interviews. These findings have been divided into five sections: (1) *The use and role of the organ in the liturgy*, where how the participants used the organ and view its role is discussed; (2) *Training*, where the concerns raised about musical and liturgical training are discussed; (3) *The Church and her teachings*, where the participants views of the Church's teachings on the organ are contextualised within the information from the literature review; (4) *The organ and culture*, where inculturation and the responses of different cultures to the organ are discussed; and (5) *The future of the organ*, where the instrument's future is discussed in light of the concerns from the participants.

5.1 The use and role of the organ in the liturgy

Most participants agreed the organ enhances the liturgy. When asked to identify the advantages of the use of the organ their respective parishes, participants mentioned the enhancement of the liturgy most frequently. It gives a "deeper feeling and more reverent feeling" (Participant 1, 2020), one participant noted. Another participant related with much passion that the organ "sets the tone" for Mass (Participant 2, 2020). Another noted that "Nothing can add to it [the Mass], it's plenipotent" (Participant 3, 2020), however also agreed that the organ plays a role in enhancing the liturgy as "there's something about the organ that corresponds to the solemnity, the grandeur and the fullness of sound of heaven" (ibid.). The data showed that there is a general appreciation for the use of the organ in the liturgy among participants. Most participants placed a high value on the role of the pipe organ in the liturgy, indicating that they believe the organ to be integral to the liturgy. Moreover, participants largely felt that the organ is still a relevant instrument, and strongly agreed with the statement: "the organ is to be held in high esteem in the Latin Church."

There was a relationship between the how the role of the organ in the liturgy is perceived and its practical use in the liturgy. Participants whose responses indicated indifference to the integral role of the organ in the liturgy seemed to also indicate that their parishes did not use the organ regularly. Since these participants are active in

decision making in their respective parishes, this finding suggests that attitudes about the role of the organ in the liturgy have an impact on how extensively the organ is used in the musical life of a parish.

The data showed that the organ has the ability to move people spiritually at Mass. Participants' responses suggest that they experience the organ as adding, not only liturgical value, but also spiritual value to the experience of the mass. Asked to describe how the organ influences the experience of the Mass, most respondents mentioned that the organ creates a "prayerful atmosphere" in the church as well as adds "solemnity" to the liturgy (Participant 3, 2020). Their choice of words here is in line with the Church's description of the organ in *Sacrosanctum concilium* (Vatican II, 1963), which states that the organ "adds a wonderful splendour to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things." One participant noted that her parish priest told her "many tears I see many a times, because of the music" from the organ (Participant 2, 2020). She noted that the organ can "just calms down everything, preparing us for the Eucharist" (ibid.). She also said she uses the organ because it is useful "where you want to take them [the congregation] to those heights" of spirituality (ibid.). One participant even suggested that the organ can be "fundamental to spirituality" because it "conduces to prayer" (Participant 3, 2020). There was also a case for meditative silence of the organ, at times, from one of the participants, who suggested that silence is "an important element of the musical offering" (ibid.). He also suggested that this can be helpful in people's spirituality "to raise the mind to God and to enter into the grandeur of heaven" (ibid.). All of this evidence of the spiritual value of the organ shows that how the instrument enhances the liturgy.

There seems to be an emphasis on the organ as an essential instrument of accompaniment for congregational singing. Most respondents indicated that the organ was most commonly used to accompany congregational singing. One participant said "it's dead if there's no accompaniment" at her parish (Participant 2, 2020), showing the necessity of accompaniment for congregational singing. The same participant also noted that it needn't be the organ that accompanies the singing, but "any instrument" (ibid.). She implied that this congregational singing is particularly important for certain

cultures at the parish. Participants also identified the organ's role in supporting congregational singing that unites people of different cultures. These observations about congregational singing are also in line with the Church's teachings: "Religious singing by the people is to be intelligently fostered so that in devotions and sacred exercises, as also during liturgical services" (Vatican II, 1963). Since all participants indicated that congregational singing was a standard element of their parish's regular musical programme, it can be inferred that organ plays a central role in these parishes. However, this reliance of people on the organ to sing was also listed as a disadvantage of the instrument. There was also a worry that the organ overpowers the people with its loudness. However, this could be a parish (or organist) specific concern.

Apart from accompanying congregational singing, the pipe organ seems to be used in the liturgy for a variety of other uses. For example, the organ seems to also be frequently used to accompany the choir and soloists. Organ preludes were also common. This is a positive sign of the use of the organ. Organ preludes are a significant part of the traditional Catholic organ repertoire. However, the use of the organ for voluntaries, accompaniment of other instruments, and Gregorian chant was less common. The lack of voluntaries, together with the aforementioned emphasis on congregational singing is perhaps an indication that a hymn is usually favoured to conclude a Mass rather than a voluntary. Voluntaries are also typically more difficult (usually faster and more ornate) than preludes, perhaps indicating a lack of musical aptitude or training on behalf of organists in the diocese. The lack of Gregorian chant, the Church's ideal musical form, is perhaps a concern that should be addressed. This also could also be a result of the emphasis on the congregational singing of hymns.

The organ is also appreciated as a technically versatile instrument by participants. One participant noted that the organ "can create different atmospheres, because of the different settings that I can use" (Participant 2, 2020), giving some examples of how she would use different settings for different hymns. Another participant also noted an appreciation for the vast technical marvel of the instrument in how it works (Participant 1, 2020). The diverse repertoire of organ music also came through in one or two responses. This embracement of the versatility of the instrument, though not

evident in every response, is an indication of the appreciation and respect for the instrument practically rather than liturgically or spiritually.

There are, however, organs that are not used in the diocese. One of the participants in the interviews noted that their organ is hardly ever used. She seemed disappointed by this. She also indicated that her parish priest is also keen to use the instrument. However, the position of the instrument is in a difficult place for the choir, who are mostly elderly, to get to. This position of the organ is obviously specific to her parish, but she felt that the instrument might be able to be used with a younger choir, who can get to it, but that it is difficult to find people willing to commit and able to sing. She also felt that the instrument is not well-maintained as well as not very good as it is relatively small. She suggested it would be in a better condition if it were played more often (Participant 1, 2020). There were many responses from other participants as well that indicated that there is room for improvement in the maintenance of organs. Some of the organs are old or not well-maintained. A lack of maintenance and care of these instruments could result in them becoming derelict and unusable.

Regular maintenance of the pipe organ was also given much emphasis by participants. Most participants agreed that regular services and tunings of the organ is essential to keep up the condition of the instrument. A few participants also noted that organists should take care of the organ to maintain its condition. It is good that participants are aware of the condition of their instruments. This awareness should lead to those unmaintained organs being repaired and regularly serviced.

Regarding the exclusive role of the organ as musical instrument in the Mass (as seen in documents such as *Sacrosanctum concilium*), the data showed that most participants supported the use of instruments other than the organ in the liturgy. Some of these participants also indicated that instruments like the piano, drums and guitar are used regularly in the liturgy in their parish. This suggests that these instruments, in these parishes, have somehow replaced the “pride of place” that the pipe organ has been attributed by the Church (Sacred Congregation of Rites, 1969).

With regards to popular instruments, they are used in the Diocese, but are not well-received by some. A participant also noted that instruments such as “electric guitars

and drums” were sometimes used, which she explicitly stated that she didn’t like in the liturgy because “It’s not the right atmosphere” (Participant 1, 2020). She described these instruments as “too loud” and connected with a music that she describes as “Protestant”, “repetitive” and not “real music” (ibid.). There was a sense of frustration with these instruments from her. Another participant also indicated passionately that he is not keen on these instruments as “instrumentation that’s more particularly associated with entertainment would be deemed tremendously inappropriate at an offering of Mass”, even going so far as to call them “profane” (Participant 3, 2020).

However, other participants were more open to other instruments. One participant indicated an openness and even use of other instruments. She mentioned she often invites a friend to play the keyboard for Mass. She also mentioned the use of African drums in her parish. I did not get the impression that she disliked any of these instruments – in fact quite the opposite – she was very excited to be able to use all these instruments as she said “There is no instrument that I can say I don’t like” (Participant 2, 2020). She also agreed that different instruments create different atmosphere, but rather took this as an advantage rather than disadvantage.

Traditional Western instruments were more well-received. A participant indicated she would like instruments such as “flute” and “violin” more often at her parish (Participant 2, 2020). She spoke quite extensively about the violin, and the “ambience” it created (ibid.). Another participant indicated an openness to more traditional Western instruments such as strings, with the view of performing a “Haydn Mass” for the liturgy (Participant 3, 2020). He however views this addition in the context of the organ, stating he is “very happy for there to be alternate instrumentation that fits that pattern or additional instrumentation to support the organ” (ibid.). He acknowledges that such instruments could “add something particularly awe inspiring to the liturgy” (ibid.). Instruments such as strings and flutes would certainly have more widespread approval in the Church than secular instruments such as drums and keyboards.

5.2 Training

There seems to be a lack of musical training among those making decisions about music in the liturgy in the Diocese. Hardly any of the participants were professional

musicians, lacking any degree. Only two had qualifications. This presents a concern over whether those who are unqualified should be the ones in charge of music at their respective parishes.

All three of the interviewees agreed that musical training would be useful. One noted that hardly any of the musicians in her parish can read music, making learning repertoire difficult and her own musical training is not sufficient (Participant 1, 2020). Another noted that musical training is “good for sight reading” as people will often come with new hymns they want to try, and the organist needs to be able to sight read them (Participant 3, 2020). She also felt that it’s not necessary to have this training. In fact, she alluded to the fact that it can be difficult to deal with people who are musically inclined but lack this training, because they think they know it all (ibid.). Another participant noted that training is necessary because to “steer something of such great importance as liturgical music, with no experience and/or qualification and/or inclination to the beautiful would be an absolute disaster” (Participant 3, 2020). It is worth noting that none of these three participants were those who have music degrees. This perhaps places even greater emphasis on the necessity for musical training.

Liturgical training was also given an emphasis by the participants in their responses. One participant noted that a priest had assisted her in this regard by giving her the liturgical documents of the Church to read and implement, which allowed her to assist her new parish priest in this regard. She also went on a course for liturgical training (Participant 1, 2020). Another suggested that the lay faithful, though being included more, lack the necessary liturgical training, which leads to “ignorance” in these matters (Participant 3, 2020). This liturgical training is therefore very important in providing appropriate liturgical music, including the appropriate use of the organ.

There was a call for the Diocese to provide training for musicians. One participant suggested that the Diocese should reimplement liturgical workshops and arrange for all the musicians to meet so they can be “all on the same page” (Participant 2, 2020). There seems to be a concern here that each parish does its own thing with music, whereas there should be more consistency across the Diocese. And it seems that liturgical training is presented as the answer to that problem.

Despite this call for consistency, the musical individuality of each musician was also emphasised. Musical independence was noted by one participant who said, “I always say you give the same piece of music to 10 different musicians, and each will interpret it their own way”, though she also questioned whether this was correct (Participant 2, 2020). For example, with regards to hymns, “is it okay if we each parish sing it their own way, or are we supposed to all sing it one way?” (ibid.). She however acknowledged that the organist has a greater sense of independence in this regard.

Informal liturgical training was given more emphasis as a necessity for organists and musicians. This pertains to having a liturgical sensibility of the music and its role in the Mass. The musician must know that they are “not there to perform”, but rather to allow the music “to enhance the Mass” (Participant 1, 2020). Another noted that “little bit of that liturgy knowledge” allows for better atmosphere in the Mass (Participant 2, 2020). For example, with the hymn *Be still for the presence of the Lord*, one participant said, “I will say “Close your eyes”. And we go with there. You see, and then they feel something totally different - look here and now we are being still” (ibid.). This liturgical sensibility will allow organists to get to more intimately involved in the liturgy and allow the congregation and clergy to enter into that intimacy.

There was also a concern indicated that there are not enough trained organists in Port Elizabeth. Two participants noted that their organists are getting old, deaf or are too busy to play for Mass sometimes. That, together with the difficulty of finding organists to replace or fill in for them, is very concerning for the future of the organ in the liturgy in Port Elizabeth. This is certainly the case. Participants bemoaned the lack of organists available to play in their parishes. There is definitely a shortage of trained organists available to play in the parishes in the diocese. However, in my experience of the broader music community in Port Elizabeth, there seems to be a lack of awareness or interest among musicians, who might want to learn to play the organ (for example, pianists), of this need. For example, I can only think of a handful of organists my age playing in churches in Port Elizabeth, myself included. The lack of trained organists could result in the organ being neglected in the liturgy.

As for the support of music, which would lead to further musical training, there seems to be a bit of a lapse. People seem to appreciate the music, but hardly anyone wants

to participate in parish choirs. Parishioners seem to also be upset when there is not music, however, there seems to be a lack of support for the musicians and their attempts to improve the music. For example, one participant attempted to build up a children's choir for her parish, but parents didn't seem to be able to commit to bringing their children. The participant also suggested that the Church has neglected the musical development of our children (Participant 2, 2020).

However, another participant suggested that music is well-supported in his parish. There is a music budget set aside by the parish and the employment of paid professionals leads to better music and therefore support from the parishioners. He also noted that the priests at his parish have a deep love for the music because of their community's charism. He also finds that, at his parish, the congregation volunteers to help with the music (Participant 3, 2020). This support of the organ and the music in the parish is necessary for the survival of the organ in the liturgy.

5.3 The Church and its teachings

The organ was given emphasis as to it holding "pride of place" in the liturgy. All three interviewees agreed with the Church's teaching that the organ is to be held "pride of place" in the liturgy (Sacred Congregation of Rites, 1969). One of the participants suggested that "organ is the principal instrument for sung masses" (Participant 3, 2020). Another participant also noted, when asked about whether the organ is to be held "pride of place" in the liturgy, that it "should be", indicating a sense of disappointment that the organ is not given this status at her parish (Participant 1, 2020). She also noted that she understands that there are "varying opinions" within interpreting the liturgical documents of the Church, but she follows the rubrics as far as possible, but gave the impression that she was the only one in her parish who does, indicating that these rubrics are not always respectfully adhered to by others in her parish (ibid.). A minority of participants identified "holy obedience to the Church's traditions and documents" as an advantage of using the organ in the liturgy in their parish. This leads me to believe that the use of the pipe organ in most parishes is not necessarily out of obedience to the Church's teachings on sacred music, but perhaps rather out of appreciation and respect for the prayerful atmosphere the instrument can provide.

The liturgical and musical changes following Vatican II have not been entirely ignored. One participant noted that since Vatican II, there has been “a shift from immutable principles toward personal taste” which has led to “an invincible ignorance to the liturgical norms and rules” (Participant 3, 2020). He also noted that his parish “doesn't permit instrumentation in the church which is forbidden by liturgical documents” (ibid.). He believes that “one will do everything to protect it [the Mass]”, he follows the Church's laws regarding music (ibid.). Though he acknowledges the Church's laws do allow for taking circumstances and conditions into account when dealing with music, he also suggests that if these preferences surpass the weight of the Church's laws, “something will go awry” (ibid.). This example of musical principles built on and obedient to the Church's documents is something to be encouraged and learnt among church musicians.

The lack of understanding these principles is also something to be concerned about. One participant noted, when asked how the Church's documents influence her music, that she views that in terms of what hymns she can and cannot play. She listed some hymns she thought were appropriate and inappropriate for the liturgy (Participant 2, 2020). Though this liturgical sensibility is useful, it doesn't fully encompass the extent of those documents because the Church doesn't prescribe hymns in its documents. Upon further questioning, it seems that this is a result of her discussing with her parish priest what hymns to play for certain occasions. However, despite this, she said she would often change the hymns during Mass (ibid.). This is perhaps an example of musicians taking liberties with the music during Mass rather than being more sensible in their decisions.

5.4 The organ and culture

Amongst people of different cultures, there seems to be an appreciation of the organ. One participant noted that parishioners “all love the organ”, despite their cultural differences (Participant 2, 2020). Another noted that this appreciation of the organ by all cultures is likely because “everyone feels satisfied that the liturgy remains solemn and wholesome” because of the effect of the instrument (Participant 3, 2020). A common theme arising from the responses was the way in which the organ can represent a parish's culture. Some commented on how well the organ supports the

singing and how many in the congregation like the instrument, however these were secondary considerations. As mentioned earlier, the versatility of the instrument can be used to unite the many cultures in the parishes. This represents the potential for the organ to surpass its simple Western origins to unite peoples of different cultures.

The use of the organ in the culture of traditional Catholic music was also a theme that came through. One participant noted that sometimes, with regards to traditional music, including the organ, “more traditional modes of worship are something that required prudence or perhaps even excessive prudence”, suggesting that the organ must be treated with sensitivity with parishioners in order to be “mindful of people's experiences” (Participant 3, 2020). However, the responses about how well the organ supports singing and the general positive feelings of the faithful towards the instrument seem to indicate a support of the use of the organ, despite its association with traditional music.

The youth do not seem to be as attracted to the organ, two of the participants indicated. One participant noted that “electric guitars and drums” were introduced at her parish to appeal to the youth, indicating that these instruments were introduced for pastoral rather than liturgical or musical reasons, but she still considered these popular instruments to be inappropriate for the liturgy (Participant 1, 2020). Another participant noted that “the youth has changed. Times have changed. So, I don't know if they really into that type of sound.” indicating that she thinks the youth do not like the organ and prefer more modern music (Participant 2, 2020). Despite these feelings, the participants seem to be willing to persist with the use of the organ. As one notes, “the pipe organ does it. It does it [creates the mood for the Mass]” (ibid.).

5.5 The future of the organ

There is also evident concern over what Covid-19 means for the future of the organ in the liturgy in Port Elizabeth. Participants noted that people are reluctant to come back to Mass. Parishes might not be able to sustain the employment of organists if attendance and collections are down. Also, currently the Bishop has placed a ban on congregational singing during Mass. Because the organ is depicted as being a support

for that congregational singing, it may be put aside all together if that congregational singing is not taking place.

There is also a concern over how technology could eventually replace the organ and organist. One of the participants noted, that when she was not able to come in to play for Mass during lockdown, that the parish priest asked her to make recordings to play for their livestream Masses. She observed that since the return to Mass, he has continued with those recordings and she fears she may be out of a job (Participant 2, 2020). It may be possible the use of recordings could replace the organist. However, this is unlikely because, perhaps unbeknown to her and her parish priest, recorded music is not approved by the Catholic Church for use in the liturgy.

6. Conclusion

This study set out to explore the views of Catholic Church musicians in the Diocese of Port Elizabeth on the role of the pipe organ in the liturgy by investigating the following main research question:

- What are the views of Catholic Church musicians in the Diocese of Port Elizabeth on the role of the pipe organ in the liturgy?

I set out to do this in order to review whether the organ was being accorded its proper status in the liturgy given to it by the Church through her teachings. This was a result of experiencing a lack of use and disregard of the organ in certain parishes of the Diocese. I believed the organ was not being used enough in the Diocese. I believed this was due to the liturgical changes following Vatican II. To this end, the following sub-questions were designed to help guide the study:

- How is the role of the pipe organ in the liturgy defined by the universal Catholic Church?
- How are instruments being used in the liturgy in the Diocese of Port Elizabeth?

In the literature review, these questions were contextualised within four broad themes, namely: (1) the historical relationship between the organ and sacred music; (2) the Catholic Church's teachings on musical instruments in the liturgy; (3) a historical overview of sacred music and the role of the organ in the Catholic Church in South Africa; and (4) the history and role of the organ specifically in the Diocese of Port Elizabeth. Furthermore, literature pertaining to the research methods and design used in this study was discussed.

A case study design was used to investigate the phenomenon. Purposive sampling was used to select ten parishes from the Diocese of Port Elizabeth. Ten participants participated in this study, representing eight of the ten parishes originally selected.

Data were gathered in two rounds. The first round consisted of a questionnaire which collected data on participants' use of the organ in the liturgy and their views on the role of the organ in the liturgy. After an initial analysis of these responses, three

participants were selected to participate in the second round of data collection. In this round, participants were interviewed face-to-face and elaborated on the responses given in the questionnaire. The interview transcripts were then coded for various themes arising from the responses.

This study aimed to explore the research questions according to the following themes:

- a) The current role of the pipe organ in the liturgy in Catholic parishes in the Diocese of Port Elizabeth;
- b) The Catholic Church's official views on the use of the pipe organ in the liturgy;
- c) The opinions of musicians working in Catholic parishes in the Diocese of Port Elizabeth towards the use of pipe organ in the liturgy.

These aims were reached through the literature review and the discussion of the findings from the data collected in this study. The study found that, despite my initial observations about there being a decline of the use of the organ in the liturgy, the organ is being used quite extensively. It was found that, in most parishes reached through this study, the organ plays an integral role in the liturgy and is used to elevate the experience of the liturgy, particularly that of the Mass. Furthermore, church musicians generally seem to have a deep respect for the instrument, which is in line with Catholic teaching on the instrument. Participants' general agreement to the integral role of the instrument and its high regard in the Catholic Church is, moreover, indicative of a general appreciation of the instrument. However, there is also an openness to the use of other instruments, even popular instruments such as drums and keyboards.

The study also showed that there is concern over what the future of the organ in the Diocese will be. The effects of Covid-19 might see a decline in the use of the instrument. The use of recordings may also result in the decline of the use of the organ. It seems as well that the youth are generally not responding well to the instrument. Other drawbacks associated with the use of the organ were mainly related to parish-specific aspects, such as the loudness and placement of the instrument. However, the Diocese still has a lack of organists, which is partly due to a lack of musical

development and training from the Church as well as a potential decline of interest in the instrument.

In order to address these problems, there is a call for further musical and liturgical training from the Church. One or two participants felt that they have not received sufficient training from the Church. If this training were to take place, it would help to assist in some of the problems found in the Diocese with regards to the organ, including the lack of trained organists and the lack of understanding about the liturgy. This training could also assist in educating the lay faithful about the traditional music of the Church.

It is my hope that this contribution to the field of sacred music will influence and inspire others to conduct similar investigations. The methodology used proved itself to be useful and easily transferrable to for example, a similar study in another Diocese or even another denomination. This would help to establish a stronger academic examination of the pipe organ in Catholic Churches in South Africa, where there is a distinct lack of literature. Therefore, this study should be replicated on a larger scale and across many Dioceses in South Africa in order to come to a better understanding of the current role and use of the organ in the liturgy in South African Catholic parishes.

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Addendum A: Research questionnaire

11/9/2020

Parish Music Study

Parish Music Study

*Required

1. Please provide your email address. *

Your email address will be kept private and secure.

Informed Consent

I hereby confirm that I, the participant, was invited to participate in the above-mentioned research project, undertaken by Mr. Simon Mowatt at the Department of Music and Performing Arts at Nelson Mandela University.

I understand that:

- The aim of this study is to form a better understanding of how Church musicians in the parishes of the Diocese of Port Elizabeth view the role of the pipe organ and its use in the Catholic liturgy;
- My participation will involve completing and submitting this questionnaire and I may be contacted to participate in a follow-up interview;
- My participation in this study is voluntary;
- I can withdraw from the study at any time;
- Participating in this study does not pose any known or foreseen risk;
- Participating in this study does not pose any known or foreseen benefit;
- My identity will not be revealed in any discussion, description, or scientific publications by the researcher;
- Information shared with the researchers may be published in this study with necessary anonymity;
- My decision whether or not to participate will in no way affect my present or future care/employment/lifestyle.

2. I have read and I understand the provided information and have had the opportunity to ask questions. *

Mark only one oval.

Yes

No

3. I HEREBY VOLUNTARILY CONSENT TO PARTICIPATE IN THE ABOVE-MENTIONED PROJECT.

Please write your name and surname in the box below to indicate agreement to participate in this study.

Part I - Music in the Parish

4. Which parish do you serve at?

If you serve at more than one, select the parish you serve at the most.

Mark only one oval.

St Augustine's Cathedral (Central)

St Bernadette's Catholic Church (Walmer)

Holy Family Catholic Church (Kwa Nobuhle)

St Joseph the Worker Catholic Church (Chatty)

St Kevin's Catholic Church (Bethelsdorp)

Mater Dei Catholic Church (Newton Park)

St Patrick's Catholic Church (Sydenham)

Pawulos Oyingcwele Catholic Church (Motherwell)

Sacred Heart Catholic Church (Kabega)

Holy Spirit Catholic Church (Arcadia)

5. What is your function in your parish?

Please add functions which do not appear as an option under "other".

Tick all that apply.

- Organist
- Choirmaster
- Liturgy co-ordinator
- Priest

Other: _____

6. Have you received any musical training? If yes, please elaborate by listing any qualifications or certifications you may possess.

7. The musical programme for the principal Mass on a Sunday includes the following:

Tick all that apply.

- Background music
- Congregational singing
- Choir singing
- Solo singing
- Gregorian chant

Other: _____

Part II - Musical Instruments

8. What instrument(s) are normally used for music at the principal Mass on a Sunday?

Tick all that apply.

- Organ
- Piano
- Guitar
- Drums
- No instruments

Other: _____

9. Does your parish have an organ? *

Answering yes will direct you to "Part III - The Organ". Answering no will redirect you to "Part IV - The Liturgy".

Mark only one oval.

- Yes *Skip to question 10*
- No *Skip to question 13*

Part III - The Organ

10. Please indicate your level of agreement with the following statements:

Mark only one oval per row.

	1 (Strongly disagree)	2	3	4	5 (Strongly agree)
My parish's organ is well maintained.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My parish's organ is in tune.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My parish's organ is fully functional.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My parish's organ is well-suited for its purpose.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. In your opinion, why is your parish's organ in its current condition?

12. In what ways do you use the organ in the liturgy?

Please select all options that apply.

Tick all that apply.

- Preludes (solo organ pieces before Mass)
- Voluntaries (solo organ pieces after Mass)
- Accompanying hymns sung by the congregation
- Accompanying choral works sung by the choir
- Accompanying Gregorian chant
- Accompanying a solo singer or cantor
- Accompanying other instruments

Other: _____

Part IV - The Liturgy

Please indicate your level of agreement with the following statements:

13. I am closely involved with making decisions about music in my parish.

Mark only one oval.

1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

14. Organists should be paid by their parish.

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

15. The organ plays an integral role in the liturgy.

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

16. Using an organ in the liturgy adds value to the solemnity of the Mass.

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

17. The organ is to be held in high esteem in the Latin Church.

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

18. The teachings of the Church strongly influence the instruments I use in the liturgy.

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

19. The organ is currently still a relevant instrument in the Church.

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

20. Other instruments are just as appropriate in the liturgy as the organ.

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Part V -
Optional

Thank you for answering all of the questions up till now. The last three questions are optional. I would appreciate it if you could spare a few more minutes to tell us about your experiences as a church musician.

21. In your view, how does (or would) the organ influence the experience of the Mass in your parish?

22. In your parish, what are the advantages/benefits of using an organ in the liturgy?

23. In your parish, what are the disadvantages/drawbacks of using an organ in the liturgy?

Follow-up Interview

24. Would you be willing to participate in a follow-up interview? *

Mark only one oval.

Yes

No

Follow-up Interview

25. Please provide a contact number where you can be reached. *
- Your contact details will be kept private and secure.

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Addendum B: Gatekeeper's letter

5 February 2020

Simon Mowatt

[REDACTED]

[REDACTED]

[REDACTED]

Port Elizabeth

6001

Bishop Vincent Mduduzi Zungu's Office

10 Park Lane

Central

6001

To whom it may concern,

My name is Simon Mowatt and I'm a Catholic currently beginning a research project for my MMus in the Department of Music at Nelson Mandela University.

I am enrolled for a master's degree in Music at Nelson Mandela University and wish to undertake a research project which will involve the participation of Catholic Church musicians in the Diocese of Port Elizabeth. I am writing to ask your permission to be allowed to send questionnaires to and interview those involved in the music in the parishes in your diocese. The title of the intended research project is: "An investigation of the views of Catholic Church musicians in the Diocese of Port Elizabeth on the use of the pipe organ in the liturgy" and my research activities will be supervised by Mr. David Bester (Senior Lecturer in Department: Music and Performing Arts, Faculty of Humanities, Nelson Mandela University).

Subject to your permission and approval by Nelson Mandela University's Ethics Committee, the intended study will use questionnaires and interviews to investigate the views of Catholic Church musicians on the role of the pipe organ in the liturgy in the Diocese of Port Elizabeth. Through conducting this research, I wish to ascertain

the trends in opinions of those involved in music and hopefully contribute to the understanding of the role of the pipe organ in the diocese.

The following parishes will be involved in the intended research project:

- St Augustine's Cathedral in Central
- St Bernadette's Catholic Church in Walmer
- Sacred Heart Catholic Church in Kabega
- Mater Dei Catholic Church in Newton Park
- St Joseph the Worker Catholic Church in Chatty
- Holy Spirit Catholic Church in Arcadia
- St Patrick's Catholic Church in Sydenham
- St Kevin's Catholic Church in Bethelsdorp
- Pawulos Oyingcwele Catholic Church in Motherwell
- Holy Family Catholic Church in Kwa Nobuhle

With your permission, I shall contact each parish individually to find out who oversees the music in each parish and send them the questionnaires. Following the completion of their questionnaires, a few of those people will be picked to interview face-to face. All the results of these questionnaires and interviews will be confidential and the participants will remain anonymous in the final research paper. This final research paper will be available to you and the participants following its completion.

If this is possible, please could you fill out the following form and email me at [REDACTED] to confirm that you are willing to participate and allow those involved in your parishes' music to take part, providing they agree to take part?

Should you need more information, please do not hesitate to contact either my supervisor, Mr David Bester, via email: [REDACTED], or me directly at [REDACTED].

Yours sincerely,

Br. Simon Mowatt C.O.

Addendum C: Informed consent

I hereby confirm that I, the participant, was invited to participate in the above-mentioned research project, undertaken by Mr. Simon Mowatt at the Department of Music and Performing Arts at Nelson Mandela University.

I understand that:

- The aim of this study is to form a better understanding of how Church musicians in the parishes of the Diocese of Port Elizabeth view the role of the pipe organ and its use in the Catholic liturgy;
- My participation will involve completing and submitting this questionnaire and I may be contacted to participate in a follow-up interview;
- My participation in this study is voluntary;
- I can withdraw from the study at any time;
- Participating in this study does not pose any known or foreseen risk;
- Participating in this study does not pose any known or foreseen benefit;
- My identity will not be revealed in any discussion, description, or scientific publications by the researcher;
- Information shared with the researchers may be published in this study with necessary anonymity;
- My decision whether or not to participate will in no way affect my present or future care/employment/lifestyle.

Addendum D: Interview Transcripts

The following are the transcripts of the audio recordings of the face-to-face interviews with the participants. All necessary references to persons and parishes have been removed.

Participant 1

Interviewer 00:05

Okay, so the first question is how do you believe the organ influences experience of the Mass?

Participant 1 00:18

Personally, I find it, it gives a deeper feeling and more reverent feeling in the church. I personally love the organ when it's played, but I've said there are problems in our church because of the spiral staircase going up to the choir loft, you know, and it's a very old organ, the one we've got there. The church was built in 1947 opened in 1947, I should say, and I think the organ was imported by the Pekelharings originally so must be the grandfather of the people who do the repairs and so on.

Interviewer 01:11

How do you find (is it different?) when you don't have the organ to when you have the organ - is there much of a difference?

Participant 1 01:21

Yeah, I would say so. We had what was his name? Oh, should have looked his name up . Professor - used to play for the Feathermarket Hall.

Interviewer 01:36

Troskie?

Participant 1 01:29

Troskie, yes. And he would phone us, or his secretary would phone, once a year for a few years running and ask if their choir, the Children's Choir could come and sing, and we'd sort of correspond with one another and find fitting things - where to fit them in the masses. And that was lovely. But he did mention that it was old, that organ, and sometimes they were like, they were small problems - I don't know what they were. But it's also very limited because then it's only got a single keyboard, you know. But I like the organ and when they play it for for weddings, and so on - again, it's a matter of that there's only one lady now parish as far as I know who plays the organ. That's [Participant 1's Organist]. She's our organist.

Interviewer 02:26

Do you feel that there should be more use of the organ in the parish?

Participant 1 02:32

Yes. And in fact, every time they come to service the organ, they say that this must be used, but nobody ever does. [Participant 1's Organist] doesn't have time to come and just play for no reason. And as I mentioned before, we have a small choir, which has shrunk over the years. Few years back we were like, twelve, fifteen people, but gradually they've moved out, and most of them are elderly. They've moved to where there are villages for retired people. And we're left with, before shut down, we were five of us who were coming to choir practice. And some of those are in the 90s. So you can't expect them to climb up to the choir loft, you know. So, basically [Participant 1's Organist] was playing the organ at weddings, for the entrance, and for recession, she was.

Interviewer 03:27

How do you relate the organ to people of different cultures in the parish or how do they relate to it?

Participant 1 03:35

I've never asked them. We do have that electronic keyboard in the front which everybody seems to like, you know, everybody will use that and we've got an old Lowrey as well, which has big problems. There's something wrong with it and the keys stand up above the rest. And [Participant 1's Organist] jammed them far so she occasionally will use that for certain hymns. And it sounds nice. The electronic organ, ja it's okay but it's more like a piano than anything else, you know. As for cultures, difficult to gauge I've never asked any of the other cultures, but we have [Participant 1's Parish Priest] as our parish priest at the moment. And we tried to get him to sing some of the parts, the Mass parts. But I finally discovered what happens, he comes in on totally the wrong key although [Participant 1's Organist] has given him an introduction. And I've realized that their culture is totally different with singing. There's a certain part during the Triduum Masses that when I think I think it's the Good Friday one when they carried the cross in or whatever. And they sing that "Behold the wood of the cross". He sings that in Xhosa. And it's wonderful. It sounds like he's got the most magnificent voice but when you put him with an organ, he comes in on the wrong key so he's not used to our type of music, and that's the only gauge that I have. I mean, they've got beautiful voices, when you go to their black churches - Wow! And they can sing.

Interviewer 05:12

Would you say - well, you've mentioned, the problem with the staircase and the fact that the organs quite old. And are there any other factors that you feel inhibits the development of music, and the use of the organ?

Participant 1 05:30

Basically it's that nobody wants to join the choir anymore. They haven't got time to come to practice they have all kinds of excuses. And yes, you can still playing the organ, and have the choir in the front of the church, but it's very difficult, we need contact, you know. You need eye contact at least and say "play it again", you know something like that.

Interviewer 05:54

How is music supported in your parish by parishioners?

Participant 1 06:02

Also difficult to gauge. When [Participant 1's previous Parish Priest] was there, of course [Participant 1's previous Parish Priest] is Irish, and he's got a fair voice he's got a very nice voice, and he loved the music, and he started and that's how I got into it. He used to come to our choir practices and say let's "try this hymn". And I could hear sometimes he had the wrong notes or something. And I'd say well, it actually should go like this or whatever the case. And then eventually he came to me and he said, Would you like to take over the music, the choir (and, you know, help with that). It's difficult for the, for the organist to run the choir as well. You have to face them and say "look, this part is wrong" and then you say, you know, "the organist can replay that bit" and so on. But to be sitting there, and she's also not that young, I think she's slightly deaf, so she doesn't actually hear everything that everybody's singing wrong. And I'm afraid it worries me, you know. Anyway, so I did the best I could. And that's been fine, up until fairly recently, as I say with all the choir members, leaving for various reasons. And it worries me that you can't try something new with parts or something like that, there aren't enough people. We have one Chinese man in our choir. And he's got a good voice, but again no ear for timing. He sings his own timing. Sorry, that's not the question you asked me.

Interviewer 07:39

Do you find with the organ that people sing?

Participant 1 07:50

Yes, I think so. I think you do need accompaniment. Otherwise it doesn't work.

Interviewer 07:58

And what are your views on the use of other instruments?

Participant 1 08:03

We do have two guitarists as well. They're not always both there - sometimes one is there sometimes none of them are there, as a support. But are also, at I think the evening. Our evening Masses they used to, were supposed to, be aimed more for the younger people - they prefer going in the evening. And they have electric guitars and a drum set, and I don't know what all. That doesn't go down well with me. I personally don't like electric, electronic, well electric guitars and drums, and I don't like them in the Mass. It's not the right atmosphere.

Interviewer 08:46

Could you go into that in a little bit more detail, would you say is it, is it the sound that they make, or is it the kind of music that you're associating?

Participant 1 08:57

Both. The sound is far too loud, our church is too small for that as far as I'm concerned. But also, why do we want to be like the Protestant churches, these big Hillsongs and things like that. I know that the young people like it. But to me, that's not appropriate. You know, the words might be appropriate but they're very repetitive, most of those songs, one sounds really much like the next one. Whereas the old fashioned music - that's music. That's real music.

Interviewer 09:40

So, according to one of the church's documents, by the Congregation of Sacred Rites, they say that, I'm just quoting here, "In the Latin church, the pipe organ is to be held in high esteem for it is a traditional musical instrument, which adds to a one, which adds a wonderful splendor to the church's ceremonies and powerfully lifts up man's mind to God and to higher things." Based on your experiences of music in in the parish, what are your views on this statement.

Participant 1 10:18

I think that's, that's very accurate and well should be anyway. I don't know about these standards and what's going to happen now after this COVID thing is people are already very reluctant to come back to Mass. So we don't know what's going to happen later. But I've always said, you're not there to perform. The music is there to enhance the Mass. It's not to take the spotlight.

Interviewer 10:52

60% of respondents to the study said that they have had some formal musical training usage, a little, a little bit.

Participant 1 11:02

Very little.

Interviewer 11:02

A little bit?

Participant 1 11:02

Primary school.

Interviewer 11:03

Still some more than others have. Much more.

Participant 1 11:07

That, sorry if I can add to that, in our choir particularly, nobody can read music. They can't. At least I don't think so. I don't know what they've had at school but none of them will own up to being able to play an instrument, and they can't read music, even my psalmist. She's got a lovely voice also an older lady. She's about my age, but she's got a lovely voice. But what happens for the Sunday Mass I record the psalm for her, and she listens to it over and over at home. Was she stays in Summerstrand or something and we're in Newton Park. So we can't get together often so it's what I do for the next Sunday. She's got the next two Sundays songs already which she'll listen to over and over. The others have got so, well the older ones that have been there - they're so used to - they just watch as the notes go up and down, you know, then they know they've gotten lift their voice or lower.

Interviewer 12:04

Do you think that those involved with the music should have musical training?

Participant 1 12:11

Oh, it would be such an advantage.

Interviewer 12:15

And liturgical training as well going on a course or two?

Participant 1 12:19

I don't think any of the choir do that. I do. I'm the liturgy coordinator. And I also do, was doing catechism - I'm stopping now at the end of this year. So I've got very involved with it. Then if I sound not too humble - [Participant 1's Parish Priest] kind of relied on me when he moved there. I think he was a bit afraid of the white people - they might stone him or something. So he leaned on me quite heavily for the liturgy and he still likes me to be there for the funerals and important things.

Interviewer 13:00

So, the rules of the church, so to speak, or the, the laws or the documents regarding the liturgy and the music, how do they influence your decisions?

Participant 1 13:16

[Participant 1's previous Parish Priest] gave me books when I took over, which I read through, and there's you know, some of them all over a few pages, this one will differ from that one. But I took what I thought was most appropriate and I've used those, you know, those remarks. So what was the question again?

Interviewer 13:39

Describe how the rules of the church regarding the liturgy and music influence your decisions.

Participant 1 13:43

And I know there are rules in the rubrics in the Missals and that sort of thing. So we try and follow that as far as possible. Well I do.

Interviewer 13:54

Is there anything else that you'd like to add about the organ that you've been feel hasn't been expressed?

Participant 1 14:05

I don't know, but I know I looked in there one day and I'm astounded at what goes into it. A lot of cobwebs underneath there as well. Back, we went to the back of it. No it's just a pity we can't use it more often. I think [Participant 1's Parish Priest] said at one time "Why don't we play the organ and we sing down there", but it's just not going to work out with half the people being deaf and I need to coordinate because he catches my eye and does that [*moves eyebrows*] and then I must know what he wants and then translate that to the organist, you know. Love him by the way I think he's a lovely man.

Interviewer 14:49

Good, I think we can end there.

Participant 2

Interviewer 00:02

Okay, so the first question I have here is, how do you believe that organ influences the experience of the Mass?

Participant 2 00:12

Is that specifically, at [Participant 2's Parish]? Where we are currently playing?

Interviewer 00:18

Yes, maybe think about it at [Participant 2's Parish] and then also, in general, how you feel.

Participant 2 00:28

Okay, I'll make a comparison between [Participant 2's Parish] and [Another Parish]. Then, [Participant 2's Parish], they can not do without the music. It's like, it's dead if there's no accompaniment. Anything. You know, especially the organ but any accompaniment. Because we have 13 different cultures, and they all have their different ways of where they coming from, of singing, especially the Mass parts and so on, you know. You would find some of them they don't know even Latin even our people from here, they don't know Latin, things like that. Yes, without music it's dead that you need only bring in a coffin and then completes the picture. Then you will go to where I'm coming from originally where I played for 25 years at [Another Parish]. In the coloured community, obviously, the organ just enhances everything, but take away the organ, they will just carry on and they will sing. You know, they will just sing. Somebody that just needs to even for maybe a communion reflection or whatever somebody just needs to hum something. And then a few hum, and then the whole parish will hum or they end up singing, you know. Yes. So, at [Participant 2's Parish] the organ is very, very, very important. It's very important. Now with after, if I can share with you what I did during a lockdown. I recorded a good few hymns and Father kept it on his laptop. So we did his recordings, his YouTube and whatever, then you use those. And now, I realized something. Don't know if I'm still needed as an organist, even after lockdown. Because with my mom's illness, I couldn't come to Mass the first Sunday. Now that the church is open, and Father automatically used the recordings. You see, ja. So that's it.

Interviewer 03:07

Have there been times where you haven't used the organ? And do those times feel better, or do they feel worse.?Have you had times, for example, load shedding or how does it feel when the organ is not part of the mass?

Participant 2 03:27

If I have my main singers my strong voices, there aren't many, not even one handful. If they are not there. I can't even picture, what's going to happen during loadshedding. If we at least had a guitar or... Yes, a guitar or drums, you know, but we only use the boys will only play when I'm there. The Oratory seminarian intake those boys that normally attend here at [Participant 2's Parish]. Ja - no - disaster. But fortunately,

they've got a generator now. So when lights go out, generator kicks in. And there we go.

Interviewer 04:18

So you can have the organ?

Participant 2 04:22

Ja.

Interviewer 04:24

Do you do feel that there should be more use of the organ in your parish?

Participant 2 04:33

How do you mean more use, because I'm the only organist, and I only play at Sunday Masses, and I'll be at Masses during the week, I mean like, Holy Week and so on. I don't play for weekday Masses. But it's a handful that attends I don't even know if they will sing, I don't know - I could be wrong. I could be wrong.

Interviewer 05:01

Do you use the organ to accompany the Mass parts as well?

Participant 2 05:06

Yes, the organ sets the tone. If we wanted lively, the organ will give you that if you want the most spiritual meditative tone, if we want, whatever. [Participant 2's Parish Priest] would always say "[Participant 2] today, I want you to take them to Heaven", you know, because he tells me I see the parishioners from behind. He sees them from the front, and he says to me, you will not realize how many tears I see many a times, because of the music. So the music sets the tone.

Interviewer 05:51

How do you find people of different cultures in the parish relate to the organ? And do some people like it? Some people don't like it? Is everyone happy with it?

Participant 2 06:04

I think they are all happy with it. They all love the organ, because they have different settings, you know. I'm not a professional organist - I don't have degrees and whatever. It's just I rely on my experience over the years - I started when I was 16 years old. So, yes, they love the organ, and even more so when the boys accompany me with their drums, or if I bring in somebody with any other instrument just for a special occasion, they absolutely love it. Sometimes, I would, my friend from Kirkwood, if he's here, then I'll say bring your keyboard along well he's actually a pianist. So, the organ plus that - beautiful. Because I'll make variation. And sometimes, I will also tell him "okay you carry on, you play", then we only listen to him. You see, then it's beautiful, really beautiful.

Interviewer 07:09

Are there any factors that you feel inhibits or prevent the development of music and the use of the organ in the parish?

Participant 2 07:25

I'm the only organist. And that is not ayoba. That is not ayoba. Especially now. When I can't really leave my mom. You see, if we had maybe another two and we had a roster and we can alternate. Yes.

Interviewer 07:49

Okay. How is music supported in your parish? That means, how do other people... Are they very enthusiastic about it, or are they not too worried about it?

Participant 2 08:06

No, they are very upset if there is no music. Yes yes yes yes. They will ask "what happened now today?" or, you know. Yeah - no no no no, they love their music in this parish. They love their music.

Interviewer 08:26

So what are your views on the use of other instruments in the liturgy? You mentioned drums and guitars. Are there any other instruments that you like or don't like?

Participant 2 08:41

There is no instrument that I can say I don't like. I would... Okay, I would like, if we could have a flute or something or violin, you know, just for more variety, because I know the magic that we can make if we have those instruments as well, you see. There was a funeral now, during the lockdown. And for the recessional, what did they play? I can't remember... Largo! Largo. They brought their own organist. And, but he wasn't like out of this world he just played plain, you know, just the main tune. He played and he had the violin accompany him and come in here and there and I'm telling you it was sho! You see, it's just a violin and people were like "Hmmm, violin!" Yoh, but that ambience. Yoh what that violin did, because they played it as a recessional walking out in silence. Just, just image that. Yeah, no, there is no particular instrument that I don't like. I would love to use more instruments. I would love, and I'm sure the youth would like especially.

Interviewer 10:26

Do you think that different instruments create different atmospheres.

Participant 2 10:30

Of course, definitely, definitely. Yes, yes, yes, yes.

Interviewer 10:35

So how would you describe the organ's atmosphere that it creates?

Participant 2 10:46

It can create different atmospheres, because of the different settings that I can use. You see, if I want now, "To God be the glory" then you just give that organ sound that you see, or if you just have your "How great Thou art" that type, then you say that on that you see. And then you want "Give me joy in my heart", then you take another jazzy tone with because they like to clap here and they sometimes you see. And then they will maybe sing "Blessed be God". And then, after that, if it's a High Mass and Father's going to incense, then I continue playing it but they sang the two verses

finished. And then I have a certain setting. And then it just calms down everything preparing us for the Eucharist Prayer, you see. So with those settings I play around to give us that.

Interviewer 11:56
Do you improvise?

Participant 2 11:59
Oh here and there, here and there yes I do my own thing I don't know whether it's right or wrong but people love it. Whatever nonsense I'm catching on, they love it.

Interviewer 12:14
Great. Now from one of the Church's documents, it says: "In the Latin Church, the pipe organ is to be held in high esteem, for it is a traditional musical instrument, which adds a wonderful splendor to the church's ceremonies and powerfully lifts up man's mind to God and higher things." Based on your experiences of music in the parish, what are your views on on this statement?

Participant 2 12:51
Um, I personally love the pipe organ so I personally, I absolutely love it. It gives you just like as I said earlier, like, with "How great Thou art" and things, those types of hymns, and but ,you know, the youth has changed. Times have changed. So, I don't know if they really into that type of sound. You see, they are nowadays, what I gather, they're more for the "Boom Chicka Boom Chicka" bubblegum, you see. Ja I personally, absolutely love the pipe organ sound. Okay for certain, certain parts of the Mass, where you want to take them to those heights, you see. Opening in "The church's one foundation" - that type of thing, the pipe organ does it. It does it.

Interviewer 14:11
So, 60% of people who responded to the study the questionnaires, they said that they received some training at some point. Do you think that the people who make decisions about music should should have musical training or experience? And why?

Participant 2 14:38
In playing an instrument, you mean. I think that's the most difficult question. That is the most difficult question of the day. It's twofold. I would say yes and no. Yes, if you have formal training, you don't need to - I don't think you need to have a degree because I've been playing over 30 years and I've played in all the Protestant churches in my area, I've played in 90% of the Catholic Church in PE But if you have a bit of training, then it's good for sight reading, things like that. If somebody just come off-hand, the priests come to you, "I got this hymn from wherever, wherever". If you can read, it's true I think it's major that you can read a little bit at least. Yes and then also liturgy comes in there, you need to know your liturgy, although we will lack a little bit likely in our liturgy workshops, you know, where they bring all the musicians, all the organist. Now it's musicians of all the parishes together so that we're all on the same page. You see, so that you don't do your thing and I do mine. The bishop says after communion, absolute silence. And then this priest feels "no you play something, I hate the silence". And that one feels "No, I will just play background music". And each one do their own thing, usually not on the same page. So, the liturgy, and your training.

Interviewer 16:45
Musical training?

Participant 2 16:46

Yes. On the other hand, you get people who are musically inclined, they are just gifted. To me it's difficult to work with. I'll be honest, I'm speaking of experience now, because they feel "Look here, I know what I'm doing". You see it's very difficult there. And they just go their own way and what can you do? They're using the talent. But it's difficult to tone them down. Like I know specifically of one, where it's not even my Parish, where the people will tell me "speak to this one man!". Gee a person wanna pray after communion and then the music is blaring. And then I'll try in a subtle way to, you know, and it's not long and then the same thing again. And if they don't have a little bit of that liturgy knowledge, then they they're not aware that the Mass goes like a graph you know you have your highs and your lows - they want to keep it dum dum dum dum dum dum. You know, where you like in liturgy you you have your lights you have so many things that you can use to play with. Yeah, the tones of the Mass.

Interviewer 18:27

Do you think that it's a good idea for musicians in the Church to, to be given musical training? Would those workshops that you mentioned, do you think that they, do you think that they're necessary?

Participant 2 18:47

I think it will be a great idea. That will help get us all on the same page.

Interviewer 18:56

And learn new things?

Participant 2 18:58

Yes like I always say you give the same piece of music to 10 different musicians, and each will interpret it their own way. Each will read it their own way. So you get to this parish, then they sing, "I watched a sunrise" like this. And then you get there, then they sing it faster. Then you get to another parish, they sing it much slower. Then the value of the notes is somewhere's changed them a little bit. Now you wonder "yoo, have I been reading wrong all along.? Let me go check it.". You see. So, is it okay if we each parish sing it their own way, or are we supposed to all sing it one way? And on the other hand, each organist interprets it differently.

Interviewer 20:00

You've given a very good answer to a very difficult question.

Participant 2 20:02

For example, "Be still for the presence of the Lord". The name the hymn says it all. Then you get people, I'm telling you, have you heard drums with that one? Huh? I'm telling you they can... You get parishes where they can totally jazz it up. And then, like with one good choir that I had, then I will say "Close your eyes". And we go with there. You see, and then they feel something totally different - look here and now we are being still.

Interviewer 20:53

You're in charge of the choir as well?

Participant 2 20:54

We don't really have a choir. We don't have a choir here, because the [Participant 2's Parish] parishioners live far and wide. Ja, to travel. I tried with the kiddie's choir, and then you have people from who knows where driving their children here on a Saturday, and those right here in the perimeters of the church they don't pitch. You see, it's a difficult one. Although, I have a dream where I want to - I want to have a musical play, with a little choir but also a little bit drama and singing as well. It involves children only you see

Interviewer 21:47

With the organ as well?

Participant 2 21:50

You know, years ago, I would take my organ anywhere. I promise you, anywhere - get the bakkie and we take you to you wherever the venue, leave me and my organ there. Okay. Nowadays, keyboard has it, you see. Ja, just to our children. They've been neglected. And I can't blame anybody. I'm also to blame because I just gave up. And I was supposed to continue. We're not supposed to give up. Even if it's just a few that pitch, you carry on until it grows, but then we need commitment from the parents. The child's a home, "Mommy, it's choir practise". "No I'm going to Greenacres now." You see it's a difficult one. It's difficult. Although I would love to put together a musical play thingy with children singing. Not hymns from the hymnal - things like "Beloved, let us love one another". John what what what what, and things like "You and I have a heart to change the world", those type of things. My dream. This is my dream. I'm not busy with it. I haven't even started. But this is what I'd like to do one day where I either have it for a Christmas play. Or maybe for Lent, where it's a strong message, where you have this thing, a big venue, a nice big hall where you invite parishioners, the parishioners or Catholics whoever whoever whoever, and there is a strong message that people go home with. That's my dream. I wish I can do that.

Interviewer 23:55

Last question now, which is to just... Can you maybe describe how the rules of the church regarding liturgy and music influence your decisions in music? So you've mentioned for example the bishop wanting silence after communion. How, or are there any other examples of that kind of thing?

Participant 2 24:25

Um, sometimes you have requests - this happens, this does happen very often - you have requests for a song. A song. Not a hymn, a song. And people really want that song. You know, for the funeral or whatever, and it's difficult to explain if they don't know, don't have a clue about liturgy, they just know we're supposed to have an entrance, offertory, communion and recessional hymn. You know, then I would normally say you know at the graveside, you can do as you please. That's how I get out of it. The thing is, you know, at the graveside you can sing "By the rivers of Babylon", anything you like. I can't think off-hand - ja there are here and there like "Our

Father" -you have the different versions, and there are certain ones that we are not allowed to sing. And the Gloria where we sometimes used hymn number 89 as the Gloria. And if you take that and you take the wording of the gloria and you see we're not even singing, half of what to be supposed to - what we normally say.

Interviewer 26:01

Does [Participant 2's Parish Priest] sit down with you and go through the music for special occasions?

Participant 2 26:09

Special occasions, yes we discuss.

Interviewer 26:13

And Sundays?

Participant 2 26:18

I would normally - we have a chat group, liturgy chat group. They obviously look at me for guidance, but we have one strong singer in the, in the choir, been to Catholic school diddee didde dum, so she sort of like knows, though if they see it's Thursday evening and then they say send hymns, they will send in and say "[Participant 2], your input?", whatever, I will grab out my missal at home or, I'll just ask "What's the theme?" or some times, the reading, I can't even guess in which way/direction Father's gonna preach. I like that my music, how can I say, what's the word, that [Another Priest] used - gives the homily more strength. You know, so then I would maybe then phone Father and say, "Father, this readings is this, that and that and that. What are you going to preach about? He'll say "I don't know yet". Okay then, we choose in because we have a guide in the Celebration Hymnal. But I just tell you that I'll be very honest with you I take that for Sunday, but many a time, I let the spirit lead me. Many a time, 50% or more of the time. Now the overhead operator is right, sitting right next to me. Then maybe Father doesn't give me a clue whatever - as he's preaching, then a hymn will come to mind that is spot on, on what he's saying now. Then I'll just grab a piece of paper note, and tell him, "Put that hymn up for offertory or even after the homily... Father doesn't even know - look here, I'm baking my own pies - he doesn't even know we're gonna sing this. Then I just think no man, this is so strong. They just need to sing this one verse. After the homily, if he goes sit then he wants to reflect for one or two minutes, then he sees there the organ is going, then we've seen that thing. And sometimes that even the operator will come to me after Mass, "[Participant 2], what did you do again today?" Now, what have I done? He said "you had me to tears to the... Gee that hymn was sjoe, just one. So, I like to work like that. We will prepare everything that's there. But, [Participant 2] can change it during Mass cause Father allows me to, because he knows whatever hymn is gonna come, it will be in line. Maybe I just couldn't think of that hymn the Friday or the Saturday already. Because maybe it's not even in the hymnal because we do have another repertoire of hymns that's not in the hymnal. You know, like, Father teaches us, short little tunes to sing, or I have my own that I come with, like, example, he will maybe, maybe petition. You preach on petition you know and you ask God to do some, Maybe you will just use the word something beautiful. God will make something beautiful in your life or whatever. We've got something it's just two, three lines or some do something new in my life, whatever. Ha ha ha. Give a note there to the operator, Father's done then we that

thing. Or, if we don't sing it, I will just play it as a communion reflection, bring them back again to that homily before you go home. Just cement it again. You see, ja, that's how I, then I also feel, you know, I've given my contribution. Ja.

Interviewer 30:48

Is there anything else that you feel should be expressed about the organ?

Participant 2 30:58

No, I think we've covered, I think we've covered all bases.

Participant 3

Interviewer 00:06

Okay, so the first question is, how do you feel, or believe that the organ influences experience of the Mass?

Participant 3 00:17

Well, I suppose we should draw a first line between what the Mass is, in essence, and what effect experience or feeling has toward it. So, the object of the mass - adoration of God, and sanctification of the people. Nothing can add to it, it's plenipotent. So that's an important first distinction, I think. But if one is having a Solemn Mass, for which music is the handmaid. According to that formulation of the church's liturgical understanding definitely, the organ plays a role in providing full, complete harmonic depth that there's something about the organ that corresponds to the solemnity, the grandeur and the fullness of sound of heaven.

Interviewer 01:33

Do you feel that there should be more use of the organ in your parish, and in what areas?

Participant 3 01:39

I think our parish is very good about using the organ for Mass. We don't permit instrumentation in the church which is forbidden by liturgical documents. So the organ is the principal instrument for sung masses. Though, occasionally we do have unaccompanied singing particularly chant, or polyphony. So, I think, satisfied with the use of the organ.

Interviewer 02:10

Describe how you relate the organ to the people of different cultures in your parish.

Participant 3 02:14

I think that, over and above the organ as a particular instrument, one can abstract to music being a universal good. And so, all of the cultures which are represented at our parish respond well to music in some form or another. And this doesn't exclude silence which is an important element of the musical offering. So I think everyone feels satisfied that the liturgy remains solemn and wholesome, and I think respond well to the use of the organ in the liturgy. I mean, it's hard to know whether that corresponds particularly to their personal taste, either in profane music or toward church music, but there's certainly no opposition to the use of the organ in Mass.

Interviewer 03:18

Are there factors that you feel inhibit the development of music and the use of the organ in your parish?

Participant 3 03:25

I think one element of it I suppose is, it relates to the liturgical culture of any place, and many people would view more traditional modes of worship are something that required prudence or perhaps even excessive prudence. So the more traditional

modes of music, we approach with due care and sensitivity. We've had no trouble at all using a mature, classical genre of music. We are also quite selective about the hymnody. So, but your question is about inhibition. And I suppose, being mindful of people's experiences is one inhibiting factor. But in terms of our commitment to good orthopraxy, we're not too worried.

Interviewer 04:46

How is music supported in the parish?

Participant 3 04:51

I suppose the one necessary element that denotes support is financial so let's start with the banal. The parish invests consciously in its music, in terms of finances. That is, we don't rely on amateur unpaid volunteers for the music but rather we prefer to procure the services of professionals who are committed. Obviously, both for justice and for quality, that requires remuneration. The [Participant 3's Religious Community] in particular has a strong element of its charism, which is music. And so at the heart of our very identities and investment in, the musical elements of our worship and cultural expression. [Participant 3's Religious Community] as one of its major offices includes a prefect of music who is called upon, when in office, to direct the musical profile of the [Participant 3's Religious Community], both to fulfill the Fathers' desire to be faithful to the charism, and what's appropriate to place and time and worship. And the faithful are particularly supportive in the way that they either volunteer their services, or express appreciation for good music.

Interviewer 06:28

What are your views on the use of instruments in the liturgy, that is to say, instruments other than the organ in the liturgy?

Participant 3 06:40

I think particularly for solemn occasions being wider in one's application of instrumentation could be good. I wouldn't be opposed say to having a string ensemble playing a Haydn Mass, or even a smaller chamber orchestra for accompaniment in other ways, provided that which is used conforms to ancient traditional norms as regards instrumentation. Part of that is that relates to the profile of the [Participant 3's Religious Community's] musical structure where the music is intended to be solemn according to a form that's fitting for the worship of God. So, I'm very happy for there to be alternate instrumentation that fits that pattern or additional instrumentation to support the organ. We've had trumpets and flutes at Mass which, while not prohibited, do add something particularly awe inspiring to the liturgy, but not to do it too often, because then it's just one presenting concerts and not offering solemn worship.

Interviewer 08:04

What about more popular instruments such as pianos guitars, drums?

Participant 3 08:10

I suppose at the heart of that thought is, Lesson Music 101, more related to liturgical theology, which sees particularly the offering of holy masses the re-presentation of our Lord's crucifixion and the way in which one enters into the mystery of the Mass, how one configures oneself, more to our Lord crucified can't redound too

readily unto that which is popular or profane. So instrumentation that's more particularly associated with entertainment would be deemed tremendously inappropriate at an offering of Mass, as we understand the Holy Sacrifice. So, I would be violently unkeen to permit the use of profane instruments of that variety to the Mass in our context.

Interviewer 09:15

One of the Church's document states, and I quote, "In the Latin Church the pipe organ is to be held in high esteem for it is a traditional musical instrument, which adds a wonderful splendor to the Church's ceremonies and powerfully lifts man's mind to God and to higher things." Based on your experience of music in your own parish, what are your views on this statement?

Participant 3 09:40

I think that anything that one undertakes within the realm of sacred worship should have that end, really - to raise the mind to God and to enter into the grandeur of heaven. And, as I said before, one must view also the absence of music within the same light or a conscience conscious observance of silence. And so, the sentiment of the Fathers who express that view about the organ, particularly the pipe organ related from the basis which isn't just musical, that is, that's fundamental to spirituality. I suppose one could simplify it by saying, "Does the use of the organ in the sacred liturgy conduce to prayer?" And in our experience, it inevitably does.

Interviewer 10:42

So 60% of respondents to the study stated that they had some form of training. In the light of this, do you believe that those making decisions about music should have formal musical and/or liturgical training, and why?

Participant 3 11:01

It's an important distinction, I suppose. I think that to exercise an office without any competence, would be an absolute disaster. And, one would impose the same standard on any secular discipline. With a person, even if not qualified at least was competent to steer a particular domain, or perhaps even more importantly, that even if they had the skill to manage that they were able to draw on the strength of competent and qualified persons. So, I think steer something of such great importance as liturgical music, with no experience and/or qualification and/or inclination to the beautiful would be an absolute disaster. So, yes I do agree.

Interviewer 12:07

When you're making decisions, or have made decisions about music, describe how the rules of the church regarding the liturgy and music influence those decisions.

Participant 3 12:19

I think especially since the Second Vatican Council, the greater involvement of the lay faithful in decision making changes the nature of the decisions that are made. One, I think the fundamental basis upon which those decisions are made has shifted. There has been noted a shift from immutable principles toward personal taste, and that plays out not only in the realm of music but also even in the decoration and appointment of

churches, or the greater involvement of the lay faithful, even not specially trained in the liturgical action. So, read the question again, please.

Interviewer 13:16

Describe how the rules of the Church regarding the liturgy and music influence your decisions.

Participant 3 13:22

So, I suppose, why I started with the lay faithful is I think that they intend to do something good, but unfortunately there's an invincible ignorance to the liturgical norms and rules. Unfortunately in their paradigm the "Does it feel good", or "does it sound nice" trumps the more immutable principles of Church law. At some level those principles are important, also. And even the Church's most stringent liturgical laws do take personal circumstance and condition into account. But, if there's an inversion in the rule set where the personal preference conditions state context, are greater than the underpinning principles. Then, something really will go awry. So, I suppose in places where the faithful adherence to that which is proper and fitting, I suppose there is a necessary even unconscious dependence on on the Church's law in that, I'd hoped it was known, in detail. But even when it's not I think it can be intuited to love the Mass, as the Mass, means one will do everything to protect it. From that, the intuition about principles even regarding music I think flow, very naturally, from a heart that wants to be raised to God in a solemn and conscious way.

Interviewer 15:11

Is there anything else you'd like to add about the organ?

Participant 3 15:14

No, don't think so.