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**What is Praxis?**

See [www.praxisworship.org.uk](http://www.praxisworship.org.uk)

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

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

For general enquiries, affiliation and programme information, contact Praxis, The Rectory, 21A King Street, Silverton, Exeter, Devon EX5 4JG

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

**Affiliation**

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# Every place has become an oratory

I HAVE BEEN STRUCK by the above quotation, from a homily of John Chrysostom, which I first read as part of a devotional reading set for Holy Week. Chrysostom proclaims that ‘since Christ has now come and purified the whole world, every place has become an oratory.’ The phrase has been knocking about in my head over the past 14 months or so, as worship moved out of our consecrated buildings and into gardens, homes, churchyards and the mysterious virtual space as well. This edition draws together some reflections on how individuals and communities have made use of other spaces during the lockdown. Charlie Allen offers an engaging piece about virtual communities, and the experience of praying the Office in the garden over the past year whilst shielding. Gill and Tom Ambrose, freed from the shackles of editorship, provide a beautifully personal account of worship at home.

Though inside a building, the recent

funeral of the Duke of Edinburgh, adhering strictly to coronavirus guidelines, offered a striking image of worship at a time of restriction. I am grateful to Chair of Praxis Jo Spreadbury, and Anne Harrison, for providing thoughtful reflections both on the musical aspects of the royal funeral, and on what it was like to enact ‘Forth Bridge’ in a worshipping context. As services in church begin to multiply again and many of us consider whether to return to old patterns or explore new ones Charles Read offers us a challenge about the integration of baptism and Sunday worship.

At the time of writing there are no clear signals coming from the Church of England as to the resumption of congregational singing, the restoration of the chalice to the congregation, or what legal effect 21 June might have on our experience of worship. This may have changed by the time this hits your doormat.

✉ *Tom Clammer OC, Editor.*

## An Unexpected Journey: The Formation of Durham Cathedral’s Online Community of Prayer

AS COVID-19 FORCED the nation into lockdown during March 2020, Durham Cathedral made the decision to embrace all things digital. Morning and Evening Prayer were livestreamed from the homes and gardens of the Dean and Residentiary Canons and eventually, as regulations allowed, from the Cathedral itself.

We had anticipated that many from our regular congregations would join us online for these acts of worship. We had not expected that so many others would join us

also – individuals not only from the North East and wider United Kingdom, but across the globe. Morning Prayer swiftly acquired a regular congregation of 160 people via livestream, rising to approximately 1,700 worshippers engaging with the service within a couple of hours. Evening Prayer, Evensong and the Eucharist drew similar numbers.

Over time the names of those joining us for prayer via the live stream became familiar, and individuals began to get to know one another via comments before and after the service. Many had a previous connection with Durham and rejoiced in the opportunity to join us online despite geographical distance; others had stumbled across the Cathedral’s live stream by accident and, finding that it resonated with them, had decided to stay; some were those who

# Worshipping outside the building

would usually join us in person for services but found that the move to digital enabled them to pray with us more frequently.

Few of those joining us for Morning and Evening Prayer each day had prayed the daily office in such an intentional way before, and for many the notion of daily prayer was completely new. During the long weeks and months of lockdown this corporate prayer began to shape and define their days and new patterns of life were formed. As lockdown measures began to ease, we listened to stories of how these individuals were making changes to their previous patterns of life and work so that this new-found rhythm of prayer could be incorporated. A teacher chose to arrive at school half an hour early so that he could join the Cathedral's live stream for Morning Prayer before the children arrived; a city banker negotiated an earlier finish so that she could walk to a nearby park to find a quiet space in which to pray Evensong with us; a man who had been housebound and isolated for many years spoke of the alert tone on his phone signifying the start of a live-streamed service as 'the sound of hope in my day'.

As we settled together into a new way of praying, a word was uttered more than any other – and that word was 'community'. Those joining us online spoke of a sense of belonging and fellowship in a similar way to a physically gathered congregation, and they were seeking a way of expressing that. And so, rather unexpectedly, Durham Cathedral's online Community of Prayer was formed – a community of hope emerging within dark times; a community that called itself into being.

The Community of Prayer was launched in October 2020 and it currently has over 350 members. These individuals have made a commitment to shape their doing and being around a common rhythm of life focused on prayer, hospitality, learning and transformation. They have made a decision to pray together via the Cathedral's livestream each morning and evening, to gather as a community via Zoom each month, and many make use of a private Facebook page to encourage and support one another in prayer. In addition, they take part in regular online Quiet Days reflecting the narrative of the church's liturgical year, and make the most of study days relating

to aspects of life, faith, mission and service.

Members of the community are just as much part of the wider Cathedral community as are those who physically worship with us regularly, and as such they seek to be active within the digital space in which they find themselves. The Cathedral's engagement with the Week of Prayer for Christian Unity was led entirely by this community, with individuals from here in the North East and as far away as Mongolia and Abu Dhabi voicing a prayer on our social media channels. Others volunteer in a variety of ways, and many choose to give financially to support the Cathedral's ministry and mission.

Members are also rooted within the life of their local church communities and this is an important point to note. The online community provides a space of belonging for fellow pilgrims on the way to gather for prayer, to be nurtured in faith and in the living out of that faith in the world, but it does not seek to replace the incarnational physicality that is so important in other forms of community, in the sacraments, and in pastoral care. Life within the online Community of Prayer and within the local church go hand in hand, each complementing and enhancing the other.

These challenging days of lockdown have sown the seeds for something joyful, life-giving and rather unexpected within the wider community of Durham Cathedral. We rejoice in the diversity the Community of Prayer has gifted to us. It is a privilege to commit ourselves to nurturing this community over the coming months and years, and to ensuring that our daily prayer is live-streamed as an invitation to all.

## Glory be to God for dappled things

GERARD MANLEY HOPKINS' poem 'Pied Beauty' begins with the wonderful words, 'Glory be to God for dappled things'. These words have acquired a new depth of meaning for me over the past year as I have found myself live-streaming various acts of worship from my garden – a garden that happens to have the rather glorious Romanesque building of Durham Cathedral at the end of it.

To have prayed the seasons in that garden during these months of lockdown

has been an unexpected blessing and joy. As I eased into Morning Prayer each day with the familiar words 'O Lord, open our lips and our mouth shall proclaim your praise', I was reminded on each occasion that it was not just my voice proclaiming praise, but the voice of all creation – the chorus of birds soaring in the sky above, the riot of spring colour appearing in the soil, the warmth of the sun, the gentle sound of rain, the awe-filled silence of settling snow.

Durham Cathedral was built as a shrine to St Cuthbert, the holy monk-bishop of Lindisfarne who bore the hope of the Gospel in every fibre of his being, and yet who delighted above all else in the opportunity to withdraw to his beloved island of Inner Farne. There his voice of prayer would join with the calls of the eider duck and the kittiwake, with the deep growl of the puffin and the bark of the seal, with the roar of the wind and the crashing of the waves.

Here, in my garden, I understood the joy of Cuthbert. My voice, like his, was woven into the tapestry of praise that is the wonder of all creation. As we return to worship within our church buildings, I will smile and whisper quietly to myself, 'Glory be to God for dappled things'.

✠ *Charlie Allen is Canon Chancellor of Durham Cathedral.*

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## Worshipping at home

MOST OF US WILL have been obliged to worship at home at some time over the last 15 months. We reflect here on our positive experience and muse on what might be learnt.

On Easter Eve we were isolating prior to a hospitalisation. In 2020, days into the first lockdown, we had found the experience of an online Vigil offering unsatisfactory, so we decided just to do our own thing. We decorated the house with flowers from the garden, finding the scent of Osmanthus rivalled any imported lilies. We found a new, fat candle that we decorated with cross, date etc., and made a tiny fire from twigs gathered below the hedge. We chose texts to read to each other from the range of Vigil readings and shared out the words of the liturgy

# Outside

between us. When darkness fell, we were waiting to begin.

This was pure improvisation (though undergirded by lifetimes of experience). Given our constrained circumstances, the experience was uplifting, and I wonder if that was because the improvisation had required a particular kind of engagement. Perhaps the searching and experimentation drew us into the mystery in an unexpected way.

Reflecting afterwards, we recalled incidents of children improvising worship in play or ritual (perhaps we might call it pre-worship) activity. A mother, waiting with us at a school parents' consultation, described, with some wonder, how her daughter would create the environment for a special family gathering each weekend, with flowers, candles and a formally set table. The family did not seem to be conventionally religious, and though the child's commitment to this regular ceremony evidently puzzled her parents, they somehow seemed to appreciate that it was of deep and formative importance. Our own toddler often improvised worship, drawing on whatever was to hand to create a setting and a congregation, and with words he simply remembered from church. Similarly, we have observed children creating worship in the church corner that is part of a well-designed Godly Play room.

Was our improvised vigil liturgy 'worship', or were we playing? Could it be both? Are the two compatible or mutually exclusive? Is 'real worship' something else? And what might this say, if anything, to the experience of church-based worship, particularly the experience of the 'ordinary person in the pew'?

Since the beginning of the COVID-19 crisis, huge energy has gone into developing the skills to offer worship electronically. When we emerge from the pandemic conditions, such developments may offer new possibilities. But if we were to push a little further we might ask if that is all we need. Can we support confidence in authentic, creative home-based worship, and if so, how, and what might be the benefits?

There are precedents for worship in lockdown. From the destruction of the first Jerusalem Temple, the elaborate ceremonies of Jewish public worship were no longer possible. But, in the

# Forth Bridge

lockdown of captivity, they discovered true monotheism, and learned that the Creator of all had no need of sacrifice. This experience must have enabled the Jews to hang on to faith two millennia after the destruction of Herod's Temple. Christianity grew under similar privations and intermittent persecutions, until the time of Constantine.

But even when worship is not restricted, as we join 'with angels and archangels' we are aware, as Orthodox Christians are keenly mindful, that what we offer is but a shadow of worship 'with all the company of heaven', but none the less real and valid. And perhaps it is more meaningful when we invest time, thought and creativity under the constraints of the pandemic. We might even find, as did the prophets, that our vision and awareness of our Creator is vastly enlarged.

✦ *Gill and Tom Ambrose are retired and live in Cambridge.*

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## Forth Bridge

IT WAS ANDREW DAVISON, the Cambridge theologian, who commented after the Duke of Edinburgh's funeral on Saturday 17th April, that many people might wish that Prince Philip could have added 'revision of the Church of England's liturgy' to his many other accomplishments in life. Some were surprised, perhaps, that there was no tribute; more that there was no sermon, no proclamation of the Gospel in the context of death. Yet this was completely in keeping with the Prayer Book tradition (which we are told the Royal Family usually prefers) where there is little personal eulogising of the deceased. In the Prayer Book understanding, all are equally held within the pattern of the liturgy, and all are equal in the face of God's love and majesty as we commend the departed to God's eternal mercy.

I was reminded of hearing, as a curate, that there were parts of the country where you could be told 'you hadn't done a proper funeral' if you tried to include some personal words about the life of the deceased: places where the instinct for personalisation had still not caught on. In contrast, clearly, to now when most ministers are likely to be told 'you haven't done a proper funeral' if you don't

personalise the service enough all the way through.

Prince Philip's funeral was not 'personalised' in the current manner, but it was far from impersonal. We were told he had chosen the words and the music all himself: a lesson in pastoral theology about important conversations before death. Planning the funeral can help those who are seriously ill, and their families, prepare and ready themselves and share key memories. We had the visual elements of the funeral – as well as the ceremonial before and after, we had aspects of Prince Philip's life represented by the medals and badges formally displayed. I saw these as an equivalent to the cycle of photo images that are often requested or suggested where there are screens in churches or crematorium chapels. The reading out of the official styles and titles was the only truly personal moment where he was named as 'husband.' This came after the Commendation, at a point when our sympathies and prayers were particularly with the bereaved, and with the lonely figure of the Queen enduring what so many families have had to accept lately with Covid restrictions and isolation in grief. I have found myself feeling a particular poignancy when singing 'O Lord, save the Queen' at Evensong ever since, and associating others who have experienced loneliness and loss with the response, 'and mercifully hear us when we call upon thee.'

There had been a certain amount of national planning, obviously, in advance of 'Forth Bridge' (as the preparation for the Duke of Edinburgh's death and funeral had been called). So there are some thoughts and insights to take forward, perhaps, ahead of the next 'unhappy event', whenever this might occur. Many of our churches and cathedrals were probably ready to respond to a sense of bereavement with plans for pastoral support as people came to sign books of condolence. So the national directive pointing people to online condolence books only, given Covid restrictions, inevitably meant that pastoral contact has not been possible with the people we might have otherwise been there for. I gather that physical books of condolence may be suggested or at least allowed in future, so that there can be more of a sense of coming together and mutual support,

## Revisiting baptism

recognising something of what has been lost with our online separation. There may be lessons, too, to learn about the cascading of news and the roll-out of liturgical resources nationally and within dioceses, but the official procedures seemed to work reasonably well this time and there is a general sense, I think, that we will be better placed to respond to 'London Bridge' given that 'Forth Bridge' happened first.

I have come back several times since to reflect about the question of the personalisation of funerals: how the liturgy for Prince Philip – the liturgy planned to a large part by Prince Philip – conveyed a strong sense of faith and hope which is not always present where the funeral is more 'a celebration of the life of...' Perhaps there is something here for pastors and practitioners to consider.

✍ *Jo Spreadbury is Chair of Praxis, and Canon Precentor of Portsmouth Cathedral.*

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### When shall we get the baby 'Done'?

I DON'T REMEMBER my own baptism and nor does anybody else very much because it happened on a Sunday afternoon with only my mother and my godparents there (apart from me and the vicar). It was a classic afternoon baptism from the early 1960s. Through the 1960s and 1970s the Church of England started to take baptism more seriously in a variety of ways, one of which was to stress that baptisms should take place at a main Sunday service. My impression is that things have regressed in recent years. Moving from many years of ministry in urban areas to a diocese which is largely rural has shown me the difficulty of holding baptisms in a main Sunday service.

In a regular congregation of ten, a baptism party of fifty will create a challenging dynamic. Many of our rural congregations are barely into double figures. I have sympathy with clergy who shudder at the thought of holding a baptism as part of their main Sunday morning service. Nevertheless, I wonder if we are in danger of giving up too easily.

The reasons for holding baptisms as part of a main Sunday service, as the Canons direct, are well known. Baptism is the

entry point into the Christian Church and that does not seem very obvious if a regular worshipping congregation is not there to welcome the new member. Then again, if baptism is held in a main service in order to put the congregation in mind of their own baptisms, most, like me, were probably too young to remember the event. How often do we preach about baptism or help people to think about it in home groups or at study days? Having baptisms at a main Sunday service gives us the chance to teach the regular congregation about this central sacrament and to let the liturgy speak to people about what it means to be a baptised person.

I am concerned that new material to support baptism ministry is tending to assume that Sunday afternoon baptisms are the norm. Would it not be much better for these materials to start where Canon law starts and to assume that baptism takes place in a main Sunday service? There are compelling theological and practical reasons for doing this. Research into what happens after the baptism indicates that if the baptism takes place as part of the main service, the family are much more likely to maintain some kind of contact.

A lot depends on how it is done. Talking to clergy in my Deanery I found that many only ever did Sunday afternoon baptisms, but that what parents choose depends on the way we have framed the questions and offered the options.

If a Sunday morning main service baptism is not realistic, then a compromise might be to have the baptism immediately after the Sunday morning service and encourage members of the congregation to stay for it. This might be a step towards incorporating baptisms into the main Sunday service. Stand-alone baptisms on a Sunday afternoon do not seem to me to be successful either practically or theologically. In ministering baptism, we are meeting families where they are in their faith journey and helping them to move a little bit further on. I submit that holding baptisms within a main Sunday service is a far better way of doing this.

✍ *Charles Read is Director of Liturgy and Director of Reader Training in Norwich Diocese.*

## Event review

### 'Ploughshares and First Fruits'

Marking Praxis Southwest's tenth anniversary, this online Webinar on 15 May was led by the Revd Preb Chris Thorpe who aimed to bring some encouragement and creative thinking to rural churches as they begin to resume worship in their buildings. Chris has considerable experience to offer, being the Vicar of a Rural Benefice in Shropshire and prior to that a parish priest in city-centre teams. The content was based on his book of the same title. The day was structured into three sections:

1. Worship that counts - exploring ways of connecting with the whole community through worship that is relevant to the concerns of all, not just current congregation members.
2. Language of the heart - after a period of lockdown during which many have connected with online worship, often including simpler, shorter liturgies with more contemporary styles of words and music, Chris offered us a challenge. Might we not, rather than reverting to past ways, (which he posited were often too wordy, doctrinal and authoritarian) instead build these insights and contemporary styles into our worship in our churches in the days ahead? He reminded us that our language should link us to 'the Gospel of Christ, not of Chris!'
3. The whole of us - some described joining in online worship as 'watching the services'. Chris advised using the word 'attending'. Even in church worship, there has been a danger of those up front 'doing' worship to the congregation. The aim of creating and conducting worship should be to engage 'head, heart and gut': truly incarnational worship, pointing us to God.

The wealth of ideas presented and shared over three hours was rich fare, and needs time to digest and apply within our different contexts. And I for one will be exploring Chris Thorpe's book and hoping to stimulate discussion on it in our little patch of Somerset. Most of all, thank you to Chris for encouraging us to connect more with all in our local communities, and to enable worship that brings people together, expressing the joys and sorrows of the heart in the presence of God.

✍ *Chris Moorsom has the Bishop of Bath and Wells' Permission to Officiate.*

## Richard Lloyd RIP

Composer Richard Lloyd, Organist and Master of the Choristers at Durham Cathedral from 1974 to 1985, died on 24 April at the age of 87. He had studied music at Cambridge, where he was the Organ Scholar at Jesus College from 1952 to 1955, moving on to cathedral posts in Salisbury and Hereford before his Durham appointment.

In 2010 he was made a Fellow of the Royal School of Church Music, in recognition of his contribution to the choral repertoire of the church and of his significant work as an organist and choir director. A recording of some of his many anthems and canticle settings, made the previous year by the Bede Singers, under David Hill, was released as part of Priory Records' British Church Composer Series in January 2010. The CD includes one of Richard Lloyd's best-loved pieces, a setting of poetry by Thomas Campion: 'View me, Lord, a work of thine'. Among other tracks are his lovely Advent anthem 'Kindle a light', and the unusual 'Ballad of the Judas Tree', with a text by Ruth Etchells.

## Lucian Nethsingha RIP

Lucian Nethsingha, who died on 12 February, was born in Sri Lanka in 1936, coming to England in 1954 to pursue his musical studies. In 1973 he was appointed Organist and Master of the Choristers at Exeter Cathedral, where he remained until his retirement in 1999. His son, Andrew, has been Director of Music at St John's College, Cambridge since 2007; he was made an honorary Fellow of the RSCM in 2015 and has just issued a new recording of canticles sung by the choir of St John's (Signum Classics, Magnificat 2). These include the extraordinary setting of the Latin text of the Song of Mary by Giles Swayne (b.1946).

## 12 Song Challenge

Resound Worship's '12 Song Challenge' brings together an international community of songwriters each year, working for mutual growth in their creative gifts and in service to their local church.

Every month, beginning in April 2021, writers are challenged to produce a song based on a particular theme, Bible passage

or musical style: the challenge is set out in a monthly podcast, as well as via Facebook and email newsletters. Members of the 12 Song Challenge community try to create something which fits the challenge, then share their song remotely and await encouragement and feedback - described by one participant as 'friendly constructive criticism' - via an online forum.

For more information about the project, including how to sign up, visit the Resound website ([www.resoundworship.org](http://www.resoundworship.org)). Listen to Podcast 78 - 'Holy Spirit Songs' - for the first challenge of the 2021-22 season.

## Hymn reflections

The Hymn Society of Great Britain and Ireland will host 'Hymn of the Day' - reflections by members - on its website (<https://hymnsocietygbi.org.uk>) during July this year, as in 2020.

## A Time for Tears

Many church communities will be conscious of the need to mourn together as Covid restrictions ease and services resume. Even while it is not possible for congregations to sing, it could still be helpful to make use of an appropriate song by Sam Hargreaves, 'There's a time for tears', sung by a vocal soloist or a small group.

The song can be found on the Engage Worship website (<https://engageworship.org/ideas/theres-a-time-for-tears-song>). A video recording of the song is available, in which the cello (played by Keiko Ying) provides part of the accompaniment.

The Wild Goose Resource Group's book *When Grief is Raw* (1997) is also well worth exploring for songs and hymns which express anger, grief and lament. One fine example is the hymn 'Sing, my soul, when hope is sleeping', set to a melody by John L. Bell which works best as a solo song; however, in *Sing Praise* and the 2013 *Ancient & Modern* it is paired with the more congregation-friendly CROSS OF JESUS (Stainer). Another 87 87 tune, GOTT WILL'S MACHEN, is suggested as a match for 'Sing, my soul' in the collection of texts *Known Unknowns* (Wild Goose Publications, 2018).

## Reset. Restore. Reunite

Keith Getty's annual *Sing!* conference in September 2021 (in Nashville and online) has a new theme for this year: 'Reset. Restore. Reunite.' This is in response to what the organisers see as a unique opportunity for churches around the world to 'reset congregational singing, restore our hope, and re-unite the church in Christ-centred worship'. It had previously been announced that the 2021 theme would be 'Singing through the Ages'.

Among this year's contributors are Jeremy Begbie and Malcolm Guite. See the conference website (<https://gettymusicworshipconference.com>).

## Royal funeral

The music at the Duke of Edinburgh's funeral in St George's Chapel, Windsor Castle on 17 April 2021 was widely admired. James Vivian, the current Director of Music at the Chapel, had to re-interpret the Duke's detailed wishes for the service in the light of the restrictions on singing caused by coronavirus regulations.

Unable to call on the services of the full choir of men and boys (about thirty voices in all) who would have been expected to sing on this royal occasion, Vivian made arrangements for three of the Lay Clerks - alto, tenor and baritone - to be joined by a professional soprano, Miriam Allan, who lives in Windsor (and is married to a member of the choir who wasn't singing). The organ was played by Luke Bond, the Assistant Director of Music.

As the coffin was carried in, the Funeral Sentences were sung to William Croft's setting. The pressure on the four singers, standing in the huge Nave, was enormous, with millions watching on television around the world as well as so many members of the royal family in the Chapel. As Scottish composer Sir James MacMillan wrote for *The Spectator*, 'The pressure of singing choral music as soloists cannot be underestimated - each voice is exposed and bare, and on this occasion broadcast live internationally, in one of the world's most important ceremonies, the handful of musicians must have needed nerves of steel. Amazingly, they looked relaxed, and certainly in complete control.'

After the Dean's bidding prayer came what should have been a stirring

# Music matters

congregational hymn, the naval favourite 'Eternal Father, strong to save' sung to MELITA by J. B. Dykes. Any anxiety about how feeble it might sound with the limited resources was assuaged by the four-part arrangement made by Vivian for the occasion, with the first verse sung beautifully (and courageously), unaccompanied, by one of the men. His breath control was impressive and he remained perfectly in tune, as did all four voices singing the second verse more or less in the original harmonisation. The organ finally joined in quietly just after the start of the third verse, playing varied harmonies more strongly to accompany the unison voices in the final verse. MacMillan described Vivian's arrangement as 'practical, effective and touching', and the music – with optional descant – has been swiftly made available more widely by Encore Publications. Conjecture that an extra verse ('for those in peril in the air') would be added was proved wrong.

Another musical highlight, solemn and simple, was the Russian Kontakion of the Departed, sung just before the Commendation. In 1906 the Kiev chant 'Give rest, O Christ, to thy servant' appeared as almost the final piece of music in *The English Hymnal*, and Sir Walter Parratt's four-part edition used at the funeral can also be found in several more recent hymn books. For choirs with the luxury of sufficient men's voices, a five-part edition by Harry Bramma for soprano, alto, tenor, baritone and bass is available, again from Encore Publications. The choir of All Saints Margaret Street recorded this edition of the Kontakion for Priory Records in 2011, and it can also be heard sung in 2019 by the choir of Trinity College, Cambridge (search for 'Bramma' in the webcasts on <http://trinitycollegechoir.com>).

## Singing of hope

Hope is the theme of a new hymn based on some words spoken by Justin Welby, Archbishop of Canterbury, when he was reflecting on the terrible milestone of 100,000 deaths from COVID-19 in the UK. These words were set to music early in 2021 by Sarah MacDonald, Director of Music at Selwyn College, Cambridge and Director of the Girl Choristers at Ely

Cathedral. She has said that she 'wanted to write an uplifting, singable melody, which would be easy for congregations to learn' and that she tried 'to add an extra musical dimension to Archbishop Justin's moving words'.

Each of the three verses ends with the lines, 'God came and shared our sorrows,/ He's with us in our weeping,/He's present in our grieving,/God's in the middle of this mess.' The hymn, which can be sung in unison with organ accompaniment (although there is optional harmony for the second verse and a descant for the third), is available from Encore Publications, and a performance by the choir of Selwyn College can be heard via a link from the publisher's website ([www.encorepublications.com](http://www.encorepublications.com)).

## Lambeth Awards

Two cathedral organists and choir directors are to be awarded the Thomas Cranmer Award for Worship in 2021 – Kerry Beaumont (who handed over his Coventry post to Rachel Mahon last year) and Rupert Lang, from Vancouver.

Nominations for the 2022 Lambeth Awards should be made by 30 September, using a form downloaded from the Archbishop of Canterbury's website. It would be good to see a wider range of worship styles represented next year; previous recipients have included Tim Hughes, Pam Rhodes, Bernadette Farrell and John L. Bell.

## The Way of the Cross

Timothy Rogers from Encore Publications has put together a sequence of prayers by Eric Milner-White and organ meditations by Philip Moore as a Passiontide devotion entitled *Via Crucis*. He describes the prayers as 'deeply felt, but restrained', while the descriptive organ pieces respond to the words, with a wide range of moods. A number of performances took place during Lent and Holy Week this year. The introduction to the printed copy (preview on <https://encorepublications.com/Preview/MooreViaCrucis.pdf>) suggests that hymns or anthems could be added to supplement the basic structure. Worth remembering for next Passiontide.

# Learning

*Praxis regions are making use of online learning opportunities, whilst also planning for in-person/mixed-mode meetings resuming. Readers are encouraged to keep an eye on the Praxis website [[praxisworship.org.uk](http://praxisworship.org.uk)] which will be updated as the summer progresses. Ed.*

## Praxis Southwest colloquia

**Thursday 16 September 2021, 10.00-12.00, on Zoom**

**Speakers:**

**James Mustard, Precentor of Exeter  
Elizabeth Burke, Rector of Holsworthy**

*Attendance is free, but numbers are restricted so please contact Gill Behenna ([gillbehenna@me.com](mailto:gillbehenna@me.com)) to register your attendance and receive the Zoom login link. Delegates from all Praxis regions, and further afield, are very welcome.*

An opportunity to reflect on how things have changed since the beginning of lockdown easing. Reflections from a cathedral and parochial context will frame the session, together with discussion and questions.

## Praxis South

**Daily Prayer: An Ancient Tradition for Modern Times?**

*Thursday October 14 2021, 11.00-15.30, Holy Trinity Sloane Square, and livestreamed.  
£20 (non-members), £15 (members), free for ordinands/those training for licensed ministry.*

A day with three inputs, including from Dean Robert Willis, and opportunities for discussion, reflecting on the development and scriptural foundations of Daily Prayer, how recent experience adds to our understanding of creativity in increasing widespread appeal and the significance of Daily Prayer in building community, physically and online.

To register email Peter Furber::  
[peter@furber.me.uk](mailto:peter@furber.me.uk)

## **Music for Mission and Ministry Courses in 2021**

*Led by Revd Helen Bent with Jonathan Robinson*

Music for Mission and Ministry is designed primarily for Anglican clergy, Readers and Lay Leaders, but is open to anyone who wants to deepen their understanding about the use and management of music in worship. It is a carefully targeted course, providing practical guidance for parish music situations of all types, since the principles are generic and the application of them is part of the topic of the course.

In late September 2020, we ran Music for Mission and Ministry online for the first time. The online course covered the same topics as the in-person course, delivered in a different way. We also considered the impact of the COVID-19 pandemic on the worship of our churches. Restrictions permitting, we are planning to run both online and 'live' courses in 2021.

### **Two Online Course options:**

#### **Online Music for Mission and Ministry Lite on Thursday 15 July from 9.30 am.**

*This is a condensed version of the full course, covering its core material in a single-day format, including the challenges posed by COVID-19.*

*Five sessions together are carefully spaced to give suitable breaks from Zoom.*

*Cost: £15-00 (RSCM Members) £20-00 (non-members)*

#### **Tuesday 19 - Thursday 21 October 8 sessions plus worship on Zoom spread over three days**

**Cost: £80-00 (RSCM Members) £96-00 (non-members)**

For more details, see:

<https://www.rscm.org.uk/start-learning/music-for-mission-and-ministry/>

or contact: Sarah King, Tel: 01722 424843,

Email: [sking@rscm.com](mailto:sking@rscm.com)

## **Beyond the Children's Corner: creating a culture of welcome for all ages**

*Margaret Pritchard-Houston, 2020, Church House Publishing.*

This is an intensely practical book exploring how to change the culture of welcome in churches to allow them to be places that genuinely welcome children and their parents and carers (as opposed to thinking that they do but actually don't). It is full of practical things that need to be considered, thought about or created for children to be genuinely worshipping members of a community, not just there to look cute!

It talks about 'worship being a family event, not an adult event with children as guests' (p98) and that looking at the role of children in scripture is a good way to begin to address some of the cultural issues you may find in many parish churches. It also talks about what children's work actually is – that is not just for education or entertainment but enculturation so children and young people genuinely feel part of their church community.

It points to lots of ways for children to be engaged with worship and to be actively involved in it, some of which are instantly recognisable as liturgical (e.g. serving, doing readings, being part of a choir or worship band) but also ways that are less obviously liturgical unless you alter your perspective of what worship is. It argues that allowing children and young people to be part of the welcoming team, to be on the coffee rota and to have a toy altar in the children's area so they can engage through play with what they see around them in church are also key ways to engage children liturgically.

This is a book rooted in humour, lived experience and good common sense. It acknowledges that not all churches and leaders are the same and so the different approaches that might be employed are dealt with from several different angles. It talks about taking children and young people seriously, that they are the church of now not just the future and that they need to be enabled to have a voice in the decisions taken that affect them.

I commend it as a useful tool in engaging children liturgically in our churches. Ultimately it is a book that is

rooted in the principle, 'Remember that every single child shows something about God by being who they are.' (p155)  
*✉ Sarah Tan holds the Bishop's Permission to Officiate in the Diocese of Ely.*

## **Love Songs to Jesus: Affective language in contemporary worship**

*Graham Hunter, Grove Worship Booklet W245, Grove Books.*

*Love Songs to Jesus* (W245 in the Grove Worship series) attempts to tackle one of the most frequent challenges to the hymnody of the charismatic worship movement; that of the constant use of affective language, or, as they are sometimes impertinently labelled, 'Jesus is my boyfriend' songs.

Graham Hunter is the Vicar of St John's Hoxton, a vibrant multicultural church in Hackney, and an enthusiastic user of these songs within his church, having been heavily influenced by Vineyard worship and Soul Survivor. As an aficionado he argues his theological case with commitment and enthusiasm, including fundamental questions such as 'who is our worship for?'. He includes a brief analysis of the distinctions between two different streams of charismatic hymnody: convincingly arguing that the lyrics of Bethel music are geared towards a congregation who are assumed to be Christians whilst the more proclamatory songs of Hillsong include an emphasis on singing the story of salvation to a post-Christian culture.

Graham also briefly considers the use of affective language within scripture and Christian tradition, including brief references to the Psalms, the Song of Songs and Ephesians. Inevitably, given the constraints of the Grove booklet genre, these are extremely brief. I also note that many biblical books are missing from this overview, and that the Song of Songs has not been historically regarded as the 'go-to' text for Christian hymnody. (Graham does, however, cite it as being the most commented on book of the bible in medieval times).

Graham mentions Bernard of Clairvaux, Julian of Norwich, Augustine, Calvin and Luther in tracing historical

lines for the use of affective spirituality and compares the repetition of scriptural lines within Charismatic choruses to the repetition within Taizé chants and the Orthodox Jesus Prayer.

Graham includes some excellent challenges within his book (inspired by the Christian philosopher James K A Smith) on the subject of consumerism and the formation being offered by the secular liturgies of our everyday lives. He concludes by pleading for balance within our worship, including doctrinal songs but also affective songs. A bibliography at the end of the book offers further avenues of exploration on the subject.

In conclusion, I found the book to be an interesting, and occasionally challenging, introduction to the subject of affective language which has the potential to be expanded into a greater and more comprehensive analysis, encompassing more scriptural and theological material.

✍ *Sue Wallace is liturgical director of the Transcendence trust, resourcing churches in liturgy, worship and creativity.*

## **Learning from Lockdown: how churches have dealt with Covid-19**

*Group for the Renewal of Worship, Grove  
Worship Booklet W246, Grove Books.*

This is rather different from many booklets. It has no fewer than seven contributory authors, all members of the Group for Renewal Of Worship. It begins to explore how the last couple of years is changing the way churches work.

Each author gives a different point of view, based on their own practical experience; that might come from a rural, suburban or urban church, or even a cathedral. There are many ways of interpreting the rules in such an unusual situation, and diocesan instructions vary. Some of the changes need to be explored further, some depend on the availability of technology (and the people to operate it!); others have been tried and have worked less well. In a concluding chapter, the booklet tries to draw on the experience of the last year to take ideas forward.

✍ *Anna de Lange is a Reader and former member of the Liturgical Commission.*

**A**ROUND 55 YEARS AGO, the English-speaking Christian Churches began a worldwide revisit of the Lord's Prayer. This was precipitated by contemporary language coming for other liturgical writing, and the ecumenical agency, International Consultation on English Texts (ICET), brought almost every line under scrutiny. ICET tried 'Holy be your name' but it wouldn't run; our own Commission tried 'Give us today the bread of life', but no-one bought it (it means 'of tomorrow'); 'trespasses' easily turned into 'sins' (though Scottish 'debts' had better claims); 'temptation' got a bad press from ICET and became, somewhat unsteadily, 'time of trial'; and attempts to demonise with 'the evil one' got nowhere. There lurked the notion that the whole thrust was eschatological (including 'bread of [God's great] tomorrow'). The Prayer Book text was marginally tweaked ('who art' for 'which art' etc), and became the rallying point for the lovers of the traditional. In Series 3 (1973-80) the only text was modern, with 'Do not bring us to the time of trial'. This was much disliked – so, for the ASB in 1980, the Synod restored 'Lead us not into temptation', a text undoubtedly secured by the votes of the traditionalists who opposed the whole text. ASBs printed before 1987 have that single text, but then some legal craft provided the old text printed in parallel with the new. And *Common Worship*, having started with the international 'Save us from the time of trial', was by Synod led into 'temptation' with ancient and modern in parallel columns.

When the revising started, I proposed that we should follow what Sweden did when they changed from driving on the left to driving on the right. It could not be done voluntarily! So everyone stopped driving for 24 hours, then crossed the road to start off cautiously on the right. So, I proposed, we needed a law not to use the Lord's Prayer for 24 hours, and then to start off slowly in modern English. Unsurprisingly this was unsuccessful. But we have not even been encouraged to change – the choice remains indifferent. General Synod was totally limp on this. Schools where prayer is still said have regularly taught the traditional text; clergy and people have thought they should

honour the text people are supposed to know; and even modern services proceed with the old Lord's Prayer built into them. I submit that a serious drive to make the modern text the norm would be a small gift to the generations that follow us. A small matter? Small matters are largely what this Column is for. Actually here in Leeds the churches have gone further than most. What about a sustained push of both example and exhortation (and some media assistance) from the episcopate across the land?

## **This issue's 50th anniversary**

Early in 1971 the Liturgical Commission went back to the Doctrine Commission and, having been helped with respect to prayer and the departed, asked now about supplementary consecration. Did the president have to repeat the whole eucharistic prayer – or was the narrative of institution sufficient? The Doctrine Commission replied that repetition was unnecessary – what was needed was to bring further bread or wine into the existing sacred meal context, and this could be done silently or with some explanatory text. The Commission bought it, and prepared Series 3 accordingly. What happened to it comes here next year.

✍ *Colin Buchanan is a former Bishop of Woolwich.*