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What is Praxis?

See 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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Becket2020 at Canterbury Cathedral: The Way of Worship

When showing visitors around Canterbury Cathedral, one of the points I always make is that you can't see the entire church from one place. Entering at the West end, you see, far off at the East end, the outlines of the shrine and the chair of St Augustine: the building itself encourages you to go on a journey, to make a pilgrimage towards God, the Saint, and the self. A pilgrimage to Canterbury does not end at the Cathedral's door, but extends eastwards and upwards inside the building towards the shrine. It's therefore no surprise that some of our Cathedral's most effective liturgies incorporate movement.

Our two great Becket celebrations have processions at their heart. During Evensong on 29 December, the Feast of Thomas' Martyrdom, the Archbishop leads the congregation down to the spot where Thomas was murdered. Later we all move down into the Crypt, site of the first shrine, to celebrate the early veneration of the Saint, the associated healing miracles and the birth of large-scale pilgrimage to this holy place. On 7 July, the Feast of the Translation of Thomas' relics, choir, clergy, and congregation process to the site of the 'upstairs' shrine and honour the holy place with incense and anthems.

The last 30 years have seen a remarkable recovery of pilgrimage as a spiritual practice, within and beyond the Christian faith. Every day, at Canterbury, we welcome with prayers and a blessing pilgrims who have journeyed to this place, or who are setting off from here – increasingly commonly to walk the Via Francigena from Canterbury to Rome. Yet the liturgical expression of pilgrimage – procession – remains to be rediscovered to the same extent.

Medieval illuminations and vestry records show the importance of procession to the monastic predecessors of many of our cathedral foundations. Processions

have a solid Anglican pedigree too: just look through the *New English Hymnal* or *Hymns Ancient and Modern* for hymns explicitly marked for processional use. A priest friend once remarked that most feast days in the parish church of his childhood began with a liturgical procession. More recently the tradition has dwindled, with the procession reduced to a way for the clergy to enter and the congregation restricted to the passivity of an audience.

The annual Becket liturgies at Canterbury, and especially the large celebrations in 2020, are an opportunity to recover the value of this ancient tradition. When the congregation joins in movement, whatever their own religious beliefs (cathedral congregations are famously mixed in this respect), they cease to be spectators and become participants, consciously or sub-consciously sharers in responsibility for the liturgy, which is impossible without them, and collaborators with one another, sharing a purpose and a goal.

There will be a particular ecumenical dimension to our main Becket celebration on Sunday 5 July 2020. Solemn Evensong will be presided over jointly by the Archbishop of Canterbury and the Cardinal Archbishop of Westminster, and attended by clergy and laity of a wide range of denominations, as well as representatives of civil society. Using the principal axis of the Cathedral, from the place of welcome at the West to the place of devotion at the East, united by our shared devotion to St Thomas, we will walk alongside one another in liturgical procession, as a sign of our commitment to walk side-by-side in our journey of life and witness, towards the goal of ever-greater understanding and union.

✠ *Max Kramer is Precentor of Canterbury Cathedral.*

Pilgrimage

The British Pilgrimage Trust

In the early spring of 2017, I stood with my forehead and hands pressed against the east wall of St Bart's Church, Haslemere. To my left and my right, complete strangers made the same action, touching skin to stone in a long silence. Inside the church, I spent a few moments in quiet contemplation, and felt myself cradled and witnessed by that ancient place of worship. Over the next few days, I would walk from Haslemere, to Easebourne, and, finally, Chichester – a distance of 25 miles.

This was my first pilgrimage, and my first encounter with the British Pilgrimage Trust, the charity that I now work for. Formed in 2014 by William Parsons and Guy Hayward, its core goal is to 'advance British pilgrimage as a form of cultural heritage that promotes holistic wellbeing, for the public benefit.' The BPT takes 'holistic wellbeing' to include physical, social, environmental and spiritual health, and aims to make these benefits accessible to wide new audiences. Pilgrimage is an opportunity to promote diversity and community in Britain's spiritual landscape.

William Parsons explains: 'Britain is a land of pilgrimages. From every shire's end, pilgrims have trod the good paths toward sacred places, drawn by the magnetism of holy places distant.' From time immemorial, pilgrimage has been a part of human experience. It has been literally imprinted into our landscape: one need only visit a country church to observe the latticework of pathways that lead towards them, often connecting one church to another, and another, and another...

Recently, ambling away from St Mary's Church in the beautiful West Sussex village of Apuldram, I found myself following a well-worn local footpath – a spiritual desire-line, if you will – to St Peter and St Mary's, Fishbourne. These two churches sit along the route of the Old Way, a recently rediscovered ancient pilgrim path running between Southampton and Canterbury. One of the BPT's current projects is to re-launch this route, encouraging modern pilgrims to follow the physical and spiritual path from the sea at Southampton to Canterbury Cathedral. Much of the work has been in creating a path that remains authentic to the ancient route (rediscovered on Britain's oldest road map, created in c.1360), while acknowledging that to

follow the original route precisely would often mean walking on roads. Connecting holy places along a route through green landscapes rather than grey roadways has been challenging, but our ancestors are helpful for they have, quite literally, done the legwork.

How was this apparently intuitive impulse to make pilgrimage lost? In 1538 Henry VIII and Thomas Cromwell banned pilgrimage in Britain and the tradition lay fallow. Though tragic, this now offers the opportunity for pilgrimage in Britain to define itself anew. BPT aims not only to promote pilgrimage, but also to empower communities to take this concept into their own hands – and feet! – and engage with pilgrimage in ways that are resonant for them. Documenting routes throughout Britain, and listing events hosted by other organisations and individuals, the charity encourages the creation of new routes as well as the re-discovery of old ones. Guy Hayward and *Britain's Holiest Places* author, Nick Mayhew-Smith, are currently working alongside the Association of English Cathedrals to create one-day, accessible pilgrimages to mark the Year of Cathedrals and Pilgrimage in 2020.

For pilgrimage to take hold in Britain once again, for its spiritual and holistic force to be felt anew, the tradition must branch widely. At the BPT, we hope that the work we do encourages pilgrims to create and rediscover their own paths: to take up this tradition for themselves, nurturing it as it grows into a renewed and flourishing forest. ✍️ *Alice Attlee is Project Manager of the Old Way for the British Pilgrimage Trust.*

Preparing for a pilgrimage

People go on pilgrimage for a variety of reasons. For example, two friends walk the Camino de Santiago over six weeks, to mark their recent retirement. This could be done explicitly in order to seek God's guidance through the transition, for example by practising the Ignatian *examen* at the end of every day, but it could also happen with a lesser degree of daily prayer and spiritual reflection.

A pilgrimage doesn't have to be conspicuously 'holy'. Because pilgrimage links the story of faith with specific places, it is about connecting our faith with our real life, and it's OK to be who we are, to chat and have a glass of beer at the end of a long

day. If we set out on pilgrimage with the mindset of competitive holiness, we won't have much fun, and we probably won't draw much closer to God either. But if we set out on pilgrimage with the expectation of hearing other people's stories, as Chaucer's pilgrims did, and reflecting on how God reveals himself to us through those stories, we will not be disappointed.

So the first step in preparing for a pilgrimage is being clear about what we want to get out of it. If all we really want is a jolly, that's fine. God likes us to have a good time, and going on pilgrimage is an innocent form of pleasure. Or if we tell ourselves we want to grow closer to God, when there is a fair amount of wanting to buy God's approval in our hearts, we will be muddled and the pilgrimage isn't likely to be a great success. There is a danger of looking down on others who aren't being holy enough and either feeling smug or guilty as a result.

If I have time, I could go on retreat to discern why I am undertaking the pilgrimage. Or I could set aside a day to reflect, using a spiritual journal to help. Looking back over a few months' entries may help to identify the big issues in my life. It may transpire quite naturally that what I need from this pilgrimage is something like this: space to be with God, an opportunity to talk to others about my faith and a chance for Jesus to become a real person to me.

A pilgrimage could be an opportunity to recommit myself to God, so in preparation, I could consider how to re-enter a daily practice of prayer after the intensive immersion of the pilgrimage days, asking God for grace to show me how I can pray in a more sustainable way. These are the sort of conversations to have with a spiritual director or a retreat guide.

Preparation will depend on the type of person I am: if I like spontaneity, to roll up and see what happens, it may be helpful in the week or fortnight beforehand to ask some simple questions. What am I expecting? What do I want from God? What do I need? What might I be nervous of? If I am an organised person, it might be more useful to pull back my focus and allow space for the Holy Spirit to speak. I could ask God for help with leaving space for the unexpected.

It is good to pray in church whether for individuals or groups of pilgrims before they go, and again when they return. Pilgrims

Pilgrimage

are networking Christians, liaising across time and space and the communion of saints, and they might bring written prayers from other people at their journey's end. Pilgrims might like to think of others who have walked the way before them; they may commit themselves to praying for specific people at particular points on the journey.

As with any profound experience, it's often not until later that we fully understand what we have received, and it's good to reflect during the pilgrimage, and certainly afterwards, on what has changed. Writing something down may help an awareness of changed attitudes and feelings and so integrate them into daily life.

✦ *Ruth Tuschling is the Spirituality Adviser for the Diocese of Portsmouth.*

Advent Pilgrimage

One of the problems with church buildings is that they are static; they tend to speak of permanence, and we sometimes get stuck in them. Fixed pews, familiar words and music, longstanding traditions of how to worship, all these can leave us stuck in an inflexible pattern of being church. We sometimes forget that 'here we have no abiding city, for we seek the city which is to come' (Hebrews 13.14).

Three years ago, I walked the 250 miles of the Two Saints Way and the North Wales Pilgrim path. It was exhilarating and life-giving, and I began to wonder how we could use this experience of pilgrimage in our worship. Many folks would struggle to go on such a long pilgrimage, but perhaps we could do something to bring the sense of journeying, of changing landscape, closer to home?

Pilgrimage works on so many levels. The physical act of moving reminds us that we are called to be the people of the Way, following Jesus as the Way, the Truth and the Life. We are called to travel light, not to carry burdens of the past with us. On pilgrimage we move out of our comfort zone, we meet new people, we see things in a new way.

Following that long walk, I wrote *Dreamers and Stargazers*, creative liturgies for Advent through to Epiphany. In one of those liturgies, I have tried to bring a sense of pilgrimage movement into church. The Advent Pilgrimage taken up by RSCM for their new festival booklet is an invitation to move around church, to explore different ways of using the space, of moving between 'stations' to echo the journey of Mary and

Joseph. This service keys into the journey that all new parents take as they prepare for the birth of a new baby - hoping, waiting, fearing and preparing.

When worship has become static and stale, when our faith becomes too cerebral, we get stuck in our heads. Pilgrimage can show us a new way to connect with God and to connect more fully with our own hearts. It can connect with the whole, evolving story of our lives: it can move us, body, mind and spirit.

✦ *Chris Thorpe is the Vicar of Shifnal. Advent Pilgrimage is available from RSCM Music Direct.*

Little Pilgrimage

Little Gidding, a small place, off the beaten track, became more widely known, perhaps, through T.S. Eliot's eponymous poem. To this remote place came Nicholas Ferrar and his family, just before the English Civil War, and people have been making pilgrimages to Little Gidding ever since.

The early 20th century saw several gatherings, led by the Bishop of Ely, marking 300 years since the Ferrars had lived there. T.S. Eliot visited in 1936, and it inspired his last great poem, published in 1942. After the War, the Friends of Little Gidding was founded and from 1947 organized an annual pilgrimage. A leaflet for the 1959 pilgrimage, 'led by the Right Rev. the Lord Bishop of Ely' outlines the afternoon with the Litany sung in procession to the tomb of Nicholas Ferrar followed by prayers and a sung *Te Deum*. Evensong was held on the lawn by the church, with an address by Chad Varah. 'Pilgrims are asked to bring their own *Prayer Books* and picnic teas ... Motor coach transport will be available from Cambridge (return fare 5s) ... It is particularly hoped that, in all parishes from which pilgrims will be coming, arrangement can be made by the clergy for Holy Communion to be celebrated on the morning of Saturday, July 11th for the intentions of the Pilgrimage.'

Since 2008 pilgrims have gathered at Leighton Bromswold, the church restored by Ferrar's friend George Herbert, for a morning Eucharist, followed by a pilgrimage walk to Little Gidding. At three intermediate stations, a small clearing in a wood, and the little churches at Hamerton and Steeple Gidding, prayers are said. On arrival at Little Gidding, prayers are said at Ferrar's tomb, followed by *Prayer Book*

Evensong. The rest of the day uses more modern language. It draws on the richness of the *BCP*, and includes elements that would have been so familiar to the Ferrars, and generations of *BCP* users, such as the Collect for Purity and the Prayer of Humble Access, while the *Kyrie* confession uses words from a long prayer that Nicholas Ferrar wrote. The Litany now follows the *CW* text, each section finishing with the Trisagion. This works well as a bridge between the prayers and reflection at each station and the start of the walk to the next.

Plans are underway for the commemoration of 400 years since the Ferrars lived at Little Gidding. This is a rare, perhaps unique, example of continuous pilgrimage to the 'shrine' of a post-Reformation English saintly figure, and the liturgy helps to unite pilgrims with the saints and heroes of our faith, and to join in the worship of the Church.

✦ *Simon Kershaw is Chair of the Friends of Little Gidding.*

Pupil Pilgrimage

This coming summer, the Church of All Saints, Dulverton, on Exmoor, is planning, alongside All Saints' CofE School, to take Year 6 on pilgrimage. The project arises from the experience of last year's leavers who were invited by Wells Cathedral to take part in activities on the theme of pilgrimage. In following this up, it became apparent that the children had not really understood what pilgrimage is or what it might offer. This got us thinking.

Year 6 is an ideal time to explore pilgrimage as the children prepare for their journey to secondary school. As with all journeys, it will be a time of both excitement and anxiety. So we plan to make a pilgrimage to the six churches in our united benefice, accompanied by teachers, parents and congregations. We will camp out overnight either in a church or nearby. Each church community will host the pilgrims for one evening, providing hospitality, information and entertainment. All Saints' School is a 'benefice school', and it will provide the opportunity for different children to show us around their own village and play areas, helping us to value each other and respecting local knowledge and varied ways of life.

RE will be the lead subject, with work based on pilgrimages in Christianity and other faiths. The group will be visited by experienced pilgrims. The project will cover

many other aspects of the curriculum within a new focus and context, including local history and geography, map reading and maths skills. Language skills and writing or presenting for various audiences will be encouraged by keeping a pilgrimage journal or blog and perhaps a final presentation. The project will also include art work and sketching from the wonderful countryside and flora and fauna experienced first-hand, fostering an appreciation of God's wonderful creation. The project will engage with PSHE, providing opportunities for quiet and reflection; times to talk and share, to explore the local environment and times to walk and talk about big questions. It will offer space and opportunity to share concerns about transfer and growing up and opportunities to consider the environment and our responsibilities for its safekeeping and protection.

Students may experience difficult times and they will need to face adversity in whatever form it comes. They will draw upon qualities of endurance and faith, of determination and generosity. Parents, teachers and members of all our worshipping communities will help and support these young people on their journey, offering lived experiences of Christian values. Above all, they will learn that they are not alone. We hope that the project will create a sense of belonging and a sense of achievement, generating well-being, both physical and spiritual, and a sense of community,

✍ *Steve Ford is the Churchwarden of All Saints', Dulverton in Somerset.*

Reflections on RSCM Summer Pilgrimages

The theme of Christian Pilgrimage ran through the RSCM International Summer School in August, as we explored the Julian Shrine in Norwich, the Shrine of Our Lady at Walsingham, and some of the most spectacular angel roofs of East Anglia.

A pilgrim is not the same as a tourist. Pilgrims go in search of spiritual awakening or refreshment with the expectation that they will be inspired or changed in some way by the experience. This ancient tradition resonates with today's quest for stillness in busy lives and the deep need for spiritual meaning in an increasingly unpredictable world. Pilgrimage allows us to journey with others and enjoy their companionship. We may meet friends and strangers as we travel; we may run into

unexpected distractions, hold-ups and frustrations, but each encounter becomes an opportunity to gain spiritual insight.

Our main pilgrimage day took us to four churches: All Saints, Necton, a hidden gem of typical Norfolk flint with a spectacular angel roof; St Nicholas' Chapel, King's Lynn, a vast building with the earliest angel roof inside an ecclesiastical building; the church of St Wendreda, March, perhaps the most spectacular of all angel roofs in this country; finishing in Ely Cathedral with its angel-roof transepts and spectacular painted nave ceiling and angel-clad lantern.

We were privileged to worship in each place using liturgy that had been specially written to draw out the significant features of context, architecture and history. Early music specialist Silas Wollston had chosen one piece to match the date of each angel roof, some congregational, some choral and some sung by a small group from a West end gallery to recapture the sound and style of the period.

Throughout the day, the combination of liturgy, music and prayer propelled us forward with growing awareness of the numinous and our final heavenly destination. We were invited to embrace God's compassion, justice and kingdom life, culminating under the Ely lantern with Stanford's setting of Psalm 150 and the 'Affirmation of the Christian Way' (from 'Rites on the Way' in *Common Worship Christian Initiation*, p.36). There was great power in remembering the many saints who had walked this way before us. At times, God's presence was tangible, and we all came away enriched and humbled by the experience.

Now back in rural Northamptonshire, I am reflecting on how to take visitors on a similar journey around the four medieval churches in our Walgrave Benefice, which are open to the public daily. My prayer is to enable each visit to become a living act of pilgrimage rather than a tourist exploration of interesting architecture and artefacts.

Here is a unique opportunity for people to focus on what really matters to them in the presence of God, and I pray that they will come away curious to know more about the Christian faith and to continue the journey.

✍ *Helen Bent is Head of Ministerial Training for RSCM working in partnership with Praxis, and SSM Associate Priest in the Walgrave Benefice in the Diocese of Peterborough.*

Apology

In Issue 63, the first line of the music pages mysteriously disappeared somewhere between proofreading and printing. Our apologies to readers, and to Martin Leckebusch whose hymn title went missing. The complete opening sentence of the first section of material about 'Singing creation' should have been: "Creation sings! Each plant and tree" is the first line of a hymn by Martin Leckebusch which can be sung to MELITA ('Eternal Father, strong to save') and which is one of a number on creation-related themes by this prolific Baptist hymn writer. The hymn has been published in a number of Kevin Mayhew books.

Pilgrim songs

What might pilgrims sing, whether before setting out, or at their destination, or even en route?

In the North East of England, many Christians (and others) will be walking one or more of the Northern Saints Trails during 2020 (<http://northernsaints.com>). In anticipation, the Durham Area of the Royal School of Church Music arranged a hymn festival in St Hilda's Church, Hartlepool, in November, with readings and music related to pilgrimage, or the saints, or both. It was a good opportunity to learn some new hymns and songs as well as to sing familiar texts such as 'Through the night of doubt and sorrow' – though using the Welsh tune EBENEZER gave it a very different feel from the more upbeat MARCHING. The words have appeared in various versions, but a number of books now replace 'brother clasps the hand of brother' with 'pilgrim clasps the hand of pilgrim'.

Two hymns by Robert Willis, Dean of Canterbury, proved very suitable, each set to a well-known tune. 'Earth's fragile beauties we possess/as pilgrim gifts from God' is sung to KINGSFOLD and should be in the new *Revised English Hymnal* (<https://reh.hymnsam.co.uk>), due for publication by the end of the year, as well as appearing in *Ancient & Modern: Hymns and Songs for Refreshing Worship* (2013). Each verse ends with a reference to the 'pilgrim song', 'Your kingdom come, O Lord!' In 2008 the Dean wrote a hymn for the Lambeth Conference, based on the 'I am' sayings of Jesus: 'I am the Light whose brightness shines/ on every pilgrim way' is well paired with the Common Metre tune RICHMOND.

A different musical style was evident in the song 'Christ be in my waking' by Stuart

Townend and Simon Brading (a worship pastor based in Brighton), the final track on Stuart's 2011 album, 'The Journey'. He has described it as 'a song that can accompany you and be a strength and comfort to you in your daily walk'. A rather unusual YouTube video shows the song being performed in an arrangement for choir and strings by an American Mennonite organisation, Lyrica Sacra.

Several hymns with particular Durham connections were included in the festival, which closed with 'For all the saints who showed your love' by John Bell (who celebrated his seventieth birthday in November) and Graham Maule. It was written thirty years ago, and fits very well to the beautiful English folk tune O WALY WALY.

There are other hymns which could have been chosen: 'Brother, sister, let me serve you', for example (in the version with the second verse beginning, 'We are pilgrims on a journey'). Two less well known hymns by Timothy Dudley-Smith pick up themes of walking or journey: 'We turn to Christ anew' (to LEONI) and 'When the way is hard to find', which could be sung to ST PETERSBURG or HEATHLANDS. The words of both can be found in *A House of Praise: Collected Hymns 1961-2001* (OUP, 2003) as well as via the *HymnQuest* database.

There's also a text written in the early 1960s by the Canadian hymn writer Margaret Clarkson: 'I know not where tomorrow's road/will turn my pilgrim way' is online at the Hope Publishing website (www.hopepublishing.com/find-hymns-hw/hw3230.aspx) and could be sung to KINGSFOLD.

In *The Truth That Sets Us Free* (Wild Goose Publications, 2012) is a song from South Africa, translated as 'Come with me for the journey is long': easy to learn because of the repetition of words and music. Some will have heard members of the Wild Goose Worship Group teaching it at events or festivals; it's suitable for singing while walking, as is 'We are marching in the light of God'. John Bell's 'Send out your light', based on Psalm 43.3, could be sung several times as a prayer at the start of a pilgrimage; it's found in the collection *Come All You People: Shorter songs for worship* (Wild Goose Publications, 1994).

Wild Goose CDs

Prices have recently been reduced on recordings made by the Wild Goose Resource Group and friends; most are now £10. Details of the CDs, made over a period of around thirty years, are on the

website of the Iona Community's Wild Goose Publications (www.ionabooks.com/song-audio/cds-music.html), with audio samples for each. A few of the reductions have not yet been posted there, so check on the WGRG's own website (www.wildgoose.scot).

Help for organists

The Royal College of Organists is offering an online masterclass in hymn accompaniment to its members. The video, presented by Martin How, was recorded on the organ of Croydon Minster and features discussion of the choice of hymn speed and registration, the use of breathing and pauses, and how to respond as a player to both the tune and the words. Non-members of the RCO may access the masterclass on payment of £5.99 (<https://i.rco.org.uk/masterclass-on-hymn-accompaniment-with-martin-how>).

Martin How MBE (b.1931) must have sung plenty of hymns while growing up, since his father was a vicar first in Liverpool, then Brighton and went on to become the Bishop of Glasgow and Galloway. Martin worked for the Royal School of Church Music for many years, and is now Organist Laureate of Croydon Minster. His simple setting of 'Day by day, dear Lord, of these three things I pray' was included in *Worship Songs Ancient & Modern* in 1992; the RSCM also publishes it as an anthem with flexibility in the voices required. How's *Advent Cantata*, published by the RSCM in 2012, includes an organ arrangement of the final verse of 'Lo, he comes with clouds descending'.

'Light on the Way'

The hymns of Timothy Dudley-Smith (b.1926) are always rich in biblical allusions, but the 45 hymns in a new RSCM collection, *Light on the Way*, are described as 'based on passages of Scripture'

The author writes in the Preface that the hymns are 'not, for the most part, strict metrical versions' of the Bible passages concerned, and 'certainly not translations', but they often borrow their structure and vocabulary as well as their theme. Each text is paired with one or more tunes, often well known: the Music Editor is William Llewellyn, as in a number of previous themed collections published either by Canterbury Press or the RSCM.

'A city strong we claim as ours' is based on verses from Isaiah 26 and paired with two alternative tunes, including an effective coupling with GONFALON ROYAL.

Richard Shephard's tune SCAMPSTON, usually associated with the metrical Exsultet ('Sing choirs of heaven!'), is here matched with a hymn based on Amos 4 and 5, 'Whose is the voice which makes the winds to blow?'. The second verse speaks of the Pleiades and Orion's Belt, while the famous demand for justice rolling like a never-failing stream comes in verse 4.

The easiest way to explore this new volume is by looking through the flip-book on the RSCM Shop website (www.rscmshop.com); the price is £9.99.

Stephen Cleobury RIP

What sad news that Sir Stephen Cleobury didn't live long enough to hear his successor's first Christmas Eve broadcast from King's College, Cambridge.

He died in York on 22 November 2019 (St Cecilia's Day), aged 70. *The Times*, *Telegraph* and *Guardian* each carried an obituary three days later. Commenting on the subtle changes the Director of Music had made to the 'sound of King's', Barry Millington wrote in the *Guardian* that under Cleobury, 'vowels evolved in accordance with developments in received pronunciation. At the same time he continued to emphasise the importance of consonants, aware that they did not enjoy an ideal prominence in the speech of the average modern chorister.' A book by Timothy Day on choral sound, *I Saw Eternity the Other Night* (paperback edition published by Penguin, November 2019), explores this and other aspects of English singing style.

September had seen the release of a CD of choral music by British composers, recorded live in 2018-19 during services of Evensong in King's College Chapel, and directed by Cleobury or one of his assistant conductors, during the last of his thirty-seven years in post. The anthems and canticles include Parry's 'I was glad', Walton's 'A Litany', Judith Weir's 'Ascending into heaven' and *Magnificats* by Weelkes and Rubbra. The recording is for sale via the College's own web shop or from online retailers such as Presto Classical (www.prestomusic.com); a sample from each track can be heard on the Presto website, where the price is £8.75 for the CD or £7.99 for the MP3 download.

There will be a memorial service for Sir Stephen at King's later in the academic year. Meanwhile the Dean, the Revd Dr Stephen Cherry, can be heard speaking about the College's loss on YouTube (www.youtube.com/watch?v=499f94Kik0E).

The Church of England Eucharist 1958-2012 Joint Liturgical Study (JLS) 87/88, Colin Buchanan and Trevor Lloyd

This double JLS issue is a great tribute to Bishop Colin Buchanan as he steps back from being the chair of the Joint Alcuin Club and GROW editorial board. JLS 87/88 charts the revision of the Eucharistic Rites of the Church of England from the work of the first Liturgical Commission to 2012, when the Commission produced Eucharistic Prayers for use when significant numbers of children are present. The Study is jointly authored by Colin Buchanan and Trevor Lloyd who were members of successive Liturgical Commissions when Eucharistic revision was at its most feverish pitch.

If anyone needed evidence of the byzantine process of liturgical change in the Church of England, here it is. Reports of working parties, transcripts of Revision Committees and General Synod debates are carefully combed, and the material is neatly divided into two parts. The first provides a historical outline, where things are set in order, and the second details the various aspects of the debate and the process of producing experimental texts, *Series 1, 2 and 3*, the *Alternative Service Book 1980* and the move towards *Common Worship* and beyond. How, we might ask, did it all start? In part the answer lies in the failed attempt to revise the Book of Common Prayer in the late 1920s, but the other great engine was the Parish Communion Movement. Those who started this movement were not preoccupied with the minutiae of liturgical texts, or with patterns of worship, but were driven by a conviction about the nature of the Church as being the Body of Christ.

As one would expect from our two authors, the record of the revision, the different iterations of texts and services, is very thorough. Every twist and turn of the debate, the key amendments and fine tuning are carefully set out in the historical outline. The second part, 'Themes', presents some of the key influences and issues that affected the process. Initially, among the main influences were the presumed 'shape' of the liturgy, the legacy of Gregory Dix, and the Eucharistic Prayer in the so-called Apostolic Tradition which, for a long period, was regarded as the apogee of set forms of Eucharistic Prayers. There were other issues around the question of the presentation of the gifts of bread and wine and the so-called Offertory, and then there were responses to other concerns of the national Church, such as those presented

in the *Faith in the City* report. Issues of our language for worship emerge at this stage, but it is foolhardy to think that the question of inclusive language was dealt with by 1981. It remains an ongoing debate.

The second part also provides a useful taxonomy of the Eucharist Prayer, with comments about each element in turn: the dialogue, the Preface, the institution narrative, the epiclesis and anamnesis. There are moments when one can detect Bishop Colin in an ebullient mood. Most of the liturgical revision charted in this study occurred in what has come to be known as the 'ecumenical century' and I, for one, would have welcomed more discussion of this wider endeavour, not least the landmark work of ARCIC and the World Council of Churches report *Baptism, Eucharist and Ministry*. But to be fair, this is a study of the Church of England Eucharist, and it is set out here in meticulous detail. For this, we are indebted to our two authors.

✍ *Christopher Irvine is a member of the Liturgical Commission and Chairman of the Alcuin Club.*

Walking the Way of the Cross, Stephen Cottrell, Paula Gooder, Philip North, Church House Publishing, 2019

Of the books of devotions, reflections and liturgies that appear every year for Lent and Holy Week, rarely do more than a few stand out. *Walking the Way of the Cross* is a book of 'Prayers and Reflections on the Biblical Stations of the Cross' with reflections by three distinguished writers for three specific kinds of use – Strand A for an act of public witness is by Philip North, Strand B for a liturgical celebration by Paula Gooder, and Strand C for personal devotion by Stephen Cottrell. The intention was to produce a flexible resource for congregations, small groups and individuals to use, either on each day of Passiontide or throughout Lent.

Each Station is accompanied by a reflection and a short liturgical devotion, together with a Gathering and Concluding Liturgy and an image drawn by Nicholas Markel, simple, but effective and moving. If this sounds rather complicated, in reality this is a small volume, simple to use and one which churches of all traditions would find helpful. Very straightforward for Lent discussion groups in particular to adapt to their usual schedule (there's no demand to follow it through from beginning to end), it is equally applicable to personal devotion where such groups may not exist. The liturgies themselves are hardly cutting-edge

but they are well shaped for their intended use, and I found the reflections as thought-provoking as expected from these writers.

For parishes familiar with the Stations of the Cross with their own preferred materials, *Walking the Way of the Cross* offers a useful addition. But I would commend it even more to those who might otherwise feel this is not their tradition – there is plenty here for those of any tradition who are open to sharing in Christ's journey to the Cross. As Archbishop Justin Welby puts it in his Foreword: 'If we put ourselves firmly in the narrative of Christ, we find that he in return puts himself firmly in our own lives...'

✍ *Stuart Thomas is Rector of Frimley.*

All Hail the Glorious Night and Other Christmas Poems, Kevin Carey, Sacristy Press, 2019

Singing in carol services as a teenager was one of the keys to the emergence of my Christian faith. Sophisticated reflections on the incarnation from centuries of European thinking were offered in a way that was completely unavailable elsewhere in the humdrum world of church attendance. The author of this collection of Christmas poems, the fruit of a decade's writing, attributes some of his inspiration to his experience as a singer, and offers his work as a source to contemporary composers. Indeed some of this verse is already to be found in the *Oxford Book of Flexible Carols* (OUP 2009). Reading the poems, one can certainly detect among their inspiration themes and symbolism familiar from the repertoire of the *Oxford Book of Carols* and *Carols for Choirs*.

Carey's poems are drawn from the full breadth of the Christmas experience, from the manger to the shopping centre. They do not shirk the difficult: indeed the compiler of a 'blue Christmas' service would do well to read the section entitled 'Now', a complex of ten short poems constituting a meditation on much that is challenging for so many about Christmas as we now experience it. As a reflection on the scriptural passages associated with carol services, the eleven poems that constitute 'The Infant King' offer a ready-made set of reflections to support those looking for something that seems traditional, yet newly challenging. A variety of black and white drawings by Kevin Sheehan add to the charm of this eminently usable volume.

✍ *Gill Ambrose is the Editor of Praxis News of Worship.*

Reports

Gathered to be Sent: Worship that Connects with Everyday Faith, Andy Stinson, Grove Worship W241

Gathering for worship enables us to bring the whole of our lives before God – yet too often we leave our everyday realities at the door and by the end of the service we fail to connect our corporate worship with the worship of our lives. This challenging study offers reasons to make these links, and includes practical suggestions for how we can connect the gathering and dismissal parts of our corporate worship with the rhythms and patterns of everyday faith.

Reports

The Complexities of Inclusion: Integrating physical, social and emotional accessibility in worship

110 people gathered for Praxis South's event on inclusive worship. I attended with my guide dog, Zoe. I know personally how varied the needs of visually impaired people are, and as a priest I wanted to ensure that I was also aware of other needs so I can encourage everyone to engage with worship in a way that works for them.

The day started with Fiona MacMillan and a bit of history. For centuries the church has been very good at caring for those in need, but in many cases it actively excludes them from worship by linking sickness with sinfulness, and mental health issues with demon possession, seeing only something that needs to be cured. She went on to speak about how the church needs to learn to enable people to be fully who they are, by engaging with liturgy and worship in a variety of ways. Fiona commented that if we try to make 'one size fit all', we are more likely to be 'known for our needs than celebrated for our gifts'. We are all a combination of needs and gifts, and when we embrace that variety the church will have a richness that brings us much closer to reflecting God's nature.

Ann Memmott explained that autism results from a different brain type, hence the use of the term 'neurodiverse'. Ann spoke of how structure, accuracy and clear instructions help people with autism to engage with worship, but we also need to build relationships and begin to understand people's needs. We must be aware that for those who are extra sensitive to sensory input, things such as lots of noise or visual stimulus can be overwhelming. So we need to think about how a service is set up: if you are able to re-arrange the church seating, could there be quieter areas; could you have some lower lighting, whilst remembering that bright light helps others?

Zoe Heming has needs that change regularly because of her condition. Sometimes she uses a wheelchair and at other times she can walk and perch. Zoe has become more aware of the significance of 'physical worship' – the times of standing, sitting and kneeling – because 'our faith is not totally in our heads; we live it'. We need to make variety acceptable in worship: if you need to sit that is OK; if you need to move around that is also OK. There is a pressure to conform, even when it causes someone pain or distress. We need to become permission givers and encourage people to do what makes them feel comfortable, so that they can engage in worship, because 'our faith lives in the bodies we have got'.

Frances Young spoke about her son, Arthur, who has profound learning difficulties. When people have got to know Arthur and accepted him in worship it has been truly wonderful. At one service the leader introduced a time of silence, but as Arthur cannot do silence, he said, 'We will create silence by singing psalms'. Having the peaceful stillness that comes from singing psalms and allowing Arthur to be himself allowed everyone to engage. Worship should not be about getting everyone to participate. It should be about drawing us into a sacred space, because in that space there can be healing rather than cure.

Before the panel met for questions Anna de Lange spoke about practical ways that we should approach liturgy. What struck me in this talk was how much of our language could be a stumbling block to many in their faith journey. Anna encouraged us to create services that reflect God gathering us, speaking to us, changing us and sending us.

I was both challenged and encouraged by the event and I would like to finish with a comment made by Fiona: 'Insight and

understanding is where all good practice begins'. So while we need to be prepared for whoever may walk through our doors, we need mainly to be prepared to build relationships, to ask questions rather than make assumptions, because everyone is fearfully and wonderfully made.

✍️ *Melissa Carter is Team Vicar in the Dover Town Team.*

Inspiring Music in Worship

For our autumn event we welcomed Helen Bent to the South West to talk about her recent book, *Inspiring Music in Worship*. Of course, the day was so much more than a talk, and about so much more than just a book! IMiW, as it is sometimes known by users, is designed to get church musicians, ministers, PCCs and congregations to sit down together and explore the many ways in which music is an integral part of our worship.

The format of the day saw input from Helen mixed in with group discussion, plus individual and group exercises and case studies, punctuated by singing together. As always, sharing music lifts the heart, encourages us and inspires us to go back to our churches with renewed vigour to offer God our very best in word, spoken and sung.

One of the questions Helen asked us was, 'What would Jesus say if he appeared at one of our services?' Some wondered whether we would be challenged as to whether we were truly giving of our best, others as to whether all were included, but the thought that was most striking was that it would always turn into a healing service! I thought about my congregations past and present and all the different pastoral issues there were and how Jesus would have spoken into those situations and brought true peace. It was a reminder that worship is not something that is done, it is an encounter, and how it behoves those of us who lead to do so in a way that leaves room for God to speak.

✍️ *Robin Lodge is Chair of Praxis SW.*

Events

Perham-Shaped Worship

*Friday 28 February 2020 to
Saturday 29 February 2020
Sarum College, Salisbury*

This symposium is an invitation to consider the rich and diverse influence of the late Bishop Michael Perham upon worship in the Church of England. Speakers with first-hand experience of Michael's ministry will address issues such as nurturing worship in the parish, liturgical leadership, the formation of praying people, and liturgical revision.

Contributors: Tom Clammer, Tim Harle, Mary Gray-Reeves (relayed by video) and David Hoyle.

For more information www.sarum.ac.uk/event/perham-shaped-worship-2/

To book contact aogden@sarum.ac.uk

Worship: all things to all people?

*Thursday 14 May 2020 10 am - 4 pm
St Mary's Church, Leamington Spa
Praxis Midlands*

Speakers: Tom Clammer, Caroline George, Katie Tupling and Greg Batlem.

Come and join the Praxis Midlands team for another great day of training. In 2020 we are focussing on what it means for worship to be truly accessible and welcoming for all people. The day will cover welcome at worship in terms of intergenerational issues, physical ability, socio-economic differences and mental capacity including dementia.

Contact praxismidlands@hotmail.com

Music for Mission and Ministry Residentials 2020

*(previously known as Strengthen for Service)
Tuesday 6 - Thursday 8 February 2020 at High Leigh,
Hoddesdon, Hertfordshire
Tuesday 28 - Thursday 30 April 2020 at Ty Croeso,
Cwmbran, South Wales*

*Tuesday 29 September - Thursday 1 October 2020 at
Whalley Abbey, Lancashire*

Booking via RSCM website: www.rscm.org.uk
More information, contact Sarah King, 01722 424843 or sking@rscm.com

Inspiring Music in Worship Days

*Saturday 1 February 2020 at St Chad's, York, YO23
1EY, Organised by York Diocese Contact Terry.Joyce@
yorkdiocese.org
Thursday 5 March 2020 at St Peter's, Frimley, GU16 7AQ,
Organised by RSCM Guildford Contact [rscm.guildford.
area.chair@gmail.com](mailto:rscm.guildford.area.chair@gmail.com)
Tuesday 21 April 2020 at Moulton Parish Centre, NN3
7SW*

Organised by Peterborough Diocese and RSCM Peterborough and Northamptonshire

Booking via Peterborough Diocesan website

Contact Lesley-Anne.Marriott@peterborough-diocese.org

Colin's column

Well, the press tells me the Pope 'has made John Henry Newman a saint'. Saints come into liturgical calendars, so they are the proper business of this column. I put the report in the press in quotation marks, for I understand that saints occupy a higher place than the rest of us in some heavenly hierarchy, and the report apparently states that the Pope has power in relation to heaven to promote the favoured Christian. I think the Pope's own account would be one of recognition and salutation rather than promotion, but the press goes on saying that he 'makes' people saints.

So how does the Church of England stand in relation to saints? In a short and narrow column, all I can do is list the following points, some of them mutually inconsistent (we're Anglicans).

1. In the New Testament all God's people are 'saints' ('the holy ones'). 'Saint' is clearly an adjective in origin (and we have 'St Saviour's' and even 'St Sepulchre's' to this day).

2. In time, Christians came to refer to distinguished predecessors as 'holy', until the adjective stuck and the apostles (as a leading instance) became 'St Peter', 'St Paul', etc.

3. Post-apostolic Christians, particularly martyrs, came to be distinguished similarly.

4. By medieval times, the Pope was formally according the title 'saint' to outstanding earlier Christians. Saints were themselves exempt from purgatory, and their own intercession could be sought, which entrenched 'Hail, Mary' and litanies of saints into the liturgy. They even had an excess of merit available to be put into the ordinary Christian's balance of good and evil works, and to help tip the balance to reduce time in purgatory.

5. The English Reformers rejected any intercession (or transferred merit) of the saints, and, without abolishing the category, they neither defined it, nor provided any machinery for adding new names. Purgatory and All Souls Day were eliminated – and 'all saints' could now refer to all Christians, which the proper largely suggested.

6. Cranmer removed almost all post-apostolic names from the calendar listings, and retained actual 'saint's days', with collect and readings, only for biblical ones.

7. Elizabeth slipped 'black-letter' saints into the calendar – listed, but without proper.

8. Church dedications to saints remained (though churches opened during the Commonwealth period carried no saints' names). The latest one is St Richard of Chichester (died 1253). The Anglican Churches have never named anyone since (not even Charles the Martyr) as a 'saint'. Anglicans occasionally slip into Roman nomenclature (as, for example, you occasionally hear 'St Thomas More', but he was condemned in his time as a traitor). Papal listing, including canonizing Pope Pius IX, is not infallible.

9. Rome requires evidence of two miracles traceable to the invoking of someone not yet a saint, before that person (Newman in this latest case) has been canonized. Anglicans have no official recognition of the process (*Deo gratias*), and so can hardly look for evidence of the upshot.

So, say I, live with the inconsistencies – that's regular Anglicanism. But don't resolve them Romewise.

This issue's 50th anniversary takes a new step, for it is not about liturgical text. Instead I applaud the work of a contemporary of mine, Eddie Burns. In 1969 there appeared his great hymn 'We have a gospel to proclaim'. No collection would dare omit it. Eddie, who confesses he has never written anything comparable since, revels in Frank Colquhoun's tribute that the hymn is 'mercifully free from pious jargon'.

✉ Colin Buchanan is a former Bishop of Woolwich.