



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

Inside this issue of *Praxis News of Worship*

From the Chair of <i>Praxis</i> ...	2
Correspondence	2
All in a precentor's day	3
Musical News	4 & 5
Have you seen...?	6 & 7
Book Reviews	
In Memoriam - Colin James	7
Look - no paper!	7
From the Editor's Chair	7
Colin's Column	8
Notice board	8

Additional Eucharistic Prayers - part two

In the last issue of *Praxis News of Worship* we introduced the draft Additional Eucharistic Prayers that are currently being trialled by parishes across the country, and we published the text of Additional Prayer 1. In this issue we present Additional Eucharistic Prayer 2, and outline the Guidance Notes that accompany the draft prayers.

Prayer 2

The Lord be with you
and also with you.

Lift up your hearts.
We lift them to the Lord.

Let us give thanks to the Lord our God.
It is right to give thanks and praise.

[Question *Why is it right to give thanks and praise?*

Answer *Because God is love and does wonderful things.*]

Lord of all life,
you created the universe,
where all living things reflect your glory.
You give us this great and beautiful earth,
to discover and to cherish.

One of the following or another Short Proper Preface may be used

You give us the starry sky above,
the sun and the moon,
and everything that gives us light,
light for our eyes and hearts and minds.

or

You give us the fish in the sea,
the birds of the air,
and every plant and tree;
the life that sleeps in the earth in winter,
and awakens again in the spring.

or

You give us parks and schools
and places to play,
shrieks of laughter
and safety in your arms.

[*in times of sadness*]

You give us your love,
even when things go wrong.
Jesus knew hurt and pain.
Through him you wipe away our tears,
and fill us with your peace.

[*at times of celebration*]

You give us happy times
and things to celebrate.
In these we taste your kingdom,
a feast for all to share.

You made us all,
each wonderfully different,
to join with the angels
and sing your praise:

**Holy, holy, holy Lord,
God of power and might,
heaven and earth are full of your glory.
Hosanna in the highest.**

**[Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.]**

We thank you, loving Father,
because you sent Jesus, your Son.
He gave his life for us on the cross
and shows us the way to live.
Send your Holy Spirit
that these gifts of bread and wine
may be for us Christ's body and his blood.

[Question *Why do we share this bread and wine?*

Answer *Because Jesus makes them signs of his love.*]

On the night before he died,
when darkness had fallen,
Jesus took bread.
He gave thanks, broke it,
and shared it with his disciples.
'This is my body', he said,
'given for you.
Do this to remember me.'

(Continued on page 2)

Additional Eucharistic Prayers - continued

After they had eaten, he took the cup, gave thanks, and shared wine with his disciples.

'This is my blood,' he said, 'poured out for you and for all people, to save them from their sins. Do this to remember me.'

Father, with this bread and this cup we celebrate his love, his death, his risen life.

As you feed us with these gifts send your Holy Spirit, and change us more and more to be like Jesus our Saviour.

[*Question Why do we follow Jesus Christ?*]

[*Answer Because he is God's saving love.*]

Help us to love one another, and to work together for that day when the whole world is fed, suffering is ended, and all creation is gathered in your loving arms.

With [N and] all your saints we give you glory, through Jesus Christ, in the strength of the Spirit, for ever and ever.
All Amen.

Notes that particularly apply to Eucharistic Prayer Two

1 Use of Eucharistic Prayer 2

Eucharistic Prayer 2 is authorized for use in the Order for the Celebration of Holy Communion: Order One and in A Service of the Word with a Celebration of Holy Communion, on occasions when a significant number of children are present or when it is otherwise pastorally appropriate to meet the needs of children present. It is not to be used on a weekly basis at the main celebration of Holy Communion in the parish church.

2 Prefaces

Short proper prefaces are provided for use in Prayer 1 and Prayer 2. In Prayer 2, prefaces may also be composed for a particular celebration. The president must be satisfied that any such preface is 'reverent and seemly' and 'neither contrary to, nor indicative of any departure from, the doctrine of the Church of England in any essential matter' (Canon B 5.3).

4 Questions in Eucharistic Prayer 2

The three questions may be asked by a single child or by a group of children. The response may be given by one of the ministers (e.g. the president or deacon), or by another child or group of children. The responses should not be made by the whole congregation.

The Guidance Notes

A set of Guidance Notes accompanies the draft Additional Eucharistic Prayers and, containing eight A4 sides of text, is extensive. As one would expect, the notes cover a range of issues that are raised when preparing a communion service at which there is a large number of children present - whether in a church or school - and they specifically address the use of the two Additional Eucharistic Prayers. They also cover the spirituality of children and the point of view of a child; the possible points at which children might participate in a particular liturgical role and the need for careful rehearsal; the admission of children to communion, and whether or not to administer the chalice to a child. But the notes have a broader approach to the general preparation of a eucharist, too, and provide advice and guidance that would be equally useful for those preparing and planning any communion service.

From the Chair of *Praxis*...

This edition of *Praxis News of Worship* is a mile-stone because it is the last edition to be edited by Canon Gilly Myers. Gilly took on the editing of *Praxis News* from March 2002 and has been editor of this journal since 2004, when *Praxis News of Worship* was born in succession to *Praxis News*, *News of Liturgy* and *News of Hymnody*. The launch and subsequent development of *PxNOW* has been a triumph, due entirely to the flair and commitment of Gilly, assisted as ever by her editorial team. As Chair of *Praxis* I am very aware of the many expressions of just how valuable this unique publication has become in providing news, comment, resources, and a lively forum for debate. As such it has a vital role to play in resourcing and renewing Church of England worship.

I am sure that I am joined by all our readers and subscribers in expressing our heartfelt thanks to Gilly for her splendid work as editor over the past eight years.

I am also delighted to inform you that the *Praxis* Council has appointed Mr Tim Hone, Head of Liturgy and Music at Salisbury Cathedral, as the new editor. Tim brings a wealth of experience to this role and we look forward to the continued development of the publication over the coming years.

David Kennedy

Letter to the editor



From the Vicar of Hillside

Dear Gilly,

I am interested in the articles by the 'two Tims' on paperless worship and agree that *PowerPoint* is indeed a good presentation software package but has limited value when presenting liturgy. Better to use one of the purpose-built projection software packages like *Songpro*, *Media Shout*, or *Words for Worship*.

We use *Songpro* and the advantage is that liturgy can be downloaded and pasted into a service plan alongside hymns and songs, plus the notices and just about anything else we want. You can easily move about within the plan (whereas with *PowerPoint* you have to scroll through many slides to find what you want). We have been book-

free for several years - there is no way we would ever go back to books as we have the flexibility to change liturgy, *et cetera*, at the click of a mouse.

Yours,

CANON BOB HOPPER

All Saints' Vicarage
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Gateshead
NE11 0DP

Correspondence to the editor is very welcome. Please include your postal address, if sending messages by email.

All in a precentor's day...



The editorial team of *Praxis News of Worship*, on seeing me off as their first editor, have asked me to write a piece to explain what it is that a Canon Precentor does. I guess that it is not unusual for people to think that clergy with titles like mine tend to be shrouded by a cloud of mystery. It wasn't until a friend of mine was appointed as a precentor that I even knew that they existed as a breed.

What is a precentor?

A precentor is usually someone who works in a cathedral with responsibility for the liturgy and worship. A precentor who is also a residentiary canon is a member of the Cathedral Chapter, too – the governing body of the cathedral.

As a member of the Cathedral Chapter, quite a lot of my time is taken up by this general 'governance' ministry. The clergy of the Chapter all have different key roles, however, and the distinctiveness of the precentor's position lies in taking specific responsibility for the worshipping life of the cathedral. Precentors are amongst the few people in the Church of England who are paid to concentrate on this central area of the church's life, and I consider myself very fortunate to be in a place where I can spend a substantial amount of time on the area of ministry for which I have a passion.

Patterns and rhythms

The simplest form of this task is in making sure that the regular worshipping life of the cathedral community takes place: the daily round of Morning Prayer, Holy Communion and Evening Prayer, and the regular Sunday services. We have core members of our congregations, as well as a constant flow of visitors, which adds an interesting dimension to our welcome. Baptisms, weddings and funerals are all part of our community life, too. The challenge for the precentor, however, as for any cathedral community, is the breadth of activity beyond the regular worshippers.

When it comes to the high points of the liturgical year, the 'mother' Church of the diocese delights in making the most of the wonderful space, art and music that we have inherited, and I have the opportunity to shape and create our liturgical expression. We do the choral tradition very well, but the Cathedral Choir and organists rise well to a challenge, such as the recent 'Mission-shaped Evensong' – with *Wellspring*, a huge pile of shoes (that's another story) and all kinds of projected images, moving and changing throughout the service.

Diocesan, Civic and Regimental 'specials'

The Cathedral is situated not only in the heart of the diocese, but also in the heart of the City of Manchester – with a Regimental Chapel, so we are host to a number of special services for Diocese, City and Armed Forces, and I meet a range of fascinating people in the course of any week. As I write, I am preparing a very simple candle-lighting liturgy for the 1st Battalion The Duke of Lancaster's Regiment, as it goes to Afghanistan for six months. The candle will burn daily for the duration of their tour, as a symbol of our prayers, and a reminder to pray. This will be a small service, but we are regularly packed out to the limits, too. Each May we have the Lord Mayor's Civic Service and, later in the year, the Judges' Service – both very grand occasions, with much dressing-up and more processions than you would imagine! One of the most complicated services that I regularly have to organise is an ordination, closely followed in complexity by the Diocesan Easter Vigil (the confirmation itself takes over 45 minutes) and the Blessing of Oils and Renewal of Vows that takes place a few days earlier.

One-off

To some extent, I knew what to expect when I came to Manchester almost two years ago, because I had been the Succentor (another mysterious cathedral term) at Durham Cathedral. But I didn't expect to be thrown in at the deep end quite so quickly. Only days before I was installed, I heard of the death of the Chief Constable of Greater Manchester Police on the national news. I had a hunch that something was coming my way and, indeed, it did. The memorial service involved intense press interest and high-level security, in addition to everything else, and I hit the ground running.

Last year Lord Morris of Manchester asked us to put together a service to celebrate the Chronically Sick and Disabled Persons Act. This was one of those occasions when I had a blank sheet on which to paint. The 'colours' included the Hallé Orchestra, an augmented Choir, music from Haydn's *Creation*, darkness, light, symbols, movement and a host of participants with different abilities and disabilities, including several children and a number of members of the House of Lords. It was one of the most moving services I can remember.

Another blank sheet has been the Memorial Service for Keith Bennett, the only child victim of the 'moors murderers' whose body

has never been found. Keith's mother, Winnie, has been hoping all this time to be able to bury her son, but after 45 years the police have reluctantly called off the search. Winnie goes to a local Anglican church, and feels that now it is time to mark Keith's death in a liturgical way, which is what we are doing. It is a tremendous privilege to share moments of such great significance with people like Winnie.

On a different note, in one of our most recent requests the second question that was asked (after 'would it be possible to hold a service in the Cathedral?') was, 'does the Cathedral have parking space for 1,000 motorbikes?' The request came from the Royal British Legion Bikers' Branch, and I have seen them each year on Armistice Day, standing at the back. This year they'd like a service of their own to launch officially the Royal British Legion 2010 Poppy Appeal, which will be followed by a special bike ride *en masse*. They've offered willing passengers a ride on the back of a bike, too... Never a dull moment!

All down to teamwork

I could not describe my work without making reference to the team – for any act of worship in the cathedral is the outcome of joint preparation and effort. Those who plan services with me – the musicians, office staff, vergers, servers, stewards, other clergy – all play their part in drawing people into the transforming presence of God as we worship.

Coming in to land

This piece has only begun to describe the range of services that we undertake, and the people with whom we work. The Worship and Music department is constantly busy, and we are always working on several services at any one point, at different stages of production. One precentor, at a meeting of precentors, described the job in terms of managing aircraft as they come in to land at Heathrow Airport. You guide an aircraft safely in to land, he said, and go to sit back in your chair. But when you look up, you can see the lights of five more planes, all lined up in the sky behind it, heading down towards you. The work is, indeed, relentless and characterised by frequent, absolute deadlines, which keep us all on our toes. But most of us at that meeting agreed that we wouldn't want to be doing anything else.

Gilly Myers
Canon Precentor of Manchester Cathedral



Musical News



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

edited by Anne Harrison

Songs for children

Among the current providers of lively music for children in schools, churches and after-school clubs are Fischy Music (based in Scotland) and Out of the Ark Music (founded by Mark and Helen Johnson over twenty years ago, and based in Surrey).

The Fischy Music website (www.fischy.com) explains that they see one of their roles as helping to link churches with local schools, using their 'implicitly Christian material' as a gentle way of introducing 'topics such as self-esteem, relationships, personal values and God'. Their founder, Stephen Fischbacher, was a youth worker and musician for a number of years at St Paul's and St George's Church in Edinburgh. One of his songs, 'When I'm feeling sad', appears in *Church Hymnary 4* (also published as *Hymns of Glory, Songs of Praise*). Workshops with Fischy Music can be arranged for those who work with children,

whether in schools or churches, and one-off concerts are another possibility. Tracks from their CDs (which include *Down to Earth* and *I Wonder Why?*) may be sampled online.

The resources available from Out of the Ark Music include songbooks, musicals, and 'Words on Screen' software enabling song lyrics to be projected and synchronized with the music. A number of their individual songs, such as 'Sing out an Easter song', can be found in the Mayhew *Kidsource* publications. One of the best-selling collections from Out of the Ark is *Songs for Every Assembly* (aimed at 5 to 11 year olds), with contents including 'Love the Lord your God' and 'The School Rule Song'. The first of these is also published in one of the collections aimed more specifically at churches: *Sunday's Cool – Celebrate!*

Esther Jones, a classically trained musician and until recently Director of the RSCM's

Church Music Skills programme, has considerable experience of singing with groups of children. She uses some of the material produced by Out of the Ark with young singers, alongside music in other styles, and offers this assessment: 'Over the past few years, increasing numbers of schools are using Out of the Ark resources to enliven assemblies – and churches are beginning to follow suit by including them in acts of all-age worship. Not only can Mark and Helen Johnson write memorable tunes but their accessible and thoughtful lyrics introduce key Christian truths to young children: a surprisingly rare combination in my experience. The best of their songs certainly deserve to become part of the mainstream church repertoire.'

For a list of songs which might be useful, click on 'Resources' from the Out of the Ark home page (www.outoftheark.co.uk), open the 'Songfinder' pdf file and find the 'Collective Worship' section.

Help for organists

Training days and residential courses give valuable opportunities for any who play the organ in church to improve their skills. Among those on offer this year are four-day courses from the Royal School of Church Music, held in Salisbury in April and York in June, and workshops for young organists organised by the Royal College of Organists (such as 'Raise your game!' in Ipswich on Saturday 13 March, and 'Finding your feet – first steps at the organ' in Eton and Windsor from Friday 9 to Sunday 11 April).

There will also be one-day events in Birmingham (24 April) and London (23 October) promoted jointly by the RSCM, the RCO and the Association of British Choral Directors: these will offer separate strands for organists and choir trainers, but with opportunities to move between the two. Find out more from the ABCD website (www.abcd.org.uk) or by e-mailing <education@rscm.com>.

Gordon Stewart, a distinguished concert organist and teacher based in Derbyshire,

holds two-day courses for 'reluctant organists' from time to time. He can be contacted via his website (www.gordonstewart.org). For those seeking help in book form, the RSCM is publishing a new series of organ tutors in three graded volumes, entitled *The Complete Church Organist*.

Old and new at Easter

A setting of the hymn text 'This joyful Eastertide', by George Ratcliffe Woodward (1848-1934), is one of Graham Kendrick's most recent compositions. According to the latest update of the *HymnQuest* database, it has been included in this year's Spring Harvest songbook.

At the time of going to press, the words and music are available free from the songwriter's website (www.grahamkendrick.co.uk), where you can also see a list of his other songs particularly suitable for Holy Week and Easter.

Songs from RESOUNDworship

In Issue 18 we mentioned a new project of the Jubilate Group, an online resource (www.resoundworship.org) which offers songs for worship by young writers. Among those added within the last few months are 'You are good and forgiving' by Joel Payne, based on verses from Psalm 86, and 'May the Lord bless you', a setting of the Aaronic blessing by Sam Hargreaves. Those who use the music, which is made freely

available and is covered by the CCL copyright licence, are invited to give feedback by e-mail.

One of the songwriters involved, Kieran Metcalfe, will be helping to lead a workshop on writing and choosing songs for worship in York on Saturday 12 June 2010 – details are on the Music and Worship Foundation website (www.mwf.org.uk/calendar.php).

Singing in the city

Alison Adam, a former member of the Iona Community's Wild Goose Resource Group, is among the leaders of a monthly 'Wee Sing' at All Hallows by the Tower, London. These events normally take place on the last Thursday of each month, at 6.30 p.m. with refreshments from 6, but it is worth checking beforehand (forthcoming dates, for example, are 25 March and 22 April). They provide a chance to try out, among other material, songs from the world church, from the Iona Community, and by Roman Catholic musician Bernadette Farrell. On 1 July there will be a 'Big Sing in the City' at All Hallows (for further details see www.ahbtt.org.uk/worship/wee-sing). The same church hosts a weekly Taizé prayer on Wednesdays at 6.

Cheltenham thanksgiving

A service of celebration and thanksgiving for the life of Fred Kaan (1929-2009) and for his hymns will be held on Saturday 10 April 2010 at 2 p.m. in St Andrew's United Reformed Church, Cheltenham. Alan Gaunt (himself a distinguished hymn-writer) will introduce the hymns as they are sung, and there will be recollections of Fred from – among others – his wife, Dr Anthea Kaan, and his biographer, Dr Gillian Warson. For directions to the church, visit the website of the URC in Cheltenham (www.urcic.org.uk/maps.php).

The Royal School of Church Music has received a major boost to its work: it was announced in January that an annual grant of £100,000 is to be made by the Liz and Terry Bramall Charitable Trust for the next five years. The funding will be used to finance regional adviser posts throughout England and to staff the work of the education department at the RSCM's main office in Salisbury.

The work of the regional advisers will include liaison with volunteer area committees and a programme of visits to

Stephen Dean writes: The 2010 Conference of the National Network of Pastoral Musicians will be held at Chester University from Friday evening 23 July to Sunday lunchtime 25 July. This is the eighth conference of the organization set up in 1996 as a meeting place for church musicians of all denominations to share what we have in common – an enthusiasm for music – and use this as a basis to learn about our differences and pray together.

Keith Getty's top five

Keith and Kristyn Getty's website (www.gettymusic.com) lists what it describes as their five 'most popular hymns', and offers free sheet music for these: they are 'In Christ alone', 'By faith we see the hand of God', 'Oh, to see the dawn' ('The power of the Cross'), 'Speak, O Lord, as we come to you' and 'O Church, arise'. The last three of these can all be found in Volume 4 of Kingsway's *Songs of Fellowship* (2003). The most well-known of the five, 'In Christ alone', also heads the current list of songs most frequently reported on copyright returns from churches with a CCL Music Reproduction Licence (www.ccli.co.uk/resources/top25.cfm).

Music for the Easter Vigil

From the *Sunday by Sunday* pages of the RSCM website (www.rscm.com) it is possible to download various lists of musical suggestions for particular occasions – a recent addition is an introduction to the various possible 'routes' through the Easter Vigil readings, with suggested music for those who choose to follow the 'freedom' route. Ideas for those who select the baptismal emphasis will appear in print in Issue 52 (March 2010) and will be posted online next year. The editorial team plans to consider a different theme each year, to supplement their regular suggestions of music for the Vigil.

Funding for RSCM posts

affiliated churches to support musicians and clergy. The education department oversees training programmes such as *Voice for Life* and *Church Music Skills* (for more details see www.rscm.com/education/index.php). A new Education Programmes Manager has recently been appointed: Colin Davey, Director of Music at St Michael and All Angels, Bassett, Southampton, where he runs both an all-age choir and a newer junior choir called 'Treble Rebels', established in 2006. He brings experience as a music teacher and instrumentalist too, and RSCM Head of

NNPM in Chester

This year's conference is called 'Pilgrims on a Journey'. Like many such titles, this has many meanings. In this case the journey is understood to mean the ecumenical journey, which we cannot stop pursuing no matter how many setbacks we experience. We hope to have the local Catholic and Anglican bishops to address us on Saturday 24 July, which will be a self-contained 'resource day' open to people who are not able to stay the whole

Hymn Society conference

Members of the Hymn Society of Great Britain and Ireland will gather in Durham this year for their annual conference, due to take place at Collingwood College from Tuesday 27 to Thursday 29 July 2010. The Festival of Hymns, to which all are welcome, will be held during the evening of Wednesday 28 July, at St Oswald's Church, Durham, with Jeremy Dibble as music director. Professor Dibble is the musical editor of a forthcoming dictionary of hymnology, a project headed up by Professor Dick Watson.

Conference speakers include John Bell, of the Iona Community, and Carl Daw, who retired recently as Executive Director of the Hymn Society of the United States and Canada. For membership details, contact the Secretary, the Revd Robert Canham, 99 Barton Road, Lancaster, LA1 4EN (01524 66740) or visit the Society's website (www.hymnsocietygbi.org.uk).

The Hymn Society in the United States and Canada is looking for a previously unpublished hymn text or song dealing with issues of peace and justice. Guidelines can be found on their website (www.thehymnsociety.org) and the closing date for submission is 30 April 2010. There is a prize for the winning entry, which will be sung at this year's conference (11-15 July), to be held at Samford University, Birmingham, Alabama.

Education Sue Snell has spoken of her delight at his appointment: 'We're looking forward to working with him, particularly as the training programmes and accompanying musical resources are developed further.'

Three modules are now available as part of the *Church Music Skills* programme to help those involved in leading worship as cantors, or who would like to develop the necessary skills: 'Understanding the voice', 'Teaching and animating', and 'The role of the cantor'.

The workshop leaders include Bernadette Farrell (an anthology of whose songs to be published in July will be launched at the conference), Christopher Walker, Gary O'Neill, Richard Hubbard and Andrew Maries.

For more information contact Jennifer Burrige, 1 Mount Pleasant, Felindre, Swansea SA5 7PH (01792 775598; jburrige@mac.com).

Have you seen...?

Book reviews



Ancient Faith, Future Mission Fresh Expressions in the Sacramental Tradition

Edited by Steven Croft and Ian Mobsby

Canterbury Press 2009

£16.99, ISBN 978 1 85311 973 6, 176 Pages

When it comes to Fresh Expressions of Church there are probably three types of parish. The parish which has wholeheartedly embraced Fresh Expressions and is running one somewhere, parishes which are interested in and are planning a Fresh Expression and parishes which think that Fresh Expressions of Church really aren't for their tradition.

It would be very easy to imagine that *Fresh Expressions in the Sacramental Tradition* (FEST?) is a book for the latter group, but that would be a shame because there is something in this book for all. The sixteen essays in FEST each take a different approach to Fresh Expressions of Church in a sacramental tradition; some describe up-and-running Fresh Expressions, some describe newly launched Fresh Expressions, some talk of buildings,

sociology, theology, spirituality, liturgy and worship, and so on.

FEST is a book of diamonds in the rough; I suspect each reader will find something in each of the essays that speaks to them, and each reader will find one or two of the essays to be a gem for them. I also expect that no two readers will find the same riches within the book; it all depends on the reader's context and ambitions when it comes to Fresh Expressions of Church.

Whether you have been involved in a Fresh Expression, are thinking about it or just wondering what this has got to do with you, there will be something in FEST for you. There is much to get Christians of all traditions thinking in this book, but that's not the whole story. Most of the essays refer you to further reading, either in books or on

relevant websites, so the reader can soon pursue items of interest and read more fully about things that have sparked the imagination.

I was struck by a number of passages, and one whole chapter, that would be useful for members of the PCC to read in my context. Other parts of this book got me thinking about how we might work more imaginatively with the many schools and groups with which we have contacts in our parish; are there opportunities for exploring Fresh Expressions there?

This certainly is a thought provoking book and I enthusiastically recommend it to all, but you might need to read a few of the essays before you hit your personal mother load. Don't miss the gems in what might seem to be the spoil heaps.

The length of the essays may mean that this is an ideal book to add to the reading material in the smallest room, so don't be surprised if you find it in parsonages when using the facilities!

Richard Curtis

Priest in Charge, Wigston Magna

Approaching God: a guide for worship leaders and worshippers

Christopher J Ellis

Canterbury Press 2009

£14.99; ISBN 978 1 85311 886 9

I enjoyed this book, finding it both refreshing and wise. Christopher Ellis had first come to my attention through another Canterbury Press publication (2005): *Gathering for Worship: Patterns and Prayers for the Community of Disciples* which he co-edited with Myra Blyth for the Baptist Union of Great Britain. The freshness of much of the material in that collection for Baptist worship both surprised and delighted the liturgical Anglican in me.

Ellis writes as a teacher of the principles of worship (Bristol Baptist College) who is passionate about developing worship-leadership skills for those in his free church tradition. He says the book began as 'practical instruction' but developed into 'a more reflective project' hoping to encourage its readers to think through various aspects of worship. As such it addresses all worshippers as well as those who are called to become worship-leaders.

The book falls into four parts: beginnings, meanings, journeying, reflecting. The first two chapters go straight to the heart of the vocational calling to share in the leadership of worship. This ministry is both a gifting from God and an invitation from the wider

Christian community to serve them in this way. The second part, 'meanings', asks why we worship, who worship is for, and how worship and daily life inter-relate. It also introduces reflection on shapes and patterns within worship. The third part of the book, 'journeying,' is rooted in the concept of worship as journey, 'not an aimless ramble, but an intentional progression which visits the right places and ends up by sending the worshippers out in the right direction' and also as meeting, 'a meeting with God in which God is also at work.'

Within this context, Ellis reflects on some of the 'right places' – planning, prayer, singing, Scripture, preaching, celebrating round the table, the Christian year. He also encourages his readers to learn from Christian worship practices from 'beyond the free church tradition', such as 'liturgical worship,' the perception that worship space is 'sacred space,' and making use of drama, movement, visual symbols and multi-sensory worship. The last part of the book encourages reflection on the dimensions of approaching God in worship, the relationships between worship, mission and pastoral care, the language of worship – a 'glossary of grace', and concludes with a

reminder that as worship-leaders we should always be learning and deepening our understanding of worship. The book concludes with some helpful further reading and resource ideas from all Christian traditions.

One striking and useful feature of the book is the encouragement to engage in reflective 'exercises.' Practical, sometimes deceptively simple at first sight, these exercises encourage the reader to go to the heart of what worship is about. And they encourage humility! Here's one: 'Think about a number of individuals who might be present next Sunday when your church meets for worship. What have been the significant events in their lives, especially recently? What in worship might help them in their journey and what might hinder them?' How often do we prayerfully do that?

Would Anglicans benefit from this book? Most certainly they would, and not just those who are new to leading worship, or who are most comfortable at the informal end of Anglican worship practice. I would happily and hopefully put this book in the hands of parish worship committees and members of ministry teams, as well as of curates, Readers, and priests who have been leading worship for years!

Anne Horton

Rector of Woodhouse, Woodhouse Eaves and Swithland, Leicestershire

In Memoriam – Colin James

Rarely has so much detail, contributing brilliantly to such a grand overview, been located within less than 200 pages as Nigel Yates has set out for us here. It is not only that individual buildings have been dissected and each part carefully exposed, nor is it only that particular centuries or particular denominations have fallen under review, nor is it that the church buildings of any one country over the 500 years have been the theme – it is that the whole of church building in Western Europe, including the adaptation of buildings securely in place in 1500, comes within the conspectus. Furthermore we learn how people worshipped in the buildings, and what the interplay was between the needs of the liturgy and the designs of the buildings. And even if the Reformed Church needs in Hungary, or the slow development of Lutheran styles in Sweden, is not top of our interests, not only are these presented sufficiently attractively to stimulate an interest, but our own Church of England history is beautifully covered (including the ironies of the seventeenth and nineteenth centuries' conflicts). I have some tiny questions I would have liked to have asked about details mentioned from the Edwardian Reformation, but a polymath of this profundity has in all probability much further evidence up his sleeve to back the presentation he gives. This is a wonderful buy.

Colin Buchanan

From the editor's chair



Having wealded the final stroke of my little blue pencil, I am delighted to hand it over to the new editor, Tim Hone. David Kennedy, the Chair of *Praxis*, has already introduced Tim to our readers (page 2 of this issue), and I know that Tim is looking forward to the task.

The next issue will come out with a flourish and a brand new design, and I wish the journal all the very best in the future. I have very much enjoyed my time as editor, and thank the *Praxis* Council for all their support and encouragement over the years. Special thanks go to the excellent members of the editorial team and to our contributors - both regular and occasional - all of whom have made this journal what it is.

Material for the next issue may still be sent to the editorial address on the back page of this issue of *Praxis News of Worship*.

Colin James, who died of cancer at the age of 83 in December, was Bishop of Winchester from 1985 to 1995, and Chairman of the Liturgical Commission from 1986 to 1993. He brought to the Commission a wide range of experience – nine years in parish ministry in Stepney and Bournemouth, four years as a school chaplain, eight years as a BBC religious affairs producer, and (by 1986) thirteen years as a bishop in Winchester and Wakefield – and a refreshingly laid-back leadership style. It was this which enabled him to preside so successfully over one of the most creative periods in the Commission's history which laid the foundations for *Common Worship*.

Under his chairmanship the Commission transformed the 'directory' into *Patterns for Worship*, with *A Service of the Word* and new Eucharistic Prayers, continued its work on the seasons with *The Promise of His Glory*, and did major preparatory work on Initiation and Funerals. Discussions with the Prayer Book Society led to the writing of *The Renewal of Common Prayer*. Work on formation led to the foundation of *Praxis*. Detailed debate on new international texts led to an increased determination to play our part in the International Anglican Liturgical Consultations, and it was Colin James who played a key part as the official link between the ACC and the IALC, in getting the latter properly recognised.

His style of chairmanship was deceptive. An onlooker might have suspected he was asleep, or slightly apart from the cut and thrust of the detailed academic and pastoral debate of the younger members of the Commission, but his shrewd grasp of the issues was always apparent as the decision was taken. He clearly enjoyed the Commission, seeing himself as a gentleman rather than a player, with no particular line to push, always modest and self-deprecating, full of stories and good humour.

His innate liturgical common sense came out, for example, in the story he told of being processed to the lectern at the Garter service at Windsor, only to find there was no Bible there. 'The virger will now present a copy of the Holy Bible to the Prelate of the Order,' he announced, as if it were part of the ceremonial. He was much loved, and provided the kind of clear leadership which inspired others.

Trevor Lloyd

Look - no paper!



A guide to technical things in worship

by *Tim Lomax & Tim Stratford*

Number 7: images for worship

Images are making a comeback in many churches thanks to the use of screens in worship. Churches once stripped of a great deal of their visual resources are rediscovering what spiritual inspiration there is to be had from artwork and photographs projected on to the screen. Whether it be during the intercessions, sermon, notices slot or as a background to the liturgical text, a vast array of images is being used. It is very encouraging on one level. After all, icons have long been known as windows into the divine or theology in paint. We are once again seeing the potential for visual resources to enable us to connect with God, to see something of God and something of us in relation to God. But more than this, with the ability to access almost limitless numbers of images via the web we have the opportunity to use contemporary images for spiritual inspiration.

In other words, we can use photos and artwork from today's culture as windows into the divine. This is a powerful tool to have at our disposal in mission as it helps us to facilitate worship that springs out of today's culture and the world that we inhabit. But of course, having images widely available also enables us to blend old and new – traditional and even ancient art and icons together with those images very much of the moment. Recently I experienced an excellent audio-visual presentation which was used during a time set aside in worship for intercession. Images of contemporary issues and news were used together with a song. At the end of each verse of the song came the repeated line 'Be our light' accompanied by a beautiful icon of the light of Christ. No formal words were required to guide the intercessions as the music and images effectively inspired the prayers of the people.

There is no shortage of potential for visual creativity with screens. However, this aspect of worship does raise several issues. We'll come back to these in the next issue...

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...*

I find myself fairly regularly requiring clergy to make the Declaration of Assent, and thus its text is probably more prominent in my thinking than in that of most clergy on the days when they are *not* being ordained or licensed. I was on the Synod which, after long debates, passed the Worship and Doctrine Measure in 1974, and thus brought the Declaration into use from 1 September 1975. (An irrelevant memory is that, when Michael Green was instituted at St Aldate's, Oxford, in May 1975 - ie just before the old rules were displaced - he had not taken the Declaration against Simony in the vestry before the service, and was bidden instead by Bishop Kenneth Woollcombe, who was responsible, to take it within the service - a wonderful trip down the History Channel...)

The Declaration has a very far-reaching three-tier treatment of the Christian faith. It is...

...uniquely revealed in the Holy Scriptures

...set forth in the catholic creeds

[and]...the Church [of England]...has borne witness to Christian truth in its historic formularies, the Thirty-nine Articles of Religion, The Book of Common Prayer and the Ordering of Bishops, Priests and Deacons.

This fairly neatly not only locates the non-negotiable revelation of God in the Scriptures, but also confines the status of the Creeds to declaring (we could do without 'forth', I opine) in summary what is in the Scriptures, and gently affirms the historic formularies as a flying buttress supporting the Church of England, rather than discarding them or overstating them as a foundation as though it were built upon them alone. They do of course provide the *differentia* which have given this particular Christian body this particular historic shape.

It was gain indeed when it was decided to put the Declaration into the main *Common Worship Book* (see p.xi). But the Liturgical Commission did a *volte-face* during the next quinquennium, and came up with an ordination rite for bishops in which the candidates no longer made their Declaration within the rite as they had done in the *Alternative Service Book* rite. The Synod was affronted (I helped front the affront). Not only did the Declaration return to The Ordination and Consecration of a Bishop, but for the first time those being ordained presbyter and deacon had also to have a public attestation within their rites that they had duly made the Declaration. And not only so - the opening Notes require '*The Declaration of Assent, with its Preface, should be printed at the front of the service booklet.*' This should ensure that those who get there early - and congregations usually have to for ordinations - have something profitable to read. In the parish church ordinations (and one cathedral one) which I have been privileged to conduct since 2006, when the new rites came in, I have always ensured that this requisite feature of the service booklet was fulfilled. But I was grieved in going to another diocese recently to support a friend to find the Declaration and its Preface omitted - whether deliberately or inadvertently I do not know. I hope this is not a trend; and I invite readers of this column to check at every ordination they attend whether the requirement is fulfilled.

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

Notice board



Alcuin/GROW Joint Liturgical Studies

The next publication in the Joint Liturgical Studies series is no. 69, in which Trevor Lloyd and Phillip Tovey tackle *Social Science Research Methods in Contemporary Liturgical Research* - and this should be published in May. As has been standard for five years, it will cost £5.95. It will provide real help for all engaged in discovering what is actually going on liturgically in our parishes.

Information about the Alcuin Club can be found on the club's website: www.alcuinclub.org.uk.

Grove Worship Series number 202 is *How to plan Seasonal Events* by Trevor Lloyd. This booklet is a novel way of looking at how a mission-focussed church might discuss the possibilities of an alternative calendar not tied to either the liturgical or the agricultural year.

Number 203, due out in April, is *Reader Ministry Today*, by Phillip Tovey and Charles Read.

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

Reflective Retreat with John Bell

Music for the Parish Liturgy
19 - 21 March 2010 at Hawkstone Hall

There are still some spaces on this weekend in Shrewsbury, aimed at any who are involved in the preparation and leading of worship for a parish community.

Cost: £155. Contact: The Secretary, Hawkstone Hall, Marchamley, Shrewsbury, SY4 5LG tel: 01630 685 242 fax: 01630 685 565 (hawkhall@aol.com).

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