



Praxis News of Worship

Supporting and resourcing the liturgical life of the Church of England

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.

Affiliation

The sponsoring organisations do not fund *Praxis* financially. The work that *Praxis* does is supported mainly by affiliation. If you are not an affiliate, why not consider becoming one? Just get in touch with the office—details on the back page.

Website

Have you visited the *Praxis* website? View us online at www.praxisworship.org.uk

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Worship Changes Lives

Worship Changes Lives was launched in February, and is part of the Liturgical Commission's *Transforming Worship* initiative. It is a readable, colourful and beautifully illustrated paperback, creating a feel-good factor for worship. Having only forty-eight pages and an abundance of page-space and pictures, it covers much ground without being too meaty a tome. The fundamentals of worship are explored in bite-sized chunks with the intention of leaving the reader hungry for more.

The book costs £4.99, and is edited by Paul Bradshaw and Peter Moger. The Liturgical Commission hopes that it will be purchased in batches for discussion by parish groups - PCCs, worship planning groups, ministry teams and any who are interested in worship that transforms. *Praxis* days on 26 April (Leeds) and 20 May (Warrington) will feature the book. (See page 8 for more information about 26 April, and the *Praxis* website). Discussion resources are planned for the *Transforming Worship* website.



WORSHIP CHANGES LIVES

How it works, why it matters

Edited by Paul Bradshaw and Peter Moger



Lambeth Party for *Common Worship*

The completion of the *Common Worship* Publishing Project was celebrated at a special event at Lambeth Palace on 4 February this year. The evening began with an Order One Eucharist in the Crypt Chapel and was followed by a reception with drinks and canapés in the Atrium. The celebration was attended by many who have been involved, in one way or another, in the creation and publication of the *Common Worship* prayers and services, including staff of Church House Publishing and Church House, Liturgical Commission members, and many others whose work – whilst very much in the background – was vital to the project.

Preaching at the eucharist, the Bishop of Salisbury (the Right Reverend David Stancliffe) spoke of the transforming power of *Common Worship*, and concluded by drawing attention to the exhortation to go at the Dismissal. 'We spend far too much time hanging around in church after the service, and not enough time going out to live the Gospel and being what we have just become – the body of Christ.' Speaking later, Thomas Allain-Chapman (the Publishing Manager at Church House Publishing) spoke of the unique nature of the publishing venture, and his delight in its success and completion.

The first part of *Common Worship* to be published was *Calendar, Lectionary and Collects* in 1997, closely followed by *Initiation Services* in 1998. The development of the *Common Worship* collection has been well-documented in the pages of this journal and of its predecessors, *Praxis News* and *News of Liturgy*, and those who lead worship now have a book-shelf and computer full of the material. The latest and final publication – the *Festivals* volume (see page 6) – was launched during the reception to seal the completion of the work.

There remains only a little of *Common Worship* to be put on the website; this will be completed as soon as possible. The step beyond the production has already been taken... now that the Liturgical Commission has completed this vast piece of work, the *Transforming Worship* initiative is intended to help us all to use these wide-ranging liturgical resources to their best effect, that worshippers may be creatively enabled, throughout the Church of England, to encounter the living, challenging and transforming God, and to be sent out to live life in Christ.

Editor

Letters to the editor



What is it about a fraying liturgical ribbon to get people going [see Issue 16]? There is not the space for letters in their entirety, but here are snippets of the correspondence...

From Ms Judy Perkins

Dear Gilly,

From my childhood experiences (long hair with plaits, pink satin ballet shoes tied with ribbons) I knew when I bought my new *Daily Prayer* immediately to cut the ribbons diagonally i.e. at an angle of 45 degrees. I did the same with the copies in church, and over two years later can report no fraying, despite (in some cases) daily use.

With best wishes,

JUDY PERKINS

80 North Road
Kew
Richmond
TW9 4HQ

From the Reverend Anthony Lury

Dear Gilly,

In response to the request for suggestions in *Praxis News of Worship* about the ribbons in *Daily Prayer* we have found that cutting the ends of the ribbons at an angle of 45° seems to stop them fraying.

Best wishes,

ANTHONY LURY

The Rectory
Church Lane
South Moreton
Didcot
Oxon OX11 9AF

From the Team Rector of Bassaleg

Dear Gilly,

I have always done what I was taught years ago – cut the ribbons diagonally with a sharp pair of scissors and for some reason they do not fray. I have ribbons over twenty years old that are still in good condition and the ribbons on my copy of *Common Worship Daily Prayer* are totally frayless!

By the way, *Praxis News* is always read in this corner of Wales even though our liturgical diet is not as rich as the C of E. But one thing we do have in our *Holy Eucharist 2004* is some Eucharistic Prayers for use when children are present. Perhaps the Liturgical Commission might like to have a look!

Keep up the good work,

CANON JONATHAN WILLIAMS

The Vicarage
1 Church View
Bassaleg
Newport
NP10 8ND

From the Team Vicar in the Stafford Team with responsibility for St Bertelin's Stafford & St John the Evangelist, Whitgreave

Dear Gilly,

I'm not sure that I was delighted with the ribbon markers in my copy of *CW Daily Prayer* – there wasn't enough length in the ribbon to do what I usually do, which is to tie a knot in the end. Instead, I cut all of them out as close as possible to the binding of the book, using a craft knife, and replaced them with a set of four made from petersham ribbon, which are mounted on a piece of plastic which slips down between the binding of the book and the spine and holds them in place.

Yours sincerely,

ELAINE EVANS
St Bertelin's Vicarage
36 Holmcroft Road
Stafford
ST16 1JF

From the Rector of the Rugby Team Ministry

Dear Gilly,

I share the frustration of the fraying ends! My solution is, as soon as I get a new prayer book with ribbons in, to tie a knot in it about .5cm from the end. This produces a seemly tassel and gives you something to grip onto when turning the pages (especially important with the CW President's edition)! Simple and Neat.

With best wishes,

MARK BEACH

The Rectory
Church Street
Rugby
CV21 3PH

From the Vicar of Ravenfield, Hooton Roberts and Braithwell

Dear Gilly,

A clerical friend (probably also a member of *Praxis*) had an ancestor who sold ribbon and advocates cutting a V out of the end to create a 'fish-tail', i.e. Σ. I've done this; now time will tell...

Regards,

MARTIN GREENLAND

The Rectory,
Micklebring Lane
Braithwell,
Rotherham
S66 7AS

... and on another matter

From the Reverend Dr Robin Gibbons

Dear Gilly,

I was fortunate to be shown, albeit briefly, a review by Bishop Colin Buchanan of my book, *House of God: House of the People of God*. True to form his review has some insightful and controversial points to make, so much so that I am impelled to re-read my book to seek out the connections.

I notice that he comments on my reliance of Richard Giles' book, but as I also note, there is only one reference quoted, and that in a non-Anglican setting. I must assume that, 'mercifully' as Bishop Colin says, I have imbibed through some liturgical osmosis the common themes that Richard Giles shares with many other liturgical architects!

I don't really think that beginning his review with my Church allegiance is at all helpful or relevant. What the good Bishop does not realise is that long before I transferred to the Eastern Catholics, I was a Roman Catholic Benedictine Priest for over 25 years involved in pastoral ministry and University education and for a number of years a member of the Catholic Bishops' Liturgical Art and Architecture Commission, my research and work come largely from that field of experience.

I would love to take up his thought about the Iconostasis, but I don't think that I need defend any position, the book was not intended to do that.

With every good wish,

FATHER ROBIN GIBBONS

Senior Lecturer in Theology
Saint Mary's College
Twickenham
TW1 4SX

Correspondence to the editor is very welcome. Please include your postal address, if sending messages by email.

Postgraduate Research Day in Liturgical Studies



A report by Phillip Tovey

The Society for Liturgical Study organised a postgraduate day on 26 January 2008 at Merton College, Oxford; it was a most exciting development. About forty people attended, with ten papers being presented. The range included philosophical theology and liturgy, biblical studies and liturgy, the variations of the medieval provision for Thomas Becket, music, time, and an enquiry that discovered how much in reality clergy prayed the office publicly.

This was the first time that such an event had happened and it was an outstanding success. It brought together many people who did not see themselves primarily as liturgists, but have a major interest in liturgy in their research. The standard of the papers was very high, and hopefully some will be published in *Anaphora*.

This was a good development by the society. Attendance and input at the day demonstrate that there is a great deal more interest out there than at first it might seem,

and clearly the event should be run again. Thanks to the Alcuin Club for providing a subsidy; it was a worthy investment as there needs to be continual encouragement in the field of liturgical study.

Phillip Tovey is Director of Licensed Lay Minister (Reader) Training in the Diocese of Oxford, Liturgy Tutor at Ripon College Cuddesdon and an editor of *Anaphora*



Confessions of a blog-watcher

My regular interjections, during meetings of the *Praxis News of Worship* editorial team, concerning items I've read about online have led my colleagues to insist that I produce some occasional confessions. At the risk of reinforcing my husband's view that I spend far too much time at the computer and not enough tidying the house, here is Episode One.

Thanks to the work I do from my home in Durham on behalf of the Royal School of Church Music, many hours are spent in front of lists – hymn numbers, anthems, psalm settings and so on. There's only so much of this one can cope with before needing a break, and I guess that's partly how I've got into the habit of visiting certain websites more or less regularly. I'm not sure when or how I first stumbled upon Jonny Baker's blog (<http://jonnybaker.blogs.com/jonnybaker>), but certainly over the last four or five years it has provided regular entertainment, challenge and inspiration. Sometimes there's a breathtakingly beautiful photo, sometimes an idea to try out in personal prayer or corporate worship (these can be accessed by clicking on 'Worship tricks'), or a link to an amusing cartoon or an opinion expressed by another blogger.

In case any reader hasn't a clue what I'm referring to, here's a definition I've just found via a quick Google search: 'blog' is 'an artificial word derived from the two words *web* and *log*' (with *log* in the sense of a journal or record). So a blog is a kind of online diary, a form of interactive communication in conversational style. It will include links on which one can click to be taken to another site (that's partly why there's huge potential for time-wasting...

but also for wonderfully serendipitous discoveries). There are obvious connections with the online social networking which is such a remarkable feature of contemporary culture. While looking for more information I've happened upon an interesting reflection on the history and value of 'weblogs' on www.rebeccablood.net (entry dated 7 September 2000, so way out of date but still worth reading).

To return to Jonny Baker (who works for CMS, lives in London, supports Chelsea, co-ordinates the worship for Greenbelt and is a member of Grace, the 'alternative worship' community based at St Mary's Church, Ealing), the features of his blog – apart from the more-or-less daily posts – include books he's reading, albums he's listening to and a long list of links to other blogs or websites he finds interesting.

These are intriguingly varied, from 'Bishop Mike' (the Bishop of Bristol) and Maggi Dawn (Chaplain and Fellow of Robinson College, Cambridge) to youth workers in New York, theologians in New Zealand, and resources for digital photography. During Lent 2008 members of Grace have been contributing entries to their website (www.freshworship.org/lentblog08) on the themes of Temptation, Wilderness, Journey and Turning Point/Transformation. Can you resist the temptation to take a look?

Anne Harrison

RSCM Northern Co-ordinator and Editor of the RSCM's *Sunday by Sunday*

Postgraduate courses in worship and liturgy

College of the Resurrection, Mirfield and Northern Ordination Course in partnership with the University of Leeds

From September 2008 it will be possible within the existing taught MA in Theology and Pastoral Studies to follow a pathway which concentrates on Liturgical Studies. The compulsory Methods, Practice and Reflection module includes a sub-option on Liturgical Texts. Optional modules include Liturgy, Culture and Context, Singing the Word, Liturgy and Pastoral Practice and Ecclesiology (including Sacramental Theology), and a Research Project of the candidate's choice. Further relevant optional modules will be available soon. The Dissertation module provides an opportunity for an extended study on a liturgical topic. There are also possibilities for wholly research-based study. For an informal conversation and further details contact Fr Ben Gordon-Taylor, Lecturer in Liturgical Studies and Ecclesiology (bgordon-taylor@mirfield.org.uk). Tel 01924 481909.

Heythrop College, University of London
For the MA in Pastoral Liturgy see www.heythrop.ac.uk/index.php/content/view/154/188

Lampeter
For the MA in Liturgical Studies see http://www.lamp.ac.uk/trs/Postgraduate/Degrees/MA_liturgical_studies.htm

Ph.D. in Liturgical Studies
Those contemplating a Ph.D. might consider enrolling for the Archbishop of Canterbury's Examination in Theology Research Degree Programme, which can now lead to that degree.

(Continued on page 8)

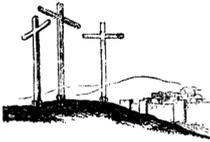


Musical News



A regular feature of articles and the latest news of music and worship

edited by Anne Harrison



Seasonal resources

Below are listed several publications, new or tried and tested, which may be helpful during Holy Week and Easter:

Wondrous Love: Music for Lent and Easter (GIA, 1991) is a set of pieces for choir and congregation by Marty Haugen, a North American composer of liturgical music in a folk-influenced style. His 'Triduum Hymn: Wondrous love' provides words for singing on Maundy Thursday and Good Friday and at the Easter Vigil, using the anonymous melody 'What wondrous love is this, O my soul'. Besides a keyboard accompaniment, descant and optional parts for SATB choir, there are guitar chords and a solo cello line. Items from *Wondrous Love* are also available separately from GIA.*

The Courage to Say No: Twenty-three Songs for Lent and Easter (Wild Goose Publications, 1996) is a collection of pieces for congregation, choir or music group, chiefly by the Iona Community's John Bell but with a significant number of songs from African or African-American traditions. 'As we walked home at close of day' is based on the Emmaus road story and set to a Scottish melody; it was also published in the Wild Goose songbook *Enemy of Apathy* (1988).

Ash Wednesday to Easter for Choirs (OUP, 1998) is a resource of choral music compiled by John Scott (formerly based at St Paul's Cathedral, now in New York as Organist and Director of Music at St Thomas Church, Fifth Avenue) and the late Lionel Dakers (Director of the Royal School of Church Music from 1973 to 1989). It includes settings of the Litany, the Reproaches and other liturgical texts along with a rich selection of seasonal anthems, including John Rutter's 'Christ the Lord is risen again', for which orchestral parts are available to hire from OUP.

Resurrexit (Decani Music, 2001) contains music in a variety of styles, aimed principally at Roman Catholic choirs and congregations but useful much more broadly. It is an anthology of psalms, acclamations, songs and liturgical settings. The well-loved 'Celtic

Alleluia' by Fintan O'Carroll and Christopher Walker is provided with a set of Easter verses, and one example of a simple piece for Passiontide is editor Stephen Dean's 'Father, if this cup' (also included in the songbook *Easter Mysteries*, published by OCP in 1993, and in *Music for Holy Week and Easter* – see below). Two of Dean's compositions suitable for accompanying the washing of feet on Maundy Thursday can be found in *Holy Gifts*, a more recent OCP collection.*

Music for Holy Week and Easter (McCrimmon, 2001) is another resource worth exploring, beginning with 'Hosanna' settings for Palm Sunday and ending with the Taizé chant 'Surrexit Christus', for which verses to be sung by cantors are provided, but no instrumental parts other than basic keyboard/guitar accompaniment – orchestral parts can add enormously to the celebratory feel of this Easter music, and can be found in instrumental resources published by the Taizé Community or by GIA.*

The Way of the Cross (RSCM, 2007) is a new Passiontide sequence of words and music compiled by Peter Moger and David Ogden, priced at £5 per full music copy; performance notes are available on the RSCM website (www.rscm.com). Most of the spoken texts are from *Common Worship: Times and Seasons* and the book can be used as it stands, providing the framework for a devotional service, or as a resource of seasonal choral and congregational music. The hymns include Vanstone's beautiful 'Morning glory, starlit sky' and the Maundy Thursday hymn 'This is the night, dear friends', while David Ogden has supplied descants for 'My song is love unknown' and 'Take up thy cross'. Two different settings of 'Were you there?' are among the anthems.

* See www.decanimusic.co.uk to order Decani Music, OCP, GIA and Taizé Community publications in the UK.



Honorary Awards

Songwriter Graham Kendrick and liturgist Paul Bradshaw are among those due to receive honorary fellowships from the Royal School of Church Music on Saturday 17 May 2008 in Liverpool's Anglican Cathedral. This venue for the RSCM's annual Celebration Day service will provide plenty of space for an enormous choir, to be directed by Brian Kay. The new Director of the RSCM, Lindsay Gray, expects to be present, and the music will include a tune recently written by his predecessor, John Harper, for the hymn 'Tell out my soul' as well as a choral arrangement of Kendrick's 'Beauty for brokenness'.

Several distinguished musicians who work chiefly within the Anglican choral tradition will also be presented with fellowships, and Peter Moger (the Church of England's National Worship Development Officer) will be made an Associate of the RSCM, an award which is given for church music and/or liturgy of national significance, or for important musical and/or liturgical work within the RSCM. Another recipient of this award will be Louise Reid, who has made a significant contribution to the development of girls' choirs in English cathedrals, most recently in Ely.

Awards were also presented in Washington National Cathedral on 2 February 2008, when the recipients of the FRSCM included Dr Robin Leaver, the first editor of *News of Hymnody* (one of the precursors of *Praxis News of Worship*) who is currently Professor of Sacred Music at Westminster Choir College, New Jersey.

Songs from the Middle East

The appendix to the Wild Goose Resource Group's Liturgy Booklet No.8, *Fencing in God's People: 3000 years of wall building in Israel & Palestine*, includes songs based on traditional texts and melodies from countries which are often in the news. 'Hineh ma tov' ('How

(Continued on page 5)

News of Hymnbooks

Since the Church of Scotland's *Church Hymnary: Fourth Edition* was published in 2006 it has sold more than 160,000 copies. Its compilers were led by John Bell of the Iona Community, and there is a refreshingly broad range of material from many parts of the world. Canterbury Press has taken the decision to publish it this year under a different title (and with a lightly revised introduction), confident of its appeal well beyond the constituency for which it was originally prepared. *Hymns of Glory, Songs of Praise* was due to be released in February, priced at £27 (full music edition) and £12 (words only). Those wanting melody as well as words will, it appears, need to opt for the original *CH4* (£16).

Five hundred and ten hymns and songs are included in the latest volume from the Kingsway *Songs of Fellowship* stable. The full music edition comes with a CD Rom containing the words to all the songs. It is possible to buy not only a words edition of *Songs of Fellowship 4* but also a complete words-only book of *SOF* Volumes 1, 2, 3 and 4 which runs to well over 2,000 items. A set of three audio CDs with fifty songs from the new collection is also part of the marketing drive.

If you quail at the size of *SOF* but want to select a few new items, some of the songs are among those available individually from www.kingsway.co.uk as PDF files or MP3 audio downloads. For example, 'Oh, to see the dawn' ('The power of the cross') by Stuart Townend and Keith Getty can be downloaded as sheet music for £1.49; a choral arrangement costs £5, and for 99p you can access an MP3 file to listen to on your computer or portable MP3 player such as an iPod (a short sample can be heard without payment). With the right software, it is also possible to burn the file on to a CD, helpful for a music group which learns new material principally by listening rather than reading music. This song was also included in *Spring Harvest Praise* in 2006 and 2007.

In a rather different genre, a new publication has appeared from Feather Books, Shrewsbury, containing words by the Revd John Waddington-Feather with music by David Grundy. *Seasons and Occasions 2* is the successor to a collection of hymns and songs published by the same pair in 2004. Some texts are set to familiar tunes from the classical music repertoire, for example, verses described as a 'Requiem Choral Song' set to music from the second moment of Beethoven's Symphony No.7. An interesting experiment, perhaps.

Book review

Reclaiming Praise – Hymns from a Spiritual Journey

Andrew Pratt

Stainer and Bell, London, 2006



Reclaiming Praise is not an ordered collection of hymns for a specific occasion or purpose. It is, as the author's preface says, a collection that reflects Andrew Pratt's own and very particular spiritual journey following the death of his son in 1999.

As the subtitle tells us, these are hymns from a very particular spiritual journey; consequently, if you have been – or are – on a similar journey, and his words touch you, they will touch you deeply. Pratt's verse is reminiscent of the poetic bluntness of John Bell. Where there is pain or grief, it is not 'helpfully explained' or sanitized, but faced. As a result, a number of his hymns speak well for those who don't feel they have all (or perhaps any) of the answers, but do have heartfelt questions:

God, come and join your people in
the centre of their loss.
If you are real then show yourself
upon this present cross.

These words come from No.22, 'In every face we see the pain', written in response to the Boxing Day tsunami of 2004. A number of the hymns arise from such specific situations – the author's previous collection, *Whatever Name or Creed*, was a response to the terrorist attacks of September 11, 2001 – and, consequently, they must be handled with care and used with discretion.

In a collection of hymns penned by one author and offered as it stands to express his own journey (rather than as a tailored resource for the worshipping congregation), it is inevitable that there will be phrases which jar. No.146 ('When God's Spirit lends a lightness') represents, perhaps, the manifesto of the whole book: 'reclaiming praise' through adversity. Such phrases as 'now we know this is the season / now we know the reason why' or 'light is dawning on the future', however, seem to edge dangerously close to cliché.

Pratt comes to hymnody with a scientist's background, and an experience of a faith that has undoubtedly been wrestled with in his own personal circumstances. He has both the desire and the ability to express ancient truths in a language that is often uncompromisingly twenty-first century in tone, scientifically literate and culturally sophisticated. He employs the vocabulary of both theologian and scientist, though determined more by an innate natural theology than prescribed dogma.

Stars for millennia driven by forces
formed at the birthing of matter and time;
mystical sinews restraining the planets,
elegant science and God's hidden rhyme.

(From No.2 'God-given energy, flaring and fiery', set to a lively 'swing style' tune by David Lee)

Pratt also courageously employs the vocabulary of contemporary politics. No.147 is dedicated to the memory of Sydney Carter, whose baton Pratt has certainly taken up. Pratt challenges the post-9/11 certainty of an external 'axis of evil' with 'Evil has no axis / outside the human mind' (No.100), though these declamatory hymns seem, ironically, less powerful than those which implore, question or lament.

These are powerful hymns, however, and a number deserve to be widely used over the coming years, though most effectively in a context with much space for thoughtful reflection. Those set to familiar tunes will most certainly challenge the worshipper (or worship leader) who treats hymns as mere light relief between the more substantial and core elements of worship. The power of such direct words and emotions should not be underestimated – these hymns should (and will) demand much from those who sing them – but don't expect the Joyce Grenfell who allows her mind to wander to the Sunday roast as she sings to enjoy them as much as the 'old familiar ones'.

George Lane

(Continued from page 4)

good and pleasant it is') and 'Yarabba ssalami' ('God of peace and justice') are short enough to teach by rote. 'So much wrong and so much injustice' is a paraphrase of an original Palestinian text, with four verses and a refrain.

The music could well be used in conjunction with intercessions for the region on various occasions, but is primarily intended for use as part of an

imaginative one-off liturgy with a focus on the Holy Land. Martyn Atkins, President of the Methodist Conference, reported enthusiastically on the use of the material at an act of worship in a candlelit Lutheran cathedral during a recent ecumenical conference in Romania. The booklet was published in July 2007 and is available for £4.50 from the Iona Community's office in Glasgow (e-mail wrg@iona.org.uk or ring 0141 332 6343).

Have you seen...?

Book reviews



Connecting with Baptism

A practical guide to Christian initiation today

Mark Earey, Trevor Lloyd and Ian Tarrant (editors)

Church House Publishing 2007

£14.99

Church House Publishing has just given us another chance to extend our *Common Worship* reference library with this publication edited by Mark Earey, Trevor Lloyd and Ian Tarrant.

The book describes itself as a practical guide for Clergy and Lay leaders, whilst also attempting to engage with what is happening with people becoming "Christians". They neatly remind us that, "baptism [is] the sacrament by which we are joined to Christ, joined to the Church and commissioned for a lifetime of discipleship."

There is, therefore, a stress on the missionary aspect of baptism.

They offer us a guide on how to use *Common Worship's* 'tools'. Thus it is a sort of instruction manual covering a wide range of issues around initiation into to which can plunge (or dip or pour or sprinkle?).

However, does this "dipping-into kind of book" do the job or is the liturgical reference equivalent of badly translated DIY instructions that leave you with nagging doubts as to why you've 8 screws and an 'L' bracket left or missing?

The book is helpfully broken up into sections (People, Policy, Preparation etc) and certainly attempts to cover all the bases. And here lies the quality, potential and gift as well as the difficulty of the book, because as well as the content being diverse and all encompassing so too is the potential readership. Hence, we are met with the potential for a mixture of appreciation and annoyance.

On a personal level my *bête noir* of these books is included. We have seemingly endless examples from the lives of The Smiths, Donald, Wayne, Veronica et al with

their accompanying lifestyles laid out like those intros from "Our Graham" on Cilla Black's *Blind Date*. I don't need an example to help me understand phrases such as 'Affirming faith' or 'Renewing Commitment' anymore than I need smiley faces or sad faces against happy with... or sad with..., respectively, on restaurant Customer Comment Cards. Hence I find such inclusions distracting at best and patronising at worst.

Yet my grumpy old man trigger apart, what is particularly pleasing is the theological coverage that is comprehensive yet simple, the stating of policies and various guidelines. The Parish Policy I found very helpful and of great use, as too is the coverage on Godparents which in my parish is a source of much explanation, justification and potential conflict.

Other areas I found of great value and sources of good ideas were the Confirmation and Admission to Communion part and the Preparation Section. This really is a 'including the Kitchen sink' sort of book with advice on everything from the choice of hymns to choice of togs for the neophyte.

The things I would wish to take issue with are small, such as white (?) being best for the sacrament of Confirmation, where oil should be smeared etc, and certainly do not undermine this as a genuinely useful resource.

So in the end for sheer breadth, and as a reference to continually use, it has got to be well worth the money having that benefit of being unlikely to gather dust on a study shelf.

Revd Robert Chapman
Chair of Southwell & Nottingham's
Diocesan Liturgical Committee

Together for a Season:
**All-age seasonal resources for
Lent, Holy Week and Easter**
Gill Ambrose, Peter Craig-Wild,
Diane Craven and Peter Moger
Church House Publishing 2007
£24.50

This book contains a very wide range of resource material for use from Ash Wednesday to the end of Easter. One of the beauties of this material is that it can be used to supplement existing services, or help create new services, or set pieces can be used as stand alone services. And there is sufficient material to keep a whole worship planning team busy if required! To help there is also a resource CD with a range of materials. But be patient – it is not possible to create an instant service so plenty of time should be allowed for material choice and preparation.

I particularly like the concept of using a pathway throughout a whole series of services, and three such pathways are provided: Stations of the Cross, the Lenten Tree, and Heads Hands and Heart. It is a bit like having several basic recipes that can each have several variations of ingredients. The material is designed to be interactive and multi-sensory so that there can be good possibilities for engaging people in differing ways and at different levels. And beyond the church service, there is also material which can be used in the home and for outreach into the community.

Being a first year curate I have found the sister volume for Advent, Christmas and Epiphany very helpful in preparing a couple of services for that season, and I am looking forward to experimenting with my first services during Lent and Holy Week. As a bass guitarist, I am intrigued at the thought of using a simple bass solo during the spoken Eucharistic prayer as suggested in the book – but I will have to wait and see what emerges on that front!

Revd Steve Delaforce
Curate of Woodhouse, Woodhouse Eaves
and Swithland in Leicestershire

Common Worship: Festivals
Church House Publishing 2008
£ 35.00 Hardback 500 pages

This is the final volume in the *Common Worship* series, and contains all the words and plainsong music that a eucharistic president would need on a Principal Festival or Holy Day, Festival or lesser festival. *Common Worship* Order One is included in the book, as well as a

vast collection of proper material - all of which will be explored in the next issue of *Praxis News of Worship*. This book is well worth having, and a large-print version would be useful for those who are likely to use it with any regularity.

Editor

Sing God's Glory Hymns for Sundays and Holy Days, Years A, B & C Revised and Expanded Edition

Compiled by Alan Luff, Alan Dunstan, Paul Ferguson,
Christopher Idle and Charles Stewart
Canterbury Press £12.99



Resources to help choose the hymns for worship have a long history. First appeared a Grove booklet and then soon followed the first version of this book, *Sing His Glory*, from Canterbury Press covering all three years of the Revised Common Lectionary adapted by the Church of England in 1997. About the same time the Royal School of Church Music began its magazine format hymn guide, *Sunday by Sunday*, which is distributed to affiliates of the RSCM. Now *Sing God's Glory* - revised and expanded to include choices from all the main hymn and song books currently in use, although Roman Catholic hymnals are not included.

The real test of the guide will be in its use, and users are likely to appreciate the adoption of a suggested place for the chosen hymn in the course of liturgy.

Some will find its grid-line style helpful when tracing whether or not a hymn appears in a particular book, but others will find this unappealing. The contributors have a pedigree in church music that can be relied upon to give variety and coverage for the whole Christian year. Those considering purchasing the book will have to weigh its merits against the RSCM's offering, should they have access, and the increasing use of internet resources. For harassed vicars and organists selecting congregational music *Sing God's Glory* is a welcome addition to the repertoire.

Revd Ian Cooper
Team Vicar in the Marlborough Anglican Team

Yes to Eucharistic Prayers and Children - a report from the February Synod



The General Synod has agreed the principle that new Eucharistic Prayers are needed for occasions when the majority of those present are children, particularly in schools. A good debate led to the request to the House of Bishops for more than one prayer suitable for such occasions. Dana Delap, who proposed the motion on behalf of Durham Diocese, asked for a prayer for key stage 1 and 2 children. The Synod debate suggested that these new prayers should be simple but not simplistic, communicating deep truths without dumbing down our Eucharistic theology.

Peterborough Diocese, which had passed a similar diocesan synod motion, asked the Synod for more than one Eucharistic Prayer, and this was enthusiastically supported. As Dana said, this will allow the Commission to play.

A subsequent amendment, however, asking for Eucharistic Prayers for young people as well as children was rejected. The preparation of written material for youth services was considered a very different piece of work. It was not clear that special Eucharistic Prayers were needed. Young people were as different from each other as adults, and any text was likely to be out of date by the time it had worked its way through Synod. Bishop Stephen Platten, chair of the Liturgical Commission, who expressed Commission's warm

support for the Durham motion, promised that the Commission would look at the issue of youth worship.

Synod members hoped that guidance would be made available to clergy leading services of Communion when children are present. Delivery of text was often more important than the choice of the texts themselves. There was also some enthusiasm for drawing together the plethora of permissions and resources already available to aid school worship.

A member of the deaf community reminded Synod of the difficulties of signing the current Common Worship Eucharistic Prayers, and generously encouraged the preparation of this prayer for children.

Dana closed by encouraging the Synod to think of this Eucharist Prayer as a symbol of our inclusively as a church. "It is a question of opening up worship to those who are gathered, to remember the mystery of what Jesus has done, to be transformed, and then to go out into the world, child or adult, in God's name." The text of the Durham diocesan briefing document can be found at www.cofe.anglican.org/news/gsf080213pm, with a podcast of the debate.

Dana Delap has written this report. Dana is a Reader and Prison Chaplain in Durham

Look - no paper!



A guide to technical things in worship

by *Tim Lomax & Tim Stratford*

Number 1: for starters

Using a projector screen for evening prayer in the intimate elliptical chapel at St Columba's House in Woking was not the best setting to introduce this technology to members of the Liturgical Commission who had not yet experienced it. But then a computer and projector may not bring great benefit to a small group of people that is very conversant with the Church of England's worship texts anyway. It is a different story in those churches where familiarity with service books and hymn books is slight, in which there may be a large number of visitors, where people of certain cultures and age groups are fazed by lots of words on a page, where visual learning is stronger than auditory, or where there are more people than printed booklets.

When screens are used, the dynamics of worship can change dramatically. A church full of people all looking in the same direction like a cinema crowd and unsure of what words will pop up on the screen next is one scenario. On the other hand, people with their heads up sing better, and people with their hands free are more mobile as well as more able to look after one another and the children. And, after all, books were a new technology in the sixteenth century to which the church successfully adapted.

For these and many more reasons, large screens and I.T. installations are being fixed into churches and cathedrals nationwide and we are delighted that the Liturgical Commission continues to discuss guidance and resources for churches that use big screens during worship. In the coming issues of *Praxis News of Worship* we will explore the questions this technology is raising and highlight techniques and ideas for good practice.

Most notable, perhaps, to begin with, is the importance of thinking about the setting and doing it beautifully.

Both Tims are parish clergy and members of the Liturgical Commission.

Tim Lomax is Assistant Curate in the parish of Penn Fields, Wolverhampton;

Tim Stratford is Team Rector of the Kirkby Team Ministry in Liverpool.



Colin's Column

*Not the first word, but the last -
Colin Buchanan writes...*

2008 is the year modern liturgical language reaches 40 years of age. Official Anglican liturgy (bar two exceptions noted below) addressed God as 'thou' until 1968; virtually all new writing after that year had switched to 'you', and verbs, imagery, atmosphere and sentence structure all moved on perceptibly, impelled by that one change. So it is a good touchstone to determine the labelling of particular texts as 'traditional' or 'contemporary'. An unexciting conference about liturgical language was held in August 1968 in juxtaposition to the Lambeth Conference, so the address to God as 'you' can be said to have begun on 1 August 1968, and a clear watershed – with a clear 'before' and 'after' – can be confidently located then. Thereafter not only did provincial Commissions write in such terms, but they were fuelled by the ecumenical proposals of ICET (the International Consultation on English Texts) – provisional ones in 1969, semi-definitive ones in 1970 and 1971.

But I run ahead. What were those exceptions? The New Zealand alternative liturgy of 1966, and a 'Modern Liturgy' in the first proposals from Australia both exhibited 'you' forms from 1966 onwards. The foot was in the door (but were these just brash colonials who called their bishops 'Sam' and 'Percy' instead of 'My Lord' – and therefore were getting improperly matey with God himself?). On their own they might, perhaps, have been stillborn; but pressures were rising from all round.

A background feature was new versions of the Bible. The enduring AV (or King James Version) had had a large role in keeping liturgical English statically Tudor. Now there was a release from it. But a foreground feature was Vatican II – if Roman Catholics were to use the vernacular, were they to have 400 years of Cranmer's prose first, or could they cut the corner and get ahead of the field? In the USA they went straight to 'you'. But there was also an 'atmospheric' factor not often charted – in the mid-1960s extemporary prayer (used then solely by evangelicals) was shifting. A growing simplicity and intimacy was developing. The need to compose extemporary Tudor prayers (with 'dost' and 'wast' etc) was dying. Would not liturgical language follow? When the lay people wrote their St. Mark's-in-the-Bowerie rite in New York around 1964-65 they unselfconsciously wrote 'All glory be to you, O Father...' and we can see the transition happening.

We honour the above-mentioned Anglicans elsewhere, but put on record here that evangelicals in England said at Keele in 1967 '[Some desire conservative revisions of 1662]; some desire services in modern language, and strongly urge the provision of such forms...while others are looking for something much more radical...'. And within 12 months Christopher Byworth and Trevor Lloyd produced the ground-breaking *Eucharist for the Seventies*.

And what more can I say? Yes, that women were still invisible (they arrived in the late 1970s and early 1980s). Yes, that opponents were caught off their guard – they never thought the fashion would last, and were all the crosser when they found it was taking over. Yes, that a 40-year anniversary means that one cannot just say today that the elderly love the 'traditional' – for today's elderly were 1968's youth! And yes, that the ancient Lord's Prayer remains too often in the default setting. And, above all, that God seems to have weathered the change pretty well. But then he was used to contemporary language from the days of the apostles (or even Abraham?) onwards, and is well versed in incarnational principles also.

The Rt Revd Colin Buchanan is the former Bishop of Woolwich, and former editor of *News of Liturgy*.

Notice board



Praxis Yorkshire: Worship Changes Lives Saturday 26 April, 10.00 am to 3.30 pm

A reminder of this day conference with Peter Moger, the National Worship Development Officer at St Mary's Church Hall, Garforth. Cost: £10.00 (£8.00 for *Praxis* Members); input, workshops and the book (see the front page)... For details contact Chris Clough (telephone 01274 778 053 or e-mail c.m.i.clough@blueyonder.co.uk) or see the *Praxis* Programme.

Readers Services— now in print

Common Worship: Admission and Licensing of Readers (see the article in the Winter 2007 issue of *Praxis News of Worship*) is now available from Church House Bookshop priced at £3.50. Since it will be of limited interest, it has been published in the more economical style of a General Synod book, rather than in the format of other *Common Worship* volumes.

Postgraduate courses (Continued from page 3)

King's College, London

King's College, London, is developing an MA in Contemporary Worship (four taught modules plus a dissertation) which aims to accommodate both full-time students and those in work who could study part-time over two years. The programme director, Dr Dominic Erdozain, can provide more details (dominic.erdozain@kcl.ac.uk).

Bangor University

Postgraduate taught certificate, diploma and MA courses in sacred music studies (including worship) are available full-time, and part-time by distance learning. Research for MPhil and PhD in music and liturgy are also available full-time or part-time. Visit the School of Music postgraduate pages, or contact Professor John Harper (jharper@icsmus.org).

**Look out for these booklets in the
Grove Worship Series : No. 194—All
Age Worship by John Leach and No.
195—Mapping Common Worship by
Phillip Tovey.**

**Available from Grove Books at
www.grovebooks.co.uk or telephone**

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