

**Issue 35 Autumn 2012**

**£2.50**

### In this issue

Liturgy conference 2013	1-3
Mission-shaped Mattins	3
Book reviews	4
Liturgy & the big event	5
Musical news	6-7
Events	7
Colin's column	8
Worship at Greenbelt	8
New Joint Liturgical Study	8

### What is Praxis?

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

### Affiliation

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

*Praxis News of Worship* is copyright © Praxis 2012. Material for inclusion should be sent to the editor, gill.ambrose@happyserver.co.uk We reserve the right to edit material and make no guarantee to include material submitted. The views expressed are not necessarily those of Praxis or the Praxis Council.

Contact [praxis@praxisworship.org.uk](mailto:praxis@praxisworship.org.uk)

For general enquiries, affiliation and programme information, contact Praxis, 19 The Close, Salisbury, SP1 2EB, 01202 296886, [praxis@praxisworship.org.uk](mailto:praxis@praxisworship.org.uk)

## Worship Transforming Communities



### A major national conference to help inspire, enrich and transform the worship of God in the Church of England

**16 – 18 July 2013 Aston University and Birmingham Cathedral**

#### Tuesday 16 July

*Worship, culture and the public square*  
**Nicholas Holtam**, Bishop of Salisbury  
**Ed Foley**, University of Chicago

#### Wednesday 17 July

*Liturgy, music and the arts*  
**Will Todd**, composer  
**Michael Symmons-Roberts**, poet and author

#### Thursday 18 July

*Worship transforming local communities*  
**Jessica Martin**, formerly English Literature lecturer at the University of Cambridge, now Parish Priest of Duxford, Hinxton and Ickleton

### The Vision

THE VISION is to inspire those who aspire to be ambassadors for good worship in the Church of England. It is for people, lay and ordained, from across the traditions of the Church who long for worship that transforms us to live more closely to the likeness of Christ and equips us to be agents of transformation in our daily lives.

Through a mixed programme of keynote speakers, worship and sharing of practice in workshops, the Conference aims to demonstrate just how important it is for

worshippers to be open and receptive to the transforming work of the Trinity, and to recognize that those who know how worship changes lives can themselves be effective and transformative in every community and sphere of human endeavour. Much of the Conference will be concerned with what makes for good worship, and how we can make good worship work locally in a variety of social settings.

### The Venue

CONFERENCE ASTON boasts Birmingham city centre's premier award-winning conference venue, purpose built to offer choice, flexibility, quality and expert support. All accommodation is in single ensuite rooms. Use of the Centre includes access to the Doug Ellis Woodcock Sports Centre on the Aston University campus which includes a gym and fitness suite, swimming pool, sauna and steam rooms, a sports hall and dance studio that has recently undergone extensive refurbishment. See [www.conferenceaston.co.uk/home.aspx](http://www.conferenceaston.co.uk/home.aspx).

### Booking

THE FULL FEE for the conference is £295 per person. Places may be secured with a £100 non-refundable deposit to be paid by 31 January 2013, the balance payable no later than 15 March. Book online at [www.worship2013.com](http://www.worship2013.com) or contact Sue Moore, [sue.moore@churchofengland.org](mailto:sue.moore@churchofengland.org).

Bishops have been invited to nominate five participants to represent their diocese and a good number of these places have now been taken up, so early booking is advised.

# Worship Transforming Communities



## **Theme 1: Worship, culture and the public square**

The first focus will be on transforming society, how worship is bound up with culture and how it impacts on the public square.

To stimulate our thinking in this complex area we have invited Professor Ed Foley to be the keynote speaker. Ed Foley is currently Professor of Liturgy and Music at Catholic Theological Union in Chicago. The well-known author of *From Age to Age*, a lively and insightful account of how Christians have worshipped down the ages in different cultural contexts, he is an engaging and thoughtful lecturer. Ed has also more recently written and lectured on the topic of the place of the Church in the public square. He speaks powerfully of worship as an act of public theology, of allowing God to speak into social structures and the lives of communities. For this to happen effectively, we must discover vital ways of weaving the needs and aspirations of wider society into the prayer of worshipping communities, and encouraging Christians to be more visible and publicly engaged.

There are challenging issues to be unravelled here, not least how we bring elements of our world into worship, what the world makes of what we do in worship, and how a worshipping community interacts and connects with the society in which it is set. The place of Christians in the public square

will be the focus of the second speaker in this section of the Conference, the Rt Revd Nicholas Holtam, Bishop of Salisbury. Before moving to Salisbury, he was Vicar of St Martin-in-the-Fields, the church that faces Trafalgar Square, an iconic public space, and he has had considerable experience in engaging with major cultural institutions, in working with the rich and privileged as well as with the poor and those who feel alienated from a contemporary society driven by economic growth and success.

---

***The conference will be characterized by three principal themes to be explored by keynote speakers and through a wide choice of workshops.***

---

St Martin-in-the-Fields has long been associated with an exemplary ministry to the marginalised and the homeless, and Bishop Nicholas now finds himself leading a large diocese where there is equal disparity between areas of affluence and of rural hardship.

## **Theme 2: Liturgy, music and the arts**

Much of the work of the Liturgical Commission over recent years has been concerned with the production of authorized and commended texts,

recognizing the importance of liturgy within the Anglican tradition in helping us to express what we believe about God and about the Christian life. But liturgy is about much more than the words we use and the doctrines that those words attempt to convey. Often worship takes off at the point where words fail.

Music and the arts have a major part to play in creating worship that has the capacity to inspire and rekindle our faith. While the great Christian music of past and present, from plainsong to worship songs, offers a rich reservoir on which to draw, recent liturgical thinking has encouraged us to move beyond the rather static patterns in which music has sometimes been used, to find more imaginative ways of bringing word and music together and allowing music from very different traditions to work together within the same service. The two principal acts of worship of the conference in Birmingham Cathedral will attempt to model some of these ideas, while a number of workshops will deal in more detail with ways in which the musical life of churches can be developed and nurtured, as adults and children, catholics and evangelicals learn to share their musical resources with one another.

We are delighted to welcome musician Will Todd as one of the conference speakers. Best known for his choral works, Will's jazz-inspired *Mass in Blue* has been performed more than 100 times since its 2003 premiere, and his anthem *The Call of Wisdom* was featured in the Queen's Diamond Jubilee Thanksgiving Service. He writes, 'My music is about bringing people together

– jazz musicians and church choirs; top class professional musicians and enthusiastic community music-makers; brass bands and opera singers; children’s choirs and wonderful organ sounds.’

This second strand of the conference will also focus on the visual arts and their ability to contribute to the experience of worship during services, and to deepen the sense of holy presence for those who visit our churches at other times. We will welcome to the conference the painter and sculptor Sophie Hacker, the Arts and Exhibitions Consultant to Winchester Cathedral, who is currently engaged in projects that include church reordering and designs for altars, frontals, furniture and stained glass.

## Theme 3: Worship transforming local communities

The challenge to make worship ‘work’ in the local context is the third theme of the conference. The range of parish contexts and the diversity of local need are challenges that are constantly set before the Liturgical Commission, which works on behalf of the whole Church of England.

In today’s fast-moving society, driven by consumer choice and unprecedented restlessness, worship must be more than a ‘one size fits all’ option. Within the prescribed limits of what and who we are as a Church, there is flexibility and freedom built into *Common Worship* that enables every parish to shape worship to serve the needs, demographics, cultures and church traditions of its communities.

Yet what holds together diversity of practice is a liturgical framework: rather than a mechanism for uniformity, this is a vital skeleton, the very bones through which our Anglican identity is made visible. All worship is structured. Even those who might define their worship style as ‘free and easy’ follow a structure; and those who might define their style as liturgically ‘formal’ often use a structure as a framework to liberate freedom and expression.

We welcome the Revd Dr Jessica Martin, Priest-in-charge of Duxford, Hinxton and Ickleton in the Diocese of Ely, as a keynote speaker. A gifted communicator, Jessica will be well known to many through her writing in *The Guardian*. She will help us to explore this idea of how worship can transform parishes by making our worship really work at the local level.

What are the freedoms and boundaries? Where can we legitimately push, and where do we need to be aware of limitations? When we consider the interplay between ‘traditional’ and ‘fresh expressions’ of church, how does each inform the other as collectively we seek to ‘proclaim the faith afresh in every generation’? Perhaps today, more than ever, we need to think long and hard about how liturgy can transform the life of our parishes. In an age where the most basic of Christian concepts often seem to have faded from community awareness, how can we create worship that is vital and vibrant rather than a form of religious ‘info-tainment’?



## Go and serve

Just as those who recently carried the Olympic flame took the spirit of the Games across the land, it is hoped that the Conference delegates will carry the transformative potential of worship into the lives of their own churches, which, in turn, will be enlivened by the transforming values of the kingdom to serve the wide range of social contexts in which they are set.

Do join us in July, and let worship transform communities!

✍ *Christopher Irvine, Perran Gay and Gary Waddington on behalf of the Liturgical Commission Conference Planning Group*

# Mission-shaped Matins

*A conclusion to our series for the 350th anniversary of the BCP*

One Sunday afternoon a few months ago, a friend told me she had been to church that morning – something she does not normally do. I asked her what she had made of it. Her complaint was threefold: the time was too early; the music, too modern; and the service, too excluding. It turned out that she had been to a fairly standard Parish Eucharist, and, knowing the parish a little, I can only imagine that it was well executed. But her comments chimed with those I have heard from other friends who do not frequent church services, and they have given me pause for thought.

Until the Parish Communion Movement’s influence increased in the 1960s, the principal service in most Anglican churches was sung Morning Prayer with a sermon at about 11 o’clock. Its normativity was something of an accident: Cranmer doubtless envisaged the people of England attending Matins, Litany, and the Communion in succession. This was never quite achieved, and by the nineteenth century it was normal to have Matins on its own. Naturally, certain devotional texts became well known by Anglicans: the *Venite* and the *Te Deum*, and the Collects for Peace and Grace, for example. They served them well, but are virtually unknown to Anglican worshippers today. Whether this is a problem or not is a matter of opinion, but I think it is a shame.

I am not arguing for the abandonment of the principal that the Eucharist is central. But if we are to have a genuine mixed economy, it is a shame if what used to be normal has become almost extinct. There is still a small number of congregations for whom Matins is a popular norm: the Temple Church in central London is one. For the rest of us, the flexibility of *A Service of the Word*, combined with the ethos (and, used judiciously, some of the texts) of *Prayer Book* Matins, might give back to our parishes something they have lost. Traditional, restrained, non-eucharistic worship might be a sensible vehicle for God’s word to more of our neighbours than we think. Perhaps Matins might be mission-shaped after all.

✍ *Liam Beadle*

# Book reviews

## **Making the Most of the Lectionary – A user's guide**

Thomas O'Loughlin, SPCK, 2012, 158pp. ISBN 978-0281065875, £12.99

Most of us take the lectionary for granted; we do not think about how it was prepared or its rationale. This volume sets out to rectify this and does so successfully. Worship is 'doing primary theology'. We are formed by what we hear and say in the liturgy. O'Loughlin asks why we read the Scriptures at the Eucharist and answers his question with an exposition of the history of the development of liturgical lectionaries. He looks at the pros and cons of lectionaries and asks whether they serve a useful purpose, concluding that they do. He then goes on to explain how contemporary lectionaries have developed, identifying the distinctiveness of each gospel and pointing out that each year of the cycle majors a particular synoptic gospel, and showing how each year is divided into modules that reflect different aspects of the life and ministry of Jesus. Tables showing the module arrangements are given. The use of John's Gospel, much of it in 'seasonal time', offers an alternative outlook.

O'Loughlin discusses how the three-year lectionary of the Roman Catholic Church was adapted, first as the *Revised Common Lectionary* and then as *The Common Worship Lectionary*. He suggests that deviation from each version of the lectionary is undesirable since it destroys the week-by-week sequence of the readings (pace *New Patterns for Worship*).

The book contains seven useful appendices with tables that set out the readings for seasonal and ordinary times, the sequence of 'semi-continuous' readings in Ordinary Time in *The Revised Common Lectionary* and, optionally, in *The Common Worship Lectionary* and provides a comparison of the Tridentine and BCP lectionaries (and of the Hebrew and Greek numbering of the psalms). There is a good bibliography and indexes of biblical references (other than those in the tables) and of names and subjects.

This volume should be on the bookshelf of every priest, reader and worship leader and should form part of reader and ordination courses throughout the land.

✉ John Chamberlin, Newcastle upon Tyne

## **Imperfect Mirrors**

Kevin Scully, *Shoving Leopard*, 2011, 116 pp. ISBN 978-1905565191 £12.96

Using the vocal experience of an actor to improve the performance of liturgy has been done before. It is obvious that actors and priests share an expertise that can enhance the spoken word. But Kevin Scully takes that significantly further in *Imperfect Mirrors*. A former actor, playwright and writer, Scully is Rector of St Matthew's, Bethnal Green. The book documents a project to take liturgical words and action into a theatrical rehearsal room, where liturgical performance could be pushed from the recitation of words to living worship.

Working with an experienced director helped Scully to reflect on the journey undertaken by priest and people during a church service. Only a small proportion of communication is verbal – as liturgists we know that very little meaning, perhaps ten percent, is conveyed by the words themselves. The majority of meaning is conveyed by facial expression and tone. Scully concentrated not only on the text, but also on the physical accompaniment though the actions of the body, and the vocal volume, articulation and tone.

Both actors and priests work in relationship with others, so that audiences and congregations alike significantly affect the encounter. Scully suggests that appropriate preparation for liturgy requires a focus on clearing physical and emotional space for worship. The size of congregation, space, and mood combine to shape the approach the priest should take in the performance of liturgy.

*Imperfect Mirrors* covers a significant amount of ground, but a recurrent theme is the importance of clergy reflecting on how they themselves might distract the congregation from worship. Scully recommends clergy develop a 'third eye', by being brave enough to evaluate the way they lead worship as we might expect actors to monitor and develop their performance skills. This necessary reflection will improve the experience of worship for those we serve. There are places where this book loses focus, but for those interested in improving their praxis of worship, this is a good place to start.

✉ Dana Delap, Curate, St James and St Basil, Newcastle upon Tyne

## **Lectio Divina: The Sacred Art**

Christine Valters Painter, SPCK, 206pp. ISBN 978-028106711-4 £10.99

My first instinct as I read Christine Painter's book was to try it out! I followed the simple suggestions described both in my own praying and also with a group of people from local churches. Everyone, whatever their experience of prayer, found this method of 'transforming words and images into heart-centred prayer' refreshing and helpful, as well as a way of deepening their own daily prayer lives.

A quotation from a 'love poem from God' of St John of the Cross invites our engagement: *They can be like sun, words. They can do for the heart what light can for a field.*

The author encourages the reader to begin practising *lectio divina* straight away. She begins by describing its history and its context within various religious traditions and leads on to the contemporary meaning of 'listening with the ear of our heart' (St Benedict.) The book then explores each of the four movements of *lectio divina* – listening for God's voice, savouring the sacred text, hearing and obeying God's call from within the text and, finally, resting in the stillness and silence that is God's gift to the one who prays. The final chapters enlarge the reader's spiritual horizons by encouraging a sacred reading of the world: praying with images, sound and nature, and with the sacred stories of our own lives. Every chapter offers practical prayer ideas with which the reader can engage, and suggests ways of helping others to discover this way of praying too.

Reading Painter's book made me reflect on the possibility of *lectio divina* spilling over into liturgical spirituality. Our ways of responding to liturgical and biblical texts – sometimes overly cerebral, sometimes overly simplistic – can limit our relationship with God, as communities and as individuals. To introduce into our liturgical prayer, as well as into our private prayer, this art of a slower and more heart-centred listening to God which 'enjoys the spaces between words' (David Adam's review in the *Church Times*) can only help us grow closer to God within our worshipping communities.

✉ Anne Horton, Rector, Woodhouse, Woodhouse Eaves and Swithland, Leicestershire.

# Liturgy and the Big Event - Richard Giles

GATHERING for big events dominated the summer. The Olympics were watched, not just in the Olympic Park, but by huge crowds in city centres and by people glued to TV sets across the world. The Queen's Jubilee celebrations gave rise to similar scenes. We have re-invented gathering in large numbers, and feel the better for it.

The Judeo-Christian tradition is big on gathering. The Exodus story is an understanding of the people of Israel as the holy assembly gathered to receive the message of Yahweh communicated through Moses, and realising its own identity as the community of the chosen. As Catherine Vincie puts it in *Celebrating Divine Mystery*, 'In its solemn assemblies Israel could take cognizance of itself as a people called by God, the qahal Yahweh.' Vincie claims that the apostolic church 'clearly understood itself as the continuation of Israel in general and of the qahal Yahweh in particular.' Acts 2.6 describes how the Pentecost 'crowd gathered' in response to what had happened to the disciples. It was an assembly on a new scale and with an international dimension hitherto undreamt of. Many were the assemblies that followed as Paul and his companions drew the crowds. The echo of the large gatherings of God's people around their teacher during the Exodus surely cannot have passed entirely unnoticed among such a religiously aware people. For those who had eyes to see, their ancient past was being brought alive.

But today a large assembly gathered for worship has, for many mainstream European Christians, become a rare experience. If we stand back from the regular pattern of Sunday worship to ponder those rare occasions when we have been swept up in a large crowd to offer praise to God, my guess is that they will stick in our mind as mileposts on the journey.

One such unforgettable occasion for me was the open-air ordination of a new bishop in Avignon on a beautiful evening in 1968. The sheer size of the assembly and the joy of the people gave to the liturgy a vitality previously unknown to me. Much the same could be said of the centenary Eucharist for the Diocese of Wakefield at Huddersfield's football ground in 1988 when every parish closed down its own show to do something bigger together. But it was Princess Diana's funeral in 1997 which had the greatest impact, perhaps because it was an occasion that burst the bounds of defined worship space and of intentional congregation as

these are normally understood. When our teenage daughter told me she wanted to be part of the great crowd in London my heart sank, but as the day progressed I realised I would long be indebted to her, for the occasion taught me much. The phenomenon of silence descending on a vast throng of people, I have known nothing like it, before or since, a growing sense of anticipation, an awareness that something momentous was about to happen, and the deep sense of unity among a crowd of total strangers. Above all was the creation of liturgical space; the Mall became the nave of a vast cathedral in which the moment was held in stillness. Amidst this spontaneous eruption of liturgical space, this claiming of the secular city for God, even the Abbey seemed an irrelevance at the periphery of things, like a prison too small to contain the flapping spiritual wings of this vast throng. I returned home with changed perceptions about worship, about the capacity of humanity in large numbers to focus on things of the spirit and to be transformed.

The spectacular Olympic ceremonies and the crowds' response to the competitions themselves reveal how contemporary society has the capacity to invent rituals to replace those of organised religion. These experiences of big events contain lessons, not least for the Church of England. Our stock of worship spaces in every corner of the land has led to an appropriate and noble commitment to the corner store experience of worship whose strength is a highly-developed sense of belonging that leads to genuine community-building in which the individual can be known and valued, and to the rediscovery of the power of liturgy in which there is active participation: liturgy as formation.

Yet it is unfortunate when the value rightly accorded to small-scale worship precludes large gatherings. The deeply-set patterns of 'how we do things here', among friends in a familiar setting, tend to trump new initiatives for re-configuring ourselves, and the different experience this affords. Participation in large events in the sports or entertainment fields can remind us of what we are missing. We need to rediscover the energy of gathering in large numbers. We all know the theory of being surrounded 'by so great a cloud of witnesses' (Heb.12.1), offering our praise 'with angels and archangels and all the company of heaven', but we need to put ourselves more intentionally in situations where these affirmations begin to seem more like reality

than hopeful speculation.

Many of us will know the intoxication of being caught up in a throng of people intent on a single purpose. The energy generated can give the individual a thrilling sense of belonging to something far bigger, a taste of humanity's common purpose and innate goodness. Among the lessons applicable to worship, we might identify:

- ritual as an important component of the human experience. Where the Church's rituals connect with everyday life, they will be used; where they are seen to have faded into irrelevance, society will create new rituals of its own.
- liturgical space created anywhere we choose. We just need enough people to gather 'all together in one place' with eyes to discern what we are about, and gifts to make overt that which is latent and to bring it alive. People will continue to use church buildings that entice them in, but where the Church continues to inhabit rooms that look like private clubs for the initiated, they will create liturgical spaces of their own, in parks, shops or warehouses.
- our need of each other. Large crowds mean strength in depth, and increased resources of gifts and talents. This makes possible worship of great splendour and variety, building projects for our own formational use, and community initiatives for a changed world. Large crowds boost morale and banish any suspicion that we are the remnants of a dying breed.
- silence and contemplation is possible in large groups. We just have to recognise its importance as a crucial component of worship and make it happen. Worship in large groups is sometimes dismissed as alien to the mainstream because it looks and sounds different. But worship in very large groups is what we make it. If silence can descend on tens of thousands of people in the Mall, then it can descend upon our worship also.

Commitment to regularly worshipping in large numbers will disrupt our routine and require a capacity for self-sacrifice but the rewards are immense. To worship as part of such a crowd transforms the perception of who we are as God's people, an assembly in which gifts and ministries without number are by God's grace released for the building up of the Church and the service of the world. When so many of us are together in one place, greater than ever before will be the shout of our praise and the more profound our silence before the wonder of God.

# Musical news

## Descants to hymns and songs

A GOOD DESCANT, sung well by a choir or small group of upper voices, or played by an instrument, can give a wonderful 'lift' to many kinds of congregational song, as long as the accompanist plays matching harmonies beneath. A recent publication from OUP, *The Oxford Book of Descants* (edited by Julian Elloway), provides complementary melodies and organ accompaniments to enliven the last verse of a wide variety of hymns, carols and songs. The full music version of the book is already available while a melody edition is due before Christmas.

The sample pages which can be viewed via the OUP website include a descant by Ashley Grote to Graham Kendrick's 'Beauty for brokenness', Sydney Nicholson's descant for 'Ye holy angels bright', and a dramatic organ part by David Willcocks for use with the last verse of hymns sung to THORNBURY – the vocal descant here provides the words for the final verse of 'Thy hand, O God, has guided', but the tune (by Basil Harwood) is often used for 'O Jesus, I have promised', 'Tell all the world of Jesus' and several other texts in the metre 76 76 D. The way in which the words are set at the end of this descant makes it unsuitable for singing with certain hymns, a reminder that care is always needed when thinking about transferring a descant written for one hymn to another sung to the same tune, but the stirring accompaniment could still be used with other texts.

Julian Elloway's introduction includes some interesting historical background on the practice of singing descants as well as practical advice. The editorial process reflected his firm belief that 'descants should be chosen to enhance the worship of the congregation rather than just to give the choir some extra fun'.

## Jubilate website

The website of the Jubilate Group ([www.jubilate.co.uk](http://www.jubilate.co.uk)) is a useful source of words and music for worship and now provides free access to its material for anyone who registers. Texts of hymns and songs are covered by the CCL Licence (and

music by the CCL Music Reproduction Licence) and it is important for the financial viability of the project that the details of any item reproduced for use in a church service are included in the relevant copyright return. Appropriate payment is then made by CCL and Jubilate to the author(s) or composer(s) concerned.

## Big Sing!

In October a 'Big Sing!' was held in London, under the direction of Noel Tredinnick and with some of the singers from All Souls, Langham Place joining with other Jubilate friends, with the aim of recording a fresh selection of music to feature on the Jubilate website. The website co-ordinator, Roger Peach (who used to work for the Music and Worship Foundation), has compiled several resource sections which are worth exploring when preparing seasonal worship, or trying to refresh mission-related repertoire etc. Roger is also working on making the liturgical material and biblically-based prayers on the website easier to find.

## Prayers from hymns

*PRAYING THRICE: Prayers from Hymns* is a new booklet from the Hymn Society of Great Britain and Ireland ([www.hymnsocietygbi.org.uk](http://www.hymnsocietygbi.org.uk)) which could be useful in the public leading of worship, for prayers at choir practices or home groups, and as part of personal devotions.

The author of the prayers (apart from two which refer to music more generally, one by Erik Routley and the other by Edward Darling) is Gordon Giles, Vicar of St Mary Magdalene, Enfield and Director of Post-Ordination Training for the Edmonton Area of the Diocese of London. His collection of prayers 'for use with or in response to hymns' draws heavily on two of his earlier books, published by the Bible Reading Fellowship, and on his regular 'Hymn Meditations' written for the Royal School of Church Music's quarterly magazine. Believing that hymns are a vital and powerful aspect of worship, he points out in the introduction to the booklet that an appropriately chosen prayer can complement both readings and hymns, helping to produce a sense of integrity in a service through the connections between the various elements.

The prayers are organised here by the first line of the hymn to which each relates, arranged in alphabetical order. Many examples could be used quite independently, without requiring reference to be made to the hymn or carol which provided the source of inspiration, although a seasonal and/or topical index might have been a helpful addition for those preparing intercessions or looking for a prayer for a special service.

One of my favourite prayers, newly written for this publication, draws on the imagery of Fred Pratt Green's hymn, 'When, in our music, God is glorified'. Permission is given for the prayers to be reproduced on a non-commercial basis only, without application to the copyright holders, provided that appropriate acknowledgement is made.

Members of the Hymn Society who attended the conference at Lancaster University in July were encouraged to take copies to sell, and an e-mail to the Secretary, Robert Canham ([robcanham.causeypike@gmail.com](mailto:robcanham.causeypike@gmail.com)), should elicit further information about availability. It is also possible to buy *Praying Thrice* online from the RSCM's Music Direct service ([www.rscmshop.com](http://www.rscmshop.com)), priced at £3.50. A good Christmas gift for the musicians in your church, perhaps?

## Drumming workshops

Dr Jane Bentley, a community musician and member of the Iona Community, is based in Glasgow but travels widely in the UK and further afield, and has a particular gift for leading music workshops in a wide variety of contexts. See her Art Beat website ([www.art-beat.info](http://www.art-beat.info)) for contact details and for information about, for example, the teambuilding benefits of drumming workshops.

Group drumming has been shown to offer an accessible experience integrating mind and body, while fostering both individual expression and group interaction. Even participants who may be reluctant beginners at the start of a workshop can become competent contributors as the process unfolds, and the results (judging from the experience of a summer school for church musicians a few years ago) can be extraordinary: fun, dramatic, and profoundly moving. In a

parish, deanery or diocesan context, the experience may help reflection on issues such as engaging creativity, approaching the new, communication, and interpersonal relationships.

## RSCM appointments

THE NEW DIRECTOR of the Royal School of Church Music is **Andrew Reid**, previously Director of Music at Peterborough Cathedral. Commenting on the appointment in July, Charles Taylor, Dean of Peterborough, spoke of his organist's 'remarkable gifts of musicianship, choir training and teaching' as well as his 'strong sense of vocation, vision and purpose'.

Two Deputy Directors are settling into their posts in the charity's offices in Salisbury:

- **Rosemary Field** has responsibility for the RSCM's education programmes and for supporting the organisation's voluntary committees, while remaining in charge of the music at St Stephen's, Rochester Row, in London.
- **Stephen Mansfield** will be looking after Operations and Finance, having worked in a similar position with the Universities and Colleges Christian Fellowship for seven years.

**Andrew Robinson**, a music teacher and church musician based in Durham, has been appointed Regional Music Adviser for the North of England, following the retirement of Gordon Appleton.

## Summer School 2013

BOOKING has now opened for the RSCM's International Summer School and Conference, being held in York in August next year (Conference for RSCM Volunteers 11–12 August, Summer School 12–18 August). Among the distinguished musicians leading workshops, seminars and worship are Margaret Rizza and Malcolm Archer.

The RSCM has recently published a set of four anthems for Communion by Margaret Rizza (*Blessed Bread*, £3.50 or £2.63 for RSCM affiliates) and several pieces by Malcolm Archer, including a choral setting of 'All creatures of our God and King'. Extracts from Archer's compositions can be heard via the RSCM website ([www.rscm.com](http://www.rscm.com)) and a CD sampler was included with the September mailing to the organisation's members and affiliated churches. Information and sound samples are also on the Convivium Records website (<http://conviviumrecords.co.uk>).

✉ Anne Harrison

# Events

## **Make a joyful noise: A music day for all**

**Saturday 27 October 2012**

A multi-choice workshop day designed to encourage and equip all who want to see music flourish in their church worship. An opportunity to celebrate the rich diversity of music for worship both old and new and explore fresh approaches in a changing and challenging world.

Manchester Cathedral and nearby venues  
9.30am – 4.00pm

Please contact Helen Fallone, Church House, 90 Deansgate, Manchester M3 2GH 0161 828 1411

[hfallone@manchester.anglican.org](mailto:hfallone@manchester.anglican.org)

## **The Book of Common Prayer and the English Soul in the 21st Century**

**Saturday 10 November 2012**

The BCP holds a unique place in English culture. Seemingly centuries past its sell by date, it still resonates in our society, both in worship and in our language. How can this be? The Revd Canon Angela Tilby explores how the BCP still impinges on our souls, while The Revd Dr Cally Hammond looks at how we can still use it in a meaningful way in the Common Worship era.

St Paul's Church, Winchester, SO22 5AB  
10.30 am – 4.00 pm

£15.00 (£12.00 Praxis members)

Please bring your own lunch.

Please contact Peter Furber, 3 Ravenswood, 23 Wimborne Road, Bournemouth, BH2 6LZ, 01202 296886, [peter@furber.me.uk](mailto:peter@furber.me.uk)

## **The Book of Common Prayer from the Outside**

**An Ecumenical Symposium to Celebrate the 350th Anniversary of the 1662**

**Prayer Book**

**Thursday 15 – Friday 16 November**

Sarum College, Salisbury

Leading denominational representatives will consider how the 1662 Book of Common Prayer has influenced public worship in churches beyond the Church of England. A unique opportunity to listen to lectures given by scholars and leaders of a variety of traditions (including Baptist, Methodist, Roman Catholic, and Reformed traditions) and the wider Anglican Communion.

Convenor: James Steven, director of Liturgy and Worship at Sarum College.

Contributors include Chris Ellis, vice-president of the Baptist Union; Susan Durber, principal of Westminster College, Cambridge; Norman Wallwork, Methodist minister and member of the Joint Liturgical Group; Alan Griffiths, lecturer in Liturgy at St John's Catholic Seminary, Womersley.

To book contact [courses@sarum.ac.uk](mailto:courses@sarum.ac.uk)  
01722 424800

## **Creation in worship**

**Thursday 28 February 2013**

**Praxis Midlands**

Speakers

Revd Christine Polhill, a member of the Iona community who edited *A Heart for Creation* (Wild Goose, 2010) and creator of the 'Reflection Gardens' at her home on the edge of Beaudesert Park Campsite, Cannock Park

([www.reflectiongardens.org.uk](http://www.reflectiongardens.org.uk))

Revd Canon David Kennedy, Precentor of Durham Cathedral, who was involved in preparing the CW Times and Seasons liturgical material for the agricultural year and is the author of both volumes on *Understanding Common Worship: Times and Seasons* (CHP, 2001, 2008)

Birmingham Cathedral

10.30 am – 3.30 pm

Please contact Jayne Crooks

[jayne.crooks@blueyonder.co.uk](mailto:jayne.crooks@blueyonder.co.uk)

## **Now Thank We All Our God**

**Monday 28 January 2013**

**Praxis East**

Using the Additional Eucharistic Prayers

A training day hosted by the Bishop of Ely

Speakers: Anders Bergquist and Gill

Ambrose

Bar Hill Church Centre 9.45am – 3.30pm

£15 (£10 Praxis affiliates)

Please contact [jo.spreadbury@tinyworld.co.uk](mailto:jo.spreadbury@tinyworld.co.uk) or The Church Office, High Street, Abbots Langley WD5 0AS

## **Planned for 2013**

**Worship and Mission: Making Connections**

**Saturday 27 April 2013**

St Mary's, Heworth

Speakers: John Sinclair, David Brooke

**Engaging children in worship**

**Saturday 4 May 2013**

Exeter Cathedral: Speaker Gill Ambrose

## Colin's column

I WAS BROWSING through a back number of *The Tablet*, and came across the regular grumbles there about the new translation of the Roman Catholic rites. One letter fastened onto the response to 'The Lord be with you', which has now reverted from 'And also with you' to 'And with your spirit'. The latter is of course the accurate rendering of '*et cum spiritu tuo*', and it came back at me the other day in an Anglican setting, where I was ministering in a 1662 rite. It took me by surprise, and sent me down Memory Lane. One of the early (i.e. pre-1970) attempts was 'and with you too', and that perished (perhaps it called for the addition of 'and with knobs on'). 'And with your spirit' was never going to be a live contender in the ecumenical texts. It does perhaps give scope to reflect on what is one's own 'spirit', but no-one really wants to get over-analytical about it? Why should that be? And the answer is, I think, that the use of the greeting in liturgy is not intended to have much content! It corresponds to 'Good morning, how are you?' in which the question used as a greeting is not really intended to be an enquiry after the other person's health (if such an enquiry is appropriate, then we tend to say 'How are you – and I really mean that – how are you actually doing?') No, the purpose of the greeting is to get two parties into what Anthony Thiselton, in an early Grove Liturgical Study, called 'phatic communion'. In other words, we have dialled a number and got an answer and can now begin to interact with each other. That is the function of the salutation and response in liturgy – a not wholly redundant exercise, though thoroughly overdone in some more catholic or perhaps more fussy traditions.

Curiously, the letter in *The Tablet* was suggesting the texts should revert to the original biblical precedent: 'Boaz said to the reapers: "The Lord be with you." They answered: "The Lord bless you."' (Ruth 2.4)

In New Zealand the Anglicans brought the original into their new texts decades ago (but that would not help *The Tablet* readers). Other Anglicans may fear it is too much like lay people pronouncing a blessing (horrors indeed). But (a) Boaz' reapers were surely lay? And (b) even 'And also with you' has the same grammatical form as a blessing! (Do I need to unpack that last point?)

Oh yes, and in Yorkshire there is a phatic end to communion. It goes 'See ya later' (even from a dentist or an undertaker). But in its role it is not intended to communicate anything. Does your service finish with a phatic disconnection? (Oh, but the undertaker may see you later.)

✉ Colin Buchanan is a former Bishop of Woolwich

## Worship at Greenbelt

THE GREENBELT FESTIVAL that takes place over the August bank holiday each year attracts a huge attendance of British Anglicans. The worship is diverse and often edgy. Here is an account of some of this year's offerings.

### **Forest Church and tea ceremony**

Forest Church is way of encountering God through creation that is being explored by a number of groups around the country, aimed at spiritual seekers as well as those who are already Christians. Whereas some *Fresh Expressions* seek to create sacred space, Forest Church seeks to engage with space that is already sacred.

Bruce Stanley, of Mid Wales Forest Church led a number of sessions in Greenbelt, involving sensory exercises and a simple tea ceremony. This liturgy involved a short walk with stops to talk about four plants; their history, folklore and their uses in modern and traditional medicine. Scripture reminds us that God's Wisdom 'teaches us the varieties of plants and the virtues of roots' (Wisdom 7.20) and through this informal pilgrimage each plant took on a deeper meaning that carried through as we gathered in a circle to share tea made from these elements. The theme was regeneration: nettle for health, hawthorn for heart, elderberry for voice, birch for new life from old.

The Christ-centred ceremony reflected the sacramental yet made no attempt to mimic the Eucharist. The gathering as a whole caused me to reflect on my own rural faith and ministry, despite my natural suspicion of the earth traditions. There was no sub-urban romanticising of the countryside. This is a deep practice that would perhaps work within a traditional rogation walk or harvest ramble in urban or rural contexts. See [www.forestchurch.co.uk](http://www.forestchurch.co.uk)

### **Sanctus1 and (*of earth*)**

Sanctus1 is a Manchester-based group who run a bi-weekly service exploring spirituality through contemporary art and media. Their service (*of earth*) set out to explore the role of dirt and mud within our idea of Paradise. We heard the reading from John 9 where Jesus mixes his saliva

with mud and rubs it on the eyes of a blind man to heal him. The group had produced some beautiful responsorial liturgy that further explored humanity's relationship with the soil. The liturgy and readings were interspersed with some fairly gritty visuals and music that showed our relationship with dirt, including growing plants and food, forming and moulding clay and our destruction of the landscape by war and violence.

The group also used their own bodies, some soil and water, as part of the service. This was quite effective, although I felt slightly removed from this part of the service as the congregation was not invited to take part. This section had an air of a performance and it was difficult to figure out how the congregation could be involved. However, the rest of the service was wonderfully interactive. At one point we were invited to cover canvas in red and brown paint to represent our interaction with the mud and the blood of our world.

(*of earth*) gave a unique and interactive chance to explore the way that God's creation enables us to be creative ourselves, in planting and growing, forming and moulding, but also how God is with us in this creation, in the beauty but also in the muck and the mire. The service was a really interesting exploration of an elemental spirituality that links us with the created earth.

✉ Edward Green, Team Vicar, Cherwell Valley Benefice

### **Alcuin/GROW Joint Liturgical Study 74**

JLS/74 will be published at the end of October (SCM-Canterbury, £6.95, as usual). Its title is *Rites surrounding Death: The 2007 Palermo Statement of the International Anglican Liturgical Consultation*, and, at the behest of the Steering Committee of the Consultation, it is edited with a substantial commentary by Trevor Lloyd. As with all IALC Statements, in principle it has to cover all 38 separate provinces of the Anglican Communion, and Trevor Lloyd has cited and quoted illustrative material from all parts of the globe in a great variety of cultures.