

Issue 68

December 2020

£2.50

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What is Praxis?

See www.praxisworship.org.uk

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

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Affiliation

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Black Lives Matter

IT IS WITH GRATITUDE that I take on the editorship, and acknowledge at the outset the tremendous service of Gill Ambrose, and indeed of Tom: service which will be celebrated and acknowledged by other contributors to this issue. Bless you both. The rising in prominence of the Black Lives Matter movement in our own country and worldwide over the summer months leads us to consider, in this issue, the liturgical and pastoral implications for our own worshipping communities. Three significant contributions in the pages which follow help us to think and pray our way

into some of these issues. Just as we were going to press some information about congregational carol singing emerged. Finally we note some development in the instructions around the administration of Holy Communion in both kinds which emerged in a letter from the Archbishops just before we went to print. There will doubtless be much more conversation about the new advice, which seems to rebrand intinction, against which we have been warned throughout the pandemic, as simultaneous administration. We watch and wait...

✍ Tom Clammer, Editor.

A 'Kairos Moment' for justice and inclusion within the Church

THE TOPPLING OF Edward Colston's statue in Bristol and its subsequent depositing in a nearby harbour was a powerful and controversial event that took place during the early days of the Black Lives Matter protests in this country. As well as being an MP and philanthropist, Colston was also engaged in the slave trade and his figurine was hurled into the very docks from which the slave ships began their journeys.

This act set off a furious debate in this country about our history, and how it is remembered and celebrated. Those calling for the need to decolonise the way it is taught point to the fact that even the recipients of the best education money can buy know very little about Britain's imperial past. This is evidenced, it is argued, by many of our MPs, especially the old Etonians, being unaware of the chequered past of those whose statues they want to remain intact. Equally, they are incognisant of the connections to slavery and the worst excesses of empire, of the stately homes and properties that are part of the British firmament.

This has certain implications for the Church; in the case of Colston, his ecclesial largesse resulted in his presence on the windows of both Bristol Cathedral and St Mary Redcliffe Church. However, there is the more fundamental issue of the Church's role in Britain's much decried

colonial/imperial enterprise, which centred around the three Cs of 'Commerce', 'Civilisation' and 'Christianity'. Aspects of the Christian faith provided the spiritual/moral justification for many of the nefarious activities that the Church would now prefer to ignore. I would argue that we need to explore the Church's aforementioned historical role, as those behaviours and attitudes arguably inform its approach to racial diversity today. Any such task must involve 'historic truth telling', using theology and educational resources to deal with unpalatable truths about what the Church did, and did not do.

Such learning should lead to the Church being more inclusive in worship-related activities, using hymns, worship songs, liturgies and prayers that celebrate the diversity found in God's creation and the importance of justice and inclusion. There is a growing number of Black British Christian theologians who have developed resources that speak of the need for justice in Church and society.

However, some of this work is as much about what churches do, as what they stop doing. For instance, there are still a number of hymns, worship songs and liturgies that make references to colour in unhelpful ways. So, anything describing sinners being washed until they are 'white as snow' or references to 'sin being black' must be avoided. Equally,

A Kairos moment...

churches should disavow resources and images portraying an 'Aryan' Jesus, as this is little more than white supremacy. This depiction became commonplace during African enslavement, as European missionaries encouraged Black Christians to revere the image of a blue-eyed, blonde-haired Saviour who looked like their earthly slave masters. If the historical Jesus was a first-century Palestinian Jew, there is little evidence that he looked anything like these Aryan representations.

Linked to this would be telling the stories of Black, Asian and Minority Ethnic Christians and their achievements. This can start with those who resisted enslavement or fought against unjust colonial/imperial enterprises, right up to contemporary figures who have helped to shape the socio-spiritual climate in Britain today. I am currently developing a resource to mark the 25th anniversary of Racial Justice Sunday in Britain and Ireland that lists 50 Black, Asian and White Christian men and women who have been at the forefront of the struggle for racial justice in Church and society.

Speaking of Racial Justice Sunday, all churches must take this celebration seriously and use the day - the second Sunday in February - to 'Remember', 'Reflect' and 'Respond' to racial justice matters, remember the importance of racial justice, reflect on human diversity and thank God for it and respond by working to end racism through prayer and action.

I believe that by reviewing these vital facets of 'how we do Church', congregations will be able to take the right steps toward reaching the much-vaunted destination of racial reconciliation. Previously, churches sought to effect reconciliation without any commitment to racial justice, leading to dismal failure. This year's events have shown that we are at a 'Kairos Moment' for racial justice. If the Church is to remain true to Christ's teachings, and its calling, it must show the requisite courage and determination to step out in faith on the journey to become more equitable and inclusive.

✍ *Richard Reddie is Director of Justice and Inclusion for Churches Together in Britain and Ireland.*

Black Lives Matter

Building Unity and Peace Through Civic Inclusivity and Worship

THE ENGLAND that I came to live in during the last years of the previous century was referred to as a multi-cultural society. Often this meant that we recognised the differences in race, religion and cultures and expressed respect and integrity within it. This was all very well and good. The downside was that we maintained our distance and separateness. It also meant that we lived in our separate cultural, racial and religious worlds. We rarely got to know each other well. We largely still live in blissful ignorance of each other and our ways of worshipping, playing and living.

Separate Development

In the country of my birth, the old South African regime called this 'Separate Development' where each racial group lived in its own bubble, never mixing, never breaking down the barriers of ignorance and inequality. I opposed this separation between the races and cultures and we invented the term 'non-racialism' whereby we sought to mix socially and learn about one another. This broke down ignorance and helped us respect each other's differences even more. This was key to building peace and unity in our South African diversity. The role of the Church was central to promoting diverse communities from our own wider communities to come together to celebrate our common faith in Jesus Christ and to celebrate the holy mysteries and to 'simply be'!

Parish Vision of Diversity

My first incumbency was at St Mary's, Greyville in the city of Durban, South Africa. With significant and influential lay leaders, I spent five years there building a diverse congregation that represented virtually every race, culture and churchmanship. We wanted to present a vision of the gospel where we could be different but yet one community of brothers and sisters in Christ. We had very wealthy congregants as well as folks living

in informal shacks. We were one family in Christ. We discovered a new humanity in the words of St Paul in Ephesians. We learnt about one another and despite a variety of differences, we lived out the gospel of unity in diversity. This vision and experience shaped my faith and ministry ever since.

A Diverse City in the North of England

For the past fifteen years I have served at Manchester Cathedral, still committed to living out this vision of building unity and peace in a very diverse city populated by people from every corner of the globe. We are a city of immigrants from Ireland, India, Pakistan, China, Africa, Yorkshire, etc! During the recent crisis at the Arena, when we lost 17 of our people to a suicide bomber, it was the unity that we have forged over the years that prevented further violence in our city. The work of religious and community leaders over the years have made our city one of peace and unity, despite the challenges we face from extremists on any side of the political divide. The politics or religion of divide and rule does not work in our city, nor should it be encouraged anywhere.

Intentional Inclusivity

Over the past fifteen years I have deliberately and intentionally opened up the Cathedral to the entire community without any limitations. My theology of inclusion has offered a warm welcome to people of all faiths or none, to members of the LGBTIQ community, and to all who wish to share in our values of inclusivity and peace-making for the common good. Our inter-faith work has grown tremendously. All our civic events and services have a strong inter-faith element to them. Our various social justice events (such as our climate change conferences, peace and unity events, challenging hate meetings and conferences) are all inter-faith in nature. We are able to maintain the integrity of our own faith perspective whilst providing the social and spiritual space for people of all faiths to express their teachings and views.

Black History Month

Our senior civic leaders are also able to celebrate the diversity of our region in the events that we host for them.

Black Lives Matter

Having served as a parish priest in south Manchester I became very aware of the huge African-Caribbean community in the city. I was particularly concerned that none of them seemed to feel welcome at the Cathedral. This was no different in the wider African community in the city. I am especially pleased that the annual Black History Month events are now held at the Cathedral. In the past the BAME community were reluctant to come to the Cathedral and saw it as a place that did not belong to them. That is no more! The Cathedral belongs to them as much as it belongs to everyone else.

Hindu, Muslim, Sikh, Jain and Jewish Communities

Hindus, Muslims, Buddhists, Jains and Jews come to the Cathedral regularly to celebrate together a variety of common themes in our region. A few years ago, I helped organise and hosted a huge gathering of Sikhs who were protesting against the killing of Sikhs in Afghanistan. We had a short prayer service at the Cathedral and then marched to the local Gurdwara. I was especially pleased to receive one of the most senior Sikh priests from India who conferred on me a special garment because of our commitment to inter-faith work and peace building in Manchester!

Our Festival of Lights during the Hindu season of Diwali attracted about 400 people to the Cathedral. This was organised by Sangha, a charity that I chair, and was celebrated in an inter-faith evening. What a joy!

Arena Bombing 2017

A week after the Arena bombing in May 2017 local politicians wanted to lead a gathering to support the families of those who were killed and injured, but were not able to agree to working together. I was approached to call the political and religious leaders together which I gladly did. This was only possible because of the reputation and profile that we had built over many years which saw us as honest brokers for peace and unity in our diverse city. This particular event made a huge impact on our city at a time of immense tension, fear, grief and anger.

A Vision of Hope in a Broken World

I have offered a sketch of some 'headline'

work that I have been engaged with over a significant period up to the present. Of course there has been resistance! I have had objections from some religious (Church) colleagues. I have offered polite but firm rebuttals. The question I offer, which may sound clichéd is: 'What would Jesus do?' Jesus would put the lives of people first. Jesus broke the religious and social rules of his day so that people could be healed and restored to the community. He promoted life in all its fullness. He said that the 'peacemakers will be called the children of God'. As religious leaders serving God in a broken world where exclusion is rife, we have to be firm in the gospel values of inclusion, justice and equality for all God's people. For we are told what the Lord requires of us: 'To do justice, love kindness, and walk humbly with our God' – Micah 6:8.

✍ *Rogers Govender is the Dean of Manchester.*

'Remember me'

IN ONE OF OUR Zoom services, just after the death of George Floyd in the USA, a 9-year-old boy broke down in tears saying:

"I saw a black man being killed by the police, he couldn't breathe. I'm worried about my cousin in London, he's black too."

We cried together, and placed that pain in God's hands. Remembering George, his family, and countless others discriminated against because of skin colour reminded us to stand alongside those who suffer in our own community.

As the Black Lives Matter (BLM) movement took to the streets, 'taking a knee' became a strong, silent symbol of protest against unfair treatment of Black people. They called out to everyone, to remember them, and hear their plea.

'On the night before Jesus died, he took bread, gave thanks, broke it and gave it to them saying: Take, eat; this is my body which is given for you; do this in remembrance of me.'

Jesus called out to his disciples, leaving them a symbol of his life, ministry and way of being in the world, walking alongside those despised by society. Jesus opposed all forms of oppression and injustice, and wanted his disciples (and us) to do

the same. He said that he is the bread of life (John 6.35), that he came to give abundant life (John 10.10). To partake in Communion is to be invited to commune with the bread that gives life in all its fullness to everyone; to welcome those for whom Jesus had a special concern. The mystery of the Eucharist is not only that one takes the body of Christ, but one *becomes* the body of Christ in a broken world. St. Augustine captured clearly this idea in his understanding of the Eucharist, when he said: 'I [Jesus] am the food of the fully grown; grow and you will feed on me. And you will not change me into you like the food your flesh eats, but you will be changed into me.' (Confessions, VII, 10, 18).

In the Eucharist, participants are given a new identity. Strangers become brothers and sisters. The body and blood of Christ taken, broken, blessed, and given for the world. The Eucharist, then, is a constant reminder that we are one family, all belonging to each other, and deeply connected.

In our globalised world, wealth is concentrated in few hands while millions live in poverty. It is a world in need of social ethics, orientation and inspiration. The Eucharist has a social dimension. It is the encounter of the broken body of Christ, victim of a brutal death, with the broken bodies of the world. From that encounter a new body emerges: the body of Christ in the world. Balasuriya (*The Eucharist and Human Liberation*) puts this in a different way: 'In the presence of disunity and discrimination, it should lead us to a deep conversion of hearts and to action for the reformation of society. In this way, the Eucharist is a remedy against selfishness both individual and social and a help in the struggle for building the new human society on earth.'

The Eucharist has the power to lead us to a deep conversion, as a balm, as a subversive symbol of resistance, unity and hope that can transform community and individuals alike. It affirms the relation between Jesus and those who suffer, generating empathy and empowering participants to realign their lives towards principles of justice and peace.

The question is this: How does the eucharistic celebration, as practised in the Church of England, provide a theological and liturgical framework which allows the

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faithful to engage with BLM issues? As I looked for liturgical resources to use with my congregation, to help them engage with BLM and Black History Month, I found nothing on the Church of England website. I wonder why? Are we serious about transforming the world to reflect more fully what God desires for us? If we are tackling racism in all its forms in society and in church, this is the time to find a fresh and engaging liturgy that will enable ethical renewal, not excluding but leading us to respond to the plea of BLM, and all those on the margins of society, as well as the whole created order.

‘What does the Lord require of you? To act justly, and to love mercy, and to walk humbly with your God’ (Micah 6:8). Let’s do that, in remembrance of him.

✉ *Anesia Cook is Vicar of St Peter & St Oswald’s, Sheffield. Diocesan BAME Vocations Champion.*

Carol singing 2020

While indoor carol services may only feature singing by a socially distanced choir or soloist this year (amateur or professional), the Government gave the go-ahead for outdoor carol singing in guidance issued on 29 November; personal distancing regulations still apply. The news was welcomed by Sarah Mullally, the Bishop of London, who chairs the Church of England Recovery Group; she expressed confidence that being able ‘to come together for public singing outdoors this Christmas will bring comfort and joy to many’.

RSCM changes

The Royal School of Church Music is preparing to launch a new structure in 2021, with a network of eight Regional Managers (most of whom are already in post: www.rscm.org.uk/welcome-to-our-new-regional-managers) overseeing the work of fifty Area Teams across the UK. The RSCM website explains that the aim is ‘to strengthen and grow the reach of our work, make it more visible, and to encourage and support both existing and new volunteers to help us fulfil our mission, for which there is a greater need now than perhaps there has ever been.’

Ministerial training

‘Creativity out of crisis’

This was the title of a webinar run recently by *Church Times*. It sums up well the steep learning curve since the first Covid-19 lockdown. During this time, the RSCM, like many others, has reinvented itself online. We were already exploring the effective use of online resources, but lockdowns have accelerated that process. We now have a growing suite of downloadable resources and a range of online webinars, lunchtime lectures and training courses offered via Zoom. A virtual learning environment is already operational. Together with face to face training, we will be in a much stronger place to fulfil our mission of inspiring and training others in music and worship.

Initially, many training events were postponed, but since September most have been transferred online with some interesting results. The Music for Mission and Ministry residential, previously run in a retreat house over three days, was transferred onto Zoom. Noting how tiring Zoom can be, we retained the three-day approach, spacing the eight teaching sessions out to allow time for individual preparation and rest in between. Each evening finished with Compline. With no need to travel and a more modest cost, the online course increased accessibility, and we were over-subscribed. Participants from Canada and Australia signed up despite the time differences, giving new and valuable perspectives from the wider Anglican Communion. In 2021, we will be offering the MMM course in both online and residential formats (see p. 6-7).

Eight months on from the first lockdown, we have now moved into a more considered and intentional phase, as we seek to move forward together towards the new normal. Change has been forced upon everyone, and with regularly updated guidelines and restrictions, we have had to remain flexible and adaptable. This necessity has provided a rich ferment of imagination and creativity. Many of us have discovered new and previously hidden skills and expertise within the congregation through online worship. Whole households have been involved in dramatized readings and shared prayers, drawing in family members who don’t usually come to church. This has fostered new ownership as well as encouraging collaborative leadership

and connecting with the wider community in new ways.

Over the months in the exile of self-isolation and social distancing, we have reassessed some important values: the comforting rhythms of daily prayer shared via Zoom; and the power of lament in the psalms, as we have mourned the loss of loved ones alongside the loss of the usual opportunities to worship together in our churches. We have learnt how to pare back services to the essentials, rediscovering that ‘short and less wordy’ can be both meaningful and profound. We have also experienced afresh the power of stillness, the beauty of the natural world around us, and the practical outworking of our life of worship through our daily lives of service to one another 24/7.

The New Year might be an ideal time to use *Inspiring Music in Worship*: a short course of guided conversations for churches to help your parish or benefice harness what has been learnt over the past months. We have a genuine opportunity to reassess our worship rather than slipping back into the same old, same old. Having been deprived of congregational song for so long, we have the chance to revitalise it with renewed enthusiasm and to reinvigorate the repertoire of hymnody with the best of both old and new. For many of us, supplementary worship online is here to stay to support the housebound and those who, for whatever reason, are unable to attend physically on a regular basis. As we look to the new normal, may I suggest ten keys to take with us into the future:

1. Increased accessibility and ownership
2. Live-giving engagement and participation
3. Continuing flexibility and openness to change
4. Collaborative leadership
5. Development of new gifts across all ages
6. Continuing creativity
7. Renewed congregational singing
8. Rediscovery of lament
9. Appreciation of stillness
10. A savouring of treasures both old and new

As we move into 2021, may we remain open to the Spirit of God who leads us to worship in spirit and truth, whatever shape and format that worship may take in the future.

✉ *Helen Bent is Head of Ministerial Training, RSCM in partnership with Praxis.*

Tom and Gill Ambrose

Having been involved with *Praxis News of Worship* since its inception (towards the end of the last century – gulp!), I'd like to add to tributes paid elsewhere my own thanks to the Ambroses. Gill and I have worked together on almost every issue since Autumn 2011, and it has been thoroughly enjoyable. Her husband Tom's technical involvement has also been much appreciated. Thank you, both of you, and enjoy your extra time together! (AMH)

Jubilate and Resound

Seasonal hymns and songs with lyric videos are available via the websites of the two 'arms' of the Song and Hymn Writers Foundation, with permission for use in online worship under the terms of the CCLI or OneLicense streaming licence. The Advent and Christmas list on the Jubilate website (www.jubilate.co.uk) features a newly available hymn by Ally Barrett, author of the highly successful 'Hope for the world's despair' which won the 2018 Hymns of Peace competition. 'Longing for a hope-filled morning' is set to the well-known tune PICARDY. The three-verse hymn ends with the lines 'Come, Emmanuel, in lowly birth,/show how heaven embraces earth.'

One of the newer songs on the Resound Worship website (www.resoundworship.org) is 'Take heart' by Keiko Ying. Based on verses in the Gospels about the return of Christ, it also features in a new Advent resource from Engage Worship, *Worship in the Waiting*, from Sam and Sara Hargreaves (<https://engageworship.org/project/worship-in-the-waiting>). A Christmas song in a minor key, with a reference to God 'veiled in human weakness,/born to bear our grief and sin', Judy Gresham's 'Praise the God of grace and glory' dates from 2009 but seems particularly appropriate this year.

Words and music of Jubilate hymns and Resound Worship material can now be reproduced, under certain conditions, through the One License copyright scheme (www.onelicense.net/how-it-works) as well as the CCL copyright licences (<https://uk.ccli.com>).

Arthur Wills RIP

Dr Arthur Wills OBE (19 September 1926–30 October 2020) was one of the longest-serving cathedral music directors in the Church of England, taking up his post in 1958 at Ely Cathedral (where he had been Assistant Organist and tenor lay clerk since 1949) and retiring in 1990. Before moving to Ely he spent a year studying at the Royal School of Church Music's College of St Nicolas in Canterbury (before the RSCM's move to Addington Palace, Croydon, in 1954). As well as being a gifted organist and choir director, Dr Wills composed a considerable amount of organ and choral music; among his secular compositions is a concerto for the unusual combination of guitar and organ. He enjoyed making transcriptions for organ of orchestral music, including three movements from Holst's Suite *The Planets* which were recorded by Joseph Nolan on the organ of Ripon Cathedral (Herald CD Supernova, 2001).

Dr Wills was followed as Organist and Director of Music at Ely by Paul Trepte, who retired in 2019 (another good innings) and was succeeded by his Assistant Organist, Edmund Aldhouse. He has expressed the hope that it will be possible 'to honour Arthur's memory and music publicly in due course'.

Hymn of the day

The Hymn Society of Great Britain and Ireland is building on the success of its online 'Hymn of the Day' feature in July – a series of daily reflections, usually with a recording to listen to – with a new set featuring hymns, songs and carols for Advent, Christmas and Epiphany (<https://hymnsocietygbi.org.uk>). Running from 29 November to 6 January, the series will include a contribution each day from someone who loves hymns and songs or has written them. Once each day's reflection and prayer has been posted on the website, it will remain there throughout the series and for a limited period afterwards.

During the early months of the pandemic, the RSCM also encouraged visitors to its website to join from home in singing a daily hymn while the accompaniment was played and the words were displayed on the screen (and sometimes sung as well). The whole

Hymn for the Day series, which began on 20 March and ended on 15 August, is available via the RSCM's YouTube Channel (access via www.rscm.org.uk/our-resources/hftd). One comment described the series as 'a lifesaver'. Singing hymns with a congregation has been missed enormously by many since the first lockdown. It is understood that research into the impact of communal singing on the spread of COVID-19 infection continues, for example as part of a project at University College London.

Anglicanism and music

In Issue 66 we published an obituary of the scholar, Nicholas Temperley (1932–2020). Readers interested in the history of music within the Church of England may like to know that Professor Temperley's contribution to *The Oxford History of Anglicanism*, Vol.2 (published in 2017 and covering the period 1662–1829) is available to read online. From the website www.nicholastemperley.com select 'Publications', then 'Chapters in Books', then scroll down to number 37, 'Anglicanism and Music'.

Music videos

In Issue 67 we featured the Cantus Firmus Trust's imaginative online service 'Journey with the Maker', which used words and music from the Iona Community and was filmed in various parts of Suffolk. More recently Richard Hubbard, who not only runs the Cantus Firmus Trust and teaches at the London School of Theology, but is also Music Development Director at St Edmundsbury Cathedral, has been working on the InHarmony Christmas2020 project. This aims to provide well-produced music videos for local churches to use in online Christmas and Epiphany worship; the performers are Suffolk musicians. Find out more from the Cathedral's website (<https://stedscathedral.org/music/inharmony>).

Adrian Snell

One song from *Complete Mission Praise* which might appropriately be sung, or read as a prayer, as the pandemic continues is Adrian Snell's 'Lord have mercy' ('We your people bow before you', 741). It dates from 1986, when the song

Music matters

formed part of Snell's musical *Alpha and Omega*. A thirtieth-anniversary recording, made in 2016 from live concerts in the Netherlands, was released in 2017 (full details on www.adrian-snell.com).

Snell now works as a music therapist, having qualified in 2002, but he has also found time to write about his life and music, as well as producing the occasional new song. His recent book, *Fierce Love: Music Leads a Lost Child Home*, was written with Leon van Steensel and published by Sacristy Press (www.sacristy.co.uk/books/theology/adrian-snell).

Also new from Sacristy Press is *Resounding Body: Building Christlike Church Communities through Music*, by Andy Thomas, described by London vicar Giles Goddard as 'a very readable guide to music in worship, for churches where musical resources are thin'.

'Coronavirus hymns'

Several writers have responded to the pandemic with new hymn texts, among them Carolyn Winfrey Gillette (b.1961), a North American Presbyterian pastor and hymn writer. Her 'When we face an unknown future' is in a regular metre and could be sung to a number of tunes, although she recommends BEACH SPRING. This is probably better known on the other side of the Atlantic, despite appearing in several UK hymn books. DIM OND JESU (the tune for 'Here is love, vast as the ocean') would be a suitable alternative. The author has given permission for her hymn to be used freely (although she retains the copyright) during the COVID-19 pandemic. See her website for the full text (www.carolynshymns.com/when_we_face_an_unknown_future.html).

Professor Maggi Dawn (Principal of St Mary's College, Durham) says she was repeatedly asked to write a hymn of lament for lockdown; her response was posted on her blog (<https://maggidawn.net>) on 20 June, with a recording she made herself. 'The streets in silence lie' has three verses and includes the line 'How long, oh Lord, how long?' but is also threaded through with hope.

A text originally in Norwegian forms the basis of a poignant new song by John Bell of the Iona Community, looking forward to the times when we can be fully together again; it refers to singing, passing peace to each other, breaking bread and sharing wine. 'We

will meet' can be heard – and the words seen – on YouTube (www.youtube.com/watch?v=y4DpYuncrg).

Wild Goose CD

The Iona Community's Wild Goose Resource Group has released a recording of nineteen new songs, *This is God's World: Songs of praise and possibility*. The CD is dedicated to Graham Maule (1958–2019), who had overseen the making of the album before succumbing to cancer. He can be heard singing a solo verse in one of the songs, and one of his many 'doodles' has been adapted by Jo Love for the cover of the CD. The final track is a setting by John Bell of an ancient Celtic prayer, 'I lie down with God', shared with Graham during his illness and as he died. The tune alternates unison and harmonised lines and is called GRAHAM.

Audio samples and a pdf download with full song texts and copyright details can be found on the website of Wild Goose Publications (www.ionabooks.com/product/this-is-gods-world-cd). There are plans to publish a song book in due course. As usual, some of the songs originated in other parts of the world; for example, 'We are coming, Lord, to the table' (track 12) uses traditional words and music from Sierra Leone, and there is a catchy short song from South Sudan (track 17).

Name above all names

An unpublished hymn by Paul Wigmore (1925–2014) – available through the HymnQuest database and the Jubilate website (www.jubilate.co.uk) – picks up themes from the ancient Advent antiphons, but could be just as useful at Christmas and other times of the year. With a reference to Philippians 2:9, 'Jesus, Name above all names' also describes Christ as our Redeemer, 'Branch from Jesse's Root of kings', Royal Leader, David's Key, Dayspring, Everlasting Light, Cornerstone, Emmanuel and so on. The metre (74 74 D) means that the four verses could be sung to the nineteenth-century Welsh tune GWALCHMAI (usually sung to 'King of glory, King of peace') or to the more recent REDLAND by Malcolm Archer (b.1952), found in *Ancient & Modern* (2013) and in some of the Mayhew *Hymns Old and New* series.

Two items from this report are on page 4.

Learning

Music for Mission and Ministry Courses in 2021

Led by Revd Helen Bent with Jonathan Robinson

Music for Mission and Ministry is designed primarily for Anglican clergy, Readers and Lay Leaders, but is open to anyone who wants to deepen their understanding about the use and management of music in worship. It is a carefully targeted course, providing practical guidance for parish music situations of all types, since the principles are generic and the application of them is part of the topic of the course.

In late September 2020, we ran Music for Mission and Ministry online for the first time. The online course covered the same topics as the in-person course, delivered in a different way. We also considered the impact of the Covid-19 pandemic on the worship of our churches. Restrictions permitting, we are planning to run both online and 'live' courses in 2021.

Online Courses:

Tuesday 23 - Thursday 25 February



Tuesday 19 - Thursday 21 October
8 sessions plus worship on Zoom spread over three days

Cost: £80-00 (RSCM Members) £96-00 (non-members)

Residential Course:

Tuesday 4 - Thursday 6 May

Wydale Hall, Yorkshire

Cost: £350-00 (RSCM members)

£376-00 (non-members)

£270-00 (non-residential including lunch and evening meal)

A fuller all-round experience including teaching, discussion and worship in different styles for those who prefer to meet face to face

For more details, see:

<https://www.rscm.org.uk/start-learning/music-for-mission-and-ministry/>

or contact: Sarah King, Tel: 01722 424843, Email: sking@rscm.com

Praxis Southwest colloquia

Thursday 18 March 2021, 1000-1130

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*Thursday 16 September 2021, 1000-1130
both hosted on Zoom.*

Attendance is free, but numbers are restricted so please contact Gill Behenna (gillbehenna@me.com) to register your attendance and receive the Zoom login link. Delegates from all Praxis regions, and further afield, are very welcome.

An opportunity to join in an informal and interactive conversation reflecting on the effects of lockdown upon our liturgical life. Each colloquium will be facilitated by members of Praxis Southwest, and will include some input, group discussion time and plenary. Part of the experience will be seeing how our thinking develops between March and September.

Praxis Yorkshire's going global!

Most Praxis members will already have heard about Praxis Yorkshire's liturgical colloquia every six months: an informal gathering, normally in Leeds; a broad theme; six or seven speakers; the event open to anyone with an interest in Christian liturgy; all done in two hours. What Praxis members probably won't have heard about is how well this format has transferred on-line with Zoom – so much so, that we had our highest attendance ever – twenty eager beavers – at our most recent effort in early November. Beyond the medium used nothing much changed: 'seven-minute talk; seven minute discussion; one minute to catch breath' – and no use whatsoever of the mute button!

Our next colloquium, provisionally set for Tuesday 23 February 2021, will also be on Zoom – and consequently everyone with an internet connection will have the chance to take part. Praxis Yorkshire's going global! Please send me an e-mail – jfn98@icloud.com – if you would like to be reminded nearer the time.

Knowing Christ: Christian Discipleship and the Eucharist

David R Tomlinson, Sacristy Press, 2020

It's not often one might recommend reading a book backwards but given the times we live in this approach might be worthwhile in relation to this thoughtful reflection on knowing Christ through the Eucharist, by David R Tomlinson. The Epilogue considers the Eucharist in a time of pandemic, which is the question which has been vexing liturgists, congregations and clergy this past year. Our approach to the Eucharist as the central, unifying act of the Christian Church has been deconstructed by a virus which respects neither history nor tradition. We are in the midst of an intractable puzzle that many of us grapple with daily, as Covid-19 has left in its wake challenges for the whole church about our identity, embodied through the bread and wine of the Eucharist, and our purpose as Christ's servants in the world. It is too early to predict what impact our re-creating of church, in person and online, will have on our worship going forward, yet alone the impact it may have on Christian discipleship in years to come. These final reflections on the strange land we currently inhabit, set the tone for the rest of book.

So, back to the beginning. We begin in Part 1 with reflections on the major theological themes which should echo through every act of worship: Love, Death and Resurrection, the Holy Spirit, being human before God. These are carefully woven and interspersed with more personal and familial stories where human particularity helps illustrate our place before the universal Christ, and connects our worship very tangibly to our daily existence. This is very often the place where the call to discipleship is nurtured and developed, and this section rightly concludes with perspectives on living eucharistically and seeing Christ in everyday life. The underlying question which we are challenged to ask is: How does all this connect? Part 2 then journeys through the Eucharist: Gathering, Preparation, Penitence, Praise, Word, Believing, Interceding, Eucharist and being fed and sent. There

is a feeling of movement here which is well illustrated with well-chosen prayers, reflections born of a ministry which is earthed and rounded, and a passion for mission. The way the book is structured means that it would work well for reading with others or using as a teaching text for adults who are tentatively exploring what it might mean to be a practising Christian. What the church does next in terms of its mission and ministry may be the challenge of the moment, but in this book we are gently urged to go back to the place where the church began, when Jesus said 'Do this in remembrance of me', and see where that eucharistic journey will take us.

✉ *Victoria Johnson is Canon Precentor of York Minster.*

Resounding Body: Building Christlike church communities through music

Andy Thomas, Sacristy Press, 2020

This short book already comes highly recommended: "essential reading for music leaders and those who train, oversee and nurture them". I would go further and suggest this is essential reading for clergy too, especially where a lack of musical resources dampens enthusiasm and creativity. The book describes itself as "a rallying call to all music leaders in situations where resources are limited and expectations low". However, it is a book for all. Andy Thomas draws out a fundamental purpose of church music: to build up the body of Christ and to transform the participants, individually and corporately, to become more Christlike. Having been forced out of our buildings by Covid-19, Thomas suggests that 'we as Christians have had no alternative but to be the body of Christ'. Rooted in St Paul's metaphor of the Body of Christ, Thomas explores how community can be embodied by a group of singers and instrumentalists. The goal is an open, outward-looking group, inclusive of diversity. Taking the role of music and worship beyond the bounds of what happens on a Sunday into everyday Christian life and witness enables diversity to flourish and increases

corporate ownership.

Thomas draws on many years of practical experience, including at St John's, Waterloo. Short anecdotes resonate with an authenticity and honesty which will make you laugh and cry. The often difficult relationship between musical director and vicar is tackled in a constructive way. His approach is formative, underlining the importance of building the repertoire and ethos of a choir around those within it and the needs of the congregation. This may mean not holding too tightly to traditional templates, but being prepared to allow something fresh and indigenous to evolve. Written with integrity and pastoral sensitivity, practical and theologically robust, the book includes useful discussion questions at the end of each chapter. Thomas puts forward an interesting take on baptism which deserves deeper consideration (although it may raise a few eyebrows), and also draws out a valuable connection between music, emotion and prayer, particularly when involving grief and lament.

The hymn and song repertoire can take on a new dimension when it is seen as an intentional way of building community and increasing inclusivity and ownership, which Thomas illustrates in the use of a psalm in Krio to mark Sierra Leone National Day, giving tangible recognition and respect to members of choir and congregation, in turn embodying unity and diversity.

Published as the church came out of the first lockdown, this book is timely. The final chapter includes some reference to the effect of Covid-19 on the music of the church, including questions concerning online provision. Thomas challenges us to consider the 'load bearing' bricks of worship, that is, the fundamentals. He takes seriously the development of music within the whole community. Potentially everyone has something to offer and post-Covid we all have the opportunity to step out into a new place.

The whole book sounds a voice of hope, and encourages us 'to generate a culture of openness, participation and inclusion'. This could be transformational if taken seriously.

✉ *Helen Bent is Head of Ministerial Training, RSCM in partnership with Praxis.*

Ambrose of Milan is remembered, *inter alia*, by Ambrosian rites; the latterday eponymous editor of this journal is to be applauded for Ambrosian writings. I for one salute her, and testify to that rare experience of a columnist, that I have thoroughly enjoyed working for an editor who is so efficient but also, as needed, relaxed. Thank you, Gill. And welcome, undoubting Thomas.

As I write, I attended a streamed service from my parish church two days ago, but hope to receive communion (or at least half-communion) next Sunday, back on the church premises. A week today I shall preach at an old friend's funeral with only 30 present, and only 15 to share the sandwiches. And at Christmas – who knows? What odd times. St Paul urges us with unmasked faces to reflect the glory of the Lord and be transformed from glory to glory – and that haunts me, but St Paul's far-reaching programme looks a bit hasty for this Christmas.

I have awaited an occasion when I could slip in here my unscholarly mixed thinking on screens – not chancel screens (though I do note them), but word-and-image-projecting screens. Beginning my one incumbency 30 years ago, I found myself with a single large screen, unfolding under the chancel arch to lead the congregation. St Mark's was *avant garde*, and had some obvious gains – worshippers had no fumbling with books or Bible in order to find hymns, follow prayers, or read lessons. It was all done for them. Furthermore they could sing songs with their chins up and their hands in the air – and new songs could arrive without fuss.

30 years of ever-increasing use of screens have shown me the downside. With our one screen, although we had a carpeted floor and free-standing chairs, we could not adopt the rugby-ball shape I had known at St John's Nottingham – the people sat as in a 747; I have since found worship leaders abandoning the congregation to face the screen (remedy: satellite screens facing the leaders); some screens are unreadable in sunlight (note

the sun's angle entering an eastward-facing building at 10 am); others have minimal colour contrast (as yellow on cream!) – or lettering too small for the back rows, or lines insufficiently spaced. And of course we regularly have no idea where we are going next – even within one song, let alone in a whole service. And good screens can be badly served (how do parishes so easily disrupt the careful 'lining' of CW prayers and responses?), most notably by a disjunction between the programme upfront and the helpful provisions of the officer on the desk – as the hymn reaches the chorus, the screen offers the next verse, and vice versa. The desk may well righteously complain that in some cases they could only have known by telepathy what the worship-leader would want next – spontaneity (instant guidance!) upfront may be a nightmare to the desk, or may (perish the thought) have to be unconditionally forbidden. A team needs not only good technology but also good Christian harmony to work it right.

I confess I have never driven a desk, nor do I ever expect to. I offer a consumer approach. But the screens have come to stay and, like the musical instruments, need to be appropriately handled if they are to serve us well. Perhaps then, with unmasked face we shall see as on a screen the glory...

This issue's 50th anniversary

has to be a variant. How come? Well, because December 1970 saw little I could now report, BUT November 1980 saw the launch of the ASB, and December 2000 provided the coming of Common Worship, and so this very moment sees the latter begin to outlive the former. Very significant occasions, and I will of course report on the actual launchings as each reaches its own 50th anniversary, so please be patient.

✉ *Colin Buchanan is a former Bishop of Woolwich.*