



Praxis News of Worship

Supporting and resourcing the liturgical life of the Church of England

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

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Goth Worship in Cambridge

Edd Capewell reports on liturgical innovation at St Edward King and Martyr

The church of St Edward King and Martyr in the centre of Cambridge is no stranger to liturgical innovation. It was here in the 1520s that a group of evangelicals, which included Hugh Latimer, preached a series of sermons which effectively inaugurated the English Reformation, and it is here in the 21st century that a Eucharist has been devised for the Goth community which includes heavy metal music. Indeed St Edward's is gaining a reputation for unusual services which focus on the meditative aspect of Christian devotion whilst remaining firmly within the parameters of *Common Worship*.

The rationale behind this is, in Vicar-Chaplain Revd Dr Fraser Watts' words, to reach out to the "substantial body of people who think the spiritual side of life is very important, but who feel alienated from Church services as they are currently conducted." There has been for some years a popular Sunday evening 'Meditative Eucharist' which follows the provision in *Common Worship* and makes extensive use of Taizé and Iona chants, and this has recently been joined by 'Odyssey', a "monthly outreach" service which combines meditative liturgy with a sermon on a 'contemporary challenge'.

When I attended Odyssey at the beginning of July we listened to a powerful sermon on reconciliation in Bosnia, shared a period of reflection during which plainchant was sung and heard the scripture through the Benedictine practice of 'lectio divina'. The service began with recorded music and, as well as hymns, also included modern responsorial chant. The intention in all of this is to achieve liturgically "a broad centrality that integrates some of the best elements of Catholic and evangelical worship..."

Interesting as these experiments are, though, most media attention (and there has been a lot of it) has focused on the fortnightly 'Goth Eucharist' which was pioneered by the Church's former curate the Revd Marcus Ramshaw. The service is linked to the Church of England's 'Fresh Expressions' movement and aims to incorporate elements of the 'goth' attitude, which Marcus Ramshaw describes as "a deep identity with the darker dimensions to our existence", with the Christian celebration of Holy

Communion. The goth aesthetic permeates the service with minimal use of artificial light, thick incense, modern rock and metal music and the congregation mostly dressed in the trademark gothic black. The specially written liturgy revolves around the paschal candle and makes extensive use of the Johannine imagery of light and darkness, balancing the darker and more pessimistic goth outlook with the joyful Christian message of salvation and redemption.

As with many of the church's other services, the sermon typically tackles 'difficult' or taboo issues. Dr Watts (who is also a clinical psychologist) preached earlier this year on the issue of self-harm - which is of particular concern within the goth community - and will soon preach a series of sermons advocating an inclusive stance on human sexuality. Dr Watts has written "Jesus insisted on reaching out to surprising people, including those that society disapproved of, and the church must always follow that example."

Remarkably perhaps, St Edward's also still retains a strong commitment to the *Book of Common Prayer*. Three out of four Sunday morning services in the month are taken from the 1662 liturgy and there is a vocal group within the congregation who are anxious to maintain that balance. St Edward's can be seen as a microcosm of the breadth and vitality of modern Anglicanism. It remains to be seen, however, just how far those boundaries may be extended.

For further information on services at St Edward's and the Goth Eucharist see www.st-edwards-cam.org.uk and www.thegotheucharist.org.uk

Edd Capewell recently graduated from Cambridge University with a degree in theology and, in the past year, has been an organist at St Edward King and Martyr church.

RSCM Director General to move on

Professor John Harper, the Director General of the Royal School of Church Music since 1998, has announced that he is to step down from the post at the end of 2007. Professor Harper brought to the role his extensive experience as a practical church

musician and as an academic. Tribute has been paid by the Chairman of the RSCM Council to his 'energy and extraordinary commitment'.

See also 'Musical News' on page 4.

Everyday God – everyday prayer?

Wakefield diocese's 2006 Lent course included liturgical resources and ideas.

Mark Earey was on the planning group and sent this report



In Wakefield diocese, Lent 2006 was largely kept using material developed in the diocese itself. It all began with a discussion at a meeting of Rural Deans, about the struggle to help congregations to connect what happens in church with what happens in the rest of their lives – how to make God part of the everyday, and how our corporate worship can shape and empower that.

So when a group was set up to look at how the diocese could address this felt need, the result was 'Everyday God' – a Lent resource with big ambitions. There were the usual study materials for 'Lent groups' and material for children and young people, all based on the Sunday readings for Lent from the CW lectionary. Each day of Lent (and the first week of Easter) was also provided with Bible reading notes. In addition (influenced perhaps by the significant number of members of the DLC who were on the Everyday God planning group) there were a lot of liturgical suggestions. These included:

- some of the texts from *Times and Seasons*;
- ideas for a 'visual focus' (a changing display in church, related to the readings each Sunday);
- suggestions for a 'take home' object to connect corporate worship with household worship and private prayer (these included small crosses, seeds, small pictures, etc.);
- a special 'Everyday God' prayer.

The group also produced a very simple form of daily prayer to be used in groups, in church, and by people on their own.

Many of the constraints on this form of Daily Prayer were the same as those which governed the production of *Common Worship's* 'Prayer During the Day'. It had to be...

- **straightforward** enough to be used by people who are new to regular daily prayer;
- **short** enough to be used by people with little time;
- **flexible** enough to allow for it to be 'enhanced' by those with more time, or who are used to something 'richer', but without complicated instructions or multiple texts;
- **'neutral'** enough to be used at any time of day;
- **connected** with Anglican heritage (through, for example, the use of *Common Worship* material, the Lord's Prayer, an optional canticle – and, of course, complying with *A Service of the Word*);
- in line with the **classic** forms of daily prayer – i.e. including the key elements of Praise, Scripture, and Intercession;
- usable in different contexts:
 - in **group** settings (such as the Everyday God study groups, or daily prayer in church);
 - **on your own** – this meant that the 'versicles and responses' had to be such that they would also 'work' as acclamations by a single voice.

In addition, it had to feel like 'ours', with a clear sense that those who used it were praying with the rest of the diocese.

It also had to fit onto two sides of A5, so that it could be reproduced on a simple card, and a copy was included at the start of the Everyday God binders, which contained the study material and daily Bible notes.

Everyday God Daily Prayer was designed for use in Lent, but we also produced an Easter season version (and one for Ordinary Time) to encourage people who discovered regular structured prayer to carry on after Lent.

The result? Well, feedback was overwhelmingly positive, but for those of us with liturgical interests it was especially exciting to see a diocesan initiative in which public liturgy and private devotion were taken seriously, and linked very explicitly with a desire to develop whole-life discipleship.

The forms of Everyday God Daily Prayer mentioned in this article can be found on the Wakefield diocese website:
www.wakefield.anglican.org

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Worship at Greenbelt - a diverse range



August may seem a long time ago – but reflections on worship at this year's Greenbelt Festival may re-ignite those memories of glowing summer days. We ran out of space in the last issue to include this article by Jonathan Philpott and include it now, as testimony with our front page article to the wealth of worshipping styles around in the Church.

If you were to go to Greenbelt expecting something along the lines of New Wine or Spring Harvest, you would be in for a surprise or maybe even a shock. Greenbelt is not a Christian conference, it is a Christian arts festival that has been running for 33 years and is currently held at Cheltenham racecourse. As such, you

will not find regular worship services taking place that the whole festival attends, with the exception of the Sunday morning communion service. Nevertheless, worship is very much at the heart of the programme at Greenbelt, with a diverse range of experiences to be found across the weekend. It would be impossible to cover every service, installation, and performance that took place, so I have selected a few to give a taste of the festival worship experience.

Sunday communion

The largest single element is the Sunday morning communion service. This year, the festival theme was "Redemption Songs", and the service looked at the

connection between redemption and liberation both in the Christian faith, and also against the backdrop of African spirituality, taking into consideration the historical influence of slavery. Greenbelt firmly takes Christianity, considers and applies it within the context of justice and world issues. The service takes place outside, and this year - because of numbers attending - it was projected to a second meeting place as well. Therefore, while you sometimes feel it difficult to engage with what is happening on stage, you cannot fail to be affected by an awareness of being in communion with and connected to a huge number of

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Aspects of Worship

Gathering and Going

Peter Craig-Wild explores the importance of transitional rites

Gathering

In the first of his BBC Reith Lectures of 2006 the conductor and virtuoso pianist, Daniel Barenboim, pointed out that the opening notes of any piece of music are more than just its beginning. They are the transition point between silence and music and need to be chosen and played with care so that the transition is properly effected.

This is no new idea. For decades visitors to a cinema have witnessed a ritual of lights dimming and brightening, curtains closing and opening, all interspersed by adverts and trailers for other films. Even the layout of the entrance foyer heightens the sense of expectation of the beginning of the film we have come to see and, more importantly, makes the audience ready to enter into the world of that particular film.

I wonder how often the same can be said of worshippers. When the service begins is the gathered assembly ready and willing to enter into the world of worship? Or do we have to crank them up by the careful selection of a cracking opening hymn? Experience tells me that equally pertinent questions can be asked about the way our services end, yet both are key points of transition between one world and another.

While secular organisations have carefully thought through how they might help their clients best effect these transitions, the church tends just to announce the hymn, and away we go like the Swedish sauna buff jumping into the ice encrusted lake.

For decades our society has been slowly distancing itself from the culture of church worship. Consequently, preparing people for worship is an increasingly important liturgical skill, and a sensitively crafted gathering rite can ready people to enter that new and largely unfamiliar world of

worship. Techniques we might employ include:

- stopping the noise;
- helping people to 'centre' themselves;
- becoming aware of needs;
- handing over concerns;
- offering personal / corporate story;
- setting a theme for worship;
- establishing a tone (exuberant / reflective / penitent etc);
- a 'Handing over' action e.g. leaving diaries at the door (good for a conference).

There are a number of liturgical tools we can use:

- silence;
- music;
- giving the congregation something as they enter church which will be used in the gathering rite e.g. piece of red wool for confession (to be hung on cross);
- reflection before the collect for purity;
- reflection on personal / local / world story before the confession.

Some of these can be done using the liturgy itself while others are best done before the service starts.

Going

At McDonald's you are usually asked if you are eating in or taking out. A Eucharist is both. We eat in *so that* we can take away. If we only eat in, the Eucharist becomes no more than gluttony, gorging ourselves without reference to others. We need to give our congregation 'take-away' bags that are full of God's reckless generosity, though more often than not the Church is littered with take away-bags that people prefer to leave behind, making it look more like a left luggage department.

The 'going rite' is often the weakest part of

the liturgy, an 'ending' rather than a 'sending'. During the editing process of *Times and Seasons* a few people realised that the Church of England is not good at 'transition rites' and so more mission centred endings were included.

We easily forget that the dismissal should enable and equip people to leave worship as effective witnesses for Christ. It is meant to move people from where they are (the world of worship) to where they need to be (the world of everyday life). It might even be worth asking what kind of world are people re-entering, as this will have a bearing on what is in their takeaway bag.

There are a number of liturgical tools we could use to enhance our 'Going Rites':

- silent reflection (with images);
- turning / moving to a different direction;
- proclamation (e.g. dismissal rites from *Times and Seasons*);
- corporate action (singing, moving....);
- sending / commissioning;
- giving something to be taken away e.g. take-away bag / card with name on (for prayer) / some item based on the lections /bookmark with Bible verse.

As the cultural gap between world and church grows ever wider these 'transition rites' become ever more important in equipping people for worship and mission.

WPeter Craig-Wild is the Rural Dean of Dewsbury and Vicar of Mirfield and Priest-in-Charge of Eastthorpe and Upper Hopton

Worship at Greenbelt

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people as well as with God.

'Alternative' and traditional

Across the rest of the programme, you could find meditations based on a taxi journey, multimedia installations, all-age worship, a labyrinth, and reflective worship for children and teenagers. Yet, it is not all alternative or modern styles of worship. There is also a range of monastic worship, including Taizé. One of the most popular sessions was night prayer led by nChant, which is a young women's choir exploring

spirituality through the medium of monastic chant. Although it involved a fair degree of musical competence to participate actively, there was definitely a place here to come and participate simply by being and allowing God to speak through the music and meditation.

However old or young...

Worship at Greenbelt is aimed at all ages. There was a "Doug Horley style" praise party for 11-14 year olds, and among other things, Ska worship for the older teens and above. This was a great example of how secular styles of music can be woven into and used in worship.

One visitor said, "Sometimes there seems to be an unbridgeable gap between what we might dance to on a Saturday night and what we worship to on a Sunday morning, and *Sounds of Salvation's* Ska set suggests that actually it's not impossible to bring the two together."

God is laughing

One of the most profoundly moving experiences that I heard about was the Washing of the Feet service led by L'Arche - a worldwide network of communities of people with learning

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Musical News



A regular feature of articles and the latest news of music and worship

edited by Anne Harrison

RSCM - change in leadership ahead

It was announced in mid-October that Professor John Harper, the Director General of the Royal School of Church Music, will step down from his post at the end of 2007. He will by then be sixty and he looks forward to devoting more time to teaching, research and writing. John's academic base will continue to be the University of Wales, Bangor, where he has been instrumental in setting up a flourishing Sacred Music Studies course in association with the RSCM. He has also had considerable input into the provision of musical resources for *Common Worship* and been active in a variety of projects, including one (not directly related to the RSCM) which led to the reconstruction of

two 16th century English organs.

Before taking over the helm at the RSCM John edited a hymnal on behalf of the Panel of Monastic Musicians: *Hymns for Prayer and Praise* (Canterbury Press, 1996) is a valuable source of hymns for the Daily Office but is also worth exploring as a broader resource, particularly for seasonal material. An anthem newly composed by John was recently sung in Salisbury Cathedral during a service which marked both a formal welcome of the RSCM to its new base in the Cathedral Close and also saw the installation of four new Canons. He has composed music for less advanced choirs too, such as items from the RSCM's festival service book,

The Spirit of the Lord. The tune John wrote for a saint's day hymn by Timothy Dudley-Smith was sung at the National Liturgical Conference in 2005 and published in Issue 36 of *Sunday by Sunday*.

The Royal School of Church Music's Council, chaired by Mark Williams, has begun the process of looking for the right person to succeed Professor Harper, and advertisements will appear in due course. The RSCM's website (www.rscm.com) carries a wealth of information about its various activities and publications.

Music for Evening Prayer

The Liturgy Office of the Catholic Bishops' Conference of England and Wales has prepared a 'resource for parishes and communities' which Canterbury Press has published under the title *Celebrating Sunday Evening Prayer*. In due course another contributor to PNOW may review this from the liturgical perspective, but meanwhile it seems worth drawing attention to its musical content.

There are a number of short songs from Taizé and the Iona Community, psalm settings (mostly to simple chant for the verses but with a more lyrical refrain),

sung responses to be used with intercessions, and music for the Lord's Prayer and for three canticles (texts from Revelation, 1 Peter and Luke's Gospel). Other musical suggestions are also listed, along with the books in which they may be found.

Anyone looking for simple musical settings for Evening Prayer would find this a useful purchase (if expensive, at £25). Advice is included on how to sing the psalms and canticles, and the five versions of the Magnificat include paraphrases for congregational singing as well as versions

which would benefit from the availability of a cantor. The music is clearly set out, but it is unfortunate that the melody line of Owen Alstott's 'My soul rejoices' includes a wrong note in the refrain, both in the full score and in the 'Assembly edition'. Some of the music, but not all, may be photocopied freely; various items require permission from copyright holders – many are covered by the Calamus Licence and a few by CCL.

Copyright and HymnQuest

Spotted in October at the Northern Christian Resources Exhibition (held at the Yorkshire Event Centre in Harrogate), on the HymnQuest stand: a notice announcing a development which should make this CD-Rom resource an even more valuable tool for those choosing and reproducing hymn and song texts for worship.

At present the software is available in a standard edition (purchased with a one-off

payment) or in the 'CLUE' version (offered to holders of a CCL licence in the UK or Eire for an annual fee) which enables the printing or copying of *most* of the 18,600 texts included. Now an arrangement is also being developed with those responsible for the Calamus licensing scheme, which covers the music of the Taizé Community and many Roman Catholic authors and composers, including Bernadette Farrell and Dan Schutte (who wrote 'I, the Lord of sea and sky').

For information about the HymnQuest database, which is jointly edited by Alan Luff and Brian Hoare, and the Pratt Green Trust (the charity responsible for its development), visit the relevant section of Stainer & Bell's website (www.stainer.co.uk/hymnquest). A free 30-day demonstration CD of the 2006 version of HymnQuest can be ordered online.

Charles Wesley – tercentenary celebrations

2007 should be an exciting year for lovers of the extraordinary output of the great hymnwriter Charles Wesley (1707-1788). Among the celebrations already announced are an international conference at Liverpool Hope University (11-13 September), entitled 'An Eighteenth-century Evangelical for Today: A Tercentenary Celebration of the Life and Ministry of Charles Wesley'. Plenary speakers include Professor Mark Noll from the USA, who has written perceptively on hymnody, and Professor Richard Watson from the UK, who has already been to Canada to mark the forthcoming tercentenary with a lecture given in October 2006 at Emmanuel College, Toronto.

The organisers of the Liverpool conference have encouraged the offering of short papers which provide new insights into Wesley not simply in his eighteenth-century context but also as a figure of relevance to today's church. Epworth Press will be launching a new collection of essays, *Charles Wesley: Life, Legacy, Literature*, at the conference, and delegates will even be accommodated in a hall of residence named after the man himself.

The Wesley Fellowship is also organising a conference to celebrate the centenary (3-5 April), in conjunction with the Flame Trust. This will take place at the Hayes Conference Centre, Swanwick, with speakers including the Wesley Fellowship's chairman, the Rev Dr Herbert McGonigle (Director of the Manchester Wesley Research Centre), who has also been booked for Liverpool. Worship, singing and preaching are on offer, as well as lectures, and details are available from Mr Paul Taylor (telephone: 0116 247 8679; e-mail: pt@wesfel.freeserve.co.uk).

31 December 2006, the deadline for entering a hymn-writing competition to mark the 300th anniversary of Charles Wesley's birth, will be fast approaching by the time this issue reaches readers. The organisers are the Trustees of John Wesley's Chapel, the New Room, and the Charles Wesley Heritage Centre, Bristol, and judges include Timothy Dudley-Smith and John Bell. Awards for the best entries and runners up will be presented in May 2007, at a Charles Wesley Festival in Bristol; queries can be sent to Philip Carter (plcarter@btopenworld.com). A Methodist website gives basic information about a variety of other events to be held during the year:
www.methodistanniversaries2007.org.uk

**New English Praise
(Full Music Edition)**
The English Hymnal Company
Canterbury Press, Norwich, 2006
£15



The *English Hymnal* (1906), revised as *The New English Hymnal* (1986), needed a centenary celebration in 2006. This supplement has been produced to commemorate the anniversary and since 'it is simply not possible to wait [for the next complete revision of the hymn book] ... before making some of these hymns more widely available' (from the Preface of *New English Praise*).

Of 56 listed authors, just 6 are women. Numbers run from 600 (a suggestive gap after *NEH's* final 542) to 700; 51 hymns, 47 liturgical items, 3 'additional tunes'. Nothing is awful; a lot is good, some are new, a few are both – 'a fair percentage'.

Take the first ten hymns:

'Hark what a sound' – great, especially the bass; but why, in verse 2, 'voices' that 'to the deaf are dumb'?

'A maiden most gentle' – with a bass line adventurous for singers and organists, a false relation four bars from the end, and no descants (a fine one exists).

'Born in the night' – a tempo indication might preclude likely dragging. 'Every star shall sing a carol' – a dubious claim, nice tune but better for congregations a tone lower (like several others), three omittable verses - but which to omit: any or all? (A problem elsewhere.)

'See amid the winter's snow' – too many verses, and a rather random choice of omittables.

'Alleluya, song of sweetness' – back from *The English Hymnal*, absent from *The New English Hymnal*, a French carol tune with plodding rhythm and excessive dominant sevenths.

'Enter our hearts, O holy Lord' – rich, tricky harmonies endangering a good tune.

'With joy and by the Spirit led' – excellent, no end-rhymes, a challenge

to alert and prayerful singing.

'Morning glory' – glorious indeed, all 7 verses, no help with omissions; two tunes offered, neither of which is by Gibbons – the second bringing disaster at verse 6.

'When, rising from the bed of death' – Tallis's Third Mode, back from *The English Hymnal* without its useful 'slightly slower' at the end.

Pitch, over-rich and choir-only harmonies, awkward word-stresses imposed by tunes, banal rhymes (including Pratt Green's 'When in our music'), and barely-singable words (alas including Geoffrey Dearmer's) are frequent problems – as in all existing hymn-books; it's extremely hard to create even usable hymns. Yet many here are excellent choices – including (happy memories of my church youth fellowship days!) 'And can it be'. In liturgical items words are less problematic, and there are excellent selections – the wonderful Advent Antiphons may be a bit too lightly harmonized but it would be a good fault. In the interesting 'Composite Mass' Heathlands seems too high for 'Christe eleison'. Does anyone but me find Schubert's 'Sanctus' plodding? We're offered the tune three times.

It's not clear whether organs are necessary or merely assumed accompanying instruments; nor whether choirs are required, desired or dreamed. No doubt many buyers will make their own (or their choirs') adjustments. The book is necessary, of course, and worth celebrating in itself.

Rowland Cotterill
A lecturer, organist and choir director based in Birmingham.

Refreshment in Devon or Yorkshire

The 2007 programmes for Lee Abbey in North Devon and Scargill House in the Yorkshire Dales offer several opportunities for leaders of worship to find fresh inspiration in a relaxing environment. A look at their websites (www.leeabbey.org.uk and www.scargillhouse.co.uk) will show what is on offer, including several midweek or weekend breaks which may be of particular interest to musicians.

Leaders include John Bell of the Iona Community's Wild Goose Resource Group ('God in the Ordinary' at Lee Abbey, 29 January to 2 February), Geoff Weaver ('Sing Sanctus', an event for singers with some experience at Scargill House, 23 to 25 February) and Adrian Snell, who will be engaging with the music and message of his powerful 1986 musical, *Alpha and Omega* (Lee Abbey, 10 to 15 April).

Have you seen...?

Book review



Celebrating the Word

Brian Mayne (editor)
Canterbury Press 2004

This book, subtitled "Complete Services of the Word for use with Common Worship and the Church of Ireland Book of Common Prayer" is not exactly what it says on the tin.

Yes, it does provide a set of almost complete Services of the Word – almost, because while hymns are sometimes suggested, they are mainly still to be chosen. But they are very much Church of Ireland services, not *Common Worship* ones. Most are easily adaptable, but since all of them include affirmations of faith and prayers of penitence, and many of these do not correspond to CW authorised forms, they will need changes made.

Services are provided for general, topical, and seasonal occasions, with some odd omissions (nothing for Lent) and inclusions (the Birth of John the Baptist). The liturgies nearly all follow a fairly rigid

pattern of the first half of *Common Worship* Order One Eucharist with a dismissal tacked on. The flexibility of a Service of the Word is hardly noticed here. Some of the prayers are rather wordy, and the whole feels very one-minister led.

As a last resort for someone with no experience, little liturgical skill or knowledge, having to lead a service in a fairly traditional church, this book may be of some use. But its lack of imagination, flexibility, responsiveness and creativity make it very hard to recommend to anyone else.

Doug Chaplin
Vicar in the Driotwich Team Ministry and
Director of Reader Training in the
Worcester Diocese

Worship at Greenbelt

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difficulties. During the service, one member of the community who obviously had sensitive feet started to laugh and then started saying, "God is laughing, God is laughing." It is moments like these that emphasise that God's presence can be seen at Greenbelt, that we can interact with him, and he with us. It also gives a timely reminder that there are so many different ways of worshipping God, and there is a way for everyone to engage in their own personal way.

Jonathan Philpott is an ordinand at Trinity College, Bristol

Anvil explores worship

The December 2006 issue of *Anvil* (an Anglican Evangelical journal for theology and mission, published quarterly) explores various worship-related topics in a series of articles. The Editor, Andrew Goddard, who teaches ethics at Wycliffe Hall, Oxford, has chosen to mark the eightieth birthday of hymn-writer Timothy Dudley-Smith by devoting an issue of the journal (Volume 23 No.4) to hymnody and related themes. One article will look at John Stott's understanding of worship, another will focus on the hymns of Bishop Timothy, and there will also be a broader look at changes in Evangelical worship over recent years, particularly as those changes have affected music used by Church of England congregations.

For details of how to subscribe to the journal visit the *Anvil* website (www.anviljournal.co.uk) or ring Grove Books in Cambridge (01223 464748).

Listening for the truth in love

The Diocese of Worcester recently produced a pack of material to enable parish and deanery groups to engage in listening to different voices across the church's divisions over homosexuality. The pack included a simple liturgy for beginning and ending difficult and controversial meetings, with a range of prayers groups and individuals could use. Here is one prayer on the theme of love. The whole range of material is available from the Worcester diocesan website: <http://www.cofe-worcester.org.uk/>

Most gracious God,
whose love for us is a raging fire
no waters can quench,
look in mercy on us, your children.
Our love for you often flickers feebly,
our love for one another
is easily extinguished.
May our human loves
be rooted and grounded in your love,
purified by your Son's Passion,
and fulfilled in your presence,
the true consummation of all our desiring,
when Love shall be all in all. Amen.

The Liturgical Commission

The final article in a series of three about *Praxis'* sponsoring organisations

2006 marked the end of a 5-year term for the Liturgical Commission - a period of considerable industry and achievement. The crucial work in this quinquennium was the production of by far the greater part of the *Common Worship* library of texts, following the publication of the main volume in 2000.

Common Worship: Daily Prayer was first issued in a preliminary paperback edition in 2002 and then, after some revisions, in a definitive edition in 2005. This has become a clear liturgical best-seller, with nearly 20,000 copies sold by March 2006. 2002 also saw the publication of *New*

Patterns for Worship, a thorough revision, in line with *Common Worship* style and principles, of *Patterns for Worship* (1995). Significant among the book's contents is a considerable body of 'coaching notes' offering valuable guidance on structuring worship according to good liturgical principles.

In response to the criticism of the length and complexity of some of the modern-language *Common Worship* Collects, the General Synod called for a set of Additional Collects in a 'worthy contemporary idiom'. The result was *Common Worship: Additional Collects*

(2004) which have had an enthusiastic reception.

Work continued throughout the quinquennium on the revision of the Ordinal, leading to a set of rites authorised by the General Synod in July 2005. The result is much further-reaching than a mere re-working of the ASB rites, with texts which underline the distinctive nature of each Order and which stress clearly collegiality and collaborative ministry. Also published in 2005 was a new edition of *Common Worship: Pastoral Services*, including the Series One Marriage and

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Paul Bradshaw's Top Ten Articles

I have been looking back over the articles related to worship that have been published in leading academic periodicals during the last ten years or so and have picked out ten of them to bring to readers' attention. I have not chosen them as necessarily the ten best articles that have been published in the period, but rather to illustrate developments that have been taking place across the whole breadth of the discipline, and also to introduce the work of some principal scholars to those who do not know them.

Paul de Clerck, '“**Lex orandi, Lex credendi**”': **The original sense and historical avatars of an equivocal image**', *Studia Liturgica* 24 (1994), pp. 178-200.

Because of its importance, I start unashamedly with an article that falls just outside the ten-year period. The tag, *lex orandi, lex credendi*, is thrown about so carelessly in discussion of liturgical theology that an accurate knowledge of its original meaning and context, provided by Paul de Clerck, former Director of the *Institut supérieur de liturgie* in Paris, serves as a valuable corrective to its misuse.

Gordon Lathrop, '**Koinonia and the Shape of the Liturgy**', *Studia Liturgica* 26 (1996), pp. 65-81.

American Lutheran Gordon Lathrop has written several noteworthy books on liturgical theology, and been an important contributor to ecumenical dialogue on the subject. One of the key concepts he has developed in his writings is that of the liturgical *ordo*. For those who do not know his work, this article will provide an appropriate introduction.

Maxwell E. Johnson, '**Can We Avoid Relativism in Worship? Liturgical Norms in the Light of Contemporary Liturgical Scholarship**', *Worship* 74 (2000), pp. 135-55 (expanded version in his book, *Rites, Feasts, and Reflections*, Pastoral Press, Portland, Oregon 2004).

Fellow-Lutheran Maxwell Johnson, Professor of Liturgy at the University of Notre Dame, takes a look at several theologies of liturgy and asks whether in a post-modern age we are reduced merely to describing what Christians do in worship or whether there can still be any prescriptive force to our observations.

Susan K. Wood, '**Participatory Knowledge of God in the Liturgy**', *Studia Liturgica* 29 (1999), pp. 29-52.

Susan Wood, Professor of Theology at Marquette University, in Milwaukee, Wisconsin, is a Roman Catholic who specializes in ecclesiology and sacramental theology. Here she explores some trends in liturgical theology.

Joanne Pierce, '**The Eucharist as Sacrifice: Some Contemporary Roman Catholic Reflections**', *Worship* 69 (1995), pp. 394-405.

John H. McKenna, '**Eucharistic Presence: An Invitation to Dialogue**', *Theological Studies* 60 (1999) 294-317.

These two articles by American Roman Catholic scholars will keep readers abreast of recent developments in eucharistic theology in Roman Catholic circles.

Robert F. Taft, '**Mass Without Consecration? The Historic Agreement on the Eucharist between the Catholic Church and the Assyrian Church of the East Promulgated 26 October 2001**', *Worship* 77 (2003), pp. 482-509.

This article contains the reflections of perhaps the greatest liturgical scholar alive today on the consequences of the decision by the Roman Catholic Church to accept as a valid eucharistic prayer the ancient anaphora of Addai and Mari, which lacks an institution narrative.

Clare V. Johnson, '**Researching Ritual Practice**', *Studia Liturgica* 35 (2005), pp. 204-20.

The field of ritual studies is an area of growing significance in the study of liturgy. Here a young Australian scholar explicates one aspect, the use of 'participant observation' in the analysis of liturgical practice.

John F. Baldovin, '**The Fermentum at Rome in the Fifth Century: A Reconsideration**', *Worship* 79 (2005), pp. 38-53.

Although initially this may sound like a topic of very narrow interest, the article suggests that the regular Sunday liturgical experience of many Christians at Rome may have been a service with the distribution of communion rather than a full Eucharistic celebration – and that might be something with significant implications. John Baldovin, SJ, is Professor of Historical and Liturgical Theology at Weston Jesuit School of Theology, Cambridge, Massachusetts.

Anthony N. S. Lane, '**Did the Apostolic Church Baptise Babies? A Seismological Approach**', *Tyndale Bulletin* 55 (2004), pp. 109-30.

Before reading this article, I thought that everything that was worth saying about early Christian baptismal practice in relation to infants had been said. But now I view this evaluation of the evidence by Tony Lane of the London School of Theology as the best that has been written.

Paul Bradshaw is the Professor of Liturgy at the University of Notre Dame

The Liturgical Commission

(Continued from page 6)

Burial rites, authorised in 2003 for use indefinitely.

A major achievement was the publication of the definitive edition of *Common Worship: Christian Initiation*. This was far more than a revision of the 1998 interim edition. Alongside the rites of Initiation are included *Rites on the Way* and *Rites of Affirmation* – material for use with those exploring the faith and responding to Baptism, and rites of *Reconciliation and Restoration*. This material – much of it drawing on the extensive work of the late

Michael Vasey – offers considerable resources for use with catechumens and in regular pastoral ministry.

Work on the new Weekday Lectionary was completed, with this being authorised for use from 2005. Nearing completion at the end of the period was the (ongoing) work on *Common Worship: Times and Seasons*.

The result of this industry is that the *Common Worship* enterprise is now almost complete. And with this enormous body of work achieved, the new Commission – which met for the first time in May 2006 under the chairmanship of

the Bishop of Wakefield – can turn its energies to the vital task of liturgical formation, with a co-ordinated programme throughout the C of E. In this work, the Commission retains a critical relationship with *Praxis* – a leader among its partners in delivering training and promoting good practice in worship.

Peter Moger is the National Worship Development Officer



Colin's Column

Not the first word, but the last -
Colin Buchanan writes...

I have been wrestling this Autumn with a harvest mismatch. Simply as a worshipper I attended harvest festivals in two different churches on two successive Sundays. Soon after I attended a clergy study day on environmental issues, which reinforced my reaction to the harvest festivals. For I had been struck on both those Sundays how well and imaginatively the concept of a stewardship of creation (and a more equitable distribution of resources) was presented to us by the two different presenters (they were not exactly preaching, but using multi-media and congregational interaction to make their points).

I had also preached at a harvest myself on a previous Sunday (and had, at the congregation's invitation, auctioned the produce afterwards, so that the local hospice etc received hard cash and not half a hundred onions and carrots) – and I had followed the same teaching line, though without the same colourful imagination. The thanksgiving which was once the local village reaction, when the harvest was safely in, has properly widened into a worldwide concern both as to the viability of the planet generally, and the injustice of not only inequitable distribution of goods, but also the damaging of the environment at which the well endowed are skilled and the less endowed are the first victims. The theme is THERE. But I find myself reflecting on the services in a worried way.

Why worried? Well, it is because of what we sing. I recall 45 years ago hearing Erik Routley complaining about harvest hymns (hearing? Yes, because his book was being read aloud at meals on my ordination retreat!). His obvious target was the quick dash from 'all is safely gathered in' to the somewhat threatening metaphor of the eschatological harvest in 'Come, ye thankful people, come'. A lesser one is the move from daily bread into eschatological bread (a splendid theme, and a reasonable transition, *except* when dealing with physical hunger) in 'To thee, O Lord, our hearts we raise.' The non-negotiable trio is completed by 'We plough the fields and scatter', and this stays safely this-worldly agrarian. But all three are sung at almost all harvest festivals – and none go near to care for the environment, or even to sharing our material well-being with others.

I had to produce a fairly green morning 'office' for the study day. I found myself with two hymns from *Sing Glory*: Fred Pratt Green's 'God in his love for us lent us this planet' (tune 'Worship the Lord in the beauty of holiness') and Paul Wiggmore's 'Waterfall and Ocean' (tune 'Onward, Christian soldiers!'). Look 'em up and try 'em – they feel a bit odd after the conventional fare but they do, at least, relate to the real issue.

Oh, and have I pinched Anne Harrison's agenda? And – oh dear – may I still fly on cut-price airlines ... or any airline?

The Rt Revd Colin Buchanan is the former Bishop of Woolwich, and former editor of *News of Liturgy*.

Notice board



Praxis programme alteration

The day at Birmingham Cathedral entitled **Liquid Mass— Fresh expressions of the Eucharist**, led by Tim Sledge, will now take place on 22 March 2006 (not 15 March, as previously advertised). For more details contact Praxis at the address below or visit our website.

Regional Praxis website

Midlands Praxis has developed a basic website to offer more information about their events than is usually possible through diocesan mailings. The website address: www.midlands-praxis.org.uk

Joint Liturgical Study

The next Alcuin/Grow Joint Liturgical Study is no.62, Anglican Swahili Prayer Books: Tanzania (1995) and Congo (1998) by Ian Tarrant, Senior Anglican Chaplain at Nottingham University (but once a senior member of the Congo liturgical committee). It is the fourth to be published by SCM-Canterbury, and costs £5.95 (free to Alcuin Club subscribers, and cheaper to those on standing order).

The modern Kenya book has had good publicity in England because it was compiled, and was thus available, in English (but has been less used in its own country until translated). In Tanzania and Congo on the other hand the drafting has been done in Swahili, and both the processes and the resultant Prayer Books have been far less accessible to English-speakers.

Tanzania has had to work through the theological issues of uniting strongly anglo-catholic dioceses with strongly evangelical ones; Congo, far more uniformly evangelical, has had to cope with civil war, political collapse, appalling communications, and less liturgical expertise. An acknowledged expert here looks through both the processes and the two Books and, in line with the policy of the Joint Studies, opens windows upon areas of Anglican liturgical life not well known across the Communion.

**Look out for Grove Worship Series No. 189
Introduction to Times and Seasons: the
Christmas Cycle by Mark Earey, Trevor Lloyd,
Peter Moger and Tim Stratford (£2.95).**

**Available from Grove Books at
www.grovebooks.co.uk or telephone 01223
464748.**

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