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What is Praxis?

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

Affiliation

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

Website

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

Liverpool Diocese asks for tweaks to Baptism service

After a bit of a break from liturgical business, General Synod debated a motion from Liverpool Diocesan Synod at the February 2011 sessions, inviting the church to take another look at aspects of the *Common Worship* Baptism provision.

The motion, as put by Tim Stratford on behalf of Liverpool Diocesan Synod:

That this Synod request the House of Bishops to ask the Liturgical Commission to prepare material to supplement the Common Worship Baptism provision, comprising additional forms of the Decision, the Prayer over the Water and the Commission, expressed in culturally appropriate and accessible language.

Building on the excellent background paper (search for Church of England GS1816A on Google), Tim Stratford spoke about the way in which, even after careful preparation with enthusiastic families, “there are moments [in Baptism services] when the shutters come down among the unprepared guests...when religious language loses touch with their concrete experience and the tone of their response says: ‘I’m lost—is this really relevant?’” He stressed that Liverpool weren’t urging us towards Christenings without Christianity, as suggested by the *Daily Mail*, but the exact opposite. They were appealing for simple, limited changes that would enable greater engagement with the meaning of baptism (in the Decision), more direct prayers that families can really say ‘Amen’ to (at the Prayer over the Water), and a really positive response to the call to discipleship (at the Commission).

The shutters coming down

The Liverpool clergy had clearly hit on a live topic. Even Archbishop Rowan

admitted to sharing the experience of having seen ‘the shutters coming down’ in people’s eyes during Baptism services.

Several speakers talked of their experience of ‘falling at the final hurdle’, even after careful and fruitful preparation. The ‘less is more’ argument was put in a variety of ways, and there were frequent appeals to the importance for mission of ‘getting it right’. Duncan Dormor spoke strongly in support of the motion from the point of view of a Cambridge Dean of Chapel, asserting that, even in a ‘world of words’, parts of the liturgy don’t spark connections. After giving a demonstration of how a Devon farmer calls his sheep, he called for something that evokes resonance, recognition and response (as with the sheep). Perran Gay (Truro) made similar points, speaking from a cathedral context.

Liturgical painters and surgeons

Those who spoke against the motion generally argued that we already had all that we needed, and that what was lacking was creativity in application—the creativity of liturgical painters working with a rich palette, or the care of liturgical surgeons (perhaps very apt, given the desire of some to take a knife to the Baptism provision). We were reminded that texts were not the whole story and it was suggested that the liturgical drama was what made the difference, while another speaker was all for drama, but not ‘liturgical palaver’. I found myself remembering being taught that liturgy ought to be able to speak for itself without excessive explanation or elaboration, and so I was not persuaded. Instead, I was on the side of several speakers who pointed out how well some of the other CW services do precisely what Tim and Liverpool are asking for.

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Simple texts and local flexibility

Two amendments were put, and both were carried after careful debate. Paul Ferguson (York) persuaded Synod to change the words 'baptism provision, comprising' to 'initiation provision, including' to give the Liturgical Commission scope to do joined up thinking if the changes they come up with have wider repercussions. His motion was welcomed by Tim Stratford on behalf of Liverpool, and easily carried. Simon Butler (Southwark) suggested that the words 'culturally appropriate' should be removed, as the Liturgical Commission could hardly be expected to come up either with one set of words or many sets of words that would fit every set of cultural realities. Arguing the principle of subsidiarity, he argued for simple texts and local flexibility—repeating the earlier point that texts are not everything. Although some speakers bought Tim Stratford's argument that the words 'culturally appropriate' gave a helpful steer, there seemed to be many different interpretations of what was meant, and perhaps that is why the amendment was passed.

Next steps

So, a good debate was had, and the work will soon begin. For my money, Pat Hawkins (Lichfield) and Rosie Harper (Oxford) nailed it. Rosie challenged us, asserting that we mask Jesus' face and create clouds and frills, un-carnating him as she put it, and showing people our religion rather than Jesus himself. Pat reminded us that people know about slavery, but not necessarily about Moses, and that for most of them Jordan is a celebrity, not a river. Liverpool Diocesan Synod have given a thoughtful starting point with their briefing paper, and now it is down to the Liturgical Commission. Unless something unexpected happens, Tim Stratford should still be there as a member to bring their experience to bear on the discussions. Personally, having had the same difficulties as the Liverpool clergy in my own group of parishes—spanning farming communities, urban villages and working class Billingham—I can't wait to see the results.

The motion, as passed:

That this Synod request the House of Bishops to ask the Liturgical Commission to prepare material to supplement the Common Worship Initiation provision, including additional forms of the Decision, the Prayer over the Water and the Commission, expressed in accessible language.

David Brooke is a member of Durham DLC and Area Dean of Stockton-on-Tees. He recently became a member of General Synod.

Kenneth Stevenson

a tribute by David Stancliffe

Kenneth Stevenson became my colleague for the first time when we joined the Liturgical Commission in 1986. We had met first when he was Lecturer of Boston and I was visiting ordinands in Lincoln, where he taught liturgy in his spare moments. His swashbuckling manner and country parson's get-up combined with a ready laugh and a sharp mind were instantly attractive, and when he joined an official pastoral visit to Aarhus, we found ourselves companions in one of those ventures for which one isn't ultimately responsible. Kenneth was of course on home territory: it was where his maternal grandfather had been bishop. I too had another agenda running. When I was late for lunch with his grandfather's former secretary, he divined that I had fallen for a rather elegant pair of early 18th century candlesticks in an antique shop window which I'd not quite had the nerve to buy, while thinking how fine they would look on the principal altar in Portsmouth Cathedral; and before lunch was at an end—we were due at the airport in an hour—our hostess had arranged for the candlesticks to be parcelled up, delivered to her door, paid for and properly certificated should we encounter unhelpful customs officers, and the Friends of Portsmouth Cathedral were astonishingly generous in deciding that those were the very thing they wanted to give to the cathedral.

At that stage we were opposite numbers: he was parish priest of the church which had been Guildford's pro-cathedral, and I was Provost of Portsmouth, the old parish church which had become the cathedral there. My job parochially and pastorally was much closer to his than to the Dean of Guildford's; and then in 1986 we started working on a number of liturgical projects together. First came *The Promise of His Glory*, where we encouraged each other to try a slightly different register from the then norm of the *ASB*; then there was the highly successful pioneering project for the Daily Office, *Celebrating Common Prayer*, which was planned and coordinated in a series of meetings in the offices of one of his Guildford parishioners in Westminster, and which became the template for *Common Worship: Daily Prayer*. Possibly the most enduring of the particular texts we worked on together is what is now known as Prayer G; Kenneth had made a version of the experimental Eucharistic Prayer written in 1984 by the Roman Catholic Commission for English in the Liturgy which we then worked on together. As it made its tortuous way through the processes of trial and authorisation—it was one of the prayers that failed to gain final approval in 1996—it lost what Kenneth called its triplets—the variations for which we composed seasonal insertions at

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three points—but it managed to get into *Common Worship* by the skin of its teeth, and remains in essence one of Kenneth's most frequently used legacies.

Liturgical Commission

In meetings of the Commission, Kenneth quickly got bored by those contributions he thought had no scholarship behind them or no roots in pastoral common sense. During the elegant presidency of Bishop Colin James, Kenneth spotted how important it was in our dealings with the House of Bishops to have a chairman who would be regarded as a 'gentleman' rather than a 'player'. Never a 'prefect' (as he termed the worthy, but frequently dull and rather anxious purveyors of party lines), he developed his skills as a 'rogue', that slightly tongue-in-cheek role of a critical friend, which he exhibited in debunking pretentious guff and drawing on his phenomenal memory and wide, non-partisan reading. Rather than rack my memory or search my library for references when writing footnotes, it was always so much quicker just to ring up Kenneth, who very often knew the answer just like that. Not many people in their forties who hold parochial office are offered a DD by their university on the basis of their range of scholarly publications.

He came into the House of Bishops a bit after me, but again we frequently found ourselves companions in arms. His sharp mind could see what was required, even if he did not always have the patience to wait till those whom he needed to woo had caught up with him. He much appreciated his cathedral in Portsmouth and the stational liturgies of Baptism and Confirmation that he inherited, and always referred to it when we talked together as 'your cathedral'. Born with a Lutheran ruff around his neck, I always pictured him as a bishop not in a mitre, but with one of those horned Viking helmets, with a mace rather than a pastoral staff in his hand. He enjoyed public life enormously, and was always ready to knock the pompous or self-important off their perch, while seeking solace and assurance from his many friends and devoted family.

Publications

It is his earlier books—*Nuptial Blessing* (1982), *Eucharist and Offering* (1986), *Covenant of Grace Renewed* (1994), together with numerous articles and contributions to collections—a number collected in *Worship: Wonderful and Sacred Mystery* (1992)—that are probably of most enduring use to the professional liturgist, but it may be the later ones—*Do This* (2002), *The Lord's Prayer* (2004) and *Rooted in Detachment: Living the Transfiguration* (2007) that will be the most enduring, written from within the debilitating processes of the disease he fought so valiantly: here, his scholarly but accessible style is shot through by a newly articulated

thread of vulnerability and self-awareness, which endeared him to many of his clergy who had previously felt somewhat in awe of him.

In the House of Lords, where Kenneth became convenor of the bishops, he was always ready to engage with anyone in the corridors as much as on the floor of the House. He would intervene at Questions—I remember a characteristic one on the supply of sheep's horns: where were bishops to get their pastoral staffs from?—and there was genuine pleasure whenever Kenneth, an unmissable figure, reappeared after a particularly testing bout of ill-health.

Ecumenical dimensions

Saddened by the Danish Church's initial refusal to sign up to the Porvoo Agreement, Kenneth worked away at Baltic conversations, and would have preached at the celebration to mark its eventual adoption. He was decorated by the Queen of Denmark, and wore the order with his grandfather's pectoral cross whenever possible. The pastor of the Danish Church in London presided over the commendation at his Requiem.

But it was home, with Sarah and the family, that remained his bedrock. His retirement from Portsmouth was marked by a celebration in which his children and son-in-law, Portsmouth Cathedral's organist, played and sang, prayed and read at the Stevenson benefit match to outplay all others. He was a loyal friend, an entertaining and splendidly unpredictable colleague, and a real 'Father of the Church' in the apostolic tradition. We shall miss him greatly.

Kenneth Stevenson (1949–2011) was Bishop of Portsmouth 1995–2009. David Stancliffe was Provost of Portsmouth 1982–93 and Bishop of Salisbury 1993–2010.

Praxis South events

The Shape of the Liturgy

Saturday 18 June at St Matthew's House, Westminster
11.00am–4pm

A practical reflection on the inspiration of Catholic liturgy and the liturgical implications of sacramental theology. Led by Canon Gavin Kirk, Precentor of Lincoln Cathedral and Jeremy Davies, Precentor of Salisbury Cathedral.

Worship in Schools

Friday 30 September at St Matthew's House, Westminster
11.00am–4pm

Chaired by Fr Philip Chester with specialists from The National Society of Church Schools.

Please book for these conferences via Lisa Martell at St Matthew's House, 20 Great Peter Street, Westminster SW1P 2BU, 020 7222 3704, office@stmw.org

The cost of each day is £15 (£10 for Praxis members).

Hymn festivals in 2011

In Issue 26 of PNOW we noted the plans being made for celebrations in 2011 of the seventy-fifth anniversary of the founding of the Hymn Society of Great Britain and Ireland. A list of the hymn festivals being held in many different parts of the UK from March to October can now be found on the Society's website (www.hymnsocietygbi.org.uk) under the banner 'Excellence in Hymnody 1936-2011'.

An ecumenical event at The Drive Methodist Church in Sevenoaks on Saturday 7 May will include discussions as well as singing; guest speakers include Christopher Idle and Timothy Dudley-Smith. A fortnight later festivals of hymns will be taking place in Harrogate and Belper, while June venues include Plymouth, Northampton and Chesterfield. Waltham Abbey is the location for the Hymn Festival during the Society's 2011 conference (Tuesday 19 July).

Music and formation

In reviewing *Worship-Shaped Lives: Liturgical Formation and the People of God* (Canterbury Press 2010) in our Autumn issue last year, David Kennedy drew attention to a chapter on the role of music. This section of the book (in the 'Canterbury Studies in Anglicanism' series) is by Carol Doran, a North American scholar and musician who has twice served as President of the Association of Anglican Musicians. Among her current interests are an initiative looking at the liturgical and musical formation of clergy and ordinands, and the Shepherd's Voice Project, seeking to enable clergy to work with music and musicians to build up congregations.

What our book reviewer described as 'a wide-ranging essay' offers a valuable summary of the ways in which music can contribute to worship which forms us as the people of God, and can draw both stranger and believer into the Church's prayer. The author refers to biblical and historical material relating to music, and stresses the importance of good musical leadership for the congregation, whether by those who are ordained or by lay people involved in the ministry of music. She encourages respect and the building up of healthy relationships between clergy and musicians, describing this as an opportunity 'for the living out of justice and reconciliation in the midst of the gathered people of God.'

Searching for songs

A potentially useful tool for those hunting for (mainly) contemporary songs which draw on or resonate with particular passages of Scripture is the biblical index provided by an online resource from Spring Harvest (www2.springharvest.org/livesearch). This looks particularly helpful for those who own a number of the song books published annually for this Christian festival, but could well be more broadly valuable in giving ideas for new repertoire.

Some biblical books produce no results, but selecting 'Isaiah', for example, leads to well over 50 songs, each with the chapter and verse to which it refers and the particular Spring Harvest music book(s) in which it can be found. There is also a thematic index and a more general 'Song Search' facility where users can enter an author, first line or title.

An organist's prayer?

Obituaries of British composer John Barry, who died in New York on 30 January 2011, mainly concentrated on his music for eleven of the James Bond films, including *Goldfinger*. However, church musicians may like to know that he wrote a short piece for organ as part of a 90th birthday tribute to his music teacher in York, Francis Jackson (composer of the hymn tune EAST ACKLAM): this tribute took the form of a collection of organ music by various composers, entitled *Fanfare for Francis* (Banks Music Publications, 2007). Barry's 'Pray to the Lord', from this publication, is also among the pieces which can be played as part of the Associated Board of the Royal Schools of Music's Grade III music exam for organists.

Welsh hymnologist remembered

The Hymn Society of Great Britain and Ireland publishes, in addition to its quarterly Bulletin, a series of Occasional Papers. The most recent of these is by the late Kathryn Jenkins, a Welsh scholar and civil servant who died suddenly on 3 May 2009 at the age of only 47. *Redefining the Hymn: The Performative Context* is based on a paper given by Dr Jenkins at an international conference held in Nova Scotia in 2003, and is introduced by a tribute from Rhidian Griffiths, President of the Welsh Hymn Society.

The paper draws on ritual theory, literary studies and linguistics in discussing what happens when hymns are sung. Those with the responsibility and privilege of choosing material for sung worship and accompanying the singing might do well to ponder these words from page 22: 'When the congregation sits at the end of a hymn it is not experientially the same as when it stood to sing it. At the unique moment of performance, the believer gains insight and knowledge. Performing the hymn should have wrought a deepening of thought and an emotive effect.'

Copies of the Society's Occasional Papers are sent free of charge to members. Non-members interested in obtaining a copy of one or more may contact the Secretary, Robert Canham (see the website, www.hymnsocietygbi.org.uk). Those who edited this paper for posthumous publication were unable to trace the sources of a few references, so anyone with a penchant for tracking down quotations (in this case from Martin Buber, Elizabeth Jennings, Rowan Williams and others) may like to offer assistance in case of any future re-printing.

Methodist book delayed

We reported in Issue 28 that the new Methodist hymn and song collection, *Singing the Faith*, was expected to be ready in time for this year's Methodist Conference, to be held in Southport from 30 June to 7 July. However, it was announced in early February that—in spite of the extremely hard work of all involved—the music edition would not now be published until September 2011 (the date already announced for the publication of the words edition). Pre-publication discount prices for any edition of the book will be maintained until 31 December for those ordering direct from Methodist Publishing. Further information about the book, including how to obtain a sampler, can be found on a dedicated website (www.singingthefaith.org.uk).

Among those who have been creating musical arrangements for the book is Paul Leddington Wright, who has had a long association with Methodism as well as having served as Director of Music for Coventry Cathedral from 1984 to 1995. He is also one of the regular conductors for the BBC's Songs of Praise, and he will direct the music for an edition being recorded at Wesley Memorial Church, Oxford, in March. This programme is due to be broadcast on BBC One on Sunday 26 June, as part of the celebrations linked with the new hymn book.

Blackburn music day

Bookings are being taken for another large-scale training event, similar to the one in Manchester reported in Issue 27. On Saturday 7 May there will be a wide choice of workshops at St Wilfrid's School, Blackburn, followed by a closing plenary and act of worship in Blackburn Cathedral. Graham Kendrick and Stephen Dean (from Decani Music) are among those involved. To download a booking form, look for links on the Cathedral or diocesan websites (www.blackburncathedral.com, www.blackburn.anglican.org).

Celebrating church schools

Plans to 'remember our pioneering past, celebrate our achievements and commit confidently to our future' are being developed by the National Society in recognition of 200 years of church schools (www.natsoc200.org.uk). Some celebrations will have a strong musical element, such as the 'Sing 200 Bring 200' project in Derby Diocese, where services due to take place in late June and early July will bring together many hundreds of pupils and staff from church schools. The music will include a Victorian hymn, a hymn from the West Indies, a setting of the Lord's Prayer, and a song specially written by local children in conjunction with a musician. Each church school will also be challenged to raise £200 to contribute to the construction of new school buildings in India.

In Worcester Diocese a special song, 'Let the children come to me', has been written by Moira Gutteridge, while Chester Cathedral held a 'Great Big Sing' on 8 March 2011. The anniversary will also be marked by the launch of an online song bank later this year, as part of the Church of England's 'Resourcing School Worship' project.

Jubilate website

News of changes to the Jubilate Group's website, set up in 2002 'to make hymns and songs of integrity available to the worshipping church worldwide', has been sent to subscribers. Access to the site is now to be free of charge, but with donations encouraged, following the model of the related 'ResoundWorship.org' site. Users will still need to register and will receive news updates by e-mail from time to time. Visit www.jubilate.co.uk to see what is on offer: besides hymn texts and tunes (with some mp3 files), there are also a number of prayers.

Music review

Stanford: Communion Service in C, ed Jeremy Dibble (£3.50, £2.63 to RSCM affiliates) RSCM Classics, 2010

This new edition of Stanford's Communion Service in C is a welcome addition to the RSCM's Classics series. It is far more than a re-issue: it includes Stanford's later settings (in F) of Benedictus qui venit and Agnus Dei to supplement the movements included in the original 1909 Stainer & Bell edition. Dibble has also added a setting of a 9-fold Kyrie of his own composition which makes subtle use of melodic and harmonic motifs from across the whole corpus of 'Stanford in C'.

In assembling this version, Dibble has compared the autograph manuscript source with the first published score, giving rise to a meticulous edition which is both scholarly and clear to sing. He has added some helpful editorial markings to complement Stanford's own.

This is beautifully crafted liturgical music which deserves to be widely sung. The text is that of the Holy Communion service from the *Book of Common Prayer*, though the movements are set out in the order found in *Common Worship Holy Communion Order One* in traditional language (with the Gloria in excelsis towards the beginning). There are increasingly fewer churches which host a traditional language choral Eucharist. Nevertheless, Stanford's setting speaks well beyond the confines of the liturgy for which it was intended: it could find a home in churches where the standard fare is a modern language Eucharist—either in its entirety as a fully choral setting, or with individual movements being sung as part of a choral / congregational mixed economy.

Peter Moger, Canon Precentor of York Minster

Hymnody

Sing Praise, Canterbury Press, 2010; Full music edition, £24.99 hbk

Sing Praise is the result of a partnership between the publishers of *Hymns Ancient and Modern* and the Royal School of Church Music, and represents the movement of both out of what you might think of as their 'traditional' domain to embrace the breadth of musical expression available to today's Church. The psalmist urges us to 'sing a new song to the Lord', but many of us like to stick to what we already know! This book brings together some of those 'new songs to the Lord' from the rich variety of traditions within the Church.

Here you will find the music of Graham Kendrick and Matt Redman, alongside that of Bernadette Farrell and John Bell, and the haunting chants of Margaret Rizza and from the Taizé Community. You will be able to sing fine new words to new tunes in the traditional metre of English hymnody from Timothy Dudley-Smith, Benedictine abbeys, liturgists, church musicians and many others, but also discover folk tunes and the musical riches of the World Church. Some of these tunes are not immediately accessible, and will need the support of a good choir, but the proof will be in the singing, and in any case more well-known tunes are often suggested alongside.

The book offers 330 hymns, shorter chants and songs. Structured thematically, which makes a change from the alphabetical order of many new hymnbooks, and with good thematic and biblical indices, it is easy to use liturgically and find your way around. These are not anyone's favourite hymns, but designed to support and enhance the liturgy which church music serves, brought together by a team of seasoned practitioners.

So you will find prayer responses, Kyrie chants and a Gloria, Alleluias to greet the Gospel, as well as versions of the psalms. Many of them have been around for a while, but it is good to have them brought together here. There is new music for Holy Week and Easter, for Baptism and Marriage. There are descants for the choir to sing, simple chants for everyone to join in and re-learn the art of singing unaccompanied. With imagination many of these hymns and songs can build a partnership within the local congregation – letting choir, congregation and solo voices share the singing to bring out the meaning of the texts and express the reality of being the Body of Christ with its many different parts and gifts.

With so many new hymnbooks appearing from a whole range of publishers what is the point of this collection? If your church uses one of the newer compilations you will already know something of this variety. If you project

your music for worship you will already access much of this material, though it may help you go beyond your own constituency—the downloadable electronic version will be a great resource for that. It is probably most suited to those churches using *Common Praise*, *New English Hymnal* and the like, and will greatly enhance that repertoire. It lives up to its sub-title, *Hymns and Songs for Refreshing Worship*.

Robert Jones, Diocese of Worcester

Worship and Spirituality

Touching the Sacred: Art and prayer to inspire worship

Words by Chris Thorpe, Images by Jake Lever

Canterbury Press, Norwich, 2010, 978 1 84825 024 6, £16.99

Touching the Sacred is full of surprise, challenge and invigoration. It is also beautiful. At its heart are four collections of colour images, all of hands: the hands of Christ, angel hands, wise hands, jester hands. The images were created by artist and teacher Jake Lever to inspire prayer and worship; his colleague, parish priest Chris Thorpe, has written the prayers and reflections.

The coloured images are the place to start, for the readings, reflections and prayers all stem from these, allowing the visual experience to open up the words. (There is a CD with the book which holds both text and images). Each of the four collections has a different inspiration: the Holy Week images of Christ's hands, for example, were inspired by depictions of Christ's hands in pictures from the National Gallery collection; the images of the magi hands were based on an ancient American-Indian sculpted hand from the 1st–4th century AD.

Chris Thorne's reflections and prayers envisage worship and prayer for individuals or small or large groups: the magi hands, for example, were created for a large installation at Greenbelt, where the worshippers were encouraged to explore their own hands in deepening spirituality, but they have also been used in more intimate settings to explore the gifts of God's calling. Many of the reflections and prayers form a complete liturgy, (opening prayer, canticle, scripture reading, reflection, invocation and prayer, and space for music and silence); some, such as the Holy Week images and texts, can be used individually as a focus for worship at the end of a Lent study group or grouped for a reflective service on, for example, Good Friday. Thorne has a gift for creating the kind of prayers that open up the soul. In the jester hands series for Pentecost he asks those praying to reflect on different aspects of their lives: how much they are able to delight in their lives, for example, or their attitudes to security and risk.

Touching the Sacred excites me on a variety of levels. As someone who leads a group of churches, none of which have yet considered the possibility of investing in a

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projector, the book has challenged me to explore other options. Maybe we could create prayer cards for our Holy Week congregations to aid reflection and prayer. More ambitiously, I am wondering how we might be able to use the angel hands materials to open up doors of prayer for visitors to the 'Angelfest' weekend one of our churches is planning for Advent.

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

Resources for Weddings

Church of England marriage services with selected hymns, readings and prayers

Church House Publishing, 2010, £4.99 pbk

This book's back cover says 'If you are preparing to get married in the Church of England, this book is for you.'

I think that is its biggest drawback—who is it for? There are alternating sections in each of the chapters for the minister and for the couple. While everything which is written for each is OK for the other to read, it feels odd having advice for the couple and the vicar in one book (won't the couple feel that their vicar ought to be professional enough not to need all this advice?) I also wondered whether there were some rather unrealistic expectations being encouraged—how many parishes have the resources to offer to produce service orders?

A large chunk of the book is taken up with the texts of *Common Worship* and Series 1, suggested readings and hymns, and the vows—which are printed twice, once with 'obey' added. As all of this is available on the web, I'm not sure that this is very useful. 68 pages of 85 are text—if you want to spend £4.99 on this, that's an easy way to give couples the texts of the service etc, but I know my parishes would rather use the photocopier and save money. There are a few non-biblical readings suggested (I'm not sure they're the most inspired choices) and the places in the service where it is suggested they might fit are distinctly odd. After the blessing and before the registration?!

In my experience, most couples are computer literate, and are happy to use the excellent 'yourchurchwedding' site. I don't think this book offers anything like the quality and range of suggestions, for both clergy and couples, which that does.

Liz Simpson, Priest in charge of West Buckingham Benefice, Oxford Diocese

Holy Week and Easter

The President's edition of ***Common Worship: Holy Week and Easter*** is now available from Church House Publishing, £100. The texts are those that appeared in *Times and Seasons* (2006). A review will follow in the next edition.

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—no paper!

Bringing it all together

Recently we explored how to combine and store hymn words and music. This aspect of using screens illustrates just how much preparation is required. Good quality presentation of projected texts and images for a whole service can't be achieved in 5 minutes! What often happens is that a number of people are involved—one person to produce the notices on PowerPoint, another to produce visuals for the sermon and still another for liturgy texts. This situation highlights the importance of having a corporate brand or style. This will enable you to think through what colour background you favour; text font, size and colour; the position and style of images (e.g. traditional church images or images from contemporary culture); where the church logo (if you have one) will appear and how slides will be animated and transitions made. We will cover style in more detail in future columns. But without an agreed style or brand, viewing a variety of styles can provide a disjointed and random experience for worshippers.

Material for projection

Pulling together projection material from various sources can be something of a challenge and can take time via email even on the fastest broadband. A resource we use to good effect is a www.dropbox.com account. This enables anyone with access to the account to store and retrieve files on an external server. The person who then puts all the projection material onto the church computer simply obtains the files required from one location. This saves on the need to use multiple memory sticks and external hard drives. Loading all files into the presentation software can also take time and experience tells us that this is best done well before services begin—ideally days before. This provides the time to test files and check texts and make changes necessary before they are projected for all to see. We have lost count of the times when wonderful ideas, words and hymns have lost their impact or fallen down completely because of last minute preparation and not testing things. We all like to think that 'it'll be alright on the night' but invariably it isn't—as you will know from your own experience with technical matters. Trying material out beforehand also helps computer operators to know what needs to happen and when in a service. This way they will anticipate better when hymn verses need to appear, slides need to change during a sermon and just when images need to be on screen to match the prayers, for example. This all sounds pretty much like common sense, but not surprisingly we can all make improvements to our use of screens simply by putting in the preparation time.

Tim Lomax and Tim Stratford

Colin's column

I offer this issue a more restful reflection than my column has presented in recent editions. I have been putting together the eucharistic rites of the Anglican Church of the last twenty-five years (yes, it was in 1985 that I published *Latest Anglican Liturgies 1976–1984* and I have been waiting that long to get the time and take the trouble to do a new compilation—my hope is to have it in print before the International Anglican Liturgical Consultation meets at Canterbury in August, and I did wonder whether to call it *Terminal Anglican Liturgies ...*). I mention it because there is a little liturgical piece which pops up here and there all over the world, to be used at the preparation of the table. You can find it in *Common Worship* at the top of page 292. I refer to:

Be present, be present, Lord Jesus Christ, our risen high priest;
make yourself known in the breaking of the bread. Amen.

There is no secret that this was a feature of the Church of South India's initial, united (and exciting) eucharistic liturgy in 1950. It then read:

Be present, be present, O Jesus, thou good high priest;
as thou wast in the midst of thy disciples,
and make yourself known to us in the breaking of the bread.
who livest ... Amen.

The claim has been (see Tom Garrett on *Worship in the Church of South India*) that the 'Be present, be present' echoes the Mozarabic rite, though I do not think I have seen the putative parent text (David Kennedy, in his *magnum opus* on the epiclesis, traces the secondary source). Leslie Brown, who was doing the drafting, hit upon the first line somewhere, and when he asked his offsider, one Leslie Newbigin, how they could usefully go on from the first line to complete it, he came up with 'make yourself known to us ...'

I have always known this text, and rather admired it (even though not using it)—and to this day prefer it to the Roman offertory prayers, versions of which I am often asked to use. But I have begun to wonder both about the transmission of the text (how and why did 'good' become 'risen', for instance?), but also about its theology. My own problem has been that, although I rejoice to hail Christ as priest, and to rely upon his mediatorial role, the emphasis in the Letter to the Hebrews is upon his entering beyond the veil, and giving us access to the throne of grace. The matter of Jesus being present with us here is much less staked upon his priesthood—and is, of course, a theme throughout the New Testament.

David Kennedy cites it to classify it as an (eccentric) form of *epiclesis*. If so, by preceding the whole eucharistic prayer, is it not arguable that it also pre-empts the whole prayer? It may be short on explicit thanksgiving, but does it not say enough to constitute the event the Lord's Supper, and the bread and wine on the table as consecrated elements? If so, we are right not to use it (and I wish the same logic could be applied to those 'offertory prayers' ...).

Colin Buchanan is the former Bishop of Woolwich and former editor of *News of Liturgy*.

noticeboard

Lectio Divina training oversubscribed!

The Bishop of Gloucester's Worship, Prayer and Spirituality Group were hoping for a positive response when they advertised a morning of training on the *Lectio Divina* bible study technique, but were delighted when the event was oversubscribed several days before the closing date for booking. More than 120 people filled the venue in Cheltenham for a Saturday morning led by Bishop Michael, in which clergy and laity together learned something of the background and tradition of *Lectio Divina*.

The key element of the morning's course was bible study: two sessions of *Lectio Divina* on the lections for the coming Sunday (Candlemas), the first led by Bishop Michael himself and the second, after a talk, led by participants as the delegates broke into smaller groups for bible study. A brief act of worship concluded a very well received day, and 120 more people across the diocese are now resourced to lead bible study in their own communities. The Diocese of Gloucester's Lent Course this year is a *Lectio Divina* bible study, to tie in with the 400th Anniversary of the King James Bible.

Tom Clammer, Diocesan Worship Officer, Gloucester Diocese

Just published

John Leach *How to help others pray out loud in groups* (Grove booklet W206, February 2011)

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