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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

The work that Praxis does is supported mainly by affiliation. If you are not an affiliate, why not consider becoming one?

Inspiring Music in Worship:

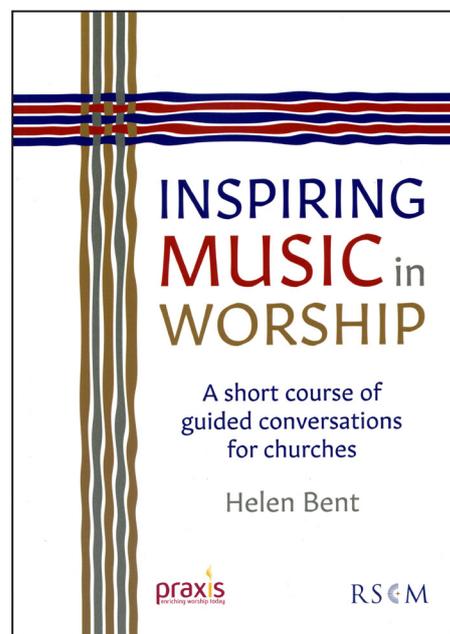
A short course of guided conversations for churches

A review

The Church of England is getting lots of experience at the moment of learning to 'disagree well', and discovering the value of 'guided conversations'. The ones in this resource are not going to be as high-profile as those that have been taking place nationally over the last few years, but they have the potential to be as significant in helping church life at grass-roots level.

There are few things in congregational life that get people as worked up as issues to do with worship and particularly to do with music in worship. The key 'inspiration' behind this course is that it does not consist primarily in information for learning, but provides a framework for having a conversation. It needs a facilitator, not a teacher, and this is an invitation to key players in a church's worshipping life (clergy, Readers, musicians, singers) to be participants along with everyone else, rather than one of them having to lead the course.

The course format will be familiar to anyone who has used pre-prepared materials for Bible study, or home group meeting: Bible passages to consider; ideas for closing worship; questions for discussion; further online material; and so on. The key difference is that most of the 'input' is designed to provoke open discussion and sharing of insights and experience, rather than suggesting right or wrong answers. There are plenty of opportunities for conversation in pairs as well as in the bigger group, with optional case studies that earth the conversations in real situations. Participants will learn as much from the process as the content, and that has the potential to impact for good on the whole of a church's life, not just its worship, as people learn not only to talk to each other, but to listen to each other too. Each session ends with material for personal reflection and preparation for the next week.



The sessions cover the following: 'What does it mean to be a worshipping person?'; 'Discovering skills and releasing gifts'; 'Music and mission'; 'Starting from where we are'; 'Setting a new vision for music and worship'.

Helen Bent is the joint RSCM/Praxis Head of Ministerial Training. The fact that she is both an adaptable musician and a skilled worship leader and teacher makes her the ideal person to have written this resource. She is able to look at a wide range of issues, and to do so with a breadth of experience and knowledge, and a complete lack of defensiveness. These qualities in the resource should make it possible to have conversations with the same qualities.

With five sessions, the course would work really well as a Lent Course, so start planning now for 2019! Unless, of course, you can't wait to get started...

✉ *Mark Earey is Director of Anglican Formation and Tutor in Liturgy, The Queen's Foundation, Birmingham.*

Inspiring Music in Worship is published by RSCM Press in partnership with Praxis at £5.95 and is available from www.rscmshop.com.

The Armistice Centenary

The Armistice Centenary

The First World War centenary commemorations conclude on 11 November this year, with the anniversary of the Armistice. This will be an immense national event, but, as with other dates that have been marked over the past four years, it is in the local context that remembrance happens most poignantly: at the village memorial or in the parish church. Names are remembered in their own place, and towns and communities have their own story, which they may already have been telling in instalments over the four-year commemorative period. The Armistice liturgy should draw this to its conclusion, pointing clearly to peace as the universal human good. Here are thoughts that might act as starting-points for planning a liturgy for the Armistice:

1. **It is Armistice rather than**

Remembrance. Both days coincide this year, appropriately, but a Christian liturgy will be commemorating peace and reconciliation as God's will for the world. The immense conflict from which that reconciliation arose has been marked at the anniversaries of The Somme, Jutland, and elsewhere, but it is not the theme for today. It will, nonetheless, require thanksgiving for peace to be characterised by penitence and contrition.

2. **It is pastoral rather than prophetic.**

Preaching needs to be simple and understated. It is not the time to denigrate war, or even to analyse it. History provides its own sermon for today, and the task of preaching may even be just to introduce it and let it speak from its own sources: diaries, journals, parish records, newspaper cuttings, personal recollection.

3. **It looks outward rather than inward.**

The local community articulates its contribution to the national and universal effort. The role of the Church is to enable that expression in a spiritual framework that both strengthens local identity and yet is recognisably authentic and catholic.

4. **It is inclusive rather than selective**

or self-defining. People will engage with this commemoration for many different reasons, and your task as

leader of worship or as priest is to absorb everything and speak to it with generosity and graciousness and wisdom.

5. **It is within time and history**, but not confined to it. Times and seasons need to be balanced against eternity. The universal human aspect of war and peace is greater than an obsession with exact dates and anniversaries, and we need to point forwards as well as backwards.

At the practical level, use the Lord's Prayer in a 'traditional' form, and use Scripture that speaks of peace and reconciliation. Be clear about the sequence and order of your prayers. For whom are we praying, and what are we asking for? There will need to be prayers for the souls of the departed, prayers of contrition for the waste of life, prayers for wisdom and understanding to learn from history, prayers of thanksgiving for God's providence, and intercession for the work of peace and reconciliation in our own time. At the strategic level, the priestly task is to interpret the myth of history and to bring hope.

✠ *Peter Eagles is the Bishop of Sodor and Man and a former Chaplain to the British Army.*

'Pack up your troubles...' – turning our thoughts to peace

I was asked, as a member of the Liturgical Commission, to convene a group to prepare resource material for commemorations of the First World War. There was considerable media interest in the build-up to the centenary, and our first task was to seek some clarity as to what we were doing in marking it. To this end we arranged a seminar at Canterbury which brought together liturgists, experts in a number of different fields, including modern history and literature, as well as those with a particular professional interest – representatives of the armed forces and the British Legion. Here it became clear that we needed to produce material throughout the whole centenary period. We first produced a raft of material which was posted on the Church of England's website. Specific prayers were written to commemorate various battles, including

the Somme (1 July 1916), and a form of service to be used to commemorate a naval battle and those who were lost at sea, drafted in time to commemorate the Battle of Jutland, which began on the 31 May 1916.

The final tranche of material has recently been written, and I hope it will soon be available on the new Church of England website. As the centenary comes to an end, it is fortuitous that Armistice Day, the 11th day of the 11th month, falls on a Sunday. Remembrance Sunday this year will certainly have an added poignancy, and there will undoubtedly be a greater desire to 'remember'. Part of this remembering has happened within families, as stories of the suffering of great-great-grandparents have been relayed to children. Whole families will continue to make pilgrimages to war cemeteries, and among the new resources are prayers that may be said by a family visiting a WWI cemetery, or the war grave of a relative.

But how are we to mark the end of a War in which so many lives were lost and damaged? We will certainly remember, but we must also commit ourselves afresh to working together for peace, and it is here that I have found inspiration from another, more recent, struggle – the struggle for human dignity and equality in South Africa. The dismantling of apartheid was only the beginning, and as the records of the Truth and Reconciliation Commission amply testify, reconciliation requires an honest 'truth telling': only when hurts and injustices have been fully faced and acknowledged can there be any move towards peace and reconciliation. Like the declaration of peace after a war, or the publication of a judicial review, the process of reconciliation continues, and at no point, it seems, is it ever fully and completely achieved. A now-departed brother from the Community of the Resurrection who had spent most of his active ministry in South Africa once said that there are only steps towards reconciliation. This understanding and the imperative of 'truth telling', led me to write a text that I have called *Steps towards Reconciliation*. I do not claim that these proposed steps are exhaustive, or even correctly sequenced. To do so would be simplistic. And one should also add that even if each of these steps were taken,

The Armistice Centenary

it would not necessarily guarantee the outcome for which we long, the realisation of peace.

The piece identifies seven steps:

1. The need to remember and to look back honestly
2. The voicing of regret and loss
3. Recognising the humanity of the other, the enemy
4. The need first to change one's viewpoint
5. Accepting our differences
6. Agreeing to walk together
7. Sharing a vision

Each of the 'steps' is linked together with a monologue, in which I have imagined Tommy speaking to Fritz, his opposite number in the German army, and in this I have tried to set the tone and hint at what is involved at each stage of the process. To give you a flavour of the monologue, here is a short excerpt:

'...we must circle back, return to that place where the mud clung to our boots and we shivered, afraid, with enemy fire deafening our ears. ...evil will be faced, words will wither on the tongue, and we will feel a silent scream inside...can we meet, like those twins who were enemies from the days they were in the womb...'

The monologue is the connecting link between each step, and the whole piece is interspersed with suggestions for readings, biblical and non-biblical, and music.

2018 marks the end of the War that was supposed to end all wars. Today, of course, many of the scars and divisions we suffer are the result not of conventional warfare, but of the cruel and destructive violence of global terrorism. WW1 became the first war on an industrial scale, and God forbid, if there were to be another 'world war' it could well be that it would be atomic and apocalyptic. Even now, amid murmurings of a new (and different) 'cold war', continuing conflicts and fragile peace, we need the words to express the hope of Christ's peaceable kingdom, as well as the imagination and resilience to go on, and on, praying for peace and working for reconciliation.

✉ *Christopher Irvine is parish priest of Ewhurst Green and Bodiam, and is an Honorary Teaching Fellow at St Augustine's College of Theology.*

Commemorating with poetry

Remembrancetide this year will be both an opportunity and a challenge. Far from dwindling away, these memorial occasions have in fact grown in attendance and importance and offer a time not only to commemorate the extraordinary sacrifices of that war, but also to remember and reflect on the many more recent conflicts in which British service men and women have given their lives. And here we are confronted with the tragic irony that a conflict which was meant to be 'the war to end all wars', was in fact the prelude to the many other tragic and wasteful wars that marred both the last and the present centuries.

How are we to honour the courage of the fallen and yet not to be complicit in or acquiescent to the forces which have led to so many other conflicts? How can we honour the fallen without glorifying violence? In fact a focus on the First World War can help us articulate the issues that still exercise our country now. Naturally the famous poets of the Great War can help us here. Wilfred Owen's double focus on both 'war' and 'the pity of war' and his dictum that 'the poetry is in the pity' are as relevant as ever. But beyond the well-known poems of that age there are other texts that might help. Rudyard Kipling can be an unexpected resource here. Although associated so much with the jingoism of empire, the harrowing experience of his son's death led to some powerful and neglected poems, including his poem 'The Children: 1914-18', with its haunting lines:

Our stacraft, our learning
Delivered them bound to the Pit and
alive to the burning
Whither they mirthfully hastened as
jostling for honour –
Nor since her birth has our Earth seen
such worth loosed upon her.

The focus of any service must be the silence itself, and it's worth including some material that helps people acknowledge and reflect on what is running through their minds during those two minutes.

My own poem 'Remembrance Sunday', from *Sounding the Seasons* (Canterbury Press, 2012) may help with that, and I will conclude this piece by offering that poem as a resource. Readers may like to know that they are free to use this poem in any service, and print it on service sheets without any further permission, though with an acknowledgement of the book it is taken from. I hope it will be helpful.

Remembrance Sunday

November pierces with its bleak remembrance

Of all the bitterness and waste of war;
Our silence tries but fails to make a semblance

Of that lost peace they thought worth fighting for,

Our silence seethes instead with wraiths and whispers

And all the restless rumour of new wars,
For shells are falling all around our vespers,

No moment is unscarred, there is no pause.

In every instant bloodied innocence
Falls to the weary earth, and whilst we stand

Quiescence ends again in acquiescence,
And Abel's blood still cries from every land.

One silence only might redeem that blood;

Only the silence of a dying God.

✉ *Malcolm Guite is an Anglican poet-priest and Chaplain of Girton College, Cambridge. His most recent book is the anthology 'Love, Remember': 40 poems of Loss, Lament, and Hope, Canterbury Press, 2017.*

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'A common heroism and a common agony'

The Imperial War Graves Commission and the search for reconciliation

The Imperial (now Commonwealth) War Graves Commission was founded in 1917 with the remit of finding a permanent and fitting form of commemoration for the ever-burgeoning war dead of the British Empire. Tasked with such an enormous and complicated burden, this organisation was fortunate to have a phenomenal driving force at its head, Fabian Ware. At first employed by the British Red Cross, this dynamic forty-five-year-old quickly took on the task of recording the graves of British soldiers. Soon he was in charge of the Army Graves Registration Unit. Obsessed with ensuring that each grave was formally recorded, Ware and his team worked tirelessly to provide next-of-kin with as many details as possible of the final resting place of their lost loved one. With the creation of the IWGC, his sights were set on the future and the task of transforming the temporary into the permanent.

With the help of Sir Frederic Kenyon, Director of the British Museum, Ware gathered round him the greatest architectural talents in the British Empire: Sir Edwin Lutyens, Sir Herbert Baker, Sir Reginald Blomfield and the younger, but rapidly maturing genius, Charles Holden. Together they set out to find a way of commemorating the many faiths and races of the Empire. Given the scale of the task, a robust and agreed plan came together with remarkable speed. Graves were to be marked by the same simple headstone thus ensuring equality between races, creeds and ranks. The names of the missing were to be inscribed on memorials sited on the major battlefields. Cemeteries and memorials were to be erected across the globe wherever British and Imperial troops had engaged the enemy. This also meant standing firm on one key decision: not one of the dead was to be exhumed and brought home, regardless of the next of kin's wishes. This was an amazing move. In effect, the state decided to make a person's body its possession in perpetuity. At first there was some dissent, but as the beautiful cemeteries took shape with their glorious architectural features and painstaking

horticulture, the public was won over. From the ruins of war tranquillity, peace and repose had been created.

Further still, Ware firmly believed that the cemeteries could also act as beacons of peace; they would draw together people of all nations and make them aware of the terrible cost of war. He was particularly keen to encourage children and veterans of all nations to visit the cemeteries and find common ground in their quiet, reflective spaces. King George V summed up Ware's feelings in a speech at Terlincthun British Cemetery, France, in May 1922: 'I have many times asked myself whether there can be more potent advocates of peace upon earth... than this massed multitude of silent witnesses to the desolation of war. And I feel that, so long as we have faith in God's purpose, we cannot but believe that the existence of these visible memorials will, eventually, serve to draw all peoples together in sanity and self-control, even as it has already set the relations between our Empire and our allies on the deep-rooted bases of a common heroism and a common agony.'

✍ *Mark Connelly is Professor of Modern British History and Director of Gateways to the First World War, Centre for War, Propaganda and Society at the University of Kent, Canterbury.*

Sing and remember

Those planning services around the time of the Armistice centenary will want to think about music that will invite participation from a wide range of those attending. Here are suggestions to supplement the repertoire of traditional hymns that have been used on such occasions over many decades.

A number of Bernadette Farrell's compositions can be found in *Ancient and Modern: Hymns and Songs for refreshing worship*, and other sources. All are covered by the Calamus licence (www.decanimusic.co.uk/copyright), rather than CCL: 'Longing for light (Christ, be our light)'; 'I rejoiced when I heard them say (Shalom)'; 'Alleluia! Alleluia! Raise the gospel over the earth'; 'Bread of life, hope of the world'.

James Quinn's 'Lord, make us channels of your peace' sung to O WALY WALY can work well with a music group and Timothy Dudley-Smith's Remembrance Sunday

hymn, 'Eternal God, before whose face we stand', should not be overlooked.

From Keith Getty's website, www.gettymusic.com, and in some other recent resources, you might consider: 'There is an everlasting kindness (Compassion Hymn)'; 'King of the ages'; 'Kyrie eleison, have mercy'.

There is a good new text, 'Cry Peace!', in *Claim the Mystery*, a collection of hymns by Adam Tice, published by GIA Publications (www.giamusic.com). It would probably need to be ordered from the USA but at this stage there is time for that. The metre is 76 76 and there is a tune by Benjamin Brody provided.

From older songs, Graham Kendrick's 'O Lord, the clouds are gathering' (1987) is possible, and is pretty well known; check the words to see if you think it strikes the right note. 'Be still and know that I am God' is also simple and well known, and found in many hymn books.

Margaret Rizza has a prayer for peace, written after 9/11: 'O Domine, O Christe'. You can find it in Mayhew's *Light in our Darkness* (including lots of instrumental parts). It is also on her CD of music for Lent and Holy Week. Margaret Rizza's 'O Lord, listen to my prayer' could also be used. It is in the new *A&M* and a few Mayhew hymnbooks, as well as in *Light in our Darkness*. The Taizé chant 'O Lord, hear my prayer' is very similar. Rizza's 'Prayer for peace' ('Lead me from death to life', in Mayhew's *River of Peace*) is a bit high for a congregation but a group could sing it. Instrumental parts are provided.

Wild Goose Publications offer 'If the war goes on' in *I Will Not Sing Alone* and 'What shall we pray for those who died' from *When Grief Is Raw*. 'We cannot measure how you heal' could also work.

From Taizé, it would be possible to use 'Within our darkest night'; 'Wait for the Lord'; 'Lord Jesus Christ, your light shines within us'; 'Christe Salvator, Filius Patris, dona nobis pacem'; 'Nada te turbe'; 'There can be no greater love'; 'God is forgiveness'; 'The kingdom of God is justice and peace'; 'Da pacem, Domine'; as well as 'O Lord, hear my prayer'. Vocal parts are on the website (www.taize.fr/en_rubrique2603.html) but instrumental and cantor parts only in books.

✍ *Anne Harrison is one of the editors of Ancient and Modern, Hymns and Songs for Refreshing Worship and a former editor of Sunday by Sunday.*

Hymn writing competition

Jubilate, supported by the Song and Hymn Writers Foundation, is running a national competition entitled 'Hymns of Peace', to mark the centenary of the end of the First World War (www.jubilate.co.uk/hymnspeace). The winning entry will be sung at York Minster and St Paul's Cathedral at services on the one hundredth anniversary of the signing of the armistice. Other cathedrals and churches will be invited (via the Jubilate website and other publicity channels) to use the hymn in their Remembrance Sunday services. The competition is open to all UK hymn writers, and entries will be judged anonymously. Each text may be paired with a specially written or an existing tune, or submitted purely as words (with a metrical scheme), leaving the judges to select appropriate music. The closing date for entries is 8 April 2018, and the judges will be Peter Moger, Noel Tredinnick, Martin Leckebusch, Jonathan Veira and Anne Harrison.

Resound Worship podcast

Podcast EP 40 on the Resound Worship website (www.resoundworship.org) includes reflections from Joel Payne and Chris Juby on the 2018 Calvin Symposium on Christian Worship in Grand Rapids, Michigan, at the end of January. Joel and Chris are both songwriters and leaders of worship, Joel in an Anglican church and Chris in an independent evangelical context. They joined with well over 1,000 other participants in the Symposium and found the whole experience 'overwhelmingly abundant' and of a very high academic calibre. They commented that connecting with people and sharing experiences was even richer than the content of the sessions, excellent as they were. Conversations with liturgists, musicians and theologians proved to be profoundly valuable.

One of the seminar speakers Chris and Joel both found helpful was Isaac Wardell, director of Bifrost Arts, (<https://bifroststartsmusic.bandcamp.com/>) based in Charlottesville, Virginia. Isaac talked about worship in the context of racial strife, including lament and reconciliation, and – in a separate seminar and workshop – addressed 'worship that affirms and equips for vocation'.

Lester Ruth, a historian of Christian worship with particular interests in the early church and the last 250 years, presented a workshop on 'Hidden Secrets of Contemporary Worship', drawing mainly on developments in the US. Ruth identified two streams: praise and worship, with a focus on God inhabiting the praises of his people; and the Willow Creek model which is missional, trying to engage people where they are now, motivated by reaching the lost. He believes these streams now flow together. Chris Juby, who has recently read Les Moir's *The Missing Jewel: The Worship Movement that Impacted the Nations* (2017), found this an interesting mode of analysis of contemporary worship. He thinks the British scene is more homogeneous and that the Vineyard movement has had a particular influence here, but feels it is good for all song-writers and leaders of contemporary worship to question their assumptions.

The dates for next year's symposium are 24-26 January 2019. More information will be posted on the website of the Calvin Institute of Christian Worship (<https://worship.calvin.edu/symposium/>). The podcast in which Joel and Chris reflect on their experiences in Michigan ends with Chris Juby's latest song, 'Worship the Lord', based on Psalm 100 and verses from Revelation.

Copyright case

Canon Rosalind Brown has brought to our attention a judge's ruling in a recent US legal case. The copyright owners of one song were arguing that a second song drew on their lyrics, a case of plagiarism, infringing their copyright. Judge Michael Fitzgerald ruled that 'the allegedly infringed lyrics ['Playas, they gonna play / And haters, they gonna hate'] are short phrases that lack the modicum of originality and creativity required for copyright protection.' UK copyright law differs from US law, but the principles are the same: allowing the creator of an artistic work to charge anyone who wishes to copy, perform, or record their work for commercial or non-commercial use; preventing plagiarism; and protecting the work from any change not in keeping with the creator's wishes. Might a British judge throw out a copyright claim for the same reason? Read the full legal document at: www.scribd.com/document/371458324/Hall-v-Swift-Dismissal.

Hymn Society conference

Members of the Hymn Society will be gathering in Yorkshire for their annual conference, from Tuesday 24 July to Friday 27 July 2018, at Bishop Burton College, not far from Beverley. There will be an outing to Beverley Minster, and the evening Hymn Festival will take place in the parish church of St Michael and All Angels, Cherry Burton. Martin Leckebusch will be the commentator. A lecture by Professor Dick Watson will mark the bicentenaries of Cecil Frances Alexander and John Mason Neale. Two lectures will explore, from different angles, the matching of texts and tunes. Other subjects include 'Hymnody and the Great War'. For further details and a booking form (already sent to members), see the Society's website (<https://hymnsocietygb.org.uk>).

Singing for justice

North American writer Dan Damon has had a new collection of hymn texts with his own music published by Hope: *My Child is a Flower*. The publisher's website (www.hopepublishing.com) describes the aim as 'to give words to those whose voice has been denied'. The publication includes 70 new hymns addressing social justice issues, and the author writes, 'I hope you will find songs to sing in this collection that will move all people toward the prophet's vision of a just and peaceful world.' The song which gives the collection its title is inspired by a child with Down's Syndrome. Running an Internet search on 'Dan Damon "My child is a flower"' should bring up the words, though not the tune. The copyright is owned by Hope Publishing, whose texts and tunes are covered by the CCLI copyright scheme.

HymnQuest

Readers interested in hymns and songs, or responsible for choosing them, and who do not yet reap the enormous benefits of the HymnQuest software, may like to know of a free 30-day trial version available to download – to those in the UK or Eire – from the website (www.hymnquest.com/demo17/). There is also now a free trial available of the HymnQuest Mobile App, enabling subscribers to look up hymns on phones and tablets.

Music

Kendrick song

A new song by Graham Kendrick, co-written with Keith and Kristyn Getty, was released on Ash Wednesday: 'My worth is not in what I own' can be found in a YouTube performance, along with the story behind the song (both are also available via Kendrick's own website, www.grahamkendrick.co.uk).

RSCM news

The RSCM is encouraging members and supporters to celebrate Music Sunday on or around 10 June 2018 (www.rscm.com/support-us/rscm-music-sunday). The intention is that money raised should be shared equally by the participating church and the central RSCM.

No announcement has yet been made about a new Director for the RSCM. Regional conferences for Area Committee members have just taken place in London, Leeds and Bristol, with discussions about the way forward for the organisation.

The RSCM has published a festival service book for 2018, the ninetieth anniversary of the RSCM's founding: *King of Glory, King of Peace* celebrates the kingship of Christ and was devised by Tim Ruffer, Andrew Reid and Chris Chivers (Principal of Westcott House, Cambridge). Also new for this year is a Young Voices Festival book, *God's Green Planet*, celebrating the wonders of the natural world and praying for creation as it groans, waiting to be set free.

The Transformational Power of Music

A day conference has been organised at Framlingham College, Suffolk on Tuesday 24 April 2018 by the College Chaplain, Brynn Bayman. Open to music directors, clergy, teachers, music groups, youth workers and worship leaders, it features three speakers: Dr Ariana Phillips-Hutton on 'The Healing Power of Music'; James Boyd on 'A Musical Story: Darkness and Light' and Richard Hubbard on 'Music and Worship: Transformational at Every Level'. The conference runs from 9.30 am – 3 pm. The cost is £20, which includes a two-course lunch. Further details are available from bbayman@framcollege.co.uk, 01728 727259. Online booking is at framcollege.co.uk/conference

Events

Getting ready for the Spirit: Making the most of liturgy from Ascension to Pentecost

Thursday 19 April 2018
10.30 am - 3.30 pm
St Luke's Sydney St, SW3 6NH
Praxis South

Speakers: Angela Tilby, a former member of the Liturgical Commission and until 2016 CMD Adviser in the Oxford diocese; Jo Spreadbury, Precentor of Portsmouth Cathedral and Chair of Praxis; Jean Kerr, National Co-ordinator for 'Thy Kingdom Come'; Sue Wallace, Precentor and Sacrist of Winchester Cathedral.

A day exploring the liturgy from *Common Worship* and other resources, how it connects with 'Thy Kingdom Come' and how worship affects our Christian discipleship and mission. We will look also at how we take this inspiration on into Ordinary time and the Sundays after Trinity.

Contact peter@furber.me.uk

Liturgy and Fresh Expressions

Saturday 19 May 2018 10 am - 4 pm
St Martins House, Leicester
Praxis Midlands / Leicester DLWC
Speaker: Mark Earey (author of *Beyond Common Worship*)

This day will appeal to pioneers, clergy and church leaders seeking to grow fresh expressions of church where baptism and Holy Communion form part of the worship or where keeping strong moorings with the wider church needs attention. Mark Earey has been the Director of Anglican Formation and Tutor in Liturgy and Worship at the Queen's Foundation Birmingham since 2007.

This event is free of charge to those within the Diocese of Leicester; £15 for those outside the Diocese. Book on Eventbrite.

2018 Alcuin Club Festival

Sacrament of Exclusion or Mystery of Communion: The Urgent Need for an Awakening of the Liturgical Movement
Thursday 24 May 2018
St James's Church, Sussex Gardens, Paddington, W2 3UD.

The lecturer will be Father Thomas Pott, Monk of the dual rite Benedictine Abbey of Chevetogne, Belgium and Professor at the Pontifical Liturgical Institute Sant' Anselmo, Rome. Timetable: 4.30 pm Tea followed by the AGM; 5.30 pm Evening Prayer; 6.15 pm Lecture. Attendance can be notified by e-mail to alcuinclub@gmail.com

Children's Liturgy Symposium

Friday 20 July 2018 9 am - 4 pm
Birmingham Cathedral
Praxis Midlands/Birmingham Cathedral

This symposium will look at how churches and chaplaincies can provide fresh, thoughtful, creative and engaging liturgy for children aged 0-11. It will bring together practitioners, incumbents, school chaplains, cathedral staff and theologians from across the country to share ideas and develop creative partnerships. There will also be a marketplace of agencies and groups offering resources.

Cost £30 (£20 for Praxis members)

Contact jayne.crooks@blueyonder.co.uk

Liturgy at home and in hospital

Thursday 31 October 2018 10.30 am - 3.30 pm

Southwark Cathedral
Praxis South

Speakers: Andrew Nunn, Dean of Southwark Cathedral and Hilary Fife, Senior Chaplain at Croydon University Hospital Trust.

Much of the attention that we give to liturgy is about what we do inside the church. But the church is bigger than the building and, surely, it must include the home. This day will look at how we resource people for their worshipping life outside the church building, whether at home or when they are in hospital or care. From the marking of the seasons, to prayers around the table, from praying the Office as a family to receiving communion when unable to go to church, there is so much that we can resource people for.

Contact peter@furber.me.uk

Praxis Administrator and Treasurer

In anticipation of the retirement of Peter Furber, at the end of 2018, the Praxis Council is seeking two people to undertake the roles of Treasurer and Administrator. Peter has fulfilled both roles but each might be undertaken separately. The Treasurer and the Administrator attend the Executive which meets twice a year, as well as the Council meetings. Both roles are voluntary.

For further information and details, contact the Chair of Praxis, Jo Spreadbury, canonprecentor@portsmouthcathedral.org.uk

Books & other media

Reading the Liturgy:

An exploration of texts in Christian worship, Juliette Day, Bloomsbury T&T Clark, 2014

This is an intriguing study, which I read with interest having worked with Juliette on the Liturgical Commission from 2011 to 2016. There her gifts and specialisation were particularly relevant with the discussions around the additional Baptism texts. Here her interests and insights are applied in a different direction – that of the textual basis of worship and the use of texts in liturgy.

There are many key elements highlighted as she considers authorship, genre, narrative, intertextuality, language, paratext and (finally, and fascinatingly) worship. We are not conscious of many of these elements in the usual course of participating in worship, or even when planning. But after an initial survey of when liturgical forms first came to be written, when texts for worship were first used, the implications are real and relevant for how much we take literacy for granted and make assumptions about agreed conventions in reading and appropriating such texts in worship. How far are those who are in effect ‘readers’ able to worship, and how does the reading of texts aloud in a ‘worship event,’ either by the president or by the congregation or others who participate, constitute worship? Even when participants are not reading specifically, because parts of the service are memorised or internalised, there is a significant measure of assent to texts as the form by which worship is structured and enacted. There is valuable recognition here – and further discussion to be had – about how far ‘full participation requires textual competency,’ and what assumptions newcomers and visitors to worship should helpfully be made aware of.

Day incorporates a good deal of recent linguistic theory and draws some striking conclusions about the performative power of language, and how this can play in various directions. ‘When “we” is used in a liturgical text it brings into existence a community which did not exist before it was uttered’ (p.108), and yet there is potentially a loss of this identity when a congregation reads (individually and privately, from an order of service) the text of a Gospel which is being proclaimed publicly, rather than listening corporately to the spoken word (p.17). Again, a text ‘often requires re-reading to be fully appreciated’ (p.16) so may either not seem to ‘work’ in a liturgical event, or a congregation needs to be encouraged to prepare beforehand or be able to pray and

reflect further afterwards.

These considerations raise significant questions about the choice of texts used and how they are performed in any particular act of worship. Here perhaps the vast variety of *Common Worship* options does not allow a congregation to absorb and participate unless a significant core in worship is made up of familiar and regular elements. Further questions are raised about the manner in which a congregation accesses the texts that have been chosen: visibility and font size applies to screen projections as well as printed orders of service. A printed order, however, may allow those present to re-read and reflect upon a text, during or after the corporate worship act – and many congregations may want to ensure others (those unable to attend or enquirers, for example) are able to access some chosen texts to gain an impression of the worship offered.

One point omitted by Day is the choice of font for the suite of *Common Worship* publications. Gill Sans is particularly effective for liturgical texts since the bold font is significantly larger and more eye-catching than the regular text, allowing congregations to spot their responses rapidly – as a car driver needs to be able to read information quickly from a road sign and then look back again at the road. The italic form of Gill Sans, conversely, is smaller and less intrusive, and so serves well for rubrics and other secondary forms of instruction and communication.

Day’s conclusions are helpfully succinct: a liturgical text is not an end in itself but ‘the essential means by which the desired worship is achieved.’ The text constitutes for us the threshold of real worship, and ‘receives its proper identity’ only when used to enable worshippers to cross that threshold. This book will be useful for those who, either leading or participating, wish to be aware of how they or others can be helped to step across without stumbling in order to enjoy the focus and goal of liturgical worship to the full.

✉ *Jo Spreadbury is the Chair of Praxis and Precentor of Portsmouth Cathedral.*

Saints on Earth:

A Biographical Companion to Common Worship, John H. Darch and Stuart K. Burns, Church House Publishing, 2017

As the introduction to this revised edition points out, ‘saints’ don’t have a long history in the Church of England. 1662 contains little provision for commemorating saints. Although the Oxford Movement ‘borrowed’ saints from the Roman Catholic Church,

and an Alternative Calendar introduced in 1928 embraced a wider company of saints, only in 1980 when the ASB was introduced did ‘Lesser Festivals and Commemorations’ appear as part of Anglican liturgical and devotional life, celebrating Christians from across the pages of history and the wider world in addition to the familiar biblical names. *Common Worship* carried these over from the ASB along with others included in *Celebrating Common Prayer* (1992).

Other volumes gathered liturgical material and useful readings, but *Saints on Earth* (2004) aimed specifically to offer background biographical material, as an aid to preaching and teaching. Without writing off legend and hagiography, the authors’ stated primary purpose is to offer historically accurate portraits of great Christians who were, nonetheless, very much human beings.

This isn’t a volume to read in one sitting, although the writing style is accessible and lively. The biblical saints appear among the Principal Feasts, while Lesser Festivals include familiar historical figures such as Thomas Cranmer and Martin of Tours. Commemorations then embrace a range of others, many unfamiliar, some contemporary (most recently Oscar Romero in 1980), all offering inspiration and challenge to Christians of every tradition.

Churches which regularly celebrate the saints will find the historical biographies helpful, not least those of the most recent additions to the calendar, and there is a wealth of material here to help Christians of every tradition, for as the back cover quote reminds us, ‘these are real flesh and blood human beings, who have much to teach us about the Christian life and the service and worship of God.’

✉ *Stuart Thomas is the Rector of Frimley.*

Diddy Disciples 2:

January to August – Worship and Storytelling Resources for Babies, Toddlers and Young Children, Sharon Moughtin-Mumby, SPCK, 2017

I have come new to *Diddy Disciples* having, to my shame, missed the publication of Volume 1, where you would learn about the seven principles of Diddy Disciples: movement, repetition, our voices, spirituality, church, learning, and our emotions. Here the reader is introduced to the concept of Building Blocks to structure a session, ways of using the Bible

Books

storytelling material and creative response. These can also be found on the website, www.diddydisciples.org.

Volume 2 launches straight into 'Jesus, Light of the World!' (Epiphany), sub-divided into three weeks with an optional extra between weeks 2 and 3. The resource material falls into sections: Building Blocks; Bible Storytelling material and Creative Response starter ideas. A quick glance at Building Blocks reveals that a session largely mirrors the liturgical structure of a *Common Worship* Service of the Word and the Eucharist as far as the Peace: Gathering, Word, Prayers (including penitence and thanksgiving) and Dismissal. Each type of block is shaded differently for ease of reference and each is further subdivided to offer choice. There is only one Interactive Bible storytelling block as this follows the lectionary.

Having flipped backwards and forwards between the two volumes and begun to see how to build a session, I shared the books with my Junior Church team of three. Would Diddy Disciples work at St Edmund's, where we do have some small children? It was felt the program would work well with a strong team dedicated to a young age group. My small team is working with children aged three to fourteen and has insufficient resources to split the group. Their most important consideration however, was time. Where I was seeing the value of the content and ethos of Diddy Disciples, they were seeing the daunting task of the planning and practice week-by-week. For Diddy Disciples to work in my context, there needs to be a team just focused upon delivering this programme. My next task is to search for such a team!

✍ *Trudie Morris is Vicar of Pride Park, Derby.*

W234 Celebration in Times of Grief and Sorrow, Helen Bent

This booklet is based on first-hand experience following Helen Bent's loss of her daughter, Anna, who died of a brain tumour aged 31. When the rest of the world is seemingly enjoying life and preparing for the usual annual round of celebrations – Christmas, Mothering Sunday, Easter Day – those dealing with ongoing difficulties, long-term illness or bereavement can find themselves disorientated and floundering. The booklet has been written with both these struggling worshippers and worship leaders in mind. In contradiction to the celebration and hope of Christian faith, many continue to struggle with grief, disappointment and frustration – and this tension needs to find expression in worship. This thoughtful book explores the challenges involved. It also points to the many resources that are available in Christian tradition from the psalms, through the liturgical seasons, and through the wide repertoire of musical resources available.

Eucharistic Sacrifice as a Contested Category:

A Cognitive Linguistics Approach, Alcuin/GROW Joint Liturgical Study 85 Stephen Shaver (Due in May, £7.95 from SCM-Canterbury)

The Joint Editorial Board took on this proposal from an American research student as providing a wholly different academic angle by which to approach a disputed subject. It brings in fresh air. It may perhaps not end the disputes.

Colin's column

Many years ago a senior churchman said to me: 'There are three significant numbers in the New Testament; 12, 120 and 5000.' What he was stating was that Christians generally need experience in a group, a congregation, and a rally (and you can work out the benefits and limitations of each of these – the original implication being that we should all have experience of all three.

Well, numbers have been in my mind recently for two different congregational operations (i.e. for variants on the 120 above), in both of which, I submit, numbers affect dynamics, and in neither of which can I recall ever seeing any discussion or guidelines. Perhaps my arbitrary wisdom may help. So here goes.

The first is the greeting of peace (I noted in the last edition that it had been running in England just fifty years). The issue is this: should everyone have to greet everyone else? This is probably not a problem with a genuine 120 persons present – but what of 42? If you greet 35 of them, have you scorned or spurned the last seven? Or should you seek them all out lest any think they have been spurned? And if you do that with 42, do you sustain it when the number reaches 50? Is there a top limit? I find myself in such congregations and facing such questions personally. I suspect that good pastors should get believers to be self-accepting (because God has welcomed them) irrespective of the numbers – and at intervals should call upon the people to share the peace this week without going more than two steps from where they currently stand. Has anyone wisdom on this?

And the other numbers game is in the distribution of communion. Granted two cups to one plate (the efficient distribution), how many recipients should be expected to drink from each cup? This is not normally a question of size of cup, but of length of time. It is entirely appropriate to value a period of silence (or music or song?) during the distribution for individual meditation – but it is absurd if that period is lengthened simply because there are more communicants this morning. So I offer my near-canonical rule – no cup should go to more than 35 communicants (which means the paten goes to 70). But once there is any expectation of more than 70 communicants, then further vessels (and perhaps places of distribution) are needed. And a side-benefit is that no cup should ever run out, unless someone has quaffed unrestrainedly...

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

This issue's 50th anniversary

It was in Spring 1968 that two members of the Latimer House Liturgy Group (GROW that now is) produced its first forerunner of the Grove Booklets. Trevor Lloyd and Christopher Byworth (the latter of whom died last summer and had a deservedly laudatory obituary in *Church Times*) wrote *A Eucharist for the Seventies*. This was a text with an introduction; and the text pioneered modern language, gave a major responsive role to the congregation, and set out the narrative of institution as a 'warrant' text in advance of the eucharistic action; and thus the narrative did not appear in the responsive thanksgiving over the elements. The text on its own was reprinted twice in some numbers, so there must have been quite a wide (illicit) use of the text. This *ballon d'essai* was opening up all manner of issues (and the next 50 years proved this). Copies of it now must rank as penny blacks.