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What is Praxis?

Praxis was formed in 1990, sponsored by the Liturgical Commission, the Group for the Renewal of Worship (GROW) and the Alcuin Club. It exists to provide and support liturgical education in the Church of England.

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Liturgical reflections on the Papal visit

The extensive television coverage of the visit of Pope Benedict provided a fascinating overview of how the RC Church stages worship on a large scale, making it possible to reflect on some of the trends and tensions in current Roman liturgical thinking.

The first service on Thursday 16 September was from Bellahouston Park in Glasgow on a bright sunny but very windy day. In many ways, it showed all the problems of presenting open-air liturgy in a vast arena. First of all, there is the difficulty of making the connection between what goes on in the sanctuary (in this case a purpose-build podium) and the body of the assembly. If the liturgy is to cross that divide it needs to communicate with utter conviction. Here, on the broadcast at least, the noise of the wind across the microphones and billowing vestments showed something of the scale of the problem. Whatever reservations I have need to be put in this context.

The choice of music was, of course, a key element. The extended Gathering Rite shown in the printed order wasn't part of the broadcast, but it included familiar post-Vatican II repertoire. As the Mass proper began, the use of the Kyrie *de Angelis*, made a musical link back to the deep roots of the Church. The Gloria was the first opportunity to hear James MacMillan's setting of the new Roman texts in English. This had been eagerly anticipated by many liturgical musicians—would such a major composer come up with a setting that would be widely adopted and really serviceable in every sense? I have to confess some initial disappointment. The music doesn't escape cliché; some of the word-setting seems contrived and it is difficult to judge whether it would work so well without the brass parts, which certainly added a great deal to its effectiveness. I found Gerry Fitzpatrick's responsorial setting of Psalm 23 (22 in the Roman numbering)

overly sentimental and too extended in purely musical terms to work liturgically. The tremulous electronic organ didn't help either but perhaps the Vatican officials felt at home—the atmosphere was certainly evocative of the weekly Papal audiences in St Peter's Square. A rather dour Alleluia preceded the sung Gospel reading: somehow it all felt rather worthy rather than truly uplifting. All the traditional liturgical ceremonies were done with great care and dignity but, whenever the camera went from a close-up shot to a wide-angle, you could only wonder how many of the liturgical movements could be seen. However, the use of the traditional tone for the sung Gospel seemed to reach back over the centuries in a way that the harmonised music failed to achieve.

After the Pope's homily, there was a long period of silence. This was palpable and moving, even on television. During the intercessions, a congregational response by John Bell helped to keep the assembly involved. There was a greater attempt to reflect the native Scottish folk musical tradition in the offertory song 'Christ be near at either hand', a style with which the congregation seemed more at ease. For the Eucharistic Prayer there was an abrupt shift to Latin—except that the Sanctus reverted to the English text, set by James MacMillan. Although this might be considered no more odd than the use of a Latin *Sanctus* in the context of a Eucharistic Prayer in English, which takes place in many Anglican cathedrals on a regular basis, somehow it doesn't seem to work so well the other way round, due to the unfamiliarity of the Latin Canon. Certainly, it felt like a real change of gear. The chanted Latin *Pater Noster*, revealed another part of the Roman heritage which was sufficiently familiar to feel 'owned' by the congregation. However, for the final Doxology of the Lord's Prayer, the Exchange of the Peace and the *Agnus Dei* (MacMillan), the rite moved back into the vernacular.

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During the communion, we were on more familiar musical ground—from a post Vatican II perspective, at least: ‘Take and eat’ (Michael Joncas); ‘Soul of my Saviour’; and the song ‘Seed scattered and sown’. Then the liturgy returned to traditional ceremonies and plainchant for the *Ite Missa est*—clearly not so familiar to the crowds! Finally, Christopher Idle’s metrical version of the *Te Deum*, ‘God we praise you’, set to the familiar sounds of Beethoven’s *Ode to Joy*.

Westminster Cathedral

The Saturday Mass at Westminster Cathedral was very much in traditional style, drawing on the Cathedral’s own liturgical and musical excellence. It is, of course, easier to stage solemn liturgy in a building designed for this purpose rather than in a make-shift open air arena. The service began with a great processional hymn ‘Crown him with many crowns’, during which the bishops entered and revered the altar. The broadcasters seemed to assume that most viewers wouldn’t be able to engage with the liturgy on its own terms: the television commentators constantly felt the need to interpret with voice-overs or cut to interviews outside the Cathedral. As we heard the first of the Latin Propers sung to the traditional chant, the commentary reminded us of the Pope’s commitment to the timelessness of the Latin language. For this service, the main liturgical framework was in Latin, with the use of the vernacular for variable items such as the readings, address and intercessions. Interestingly, it was not so very different from what you might find in a conservative Anglican Cathedral on the grandest occasion. However, some of the differences were illuminating: the Pope didn’t enter the Cathedral for a significant time after the entry of the other bishops because Papal greetings were going on outside in a corridor while everyone else had already gathered in the church. The Papal Entrance was a separate event, with a great ceremonial motet, James MacMillan’s setting of *Tu es Petrus*, which was splendid and overwhelming. It seemed to owe as much to the Eastern as the Western tradition. During the rest of the service we heard the traditional Latin Propers, while the Ordinary was sung to Byrd’s *Mass for Five Voices*. Could the composer ever have imagined that his music, written for secret use by Catholic recusants, would be used at a Papal Mass in England?

Opportunities for active liturgical participation were few and far between. The Responsorial Psalm was exemplary in binding together simple harmonised chant for the verses with an accessible but satisfying congregational response. The Alleluia (to chant) accompanied a magnificent procession to the *ambo* for the Gospel, which was said but with sung responses. After this there was a fanfare, recapitulating the introduction to MacMillan’s motet—an inspired use of music to bind together the liturgical structure. The Creed was sung by the trebles of the choir alternating with the whole assembly. On this occasion and in this place, the sung Latin *Credo* felt like a really embedded part of the tradition, though it can hardly be

common currency in the average weekly Mass in a Catholic parish. The intercessions were led by a single intercessor with a straight-forward said response. As the altar was prepared, Bruckner’s motet *Christus factus est* was sung with enormous conviction by the choir, allowing the symbolic and ceremonial actions to speak with powerful simplicity. This revealed a different model of participation from that which measures such things by the amount the assembly sings or speaks with one voice. However, it all seemed a long way from the reforms of Vatican II. In this context, the Eucharistic Prayer in Latin seemed natural rather than gratuitously old-fashioned. But this can only really become the prayer of the assembly (even following a parallel translation) if there is a level of familiarity that is unlikely, given that this particular baby was thrown out with the rest of the re-used bath-water back in 1963.

One of the few chants that still seems to have the power to unite Catholics across the national boundaries is the traditional *Pater noster*. Again, the final Doxology provided the link back to the use of English, which was also used for The Peace. After the Byrd *Agnus Dei* and Hassler *O sacrum convivium*, came the only concession to sentimentality in the service: the post-communion hymn ‘O bread of heaven, within this veil’. After this, there was a substantial and moving period of silence. For the Blessing and Dismissal we were back in Latin; the Westminster congregation seemed more at home with their responses than had been the case in Glasgow. Finally the hymn ‘Love divine’—a welcome opportunity for congregational singing in a service that celebrated the deep Catholic roots rather than the liturgical thinking of the second half of the twentieth-century.

The Beatification Mass at Cofton Park, Birmingham

For the Beatification Mass, the liturgy was again in the open air with the challenge of communicating across the vast spaces of Cofton Park. After the blue skies of the first days of the visit, the weather had turned wet, so there was a sea of umbrellas as 80,000 people gathered in expectation. It was immediately evident that the musical and structural provision displayed professionalism that was in proportion to the scale of the event, with a choir of 2,000 and a sanctuary on the scale of an open-air cathedral. What was really impressive was the determination of people to get up in the early hours to be present in person at the service. In this situation, the Gathering Rite becomes more than usually significant in binding people together, turning them from a crowd into an assembly. There was a real sense of balance here: a strong hymn (‘Church of God’ to Blaenwern), a motet by Monteverdi and Bernadette Farrell’s ‘Longing for light’. Then came an expectant silence before Newman’s own ‘Praise to the holiest’ (in a really well-crafted arrangement by Andrew Wright) marked the Entrance Procession and the start of the service proper. The musical and liturgical mix provided a more typical mix of the best of all the elements of the Roman tradition with other elements picked up on the journey: some chanted propers,

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classic hymnody, and more contemporary songs and texts in Latin and the vernacular. The Penitential Rite, using the *Kyrie Orbis factor*, was followed immediately by the Rite of Beatification itself. This was a very wordy process: a formal request by the Archbishop of Birmingham was followed by a citation and the legal proclamation by the Pope. To bring this to life, there was the instantaneous unveiling of a picture of Newman on the liturgical backdrop, a recapitulation of a verse of 'Praise to the holiest', the thanks of the Archbishop and then a procession of relics to the martial sounds of music for brass and organ. This had elements of the university, church and national ceremony, combined with the odd theatrical touch.

We were back on more familiar liturgical ground with the Gloria and it was good to hear James MacMillan's new setting presented with more confidence and some fine brass playing. During the Liturgy of the Word we heard a Responsorial Psalm by Paul Wellcome, expanded to a full musical structure but without losing a proper feel of ritual music. These qualities were also displayed in Christopher Walker's *Salisbury Alleluia*. Silence, too, played its part, not least after the Homily. Again, *Credo III* was used, though without it feeling as well embedded into the liturgical experience of the assembly as in Westminster Cathedral.

The rubric before the Intercessions explained: 'The Church in the United Kingdom draws its members from many cultures and nations,' so the Prayer was offered 'in six languages commonly spoken in the United Kingdom: German, Welsh, Irish, French, Vietnamese and Punjabi.' While welcoming the symbolism of this, one can only wonder how this slightly eccentric selection was made.

For the Offertory Procession we had a hymn (Newman's 'Firmly I believe' to Stuttgart) followed by Stanford's *Beati quorum*. This combination of big hymn followed by a more intimate motet works so well liturgically, I wondered why it isn't more commonly used. For the Eucharistic Prayer we now knew what to expect: Eucharistic Prayer III in Latin; *Sanctus*, Memorial Acclamations (MacMillan) and Lord's Prayer (said) in English. During the Communion, there was a mixture of hymnody ('Blest are the pure in heart' and 'Be still for the presence of the Lord') with Byrd's motet *O quam gloriosum*. After the Post-Communion Prayer the Angelus and Final Blessing were in Latin, while the service concluded with a heart-felt rendition of the hymn 'For all the saints', followed by Haydn's *Te Deum in C*.

In so many ways, this Mass was a shop-window for much that is best about modern liturgy on a ceremonial scale. Given the scale of the challenges to be overcome, the musical provision was simply magnificent. The switching between English and Latin seemed somewhat arbitrary: for instance, why greet in English and dismiss in Latin? Nevertheless, although it was on the grandest scale, this Mass did seem to have more reference points with parish liturgy than either the Glasgow or Westminster Mass.

Timothy Hone, Head of Liturgy and Music, Salisbury Cathedral

Using the Kyries in worship

The words 'Kyrie eleison'—'Lord, have mercy'—provide us with one of the church's most ancient prayers, stretching back to the time when Greek was the primary language of the faith. In early Christian use, the words formed the people's response during a litany form of intercession. By the start of the sixth century at Rome the phrase 'Christe eleison' (Christ, have mercy) had been added. Before long the Kyrie moved to what became its traditional position near the beginning of the Eucharistic liturgy, with a three-fold (Kyrie eleison, Christe eleison, Kyrie eleison) or nine-fold structure (three repetitions of each). In more recent times the words, whether in Greek or English, have come to be widely used in several different ways:

- The Kyrie can still be used on its own as part of the Gathering, expressing a humble approach to God—in some contexts, particularly at sung Eucharists where an elaborate choral setting is used, the Kyrie tends to be sung and the Gloria omitted in Advent and Lent.
- The Kyrie is also now increasingly used (mainly in English) as the core of a flexible form of the Prayers of Penitence, combined with short thematic or seasonal sentences.
- The Kyrie can function as a response in forms of intercession, particularly those following a litany style.

As a form of confession a 'penitential Kyrie' offers a way of legally adapting a range of penitential material from Iona and other traditions for use in the Church of England, as well as introducing a wide range of themes through the careful selection of sentences—there is some helpful advice about this on page 76 of *New Patterns for Worship* (www.cofe.anglican.org/worship/liturgy/commonworship/texts/newpatterns/notes/sectionb.html). This practice, however, can run the danger of becoming a rather perfunctory acknowledgement of sin.

Singing the Kyrie

Singing the Kyrie can help slow the words down, allowing space for reflection, and can make us more attentive and intentional, whether used as part of the prayers of penitence, or as a prayer response in the intercessions. Music can unlock our emotions, enabling us to engage in a deeper way with what is happening in the liturgy. A wide range of musical styles is available for exploration, with some settings more suitable for stand-alone use and some for a penitential context, while others are flexible.

Using the Kyries in worship (continued)

One popular Kyrie from Ghana, for example, probably works best as a stand-alone version for Advent, since it can be sung at a faster tempo than many and suggests a note of hope and joy (although the 'bluesy' element of the final phrase does have a darker feel). The music, by Dinah Reindorf, can be found in *Many and Great* (Wild Goose Publications 1990), *In Every Corner Sing* (RSCM 2008), *Sing Praise* (Canterbury Press/RSCM 2010) and a number of Mayhew hymn books. The same resources also offer a Kyrie from the Russian Orthodox tradition, easy to sing in three or four-part harmony.

Other musical resources

The RSCM's anthology published in 2000, *Music for Common Worship 1: Music for Sunday Services*, provides a variety of simple sung Kyries, including the two previously mentioned, and also gives for each one an optional 'tone for sung petitions'—advice on different ways of using the music is included in the introduction on page 10.

The Taizé Community often uses a sung Kyrie with intercessions, the petitions being intoned over a sustained hummed chord – there are examples in the 'Learning the songs' section of their website (www.taize.fr/en). Some Taizé Kyrie settings are also effective as a self-contained prayer response with spoken petitions.

A more extended setting by Margaret Rizza of 'Kyrie eleison, exaudi nos, Domine' ('Lord, have mercy, hear us, O Lord') with parts for SATB choir and various orchestral instruments can be found in her collection *Fountain of Life* (Mayhew 1997). Another simple setting which can be used in a variety of ways is the Kyrie by Marty Haugen, found in the book of short songs *Cantate* (2005), the *Marty Haugen Songbook* (Decani Music 2009) and in the GIA sheet music collection *Gift of God* (which can also be ordered from Decani Music, www.decanimusic.co.uk).

Resources from the Iona Community include several Kyries by John Bell (sometimes for cantor with congregational response). Many classical composers have written choral settings of varying levels of difficulty, but there are plenty of resources for congregational use too, and a few newer song-like settings, for example one by Graham Kendrick in *The Source 3*—whatever your musical resources, why not try to expand your repertoire this Advent or in Lent 2011?

Doug Chaplin and Anne Harrison

Hymns on the radio

September was a good month for hymns on BBC Radio—Rob Cowan, one of the presenters of 'Breakfast', Radio 3's daily morning programme, featured several performances of well-loved hymns on CD (including 'Great is thy faithfulness' on 22 September, sung by the choir of Wells Cathedral) and encouraged listeners to let him know about their favourites. And on Radio 4, one episode of the fascinating series *Soul Music* (first broadcast on 28 September) was devoted to 'How great thou art'.

Among those interviewed was George Beverly Shea, now 101 years old, who recalled his first contact with Billy Graham. In 1954 he was given a copy of 'How great thou art' by a publisher, and it became a regular feature of his performances at Graham's evangelistic campaigns—he remembered singing it nearly one hundred times with his team in New York at a single 'Crusade' in 1957. The various recordings played on the programme included (perhaps to the surprise of most listeners) one made by Elvis Presley in 1966.

A mountaineer told of his experience while climbing Mont Blanc, and how the hymn came into his mind as he gazed at the views around him, along with a powerful sense of someone with him, helping him; he later learned that while he was on the mountain his 43-year old brother had died. An aid worker described children in Haiti singing the hymn joyfully in French, and how this symbolised hope despite the appalling conditions after the earthquake.

The words, by Stuart Hine (1899–1989), were based on a Swedish poem which Hine encountered in a Russian translation while undertaking missionary work in the Ukraine. A representative of the Stuart Hine Trust, the hymn's copyright administrators, spoke of the royalty income (80% of which goes to Wycliffe Bible Translators) averaging £145,000 over the last seven years, and of how pleased the author would have been that the hymn has reached far beyond the Christian church, owing to the people who've sung it: Nashville country singer, Connie Smith, for example, regularly closes her shows with 'How great thou art'.

Burgon's *Nunc dimittis*

Composer Geoffrey Burgon died on 21 September 2010. Richard Morrison, music critic for the *Times* and amateur church organist, once wrote 'Who would have thought that a boy treble singing a biblical song would make the pop charts?' Yet Burgon's beautiful setting of the Song of Simeon which ended the BBC series *Tinker, Tailor, Soldier, Spy* 'struck a chord in a million hearts.' The accompaniment included a prominent part for solo trumpet, Burgon's own instrument. Later, at the invitation of John Scott (then based at St Paul's Cathedral), the composer wrote two anthems for Remembrance Day for choir, organ and optional trumpet, including 'Death be not proud' (published by Chester Music).

edited by Anne Harrison

'Broader, deeper, wider'

The Music and Worship Foundation is planning a residential weekend next year, Friday 13 to Sunday 15 May. More details, as they become available, will be posted on the MWF website (www.mwf.org.uk). The organisation aims 'to envision, resource and train Christian worshipping communities to use a breadth of worship expressions and musical styles, combining creative skill and integrity of heart.'

Music for weddings

The Royal School of Church Music's website now includes practical advice and specific suggestions for those planning music for church weddings (www.rscm.com/wedding). There is also a link to the Church of England's 'Wedding Planner' pages, along with help for organists invited to play for weddings, an explanation of the legal aspects of copyright and performance rights, and other related information.

Seasonal resources

New this year from Decani Music, *A Bernadette Farrell Songbook* includes a number of pieces suitable for Advent and Christmas. 'We are waiting to welcome Jesus' could work well at all-age services, while the simple 'Gospel Greeting' has verses for Advent and Christmas (also in *Sing Praise*, the new collection from Canterbury Press in association with the RSCM). 'Peace Child' is a setting of a striking Christmas text by Shirley Erena Murray; it highlights the violence which still plagues our world, despite the message of peace which came with the Saviour's birth.

The carol texts in a new sequence for upper-voice choirs, Malcolm Archer's *Nowell! Nowell!* (published by the RSCM), are mainly from medieval sources. One of the simplest sections, which could be used separately at a carol service or during the Christmas and Epiphany seasons, uses Percy Dearmer's translation of a Dutch text, 'O Sion's daughter, where art thou?' (from *The Oxford Book of Carols*).

'A Joyful Noise' in Manchester

Around 400 people gathered in and around Manchester Cathedral on Saturday 17 October for a diocesan music day ('Make a Joyful Noise!'), set up with the help of Andrew Maries of the Keynote Trust. The colourful closing act of worship incorporated a gathering song from South Africa enabled by John Bell, simple chant responses, a rousing psalm-based song led by Geraldine Latty, an ambitious anthem sung by a scratch choir, prayers with music from the Taizé Community, a Bible reading with orchestral backing, and many other elements. Andrew is already helping to set up diocesan events planned for Durham and Blackburn in 2011.

Sing Praise published

In our next issue we hope to carry reviews of several new musical resources, including *Sing Praise*, a collection of hymns and songs recently published by Canterbury Press under the Hymns Ancient & Modern imprint, in association with the RSCM. Some of the principles behind the editorial process were set out for those attending the Liturgical Commission's recent day conference in London for members of DLCs and diocesan worship groups. The book is designed to supplement rather than replace existing hymnbooks, and to support acts of worship in which music works to enhance the flow of the liturgy and the preaching of the word. The editors looked for texts on themes not well served by existing hymn and song repertoire, new words often being paired with well-known tunes. Items suitable for all-age worship include hymns or songs with refrains, and short songs from the world church. A full contents list can be found online (www.singpraise.info).

book review

Leading Common Worship Intercessions: a simple guide

Doug Chaplin (66 pp; CHP 2009)
ISBN 978 0 7151 4200 4

This book 'does what it says on the tin'. Of all the books about and of intercessions that I have seen, this is one of the clearest and the best, and (as is clear from the blurb and the foreword) is written by someone who has plenty of experience as a trainer.

Starting from the very basic point of 'what does it say about intercessions in the book?' Doug Chaplin takes the reader in short and digestible chunks through a learning process. The emphasis is always on doing your own prayers, and not on taking a pre-written set for the Sunday or the occasion. By the end of the book the person leading the prayers should feel confident enough to start from scratch, put together some simple prayer stations, and to use several different models and styles of prayer.

All the way through there are usable sample sets of intercessions, so that the novice has something to use, but also to study, adapt and re-write to fit their particular context and style of speaking. And the very last chapter gives six such samples, in three different styles.

Is anything missing? Possibly a few hints on actually leading the intercessions in church, which can be quite scary for people who have never spoken in public or used a microphone—but that is small detail in a very comprehensive little guide.

Helpfully, one of the appendices gives an example of prayers that could be improved for the reader to critique, while another shows how the book could be used as the basis of a short training session for current or potential leaders of intercessions.

In brief, this is the book I wish I had written, and I will certainly be recommending it when myself leading training on this subject.

Anna de Lange
(co-author of Grove Books W199
How to ... lead the prayers)

bookreviews

Can Words Express our Wonder: Preaching in the Church Today

Rosalind Brown

Canterbury Press 2009, 978 1 85311 969 9, £12.99

This is one of the most inspirational and helpful books on preaching that I've read in over twenty-five years. It's certainly the most enjoyable. Rosalind Brown writes as 'an enthusiast for preaching' and this enthusiasm sparkles from every page; she has a lyrical way with words, as well as a great gift for placing excellent quotations in exactly the right place. The title is a big ask—but the book really does do what the author wants it to do, communicating attitudes and skills to build up ministers who long that the words they preach communicate the wonder of the Word they are called to live and proclaim.

The author sets our preaching today in the context of the developing history of preaching and our calling to preach, she addresses the context of worship and the prophetic nature of preaching and she describes the sort of skills that we preachers need, but always insisting on the importance of imagination and wonder.

One of the chapters I really appreciated was the one setting preaching in the context of worship. Another thrust of the book that really challenged me is Brown's belief that 'we cannot hope to preach effectively if we do not live effectively.' Our preparation for preaching and our preaching should open us to God's transforming grace. 'That, more than anything, is what the congregation will notice in our preaching: immersion in, not ingenuity with, God's word.' I was also surprised and encouraged by Brown's enthusiasm for re-learning the art of rhetoric. And she's nothing if not practical—I was struck by the recurring theme of Psalm 137: 'how can we sing the Lord's song in a foreign land?' The book draws to a close with one of Brown's own sermons based on that text and addressed to recently ordained clergy. 'Our task is to help them find the first note, to catch the melody, to remember the words. We cannot sing their song for them, but we can hum enough for them to join in and then to create their own melodies... to sing the Lord's song in a strange land.'

I said that the book closes with a sermon based on Psalm 137. But it's not quite the last word—the book actually ends with a hymn the author wrote in 2003, the second verse of which gives voice to her prayerful understanding of preaching which permeates the whole of this book: 'What can we say? Can words express our wonder? How shall we live? Can we reflect your grace? Come Spirit, come, disturb our cautious living, be known in us, your human dwelling place.'

Canon Anne Horton, Rector: Woodhouse, Woodhouse Eaves and Swithland, Leicestershire

Baptism, Confirmation and Liturgies for the Journey

Jan Brind and Tessa Wilkinson

Canterbury Press 2010, pbk with CD ROM, £18.99

This book takes the idea that we are all on a journey, through Baptism and Confirmation through to 'normal' Church life. It assumes that we belong to an active parish church where we are ready to welcome new babies to baptism, children and adults to confirmation and celebrate those who are churchwardens, chalice assistants, church cleaners etc or young people off for gap years/university etc. The range of possibilities is quite extensive, although in my inner city parish we are probably more concerned about whether our young people can find a job, or get into the right school than the luxury of a gap year. However, no book is going to have the range of liturgies that you might want and this at least gives some starting points and for what might be possible.

It is the fifth book in a series of creative ideas and the others include Creative Worship, Evening Prayer, Funerals etc and Weddings/Anniversaries. If you've enjoyed the previous books then I'm sure this would be a welcome addition; the CD ROM at least means that there are some illustrations to go onto the front of service books, or ready for bookmark presents or potential altar clothes for special occasions.

There are lots of suggestions for activity, assuming you have people who can make things. I particularly liked the idea of a white wall tile at confirmation with the candidates name written on it and the names of parents and godparents or sponsors on it. All the tiles are laid in the shape of a cross and the idea is that a candle be placed there after the confirmation.

You might not like all the ideas but they bring up the suggestion that some of these occasions can be made much bigger—an excuse for a celebration or some thought for the new person. I would have welcomed a knowledge file of the local community and photos of all the important people in the church/parish and perhaps simply the acknowledgement that decorating might well be desirable.

We have been dallying about giving out cards for our chalice assistants and I shall certainly show my Rector the pages on this. It isn't necessary to acknowledge some of the jobs in this book, but it is always nice to have a time when you are thanked. Some of the ideas are twee and potentially embarrassing but where is the harm? And the punters might even thank you for it!

Christine Hall, Curate St Dunstan's and All Saints, Stepney
Member of Praxis Council

bookreviews

Worship-Shaped Lives: Liturgical Formation and the People of God

(eds) Ruth Meyers and Paul Gibson, Canterbury Press, 2010, pbk

Christ and Culture (eds) Martyn Percy, Mark Chapman, Ian Markham, and Barney Hawkins, Canterbury press, 2010, pbk

These two books represent the first-fruits of a new series entitled *Canterbury Studies in Anglicanism*. *Worship-Shaped Lives* draws on papers first submitted for the International Anglican Liturgical Consultation (IALC) on liturgical formation in 2003. 'Liturgical formation' has become the priority of the Church of England Liturgical Commission since the completion of the *Common Worship* project in the *Transforming Worship* initiative. How can we best use these rich resources in the spiritual formation of a people made for God's own possession, and in the training and equipping of worship leaders and musicians? There is much in this volume, from a variety of cultural perspectives, to stimulate thinking and action. Mark Earey helpfully defines 'liturgical formation' as formation for liturgy in deepening people's understanding, formation of those who lead worship, and how liturgical worship forms us as worshippers. Three contributions come from the USA: Juan Oliver has some perceptive reflections on the role of ritual, Carol Doran a wide-ranging essay on the role of music including its power to communicate cross-culturally, while Ruth Meyers' essay on children and young people will resonate with many in an English context. Solomon Amusan writes a fascinating account of the traditional worship of the Yoruba Tribe in Nigeria, from which the largest percentage of Nigerian Anglicans hail. His conclusion illustrates how far inculturation still needs to develop in order to have worship which is truly Anglican and truly African. Tomas Maddela (Philippines) makes a trenchant case for the liturgical formation of ordinands (oh, that it could be achieved!), and Richard Leggett (Canada) makes thoughtful comments on how formation might inculcate a sense of mystery, hospitality to the stranger, and drama in liturgical celebration. The Anglican Communion owes a debt of gratitude to the IALC, as it provides the forum for the sharing of such insights in the culturally, as well as liturgically and theologically, diverse collection of churches we call 'Anglican'. Cynthia Botha's appendix gives a short history of the IALC since its foundation in 1985.

By contrast, *Christ and Culture* is a series of essays arising from the work of the 2008 Lambeth Conference, and focussing on the ministry of bishops in today's church. The book in itself is a really good read; I particularly enjoyed the sense of engagement with mission, social justice, the transformation of society and engagement with a multi-faith world. There are also some excellent historical perspectives on the role of the episcopate. But what of the bishop in liturgy? Alas, apart from a short, albeit good, section in Stephen Pickard's essay on Anglican identity and John Hind's brief reflection on the *Virginia Report*, there is precious little, and only passing references to preaching. Can it be that the deeply subversive character of Christian worship and the prophetic character of Christian preaching have no role in the episcopal witness to God's mission and in the desire to see transformation of communities and the dignifying of all human beings made in God's image? Of course they do, so what a pity that worship is so invisible in this volume. It seems like a lost opportunity.

David Kennedy, Canon Precentor, Durham Cathedral

look
—no paper!

Pasting Sound

It may seem strange to think that you can paste sound into a computer file but in the world of television they talk about sound as wallpaper and this is no stranger than that. Using a general purpose computer presentation programme like PowerPoint® to provide sound effects or music can be a bit clunky and you might want to explore some more specialised software if this becomes regular and tiresome. The dedicated software is particularly useful if you want a library of songs always at hand. But it is easy enough to build up your own library of songs and words to import or paste into programmes like PowerPoint® and we will show you how here and in the next edition.

First, how to make a presentation that will simultaneously display the words of a song and play the tune. In previous editions we have discussed the maximum number of lines of text that a single slide should have and suggest no more than eight or else the screen is cluttered and text too small. That means that most songs and hymns will straddle more than a single screenful of words. There are two ways to cope with this: the easy way and the hard way. The hard way is to place as many text frames on the same slide as you will need and then animate the entrance and exit of these frames sequentially. The easy way is to span the words over as many separate slides as it takes.

When you then import a music file to play over the words PowerPoint® will cut the sound off by default after the first slide it was inserted in has been moved on—so you reach verse two of 'All Things Bright and Beautiful' and you find you are singing unaccompanied. Of course this wouldn't happen if all your words were on a single slide with the fancy animation. But you can tell PowerPoint® to play music over more than one slide. You will find this option in the <media options> tab of the <Custom Animations> menu or toolbar. So for a six verse hymn set this to anything more than 6 and the music will keep playing over all your verses. Plug the headphone output of your computer into your church sound system and you're off.

Tim Stratford and Tim Lomax

Colin's column

I write just after the Pope has left, and my mind and my column advert to what we saw of liturgy during his visit (though I confess I only saw snatches on TV, having a busy routine of my own—Bradford is bishopless). Here are my fragmentary reflections:

First, did the Abbey 'Evensong' do justice to Anglicanism? Saluting the Unknown Soldier and visiting the tomb of Edward the Confessor seemed appropriate enough adjuncts to going to church in the Abbey—but the incense (not that ascending from a static bowl at the tomb, but incense to honour a distinguished guest) was way over the top. Cathedral (or abbey) Prayer Book evensong is often described as an Anglican glory (even fit for an ordinariate?), but mutual incensation has no true part in that event, and it seemed designed to tell the Pope something about Anglicanism which is a rarefied exception (and, I confess, I *still* do not know why people puff smoke at each other in services for mutual affirmation—it seems a long way from prayer...).

Then we had the Birmingham open-air mass—a wonderful sight, and very moving as the Pope looked so visibly tired. But why was the Canon in Latin? What kind of statement was His Holiness making? (A neutral question.) And the beatification of JHN? Well, I fail to embrace a process whereby a Pope moves a departed sinner (possibly in his heavenly location?) first to being 'Blessed' (after one miracle), and later to being 'Saint' (after the second). And is there not a *petitio principii* in the notion that we ask for the prayers of the saints, and simply pray for ordinary sinners departed—yet an ordinary sinner can become a saint if it proves someone prayed to him and was healed, when he was not a saint. And a TV commentator actually said 'Newman answered prayer', which, though not the words of the man who was healed, reflects a popular piety far beyond a notion of asking Newman for the help of his prayers. I demur.

And women clergy? Let not Rome suggest we have crossed a big divide in this—for all our male clergy are deemed across the divide also. (And my Anglican friends who are on about 'sacramental assurance' actually get just the opposite about their orders from the very Pope whom they want to follow in so much else.) So, bless him, I still know why I am not a Roman Catholic.

Footnote

I am informed that the CW collects, however enthusiastically lauded by David Stancliffe, originated in the Four Nations liturgical get-together from 1992 onwards—and the C/E participants who settled in principle for stained-glass language were Michael Perham and Jane Sinclair. Credit (and the opposite) where it is due.

Colin Buchanan is the former Bishop of Woolwich and former editor of *News of Liturgy*.

noticeboard

News from Alcuin/GROW

The next Alcuin/GROW Joint Liturgical Study is no. 70, edited by Alistair Stewart, ***Two Early Egyptian Liturgical Papyri: The Deir Balyzeh papyrus and the Barcelona papyrus with an Appendix containing comparative material.*** (SCM-Canterbury, aka Hymns Ancient & Modern, 60 pages, £5.95).

The former of these is from the sixth or seventh century, the latter may be as old as the fourth—and both of them, by their condition, set fascinating questions to those who would reconstruct their original state—and both of them present materials of both interest and significance in the field of liturgy. And the price remains where it has been for the series for the past six years.

Daily Prayer

Reflections for Daily Prayer: Advent 2010 to Christ the King 2011

Angela Ashwin and others, CHP, 2010, £15.99 pbk

A warm welcome to this really helpful book of daily suggestions for bible reading and prayer for the new liturgical year. Each day includes:

- Full lectionary details for Morning Prayer
- A reflection on one of the Bible readings
- A Collect for the day

Other writers of the commentaries are Jeff Astley, Sarah Dylan Breuer, Andrew Davison, Malcolm Guite, Christopher Herbert, Paul Kennedy, Ann Lewin, Jan McFarlane, David Moxon, Helen Orchard, Martyn Percy, Sue Pickering, Ben Quash and Tom Smail.

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