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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?

Rural worship: God's fridge, God's family, God's field

God's fridge

There are two kinds of picture in our house. Some are on the wall – framed, professionally painted, often exquisitely executed. Others are Blue-tacked to fridges and doors. These are the art works of our children: we would make no money selling them, but to us, they are priceless expressions of love and creativity. If all worship is on a continuum between these extremes of artistic merit, rural worship most frequently belongs to the fridge rather than the wall. Small congregations meeting in buildings, which may or may not have modern facilities, cannot usually aspire to the professional music of cathedrals, HTB-style city churches or wealthy suburbs. One village keyboard player I know played on alternative Sundays with an elderly organist who had played for the little church for half a century. She saw that his health was unpredictable but also that playing for worship was precious to him. Unbeknown to him and almost everyone else, she practised his hymns every Sunday so that the church would never be left without an organist if he were suddenly unwell. That act of devotion, I think, must have one of the places of honour on God's fridge door. This little church also had a regular reader with speech difficulties, a worship band of young learners, and almost every one of the small congregation contributing in some way to an unpolished, but truly divine, service.

God's fridge is a reminder that however simple, our offering will delight the heart of God when it springs from our love for him and for each other.

God's family

Being God's family is definitive of all church – but it is useful to think about the family experience in particular in relation to rural worship. This is because our

worshipping communities are frequently family-sized, and size affects the way worshipping communities function and why people join them. Larger churches tend to attract more people, who may have chosen them for the quality and style of the music tradition or preaching. Small churches are frequently more about relationship. In our day, there are moves to attempt to unite small rural congregations, by rotating around different village church buildings in order to create a bigger worshipping community. Sometimes this works but often there is surprise and hurt if people 'will not travel'. Size transition theory helps us to understand why this may happen. Small congregations are often deeply committed to their village church because they are committed to each other and rooted in that place. Travelling to another village might feel like gate-crashing a different family party. We may be diluting the very intimacy of relationship which caused local people to feel they belonged in worship.

These are things to consider when discerning patterns of services in multi-church groups. We are coming to God, not alone, but together. Our relationships matter and are nurtured by our worship together.

God's field

Farmers will tell you that you need to consider the nature of the field when you consider what to cultivate. Root vegetables will thrive on sandy soil but not in clay. Pollination of flowering crops by insects is superior within sheltered fields. Similarly, worship of different kinds helps people to connect with God in different ways according to context. In rural settings, we engage with situations which may not be so easily found in towns, so that our worship can grow in a distinctively and authentically rural way. There is something immensely moving about candlelit worship

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in an ancient building without electricity in a remote spot. There is something wonderful about using the talents and passions of local people. Necessity may dictate that recorders or violins must substitute for expected instruments – but that in itself is a beautiful thing. The recent explosion of literature on ‘forest church’ and ‘wild church’ reminds us that worshipping outside should not be just about moving the usual service outdoors in fine weather, but allowing the sky, the trees, the birds, the soil itself to speak to us of God’s glory. Similarly, local agriculture, business, and family life finds itself expressed and offered in storytelling and in the offering of our whole lives.

All this is a reminder that the rural context in which we worship is God-given. Praise and prayer springs from the environment and the lives which people lead. This can release us from the pressure to conform to urban or suburban standards and styles, and to rejoice that the rural field is God’s field. We live in the landscape of his glory.

✦ *Sally Gaze is Archdeacon for Rural Mission in the Diocese of St Edmundsbury and Ipswich.*

Diversity is key

The popular image of the rural idyll seems to include the tower or spire of a country church. These churches are a blessing to many communities, sometimes the only remaining public building where the village can gather. But in our increasingly secular society, the upkeep of the building and churchyard falls particularly on the diminishing, and sometimes ageing congregation. And this is a challenge that small rural communities are struggling to meet.

For me, diversity is the best way to engage with those for whom church attendance is an anathema. If it is too daunting to start with the building, consider the ecology and biodiversity of the churchyard. A small team and a small budget can introduce bird, bat and insect houses, and plant some wildflower plugs, reducing the need to mow all the grass and trim all the bushes. Ask the community, especially those who are interested in commemorating a loved one, if they would like to fund benches. DACs usually make the process of faculty easy in such cases. Signpost all this by joining the *Quiet Gardens* movement, and by involving the local school.

A Rocha UK eco-church registration is

free – decide if you are able to pursue this brilliant accreditation scheme by working on sustainability with your community. This involves the ecological footprint of the building, and the regular introduction of eco-themes in worship and preaching. A Rocha encourage individual as well as collective responsibility for the care and conservation of creation. For us, bio-diversity and ecological sustainability have proved to be an easy way for the congregation to speak about the work and mission of the church with those who don’t attend our worship.

Many insurance companies now encourage churches to leave the building open through the day, and we pay someone on a very low income a small stipend to open and close the building daily. Visitors love the brief children’s guide which the Arts Society (NADEFAS) produced for us at no cost. And we leave out various free resources about prayer which cost us pennies, alongside a visitors’ book and cards for leaving personal prayers. These prayers are included in daily prayer and Sunday worship, a reminder that we belong to a wider world. Local people come in to leave prayers and light a candle, even those who might not participate in services. Our wall safe is clearly indicated and well used by visitors, and we have recently started using giving by text.

We advertise our church and its worship widely: small groups take responsibility for the website, posters, Twitter and Facebook accounts. For a ‘hidden’ church this can be just as effective as a signpost. We regularly post images from the church and churchyard. We have been amazed at the interest in our outdoor Easter Garden, and the four metre Christmas tree that sits atop the church tower in December. We believe this advertising has contributed to the significant increase in the Easter and Christmas congregations.

Finally, we offer considerable diversity of worship. Village churches often serve worshippers who, in an urban location, would choose to worship in a ‘flavour’ of their choice. So during the month we offer everything from traditional to meditative to breakfast services, as well as fairly normal *Common Worship*. Our congregation is an ecumenical smorgasbord. We offer something for everyone, on the understanding that everyone will get something that is important to them in most services. We regularly ask what new

roles people would like to try in the service of the church and community and have never yet been left wanting for volunteers when we hold one of our regular celebration services and its accompanying party. Church in our village is variously described as fun, awesome, challenging and generous in welcome.

A rural idyll is indeed possible.
✦ *Dana Delap is Team Vicar in the Vale and Cotswold Edge benefice.*

Respecting context

On a warm sunny evening in a fairly typical contemporary English commuter village, an Ascension Day service is about to start. The first hymn is announced to the congregation of five people, all getting on in years; it is the eight-verse epic ‘Hail the day that sees him rise’. All the verses are sung, along with a sung *Gloria*, and two other hymns with a total of 11 verses between them. The organ, despite being played sensitively, drowns out all voices.

This scenario will be played out in countless small congregations on many Sundays and weekdays in the year. All too often we use familiar liturgy, or create a standard hymn sandwich, without considering the people who will be present, or the time of day, how many hymns we really need, and whether the style of preaching will help people to come close to God.

Responding to context is not just about place or the liturgical calendar, important though those things are: it is thinking about how an act of worship can be shaped to help people come close to God.

This process should have been taught during training, but does it become a habit? Reviewing and reflecting on worship that we have led or participated in is an essential part of development, and in doing this it is vital that we don’t simply talk about what we liked or disliked, or what ‘worked’ for us. We need to ask such questions as:

- How did the organisation of the space aid worship?
- Was there a clear direction? Did the hymns, readings, prayers and sermon fit with this?
- What did the service point to at the end?
- Did the service allow the congregation to participate and to worship God?
- How was God portrayed in the service?
- Was the service appropriate for and

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relevant to the people who attended?

- What might be done differently another time?

This not only helps us to engage with the contexts and people we serve, but also helps us to learn and improve our practice in leading worship. Some will find it easier to reflect alone and in dialogue with God; others will benefit from reviewing and reflecting prayerfully with collaborators. The process will not only help those in formal initial training but also those whose skills and gifts are being gently nurtured and encouraged more informally. Mentoring of those learning to lead worship is a powerful way of developing confidence and building on innate skill.

Adapting to context and congregation is particularly important when leading worship in small congregations, as so much of our wonderful liturgy was created with larger congregations in mind. Whilst the challenges of leading worship in small congregations can be significant, they are not insurmountable. There is a wealth of good practice and experience in many rural churches which needs to be better shared, and not just with those in initial training. Gaining a wide range of experience of different approaches to leading worship is key at all stages of ministry, and the way we interpret, review and reflect, as well as our knowledge and understanding, develops practice and experience so that worship may more truly become the offering of all the people we lead.

✉ *Jill Hopkinson is Tutor in Rural Ministry at Sarum College, Salisbury, and a freelance researcher and consultant on the rural church. She writes here in a personal capacity.*

Accessible music

Part from my first curacy, all my ministry for over thirty years has been in rural parishes. I have had groups of three churches, four churches, one church, and currently a group of nine churches. They have been in Cumbria, Oxfordshire and Gloucestershire. They range from communities of fewer than a hundred people (and locals congregations of fewer than ten to commuter villages of over 1000).

Rural worshippers come from a variety of worship backgrounds and have a commitment to their local church. Indeed, getting folk to move around the churches in a multi-parish benefice is quite difficult, but

catering for specific tastes like the *Book of Common Prayer* or informal, contemporary worship can be done where one church 'hosts' on behalf of a benefice. But you will still usually find some local parishioners coming simply because it is in 'their' church. In *BCP* contexts, having a dedicated service booklet with clear layout is helpful.

For hymnody, where there is still an organist that is great, but organists are proving harder to get hold of than people to take services! A live musician is always better than a recording. But we have used CDs and the *Hymnal Plus* music machine (see <https://www.hymntechnology.com/>). CDs are cheaper, but you are stuck with the number of verses and the speed, which is sometimes too fast for the congregation. Kevin Mayhew produce dedicated tracks to go with their hymns books so that can overcome issue of the number of verses. I very much like the new *A&M* hymnbook: backing tracks for that are available either on CD or individually from iTunes. An important thing with using prerecorded music is to make sure it is loud enough. An iPod/iphone with good external speaker can work well. The *Hymnal Plus* is a great piece of kit which two of my churches use. It has the advantage of being able to alter the number of verses and also the speed at which they are sung. But it doesn't come cheap, it needs a good external speaker and someone confident enough to programme it (although it is not that difficult).

Given the diverse backgrounds and innate conservatism of many rural congregations, I have found the most comprehensive hymn book to be *Ancient and Modern: Hymns and songs for refreshing worship*. Its title pleases older members but it has the best of contemporary, Iona and Taizé elements in it. It also has a good number of hymns on modern themes (justice, the environment, etc.) that can be sung to well-known tunes: and that is where it particularly scores highly over the Mayhew collections.

✉ *Colin Randall is Rector of the Coln River Benefice in the Diocese of Gloucester.*

Saturday Family Communion Service

Eighteen months ago we started a new family communion service on Saturdays, in response to requests from sporty families on the fringes of church, who found Sunday attendance difficult. The style is informal and interactive, with a

short sermon, good music and film clips via the IT system, and at their preferred time of 5.30pm to 6.15pm. A new congregation has now become established and attracts about 35 adults and 35 children each week.

We designed a new liturgy with material chosen for its accessibility to children and those new to church, creative activities such as 'painting prayers', and café-style refreshments, the emphasis being on hospitality and maximising lay leadership (including that of children). We have two options, using the *Additional Eucharistic Prayers*, and adapted material from a variety of sources. We felt that the second Additional EP was a bit wordy, so we omit the options of a preface and the questions and answers, (which we also feel are a bit condescending), and we finish with the Peace, so that it flows naturally into a time of fellowship.

One of the interesting outcomes has been that young people and adults new to faith can step up into leadership more easily in this smaller and more relaxed setting, and new preachers can grow in confidence. Interestingly, the unconfirmed adults say they do not feel excluded, and they value being able to come up for a blessing, often in family groups (we do not have an 'open table', unlike many Fresh Expressions). The clergy have been energised by the growth evident in this congregation, and although it is a big commitment, an advantage is that we can test out ideas for our Sunday sermon (the readings generally being the same), and it is only in term-time, so it feels sustainable. As most of the rest of those involved are not Sunday regulars, it has not imposed a burden on people who are already stretched, and we don't have rotas, which gives flexibility. Some of the Sunday regulars (such as children's ministry leaders), can come and be resourced themselves on Saturdays, and the high number of dads attending is striking, suggesting that the style and timing meets a need for them too.

This new development is missional and contextual, the pattern of discipleship being 'belonging before believing,' and it may not work for every community, but it came about by listening to our community, being willing to 'give it a go', and responding to feedback as we've gone along, which so far has been very positive. You can find more details at <https://calverleyparish.church/>
✉ *Sue McWhinney is Curate of St Wilfrid's, Calverley, in the Diocese of Leeds.*

Continuing to inspire?

In Spring 2018, all Praxis and RSCM members received a complimentary copy of *Inspiring Music in Worship: A short course of guided conversations for churches*. What did you do with your copy and what has happened since?

Like any seed planted in the ground, silent and hidden away, new things have started to grow, as this resource has begun to influence and inspire the worship life of local churches across the country and beyond. 'This was our choice of book for our Lent discussion groups. Nineteen people took part in two groups (about half the congregation). They all engaged and enjoyed the course. An excellent piece of Spirit-inspired work.' (The Rev'd Keith Adlam, Wroxall, Isle of Wight)

We have already seen that participants learn as much from the process of honest dialogue as from the content. Supported by additional on-line resources, the course fosters collaborative ways of working and opens up new possibilities, as worship teams, PCCs and whole congregations talk and listen to one another together. Discussion sparks off all kinds of new creative ideas, so that a wider range of inspiring music is intentionally developed and offered on a regular basis. The FAQs at the back of the book have proved a quick and succinct 'go to' guide for many leaders.

Since publication, I have turned my attention to *Inspiring Music in Worship 2* specifically for the rural church. Around 60% of Anglican parishes are classed as rural, but what that means can vary hugely from small market town to remote farming communities; readily accessible commuter villages to far-flung benefices covering many square miles; leafy middle-England villages to isolated coastal hamlets. The need can be huge as ordained ministers are stretched to breaking point and more and more lay people step up to become 'focal' ministers in their churches.

The rural book will follow the same format as before: five guided conversations to open up discussion; short Bible readings in a *lectio divina* style; practical group tasks; and case studies, again based on real churches. The Arthur Rank Centre/Germinate have been supportive. They provide many liturgical resources for the rural church but recognise their own lack of musical expertise. And music can be particularly challenging especially when we don't think we have any resources.

I have always been a practitioner who advocates 'walking the walk' as well as 'talking the talk'. It is therefore timely and significant that my husband and I have recently moved to the Walgrave Benefice, a group of four village churches in rural Northamptonshire. This will give the new book authenticity and credibility as I address first-hand the very real challenges facing rural music and worship in my own benefice week by week.

Many congregations face the challenge of unavoidable change, but when viewed positively, this can be a God-given opportunity for deeper reflection and potential transformation. We have a wealth of church music available in a breadth of different genres to suit all tastes and contexts. I have found, again and again, not an unwillingness to change, but a lack of knowledge and a lack of confidence. Cherie Miles, a lay worship leader in a rural benefice in the Diocese of Leeds commented: 'Helen has an impressive "can do" approach which is really helpful. She clearly understands the difficulties when there are few singers and no musicians... She has left me with the feeling that I could improve the musical experience of everyone who comes to our church.' *Inspiring Music in Worship 2 for the Rural Church* will be trialled during the Autumn 2019 and Spring 2020 and will be due for publication later in 2020.

The *Inspiring Music in Worship* books have the potential to re-imagine the Church's worship and music ministry, facilitating greater authenticity, ownership and participation. I am currently running training days based on the books in various Praxis regions, so watch out for one near you.

✉ Helen Bent is Head of Ministerial Training for RSCM working in partnership with Praxis, and SSM Associate Priest in the Walgrave Benefice in the Diocese of Peterborough.

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

Award for Roger Jones

The Archbishop of Canterbury has awarded the Thomas Cranmer Award for Worship this year to just one recipient: Roger Jones, the composer of many musicals on Christian themes (beginning with *Jerusalem Joy* in the 1970s)

and Director of the Birmingham-based Christian Music Ministries. Mr Jones was honoured for his 'unique contribution to Christian music'.

Roger Jones is a Reader in the Diocese of Birmingham and, as well as composing, is a skilled planner and accompanist of worship, interweaving – as the citation says – 'hymns, songs and instrumental improvisation within a traditional liturgical framework'. In 2017 he published *Spirit Works*, a resource book for individuals, groups and congregations about the power and gifts of the Holy Spirit.

Some of his musicals use traditional hymns; he has also written new tunes for well-known texts, such as 'All people that on earth do dwell' (included in *Junior Praise*), the tune LAUNDE for 'New every morning is the love' (included in *Praise – 219* – in an arrangement by David Peacock) and a gentle solo or duet version of 'When I survey the wondrous cross' which is part of the musical *Saints Alive!*, from the early 1980s.

Musical knight

The Pentecost services in King's College Chapel should have been more exuberant than usual this year, following the announcement the previous day of a knighthood in the Queen's Birthday Honours for Director of Music Stephen Cleobury. This is his final term after 37 years in post.

His final broadcast on Radio 3 of Choral Evensong from the famous Cambridge chapel, on 3 July, to open with the first performance of a new introit by Cecilia McDowall, 'O sing unto the Lord', based on Psalm 98. Dr Cleobury has been bold in commissioning new pieces for the sacred choral repertoire during his time in office, including the Collegium Regale canticles by Sir John Tavener, also sung on that occasion.

The closing hymn at his final service (Choral Evensong at 3.30 on Sunday 7 July, admission by ticket only due to expected demand) is 'There's a wideness in God's mercy'.

CCLI Top 100 songs

The most reported song for UK Christian Copyright Licence holders at this point in 2019 is 'Bless the Lord, O my soul (10,000 Reasons)' by Matt Redman and Jonas Myrin, now nearly ten years old (copyright 2010). Also high on the list, which can be accessed on the CCLI

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website (<https://songselect.ccli.com/search/results?List=top100>), are Townend and Getty's 'In Christ alone' and 'Here I am to worship' by Tim Hughes. 'Be still, for the presence of the Lord' (David Evans) appears at number 16, and Graham Kendrick's highest entry is 'The Servant King' (28).

Richard Bewes (1934–2019)

On Friday 7 June the funeral took place, at All Souls, Langham Place (where he had served as Rector for 21 years), of Prebendary Richard Bewes, who died on 10 May 2019 at the age of 84.

Richard Bewes helped to edit *Youth Praise* (1966), and was one of the speakers at the fiftieth anniversary celebration three years ago, when former colleague Michael Baughen recalled that Richard had been reprimanded for taking a guitar to his ordination retreat. He remained involved in writing words for sung worship as a member of what became Jubilate Hymns Ltd, and also kept up his contribution as an editor of published collections, notably with *Hymns for Today's Church* (1982).

'Let us sing to the God of salvation' was his text adapting Psalm 95 for singing to the tune of 'Sing hosanna', which appeared in *Psalm Praise*, published by the Church Pastoral Aid Society in 1973. Like others of his songs and hymns, it is available on the Jubilate website (www.jubilate.co.uk). Probably his most famous hymn (even notorious, to some) is 'God is our strength and refuge', a paraphrase of Psalm 46 sung to the tune of the Dambusters March by Eric Coates (1954); it is widely published and sung. Christopher Idle (a pacifist), writing in the *Canterbury Dictionary of Hymnology*, observes that 'Some have questioned the use of a tune with such militaristic and even bombing associations; others are happy to find it re-employed for peaceful purposes.' He points out that the line 'Wars shall cease across the world' (in verse 3) is from Psalm 46.9. The introduction to *Hymns for Today's Church* said, 'Because Family Services attract many who worship infrequently, both well-known hymn tunes and secular tunes have been selected.'

Sing for Joy

Anna Weister Andersson will be leading another weekend of gospel choir singing at the beginning of November (Friday 1 to Sunday 3), at Scargill House in Yorkshire, where she is a member of the Community but now resident in Sweden.

She believes that to sing gospel is healing and life-giving.

For further details of *Sing for Joy*, including how to book, see the listing on the Scargill website (<https://scargillmovement.org/event/sing-for-joy-7>).

LST day conference

A study day entitled 'Sounds of Heaven and Earth: Divine and Human Action in Christian Musical Worship' is to be held at the London School of Theology (Northwood, London) on Monday 29 July from 9.30 am (coffee from 9) to 5 pm. Jeremy Perigo (Director of Music and Worship Programmes at the college) describes this as a 'timely and exciting opportunity to engage with scholars' focusing on the subject, and input will come from perspectives including liturgical history, biblical studies, theology, ethnography and musicology.

Further details are online (<https://lst.ac.uk/meeting/sounds-of-heaven-and-earth>); tickets, to include lunch, cost £20, or £12 for students/unwaged. An address will be given by John Witvliet, Director of the Calvin Institute of Christian Worship, and a significant contributor to contemporary debates regarding music and worship.

Congregational song conferences

As well as the annual conference of the Hymn Society of Great Britain and Ireland, to be held this year in Canterbury from Tuesday 23 to Thursday 25 July, with John Bell and Carl Daw among the speakers and a festival of hymns taking place in the Cathedral crypt, another gathering will follow at Ripon College, Cuddesdon, near Oxford, from Tuesday 30 July to Friday 2 August 2019. This will be the Fifth Biennial Christian Congregational Music: Local and Global Perspectives Conference. Hymns Ancient & Modern and the Pratt Green Trust are among the sponsors.

The later conference is the more academic, bringing together scholars and practitioners from disciplines which include musicology and ethnomusicology, theology, anthropology, history, and education. This year's speakers include Professor Emma Hornby from the University of Bristol, who was a key player in the editing of the online *Canterbury Dictionary of Hymnology*, and Jonathan Arnold, Dean of Divinity and Fellow of Magdalen College, Oxford, who sang regularly in St Paul's Cathedral Choir

prior to ordination.

One of the workshops will explore a new African-American ecumenical hymnal, *One Lord, One Faith, One Baptism*. This collection, published by GIA in January 2019, aims to reflect the past, present and future of black Christian worship and music, and to preserve the theological, cultural and musical heritages of these traditions. One of the editorial team was Birgitta Johnson, who teaches world music, African-American music and ethnomusicology at the University of South Carolina; she will be attending the Oxford conference. Last year she wrote an article for the journal *Liturgy* (Volume 33, Issue 3) on 'Singing down walls of race, ethnicity, and tradition in an African American megachurch' which can be read online.

Betty Pulkingham (1928–2019)

Betty Pulkingham, who has died in Texas at the age of 90, was a musician who, with her husband Graham, was a founder member of the Community of Celebration, an Anglican religious order which developed a music outreach ministry, The Fisherfolk. Some readers may remember the group's 'missionary worship tours' while the Community was based in the UK (1974–1985), at the invitation of Bishop Cuthbert Bardsley. Later Betty served on the Episcopal Church's Standing Commission on Church Music (1988–1994).

Betty Pulkingham helped to edit three songbooks influenced by the charismatic movement – *Sound of Living Waters: Songs of Renewal* (1974), *Fresh Sounds* (1976) and *Cry Hosanna* (1980) – and she composed many liturgical settings, such as her simple Jesus, Lamb of God which is in *Complete Mission Praise* (371). She liked to combine traditional and folk elements in music and worship. There will be a memorial service in Austin, Texas, in July.

HymnQuest

Among the latest updates to the invaluable *HymnQuest* database (<https://hymnquest.com>) are the texts of the 2018 Wild Goose hymn collection *Known Unknowns* (see review in *PNOW* 59). Spring Harvest's 2019 *Unlimited Songbook* has also been added to the enormous number of publications covered by this resource, which can now be accessed by smartphone via the new online app.

✉ Anne Harrison edits *Music News*

Liturgical Study at Sarum College

Sarum College has been a centre for liturgical study since its founding in 1995 and offers a range of courses to postgraduates, ministerial students and lay and ordained leaders of worship. The College also has close links with the Royal School of Church Music which has its administrative centre in the College.

Postgraduate studies

The postgraduate study of Christian liturgy seeks to understand how Christians have worshipped in the past and the factors influencing the evolution of Christian worship. Students are equipped to interpret the rapidly changing landscape of worship within an informed liturgical and theological perspective and encouraged to develop a liturgical imagination that is alert to the significance of worship for the Church.

Students can study for one of three awards, PG Certificate, PG Diploma and MA, each of which is validated by the University of Winchester. These awards attract people, lay and ordained, from a variety of Christian traditions. The programme combines residential teaching weeks with home-based study, enabling students to benefit from regular contact with tutors and peers, with minimal disruption to domestic, ministerial, or professional responsibilities.

The College has a well-stocked library and the SCONUL scheme enables students to have access rights to libraries across the UK. A wide variety of visiting lecturers give students the opportunity to learn from some of the most highly regarded liturgical scholars. The programme leader is Dr James Steven, a leading liturgist in the fields of liturgical theology and the boundary between practical theology and liturgy.

The programme content will introduce students to a broad range of topics. In addition to the core module, Approaches to Liturgical Study, students may select from The Eucharist; Christian Initiation; Music in Christian Worship; Liturgy and Time: Calendar and Daily Prayer; Worship, Art and Architecture; Liturgy and Culture; Liturgy and Spirituality; and Liturgy and Mission

The programme encourages students to develop their own specialist interests. This can be done through a guided reading module, or in the case of the MA award, a dissertation or a practical liturgy research project. Students on the liturgy programme wishing to broaden their range of study can study one module from any of the other postgraduate courses at Sarum: Christian approaches to Leadership, Christian

spirituality, and Theology, imagination and culture. Those wishing to 'top-up' their learning without studying for an award can do so by attending the teaching weeks as an auditing student. Auditors participate in the classroom but are not required to complete an assessment. A certificate of attendance can be provided upon request.

Regular taster days provide an opportunity to sample teaching sessions, have informal discussions with programme leaders, and get a sense of what learning at Sarum College is all about. The last taster day for 2019 entry is Saturday 7 September.

Postgraduate Research

Sarum academic staff play an active role in supervising on the University of Winchester's MPhil/PhD and DTh (Doctorate in Ministry) programmes. Applicants for postgraduate research in liturgical study are very welcome. Contact James Steven.

Sabbatical Study

Sarum is highly regarded for its warm hospitality in the attractive and peaceful surroundings of Salisbury's Cathedral Close. With an award-winning independent bookshop, a theological library holding in excess of 40,000 titles, and modern overnight accommodation, it provides an excellent environment for intellectual and spiritual refreshment. Enquiries for any length of stay are welcome. Contact James Steven.

Pastoral Liturgy Courses

A series of one-day courses designed to support those leading worship in the local church are led by teachers with expertise in liturgical practice and provide a forum for disseminating ideas and shared experience. Recent topics include 'A Fresh Approach to the Art of leading Worship', 'Liturgy with Older People' and 'Concluding the 1st World War Centenary: Liturgical Resources and Perspectives'.

Music in Worship Courses

Sarum College partners the RSCM in the Music in Worship days, a series of one-day courses that provide opportunities for those involved in church music to review and refresh their practice. Courses range from addressing the practical issues of music-making in congregations to exploring the work of Christian composers. Recent examples include 'The Legacy of African American Spirituals for Congregational Song' and 'Music and the Christian Faith: A

Day with J.S. Bach'.

For details on all forthcoming courses see: www.sarum.ac.uk/events/category/liturgy-worship/; for postgraduate enquiries contact Alex Weir, MA administrator, aweir@sarum.ac.uk; 01722 424827.

✉ *The coordinator for the Centre for Liturgy and Worship is Dr James Steven: jsteven@sarum.ac.uk; www.sarum.ac.uk*

Courses

Taster Day

Saturday 7 Sept. 2019 10 am – 3 pm

An ideal opportunity to sample teaching sessions from our postgraduate programmes, have informal discussions with programme leaders and tutors, and get a sense of the Sarum College learning community.

Contact aogden@sarum.ac.uk

Pastoral Liturgy Day: Finding Our Voice in Advent

Friday 27 September, 10 am – 4pm

How to address themes about heaven and hell, judgement and death against a backdrop of the tinsel and lights of a three-month Christmas? We will explore the opportunity to reach those for whom the Christmas service represents their annual church visit.

Speakers: Tom Clammer and James Steven
Contact aogden@sarum.ac.uk

Approaches to Liturgical Studies

Monday 7 October 2019 2 pm –

Thursday 10 October 2 pm

An introduction to the sources and methods used by scholars in the evaluation and interpretation of liturgical forms.
Contact aweir@sarum.ac.uk

Liturgy and Mission

Monday 2 December, 2 pm – Thursday 5 December, 2pm

The Church in the West faces new challenges of maintaining and communicating its identity in what is sometimes referred to as a 'post-Christian' society. In this context the practice of public worship is receiving fresh attention as a means of articulating and embodying the *missio Dei*, the mission of God. This module will explore how recent developments in scholarship and practice are bringing the two disciplines of liturgical studies and missiology into conversation with one another.

Contact aweir@sarum.ac.uk

Events

Societas Liturgica Conference 2019

*Anamnesis: Remembering in Action,
Space and Time*

Durham 5-10 August 2019

Societas Liturgica is an ecumenical body dedicated to liturgical scholarship and renewal. Its next biennial meeting will be in Durham, and so this presents an exciting opportunity for those with liturgical interests from the UK and Ireland to work collaboratively with colleagues from across the world. Booking has closed, but you can find out more about the event here: www.societas-liturgica.org/congresses/durham-england/

The Complexities of Inclusion: integrating physical, social and emotional accessibility in worship

**Wednesday 30 October 2019
10.30 am – 3.30 pm**

**St George the Martyr, Southwark
Praxis South**

Speakers: Frances Young, Fiona MacMillan, Zoe Heming, Anna de Lange

Contact peter@furber.me.uk

Inspiring Music in Worship Training days for clergy, worship leaders, musicians and singers

Saturday 5 October 2019

**All Saints Church, Lindfield
(organised by RSCM Sussex Area)**

Saturday 16 November 2019

**St Andrew's Church, Taunton
(organised by Praxis South West)**

Tuesday 19 November 2019

**Sarum College, Salisbury
(organised by Sarum College)**

RSCM Strengthen for Service Courses 2019: practical guidance on managing, maintaining and developing music in the local church

Tuesday 1 – Thursday 3 October

2019 at Foxhill House, near Chester

Contact sking@rscm.com

Learning and contributing

*A member of the Liturgical Commission reflects on her
experience.*

It started with joining General Synod in 2010. I became a member of the Liturgical Commission in April 2016. I have previously been on two revision committees, one for Eucharistic Prayers when children are present, and the other for the more recent additional baptism prayers. That very vaguely explains how I ended up being on the Commission. What do you do when you find God has lead you to areas of church life or life in general that you never in a million years expected to be part of?

Well, that's the journey I have been taking: trying to discover why God wants me there, both for how I can grow through what I learn, and how I can contribute. There is invariably work to do in both cases: discovering what exactly is useful in each requires time, with others and sometimes just with God.

My gifting is not the history of church liturgy: that has been an area of huge growth for me. The enormous capacity among other members to remember the history, the journey of the Church, faith and practice is great, and a pleasure to experience. Through this you see how liturgy has helped to shape faith over the generations. But the way words are used is crucial. This is true in so many areas of life and the Bible shows it brilliantly: Jesus used words that others had used, but the meaning and life they bring from his tongue is quite different.

How does the Liturgical Commission help with these nuanced understandings? Some may not like it, but the *New Patterns for Worship* style tries to offer people a choice of alternatives to suit their setting. Sandra Millar, through various projects, has helped people understand the context for baptisms, weddings and funerals and she helpfully fed back from this to the Commission. Adrian Harris, Head of Digital Communications, shows how other interactions with people can work and has useful information about how people respond to various initiatives: *Pilgrim* for Lent and Eastertide being the most recent, and *Follow the Star* at Christmas.

Why do we need liturgy? For me it helps us not to forget, not stick to our favourite bits and ignore other equally important areas. Liturgy also helps us express what is inside us when we can't seem to find the words. The recently produced safeguarding prayers tried to do this.

Various psalms and prayers do this beautifully and the Commission is trying to ensure that resources are available when people need them. But the Commission is constrained. We can't just do the work we fancy: we normally have to be asked by General Synod and the House of Bishops. Please pray for how the Commission moves forward in its work.

✉ *Shayne Ardron is a Reader in the Diocese of Leicester and a member of the Liturgical Commission.*

Books

Alcuin/GROW Joint Liturgical Studies: The Eucharist in the Church of England 1958-2012,

*SCM-Canterbury-Hymns
Ancient & Modern, £15.98 for
double-size volume*

Joint Liturgical Study 87-88, just published, is by Colin Buchanan and Trevor Lloyd, who between them served on the Liturgical Commission from 1964 to 2002, and on the General Synod and its Revision Committees from 1970 to 2004. So they have seen the whole process from the world of Uniformity of 1662 with simply the *Book of Common Prayer* through to *Common Worship 2000* – and the Additional Prayers of 2012. The 128 pages offer first a chronicled account of the various stages of revision, then a thematic treatment of the revising of each of the elements of the liturgical text as they have been shaped and tweaked into their present form.

Grove Worship W238 How to celebrate creation, Ian Tarrant

Questions about the care of creation and the environment are all around us, and recent events have heightened our awareness even further – but they still do not often feature in our worship. This exploration of the issues starts with theological reflection, and looks at creative ways of reflecting on the environmental issues in general term. It then offers a comprehensive overview of worship resources, including prayer, liturgy and hymnody, and will be invaluable in helping us connect our worship with our world.

Colin's column

I have given one or two hints in recent years about points at which I think the creation of *Common Worship* erred somewhat. Some more hints in that direction may be found in passing in the double-size *Joint Liturgical Study 87-88* described earlier in this edition. However, as we stand 20 years on from the formative year (1999) in which the final text of the *CW* services was largely hammered out, I venture to marshal my dislikes of its eucharistic provision (I have other things to say about the ministry of healing, ordination and Times and Seasons, and they may well be in the pipeline for a year or two ahead).

1. Having gone to some trouble to choose opening and post-communion sentences of Scripture for Rite A in the *ASB*, I am sorry now to have lost them. They are probably receding beyond memory.

2. At the preparation of the table, I cannot applaud the variant on the Roman 'offertory' prayers, in which we have the bread to 'set before you'. 'Set before' was excluded from the eucharistic prayers but the separate Revision Committee retained it for these prayers. I tend to say 'we have this bread to share'.

3. In the anamnesis, it is grief to have lost 'we celebrate' as the main verb in the main prayer, and to find as its replacement 'we make the memorial', which, though sayable, is sadly unevocative, and was deliberately dropped by the Commission in my day. I suspect no-one consulted history when making this decision.

4. In the bidding to the acclamations, I have little patience with 'Great is the mystery of faith'. The traditional Roman mass had Jesus saying at the last supper 'this is the cup of my blood, the mystery of faith (mysterium fidei)' In the post-Vatican II reform, the Roman Catholic Church recognised that they could not credibly attribute this any longer to Jesus, but they rescued the term by moving it into the (new) bidding to the acclamations – and, of course, the Church of England had those who itched with Roman fever and got in into the Notes then (that is, back in *ASB* days). But I put it to the Praxis readers – 'mystery of faith' has virtually no connection with 'mystery' in the New Testament, contributes nothing to a call to confess our faith, and is likely to do nothing but mystify.

5. In the prayer of humble access we have an optional item as last thing before communion – muddling the invitation to communion which now may or may not be for immediate participation. But the real sadness is to find the medievalism of 'our... bodies...made clean by his body' and 'our souls washed through his...blood'. These words had been controversial in the 1976 *Series 1 and 2 revised text*, and had reappeared in brackets in Rite B in the *ASB* (they were not in Rite A at all), and had, from that position, been astonishingly promoted as the only text in Order One (as well as the other Orders) in *Common Worship*.

But when will – or could – any correcting of *Common Worship* occur? No time-limit exists. But could an eagle-eyed, determined Liturgical Commission press the case? Wait and see.

✉ Colin Buchanan is a former Bishop of Woolwich.

John Habgood

John Habgood, Bishop of Durham 1973-83, Archbishop of York 1983-95, died on 6 March 2019. He was never known as a liturgist, but in fact his strong hand on so much of the management of the Church of England in those decades included a lasting impact on several features of its liturgical life. I note the following:

1. In 1974 he devised the motion that went to the dioceses about children receiving communion before the age of making a mature profession of faith. (He confessed its form had come to him when taking a bath at the Athenaeum.) The dioceses were asked first to affirm the principle and then to choose between two different procedures for implementing it – one with admission well before the time of confirmation, and the other with some kind of infant 'confirmation' being combined with infant baptism. The result in the dioceses was chaos, and so no change to the rules was made. John Habgood thereafter declined to change the inherited pattern.

2. In 1977-78 he was, as Bishop of Durham, a key figure in the Revision Committee settling the form of the *ASB* ordinal. Not only was the rite brought into disciplined shape, but John Habgood then used it in the way it was written – it was, for instance, good to find that in his time at York bishops were consecrated by an archbishop who stood to pray and lay on hands, while southern archbishops were still caught sitting as in 1662 days.

3. John Habgood also master-minded the publication of the *ASB*, heading the Committee which determined its contents, and negotiating contracts with the publishers (which led to an *ASB* swollen by 600 pages of Scripture readings). He and I clashed over including Rite B, a clash which he, typically, won (though I, at that stage, had an interim consolation gain when I successfully resisted his attempt to print an antique Lord's Prayer alongside the modern one – but the parallel texts came by a dubious process in 1987).

4. Finally, readers of *Joint Liturgical Study 87-88*, mentioned elsewhere in this issue, will be able to read between the lines something of the role the Archbishop played in chairing the House of Bishops in 1994.

From my standpoint, it is a mixed record. Every step he took had great weight. I don't think other obituaries caught his role in liturgy. A great man.

✉ Colin Buchanan

Next Issue

News of Worship 63

will focus on issues related to creation and the environmental crisis. It will be published in August so that it can be used to prepare for Creationtide in September.