



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

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

Fresh Expressions catholic and contemplative

Seeing the Archbishop of Canterbury in a headset reminiscent of that used by boy-bands and the Bishop of Coventry lying on the floor of his Cathedral is not exactly what one might have expected to see on the feast of the Conception of the Blessed Virgin Mary in December last year but, then again, this was no ordinary day of celebration in Coventry Cathedral but a pilgrimage of faith celebrating *the* liturgical life of Fresh Expressions.

For some time Fresh Expression practitioners from Catholic and contemplative traditions had been meeting at Lambeth with Steve Croft and others from the Fresh Expressions Team. Under the leadership of Ian Mobsby, an Associate Minister for Fresh Expressions and leader of *Moot* based at St Matthew's, Westminster, many of us were able to discover a fresh approach to liturgy and spirituality from communities all over the country. Unlike some Fresh Expressions, these communities have prayer and the sacraments at the very heart of their life and work and attempt to explore them in new and challenging ways. One such community is *Visions* based in York and whose monthly 'Ancient-Modern Mass' brings together old and new in creative and expressive ways.

The pilgrimage at Coventry used traditional forms, ancient texts, newly composed texts and fresh expressions of the sacraments to explore our sense of vocation through the example of Mary. The

Eucharist was 'stretched' across the day, beginning with a Gathering in the baptistery where we renewed our vows using our bodies to reflect the words. The Archbishop of Canterbury gave a key-note address in which he *reflected* on what it means to be 'Fresh Expression' within the one holy catholic and apostolic church. The Abbot of Burford, whose life as a Benedictine is rooted in stability, study and prayer responded. Silence was an important element in the day.

The day was marked by high tech liturgy — projected images on five screens around the worship space, numerous speakers providing surround sound and the need for an MC, (or is that *DJ*?) on the AV mixing desk. Equally it was marked by simplicity — the use of body prayer — prostration, kneeling and standing and a very moving praying of the Lord's Prayer using the body to worship.

Music was provided by mixing ambient beat with live plainsong and polyphony ably provided by lay clerks of the Cathedral. The haunting sound of a hang drum accompanied the blessing of water and the prayerful sound of African drums punctuated the liturgy with their own particular timbre. The intercessions encouraged people to respond to images on the screens by moving about the space and putting incense onto the numerous bowls of charcoal scattered around the Nave while the wrapping of the

(Continued on page 2)

Eucharistic Prayers and Children - a progress report

In the last issue of *Praxis News of Worship* we mentioned that the Liturgical Commission has been given the task of producing new eucharistic prayers for occasions when significant numbers of children are present. Since then a couple of draft prayers have had an outing with the House of Bishops and are now back in the hands of the Liturgical Commission for further refinement in the light of the Bishops' comments.

These two eucharistic prayers are to be entitled 'Additional Eucharistic Prayers' and are currently identified 'Prayer One' and 'Prayer Two', marking them out from the set of prayers in the main tranche in *Common Worship* that are identified by letters of the alphabet. These prayers are certainly different,

and *Praxis News of Worship* will bring readers much more detail once they are in the public domain.

Experience gained during the introduction of *Common Worship* has demonstrated that it is wise to test new liturgy during an experimental period by designated parishes and this practice will be followed with these prayers, too. It is possible that experimental use might start at the beginning of 2010 and all diocesan bishops will be invited to nominate a number of parishes for this purpose.

The preparation and synodical process of authorised liturgical texts is always, however, a lengthy business. With even a favourable wind, it is unlikely that these new prayers will be fully authorised for use in the Church until 2012.

Inside this Issue of Praxis News of Worship

Conference coming up Salisbury	2
Soft-back <i>Daily Prayer</i>	2
Correspondence	2
'Inspiring Worship'	3
Musical News	4 & 5
Book Reviews	6 & 7
Look! No paper	7
Colin's Column	8
Notice board	8

Fresh Expressions - continued from page 1

simple table, lit with electric-blue LED's, with gold moiré at the preparation of the gifts made it an object of beauty.

One thought-provoking part of the liturgy was the 'Luke-John Redux' which had two Deacons, complete with torch-bearers and thurifers, reading the account of the Annunciation and the Prologue from John's Gospel simultaneously. A worry about respect for the authenticity of scripture was overcome by a careful handling of the text and the ambient sound of a foetal heart-beat throughout the proclamation. *Blessed*, based in Portsmouth, who had suggested this way of reading the Gospel, use words and symbolic action to great effect.

Communion gave way to more silence and a wonderful blurred boundary into a delicious lunch in the Cathedral. Workshops and explorations turned into a period of silent reflection and prayer stations around the Cathedral as a group of sisters gathered before the Blessed Sacrament exposed in the beautiful *Gethsemane Chapel*.

The Day culminated with the Sending out – the Blessed Sacrament brought to the High Altar and, accompanied by a heady mix of dry-ice, incense, lasers and the Cathedral's amazing organ, we were blessed for the rest of our journey. Gathering one more time at the font, the Bishop of Reading inspired us to continue our pilgrimage of faith and to challenge the confines of the liturgical cosiness of many of our home communities.

As the Bishop of Coventry sprinkled us, again, with water from the font, we left the Cathedral tired with many emotions. Some found the day puzzling, others inspiring; some found words and actions uncomfortable; others thought they could have been more radical! One priest said that it was the first time he had worshipped without a service booklet – *ever!* Some thought that Benediction was 'the best bit' while others wondered what on earth was 'fresh' about that! One thing was sure, the sacred space of Coventry Cathedral and its beautiful symbolism and art was the perfect setting next to the ruins of the old burned-out Cathedral. The Precentor, Virgers and Musicians could not have been more welcoming and accommodating. So, I guess, it was successful in that it brought many together and made many ask questions. There were many limitations – communities gathering from all over the country and with hardly any time to set up in an unfamiliar space let alone practice; the merging of different sources in a completely different context; expecting 250 and having 600 turn up; expecting bishops to try something new and 'on the hoof!' We learned a lot together but, for me, it brought new meaning to the words of Jesus:

"Therefore every scribe who has been trained for the kingdom of heaven is like the master of a household who brings out of his treasure what is new and what is old." (Matthew 13:52)

Carl Turner
Canon Precentor of Exeter Cathedral

News of a liturgical conference in Salisbury

Theology, Liturgy and the Arts
30 April - 3 May 2009
Sarum College, Salisbury

A conference that explores current theological reflection on the arts, focussing on liturgical studies and the role of art in Christian Worship. Sessions will include interdisciplinary discussions on architecture, music and visual arts.

Speakers include:

- ◆ Riccardo Larini
- ◆ Keith Pecklers
- ◆ David Stancliffe
- ◆ Michael Drury
- ◆ Martin Stancliffe
- ◆ John Harper
- ◆ Graham Howes
- ◆ Christopher Irvine.

For more information visit the Sarum College website (www.sarum.ac.uk/pages/263).

Soft-back Daily Prayer

Common Worship Daily Prayer is now available in a soft-back version - bound in the same distinctive material as the little volume *Time to Pray*. Complete with all the marker-ribbons of the hard-back equivalent, it costs £27.50.

Letter to the editor



From the Reverend Mark Bennett

Dear Gilly,

Colin Buchanan's column in *Praxis News of Worship* issue 20 is characteristically provocative, and in engaging with the length of the *Common Worship* baptism rite raises an issue with which we are currently engaged here in Great Parndon. There are various aspects he did not explore, which make the situation rather more complex - certainly for us.

First, and positively, the prayer over the water, which he criticises, is an opportunity to dramatise the narrative of salvation, and to bring the symbol of the water to life. It was Peter Atkins in his book *Memory and Liturgy* who first drew my attention to the way in which the sound of water is an opportunity to engage the sense of hearing

in a useful way. If I were to have a criticism of the narrative of these prayers it would be that they are insufficiently thought out in how they might engage with physical action, dramatising the symbol and engaging the senses (what do people see at this point?).

But this raises a second issue for parishes where the main service is a communion service, and baptism is to be done within this context - for the eucharistic prayer is also a dramatic narrative, and there is a sense in which the two can diminish each other rather than enhancing and strengthening each other - a question of 'more is less' which to my mind feeds the sense of it being 'too long'. Drawing substantially unchurched families into the context of communion has other issues too, not least the linguistic register in which the service is cast, and a large number of

guests who can feel very much like outsiders.

Regarding baptism, the Easter Liturgy deepens and enriches the drama, when baptism is included - and this suggests to me that Colin is right when he sees people focussing overmuch on the words on the page. I'd concentrate on making the drama work more effectively rather than in reducing the number of words.

Best wishes,

MARK BENNETT (Revd)
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Correspondence to the editor is very welcome. Please include your postal address, if sending messages by email.

Inspiring Worship

Reflections of a bishop with a liturgical past

The first extract from an address by Michael Perham
to the annual meeting of Diocesan Liturgical Committee representatives

Part one: A passage of scripture

I've given this piece the subtitle that I have - Reflections of a bishop with a liturgical past - because I am very aware that it is now seven years since I ceased to be a member of the Liturgical Commission of the Church of England. For the previous 18 years I was at the heart of its thinking and a huge privilege it was. Now I am a bit out of touch with the latest developments (which means I can no longer pay for my summer holiday by writing books about them), but I do a lot of liturgy, for bishops do, and so today I want to affirm some principles that I have been enunciating for most of my ministry, but which I appreciate now from the angle of a peripatetic minister, in a different church, inside my diocese and sometimes outside it. I take part in some exciting liturgy. I take part in some things are drear.

I shall begin with a passage from scripture, and turn to the passage that I think means more to me than any other in the Old Testament, Isaiah 6.1-8.

In the year that King Uzziah died, I saw the Lord sitting on a throne, high and lofty; and the hem of his robe filled the temple.

Isaiah is in the temple, sharing in worship, and so caught up does he become in this earthly, liturgical worship that he is transported, so to speak, to the heavenly places and finds himself drawn into the worship and indeed the conversation of heaven. For me it is a powerful passage, exciting because it shows us what worship, at its very best, can do; wonderful because it holds out to us the possibility of being joined to heaven.

Five truths emerge for me. First I am reminded of the unutterable beauty, the sheer loveliness and the awesome holiness of God.

Holy, holy, holy is the Lord of hosts: the whole earth is full of his glory

- the seraphs call to one another. We sell people short if we do not present them in the liturgy with this amazing God, clothed in beauty, loveliness and holiness, the one who first brings us to our knees and

reduces us to silence, even if conversation is to follow. Our liturgy sometimes lacks that sense of overwhelming. It does so at our peril.

Second, the worship of the earth is raised to heaven. "Grasping the heel of heaven" is a phrase I've often used to describe what our worship ought to be and in this passage Isaiah has certainly done that, though always, of course, in the Christian experience, as one stretches up there is always a hand that is coming down to help to draw us into the divine presence. It is not just that we need to recover a sense of the divine, for that might be a sense of something very remote from us, unattainable by us. But this passage gives us a sense that we are raised up, so that we are there. For a while we are part of the worship around the throne, as really there as the angels, as close as close can be to the God whom they worship. Christian worship has to yearn to be that, drawn for a while into the experience of heaven.

Third, there is message about guilt and cleansing.

I said, "Woe is me! I am lost for I am man of unclean lips, and I live among a people of unclean lips; yet my eyes have seen the King, the Lord of hosts. Then one of the seraphs flew to me holding a live coal that had been taken from the altar with a pair of tongs. The seraph touched my mouth with it and said: "Now that this has touched your lips, your guilt has departed and your sin is blotted out."

We tend to have sat rather lighter than in the past to confession and absolution in worship and perhaps there did need to be something of a rebalancing. But it has been an Anglican insight, expressed, of course, in the Introduction to Morning and Evening Prayer in the *Book of Common Prayer*, that penitence should always form part of public liturgy. And if we are serious about liturgy that celebrates the holiness of God, it follows naturally. For that is the only possible first response to the sheer holiness. "Woe is me! I am lost!" is a serious recognition that the light of God shows up the shoddiness and ugliness that is part of us.

Liturgy needs to recognise that and to provide both space and language to give it expression and to celebrate the joy of forgiveness and reconciliation - "your guilt has departed and your sin is blotted out".

Fourth, out of the vision of God comes, not only a sense of unworthiness (though that must come first), but also a sense of vocation.

Then I heard the voice of the Lord, saying, "Whom shall I send, and who will go for us?" And I said, "Here am I; send me."

I don't doubt that God has many ways of helping people to recognise what it is to which he is calling them. There is no single way in which vocation is discovered and discerned. But I am clear that what happened to Isaiah happens and can happen to other people. It happened to me. It is a significant pattern - in worship find yourself drawn close to God, recognise your unworthiness but experience the forgiveness of God and then offer to him your life. If there is good liturgy, there will be more and more people who sense the calling of God to whatever it is he wants them to do with the rest of their lives.

Fifth, worship leads to mission. They are the two great privileges God lays upon his Church - to offer him worship (that he always turns into blessing) and to share his mission. Parish churches and cathedrals, too, are described as centres of worship and mission. But what this passage from Isaiah underlines for us is that these are not two entirely distinctive activities, but the one leads into the other. Good worship is the springboard of effective mission. Effective mission emerges from the vision of God's holiness and the sense of vocation, sharing his work, that follows.

The Right Reverend Michael Perham is the Bishop of Gloucester.

Part Two will follow in the next issue of Praxis News fo Worship.



Musical News



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

edited by Anne Harrison

Pratt Green Trust celebrates

A note from the Chairman

The hymn writer Fred Pratt Green (1903-2000) set up the Trust that bears his name in March 1984 to receive and disburse the increasing amount of royalty income he was receiving. The Trust's principal aim was 'to further the cause of hymnody', and it sought to achieve this by allocating grants to organisations and individuals whose work fell within that area. Over the years it has funded (among other projects) the first Catholic hymnal in Latvian, a translation of Wesley hymns in Portuguese, a new hymnbook for Methodists in Antigua and a collection of

hymns for the churches in Cameroon. Since 2000 a major part of its work has been the production of *HymnQuest*, a CD-ROM containing 22,000 hymns and worship songs with comprehensive biblical, thematic and lectionary indexes plus author and composer biographies and impressive word and tune search facilities.

As 2009 marks the 25th anniversary of the Trust's founding it seemed a milestone worth celebrating, and a major national event in Coventry Cathedral has been planned to do that. Details are found below (and also at www.prattgreentrust.org.uk)

and we expect several hundred people to gather for this significant event, the music at which will be recorded for subsequent broadcast on BBC Radio 2's *Sunday Half Hour*. The trustees hope that this celebration will not only make its work more widely known, but also heighten awareness of the wide range of hymns and songs from many different traditions available for use in contemporary worship.

Brian Hoare
Chairman of the Pratt Green Trust

Hymns and songs in Coventry

Brian Hoare writes, above, of the vision of the 25-year old Pratt Green Trust, due to be celebrated in Coventry Cathedral on Saturday 28 March 2009 with an anniversary event entitled 'Past; Present; and Future? Hymns and Songs in Christian Worship'.

A keynote address is to be given in the morning by distinguished hymn-writer Timothy Dudley-Smith. Afternoon sessions offer a choice of input from Janet Wootton, Bernadette Farrell, Graham Kendrick and Andrew Pratt, while some of those attending will opt to rehearse with Paul

Ledington Wright and the Saint Michael's Singers for the closing act of worship. This should be a wonderful opportunity to reflect on the rich resources currently available for congregational song, and on some of the challenges posed by such musical diversity.

HymnQuest updated

The 2009 upgrade of this invaluable database from the Pratt Green Trust was circulated in Demo mode to current users in January, and is also available to order online (www.stainer.co.uk/hymnquest). Among the publications from which hymns and songs have been added to this version are the 2008/9 *Spring Harvest* songbook, *Songs of Fellowship Four*, and *Hymns Old and New Revised*

and *Enlarged*. Neither the expanded version of *Junior Praise* nor the most recent Wild Goose book of short songs (*We Walk His Way*) has yet been added – these will presumably be included during the next round of updating.

The cost of buying multiple copies of the CD-ROM has been reduced, helping

churches where it may be useful, for example, for the minister, the musician and the parish secretary each to have the database on their computer. Some who prepare worship for churches where texts are projected on a screen will also find a new PowerPoint feature helpful in the Copyright Licence Users' edition of *HymnQuest*.

Resourcing worship in East Anglia

A multi-choice workshop day is to be held in Norwich Cathedral on Saturday 25 April 2009, from 10 am to 5 pm. The event, designed to encourage and equip all who want to see music flourish in their church worship, is organised by the Diocese of Norwich, together with Andrew Maries (Consultant for Music and Liturgy for the Diocese of Exeter) and David Lowe (Master of Music at Norwich Cathedral).

Among the workshop leaders are Jan Payne from the Diocese of Ely (recently appointed as one of the Royal School of Church Music's part-time regional co-ordinators), who promises an exploration of 'Fresh Expressions of Choir', and Stephen Dean, based in Suffolk, a distinguished Roman Catholic composer who will be looking at musical resources for eucharistic worship and for psalm-singing.

On the previous evening, Graham Kendrick (due to lead two workshops at the Cathedral) will be at The King's Centre in Norwich, singing, leading worship and talking about his life. For more details about more the music day, 'Finding a Voice', visit the diocesan website (www.norwich.anglican.org) or the website of the Keynote Trust (www.keynotetrust.org.uk).

'Prom Praise' director honoured

The Royal School of Church Music has announced the names of those on whom honorary awards will be conferred this year. Among the distinguished musicians to receive the FRSCM is Noel Tredinnick, who has been Organist and Director of Music at All Souls Church, Langham Place, since 1972. He has done much to encourage the use of a range of instruments in worship, and the All Souls Orchestra plays for some services in London as well as at the popular 'Prom Praise' events held in concert halls around the UK. In 2009 the venues include Birmingham, Llandudno and Plymouth, with a programme of classical music combined with hymns and imaginative arrangements of worship songs. A recording of the 2008 'Prom Praise' in the Royal Albert Hall, in which singer-songwriters Keith and Kristyn Getty took part, is available on CD via the orchestra's website (www.allsoulsorchestra.org).

Fresh inspiration in Devon

Among the opportunities for learning, rest and refreshment offered during 2009 at Lee Abbey in North Devon are a week led by Jonny Baker (9-13 March), exploring imaginative worship that combines the old and the new, and 'How great thou art' with Dudley Meese (23-27 March), looking at the biblical content of hymns and their impact on Christian living.

Just before Holy Week, Adrian Snell and Edmund Newell will be leading a week of reflection and music inspired by the 'seven last words from the cross' (30 March - 3 April), and a fortnight after Easter Teri Bryant of the Psalm Drummers will be at Lee Abbey for a weekend entitled 'Rhythms of Fire' (24-26 April).

'Licensed to chill'

A CD described as 'A contemporary expression of the hymns of Charles Wesley' prompted Kingsway Music to use the title 'Love Divine - Understanding God as love' for its worship conference held in November 2008, at which new settings of Wesley hymn texts featured in several acts of worship. Liz Babbs was one of the speakers at the conference, introducing her ideas about music and meditation for both personal and congregational prayer.

On 30 May this year she will be taking part in London's Pentecost Festival (www.pentecostfestival.co.uk) in a pub near Charing Cross Station, with her one-woman show, 'Licensed to Chill'. Liz Babbs will also be at the 2009 Greenbelt Festival in late August.

South African song for Holy Week

One of the short songs published in *We Walk His Way* (Wild Goose Resource Group, 2008) comes from South Africa, and its English translation - by Anders Nyberg - gives the collection its title. The refrain can also be sung very easily in the original language: 'Ewe, tina'. While Xhosa words are also provided for verse one, these are rather more challenging for English speakers.

The book's introductory notes for this piece suggest that it works well as a processional and/or recessional song, and the three verses could be used at different stages during Lent, Holy Week and Easter: the first ('Unarmed he faces forces of demons and death; we walk his way.') is followed by a verse about the defeat of evil on the cross, and for Eastertide the words of the third verse are 'The tree of freedom blooms by his empty grave; we walk his way.'

The song can be heard on the CD produced to accompany this third collection of 'shorter songs for worship'. The earlier books, *Come All You People* and *There Is One Among Us*, also include material worth exploring for seasonal worship. For example, 'Jesus Christ, Son of God, have mercy upon us' (CAYP p.30) makes an appropriate refrain with spoken penitential material during Lent. 'Goodness is stronger than evil' (TIOAU p.30) could be sung during the Easter Vigil; it includes the phrases, 'Light is stronger than darkness; life is stronger than death.'

Choral worship from Assisi

The Royal School of Church Music's Millennium Youth Choir, directed by David Ogden, will be in Assisi for a week during Eastertide, and the BBC will broadcast services at which they will be singing. These include Radio 4's Sunday morning worship on 19 April. A small number of places are available, through Pax Travel, for members of the RSCM to join them and to explore sites of historical and spiritual significance, among them the Basilica of St Francis in Assisi; details can be found on the RSCM's website (www.rscm.com).

Last year David Ogden, who is based in Bristol, organised an evening service in celebration of St Francis ('Brother Sun, Sister Moon'), adapting some 'Stations of Creation' developed by a Franciscan community. Looking ahead to September and early October 2009, this might be something other churches could explore as a way of responding to the ecumenical initiative 'A Time for God's Creation' (for more ideas, see the 'Resources' section of www.transformingworship.org).

Hymn Society News

The Hymn Society of Great Britain and Ireland will be holding its 2009 conference from Tuesday 21 July to Thursday 23 July at the City Hotel, Armagh, Northern Ireland.

One of the lecturers, Dr Gillian Warson, will reflect on the life and work of the hymn-writer Fred Kaan, who is due to celebrate his eightieth birthday on 27 July 2009. Another speaker will be the Revd Dr Bert Tosh, who produces religious programmes for the BBC in Northern Ireland and whose subject will be hymns, hymnody and broadcasting. A Festival of Hymns will take place in the Anglican Cathedral in Armagh, with commentary from the Society's President, the Rt Revd Edward Darling.

Some participants will be travelling on to Opole in Poland for an international conference ('The Lord's Song in a Strange Land', Sunday 26 to Thursday 31 July), also attended by members of the Hymn Society in the United States and Canada and the Internationale Arbeitsgemeinschaft für Hymnologie. Elizabeth Cosnett, some of whose hymns are published in *Hymns for Everyday Saints* (Stainer & Bell 2001), will be one of the British speakers.

For information about becoming a member of the Hymn Society, contact the Secretary, the Revd Robert Canham, 99 Barton Road, Lancaster, LA1 4EN (01524 66740). Details may also be found online (www.hymnsocietygbi.org.uk). Students in full-time higher education are eligible, along with members of the Society, to apply for a small grant (up to £100) if they are thinking of undertaking research into hymnody, or a project relating to hymns which fulfils at least one of the Society's aims: these include promoting good standards of hymn singing and encouraging the discerning use of hymns in worship, as well as hymnody-related study.

The Hymn Society also publishes Occasional Papers, the most recent of which is based on an address given by Timothy Dudley-Smith at the 2006 conference, held in Guildford. *Snakes and Ladders - A Hymn Writer's Reflections* was sent to members with the January mailing. Besides being of interest to those who enjoy singing Bishop Timothy's many hymns, the paper also contains valuable insights for anyone attempting to write verse to be sung in worship. Warm tribute is paid to the Old Testament scholar Derek Kidner, who contributed significantly to the formation of Timothy Dudley-Smith as a hymn-writer in the role of 'critical friend' and mentor. Derek Kidner (born in 1913) was still alive when the text was prepared for publication, but died in Histon, near Cambridge, on 27 November 2008.

Have you seen...?

Book reviews



Hymn Society Booklets

*Four booklets from the Hymn Society of Great Britain and Ireland
are reviewed by Durham-based writers,
all of whom have experience of creating hymn texts or tunes.*

These booklets may be obtained via the Society's website (www.hymnsocietygbi.org.uk) – click on 'Publications'.

1. A Hymn Society Guide to Finding Out About Hymns

Bernard Massey and Gillian Warson, 2007

This publication usefully fills a gap in the literature of hymnody. It is a survey of the most accessible resources on hymnody, both printed and digital. Part 1 is a bibliography of reference books and commentaries on hymns, from Julian's great *Dictionary of Hymnology* to the hymn-book companions, more general books on hymnody and biographies of selected hymn-writers. Succinct commentary highlights works of particular value (and there are many more than we might think).

Part 2 covers digital resources. This includes internet sites (Oremus, Cyberhymnal etc.), conducting library searches with Copac, and websites for choosing hymns. There is (very)

elementary guidance for pre-digital readers (are there any?) on accessing the internet, using a search engine and downloading files. So, moved by the plea that if the Society's own website were used more regularly '[it] could become an exciting and dynamic resource', I went to the web address given in the text. But it was incorrect (see above for the right address). Meanwhile, Google gives the website of the Hymn Society in the United States and Canada (www.thehymnsociety.org) – but this didn't work either. All rather confusing....

*Michael Sadgrove
Dean of Durham*

2. A Hymn Society Guide to Understanding Hymns

Edward Darling, 2007

This booklet compresses much into a short space. The historical sketch of the hymnody identifies key trends and themes of various ages and genres, giving a good introductory overview for people new to the subject. Part 2 focuses on some ways to increase understanding, singling out the use of hymns in private devotion, hymnal companions, updating hymn texts, difficult words and phrases, hymns speaking through music and positioning and choosing suitable hymns.

These subjects are illustrated with examples of hymns but the brevity, which is commendable in the first half of the booklet, becomes more frustrating at this stage. Too many different audiences are addressed for one small booklet and the treatment

of each subject, important in its own right, feels very rushed. With that caveat, the booklet does a good job of raising awareness and giving tantalising tastes of some issues in hymnody that could be useful for worshippers who 'like hymns' but don't know much about them. A bibliography would help to make the booklet a gateway to fuller resources for those whose appetite is whetted, rather than a brave attempt to fit a quart in a pint pot.

*The Revd Canon Rosalind Brown
Residentiary Canon, Durham Cathedral
and also the author of How Hymns Shape our Lives (Grove Books 578, 2001)*

3. A Hymn Society Guide to Understanding Hymn Tunes

John Barnard, 2008

Since the author and I both serve on the Hymn Society's Executive Committee, I cannot claim to be reviewing this booklet objectively! It contains a great deal of information which makes most sense if the reader can recognise the names of hymn tunes and call them to mind. For someone new to the field, it might help to have the music copy of a standard hymn book at the ready, or to find a musician who can play or sing the relevant tunes.

Parts of it are quite technical in their discussion of metre (useful to those who write poetry for singing and to anyone trying to find tunes for particular words), while other sections are of more general interest – for example, explaining how tunes get their names.

Light is shed on why some tunes and texts seem 'made for each other' while others sound awkwardly matched. Composers of new musical settings may discover why it is such a challenge to produce a tune that is easy for a congregation to sing, matches the mood and accents of the words, but doesn't sound hackneyed. Five tunes are analysed in some detail in the closing pages, after an interesting list of twenty written since 1950 which John Barnard feels deserve to be known and sung in our churches.

*Anne Harrison
Durham*

4. A Hymn Society Guide to Writing a New Hymn

Martin Leckebusch

This is an excellent guide, brief but comprehensive, accessible but rigorous. The main text is particularly helpful in laying out a whole range of critical questions which may root out faulty or inadequate writing, and the Appendix provides a handy critical checklist. The danger is that the critical task overwhelms the creative energy. Whilst this guide has an encouraging style, perhaps it could offer a little more about achieving that balance – although, as the writer acknowledges, that will be different for each of us. This booklet should be on the desk of anyone trying to write hymns, might usefully be given to some preachers, and should help us all to keep our sights high.

Ian Jagger

Archdeacon of Durham

New edition of a key Grove Booklet

Colin Buchanan wrote Grove Ministry and Worship booklet no. 20, *A Case for Infant Baptism*, back in 1973. It has sold consistently since that date, going through three minor revisions in its original format, and has proved of great value in making a biblical case to a constituency which has often doubted whether there is such a case. The fourth edition finally sold out last year, and Colin Buchanan has now rewritten the whole *Case* in a slightly lighter style (while emphasizing that it is the same case).

He confesses that he prompted Grove Books Limited to publish this new edition by making an initial large purchase himself – 'so would welcome orders placed with him direct as much as those which go to the company. Copies come post-free if a cheque is sent with the order to Colin Buchanan, 21 The Drive, Leeds LS17 7QB, or orders can be e-mailed (colinbuchanan101@btinternet.com). It is published in February 2009, and, like all Grove Booklets, is now priced @ £3.50.

Whoops!

A report has been received of a catalogue of errors at a Remembrance Day service last year, culminating with the wrong piece of music being played on a machine at the end. All were standing to attention, ready for the National Anthem, when *Rule Britannia* blared out through the speakers!

Do you have any liturgical blunders to share?

Times and Seasons

Richard Giles

SCM-Canterbury Press 2008

£20.00, ISBN-97818531 18777

Richard Giles has done it again; working his imaginative blend of refreshing liturgical innovation on a solid foundation of what the church has taught and valued for centuries. This is his genius; to take the inherited and to breathe new life into it in order to build up "a mature assembly of believers."

Having had the privilege for worshipping at both St Thomas Huddersfield and Philadelphia Cathedral, I have experienced at firsthand how this happens as individuals and groups take their place within the liturgical life of the assembly.

Of course, we do have to be realistic about what DAC's and more especially, the conservation bodies will allow us to do in the re-ordering of church interiors that lies at the heart of the innovation he encourages. That said, much of what is contained within this book can be achieved without removing the pews or relocating the font!

The structure of the book will be helpful to presiding ministers, musicians, readers, those who pray; in fact the whole people of God. Ordinary Time is used as the overview of all that he proposes with material that will be familiar to those who have read his previous books. Then we are into the Seasons, starting from the provision in *Common Worship: Times and Seasons* but giving it the Giles treatment. For each festival and season there is historical background and contemporary context before considering issues of how the assembly gather, the choreography of the assembly and the role of the president.

His proposals will lead us to an Advent that faces expectantly eastward, an Epiphany celebration which not only speaks of revelation to those inside the church but also to the world and perhaps most especially an observance of Holy Week which will enable the assembly to enter into the events of the last week of Jesus' life with renewed engagement.

I hope this book will be a *vade mecum* for those planning worship in the coming 12 months. I doubt that all of what is suggested will be adopted but if only some small aspects are implemented, the worship of the church will be refreshed and the faithful renewed.

Reverend Mark Beach
Team Rector of Rugby

Look

- no paper!



A guide to technical things in worship

by Tim Lomax & Tim Stratford

Number 3: the progress bar

When you buy goods from online stores, there at the top of each screen, is the progress bar. It helps customers visualise exactly where they are in the purchasing process (*search – basket – checkout – payment – receipt – delivery*). When liturgical texts are accessed from books or orders of service it is quite easy to see the point at which we are in the worship - whether it be Gathering, Engaging, Responding or Sending, for example. And, if we are not aware of what comes next, a page can easily be flicked over.

This is not possible with screens. What you see is what you get, we cannot look back to what we have already read and we cannot flick forwards to see where we are heading. With screens the congregation have no map of the worship. Whilst this might suit some who are happy to live with an element of surprise, others prefer to be a little more informed. We also know that highlighting the shape of worship is a key element of formation – well-shaped liturgy shapes us. So how can we allow for this when using screens?

Many screen-using churches already provide page numbers for hymns and songs (e.g. page 1 of 4) but this still leaves worshippers without a clear indication of service shape. The answer – provide a progress bar (for example *Gathering – Word – Sacrament – Dismissal* in a eucharist) at the top or bottom of each screen. The progress bar highlights the current point in the worship e.g. *Gathering – Word – Sacrament – Dismissal*. Progress through the parts of a part of a service can also be highlighted, such as something along the lines of *taking – thanking – breaking – sharing*). This can be achieved quite simply using PowerPoint slides or by designing a template for the church presentation software. The progress bar is a simple but effective tool providing a basic map of the service, enabling worshippers to engage more fully in the worship journey.

Both Tims are parish clergy and members of the Liturgical Commission.

Tim Lomax is Assistant Curate in the parish of Penn Fields, Wolverhampton;

Tim Stratford is Team Rector of the Kirkby Team Ministry in Liverpool.



Colin's Column

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

Have you come across the practice of TARPing? You may be surprised to find that you have not only encountered it, but are innocently practising it. I learned the term from the 1992 Joint Liturgical Study, *The Anglican Eucharist in New Zealand* by Bosco Peters. But the practice must have started in England, I wonder whether the acronym (to 'TARP') also began in England.

So what is 'TARPing'? Simply, it is 'Taking Ablutions at the Right Place'. It must have originated among the lesser Roman practices of the early anglo-catholics – perhaps like the mixed cup or singing Agnus Dei, but I had not previously read about the practice, let alone encountered this marvellous verb. So what was TARPing? Why was it 'right'?

The 'right place' is abluting straight after the distribution. The BCP prescribes 'finishing up' after the service (and says nothing about cleansing vessels at all). So legally the innovation was *not* 'the right place'. So what authority determined it? I assume (but am open to correction) that Roman practice, as with wafers, candles, vestments, etc, so determined. TARPing began, I suspect, with wafers. Spare wafers (even deliberately consecrated to *be* spare) went to the aumbry or tabernacle, really as part of the service. An elaborate washing up completed the ritual, and the title 'ablutions' replaced 'consumption of the remains'.

But practically consuming (and abluting) in the 'right place' not only occupies full congregational view, but often almost aggressively so. Most punctiliously wine is added to the cup and consumed, then water and wine are added and consumed, then water alone is added and consumed. With two cups an over-insistent cleric will have poured liquid into an upturned face *six* times before wiping out. As a worshipper I reckon once is too many – the sight distracts unnecessarily. Covering the elements (perhaps at a side table), and consuming after the service (or, less desirably, by assistants during a final hymn but still *out of sight*) is the courteous way to do it (Ronald Jasper used to say 'we don't insist our guests at home witness the washing up'). Of course the president is still responsible for the consumption of the remains, and attends to it after talking to worshippers at the door or wherever.

Yes, there may be a case for silence (or organ or congregational singing), but surely not with pouring liquid down a presidential gullet as its backdrop? Ah, but perhaps the president, perhaps with other administrators, receives last. Then there may sometimes be a case for drinking a *little more* than the minimum in order to finish the cup, but please don't drive a TARPing coach and horses through that loophole.

Reflection on hymnody - an aside

I found myself the other day worshipping at a parish eucharist at a church in Leeds. During the communion we were asked to sing 'Break thou the bread of life' – a hymn which, although it contains 'bread' in that opening line (and later mention of loaves), is actually about receiving the word of God (and can come well as a gradual or elsewhere in the Ministry of the Word). 'Well', I thought, 'this seems pretty inept – a choice of a hymn on the basis of its first line, which has entirely misled them'. But then I looked at the book – *Common Praise*. And, lo and behold, the hymnbook (a great-grandchild of A & M) had the hymn in its 'Holy Communion' section – and, curiously and curiously, had no section for the 'word' at all. So the parish had not defied the system – the system had defied good sense.

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

Notice board



Alcuin Club Collection 2009

To mark Colin Buchanan's considerable contribution to the study of the liturgy of the Church of England and the wider Anglican Communion, the Alcuin Club is publishing Colin Buchanan *An Evangelical Liturgist* (SPCK, April 2009, £19.99) as its 2009 Collections (no.84). It is a selected collection of Bishop Buchanan's articles written over 40 years, and includes an appreciative Introduction by Christopher Cocksworth which evaluates Buchanan's work, and ends with a lively chapter by James Stevens on 'A twentieth century liturgical blog – 29 years of *News of Liturgy*'.

Joint Liturgical Studies

The next Joint Liturgical Study is no 67, *Infant Communion – The Reformation to the Present Day*, by Mark Dalby, and will be published by SCM-Canterbury in May 2009 at £5.95. Mark Dalby wrote an earlier Study in the Series, no. 56, *Infant Communion – The New Testament to the Reformation*, and the new Study completes the coverage. Tracing out the development of the argument, Mark adds valuable evidence of how the issue has grown and pressed upon us.

Grove Worship Series no 198 , by Anne Harrison, explores ways fo singing psalms and canticles arguing for the importance of recovering sung Scripture in congregational worship. Price: £3.50.

For a new edition of *A case for infant baptism* see page 7.

Both are available from Grove Books at www.grovebooks.co.uk or telephone 01223 464748.

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