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**THE IMPACT OF THE LITURGICAL AND
CHARISMATIC MOVEMENTS ON HYMNS AND
SONGS IN CONTEMPORARY WORSHIP, WITH
SPECIAL REFERENCE TO THE PARISH CHURCH
OF ST NICHOLAS, DURHAM.**

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DEPARTMENT OF MUSIC

2005



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The impact of the Liturgical and Charismatic Movements on hymns and songs in contemporary worship, with special reference to the parish church of St Nicholas, Durham.

ABSTRACT

Music is a subject which has always been the cause of much debate within the church. The last century in particular has seen a considerable amount of change, in both the musical styles that have emerged and the place that congregational song has been given in worship. There have been a number of reasons for such changes, many of which relate to the liturgical reforms of the twentieth century. In this thesis I investigate both the musical changes and the liturgical reforms which have led to them. I do this by considering these developments within the context of the Church of England, and by examining the effects that they have had upon one specific church, namely St Nicholas', Durham.

The thesis begins with an introduction to the three components of my research, namely the liturgical reforms of the last century, the musical changes which have, to a great extent, occurred as a direct result of such reforms, and the specific case of St Nicholas', Durham. In each of the three following chapters I begin by examining the developments and issues to be discussed in the context of the Church of England. I then consider these developments and issues in relation to St Nicholas'. In Chapter 1 I discuss the liturgical reforms of the last century, focussing particularly on the characteristics of the Liturgical Movement and the changes made in terms of Anglican liturgy. I also examine the Charismatic Movement. In Chapter 2 I examine the effects that the Liturgical and Charismatic Movements have had upon music in the church. In Chapter 3 I consider the role congregational song plays in worship and its implications. I conclude by summarising the main issues, showing how the more general issues facing the church have had significant consequences for music in the church.

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¹ *Writing your Thesis*, <http://www.dur.ac.uk/library/use/guides/advthes.pdf>.

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PREFACE

Music is a subject which has always been the cause of much debate within the church. The last century in particular has seen a considerable amount of change, not only in the musical styles that have emerged but also in the place that congregational song has been given in worship. There have been a number of reasons for such changes, many of which relate to the liturgical reforms of the last hundred years. In this thesis I investigate both the musical changes and the liturgical reforms which have led to them. I do this by considering these developments within the context of the Church of England, and by examining the effects that they have had upon one specific church, namely St Nicholas', Durham.

For the purposes of this thesis it has been necessary to adopt a number of research methodologies. The discussion of the situation in the Church of England has involved studying a selection of literature dealing with the wide range of liturgical and musical developments of the last century, including publications intended for use within the Church of England and works by those commenting upon it. The examination of the effects that these developments have had upon St Nicholas', however, has required a much broader approach. In order to learn about the nature of the church and the changes that have been made to both its building and its worship I have examined a selection of documents, including parish magazines, service sheets, and articles written by various individuals at St Nicholas'; these documents can all be found at St Nicholas' itself or on its website, at Durham Record Office, or in the Local Studies Collection at Palace Green Library. One additional and extremely important source is *The Church in the Market Place*, in which George

Carey tells the story of St Nicholas' during his time as Vicar there.¹ I have also kept a record of all the services which took place between October 2002 and September 2003, paying particular attention to the musical repertoire. In addition to the collection of such factual and statistical information, however, my research has also involved a considerable amount of correspondence with past and present clergy, musicians and members of the congregation at St Nicholas', in order to ascertain their views on music in the church. (As a large proportion of my research is devoted to the discussion of arguments pertaining to the role of music in worship, I believe that collating the views of as wide a range of people as possible is extremely important.) The majority of this correspondence was carried out by the use of questionnaires in which participants were asked about any musical training they have had, their musical preferences both in and out of church, and their views on the role of music in worship. Having been a member of both the congregation and the music group for the last four years, I have, of course, also learnt a considerable amount about the general ethos of St Nicholas' from my own personal experience.

The thesis consists primarily of three chapters. These are preceded by an introduction to the three components of my research, namely the liturgical reforms of the last century, the musical changes which have, to a great extent, occurred as a direct result of such reforms, and the specific case of St Nicholas', Durham. I begin by giving a summary of the main liturgical developments and issues under discussion from the formation of the Anglican Church until the beginning of the twentieth century, many of which would continue to be the subject of much debate. This is followed by a brief history of congregational hymnody in the Anglican Church up until the late nineteenth century; this demonstrates that many of the issues which are

¹ Carey, George. *The Church in the Market Place*. Eastbourne: Kingsway Publications, 1984/2000.

still being discussed today have been faced by those concerned with church music for several hundred years. I then provide the reader with some background information about St Nicholas'. This includes a description of the nature of the church and a brief summary of the changes that have occurred during the last thirty years, in terms of both the church building and the worship which takes place there.

In each of the three following chapters I begin by examining the developments and issues to be discussed in the context of the Church of England. I then consider these developments and issues in relation to the specific case of St Nicholas'. In Chapter 1 I discuss the liturgical reforms of the last century, focussing particularly on the characteristics of the Liturgical Movement and the changes that occurred in terms of Anglican liturgy. I also examine the Charismatic Movement, another movement which has been extremely influential in bringing about change in the style of worship in many churches. I then relate this general discussion to the specific case of St Nicholas', looking at the ways in which its worship has been affected by the two movements. In Chapter 2 I examine the effects that the Liturgical and Charismatic Movements have had upon music in the church. I then show how these consequences relate to the specific case of St Nicholas'. In Chapter 3 I consider the role congregational song plays in worship and its implications. I use the questionnaire responses I have received to determine where the clergy, musicians and members of the congregation at St Nicholas' stand in relation to the more general arguments.

I conclude by summarising the main issues covered in the preceding three chapters, showing how the more general issues facing the church in the twentieth century have had significant consequences for music in the church, and how changes

made in the worship of the church in general can be seen in the specific example of St Nicholas'.

INTRODUCTION

An Introduction to Liturgy in the Church of England

Until the late twentieth century the 1662 *Book of Common Prayer* contained the only officially recognised liturgical texts of the Church of England. As we shall see in chapter 1, liturgical reform was extremely prominent during the last century and many changes were made, meaning that the 1662 texts were no longer the only services authorised for use. The 1662 book, however, was in fact a compromise which satisfied neither the Laudians ('those Christians seeking to move away from the more dogmatic reformed theology and who were prepared to see embellishment of church buildings and services') nor the Puritans ('those Christians who, broadly speaking, favoured the doctrines of the continental reformers and aimed for an austere simplicity in worship'),¹ and so debate surrounding it stretches right back to the seventeenth century.² In this introduction to liturgy in the Church of England I give a brief summary of how the 1662 *Book of Common Prayer* came about and of the key issues which continued to be debated up to, and during, the twentieth century.

The 1662 *Book of Common Prayer* is a revised version of the 1552 book produced by Thomas Cranmer.³ This, however, was not the first prayer book to appear in the English language. The first English prayer book, influenced by earlier continental reformers such as Luther and Calvin but again entirely the work of Cranmer, appeared in

¹ Hampton, Stephen. 'The English Church at the turn of the 17th Century'.
<http://www.snpc.freemove.co.uk/Library.html>

² Jasper, R. C. D. *The Development of the Anglican Liturgy 1662-1980*, 1. London: SPCK, 1989.

³ Harrison, D. E. W. and Sansom, Michael C. *Worship in the Church of England*, 46. London: SPCK, 1982.

1549.⁴ The first steps towards the 1549 book had taken place a few years earlier. Following a petition from Convocation to Henry VIII in 1536 William Tyndale's English translation of the Bible was set up in every parish church,⁵ and in 1538 it was ordered that each incumbent should recite the Creed, Lord's Prayer and Ten Commandments in English.⁶ From 1543 it was also ordered that a chapter of the New Testament must be read in English at both Mattins and Evensong,⁷ thus 'paving the way for the further substitution of English for Latin'.⁸ In 1544 Cranmer was ordered to produce an English version of the Litany, and in 1548 (the year after Edward VI came to the throne and the cup had been restored to the laity) a short English form was placed in the Latin Mass after the priest's Communion.⁹ The following year the first English prayer book came into use.¹⁰ This book was, however, the object of a certain amount of criticism, particularly by Bishop Stephen Gardiner, who argued that the 1549 Prayer Book was ambiguous.¹¹ An extremely important consequence of Gardiner's criticism was that it led Cranmer to produce a new prayer book, in which he changed every passage with which Gardiner disagreed.¹² This book was authorised for use from 1552.¹³ A number of changes were made to the book when Elizabeth came to the throne in 1558, and in both 1604 and 1662, but what we have come to know as the 1662 *Book of Common Prayer* is essentially a version of the 1552 book, rather than that of 1549.¹⁴

⁴ Ibid, 43.

⁵ Long, Kenneth R. *The Music of the English Church*, 9. London: Hodder & Stoughton, 1991.

⁶ Harrison and Sansom, 39.

⁷ Ibid, 41.

⁸ Long, 9.

⁹ Harrison and Sansom, 41-42.

¹⁰ Ibid, 42.

¹¹ Ibid, 45.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid, 46.

The history of the 1662 *Book of Common Prayer* therefore shows that Cranmer was an extremely important figure in the Church of England, as was Tyndale.

Discussions surrounding the Church of England's liturgy continued. Since the 1662 book had been a compromise which satisfied neither the Laudians nor the Puritans, in 1689 a Commission was set up to look at the possibility of 'reconciling as much as is possible of all differences'.¹⁵ This Commission, however, did not produce a report, and so no changes came about.¹⁶ This was followed by a series of publications which defended the Prayer Book.¹⁷ The differences of opinion between those who wanted to see liturgical revision and those in favour of the 1662 Prayer Book were still evident a hundred years later, with individuals such as Richard Watson (a reformer) and John Wesley (a supporter of the 1662 Prayer Book) each arguing their own case.¹⁸

During the French Revolution there was a period in which there was much more enthusiasm for the country and its institutions such as the church than there was for reform.¹⁹ This period, however, did not last long, and in the early 1800s there was even more desire for reform than had been the case in the previous century.²⁰ This was evident in the work of various individuals, such as Charles Wodehouse of King's Lynn, and organisations, such as the Camden Society and The Association for Promoting a Revision of the Book of Common Prayer.²¹ A religious census held in 1851 alongside the official census indicated that there was a low rate of church attendance.²² As a result

¹⁵ Jasper, 8.

¹⁶ *Ibid*, 9.

¹⁷ *Ibid*, 11.

¹⁸ *Ibid*, 18, 22.

¹⁹ *Ibid*, 23.

²⁰ *Ibid*, 40.

²¹ *Ibid*, 41, 43, 44.

²² *Ibid*, 46.

of this a committee was selected to consider the possibility of some reform.²³ Although, unlike the Commission of 1689, this committee did indeed produce a report, its recommendations were not approved by the Lower House of Canterbury and so, again, no changes took place.²⁴ In spite of this, church services were changing in an attempt to appeal to more people, and so at the end of the nineteenth century the leaders of the Church of England were under increasing pressure to introduce reforms.²⁵ Services were being held more often and sermons were becoming shorter and of better quality. Congregational participation was also becoming more important, with new hymnals appearing frequently.²⁶

Although issues relating to the Church of England's liturgy have been debated ever since the authorisation of the 1662 *Book of Common Prayer*, it was not until the last century that any significant change actually occurred. During the twentieth century liturgical reform was not confined to the Church of England. This was due to the fact that churches throughout the world faced a range of challenges such as the 'de-Christianising' of society in Europe and North America and the abandoning or questioning of traditional Christian beliefs, values and morality, sometimes within the church itself.²⁷ The same period, however, 'that has witnessed such apparent decline and loss of confidence has also seen an extra-ordinary recovery and renewal by the Christian church of its worship and the understanding of that worship as central to its life and work'.²⁸ There have been 'vast shifts' in the 'dynamics and expectations of

²³ Ibid, 47.

²⁴ Ibid, 48.

²⁵ Ibid, 49.

²⁶ Ibid.

²⁷ Fenwick, John K. R. and Spinks, Bryan D. *Worship in Transition: the twentieth century liturgical movement*, 1. Edinburgh: T&T Clark, 1995.

²⁸ Ibid, 1-2.

worshipping Christians, often expressed in changed texts, styles, concepts, and even buildings'.²⁹ These shifts are all characteristics of what is known as the Liturgical Movement.³⁰ The influence of the Liturgical Movement can be seen in a range of denominations including the English Reformed and Methodist Churches, the Church of South India, and the Eastern Churches, as well as in the Church of England and the Roman Catholic Church. In the following chapter I examine the development of the Liturgical Movement and its characteristics which were to have an enormous influence upon worship in the Church of England during the last century. I also discuss the specific issues pertaining to Anglican liturgy that continued to be debated throughout the twentieth century and consider the changes which resulted, many of which reflect the attitudes and principles of reformers such as Cranmer. I also examine the features of the Charismatic Movement, which was to have a significant influence upon worship, not only in the Church of England but also in other denominations. I then consider the consequences which such liturgical reforms were to have upon the use of music in the church.

²⁹ Ibid, 2.

³⁰ Ibid.

An Introduction to Congregational Hymnody in the Church of England

Just as the Church of England has seen a considerable amount of liturgical reform during the last hundred years, at the same time it has also witnessed significant developments in church music, in both its style and the role it is given. In Chapters 2 and 3 I examine these developments, focussing on the ways in which they have been influenced by the liturgical reforms of the twentieth century. Just as liturgy has been the subject of a great deal of debate for several hundred years, however, so too has church music. I shall therefore give a brief summary of the development of congregational hymnody in the Church of England, in order that we might understand something of the context from which later developments were to arise.

The first congregational hymnody can be traced back to fourteenth-century Bohemia where the Hussites who, objecting to the elaborate music of the Roman Catholic Church, set sacred vernacular texts to simple, popular tunes so that they could be sung by everyone and not just by trained musicians.³¹ In the sixteenth century the same principles were adopted by Martin Luther, who wrote that he wished ‘after the example of the prophets and the ancient fathers of the Church, to make German psalms for the people, that is to say, sacred hymns, so that the word of God may dwell among the people by means of song also’.³² For these ‘sacred hymns’, or chorales, Luther drew upon a variety of sources. Some of the melodies were taken from Gregorian plainsong, while others were folk songs or other kinds of secular music, and Luther composed a number of chorale tunes himself.³³ He also wrote many texts which he based on the

³¹ Baker, David and Welsby, Joan. *Hymns and Hymn Singing*, 35. Norwich: Canterbury Press, 1993.

³² *Ibid*, 37.

³³ *Ibid*, 37-38.

psalms, existing Gregorian hymns, antiphons, the Ordinary of the Mass, German sacred songs and non-liturgical Latin hymns.³⁴

Another important reformer whose views on the place of music in worship were extremely influential was Jean Calvin. The Calvinist Church stressed the importance of the Bible and so only texts written by biblical authors were allowed.³⁵ As a result only the psalms were sung in Calvinist worship.³⁶ Calvin also banned the use of instrumental and choral music, preferring simple, unaccompanied music.³⁷ In 1539 Calvin produced a collection of 'metrical psalms', in which he aimed, like both the Hussites and Luther, 'to provide simple music which could be performed by a congregation with only limited musical training'.³⁸ The early versions of his Genevan Psalter used existing hymn tunes, while later versions used melodies composed by Bourgeois.³⁹ Calvin's psalter was used extensively, with a number of different versions appearing throughout Europe.⁴⁰

In England congregational singing was also restricted to psalmody.⁴¹ Although other publications appeared in the 1540s, such as Coverdale's *Goostly Psalms and Spirituall Songes*, a collection of German hymns and melodies adapted for English use, these were dismissed as being 'too Lutheran'.⁴² The Anglican Church became increasingly influenced by Calvin, however, and so there was a demand for simple music which the congregation could sing.⁴³ As a result, two collections of psalms were

³⁴ Ibid.

³⁵ Ibid, 43.

³⁶ Ibid.

³⁷ Ibid, 42.

³⁸ Ibid, 43.

³⁹ Ibid.

⁴⁰ Ibid, 43-45.

⁴¹ Ibid, 43.

⁴² Ibid, 47.

⁴³ Ibid.

published in 1549.⁴⁴ Of these it was the collection by Thomas Sternhold and John Hopkins which continued to be used and revised for the next one hundred and fifty years.⁴⁵ The first edition of this collection to include music in this country appeared in 1561 and was produced by John Day.⁴⁶ Metrical psalmody proved to be extremely popular throughout the seventeenth century because it was a way in which people could ‘join in the singing in church in a language which they understood’, and because it was often the only kind of music which was possible.⁴⁷

It was not until the eighteenth century that congregational hymnody, as opposed to psalmody, began to appear frequently in the worship of the Church of England.⁴⁸ In 1696 a psalter had been compiled by Nahum Tate and Nicholas Brady in which they attempted to include more refined texts which were elegant paraphrases of the psalms as opposed to the literal translations which could be found in Sternhold and Hopkins’ collection.⁴⁹ Hymnody, however, is defined by Westermeyer as ‘poetry for the congregation to sing that was not restricted to psalmody’.⁵⁰ Although hymns were first introduced to corporate worship by Benjamin Keach, a minister of the Particular Baptists who encouraged his congregation to sing a hymn at the end of Communion,⁵¹ the most

⁴⁴ Ibid, 49. The first of these was a collection of all one hundred and fifty psalms in English, harmonised in four parts, by Robert Crowley. Thomas Sternhold also produced a collection of nineteen metrical psalms without music. He then produced a further collection of forty four psalms in conjunction with John Hopkins.

⁴⁵ Ibid.

⁴⁶ Ibid. A previous version in which music was included had appeared in Geneva in 1556. Day produced a second edition which included all the psalms in 1562.

⁴⁷ Ibid, 53.

⁴⁸ Ibid, 68.

⁴⁹ Pratt, Waldo Selden. *Musical Ministries in the Church: studies in the history, theory and administration of sacred music*, 168. New York: AMS Press, 1976.

⁵⁰ Westermeyer, Paul. *Te Deum: the Church and music*, 201. Minneapolis: Augsburg Fortress, 1998.

⁵¹ Wilson-Dickson, Andrew. *The story of Christian music: from Gregorian chant to black gospel: an authoritative illustrated guide to all the major traditions of music for worship*, 110. Oxford : SPCK, 1992.

influential figure in English hymnody in the early eighteenth century was Isaac Watts.⁵² According to Westermeyer Watts ‘did for the English speaking world what Luther had done for the German speaking world two centuries earlier’.⁵³ Watts was concerned about both the quality of the metrical psalms available and the fact that congregational song was restricted to psalmody. He strongly believed that congregational song should incorporate contemporary language. In a paper entitled *A Short Essay Toward the Improvement of Psalmody*, Watts argues that while the psalms are God’s word to his people, congregational song is the people’s word to God.⁵⁴ From this he deduces that translations of the psalms intended for the congregation to sing to God ought to be in their own language.⁵⁵ He also goes further, setting out a number of arguments for newly composed hymns which are ‘suited to the present case and experience of Christians’, maintaining that using only the psalms limits what can be expressed to God.⁵⁶ He also argues that if contemporary language can be used in other parts of Christian worship such as prayer and preaching, the same should also be true for congregational song.⁵⁷

Watts published several collections of hymns and poems, including *Horae Lyricae, Divine and Moral Songs Attempted in Easy Language, for the use of children*, and *The Psalms of David Imitated in the language of the New Testament*.⁵⁸ A fourth publication was *Hymns and Spiritual Songs*, written for the ‘common, uneducated Christian’s understanding’.⁵⁹ This collection included ‘scripture paraphrases, spiritual songs “compos’d on divine subjects” and not tied to particular biblical passages, and

⁵² Westermeyer, 202. Westermeyer describes Watts as the ‘father of English hymnody’.

⁵³ *Ibid*, 201.

⁵⁴ *Ibid*, 203.

⁵⁵ *Ibid*.

⁵⁶ *Ibid*, 203-204.

⁵⁷ *Ibid*, 204.

⁵⁸ *Ibid*, 202-203.

⁵⁹ *Ibid*, 202.

hymns for the Lord's supper'.⁶⁰ Watts' work was remarkably influential. Although his ideas were not accepted immediately, by the nineteenth century his hymns, which were written in the standard metres of the psalms and so could be set to the same melodies,⁶¹ were being sung throughout the country.⁶² As we shall see, he had also set an extremely significant precedent.

Just as Watts had dominated the development of congregational song in the early 1700s, so John and Charles Wesley were the leading figures in English hymnody for the rest of the eighteenth century.⁶³ In 1735 the Wesleys travelled to Georgia as missionaries.⁶⁴ There they came into contact with some Moravian Christians and were influenced by the way in which they expressed their faith in hymns.⁶⁵ The Wesleys, who are described by Baker and Welsby as 'spiritual descendants of the Puritans of the sixteenth and seventeenth centuries if not the missionaries of the early church',⁶⁶ saw the hymn, with its 'ability to carry basic religious messages' and its 'musical simplicity', as an excellent evangelical tool.⁶⁷ They were, however, critical of the quality of many of the texts in collections such as Sternhold and Hopkins' psalter, and so they wrote a considerable number of texts themselves.⁶⁸ Charles Wesley wrote over six thousand hymns, the majority of which showed the influence of either the Bible or the *Book of*

⁶⁰ Ibid, 202-203.

⁶¹ Wilson-Dickson, 111.

⁶² Westermeyer, 204. Many of his hymns are still sung today. One prominent example is *When I survey the wondrous cross*.

⁶³ Other eighteenth century hymn writers and compilers include George Whitefield, Philip Doddridge, Anne Steele, Augustus Toplady, John Newton and William Cowper (Westermeyer, 215-217). Very few hymn tunes were written in the eighteenth century, however, and so these texts were often set to well known secular tunes (Baker and Welsby, 72-73).

⁶⁴ Wilson-Dickson, 116.

⁶⁵ Ibid. The Moravian Church was formed by Hussites who emigrated to Britain and North America (Baker and Welsby, 36).

⁶⁶ Baker and Welsby, 71.

⁶⁷ Ibid.

⁶⁸ Ibid.

Common Prayer.⁶⁹ Many of the brothers' texts appeared in John Wesley's first hymn book, which appeared in 1737, alongside metrical psalms, translations of German and Greek hymns, and hymns by Watts.⁷⁰ This was followed by *The Morning Hymn Book*, *Hymns and Spiritual Songs*, *Hymns on the Lord's Supper* and the *Methodist Hymn Book*.⁷¹

John Wesley was also concerned with the music associated with hymnody.⁷² Until the late eighteenth century hymn books contained only texts.⁷³ Churches tended to use only tunes that they knew or that were easily available.⁷⁴ Wesley was concerned about this and so, in 1786, he published an edition of his *Collection of Hymns* in which each text was accompanied by an indication of the tune to which it should be sung.⁷⁵ Just as Luther had drawn upon a range of sources in order to find suitable melodies for his chorales, so Wesley drew upon psalm tunes, German chorales and earlier eighteenth-century collections, as well as the work of composers such as John F. Lampe.⁷⁶

Although the Wesleys were founders of the Methodist Movement, a movement with which hymnody is strongly associated and which is said to have begun following a service at which both brothers were 'renewed spiritually',⁷⁷ their hymns did in fact cross denominational boundaries, and many are still sung in Anglican churches today.⁷⁸ It is therefore clear that the work of the Wesleys, which can be described as a lifelong attempt 'to standardise the rhetoric and music of congregational song – the unity of

⁶⁹ Ibid, 71; Westermeyer, 207.

⁷⁰ Baker and Welsby, 70.

⁷¹ Ibid, 71; Westermeyer, 207.

⁷² Westermeyer, 211.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Baker and Welsby, 71.

⁷⁸ Examples include *O, for a thousand tongues* and *And can it be*.

emotion and the cognate, the heart and the head', was extremely significant to the development of congregational hymnody during the eighteenth century.⁷⁹

By the beginning of the nineteenth century, congregational hymnody was becoming more and more common in the worship of the Church of England.⁸⁰ This had not been officially authorised, however, and many of the locally produced compilations still contained significantly more metrical psalm texts and tunes than newly composed hymns.⁸¹ In 1819, however, an enlarged edition of Thomas Cotterill's *A Selection of Psalms and Hymns for the use of Saint Paul's Church in Sheffield* included three hundred and sixty seven hymns and only one hundred and fifty metrical psalms.⁸² This was opposed by a number people and so it was ordered that the book be revised again.⁸³ While this revised version contained fewer hymns than the original, it had nevertheless been approved by the Archbishop of York and, as a result, further collections of congregational hymnody were published.⁸⁴

As we have seen, hymns were an important part of the worship of evangelicals due to their personal and subjective nature.⁸⁵ There was, however, a movement during the nineteenth century called the Oxford Movement, associated with a group called the Tractarians who preferred more traditional worship and were suspicious of hymns due to their strong evangelical and Methodist associations.⁸⁶ The more the Tractarians studied early liturgical forms, however, 'the more ancient and universal they found the practice

⁷⁹ Carlton Young, cited in Westermeyer, 213.

⁸⁰ Baker and Welsby, 80.

⁸¹ Ibid.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid, 80-81.

⁸⁵ Long, 331.

⁸⁶ Ibid, 332.

of hymn singing to be'.⁸⁷ Consequently, 'what before was frowned upon for being an evangelical innovation now became accepted as an integral part of worship'.⁸⁸ The hymns of the two parties were nevertheless different in emphasis, with the Tractarians preferring those which were concerned with doctrine and expressed the voice 'not of the individual believer but of the worshipping Church'.⁸⁹ They therefore began to translate the old Catholic hymns into English and to write new hymns which were similar 'in subject matter, thought and expression' to the old.⁹⁰ The *Hymnal Noted* was produced by Webb, Neale, and Helmore,⁹¹ who sought to increase congregational participation and saw unaccompanied Gregorian chant as the ideal.⁹²

Due to the rise of congregational hymnody, a considerable number of hymnals appeared during the nineteenth century, representing the two main strands of the church.⁹³ One of the most influential hymnals was *Hymns Ancient and Modern*,⁹⁴ which was published in 1861 and included J. M. Neale's translations of a number of Latin hymns as well as new hymns by Tractarians such as John Keble and John Henry Newman.⁹⁵ It was intended as a complement to the *Book of Common Prayer* and was therefore structured in a similar way.⁹⁶ Although it was produced by the Tractarians and

⁸⁷ Ibid.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Westermeyer, 277.

⁹² Ibid, 275.

⁹³ Baker and Welsby, 87. These include Vincent Novello's *The Psalmist* (1843), the *Union Tune Book* (1843), various revisions of Charles Wesley's *Large Hymn Book*, and Richard Redhead's *Church Hymn Tunes for the Several Seasons of the year* (1853). Various hymnals were also produced for use by specific denominations.

⁹⁴ Monk, W. H. (ed.). *Hymns Ancient and Modern*. London: Novello, 1861.

⁹⁵ Wilson-Dickson, 136.

⁹⁶ Baker and Welsby, 87.

showed very little influence of popular hymn writers such as the Wesleys,⁹⁷ *Hymns Ancient and Modern* became the standard hymn book in many Anglican churches.⁹⁸

Towards the end of the nineteenth century new musical styles began to make their way into congregational hymnody. This was in part due to the American influence. In America the evangelists Ira D. Sankey and Dwight L. Moody produced a compilation of 'mission hymns' called *Sacred Songs and Solos*.⁹⁹ These were based on contemporary popular and folk music and were sung at camp and revival meetings.¹⁰⁰ In 1872 Sankey and Moody visited Britain where *Sacred Songs and Solos* proved extremely popular, its sales equalling those of *Hymns Ancient and Modern*.¹⁰¹ In this country William Booth, founder of the Salvation Army, also believed that he could draw people to the church by linking religious texts to familiar styles of music, such as Victorian popular music.¹⁰²

In conclusion, the same principles can be seen running through the work of many of those concerned with the reform of church music throughout the last several centuries. As we shall see, these principles, which are primarily concerned with allowing congregations to communicate in a language, both literary and musical, which is familiar to them, also dominate the musical developments of the twentieth century.

⁹⁷ Parkes, D. *Renewing the Congregation's Music*, 6. Bramcote: Groves Books Ltd., 1983.

⁹⁸ Baker and Welsby, 87.

⁹⁹ Ibid, 97.

¹⁰⁰ Ibid.

¹⁰¹ Wilson-Dickson, 138.

¹⁰² Parry, Simon H. *Why Should the Devil have all the best tunes? Twentieth Century Popular and Folk style Church Music in England*, 69. University of Liverpool, 2000.

An Introduction to St Nicholas' Church, Durham

St Nicholas' Church is situated in the market place in the centre of Durham. It is an Anglican church with a strong evangelical tradition. A range of people including local residents, students and tourists attend the three services that currently take place at St Nicholas' each Sunday at 9:15, 11:00 and 6:30.¹⁰³ The two morning services are largely the same in terms of type of service, readings, sermon and music, but they differ in that the 9:15 service adopts more of an 'all-age' approach and begins with a period which is intended specifically for children. Holy Communion takes place alternately at the morning and evening services; the remaining services are Morning and Evening Prayer. All services are in contemporary language and come from *Common Worship: Services and Prayers for the Church of England*.¹⁰⁴ The services tend to include a combination of traditional hymns and more modern worship songs, the majority of which can be found in *Complete Mission Praise*.¹⁰⁵ A said service of Holy Communion is also held each Thursday morning, and 'Prayer and Praise' evenings take place during the week several times a year. In addition to its services the church building is also used for a variety of other activities.

Evidence suggests that there has been a church on this site since the tenth century.¹⁰⁶ The present building, however, dates from 1858, after George Townsend Fox, who was appointed Vicar in 1856, found a church which was "an eyesore and a

¹⁰³ Hanson, Dale. 'St Nics – "an oasis of grace at the heart of the city"'.
<http://www.stnics.org.uk/index.html>

¹⁰⁴ Church of England. *Common Worship: Services and Prayers for the Church of England*. London: Church House, 2000.

¹⁰⁵ Horrobin, Peter and Leavers, Greg. *Complete Mission Praise*. London: Marshall Pickering, 1999.

¹⁰⁶ Day, David. 'St Nicholas Durham – A Guide for Visitors'.
<http://www.stnics.org.uk/stnics/theguide.html>

disgrace”, seriously dilapidated and in need of urgent repair’.¹⁰⁷ The old church building had to be taken down to the foundations and the work, which began in June 1857, was finished in December 1858.¹⁰⁸ The church was full for its reopening, which was reported in detail by the *Durham Advertiser*.¹⁰⁹ Its article was critical, commenting that ‘the exterior work suffered from pettiness in detail and the interior gave an impression of cold nakedness’.¹¹⁰ As David Day observes, however, this would not be the last time that the church’s building would be the subject of criticism.¹¹¹

When George Carey was appointed Vicar of St Nicholas’ he too found a church which was in need of change. When he visited St Nicholas’ in 1974 he was told by the churchwardens that the church had a very ‘happy fellowship’, but that it had lost some of its families to a nearby charismatic church.¹¹² They explained to him that they did not want an ‘intense charismatic’ or a ‘deadly dull evangelical’ but that they did need a new leader.¹¹³ At Carey’s service of institution in July 1975 the Bishop of Durham called for St Nicholas’ ‘to be available to people, to stand for the message and ministry of Jesus, to be a holy and welcoming people of God, to be open to all that God wanted to give us’.¹¹⁴ This view was shared by Carey, and it soon became clear that, if the church was to be accessible and welcoming, the building would need extensive work.

The first plans for a ‘programme of modernisation and development’ were put forward and considered by the Parochial Church Council in 1976; the plans were then

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Carey, George. *The Church in the Market Place*, 18. Eastbourne: Kingsway Publications, 1984/2000.

¹¹³ Ibid.

¹¹⁴ Ibid, 19.

put to the congregation.¹¹⁵ After much discussion the PCC eventually voted against going ahead with the building work in October 1977.¹¹⁶ At the beginning of 1979, however, they approved the plans,¹¹⁷ and work began in September 1980 and finished in October 1981.¹¹⁸ In the reordered building the altar and seats for the clergy were placed along the middle of one of the longer walls with the congregation sitting along the remaining three sides of the church facing each other and the clergy, increasing their sense of fellowship. Other changes to the building meant that the church was subsequently a suitable venue for a variety of other activities. A service to celebrate the reopening of the church was held on 23 October.¹¹⁹

While the building work was extremely significant, the changes that Carey introduced to the church's worship were of even greater importance. Before his arrival in 1975 most of the hymns were taken from the *Anglican Hymn Book*.¹²⁰ Carey produced a hymn book supplement and started to introduce more modern songs.¹²¹ Services of Holy Communion began to take place each week (as opposed to twice per month), alternating between the morning and evening services, and a monthly 'family service' was introduced.¹²² Music, dance and drama groups were also formed and started to take an active part in services.¹²³ These changes, which I discuss in further detail in chapters 1 and 2, all occurred as a result of Carey's belief that worship must be relevant. Carey argued that it was not a case of what he or anyone else liked, but

¹¹⁵ Ibid, 52-53.

¹¹⁶ Ibid, 64.

¹¹⁷ Ibid, 88.

¹¹⁸ Ibid, 119.

¹¹⁹ Ibid, 142.

¹²⁰ Church of England. *Anglican Hymn Book*. London: Church Book Room Press, 1965.

¹²¹ Carey 1984, 22.

¹²² Ibid, 45, 30.

¹²³ Ibid, 23, 46, 71.

whether the language of worship could ‘reach our contemporaries or even express the spiritual devotion of modern Christians’.¹²⁴ As we shall see, the changes that he introduced also reflect the influence of the Liturgical and Charismatic Movements and are indicative of what was happening elsewhere in the Church of England at that time.

Carey’s vision for St Nicholas’ continues to be maintained by the current Vicar, Dale Hanson, who asserts that ‘the purpose of a church is determined by the interaction between what it believes and where it lives, its theology and its culture,’ and suggests that the purpose of St Nicholas’ might be to be ‘an oasis of grace at the heart of the city’.¹²⁵ As a church with a strong evangelical tradition going back at least one hundred and fifty years, those at St Nicholas’ hope that they can be ‘faithful to the Scriptures and historic, Christian gospel and at the same time flexible and creative in their application to our situation here in the centre of Durham in the 21st Century’.¹²⁶

In the chapters that follow I discuss the liturgical and musical issues that the Church of England has faced during the last hundred years, many of which relate to this tension between upholding the Christian tradition and relating it to contemporary society. In relation to these more general issues I investigate the specific changes that have taken place at St Nicholas’ during the last thirty years.

¹²⁴ Ibid, 31.

¹²⁵ Hanson.

¹²⁶ Ibid.

CHAPTER 1

PART 1

The Liturgical and Charismatic Movements and their influence upon the Church of England

During the twentieth century the worship of a number of denominations including the Church of England was affected considerably by two movements, namely the Liturgical Movement and the Charismatic Movement. In this chapter I begin by considering the origins of the Liturgical Movement and the principles of its early leaders, and by showing how its influence can be seen in the liturgical reforms made in the Church of England throughout the twentieth century. I then discuss the origins and features of the Charismatic Movement. The chapter concludes with an examination of the situation at St Nicholas', Durham over the last thirty years in which I consider the extent to which the more general developments of the last century can be seen in this particular case.

The Liturgical Movement and its influence upon the Church of England

During the twentieth century the various denominations of the Christian Church have faced a range of challenges, including the ‘de-Christianizing’ of society and the abandoning or questioning of traditional Christian beliefs, values and morality.¹ In spite of these challenges, however, the Christian Church has nevertheless seen ‘an extraordinary recovery and renewal of its worship and the understanding of that worship as central to its life and work’ during the last century.² Ellsworth Chandlee describes the Liturgical Movement as ‘part of the reawakening of the Church’.³ As Fenwick and Spinks explain, it was a movement that was concerned not only with written liturgies but also with ‘changing the way Christians think about worship, the expectations they have of it (and of each other), and, indeed, about changing their spirituality’.⁴ In this discussion of the Liturgical Movement I begin by considering its origins and the principles of its founders. I then examine the ways in which the Liturgical Movement’s influence can be seen in the reforms that have been brought about in the Church of England during the last century.

¹ Fenwick, John K. R. and Spinks, Bryan D. *Worship in Transition: the twentieth century liturgical movement*, 1. Edinburgh: T&T Clark, 1995.

² Ibid, 1-2.

³ Ellsworth Chandlee, H. ‘The Liturgical Movement’, 314, in Davies, J. G. (ed.), *A New Dictionary of Liturgy and Worship*.

⁴ Fenwick and Spinks, 2.

The origins of the Liturgical Movement

Although it can be argued that the characteristics of the Liturgical Movement have their origins in a number of denominations including both the Reformation and the Orthodox Churches, the roots of the twentieth-century movement can be traced back to the Roman Catholic Church. According to Botte, the founder of the Liturgical Movement was Lambert Beauduin.⁵ Before entering the monastery of Mont César in 1905 Beauduin had worked as a parish priest devoted chiefly to social work.⁶ He argued that the liturgy should be understood as ‘the action of the Church as a whole, bringing the whole individual man in the whole community to God’,⁷ thus providing a sense of unity in an otherwise atomised society. As a consequence of his own experience, however, Beauduin felt that the church was in fact reflecting these more general trends: ‘Christian society was no longer a fellowship, but divided and individualistic. Piety was no longer based on corporate liturgy, but had become a private matter’.⁸ The Mass was no longer a community action, and the main concern in worship was ‘that each individual’s “spiritual temperature” was raised’.⁹

Beauduin believed that, if this situation was to be improved, liturgical reform was necessary. He proposed a vernacular liturgy which would provide members of the congregation with a greater understanding of the Mass and consequently allow them both to participate more actively and to interact with each other.¹⁰ In the Roman Catholic Church this meant the introduction of the vernacular for the first time as almost all services had previously taken place in Latin,¹¹ and so Beauduin himself began to produce a monthly publication called *La Vie Liturgique*, in which

⁵ Ibid, 23.

⁶ Davies, H. *Worship and theology in England, Vol. 5: The ecumenical century, 1900-1965*, 24. Princeton, New Jersey: Princeton University Press; London: Oxford University Press, 1965.

⁷ Ibid, 23.

⁸ Fenwick and Spinks, 25.

⁹ Ibid, 5-6.

¹⁰ Ibid, 25.

¹¹ Ibid, 8. Until 1885 translations of the Latin Missal were officially forbidden.

he provided a translation of the text of the Mass for the coming month.¹² His ideas, which he set out in *The True Prayer of the Church* and *La Piété de l'église*, were based firmly on his theology of the church as the Body of Christ, and on his belief in the priesthood of the laity.¹³

Beauduin's ideas were also shared by several of his contemporaries elsewhere in the Roman Catholic Church. Ernest Koenker, for example, maintains that the Liturgical Movement began with the use of a German Dialogue Mass in which the congregation and the server responded to the priest together.¹⁴ The Dialogue Mass was used in the monasteries of Maria Laach following a Holy Week Conference held in 1914.¹⁵ This conference was arranged by Ildephonse Herwegen, Abbot of Maria Laach from 1913-46,¹⁶ who advised a group of university teachers, doctors and lawyers on how to encourage more active participation in the Mass.¹⁷ Herwegen produced a number of publications 'which gradually contributed to changing the understanding of the liturgy among clergy and educated laity'.¹⁸ Herwegen's work reflects many aspects of the Liturgical Movement such as 'the return to the Biblical and Christ-centred tradition of the Early Church', 'the need for an objective and corporate, as contrasted with a subjective and individualistic, liturgical piety', 'an emphasis on the *communal* offering of the Eucharistic Sacrifice' and 'the strongly social implications of the Liturgy for the overcoming of class divisions'.¹⁹

¹² Ibid, 25.

¹³ Ibid, 24-25. The principles underlying Beauduin's ideas can also be seen in the work of others before him. For example, before Giuseppe Sarto became Pope in 1903 he had attempted to increase the participation of his congregation in worship (ibid, 23).

¹⁴ Ibid, 26.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Davies, 26.

¹⁸ Fenwick and Spinks, 26. These included *Kirche und Seele* and *Christliche Kunst und Mysterium*, as well as the *Jahrbuch für Liturgiewissenschaft*.

¹⁹ Davies, 27.

The Liturgical Movement can therefore be defined as an attempt to bring about spiritual and social renewal in a secularised and individualistic world, by means of increased congregational participation through the restoration of the Eucharist and the use of the vernacular, a return to Biblical theology and the early church, and an increased awareness of other Christian traditions.²⁰ During the twentieth century the Liturgical Movement spread to other countries and denominations.²¹ Indeed, as Davies points out, ‘a preliminary pointer to the significance of the Continental Liturgical Movement is the assessment of its importance made by non-Roman Catholic scholars’, including the Anglican priest Gabriel Hebert,²² who wrote *Liturgy and society: The function of the Church in the modern world*.²³ Hebert, whose work clearly reflects the influence of reformers such as Beauduin and Herwegen, believed that the Liturgical Revival offered a way of Christianity as ‘more than a system of belief...and as more than an individual way of holiness’:

Christianity could now be presented “as a way of life for the worshipping community” which was a corporate renewal of faith, of commitment and consecration, and an incentive to serve and transform the fragmented society outside, as the very mission of the Church.²⁴

As we shall see in the following discussion, the ideas of Beauduin, Herwegen and Hebert were to prove extremely influential in the worship of the Church of England, particularly in terms of the issue of language and the restoration of the Eucharist.²⁵

²⁰ See also Davies, 13 and Fenwick and Spinks, 7-11.

²¹ Members of the Roman Catholic Church in England have not contributed to liturgical renewal to the same extent as their continental counterparts. As Davies observes, ‘this is probably because in a predominantly Protestant country any Roman Catholic stress on a vernacular liturgy, on the table aspect of the altar, and on the active participation of the laity, would seem like imitating Protestantism’ (Davies, 38). Nevertheless, early exponents of the Liturgical Movement amongst English Catholics include Clifford Howell, who had become familiar with the Dialogue Mass in Germany, and Samuel Gosling, who founded the English Liturgy Society (later the Vernacular Society of Great Britain) (Davies, 278).

²² Davies, 14.

²³ *Ibid*, 39-40. According to Fenwick and Spinks ‘in this book the quintessence of the Roman Catholic Liturgical Movement was made available to the Anglican Church’ (Fenwick and Spinks, 45).

²⁴ Davies, 40.

The issue of language in Anglican liturgy

Whereas the Liturgical Movement led to the authorisation of the vernacular for the first time in the Roman Catholic Church,²⁶ the vernacular had been used in the worship of the Church of England since its formation in the sixteenth century. As we have seen, however, despite several attempts at reform, by the end of the nineteenth century the only services authorised for use were those found in the 1662 *Book of Common Prayer*. With a new emphasis on the vernacular twentieth century reformers began to consider the use of contemporary English in the liturgy. Despite the work of W. H. Frere, however, who in the early twentieth century ‘advocated a modest revision of the Prayer Book with the removal of archaisms and obsolete rubrics’,²⁷ it was not until the 1970s that the first services in contemporary language were authorised for use, as we shall see in the following account of the development of Anglican liturgy during the twentieth century.

As we have seen, during the nineteenth century, liturgy continued to be the subject of much debate and, as a result, a Royal Commission on Ecclesiastical Discipline was set up ‘to inquire into alleged breaches of the law with regard to worship and make recommendations for dealing with the situation’.²⁸ In its report the Commission concluded that the law of public worship was ‘too narrow for the religious life of the present generation’ and proposed a revision of the *Book of Common Prayer*.²⁹ While some felt that ‘a simple liberalizing of the rubrics’ was all

²⁵ In addition, as Fenwick and Spinks point out, the problems which faced Beauduin and Herwegen were pastoral problems which were shared by many other churches, and so it is not surprising that ‘the insights of this Catholic movement had parallel stirrings in other Churches’ (Fenwick and Spinks, 37).

²⁶ While many unofficial translations of the Missal existed and were in use, they were nevertheless forbidden as late as 1885 (Fenwick and Spinks, 8).

²⁷ Fenwick and Spinks, 41.

²⁸ Jasper, R. C. D. and Bradshaw, Paul F. *A Companion to the Alternative Service Book*, 20. London: SPCK, 1986/1992.

²⁹ *Ibid.*

that was necessary,³⁰ the chaplains who had served in World War I were becoming ‘increasingly convinced that the unrevised Book of Common Prayer failed to speak to the needs of the men in khaki to whom they ministered in worship’.³¹ Having exchanged ideas with the chaplains of other denominations they had in particular come to admire the American Prayer Book and the Scottish Book of Common Order ‘for their relation of prayers to twentieth century conditions’, and they returned from the war eager for a more radical revision.³² In addition, the two Archbishops had set up five Committees of Inquiry ‘to feel the pulse of the Church in wartime’, and one of the resulting reports entitled *The Worship of the Church* ‘furthered the demand for a thorough reconsideration of worship and for revision of the Prayer Book’.³³ Agreement between the Evangelicals and the Anglo-Catholics could not be reached, however, and the version eventually presented to and approved by the Church Assembly in 1927 was not popular within the Church of England and, consequently, was not authorised by Parliament.³⁴ A revised version was also defeated in the House of Commons the following year.³⁵ Nevertheless, bishops decided to make this version available to the public and issued a statement which encouraged people to use it.³⁶

At the same time the two Archbishops also set up a Commission to look at the relationship between the church and the government, and specifically what was meant by the phrase ‘lawful authority’, in an attempt to avoid future cases of Parliament being able to overrule the church.³⁷ A further Commission was appointed

³⁰ Davies, 291.

³¹ *Ibid.*

³² *Ibid.*

³³ *Ibid.*, 292.

³⁴ Jasper and Bradshaw, 21.

³⁵ *Ibid.*

³⁶ *Ibid.*, 21-22.

³⁷ *Ibid.*, 22.

in 1939 to look at revising the Canon law.³⁸ A report issued in 1947 stated that the term 'lawful authority' had no clear cut meaning, and so it was recommended that both the term and the way in which it should be used ought to be defined.³⁹ This enabled a significant amount of progress to be made in terms of reform. The Archbishops' Commission set up in 1949 put forward plans to revise Canon 13 so that experimental services, approved by both the Convocations and the House of Laity, could be introduced and used as an alternative to the services in the 1662 *Book of Common Prayer* for a fixed period.⁴⁰ This was seen by the Commission as the beginning of a process which would eventually lead to an 'acceptable revision of the services in the Prayer Book' which could be presented to Parliament for authorisation.⁴¹ The Prayer Book (Alternative and Other Services) Measure was eventually passed by the Church Assembly in 1964 and, having been approved by Parliament, came into use in 1966.⁴² It allowed the Alternative Services to be used until 1973, with the possibility of extending the trial period until 1980, as long as they were approved by the Convocations and the House of Laity.⁴³

By this time a Liturgical Commission appointed in 1955 had already begun work on the new experimental services. Once the Prayer Book (Alternative and Other Services) Measure had been passed, work began on authorising the services proposed in the 1928 revision of the Prayer Book.⁴⁴ Most of these services, collectively known as Series 1, were authorised for use from 1966 until 1973.⁴⁵ Since the Liturgical Commission had not been part of the 1928 revision process, however, most of this work was carried out by the House of Bishops. Meanwhile,

³⁸ Ibid, 23.

³⁹ Ibid.

⁴⁰ Ibid, 23-24.

⁴¹ Ibid, 24.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid, 25.

the Liturgical Commission had been working on their own revision of the Prayer Book, and most of the services they had proposed were authorised for use from 1967 and 1968 as Series 2.⁴⁶

By this time, however, the Liturgical Movement and its emphasis on the vernacular were beginning to influence Anglican worship, in that the use of modern English within the church was becoming more widespread, particularly with the authorisation of several contemporary translations of the Bible under the 1965 Versions of the Bible Measure.⁴⁷ As we shall see in the following chapter, contemporary language also began to appear alongside a more archaic form of English in hymns. The 1960s also saw the publication of works such as *Why Prayer Book revision at all?* by Charles Naylor and *The Language of the Book of Common Prayer* by Stella Brook.⁴⁸ Naylor pointed out that new translations of the Bible had established a new religious language, while Brook addressed some of the issues that this raised.⁴⁹ She argued that the main problem with developing a modern English liturgical language was that there was such a difference between written and spoken styles, and that both were declining.⁵⁰ She did, however, claim that it would be possible to develop a 'living liturgical style', just as Cranmer had done in the sixteenth century.⁵¹

The issue of language had been discussed by the Liturgical Commission in its report for the 1958 Lambeth Conference, but for a long time no conclusions were reached as to what changes should be made due to the fact that there had been no

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Jasper, R. C. D. *The Development of the Anglican Liturgy 1662-1980*, 286. London: SPCK, 1989.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid, 287.

‘systematic study of liturgical language’.⁵² The general move towards contemporary English, however, together with the points raised by writers such as Naylor and Brook, led to further discussion about a modern liturgical language. In 1967 the Liturgical Commission published *Modern Liturgical Texts*, which included modern versions of the Lord’s Prayer, the Creeds, the Canticles, and the Series 2 texts for Baptism and Confirmation.⁵³ This publication was well received at the 1968 Lambeth Conference, which marked an important step in the process of revision in that after 1968 ‘you’ forms ‘became invariable in the new rites in the Anglican Communion’.⁵⁴ Work began on modern versions of the other services, and at various points during the 1970s the final group of alternative services, known as Series 3, were authorised for use.⁵⁵

By the end of the 1970s considerable progress had also been made with regard to the legislation concerning liturgical reform after the establishment of Synodical Government in 1970.⁵⁶ Much greater flexibility was given to the Church of England when the Worship and Doctrine Measure was passed in 1974.⁵⁷ Under this measure the General Synod was permitted to authorise new forms of service as long as the *1662 Book of Common Prayer* was still available for use in its original version.⁵⁸ The measure also meant that the church was no longer restricted by the earlier time limit. Consequently, in 1976 a working party which had been set up to consider the future of the Alternative Services was able to propose the publication of a single book which included all the Series 3 texts as well as some of those of Series’

⁵² Ibid, 286.

⁵³ Jasper and Bradshaw, 26.

⁵⁴ Jasper, 293.

⁵⁵ Ibid, 288.

⁵⁶ Jasper and Bradshaw, 26.

⁵⁷ Ibid, 27.

⁵⁸ Ibid.

1 and 2.⁵⁹ As a result the *Alternative Service Book*⁶⁰ was published in 1980 and the services which it contained were authorised at first for ten years.⁶¹

Many people saw the publication of the *Alternative Service Book* as the end of the period of liturgical revision.⁶² The Liturgical Commission continued to produce new publications, however, many of which were extremely popular. The extensive use of the 1986 publication, *Lent, Holy Week, Easter*, for example, indicated that there was still an enthusiasm for new liturgical material, particularly that which provided for the church's seasons.⁶³ It was for this reason that the report issued by the 1981-86 Liturgical Commission at the end of its term concluded that the *Alternative Service Book* would need to be revised by 2000, and so the new Commission worked with this aim in mind.⁶⁴ A number of issues were addressed by this Commission, including that of gender-inclusive language.⁶⁵ A report concerning this issue, entitled *Making women visible: the use of inclusive language with the ASB*, was published in 1989 as an attempt to provide alternatives for exclusive words and phrases while the *Alternative Service Book* was still in use.⁶⁶ The 1986-91 Commission also produced two other publications, *Patterns for Worship*, which provided ideas for structuring the developing phenomenon of the 'family' or 'all-age' service,⁶⁷ and *The promise of His glory*, which was similar to *Lent, Holy Week*,

⁵⁹ Ibid.

⁶⁰ Church of England. *The Alternative Service Book 1980: services authorized for use in the Church of England in conjunction with the Book of Common Prayer; together with The Liturgical Psalter*. London: SPCK, 1980.

⁶¹ Jasper and Bradshaw, 28.

⁶² Bradshaw, Paul. *Companion to Common Worship*, 22. London: SPCK, 2001.

⁶³ Ibid, 24.

⁶⁴ Ibid, 26.

⁶⁵ Ibid.

⁶⁶ Ibid, 26-27.

⁶⁷ Ibid, 28.

Easter but covered the period from All Saints' Day until the Presentation of Christ in the Temple.⁶⁸

When the new Liturgical Commission was appointed in 1991, work began on the texts which would replace the *Alternative Service Book*, and this was done by a return to 'first principles'.⁶⁹ A collection of essays written by members of the Liturgical Commission and entitled *The Renewal of Common Prayer: uniformity and diversity in Church of England worship* was published in 1993.⁷⁰ This publication explored 'the proper balance between commonality on the one hand, and diversity, variety and spontaneity on the other'.⁷¹ The members of the Commission also tried to bridge the gap between those who still favoured the 1662 *Book of Common Prayer* and those who preferred the *Alternative Service Book*.⁷² Another publication which affected the development of the texts was *Celebrating Common Prayer*. This was the unofficial work of several members of the Liturgical Commission and addressed a number of issues which were

related to the need for a fresh approach to liturgical language, at the same time being more positive about historic texts and more creative and poetic in crafting new ones, while all the time having an eye to what was happening in the liturgical texts of other churches and in ecumenical agreements.⁷³

These issues were discussed by the General Synod in 1994, after which a commitment was made to include both old and new texts in the services to be authorised in 2000.⁷⁴

The resulting texts, which are known collectively as *Common Worship: Services and Prayers for the Church of England*⁷⁵ and have been authorised for use

⁶⁸ Ibid, 30-31.

⁶⁹ Ibid, 32.

⁷⁰ Ibid, 33.

⁷¹ Ibid.

⁷² Ibid, 34.

⁷³ Ibid, 35.

⁷⁴ Ibid.

since Advent Sunday 2000, include a combination of new and revised material.⁷⁶ In *Common Worship* we can see that by the end of the twentieth century the worship of the Church of England had been affected quite considerably by the Liturgical Movement. The inclusion of traditional texts in *Common Worship* shows the influence of the Liturgical Movement's emphasis on the importance of the church's heritage, while at the same time the provision of a range of contemporary texts represents the church's acknowledgement of the fact that 'God is not an antique memory, and worship is not an archaeological exercise'.⁷⁷ The inclusion of contemporary language also shows the influence of the social aspect of the Liturgical Movement in that it reflects the church's recognition of the needs of contemporary society. Language, however, is not the only example of the variety that can be found in *Common Worship*. The range of material, which includes provision for the church's seasons and for 'all age' services, for example, also reflects the wishes of those involved to cater for the needs of different churches, while at the same time retaining 'a sense of "family likeness"', both within the Church of England and with other denominations.⁷⁸ This, again, is evidence of the church's recognition of the needs of contemporary society, and also shows the influence of the Liturgical Movement's emphasis on an awareness of other Christian traditions. Finally, as we shall see in the following discussion, by the end of the twentieth century the Eucharist had been given a prominent role in Anglican worship, and consequently *Common Worship* includes eight Eucharistic prayers.

⁷⁵ Church of England. *Common Worship: Services and Prayers for the Church of England*. London: Church House, 2000.

⁷⁶ Earey, Mark. 'New services for a new century'. <http://seaspray.trinity-bris.ac.uk/~praxis/article1.htm>.

⁷⁷ Thomas, Philip. 'In our own rite'.

<http://www.cofc.anglican.org/commonworship/index.html>.

⁷⁸ Ibid.

The restoration of the Eucharist in Anglican worship

As we have seen, the current emphasis placed upon receiving Holy Communion by the Church of England is reflected by the fact that *Common Worship* contains such a wide range of Eucharistic prayers. The importance of the Eucharist, however, has not always been recognised in Anglican worship to the extent that it is today.

Although the ideal of the English Reformers had been a weekly Eucharist with the congregation receiving communion,⁷⁹ during the nineteenth century communion was infrequent.⁸⁰ It was not until the late nineteenth century that attitudes towards the Eucharist first began to change significantly and thus gave rise to the concept of the Parish Communion which, according to Fenwick and Spinks, 'has come to be regarded as the touchstone of the English Liturgical Movement'.⁸¹ As we shall see, those reformers who argued in favour of the Eucharist were often also concerned with the social aspect of the Liturgical Movement, which recognised that 'the goal of worship is not the indulgence of the worshippers but the transformation of the world'.⁸²

Donald Gray, who discusses the evolution of the Parish Communion in his book *Earth and Altar*, maintains that the Christian Socialists were the leading influence in the rediscovery of the Eucharist in England.⁸³ Fenwick and Spinks offer the following summary of the Christian Socialists' principles:

The Eucharist was promoted as the continuous expression of the incarnation, being the means of our union with God and one another. The Eucharistic fellowship was the

⁷⁹ Fenwick and Spinks, 37.

⁸⁰ *Ibid.*, 8.

⁸¹ *Ibid.*, 40.

⁸² *Ibid.*, 10.

⁸³ *Ibid.* The Christian Socialist Movement was founded by F. D. Maurice, Charles Ludlow and Charles Kingsley in 1848 (Davies, 198) and was developed by those who combined its ideas with those of the Tractarians, such as Henry Scott Holland, J. R. Illingsworth, E. S. Talbot and Charles Gore (Fenwick and Spinks, 40). Gray claims that the work of the Christian Socialists was entirely independent of the Continental Roman Catholic Liturgical Movement (Gray, Donald. *Earth and Altar: the Evolution of the Parish Communion in the Church of England to 1945*, xii. Norwich: Canterbury Press, 1986).

cornerstone of fellowship and brotherhood of all humanity. At a pastoral and practical level a direct result was the establishment of the Parish Communion.⁸⁴

The importance of the Eucharist was also recognised by the chaplains who served in World War I.⁸⁵ They found that many of the men to whom they were ministering had had no previous contact with the church, but were nevertheless ‘deeply religious in the sense of having deep views about right and wrong, love and hate, and basic Christian views and ideals’.⁸⁶ They did not, however, see any connection between their views and the church and its worship.⁸⁷ As a result, the authors of the report *The Worship of the Church* noted that ‘the men in the armed services had shown a great appreciation for Holy Communion’,⁸⁸ and recommended ‘that the parish Eucharist should be the centre of Anglican worship’.⁸⁹ They also suggested that liturgical revision ‘should be linked with a programme of education and pastoral action’,⁹⁰ thus reflecting the social aspect of the Liturgical Movement. The recommendations of the report were not put into practice, however, and so the Church of England ‘continued to fail to provide a liturgy which appealed to the “working class”’.⁹¹

Although there is evidence which shows that a Parish Communion had begun to take place in a number of churches in the late nineteenth century,⁹² in terms of the rediscovery of the Eucharist it was during the 1930s that the Continental Liturgical Movement’s influence upon Anglican worship became more apparent. This was

⁸⁴ Fenwick and Spinks, 40.

⁸⁵ Ibid, 41.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Davies, 293.

⁸⁹ Fenwick and Spinks, 41-42.

⁹⁰ Ibid, 42.

⁹¹ Ibid, 42.

⁹² Ibid, 40. There are records of an 8:00am Sung Eucharist at Frome in 1852 and a 9:00am Merbecke Eucharist at Middlesborough in 1893. According to Fenwick and Spinks, the first written use of the term ‘Parish Communion’ is probably that found in Cosmo Lang’s *The Opportunity of the Church of England*, in which he encourages a Parish Communion held at 9 or 9:30am.

largely due to the work of individuals such as Gabriel Hebert and Henry de Candole, both of whom were devoted supporters of the Parish Communion.⁹³ Hebert saw the Eucharist as the centre of Anglican worship. Having joined the Society of the Sacred Mission, he explained his ideas in a number of articles he wrote for the *SSM Quarterly*, in which he also set out some of the principles of the Roman Catholic Liturgical Movement.⁹⁴ Hebert also stressed the importance of the idea of the church as a family in his book, *Liturgy and society: the function of the Church in the modern world*, published in 1935.⁹⁵ Like Beauduin, Hebert was critical of the individualism of the society in which he lived, and saw the ‘corporate nature of the Church’ as the key to ‘a more corporate mankind’,⁹⁶ again reflecting the Liturgical Movement’s emphasis on proclamation and social involvement.

In 1937 Hebert also edited a collection of essays entitled *The Parish Communion*, in which a 9:30am Parish Communion followed by a Parish Breakfast was recommended as the ideal, as opposed to an 8:00am communion with an 11:00am non-communicating High Mass or Matins.⁹⁷ According to Gray the popularity of *The Parish Communion* was proof of an ‘unfulfilled appetite’.⁹⁸ Two of its contributors included Austin Farrar, who argued that the church is ‘Christ’s Mystical Body’, and Gregory Dix, who asserted that the 1662 communion service failed to express the corporate nature of the church, and advocated the introduction of the offertory procession (the presentation of the bread and wine, usually by

⁹³ Fenwick and Spinks, 43-44.

⁹⁴ *Ibid*, 44-45.

⁹⁵ *Ibid*, 45.

⁹⁶ *Ibid*, 45.

⁹⁷ *Ibid*, 45.

⁹⁸ Gray, 206.

members of the congregation) because of its symbolism of the priesthood of the laity.⁹⁹

Another contributor to *The Parish Communion* was Henry de Candole.¹⁰⁰ As a reader of *Questions Liturgiques* de Candole was, like Hebert, also influenced by Beauduin.¹⁰¹ Despite his evangelical background de Candole loved the ‘beauty, ceremony, and centrality of the Eucharist’ and strongly believed that the Parish Communion should be the main Sunday service.¹⁰² Having been involved with developing the Parish Communion at St John’s, Newcastle, he proceeded to write two books entitled *The Church’s Offering: A brief study of Eucharistic Worship* and *The Sacraments and the Church: A Study in the corporate nature of Christianity*.¹⁰³ In 1936 he also produced a pamphlet called *The Parish Communion*, in which he set out his arguments in favour of the Eucharist as the principal Sunday service, stressing in particular the importance of its role as the centre of the church’s ‘family’ life.¹⁰⁴ After several years as the Chaplain of Chichester Theological College de Candole was appointed Liturgical Missioner of the Chichester diocese.¹⁰⁵ He began to speak regularly about the Liturgical Movement and in 1939 he expressed his opinions on the Parish Communion thus:

Christian Worship is the Christian community offering its life and work to God through our Lord. Liturgy means the activity of the people of God, which is primarily a corporate common activity of the whole fellowship. That action is one of offering, and most clearly set forth and illustrated in the Eucharist, which is the heart of Christian worship.¹⁰⁶

De Candole continued to be extremely influential. In 1949 he founded a movement called ‘Parish and People’ with Kenneth Packard and Patrick

⁹⁹ Fenwick and Spinks, 46.

¹⁰⁰ Ibid, 45.

¹⁰¹ Ibid, 43.

¹⁰² Ibid, 43-44.

¹⁰³ Ibid, 43.

¹⁰⁴ Ibid, 43-44.

¹⁰⁵ Ibid, 44.

¹⁰⁶ Cited in Jagger, P.J. *Bishop Henry de Candole. His Life and Times, 1895-1971*, 119. Leighton Buzzard: Faith Press, 1975.

McLaughlin.¹⁰⁷ The aims of the movement were set out in a pamphlet entitled

Parish and People. What is it all about?:

The object of the Parish and People Movement is to help members of the Church of England and its sister Churches in and beyond the Anglican Communion to understand better:

- (a) THE BIBLE, in particular what it makes known about God and His people, the Church.
- (b) WORSHIP, especially as it is corporately offered by the People of God in Holy Communion.
- (c) CHRISTIAN ACTION, as the people of God are sent to live in the world in order to transform the world.¹⁰⁸

As this shows, the principles behind the Parish and People Movement reflect a number of the Liturgical Movement's characteristics, including its rediscovery of the Eucharist, its awareness of other Christian traditions, and its emphasis on proclamation and social involvement. It is perhaps for this reason that Fenwick and Spinks describe Parish and People as 'the embodiment of the Liturgical Movement on English soil'.¹⁰⁹

The Parish and People Movement remained extremely influential for twenty years, with publications such as J. A. T. Robinson's *Liturgy Coming to Life* helping to introduce people to its ideas.¹¹⁰ Opinions varied, however, as to whether or not this influence was beneficial. The founders of the movement were understandably positive about its effects, with de Candole claiming that it had 'borne wonderful fruit to the changing of the face of Sunday worship throughout the country'.¹¹¹ Others such as Michael Marshall, however, were critical:

It is perhaps the 'parish and people movement' which has done more than any other single movement to unchurch the people of the United Kingdom. It insisted on one sort of people at one sort of service (exclusively the Eucharist) for one sort of people at one sort of time. We must now recover a healthy diversity which is truly catholic in its flexibility.¹¹²

¹⁰⁷ Fenwick and Spinks, 46.

¹⁰⁸ Ibid, 47.

¹⁰⁹ Ibid, 46-47.

¹¹⁰ Ibid, 50.

¹¹¹ Jagger, 131.

¹¹² Marshall, Michael. *Renewal in Worship*, 62. London: Marshall, Morgan & Scott, 1982.

As we have seen in the previous section, this concern has clearly been tackled by those involved with liturgical reform in recent years. The situation regarding the Eucharist, however, has nevertheless changed significantly during the last century, and it is clear that its role as the centre of Anglican worship has been firmly established.

The Charismatic Movement

As we have seen, several extremely significant developments have occurred in the worship of the Church of England in recent years, many of which are due to the influence of the Liturgical Movement. During the twentieth century, however, the worship of a number of Christian denominations was also affected by the Charismatic Movement. The term 'charismatic' comes from the Greek word 'charismata', which means 'free gifts' and usually refers to the 'gifts of the Holy Spirit'.¹¹³ Although there have been experiences of these 'charismata' since Gospel times, until the beginning of the twentieth century they tended to remain outside mainstream worship.¹¹⁴ As we shall see, the Charismatic Movement, which is associated not only with these 'charismata' but also with 'an overwhelming sense of the presence and power of a God not previously known in such a combination of otherness and immediacy',¹¹⁵ began in America in the early twentieth century but became extremely influential in the worship of various Christian denominations throughout the world. In this examination of the Charismatic Movement I begin by discussing its origins and development. I then consider the ways in which the movement has affected Christian worship.

¹¹³ Parry, Simon H. *Why Should the Devil have all the best tunes? Twentieth Century Popular and Folk style Church Music in England*, 139. University of Liverpool, 2000.

¹¹⁴ Ibid.

¹¹⁵ Church of England. *The Charismatic Movement in the Church of England*, 1. London: CIO, 1981.

The origins and development of the Charismatic Movement

The roots of the Charismatic Movement can be traced back to the Bethel Bible College in Topeka, Kansas, where, on 31 December 1900, staff and students came to the conclusion that evidence of the baptism of the Holy Spirit was shown by the ability to speak in tongues.¹¹⁶ They began to lay hands on each other and to speak in tongues themselves.¹¹⁷ This connection between ‘speaking in tongues’ and ‘baptism in the Spirit’, which was seen to be ‘a second stage in Christian initiation which might follow on years after the experience of conversion or first conscious belief’,¹¹⁸ was an important part of the teaching of a strand of Christianity now known as ‘Pentecostalism’, which was established in Los Angeles in 1906.¹¹⁹ Fenwick and Spinks trace the beginning of Pentecostalism to a prayer meeting held in Bonnie Brae Street on 9 April, at which worshippers experienced a ‘baptism in the Spirit’ and spoke in tongues.¹²⁰ Many people became involved with this experience which eventually moved its base to Azusa Street Mission,¹²¹ ‘regarded by the Pentecostalist as the place of origin of the worldwide Pentecostal movement’.¹²²

Although there is evidence of a Pentecostal revival at one Anglican church in Monkwearmouth, Sunderland, in the diocese of Durham,¹²³ it was not until the middle of the twentieth century that the influence of Pentecostalism became

¹¹⁶ Ibid, 5.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

¹¹⁹ As Fenwick and Spinks point out, the idea of two stages of Christian initiation can be traced back to the Holiness Churches which stemmed from John Wesley. This is extremely significant as many of those involved with early Pentecostalism in America had a background in these Churches (Fenwick and Spinks, 106). The influence of the Holiness Churches can also be seen in Britain, particularly in the Keswick Convention (founded in 1875) and in revivals in Wales and Scotland in 1904 and 1908 respectively (*The Charismatic Movement in the Church of England*, 5).

¹²⁰ Fenwick and Spinks, 106.

¹²¹ Ibid.

¹²² Hollenweger, W. J. *The Pentecostals*, 22. London: SCM Press, 1972.

¹²³ *The Charismatic Movement in the Church of England*, 5. The Vicar at Monkwearmouth was Alexander Boddy, who was influenced both by Evan Roberts (who was associated with the Welsh Revival of 1904) and by the Keswick Movement. It is reported that a Pentecostal revival broke out in 1907 and continued for several years.

noticeable within traditional denominations. As Fenwick and Spinks note, the Pentecostal experience and its emphasis on speaking in tongues and other ‘charismata’ was ‘strongly at odds with the ethos and liturgical practice of most Roman Catholic, Anglican and Protestant worship at the beginning of the twentieth century’.¹²⁴ As a result, Pentecostals tended to be dismissed as ‘not only erroneous, but also brazen, fanatical, anti-intellectual (which no self-respecting Anglican could ever be!), separatist, and “holier than thou”’,¹²⁵ and individuals within the traditional churches who experienced a ‘baptism in the Spirit’ tended to be expected to leave and join ‘Pentecostalist’ churches.¹²⁶

In the 1950s, however, the attitudes held by the traditional churches towards the Pentecostals began to change. This was due to a number of factors. In contrast to countries such as England, in South America Pentecostalism had in fact become the main protestant alternative to Roman Catholicism. As a result, the leaders of the South American Pentecostalist Church found themselves with a considerable sense of ecumenical responsibility.¹²⁷ It was for this reason that, in his Kerr lectures of November 1952, published the following year as *The Household of God*, Bishop Lesslie Newbigin set out the following argument, thus becoming the first mainstream churchman to treat Pentecostals seriously as part of the world-wide church:

there are *three* broad manifestations of Christianity to be found on the earth’s surface – represented by adherents of the ‘body’ (or institution), viz. Roman Catholicism, by adherents of the word, viz. Protestantism, and adherents of the Spirit, viz. Pentecostalism.¹²⁸

This proved to be an extremely powerful argument which ‘marked a milestone in the mainstream churches’ understanding of Pentecostalism’.¹²⁹ As a consequence of the

¹²⁴ Fenwick and Spinks, 106.

¹²⁵ *The Charismatic Movement in the Church of England*, 6.

¹²⁶ Fenwick and Spinks, 106-107. In England the various Pentecostal denominations included ‘The Assemblies of God’, ‘The Elim Foursquare Gospel Church’ and ‘The Pentecostal Church’ (*The Charismatic Movement in the Church of England*, 6).

¹²⁷ *The Charismatic Movement in the Church of England*, 6.

¹²⁸ *Ibid.*

ecumenical movement, the attitudes of those within the traditional churches were in fact also affected by several influential figures within the Pentecostal Church itself, such as David du Plessis, who as the General Secretary of the World Pentecostal Churches was involved with developing links with both the traditional churches and ecumenical organisations such as the World Council of Churches, and David Wilkerson, a pastor whose work with street gangs and drug addicts in New York 'caught the imagination of many in the post-war youth culture and did much to commend a Spirit-filled life to a younger generation'.¹³⁰

As Fenwick and Spinks note, by this time many Pentecostal congregations had been meeting for several decades and 'had taken on a form which complemented rather than threatened the mainline Churches'.¹³¹ As a result of this and of the work of individuals such as Newbigin, du Plessis and Wilkerson, the traditional churches became much more willing to accept Pentecostalism. Moreover, Pentecostal experiences began to take place in the traditional churches themselves. The first examples of this occurred in the late 1950s in a number of churches in America, including St Mark's, Van Nuys, where Dennis Bennett, who had himself been 'baptized in the Spirit', taught that the Pentecostal experience was no reason for leaving Episcopalianism, but rather 'for renewing one's witness within it'.¹³² By the beginning of the 1980s the Charismatic Movement in the Episcopal Church had 'grown in its associations and journals, held its own conferences, and linked hands with other charismatics throughout the world'.¹³³

Similar experiences soon began to happen in the Church of England. While in America it was the high church that had been influenced by Pentecostalism, in

¹²⁹ Ibid.

¹³⁰ Fenwick and Spinks, 107.

¹³¹ Ibid.

¹³² *The Charismatic Movement in the Church of England*, 7.

¹³³ Ibid.

England the first Pentecostal experiences occurred in the evangelical church.¹³⁴ In the Church of England's own report on the Charismatic Movement we read that several churches received publicity for outbreaks of 'tongues' in the early 1960s,¹³⁵ and that 'the Anglican public at large became vaguely aware that something new and extraordinary – something not quite British and certainly not quite Anglican – had found a home within the Church of England'.¹³⁶ One of the most well known churches to be affected by the Charismatic Movement was All Souls, Langham Place, described in the Church of England's own report on the movement as 'the "Mecca" of evangelicalism'.¹³⁷ There the staff engaged in a considerable amount of discussion with regard to the Charismatic Movement between 1962 and 1964.¹³⁸ Three of the curates, John Lefroy, Michael Harper and Martin Peppiatt, 'all became convinced of the pentecostal work of the Spirit through their experience and their understanding of Scripture'.¹³⁹ Others, however, including the Rector, John Stott, were concerned that their teaching did not conform to the Bible and would cause the church to divide.¹⁴⁰ Despite several debates, no agreement was reached, and Martin Peppiatt and Michael Harper both left All Souls.¹⁴¹

As noted in the Church of England's report on the Charismatic Movement, because of the controversy surrounding the movement it is clear that the early charismatics needed to adopt a high profile:¹⁴²

They could not but speak of the things they had heard and seen and experienced – and they had to speak in judgmental (if sorrowful) terms of the forms of Christianity which were, from this standpoint, arid and desert-like.¹⁴³

¹³⁴ Ibid.

¹³⁵ Ibid. These were St Mark's, Gillingham, St Mark's, Cheltenham, and St Paul's, Beckenham.

¹³⁶ Ibid.

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

¹⁴² Ibid.

¹⁴³ *The Charismatic Movement in the Church of England*, 8.

It was for this reason that, following his departure from All Souls, Langham Place, in 1964 Michael Harper founded the Fountain Trust, which sought ‘to promote charismatic renewal’.¹⁴⁴ Largely as a result of this trust the Charismatic Movement began to grow, and by 1980 the movement had developed to such an extent that the Fountain Trust came to the conclusion that a specific organisation was no longer needed.¹⁴⁵

Names now well-known became associated with it – Michael Harper, John Collins, David Watson, David McInnes, Tom Walker, among others – tours were made in this country by Dennis Bennett and other Americans. Hodder started to publish books by these charismatic leaders, parishes overflowed with the distinctive marks of Pentecostalism, journals appeared, and the sense of a ‘movement’ in growing flood became strong.¹⁴⁶

Despite the growth of the Charismatic Movement, evidence suggests that the scale of the movement’s influence within the Church of England was relatively small.¹⁴⁷ For example, the movement was not discussed at the evangelical Anglican congress at Keele in 1967, and in 1970 those involved with *Growing into Union*, who were concerned with unity within the Church of England, treated the issue as ‘an honest juncture between catholics and evangelicals without reference to any third strand of spirituality in the Church’.¹⁴⁸ In addition, although Pentecostalism was much more acceptable to those of the traditional churches than it had been in the early twentieth century, it was nevertheless still treated with a certain amount of suspicion by many people because of the controversy that it caused. As the authors of the Church of England’s report on the movement note, ‘the greater the enthusiasm of the newly renewed, the greater the wariness of the unrenewed. There seemed little prospect of a real joining of hands – and indeed few wanted it’.¹⁴⁹

¹⁴⁴ Fenwick and Spinks, 108.

¹⁴⁵ Ibid.

¹⁴⁶ *The Charismatic Movement in the Church of England*, 8.

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

In the early 1970s, however, scholars from outside the Charismatic Movement began to take an interest in it. Of particular importance was the publication of *Baptism in the Holy Spirit* by J. D. G. Dunn, a lecturer in New Testament at Nottingham University.¹⁵⁰ Although he was critical of the Pentecostal doctrine of baptism in the Spirit, he nevertheless felt that ‘the Pentecostal contribution should cause Christians in the “main-line” denominations to look afresh with critical eyes at the place they give to the Holy Spirit in doctrine and experience’.¹⁵¹ Dunn’s work was extremely influential in that for the first time it presents the Charismatic Movement as ‘worthy of serious refutation, rather than negligent dismissal, at a central doctrinal point’.¹⁵² Another significant publication was Walter Hollenweger’s *The Pentecostals*, which first appeared in English in 1972.¹⁵³ Hollenweger also treated Pentecostalism as ‘a serious and stable feature of the Christian landscape’.¹⁵⁴

With the publication of works by scholars such as Dunn and Hollenweger, the Charismatic Movement continued to grow during the 1970s. Attempts were made to reunite Charismatics and non-Charismatics. In 1975, for example, a report entitled *Gospel and Spirit* was published following a collaboration between the Fountain Trust and the Church of England Evangelical Council.¹⁵⁵ In the Church of England the Charismatic Movement began to affect not only evangelicals but also those of a catholic background.¹⁵⁶ By this time evidence of the Charismatic Movement’s influence could also be seen in the Roman Catholic Church. At the summoning of the Second Vatican Council in 1959 Pope John XXIII said the following prayer:

¹⁵⁰ Ibid.

¹⁵¹ Dunn, J. D. G. *Baptism in the Holy Spirit: a re-examination of the New Testament teaching on the gift of the Spirit in relation to Pentecostalism today*. London: SCM Press, 1970.

¹⁵² *The Charismatic Movement in the Church of England*, 9.

¹⁵³ Ibid.

¹⁵⁴ Ibid.

¹⁵⁵ Ibid, 10.

¹⁵⁶ Ibid, 9.

‘Holy Spirit, sent by the Father in the name of Jesus, be present in the Church and lead it continually. We beseech you to pour out the fullness of your gifts on this Ecumenical Council. Renew your wonders in our day. Give us a new Pentecost’.¹⁵⁷

Groups of Catholics began to worship informally alongside the normal parochial worship, and at Pentecost 1975 ten thousand Catholics from sixty three countries met for the third International Congress of Catholic Renewal in Rome, at which there was singing in tongues and prophecy.¹⁵⁸ According to Fenwick and Spinks in the 1970s and 1980s the Charismatic Movement entered a ‘global phase’, with the establishment of organisations such as Sharing of Ministries Abroad, which aimed to promote renewal throughout the Anglican Communion, and the Ecumenical International Charismatic Consultation on World Evangelization.¹⁵⁹

As we have seen, by the end of the twentieth century the Charismatic Movement had affected a range of denominations throughout the world. Indeed, as the authors of the Church of England’s own report observe, between 1960 and 1980 over a hundred official or semi-official denominational reports on the movement were published in *Presence, Power, Praise*, three volumes edited by Kilian McDonnell.¹⁶⁰ Furthermore, Peter Wagner, an expert in church growth, estimated that by the year 2000 there would be four hundred million Charismatic Christians worldwide.¹⁶¹ I now consider the effects that the Charismatic Movement has had upon worship for so many Christians throughout the world.

¹⁵⁷ Fenwick and Spinks, 108.

¹⁵⁸ Ibid, 108-109.

¹⁵⁹ Ibid, 109.

¹⁶⁰ *The Charismatic Movement in the Church of England*, 2.

¹⁶¹ Cited in Scotland, Nigel. *Charismatics and the next millennium: do they have a future?*, 1. London: Hodder & Stoughton, 1995.

The effects of the Charismatic Movement upon Christian worship

Although the ‘charismata’ which give the Charismatic Movement its name are extremely important, its predominant emphasis is upon the presence and reality of God, and its worship can be described as ‘a reaction against the aridity of both the personal lives of individual Christians and the dryness of the public worship of many congregations’.¹⁶² As we have seen, the roots of the Charismatic Movement go back to Bethel Bible College where staff and students were seeking to understand the concept of ‘baptism in the Spirit’. The emphasis put upon ‘baptism in the Spirit’ by the early Pentecostals reflected their belief that Christianity was ‘an *experience* as much as, and more than, a *doctrine*’.¹⁶³

This emphasis on experience is related to the importance attached to ‘charismata’ in the Charismatic Movement; indeed, as we have already seen, speaking in tongues became closely associated with ‘baptism in the Spirit’. This, however, is just one example. As Fenwick and Spinks observe, the Charismatic Movement acknowledged that ‘all had been given gifts by the Holy Spirit to be used in the building up the People of God and extending the Kingdom’.¹⁶⁴ As a result, ‘ordinary’ Christians began to use a wide range of gifts including healing, evangelism, teaching and preaching.¹⁶⁵ As we shall see in the following chapter, another area which was particularly affected by the Charismatic Movement was music. As a result of the movement’s emphasis on ‘every member ministry’ more people became involved both in the composition of new hymns and songs and in the provision of music in worship. As Fenwick and Spinks note, just as ‘ordinary’ Christians were ‘released’ into using their various gifts, a similar sense of release and

¹⁶² Fenwick and Spinks, 110.

¹⁶³ *The Charismatic Movement in the Church of England*, 31.

¹⁶⁴ Fenwick and Spinks, 110.

¹⁶⁵ *Ibid.*

freedom pervaded Charismatic worship, which is characterised by its informal atmosphere.¹⁶⁶ This can be seen in the ways in which people use their bodies in worship, for example by raising their arms or by dancing, and in the use of colour and beauty, for example in the display of banners.¹⁶⁷

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.

Summary

We have seen that during the last century the worship of the Church of England has been significantly affected by both the Liturgical Movement and the Charismatic Movement. We have also seen that although the Charismatic Movement was originally viewed with suspicion by many because it was ‘strongly at odds with the ethos and liturgical practice of most Roman Catholic, Anglican and Protestant worship at the beginning of the twentieth century’, a closer examination reveals that it does in fact share a number of characteristics with the Liturgical Movement. The Charismatic Movement has crossed denominational boundaries while the Liturgical Movement has encouraged an awareness of other Christian traditions, and both movements have also stressed the importance of the early church. The Charismatic Movement has encouraged people to use their gifts while the Liturgical Movement has emphasised the importance of participation. Finally, both movements have led to a new sense of freedom and variety in worship. As we shall see in Chapter 2, both the Liturgical Movement and the Charismatic Movement have had significant consequences for music in worship. In Part 2 of this chapter, however, I consider the various other ways in which the two movements have affected St Nicholas’, Durham.

PART 2

The influence of the Liturgical and Charismatic Movements upon St Nicholas', Durham

Introduction

As we shall see in the following discussion, the appointment of George Carey as Vicar in 1975 marked the beginning of a period of considerable change at St Nicholas'. An examination of archival materials, however, reveals that a number of characteristics of both the Liturgical Movement and the Charismatic Movement were in fact already evident when Carey arrived at St Nicholas' in 1975. I begin by examining such characteristics. I then examine the developments that have taken place since 1975 and discuss the issues surrounding them. Throughout the discussion I show how the developments at St Nicholas' relate to more general trends which have occurred as a result of the Liturgical Movement and the Charismatic Movement.

As we have seen, St Nicholas' evangelical tradition stretches back to George Townsend Fox who in the nineteenth century 'had a great longing that the people of Durham should be built up in the faith and that the gospel should be free'.¹⁶⁸ Archival materials such as parish magazine articles dating from the 1970s show us that during this time those responsible for worship at St Nicholas' continued to emphasise the importance of evangelism. In an article in which he describes the church's evangelistic concern as 'foremost', for example, George Marchant, Vicar from 1954-1975, tells us that

...the 39 Articles and Prayer Book are valued for witnessing to the centrality of Holy Scripture in teaching and preaching, and the necessary emphasis given to the Gospel truths of justification by God's grace, through faith alone in Christ and his atoning sacrifice upon

¹⁶⁸ Day, David. 'St Nicholas Durham – A Guide for Visitors'.
<http://www.stnics.org.uk/stnics/theguide.html>

the cross; and of the work of the Holy Spirit in regeneration and conversion and promotion of Christian life and holiness.¹⁶⁹

This position is reinforced by another article which states that the most important side of the ministry of the church was 'the way it helps its members to grow in faith and finds strength to share that faith with friends and neighbours'.¹⁷⁰ The emphasis placed upon evangelism is demonstrated by a number of events that took place at St Nicholas' during the 1970s. For example, each year there was a meeting on behalf of the London City Mission.¹⁷¹ Several conferences also took place including a Deanery Conference entitled 'The Church Prepared for Mission' in 1971 and a Parish Conference on evangelism in 1972.¹⁷² In addition, in 1973 members of both St Nicholas' and the United Reformed Church visited homes to deliver copies of St Mark's Gospel as part of an activity called 'Call to the North'.¹⁷³ The importance attached to evangelism is one way in which St Nicholas' reflects both the emphasis placed upon the Bible and the social aspect of the Liturgical Movement.

In addition to these specific evangelistic events, the evangelical nature of St Nicholas' also had implications for its worship. George Marchant tells us that St Nicholas' valued the 'simple, participatory worship' encouraged by the Liturgical Movement and welcomed the liturgical reforms which emphasised simplicity.¹⁷⁴ As we have seen, he also emphasised the role of the Holy Spirit in 'regeneration and conversion and promotion of Christian life and holiness' and was concerned by the Liturgical Movement's 'poverty of spirituality', thus reflecting the influence of the Charismatic Movement. This is also evident in his view of the church's life and

¹⁶⁹ Marchant, George. 'St Nicholas' Parish Church', *Parish Magazine (PM)*, January 1971, 18-20.

¹⁷⁰ *PM*, October 1972, 9.

¹⁷¹ Craggs, Mrs I. 'Concerning the London City Mission', *PM*, April 1970, 6.

¹⁷² *PM*, November 1971, 14; July 1972, 20.

¹⁷³ *PM*, June 1973, 5.

¹⁷⁴ Marchant. 'St Nicholas' Parish Church'.

ministry as a 'brotherly partnership between clergy and laity'.¹⁷⁵ During the early 1970s several changes were made to the worship at St Nicholas' which reflect some of the more general developments which had begun to occur in the Church of England as a consequence of the influence of both the Liturgical Movement and the Charismatic Movement. In a parish magazine article we read that the Series 3 Holy Communion services were introduced in May 1973, and that those responsible for worship at St Nicholas' were also keen 'to develop congregational participation in readings and prayers'.¹⁷⁶ This corresponds with a general move towards the use of contemporary language and an increase in the active involvement of the congregation encouraged by both movements. In addition to the introduction of contemporary language to services of Holy Communion, there are also instances of other services which drew upon a more informal style of worship. These services, which were called 'Happenings' and took place after the regular evening service, were organised by the student committee in an attempt to reach out to others.¹⁷⁷ They included a combination of songs, readings, poetry recitations, slides, drama and an address.¹⁷⁸ An example of such a service took place in December 1972.¹⁷⁹ This type of service reflects the influence of not only the Liturgical Movement's emphasis on evangelism and participation, but also the Charismatic Movement, which encouraged members of the congregation to use their gifts and was characterised by a more informal style of worship. There is also evidence that different styles were used in the church's regular worship. In 1968, for example, it was suggested that services might

¹⁷⁵ Ibid.

¹⁷⁶ PM, June 1973.

¹⁷⁷ Marchant, George. Personal correspondence, 2003.

¹⁷⁸ Ibid; PM, December 1972.

¹⁷⁹ PM, December 1972.

occasionally include a 'pop' hymn,¹⁸⁰ and in December 1971 a guitar group played at the Festival of Nine Lessons and Carols.¹⁸¹

In addition to its evangelical nature and its preference for a participatory style of worship, St Nicholas' also reflects the Liturgical Movement's emphasis upon an awareness of other Christian traditions. In 1970-71, for example, a series of parish magazine articles about a number of other Anglican churches in Durham was followed by a series of outlines of other denominations including Roman Catholics, Baptists, Congregationals, Presbyterians, Methodists, the Salvation Army, and the Brethren.¹⁸² There are articles about what union means to Congregationals and Methodists and about the proposed union between Anglicans and Methodists.¹⁸³ This was the subject of a talk given by Colin Buchanan, co-author of the report *Growing into Union*, who at a meeting of the North East Dioceses Evangelical Fellowship held at St Nicholas' in February 1971 gave a brief history of the discussions between Anglicans and Methodists which had taken place since 1946 and 'outlined the new proposals in the report to bring about union between the churches starting with local congregations'.¹⁸⁴ A united service and a Vigil of Prayer for Unity were also held at St Nicholas' during the Week of Prayer for Christian Unity in 1970.¹⁸⁵

It is therefore clear that by 1975 a number of characteristics of both the Liturgical Movement and the Charismatic Movement could be seen at St Nicholas', and several significant changes had already been made in terms of the church's

¹⁸⁰ 'Small Change', PM, March 1978, 4.

¹⁸¹ PM, January 1972, 13.

¹⁸² Parish Magazines. The Anglican churches included were St Oswald's (September 1970, 12-13), St Cuthbert's (October 1970, 14-15), St Giles' (November 1970, 14-15) and St Margaret's (December 1970, 14-16). The articles about other denominations appeared in the editions between February and August 1971.

¹⁸³ PM, May 1971, 6-8; July 1971, 8-9.

¹⁸⁴ PM, March 1971, 14.

¹⁸⁵ PM, January 1970, 11.

worship. As we have seen, however, when George Carey visited St Nicholas' in 1974 he was told by the church wardens that although the church had a 'happy fellowship', a number of people had left St Nicholas' to attend a neighbouring Charismatic church.¹⁸⁶ As a result, many of the remaining members of the congregation were keen to build upon the changes that had already been made. I now discuss the key developments that have taken place.

¹⁸⁶ Carey, George. *The Church in the Market Place*, 18. Eastbourne: Kingsway Publications, 1984/2000. This church was St Margaret's, where the Rector was Stephen Davis, who had experienced a 'baptism in the Spirit' and quickly introduced his congregation to this new phenomenon. According to Carey 'it quickly caught on and many came from other churches to join that fellowship which manifested so many gifts recalling the New Testament era'. The case of St Margaret's, which was more catholic in tradition than St Nicholas', is an illustration of the way in which the Charismatic Movement crossed denominational boundaries. (Carey 1984; 21.)

The influence of the Liturgical and Charismatic Movements upon St Nicholas' from 1975

When George Carey arrived at St Nicholas' in 1975 many people were anxious to see change. Carey recalls that when he first arrived at St Nicholas' it was clear that a number of people had 'a deep hunger' for God's Spirit to work among them and 'to bring about a change in the congregation that would lead to the whole body rediscovering its mission to the world around'.¹⁸⁷ At Carey's institution the Bishop of Durham also 'called for the church to be available to people, to stand for the message and ministry of Jesus, to be a holy and welcoming people of God'.¹⁸⁸ Carey shared this vision but, influenced by his own experience of the Charismatic Movement which he describes in *The Church in the Market Place*,¹⁸⁹ he also emphasised the importance of renewal.¹⁹⁰ As we shall see, this emphasis on renewal and on reaching the outsider has been the underlying principle behind the key developments that have occurred at St Nicholas in both its worship and the reordering of its building, thus reflecting the influence of both the Liturgical Movement, which came about as a consequence of the recognition of the 'de-Christianizing' of society and is characterised by 'vast shifts in the dynamics and expectations of worshipping Christians, often expressed in changed texts, styles, concepts and even buildings',¹⁹¹ and the Charismatic Movement. In the following discussion I consider the developments that have taken place at St Nicholas' and show how they relate to the characteristics of the Liturgical Movement and the Charismatic Movement.

¹⁸⁷ Ibid, 20.

¹⁸⁸ Ibid.

¹⁸⁹ Ibid, 13-16.

¹⁹⁰ Ibid, 19.

¹⁹¹ Fenwick and Spinks, 2.

The influence of the emphasis on congregational participation

One of the most prominent issues of the last hundred years is that of language. The leaders of the Liturgical Movement maintained that the use of a familiar style of language within the church was one of the most effective ways in which congregations could participate more actively. This led to a general move towards the use of modern language for the first time. As we have seen, when George Carey arrived at St Nicholas' in 1975, the church had already been using the Series 3 Holy Communion services for two years. While these had by no means replaced the *Book of Common Prayer*, their introduction marked the first step in introducing contemporary language to the church's worship. In 1978 the Parochial Church Council agreed to the experimental introduction of Series 3 Morning and Evening Prayer,¹⁹² and with the exception of a monthly family service all the main morning and evening services had come to use the Series 3 texts by October 1978.¹⁹³ In the same year the Revised Standard Version of the Bible was replaced by the Good News translation, which was described as 'more understandable to the average man in the street'.¹⁹⁴

This reflects one of the underlying principles behind the key developments that occurred at St Nicholas'. In a paper entitled 'Notes on Worship', George Carey observed that if St Nicholas' was to remain faithful to its evangelical character, worship would be affected by the emphasis given to 'proclamation and communication'.¹⁹⁵ The importance of reaching the outsider was reinforced in a parish magazine article entitled 'On the Move', in which the author stresses that God's concern is

¹⁹² PM, May 1978, 4.

¹⁹³ 'Worship', PM, October 1978, 12.

¹⁹⁴ PM, June 1978, 5.

¹⁹⁵ Carey, George. Notes on Worship.

for all those who do not respond to him or who do not cross the threshold of the church. His concern is for us to open our doors to the needy; to get involved in our society, to build bridges so that all can see we care and that Christianity is relevant to all the affairs of men.¹⁹⁶

Consequently, the author maintains that ‘to stand still, to look back is to court disaster’.¹⁹⁷ The same view was shared by a member of the PCC who asserted that ‘because he [Jesus] is for everyone we have to go into all the world’.¹⁹⁸ In his vision for the church he saw ‘a Christian community become increasingly conscious of its obligation to places and people in the parish’.¹⁹⁹ He claimed that for St Nicholas’ to be a living church it must change, and that to do nothing was a ‘living death’.²⁰⁰

Therefore, when faced with a considerable amount of opposition from supporters of the *Book of Common Prayer*, Carey maintained that it was not a suitable means by which to reach the outsider:

It is not a question of what I or you like, but whether the language of the Prayer Book can reach our contemporaries or even express the spiritual devotion of modern Christians. The church is not a religious club whose only responsibility is to its own members. Our worship is a shop window to the world. If our worship is attractive as well as reverent, joyful as well as devotional, relevant as well as anchored in Scripture, then God will use it to draw many to him.²⁰¹

One member of the congregation also recalls Carey commenting that ‘we didn’t live or dress as they did 100 or 200 years ago, so why should we worship like that?’²⁰²

This outlook led to the development of new forms of worship designed specifically for use at St Nicholas’, such as the family service, which included a very simple liturgy. George Carey also produced a collection of about one hundred modern songs intended for use in the family service.²⁰³ It was hoped that the combination of a simple liturgy, modern choruses and an illustrated talk would ‘meet a real need in

¹⁹⁶ ‘On the Move’, PM, February 1978, 6.

¹⁹⁷ Ibid.

¹⁹⁸ PM, July/August 1978, 8.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

²⁰¹ Carey 1984, 31.

²⁰² Respondent C9.

²⁰³ Carey 1984, 22.

the congregation'.²⁰⁴ Carey recalls that while some people opposed the changes, others 'were expressing their pleasure about a new sense of God consciousness' in the services, and he maintains that the consensus was that the changes were greatly appreciated.²⁰⁵

While the family service developed and the main morning and evening services came to use the Series 3 texts, however, alternate Holy Communion and Morning Prayer *Book of Common Prayer* services continued to be held at 9:00 for those who preferred them.²⁰⁶ It is perhaps this recognition of the need to communicate with different groups of people in different ways that has characterised worship at St Nicholas' for the last twenty five years, and it is clear that this view has been shared by many within the church. In a document entitled 'Notes on Evangelism', for example, John Gladwin, Honorary Student Chaplain from 1971-77, wrote that

Evangelism requires us to make use of the means of communication and the thought forms of our age. These differ between groups. Certain groups of young people communicate in music – rock or folk; older folk love the 'Good Old Days' type of approach.²⁰⁷

Following Carey's departure in 1982 members of the PCC 'examined the need to be open to possibilities of change in worship patterns, the need to take risks, the value of sharing in and learning from other worship traditions than our own, both as individuals and as a community'.²⁰⁸ In 1985 Michael Wilcock, Carey's successor, emphasised that mission must be central to the work of St Nicholas' and that it must be 'undergirded by a strong church life',²⁰⁹ and in the following year he set out his views on worship in 'The Visions of the Vicar'.²¹⁰ In this document he compared the

²⁰⁴ Ibid, 30.

²⁰⁵ Ibid, 31.

²⁰⁶ 'Worship'.

²⁰⁷ Gladwin, John. Notes on Evangelism.

²⁰⁸ PM, July 1982.

²⁰⁹ Wilcock, Michael. 'The Visions of the Vicar, 1984/5', PM, July/August 1984.

²¹⁰ Wilcock, Michael. 'The Visions of the Vicar, 1985/6'.

church's worship with a rainbow.²¹¹ He points out that 'a rainbow which is all blues and purples is not a proper rainbow, nor is one which is all reds and yellows'.²¹² He maintains that, just as a rainbow consists of an infinite number of colours, so worship should reflect an infinite spectrum of styles.²¹³ For this reason it was his ambition to see those at St Nicholas' welcome and benefit from all kinds of worship.²¹⁴ In a document entitled 'A Church fit for the Future' those currently responsible for worship at St Nicholas' maintain that its services 'seek to be accessible to a wide range of people and are informal and participatory in style but not casual in our approach to God or each other'.²¹⁵

This recognition of the need to communicate with a wide range of people is extremely significant in that it has ensured that liturgical development has continued to be an ongoing process at St Nicholas' throughout the last twenty five years. While the introduction of the *Alternative Service Book* in 1980 and *Common Worship* in 2000 reinforced St Nicholas' identity as an Anglican church, those responsible for its worship have continued to consider the needs of its own congregations. For example, one of the most significant developments came in September 1983 when the use of the *Book of Common Prayer* came to an end.²¹⁶ This was due to the fact that whereas about thirty people were attending the 9:00 service, the 10:45 service had a congregation of approximately three hundred.²¹⁷ Consequently, instead of two different services the same morning service was held at 9:15 and 11:00.²¹⁸ After that

²¹¹ Ibid.

²¹² Ibid.

²¹³ Ibid.

²¹⁴ Ibid.

²¹⁵ 'A Church fit for the Future. The Church in the Market Place – an Oasis of Grace at the Heart of the City'.

²¹⁶ PM, September 1983, 3.

²¹⁷ Wilcock, Michael. Personal correspondence, 2003.

²¹⁸ PM, September 1983, 3.

the *Book of Common Prayer* was used only for the evening communion service held on Maundy Thursday.²¹⁹

In 1989 the PCC used its Away Day to focus on the church's 'mission statement'.²²⁰ This led to the production of a document which referred to the two Church of England reports, *Faith in the City* and *Children in the Way*.²²¹ *Faith in the City* called for worship to be 'more concrete and tangible rather than abstract and theoretical', while *Children in the Way* asked for new liturgies for all age worship, following the rise in popularity of the family service.²²² More recently it has been this concern with all age worship which has dominated the attention of those responsible for worship at St Nicholas', who have revised the format of the 9:15 service in order for it to cater for its congregation which includes a significant proportion of children. The service begins with a period which is aimed specifically towards the children in the congregation. Like the family service introduced by George Carey, this period also includes a simple liturgy which is designed for congregational participation. As we shall see in the following chapter, those responsible for planning the service also try to use songs that have relatively simple words and tunes, some of which are specifically designed to be sung by children. The theme reflected in the liturgy and music chosen for the service is also the subject of a talk, sketch, dance or even puppet show.

²¹⁹ Wilcock, Michael. Personal correspondence, 2003.

²²⁰ PM, April 1990.

²²¹ Ibid.

²²² Ibid.

The influence of the Charismatic Movement's emphasis on 'every member ministry'

In addition to increased participation in the liturgy, members of the congregation also became more involved in the life of the church in a number of other ways. At a PCC Day Conference in 1978 one of three speakers who shared their vision for St Nicholas' said that he saw 'outreach by total commitment – that is, every member of the church would have a contribution towards the work of God's Church'.²²³ This was followed by the launch of a campaign called 'Open to God', which encouraged every member of the congregation to reconsider his commitment of time, talents and money to God through the church, and a parish weekend entitled 'Church Growth' at which members of the congregation were challenged to encourage each other's gifts so that the church family could grow.²²⁴

Further developments to the church's worship provided increasing opportunities for members of the congregation to participate in the service not only through the liturgy but by using their own particular gifts, thus reflecting the influence of the Charismatic Movement. As we shall see in the following chapter, a music group consisting of singers and instrumentalists was formed in 1976.²²⁵ In a report on the group its leader, Chris Hancock, states that two of its aims were 'to act as a focus point for those in the Church family with musical gifts to use these for the glory of God in the life of the Church' and 'to encourage a sense of informality without loss of dignity, thus hoping to make newcomers feel more at home in the services.'²²⁶ Some members also composed new songs; this also reflects the influence of the Charismatic Movement. A liturgical dance group and a drama group called

²²³ PM, July/August 1978, 7.

²²⁴ 'St Nicholas' Church, Durham – Building Project Diary 1976-1981'.

²²⁵ Carey 1984, 23.

²²⁶ PM, April 1977, 5.

‘New Wine’ were also set up.²²⁷ As we shall see, in addition to being incorporated to the worship of St Nicholas’ itself these three groups were also frequently invited to other churches and involved in various evangelistic events. Carey maintains that the introduction of the dance group also helped to create a freer and more informal atmosphere of worship, again reflecting the influence of the Charismatic Movement.²²⁸ While these developments were too dramatic a change for some people,²²⁹ others recognised that the encouragement of members of the congregation to use their talents might attract other people to a church where they could use their gifts and so help the church to grow.²³⁰

Members of the congregation were also encouraged to use gifts such as prophecy,²³¹ and they were invited to receive the laying on of hands ‘for renewal in the Holy Spirit or for any personal need’.²³² They were also encouraged to participate in the life of the church by joining a house group. When George Carey visited St Nicholas’ in 1974 he was told that house groups had been unsuccessful in the past.²³³ He maintained, however, that there was no future in ‘petrol station Christianity’, and that unless the church was prepared ‘to meet regularly in fellowship and to grow closer together’, it would not fulfil its mission as a church.²³⁴ Some members also took on the leadership of a house group while others took on roles of leadership in the context of the church’s worship, for example by leading services or by preaching.²³⁵ As we shall see, members of the congregation also became involved in a number of evangelistic activities.

²²⁷ Carey 1984, 45-49; 71-72.

²²⁸ Ibid, 48.

²²⁹ ‘St Nicholas’ Church, Durham – Building Project Diary 1976-1981’.

²³⁰ Respondent C1.

²³¹ Carey 1984, 78-79.

²³² Ibid, 68.

²³³ Ibid, 19.

²³⁴ Ibid.

²³⁵ Ibid, 81; 130-131.

One particular example which illustrates clearly the many ways in which members of the congregation became involved in the life of the church was the reordering of the church building which took place in 1980-81. The first plans were drawn up by a member of the congregation,²³⁶ and these were discussed by the church wardens and the PCC.²³⁷ A steering committee was then set up,²³⁸ and its ideas were presented to the congregation.²³⁹ Members of the congregation also chaired the six working parties that were formed and organised fund raising activities.²⁴⁰ Many people were also involved with some of the practical work such as moving furniture and decorating.²⁴¹

Just as we have seen that those currently responsible for the leadership of St Nicholas' share Carey's views on the need for worship to reach the outsider, they also share his belief in the importance of 'every member ministry', as the following statement from the document 'A Church fit for the Future' shows:

This means every one of us deciding what time and energy we will give to minister to others. This means also a positive commitment to ensure that the vast majority of pastoral care, evangelism, service and all types of ministry really will be done by all of us and not just by the clergy and pastoral staff.²⁴²

This view is reflected in the many ways in which members of the congregation have continued to contribute to the life of the church. The music group continues to play a prominent role in the church's worship on a weekly basis. There are also opportunities for members of the congregation to participate in dance and drama, particularly with the introduction of the revised format of the 9:15 service. In

²³⁶ Ibid, 52-53.

²³⁷ Ibid, 53.

²³⁸ Ibid, 54.

²³⁹ Ibid, 60.

²⁴⁰ Ibid, 90; 99-100.

²⁴¹ Ibid, 119; 143.

²⁴² 'A Church fit for the Future. The Church in the Market Place – an Oasis of Grace at the Heart of the City'.

addition, members of the congregation are also involved in house groups,²⁴³ and in many of the evangelistic events that take place at St Nicholas’.

The restoration of the Eucharist

Another way in which the developments at St Nicholas’ reflect those taking place within the Church of England is its emphasis on the importance of the Eucharist. While a Communion service did take place every week during the 1970s, it was not necessarily the main service. In February 1973, for example, we can see that a Communion service followed the 10:45 Morning Prayer service on the first Sunday of the month and took place in the evening on the third Sunday of the month.²⁴⁴ On the remaining Sundays Morning and Evening Prayer were the main services and the Communion service took place at 8:00am.²⁴⁵ Carey was concerned about the minor role being given to Holy Communion, however, and a questionnaire showed that the majority of the congregation was also in favour of more frequent Holy Communion services.²⁴⁶ Therefore the decision was made to make Holy Communion the central service, alternately at the morning and evening services in order to give both congregations a chance to take part in it more often.²⁴⁷ The reordered building also reflects the importance attached to the Eucharist. The altar and seats for the clergy were placed along the middle of one of the longer walls with the congregation sitting along the remaining three sides of the church facing each other and the clergy, thus increasing their sense of fellowship.

The social aspect of the restoration of the Eucharist can also be seen at St Nicholas’. While some argued that the Eucharist was for Christians only, and that

²⁴³ *Update*, October 2002.

²⁴⁴ PM, February 1973.

²⁴⁵ *Ibid.*

²⁴⁶ Carey 1984, 44-45.

²⁴⁷ *Ibid.*, 45. Archival evidence shows that this pattern was in place by April 1978 (PM, April 1978).

more Holy Communion services would make it more difficult to reach the outsider, it was actually found that its stress upon the death and resurrection of Jesus was a powerful evangelistic image.²⁴⁸ Carey also tells us that because he could never ‘fence the table of Holy Communion off from baptized Christians of other denominations’ such as the Roman Catholics who had begun to worship at St Nicholas’,²⁴⁹ the Eucharist also acted as ‘a uniting and healing bridge’.²⁵⁰ This reflects the influence of the Liturgical Movement’s emphasis on an awareness of other Christian traditions.

The influence of the emphasis on an awareness of other Christian traditions

In addition to the unifying role played by the Eucharist, we can also see the influence of the ecumenical aspect of the Liturgical Movement upon St Nicholas’ in a number of other ways. In February 1979, for example, George Carey wrote

I am keen for organic unity to be reached and I hope that at the local level here in Durham the Anglican and Roman Congregation will unite from time to time, so that our differences may be explored and our similarities enjoyed.²⁵¹

In 1982 the parish magazine also included a series of articles about the Roman Catholic Church.²⁵² In March 1979 St Nicholas’ was the venue for one of the meetings for a Lent Course at which the communion services of the Anglican, Roman Catholic, Methodist, Baptist and United Reformed Churches were discussed.²⁵³ This was run by the Durham Council of Churches, of which George Carey became Chairman in 1981.²⁵⁴

²⁴⁸ Carey 1984, 45.

²⁴⁹ Ibid, 123.

²⁵⁰ Ibid.

²⁵¹ PM, February 1979, 5.

²⁵² PM: March 1982, 10-12; April 1982, 5-7; May 1982, 10-12; June 1982, 4-6.

²⁵³ PM, March 1979, 11.

²⁵⁴ PM, June 1981, 3.

We can also see evidence of the Liturgical Movement's influence in the establishment of links between St Nicholas' and other churches in Durham. One particular example of this can be seen in the development of the relationship between St Nicholas' and the United Reformed Church (URC). In March 1980 both churches, who had 'enjoyed a friendly relationship' for many years, passed motions that they should 'explore possibilities of coming together in united witness' and, as a result, various suggestions were made.²⁵⁵ The period in which the URC was awaiting the arrival of a new minister and St Nicholas' congregations were using the Town Hall due to the reordering of their building had provided good opportunities for the two churches to work together.²⁵⁶ The minutes of a meeting between members of both churches, however, describe any progress that had been made as 'somewhat sporadic without an overall perspective for growth together', and it was maintained that if progress was to continue after the arrival of a new minister at the URC and St Nicholas' return to its building a 'more definite sense of direction' was needed.²⁵⁷ It was therefore proposed that the two churches share in a Covenant Day when a public declaration would be made.²⁵⁸ It was also suggested that St Nicholas' and the URC should ask their respective denominations to recognise the two churches as a Local Ecumenical Project.²⁵⁹ In the proposed declaration the two churches would recognise the 'value of each other's historical traditions', the 'validity of each other's ordained ministry' and 'that all full members of both churches are equally members of Christ's Body'.²⁶⁰ This would be reflected in joint services in which the liturgy would be alternately that of St Nicholas' or the URC, in order for the members of

²⁵⁵ Notes of discussions between representatives from the United Reformed Church, Claypath, Durham, and St Nicholas' Church, Durham.

²⁵⁶ Ibid.

²⁵⁷ Ibid.

²⁵⁸ Ibid.

²⁵⁹ Ibid. The 'Local Ecumenical Project' was 'a well established and flexible framework' within which churches were encouraged to work and grow together in a given geographical area.

²⁶⁰ Ibid.

one church to appreciate the value of the worship traditions of the other.²⁶¹ They would also commit themselves to ‘using the resources of both churches to the best advantage in promoting God’s kingdom in Durham’ and to ‘work and witness in common membership of the Local Ecumenical Project.’²⁶² Further ways in which the two churches could work together were also suggested.²⁶³

In addition to the suggestions made for greater cooperation between St Nicholas’ and the URC joint services between St Nicholas’, the URC and St Margaret’s had been introduced in 1977, and these took place during the summer for several years.²⁶⁴ Carey also describes the relationship between St Nicholas’ and St Cuthbert’s, a Roman Catholic church in Durham, as ‘cordial’.²⁶⁵ The leaders of St Nicholas’ also invited the leaders of Emmanuel House Church, which had been formed as the result of a split, to meet up with them on a monthly basis ‘to pray together and to explore ways of co-operation’,²⁶⁶ and in March 1982 the PCC agreed unanimously to invite Christians of all traditions to join St Nicholas’ in prayer on the eve of the Pope’s first visit to York later that year.²⁶⁷ In an article entitled ‘The Future of our Church’ we read of the proposal of a monthly service in the Cathedral for all church congregations in Durham with the address given by a different church leader each time.²⁶⁸ In more recent years St Nicholas’ has been closely associated with Emmanuel Church. In 2000 and 2002, for example, St Nicholas’ and Emmanuel organised a joint service in the market place.²⁶⁹

²⁶¹ Ibid.

²⁶² Ibid.

²⁶³ Ibid.

²⁶⁴ PM, July 1977, 5; June 1978; July/August 1979, 13; July/August 1980, 14.

²⁶⁵ Carey 1984, 124.

²⁶⁶ Ibid, 126.

²⁶⁷ PM, March 1982, 13.

²⁶⁸ ‘The Future of our Church’.

²⁶⁹ *Update*, June 2000.

The influence of the social aspect of the Liturgical Movement

As we have seen, the influence of the social aspect of the Liturgical Movement is reflected in many of the developments which have taken place during the last thirty years in terms of the church's worship. The importance of this aspect of the movement can, however, be seen in several other ways. There have been a number of occasions on which members of St Nicholas' have had the opportunity to discuss and learn about evangelism, for example at a teaching weekend entitled 'A New Gospel for Modern Man' led by John Stott in 1978,²⁷⁰ at evangelism workshops in 1979 and 1983,²⁷¹ and at a Parish Day Conference entitled 'Building the Family of God' in 1979.²⁷² As we have seen, evangelism was also the subject of a paper written by John Gladwin in 1977. In it he asked questions about whether St Nicholas' was 'providing enough and sufficiently well prepared opportunities' for both local residents and tourists, and made suggestions for further evangelistic events.²⁷³

The reordering of the church building also reflects the social aspect of the Liturgical Movement. When George Carey visited St Nicholas' in 1974 he was impressed by its potential.²⁷⁴ He saw the church as a 'symbol in the market place of a vibrant Christian community who wanted to share their faith with their contemporaries',²⁷⁵ and, as a result, he made the decision to open the church during the week when thousands of people passed it each day and not just on Sundays.²⁷⁶

²⁷⁰ PM, February 1978, 6.

²⁷¹ PM, January 1979, 10; September 1983, 11.

²⁷² PM, December 1979, 10.

²⁷³ Gladwin, John. Notes on Evangelism. These included a monthly gathering for secondary school children, occasions for the elderly and housebound, concerts given by well known Christian groups, films, plays and musicals put on by members of the congregation, lectures or talks by well known Christians in different walks of life and local well known people, and jamboree occasions for younger children.

²⁷⁴ 'St Nicholas' Church, Durham – Building Project Diary 1976-1981'.

²⁷⁵ Ibid.

²⁷⁶ Carey 1984, 24.

He recognised, however, that St Nicholas' had neither the equipment nor the buildings to arrange events 'which could be the means to bring the Gospel to many who find the traditional patterns of church life alien to them'.²⁷⁷ Carey's views were also shared by many others, including one member of the Steering Committee who argued that the church building was 'a stumbling block to the Gospel because it confirms the man in the street's worst impressions of the church as a dying institution'.²⁷⁸ It was this desire for St Nicholas' to reach the outsider that led to the reordering of the church building which eventually took place in 1980-81.

While several evangelistic events had taken place at St Nicholas' before 1980, the reordering of the building meant that it was much more adaptable and so suitable for a wider range of activities. Examples of events which took place after 1981 include an 'evangelistic' organ recital,²⁷⁹ evangelistic coffee bars,²⁸⁰ and a Day of Evangelism and Renewal. In 1982 there was also a scheme called 'Open Doors', which involved members of St Nicholas' inviting friends and neighbours to a meal with a short talk on some aspect of Christianity.²⁸¹ As we have seen, it is clear that those currently responsible for the leadership of the church also share Carey's vision in that they suggest that St Nicholas' purpose could be 'to be an oasis of grace at the heart of the city'.²⁸² For this reason St Nicholas' has continued to be open during the day and is used for a number of different activities each week. An example of a specifically evangelistic event that has been held at St Nicholas' on a number of occasions is the Alpha course. This involves a series of ten meetings including a meal, a video about a particular aspect of Christianity, and a discussion of the issues

²⁷⁷ 'Ministry at St Nicholas' and its implications for church and vestries'.

²⁷⁸ Carey 1984, 63.

²⁷⁹ Ibid.

²⁸⁰ PM, January 1979, 3; September 1983, 11.

²⁸¹ PM, February 1982, 8.

²⁸² 'A Church fit for the Future. The Church in the Market Place – an Oasis of Grace at the Heart of the City'.

arising from the video. In 2000 members of St Nicholas' took part in the Jesus Video project.²⁸³ This involved helping to distribute copies of a video retelling the gospel of Luke to every house in the parish.²⁸⁴

The relationships between St Nicholas' and other churches in the area also reflect the importance placed upon the role of mission by its leaders, in that there are various examples of occasions on which members of St Nicholas' have visited other congregations to lead both worship and evangelistic events. In the early 1980s, for example, the music group visited Sedbergh School²⁸⁵ and attended an evangelistic evening at St James' Carlisle,²⁸⁶ and in an article following their visit to a church in Blackhill George Carey wrote that they had been greatly appreciated and were 'doing excellent work in helping not only us but other churches to grow'.²⁸⁷ The minutes of Annual Parochial Church Meetings show that the music group has continued to visit a number of venues.²⁸⁸ Several members of the group also play for the services at Frankland Prison once a month.²⁸⁹ In the May 1984 edition of the parish magazine we also read that in addition to performing at a number of events at St Nicholas', Kairos, the dance and drama group, had visited several other venues including Thornley Church, Brunswick Methodist Church, Durham Cathedral, Caedmon Hall and Sunderland Polytechnic Christian Union.²⁹⁰ As we have seen, although based at St Nicholas' 'New Wine' was established for evangelistic purposes and also visited a variety of venues, many of which 'would otherwise be closed to more normal ways

²⁸³ *Update*, December 1999.

²⁸⁴ *Ibid.*

²⁸⁵ Carey, George. 'Reflections on Sedbergh School visit', *PM*, November 1980, 6.

²⁸⁶ Wagstaffe, Sally. 'Trip to Carlisle', *PM*, June 1983, 14.

²⁸⁷ *PM*, June 1981, 2.

²⁸⁸ Reports on church activities, and annual accounts, presented to the APCM. 1987-89; 1991-93; 1996-98.

²⁸⁹ *Update*, November 2001.

²⁹⁰ *PM*, May 1984, 19.

of expressing the Christian faith', including Working Men's Clubs and pubs.²⁹¹

Members of St Nicholas' have also been involved with a number of other evangelical events on a wider scale. In 1979, for example, a group of people from St Nicholas' led the Scottish National Evangelical Conference on worship.²⁹² St Nicholas' also has missionary links throughout the world.

²⁹¹ Carey 1984, 73.

²⁹² PM, December 1979.

Summary

We have seen that the developments that have taken place at St Nicholas' during the last thirty years reflect a number of more general trends which have occurred both in the Church of England and in other denominations as a result of the influence of the Liturgical Movement and the Charismatic Movement. For example, the introduction of contemporary language and the formation of music, dance and drama groups reflects the Liturgical Movement's emphasis on congregational participation and the Charismatic Movement's encouragement of 'every member ministry'; this can also be seen in the involvement of members of the congregation in house groups and other activities which reflect the importance of the church's role as a community. The influence of the Liturgical Movement can also be seen in the renewed emphasis on the role of the Eucharist and in the links that have been established between St Nicholas' and other local churches of various denominations. Above all, these developments all reflect the desire of both clergy and congregation for their worship and other activities to communicate with those who have had little or no previous contact with the church, thus upholding St Nicholas' evangelical tradition and reflecting the social aspect of the Liturgical Movement and the Charismatic Movement's emphasis on renewal.

CHAPTER 2

PART 1

The effects of the Liturgical and Charismatic Movements upon congregational song in the Church of England

As we have seen, during the last hundred years the worship of the Church of England has been affected by the Liturgical Movement and Charismatic Movement in a number of ways. We have seen, for example, that the introduction of contemporary language and the restoration of the Eucharist have provided congregations with a much more active role in the liturgy. The concept of 'every member ministry' has also resulted in the encouragement of members of congregations to participate in a number of other ways. As we shall see in the following discussion, these developments have had significant consequences for music in the church in the last century.

The influence of the emphasis on congregational participation

The work of many of those concerned with church music throughout the last several centuries has reflected the same underlying principle, namely that of enabling congregations to participate more actively. This did not significantly pervade other aspects of worship until the twentieth century, however, when it became one of the most prominent features of the Liturgical Movement. While this renewed emphasis on participation led to considerable liturgical reform within the Church of England, it also led to a renewed interest in congregational hymnody.

At the beginning of the twentieth century there were two movements for reform in terms of parish church music, both of which were concerned with hymnody to some extent. While ‘in the higher academic circles of the musical profession, and among aristocratic connoisseurs of church music’, there was a concern for the improvement in repertoire and performance of choral music and for ‘hymns of a more elevated taste, both literary and musical’, among others there was a move towards ‘simpler and more congregational music’.¹ One publication which sought to address both concerns was the *English Hymnal*^{2,3}. This came about as a result of the desire of Anglo-Catholics such as Percy Dearmer to produce a supplement for the revised version of *Hymns Ancient and Modern*⁴ which had proved unpopular.⁵ They soon realised, however, that they would have enough material for a whole volume, and so the *English Hymnal*, which included plainsong and chorale melodies, folksongs and newly written tunes, was published in 1904.⁶ According to

¹ Temperley, Nicholas. *The Music of the English Parish Church*, vol. 1, 320. Cambridge: Cambridge University Press, 1979.

² Vaughan Williams, R (ed.). *The English Hymnal*. London: Oxford University Press, 1906.

³ Temperley, 325.

⁴ Monk, William Henry. *Hymns Ancient and Modern, revised and enlarged edition*. London, 1975.

⁵ Baker, David and Welsby, Joan. *Hymns and Hymn Singing*, 102. Norwich: Canterbury Press, 1993.

⁶ *Ibid*, 102-103.

Temperley 'it seemed to many Anglicans so extremely Anglo-Catholic as to be unusable', and he maintains that 'there is no doubt that the book's theological stance was a bar to its widespread use'.⁷ He does, nevertheless, acknowledge that it has been extremely influential, and according to Baker and Welsby it was 'an anthology of the best possible texts and tunes' which was 'relevant to the practical Christian philosophy' of the churches which used it.⁸

As a consequence of World War I, however, the Church Music Society, which had previously been more concerned with higher artistic standards than congregational participation, produced a series of papers which focussed on 'the people's part in church music'.⁹ These papers, which appeared in 1917, all stressed that parish churches should not model their worship on that of the cathedrals and argued for a more congregational type of service.¹⁰ The same year also saw the beginning of the 'hymn festival' which, according to Temperley, flourished during the interwar period as a rival to regional choir festivals.¹¹ The report *The Worship of the Church* encouraged the use of a style of worship which was 'a simple expression of popular devotion'.¹² This was followed in 1922 by a report on church music in which emphasis was given to the value of unison music and plenty of congregational singing.¹³ One member of the Archbishops' Commission that produced this report was Sydney Nicholson, who subsequently founded the School of English Church Music (later the Royal School of Church Music (RSCM)) and the College of St

⁷ Temperley, 325.

⁸ Baker and Welsby, 103.

⁹ Temperley, 326.

¹⁰ Ibid.

¹¹ Ibid, 327. The first hymn festival took place in Cirencester, where nine hundred people came together and sang twenty hymns which they had practised in their parishes.

¹² Ibid.

¹³ Church of England. *In Tune with Heaven: the report of the Archbishops' Commission on Church Music*, 19. London: Church House, 1992.

Nicholas, Chislehurst.¹⁴ These were, however, more concerned with the improvement of choral music than with congregational participation.¹⁵ One development pertaining to hymnody was the publication in 1925 of *Songs of Praise*,¹⁶ produced by the editors of the *English Hymnal*.¹⁷ While this was significant in that its inclusion of texts which ‘the Victorians would not have considered solemn enough for church’ showed signs of a move towards informality,¹⁸ it was not widely used in churches because it was not intended for any specific denomination.¹⁹

Therefore, the archbishops set up another committee to consider the use of music in worship after World War II. Its report, which appeared in 1951, was essentially a revision of that of 1922 but gave further emphasis to congregational singing. Again, however, few changes took place. The RSCM issued a new statement of policy, although in practice it continued to be concerned predominantly with the training of choirs, choirmasters and organists.²⁰ A revised version of *Hymns Ancient and Modern* had appeared in 1950.²¹ While this did include a number of new texts and tunes, ‘they were only mildly advanced in idiom, and the bulk of the contents of the book remained Victorian’.²² As we shall see, it was not until later in

¹⁴ Temperley, 327.

¹⁵ Ibid, 328.

¹⁶ Dearmer, Percy, Shaw, Martin and Vaughan Williams, Ralph (eds.). *Songs of Praise*. London: Oxford University Press, 1925.

¹⁷ Temperley, 339.

¹⁸ Ibid.

¹⁹ Baker and Welsby, 105. It was, however, used in a number of schools following the 1944 Education Act which required some form of worship in schools every day and so produced the need for a suitable hymn book. In 1928 the same editors also produced *The Oxford Book of Carols*, which was ‘a further step in removing all pomposity from hymn singing’ in that it allowed popular, informal verse to be sung for the first time in many parish churches. According to Temperley ‘it was a precedent that would make it easier to accept more general informality in hymnody later on’ (Temperley, 339).

²⁰ Temperley, 330.

²¹ Nicholson, Sydney (ed.). *Hymns Ancient and Modern Revised*. London: William Clowes, 1950.

²² Temperley, 339.

the 1950s that significant developments began to be made in terms of both texts and music.

The influence of the emphasis on the vernacular

The introduction of contemporary language

While Temperley argues that the move towards informality, which came about in an attempt 'to engage the minds and hearts, as well as the voices, of ordinary people', can be traced back to the *English Hymnal*,²³ it was not until the late 1950s and early 1960s that this became more apparent. By this time considerable progress had been made in terms of liturgical reform and there was a general move towards the use of contemporary language in worship in an attempt to increase congregational participation. As we have seen, the 1965 Versions of the Bible Measure meant that contemporary translations of the Bible were authorised for use in worship. The move towards modern English can also be seen in the work of the Liturgical Commission, who published contemporary versions of the Lord's Prayer, the Creeds, the Canticles and the Series 2 texts for Baptism and Confirmation in 1967, and produced a complete set of contemporary language services which were authorised during the 1970s as Series 3.

This move towards contemporary language had inevitable consequences for hymnody. As Parry points out, the revision of texts had always been an important part of the work of an editor compiling a hymnal.²⁴ Whereas this had previously involved predominantly the correction of grammatical or syntactical errors and the clarification of theological points, however, the 'modernisation of language per se was a relatively new phenomenon'.²⁵ As Parry observes, editors were aware that this was a sensitive issue, and so they began by replacing instances of 'thou', 'thee' and 'thine' with modern 'you' forms, just as the members of the Liturgical Commission

²³ Ibid, 338.

²⁴ Parry, Simon H. *Why should the Devil have all the best tunes? Twentieth century popular and folk style church music in England*, 117. University of Liverpool, 2000.

²⁵ Ibid, 118.

had done in the Series 3 texts.²⁶ Many believed, however, that ‘the distance between contemporary thought, experience and language and that expressed in traditional hymnody was becoming ever more pronounced’,²⁷ and therefore argued for more radical changes which involved the rewriting of entire lines and verses.²⁸ One of the most significant publications in terms of language was *Hymns for Today’s Church*,²⁹ which was intended to be ‘the first major new hymn book of the new era’.³⁰ According to Parry, ‘the editors broke new ground in their objective to modernise, systematically, the text of every hymn admitted’.³¹

As we have seen, the introduction of contemporary language was not only a means of increasing congregational participation, but also a way of reaching those who had had little previous contact with the church. Another way in which this emphasis on proclamation and social involvement was reflected was through the subject matter of newly written hymns. As Parry observed, it was not only the difference in contemporary language and that of hymnody which was becoming increasingly evident, but also the distance between contemporary thought and experience and that expressed in hymnody. It was for this reason that by the 1960s ‘there was a growing need not only for intelligible hymns but for new hymns written in contemporary language, expressing contemporary ideas and reflecting modern society’.³² This led to what is known as the ‘hymn explosion’.

²⁶ Ibid, 117.

²⁷ Ibid.

²⁸ Ibid, 118.

²⁹ Baughen, Michael (ed.). *Hymns for today’s church*. London: Hodder & Stoughton, 1982.

³⁰ Parry, 133.

³¹ Ibid.

³² Ibid, 118.

The Hymn Explosion

Parry traces the beginnings of the hymn explosion back to 1962, when the Scottish Churches' Consultation on Music set up the Dunblane Ecumenical Music Group to examine the problem of contemporary hymnody in the hope that it would lead to the writing of new texts and music.³³ *Dunblane Praises* appeared in 1965 and was followed by a further publication which contained predominantly new hymns.³⁴ By this time it had become clear that there was 'an openness to fresh ideas' and 'a desire to express Christian doctrine and sentiment in a contemporary fashion',³⁵ and, consequently, a greater demand for new words with new tunes than there was for new tunes for familiar words.³⁶ This led to a 'hymn explosion'.³⁷

In *The Hymn Explosion* Dunstan sets out a number of reasons for the writing of new hymns, several of which reflect changes or trends in contemporary society. One reason he gives, for example, is that progress in science and technology had changed people's perceptions of the world and of God.³⁸ The 1960s were also characterised by a general trend towards the questioning of established institutions, including the church.³⁹ This was addressed in John Robinson's book, *Honest to God*, in which he attempted to explain and interpret the Christian faith to 'modern man',⁴⁰ and expressed his belief that the church ought 'to strip away the associations of churchiness and religiosity and everything that sets apart the sanctuary from society, and to let the décor, the music and the architecture speak the language of the world it

³³ Ibid, 119.

³⁴ Ibid, 119-120.

³⁵ Ibid, 120.

³⁶ Ibid, 119.

³⁷ Fraser, I. M. 'Dunblane Praises and After', 181. In *Bulletin* (The Hymn Society of Great Britain and Ireland), 217, vol. 15, no. 8, 181-5.

³⁸ Dunstan, A. *The Hymn Explosion*, 4. Croydon: RSCM, 1981.

³⁹ Parry, 94.

⁴⁰ Ibid, 95.

is meant to be transforming',⁴¹ thus reflecting the Liturgical Movement's emphasis on proclamation and social involvement. Robinson's views were extremely influential in that they led to a reaction against artificiality and a move towards honesty in worship.⁴² This can be seen in the work of Sydney Carter, whose texts, which were set to folk tunes,⁴³ were often 'probing and questioning',⁴⁴ and written in contemporary secular language.⁴⁵ Like Robinson's book, Carter's lyrics were also 'not primarily theological or doctrinal but a confession of personal conviction out of the need to be honest to God'.⁴⁶ This relates to another reason Dunstan suggests, which is that of creativity, in that people wanted 'to express the truths of the Christian faith in new ways and in their own way'.⁴⁷

Dunstan also suggests that a number of hymns were written because of the Liturgical Movement's rediscovery of the social dimension of the Gospel, and that this also revealed 'a number of occasions for which adequate hymnody did not exist'.⁴⁸ One particular example of this is the Eucharist. Dunstan writes that the establishment of the Parish Communion as the central service 'has seen the writing of many new Eucharistic hymns, and those suitable to the points in the liturgy at which they are commonly sung'.⁴⁹ As a result of the Liturgical Movement's emphasis on the role of the church as a community, these hymns have stressed 'the celebratory and corporate nature of the rite rather than the merely devotional and subjective approach to it'.⁵⁰

⁴¹ Robinson, J. A. T. *Honest to God*, 95. London: SCM Press, 1963.

⁴² Dunstan, 6.

⁴³ Baker and Welsby, 106.

⁴⁴ Parry, 96.

⁴⁵ Temperley, 341.

⁴⁶ Parry, 97.

⁴⁷ Dunstan, 7.

⁴⁸ *Ibid*, 5.

⁴⁹ *Ibid*, 5-6.

⁵⁰ *Ibid*, 6.

As Dunstan tells us, to begin with the hymn explosion was ‘highly experimental in character’ and no-one knew how enduring the newly written hymns would be. For this reason they tended to be printed on pamphlets and duplicated sheets.⁵¹ Soon, however, ‘hymns of more than transient interest began to be recognised’.⁵² This led to the publication of supplements to a number of well known hymn books such as *100 Hymns for Today*⁵³ and *More Hymns for Today*⁵⁴ for *Hymns Ancient and Modern*, and *English Praise*⁵⁵ for the *English Hymnal*. The publication of such supplements is evidence of the demand for new hymns.

The introduction of popular and folk music styles

While many people began to write new texts which reflected this need for hymnody which expressed contemporary thought, experience and language, others were concerned with the musical styles. As we have seen, the concept of setting hymn texts to popular and folk tunes has been used by many well known reformers, including Luther, who ‘drew on the folk tunes of his day in order to find a recognisable strain of music for the “common” people to connect to within worship’, and Booth, who ‘appreciated that the most effective way of reaching the people, many of whom were unfamiliar with the interior of a church let alone hymn tunes, was to link a simple message with a familiar strain of music’.⁵⁶ As Baker and Welsby observe, the renewed emphasis placed upon evangelism as a consequence of

⁵¹ Ibid, 3.

⁵² Ibid.

⁵³ Bower, J. D. *100 hymns for today: a supplement to Hymns Ancient and Modern*. London: Clowes, 1969.

⁵⁴ Bower, J. D. *More hymns for today: a second supplement to Hymns Ancient and Modern*. London: Clowes, 1980.

⁵⁵ Church of England. *English Praise: a supplement to the English Hymnal*. London: Oxford University Press, 1975.

⁵⁶ Parry, 68-69.

the Liturgical Movement led to a renewed interest in popular and folk music styles.⁵⁷ According to Webb, this was in part also due to a 'chasm' which had opened up between the so called 'high art' music and popular music.⁵⁸ While the church was initially unaffected by this split 'because of the simplicity and accessibility of its traditional worship music', a general cultural suspicion of all institutions which arose during the 1950s put pressure on the church 'to adapt its musical language'.⁵⁹ As Webb tells us, 'people began to ask for worship music that sounded more like what they heard on their radios, televisions, and stereos'.⁶⁰

Parry and Temperley both trace the beginning of the popular church music movement to the broadcasting of Geoffrey Beaumont's hymn tune 'Chesterton' in 1955.⁶¹ This and two other tunes were then incorporated into Beaumont's *Folk Mass*,⁶² which was televised by the BBC in 1957.⁶³ Beaumont then set up a group known as the 20th Century Church Light Music Group with a number of other priests, chaplains, musicians and teachers⁶⁴ who shared his concern 'that there was too broad a distinction between the type of music that was normally heard in church and that experienced by 'ordinary folk' outside of church'.⁶⁵ Whereas previous reformers tended to use existing popular and folk tunes to address this problem, however, the members of the 20th Century Church Light Music Group began to compose hymn

⁵⁷ Baker and Welsby, 106.

⁵⁸ Webb, Richard. 'Contemporary', 83. In Buckley Farlee, Robert, *Leading the Church's Song*, Minneapolis: Augsburg Fortress, 1999, 82-95.

⁵⁹ *Ibid*, 84.

⁶⁰ *Ibid*.

⁶¹ Parry, 39; Temperley, 341.

⁶² Temperley, 341. Beaumont was inspired to write this piece by a vicar who was concerned that nothing which could be called a 'folk mass' had been written since the Elizabethans, and that church music was 'utterly foreign' to the majority of people (Parry, 53). In addition, the introduction of contemporary language in the Series 3 Alternative Services meant that new musical settings were needed. As Temperley observes, 'the difficulties facing church musicians were comparable to those at the time of the Reformation' (Temperley, 336).

⁶³ Parry, 39.

⁶⁴ Wilson-Dickson, Andrew. *The story of Christian music: from Gregorian Chant to black gospel: an authoritative illustrated guide to all the major traditions of music for worship*, 240. Oxford: SPCK, 1992.

⁶⁵ Parry, 58.

tunes in a popular style.⁶⁶ Their objective was ‘not to oust traditional church music but to somehow bridge the gap’.⁶⁷ This was expressed in the introduction to their first publication, *Thirty 20th Century Hymn Tunes*,⁶⁸ which stated that ‘not only the great and lasting music of the past but also the ordinary and transient music of today, which is the background to the lives of so many, has a rightful place in our worship’.⁶⁹ While the members of the group faced some criticism because their music did not reflect current trends in popular music,⁷⁰ this had not been their original aim. Their settings were ‘highly innovative’ for their time, and while they may not have sounded like the current popular music, ‘in a church context they were unmistakably “modern” settings’.⁷¹

According to Wilson-Dickson, the work of the 20th Century Church Light Music Group was extremely influential in that it ‘broke down a significant barrier in many churches which had always shunned music of secular styles’.⁷² In 1962 a ‘beat’ service involving church music written in popular styles took place in Salisbury Cathedral.⁷³ This was extremely significant in that it ‘marked the recognition by the Church of England of the place of the light music idiom in Christian worship’.⁷⁴ It is clear that the influence of the popular church music movement brought about by the 20th Century Church Light Music Group was

⁶⁶ Ibid. These tunes were written for traditional texts, such as *Now thank we all our God* and *O Jesus, I have promised*. As Parry tells us, although a precedent for composing new tunes in a popular style had been set by Sankey and Moody, their songs were written for camp meetings rather than for mainstream worship. Despite considerable criticism in the reports of the Archbishops’ Commission in 1922 and 1951, however, their songs continued to remain an important part of English hymnody (Parry, 48).

⁶⁷ Ibid, 58-59.

⁶⁸ 20th Century Church Light Music Group. *Thirty 20th Century Hymn Tunes*. London: Josef Weinberger, 1960.

⁶⁹ Cited in Parry, 58.

⁷⁰ The work of the 20th Century Church Light Music Group shows that for them the ‘transient music of today’ applied to ‘waltzes, foxtrots and quicksteps’, just as Elvis Presley was ‘turning popular taste in an entirely different direction’ (Wilson-Dickson, 241).

⁷¹ Parry, 62.

⁷² Wilson-Dickson, 241.

⁷³ Parry, 83.

⁷⁴ Ibid, 85.

extremely significant, in that professional composers such as Malcolm Williamson also began to write hymn tunes using popular musical styles.⁷⁵ The 1963 edition of the RSCM's journal also included four articles relating to popular style church music.⁷⁶

The fusion of contemporary language and popular and folk music styles

In terms of the fusion of contemporary language and popular and folk musical styles, one of the most significant developments was the publication of *Youth Praise* in 1966,⁷⁷ which was compiled by Michael Baughen. At his first curacy Baughen felt the need for some more appropriate material than the youth songbooks which were available, and so he produced a collection called *Zing Sing*, which consisted of about one hundred Christian songs.⁷⁸ When he moved to his second curacy Baughen began to write and to compose.⁷⁹ While he was not a professional musician, 'the quality of a good number of Baughen's tunes is borne out by their continued use today'.⁸⁰ Due to the success of *Zing Sing*, Baughen and a number of other ministers decided to add to the collection.⁸¹ This was again intended specifically for use at his church, but it began to be used by several other youth groups.⁸² In 1961 Baughen then went on to work with the Church Pastoral Aid Society where he met Timothy Dudley Smith.⁸³ As Parry points out, the collaboration between Baughen and Dudley Smith is

⁷⁵ Temperley, 342.

⁷⁶ Parry, 86.

⁷⁷ Baughen, M. A. and Bewes, R. T (eds.). *Youth Praise: a new collection of Christian hymns, songs, choruses and spirituals*. London: Falcon Books, 1966.

⁷⁸ Parry, 126.

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Ibid, 126-127.

⁸³ Ibid, 127.

extremely significant in that their work is an example of the fusion between hymn texts written in contemporary language and tunes composed in popular styles.⁸⁴

By this time the number of songs which had been either collected or originally composed had reached one hundred and fifty and a committee was formed to organise, edit and arrange the songs for publication.⁸⁵ *Youth Praise*, which contained a combination of original compositions, songs and choruses that had appeared in previous publications, a number of German translations, American gospel hymns, spirituals, and arrangements of folk melodies, was launched in March 1966.⁸⁶ It was followed by *Youth Praise 2* and *Psalm Praise*⁸⁷ in 1969 and 1973 respectively.⁸⁸ Like the work of the 20th Century Church Light Music Group, although there was some attempt 'to incorporate aspects of contemporary youth culture into worship',⁸⁹ *Youth Praise* also faced criticism for failing to keep up with the latest trends in popular music.⁹⁰ Again, however,

compared with the standard hymns of the time the arrangements in *Youth Praise* will have undoubtedly been perceived as modern settings due to their more energetic rhythms, their harmony, harmonic rhythm and melody/accompaniment song style.⁹¹

Moreover, Parry suggests that this time lag may in fact have been advantageous, in that 'anything too modern would surely not have gained such widespread acceptance'.⁹² According to Parry *Youth Praise* was 'met with great rapture' and soon became a sellout.⁹³ While *Youth Praise* was initially used only at youth groups, rallies and evangelical meetings, the introduction of pianos, guitars and other

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Baughen, Michael (ed.). *Psalm Praise*. London: Falcon Books, 1973.

⁸⁸ Parry, 128; 132.

⁸⁹ Ibid, 129.

⁹⁰ Ibid, 128.

⁹¹ Ibid, 130.

⁹² Ibid, 124-125.

⁹³ Ibid, 127.

instruments to mainstream worship meant that it came into more widespread use.⁹⁴

Randle Manwaring therefore notes that these books were extremely significant in ‘breaking new ground’, in that they ‘ushered in the days of songs, rather than hymns, in Christian worship, the main difference being the informality and modern music of the former’.⁹⁵ Similarly, *Psalm Praise* was extremely significant not only in its settings of psalms to popular styles of music but also in that it ‘more generally represents another important stage in the developing use of popular and folk idiom music in church’, especially in that, unlike *Youth Praise*, *Psalm Praise* was intended to be used in formal worship.⁹⁶

⁹⁴ Ibid, 130-131.

⁹⁵ Cited in Parry, 124.

⁹⁶ Parry. 132-133.

The influence of informal worship and ‘every member ministry’

The Charismatic Movement

As we have seen, the fusion of contemporary texts with popular musical styles first came about in the songs of *Youth Praise*, which were intended for use by young people but came into use in mainstream worship. The rise of the Charismatic Movement and its emphasis on informality and ‘every member ministry’, however, meant that people began to write songs for use by adults. As there was no standard song book to begin with, charismatic worship drew upon a range of sources, including ‘home grown’ material. As Maries tells us, ‘through contemporary renewal, music is rediscovering its role in worship. New music is being created, not just by professional musicians, but by the people, for the people’.⁹⁷ This is particularly noticeable in relation to the ‘House Church Movement’, or ‘Restorationism’, which can be distinguished by its ‘independence from mainline denominations and a keenness to model church life along strictly biblical lines’.⁹⁸ Parry tells us that the desire of members of such churches both to express new ideas in new songs and to help create some form of identity meant that worship songs became ‘entrenched’ in the House Church Movement.⁹⁹ Consequently, Parry argues, ‘the Charismatic Movement has been responsible for igniting a passion which has equalled and even surpassed the hymn explosion in terms of sheer output. It has

⁹⁷ Maries, Andrew. *One heart, one voice: the rich and varied resource of music in worship*, 42. London: Hodder & Stoughton, 1986.

⁹⁸ Begbie, Jeremy. ‘The Spirituality of Renewal Music: A Preliminary Exploration’, 228. in *Anvil*, vol. 8, no. 3, 1991, 227-239.

⁹⁹ Parry, 142. These songs have, however, come to influence mainstream worship; indeed, Begbie reminds us that ‘we need to keep in mind that hundreds of Restorationist songs have been exported to mainstream churches and that a very large proportion of renewal music used among Anglicans is Restorationist in origin’ (Begbie 1991, 228-229).

arguably been the most significant development in the promotion of congregational music this century'.¹⁰⁰

The desire to express new ideas in new songs and the composition of songs for specific groups of people meant that several song types were established and various themes were addressed. In his article 'The Spirituality of Renewal Music: A Preliminary Exploration', Begbie lists six song types, namely 'songs of exuberant praise to God', 'songs of majesty', 'songs of jubilant exhortation and testimony', 'songs of intimacy', 'songs of hushed reverence', and 'songs of battle in Christ'.¹⁰¹ In addition, with the restoration of the Eucharist many songs also focussed on the Crucifixion. While the influence of songs intended for use by children and young people (such as those included in the Children's Special Service Mission publications) can be seen in the songs produced within the Charismatic Movement,¹⁰² Wilson-Dickson notes that 'there is a discernible move towards the contemplative, the symbolic and away from the easy rhetoric of earlier evangelistic songs'.¹⁰³

Similarly, while a considerable number of the songs produced within the Charismatic Movement reflect the influence of the Children's Special Service Mission choruses in their one stanza structure, the movement also gave rise to the 'worship song' which has multiple verses (and which may have a refrain too) and is musically more extended.¹⁰⁴ The worship songs of the Charismatic Movement are

¹⁰⁰ Parry, 137.

¹⁰¹ Begbie 1991, 231-232.

¹⁰² The first Children's Special Service Mission hymn book appeared in 1870 and contained one hundred hymns; this was followed in 1888 by a full length children's containing six hundred and twenty eight hymns. Some of these hymns had choruses which were sung out of context and so George Goodman began to write choruses which were complete in themselves. Consequently, three Children's Special Service Mission chorus books were published in 1921, 1938 and 1950. With the rise of the Charismatic Movement and its informal style of worship these choruses began to pervade mainstream worship in the 1960s (Parry, 41-42). The development of the 'family' or 'all age' service also led to the publication of books such as *Family Worship*, *Christian Family Worship* and *Church Family Worship*, all of which are designed specifically for use in such services and contain a variety of suitable songs and choruses (Parry, 169).

¹⁰³ Wilson-Dickson, 241.

¹⁰⁴ Parry, 25.

also characterised by a distinctive musical style. As a result of the Charismatic Movement's informal style of worship, its music 'is more in touch with popular culture than traditional worship'.¹⁰⁵ Just as the music composed by members of the 20th Century Church Light Music Group did not reflect current trends in popular music, so the songs written within the Charismatic Movement did not reflect the popular styles of the 1970s. As Parry observes, however, 'compared with previous forms of popular style church music the "time lag" is less substantial'.¹⁰⁶ This is perhaps because the music was being created from within the Charismatic Movement 'as an expression of the intensity of the spiritual life of a Christian community',¹⁰⁷ by people who were in touch with popular culture, 'many of whom, as products of their time, were self-taught, guitar playing musicians'.¹⁰⁸

Parry tells us that 'it is important to understand the eclectic nature of the music used by the early Charismatics in the context of 'a developing, and somewhat fragmented movement, and its cross denominational character'.¹⁰⁹ According to Webb the worship songs of the Charismatic Movement drew upon gospel, country, folk and pop music. He tells us that their melodies can sound like 'Broadway tunes, country ballads, smooth jazz, and pop jingles, or even Taizé like mantras'.¹¹⁰ Parry suggests that the dominance of the guitar had a significant impact on the songs which were produced. For example, he observes that the slow harmonic rhythm so characteristic of these songs was extremely compatible with the guitar.¹¹¹ He also suggests that the acoustics of the homes in which many House Churches were

¹⁰⁵ Ibid, 138.

¹⁰⁶ Ibid.

¹⁰⁷ Wilson-Dickson, 241.

¹⁰⁸ Parry, 153. Indeed, Parry maintains that the guitar is equally symbolic of charismatic worship as the organ is of traditional hymnody (Parry, 165).

¹⁰⁹ Ibid, 151.

¹¹⁰ Webb, 86.

¹¹¹ Parry, 142.

established 'may account in part for why worship songs generally have a freer melodic line and more varied rhythm than traditional hymns'.¹¹²

The charismatic musical style can be seen in the various songbooks which have been produced within the movement. In 1972 the Community of Celebration was established in Coventry by Cuthbert Bardsley, Graham and Betty Pulkingham and others from the Church of the Redeemer in Houston, Texas.¹¹³ Although many people came to the Community for personal healing and teaching, it was most well known for the Fisherfolk, which was established as a ministry for music.¹¹⁴ Their songs and style of worship were extremely popular, and had a substantial influence on church worship during the 1970s and 1980s.¹¹⁵ Through its publishing wing, Celebration Services, 'a great deal of new music was disseminated and adopted',¹¹⁶ namely in *Sound of Living Waters*¹¹⁷ and *Fresh Sounds*^{118, 119}. The songs included in these publications are characterised by their folk style, reflecting the influence of the British folk revival.¹²⁰

As Parry tells us, however, this was only a 'transitory phase'. Following *Sound of Living Waters* and *Fresh Sounds* the most significant charismatic songbooks have been the various editions of *Song and Hymns of Fellowship* which have been published since the 1980s. These publications are described by Begbie as 'the most concentrated and most continuously updated supply of renewal songs',¹²¹ and have proved extremely popular not only within the House Church Movement but

¹¹² Ibid, 142-143.

¹¹³ <http://www.ccct.co.uk>

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Wilson-Dickson, 241.

¹¹⁷ Pulkingham, Betty and Harper, Jeanne (eds). *Sound of Living Waters: songs of renewal*. London: Hodder & Stoughton, 1974.

¹¹⁸ Pulkingham, Betty and Harper, Jeanne (eds). *Fresh Sounds*. London: Hodder & Stoughton, 1976.

¹¹⁹ Parry, 151.

¹²⁰ Ibid.

¹²¹ Begbie 1991, 229.



also with the mainline denominations.¹²² While a number of songs from the 1960s and 1970s are included, the majority of songs found in the latest edition reflect the ‘radio 2 style’ which was favoured in charismatic worship throughout the 1980s and 1990s.¹²³ One of the most prominent songwriters is Graham Kendrick.¹²⁴ As Wilson-Dickson tells us, the ‘light rock or ballad style’ of Kendrick’s songs ‘keeps them within the sound-world of commercial music’, but he ‘maintains a contact with earlier musical traditions by strongly recalling the past’.¹²⁵ Other British songwriters include David Fellingham and Chris Bowater, while there are also a number of songs by American composers such as John Wimber.¹²⁶

¹²² Parry, 182.

¹²³ Ibid.

¹²⁴ Begbie 1991, 229.

¹²⁵ Wilson-Dickson, 242.

¹²⁶ Begbie 1991, 229.

The Vineyard Movement

Also associated with the Charismatic Movement is the Vineyard Movement . The Vineyard Movement is described as ‘the third wave’ by Peter Wagner, who considered it to be ‘a movement of the Spirit among evangelicals emanating in the 1980s, similar but distinct from the first and second waves’.¹²⁷ Just as the Charismatic Movement encouraged informality, so early Vineyard worship emphasised intimacy.¹²⁸ It is clear that music plays an extremely important role in Vineyard worship. Vineyard Ministries International was originally set up in 1982 to help promote the teaching, healing and music ministry of John Wimber.¹²⁹ It grew to such an extent, however, that in the late 1980s it split into two organisations, one of which was Vineyard Music Group (originally Mercy Music).¹³⁰ In addition to Wimber himself, other prominent songwriters within the Vineyard Movement include Carl Tuttle, Eddie Espinosa, Danny Daniels,¹³¹ and, more recently, Brian Doerksen.¹³² In accordance with the movement’s emphasis on intimacy the songs produced within the Vineyard Movement are characterised by ‘a closeness and more devotional tone’, both lyrically and musically.¹³³

Just as other elements of the Charismatic Movement, such as the songs of the House Church Movement, have pervaded Anglican worship, so too have those of the Vineyard Movement. In addition to the inclusion of songs by Vineyard composers to publications such as *Mission Praise*, *Songs and Hymns of Fellowship*, and *Let’s*

¹²⁷ Parry, 186. Wagner distinguishes between the early twentieth century Pentecostal Movement (the ‘first wave’), the mid twentieth century Charismatic Movement (the ‘second wave’) and the late twentieth century Vineyard Movement (the ‘third wave’).

¹²⁸ Ibid, 189.

¹²⁹ Ibid, 187.

¹³⁰ Ibid.

¹³¹ Ibid, 189.

¹³² <http://www.worshiptogether.com/leaders/default.asp?id=21>

¹³³ Parry, 189.

Praise,¹³⁴ other prominent songwriters have also been influenced by the Vineyard Movement such as Matt Redman, who comments that ‘one of the greatest and most notable distinctives of the Vineyard Movement has been its worship music’.¹³⁵ Moreover, John Gunstone notes that, in addition to the ‘liturgical changes and general loosening in Anglican worship practice’, some Anglican churches have ‘abandoned Evensong and adopted the Vineyard pattern completely, so that their evening services are just songs, sermon and ministry’.¹³⁶

Alternative Worship

While the majority of attempts to incorporate popular styles of music into church worship have been affected by a ‘time lag’, there is, however, one exception. The Alternative Worship Movement emerged as an attempt to forge a ‘new and (post)modern’ worship style.¹³⁷ It has involved drawing on current popular genres and as a result has managed to attract ‘both the youth element and those seeking a more profound and “culturally specific” expression of Christianity’.¹³⁸ Its music, which according to Webb tends to appeal to the generation that followed the baby boomers (often referred to as Generation X), sounds a lot like the music of bands such as the Beatles, U2, the Verve, and R.E.M.¹³⁹

¹³⁴ Ibid.

¹³⁵ Redman, M. ‘Worshipper and Musician’, 62. In Pytches, D. (ed.), *John Wimber*, Guildford: Eagle, 1998, 62-70.

¹³⁶ Cited in Parry, 187-188.

¹³⁷ Parry, 259.

¹³⁸ Ibid. Parry notes, however, that the original intentions of the early pioneers of the Alternative Worship Movement was ‘not primarily to evangelise to the young but a sincere attempt to engage in and develop a more authentic mode of worship for themselves’.

¹³⁹ Webb, 85.

The influence of proclamation and social involvement

As we have seen, one of the key characteristics of the Liturgical Movement is its emphasis on proclamation and social involvement. As a result of this and of the Charismatic Movement's personalised style of worship, many songs and publications have been produced for specific groups of people such as children and young people. A wide range of evangelistic events have also taken place, many of which have led to the composition of new songs or the publication of new song books. As we shall see, however, many of these songs and publications have come to affect mainstream worship.

In terms of song books produced for specific evangelistic events, arguably the most influential of such publications is *Mission Praise*. During the early 1980s preparations were taking place for a major evangelical enterprise called Mission England.¹⁴⁰ While these preparations were taking place, Christians from a range of denominations used to meet to plan, pray and praise God.¹⁴¹ They found, however, that a suitable collection of hymns and songs was not available to them, and so in February 1983 plans were made to produce a publication called *Mission England Praise*^{142, 143} which was intended 'to unite Christians of all denominations in praise and worship as they work together in evangelism'.¹⁴⁴ *Mission England Praise* was launched in November 1983.¹⁴⁵

By this time, however, the book had already begun to attract a considerable amount of attention beyond the Mission England network for its 'wider potential for

¹⁴⁰ Parry, 180.

¹⁴¹ Ibid.

¹⁴² Fudge, Roland, Horrobin, Peter and Leavers, Greg. *Mission England Praise*. Basingstoke: Marshall, Morgan and Scott, 1983.

¹⁴³ Parry, 180.

¹⁴⁴ Cited in Parry, 180.

¹⁴⁵ Parry, 180.

both mission use and as a practical supplement to the traditional hymn book',¹⁴⁶ thus reflecting the extent of the influence of the Liturgical Movement's emphasis on both proclamation and social involvement and an awareness of other Christian traditions.

Consequently, *Mission England Praise* was republished as *Mission Praise*^{147, 148}.

According to Parry, the popularity of *Mission Praise* was due to its cross denominational appeal and its musical diversity. As Parry points out,

In a climate where tension between churches was increasing between the advocates of traditional hymnody, contemporary hymnody, and those pressing for more modern choruses and worship songs, it appeared that this single volume had something to offer everyone.¹⁴⁹

Because its ratio of hymns to worship songs was higher than that of *Songs of Hymns and Fellowship*, *Mission Praise* has been used by churches which are 'openly hostile to Charismatic renewal', and, consequently, has taken the many renewal songs to 'the very places that would have otherwise remained unaffected by the Charismatic Movement and its music'.¹⁵⁰ It was perhaps for these reasons that, despite containing only two hundred and eighty two items, *Mission Praise* became 'the principal source of music for worship' in many churches and the 'best selling hymn book of our day'.¹⁵¹ Due to its limitations several supplements and revised editions have also been published, the latest of which is entitled *Complete Mission Praise*¹⁵² and contains over a thousand items.

One of the most well known contemporary Christian songwriters who is well represented in *Mission Praise* and in other publications such as *Songs and Hymns of Fellowship* is Graham Kendrick. While his songs are frequently sung in regular church worship, many of them have their roots in evangelistic marches. In 1985

¹⁴⁶ Ibid.

¹⁴⁷ Fudge, Roland, Horrobin, Peter and Leavers, Greg. *Mission Praise*. London: Marshall Pickering, 1983.

¹⁴⁸ Parry, 180.

¹⁴⁹ Ibid, 181.

¹⁵⁰ Ibid, 183.

¹⁵¹ Ibid, 182-183.

¹⁵² Horrobin, Peter and Leavers, Greg. *Complete Mission Praise*. London: Marshall Pickering, 1999.

Kendrick took part in a 'praise march'.¹⁵³ Just as those involved with 'Mission England' had felt that there was not a suitable collection of hymns and songs available to them, Kendrick, who believes that songs can become 'the spiritual equivalents of rockets exploding with joy in heaven and wreaking havoc in hell',¹⁵⁴ felt that there was a lack of suitable song material.¹⁵⁵ Therefore he himself began to write street marches which were designed 'to declare the truths of the gospel publicly and joyfully, to promote prayer for the nation and to provide a demonstration of Christian unity'.¹⁵⁶ The first 'Make Way' album¹⁵⁷ was released in 1986,¹⁵⁸ and was accompanied by a booklet giving suggestions on how other churches might organise their own marches.¹⁵⁹ In 1987 Kendrick was involved with the establishment of 'March for Jesus'.¹⁶⁰ He produced a number of other 'Make Way' albums¹⁶¹ and published many of the songs in *Make Way – Public Praise*.¹⁶² Many of his songs can also be found in publications such as *Mission Praise* and are regularly sung in mainstream worship, thus reflecting the extent of the influence of the Liturgical Movement's emphasis on proclamation and social involvement. Just as the songs Kendrick composed for 'March for Jesus', which involved Christians from a variety of traditions,¹⁶³ were originally intended to be a demonstration of Christian unity,¹⁶⁴

¹⁵³ Parry, 178.

¹⁵⁴ Begbie 1991, 230.

¹⁵⁵ Parry, 178.

¹⁵⁶ Begbie 1991, 270.

¹⁵⁷ *Make Way for the King of kings: A Carnival of Praise*.

¹⁵⁸ <http://www.grahamkendrick.co.uk/discography.htm>

¹⁵⁹ Parry, 179.

¹⁶⁰ http://www.gmfj.org/pages/how_it_started.htm

¹⁶¹ <http://www.grahamkendrick.co.uk/discography.htm>. These include *Make Way for Jesus: Shine Jesus Shine* (1988), *Make Way for Christmas* (1988), and *Make Way for the Cross: Let the Flame Burn Brighter* (1989).

¹⁶² Begbie 1991, 230.

¹⁶³ http://www.gmfj.org/pages/how_it_started.htm

¹⁶⁴ Begbie 1991, 230.

so they are now sung in the worship of a range of denominations, illustrating the rise of the ecumenical movement.¹⁶⁵

A number of other evangelical events have also affected congregational song in mainstream worship. The use of popular and folk style Christian songs at events such as Spring Harvest, Greenbelt and the Dales Bible Week have helped raise the profile of such music and provided the necessary impetus for churches to begin experimenting with new music. These events have also contributed to the development of the ecumenical movement in that they are attended by a people from a variety of denominations.¹⁶⁶ Many of the most well known contemporary Christian songwriters are also very much involved with such events. Stuart Townend, Paul Oakley and Dave Fellingham, for example, are all involved with the Stoneleigh Bible Week,¹⁶⁷ which is known for its 'dynamic worship' and new worship songs,¹⁶⁸ while Matt Redman and Tim Hughes are both associated with Soul Survivor.¹⁶⁹ In addition, many of these songwriters have also produced their own albums which have helped to launch new songs into the church.¹⁷⁰

¹⁶⁵ Wilson-Dickson, 242.

¹⁶⁶ Begbie 1991, 229. According to Begbie usually approximately one third of Spring Harvest's participants are Anglicans.

¹⁶⁷ <http://www.worshiptogether.com/leaders/default.asp?id=41>

¹⁶⁸ <http://www.worshiptogether.com/leaders/default.asp?id=51>

¹⁶⁹ <http://www.worshiptogether.com/leaders/default.asp?id=69>

¹⁷⁰ <http://www.worshiptogether.com/leaders/default.asp?id=51>

The influence of ecumenism

In addition to the influences we have already examined such as the renewed emphases upon both congregational participation and proclamation and social involvement, the encouragement of an awareness of other Christian traditions by both the Liturgical Movement and the Charismatic Movement has had significant consequences for congregational song. As we have seen, one example of this is the use of song books such as *Mission Praise* by churches of a variety of denominations. There were, however, a number of other developments which have affected congregational song in the Anglican Church.

Just as the Liturgical Movement's emphasis on the vernacular has had considerable consequences for music in the Anglican Church, music in the Roman Catholic Church has also been affected in a similar way. The authorisation of the vernacular meant that new music was needed for the liturgy. It also led to a renewed interest in hymnody and the publication of number of hymn books, including the *Westminster Hymnal*,¹⁷¹ which was the first authorised Roman Catholic hymn book in Britain.¹⁷² After the conclusion of Vatican II in 1965 there was a growing demand throughout the Roman Catholic Church for more songs and hymns.¹⁷³ There was also a new openness to other forms and styles, and countries were encouraged to use their own native music.¹⁷⁴ This, in addition to the British folk revival and the influence of the Charismatic Movement, led to an increase in the popularity of the 'folk hymn'.¹⁷⁵ One of the most significant Roman Catholic publications was the

¹⁷¹ Terry, R. R (ed.). *The Westminster Hymnal*. London: Burns, Oates & Washbourne, 1912. This was first followed by two further editions in 1940 and 1964.

¹⁷² Baker and Welsby, 105.

¹⁷³ Parry, 156.

¹⁷⁴ *Ibid*, 110.

¹⁷⁵ *Ibid*, 112-113.

20th Century Folk Hymnal,¹⁷⁶ which contains both traditional and contemporary Christian folk songs, songs imported from America, and settings by members of the 20th Century Church Light Music Group.¹⁷⁷ The rise of the ecumenical movement meant that the musical developments of one Christian tradition began to influence the worship of other denominations. Thus, many of the songs included in the collections by publishers such as Mayhew-McCrimmon came into more widespread use.¹⁷⁸ Similarly, songs and choruses that were generally popular in charismatic worship began to be used by Roman Catholics.¹⁷⁹ Indeed, according to Parry, the *20th Century Folk Hymnal* has much in common with *Sound of Living Waters*, and so this ‘further facilitated the crossover of material between Catholic and Protestant churches’.¹⁸⁰

Congregational song in a range of denominations throughout the world has also been affected by the music of ecumenical centres such as the Taizé Community, which was founded in 1949 by Brother Roger in an area where he had sheltered Jewish refugees during World War II.¹⁸¹ Although the first brothers were Protestants, Taizé has also maintained strong links with the Roman Catholic Church, and in 1969 it was the venue of a meeting between Protestant and Catholic clergy.¹⁸² The community began by singing psalmody both from the sixteenth century and by Joseph Gelineau.¹⁸³ Jacques Berthier was also asked to compose new music, so that everyone could actively participate in the prayer of the community ‘using simple elements of real musical quality’.¹⁸⁴ Some of Berthier’s songs follow the ‘strict

¹⁷⁶ Mayhew, Kevin (ed.). *20th Century Folk Hymnal*. Leigh-on-Sea: Mayhew, 1974.

¹⁷⁷ Parry, 113.

¹⁷⁸ *Ibid.*, 156.

¹⁷⁹ *Ibid.*

¹⁸⁰ *Ibid.*, 113.

¹⁸¹ Wilson-Dickson, 227.

¹⁸² *Ibid.*

¹⁸³ *Ibid.*

¹⁸⁴ *Ibid.*

balance' of four parts required in the seventeenth and eighteenth centuries, while others are more reminiscent of the early twentieth century in their modal harmony and parallel movement.¹⁸⁵ Since the 1960s Taizé has been visited by a wide range of people who have taken its style of worship to Christian communities throughout the world.¹⁸⁶ *Complete Mission Praise* includes two Taizé chants, *O Lord, hear my prayer* and *In the Lord I'll be ever thankful*.¹⁸⁷

Another ecumenical community is that founded by Dr George Macleod at Iona in 1938,¹⁸⁸ which consists of both ordained and lay members who are 'committed to seeking new ways of living the Gospel in the modern world'.¹⁸⁹ In 1985 John Bell helped form the 'Wild Goose Worship Group' with the aim of 'exploring and cultivating a new liturgy and music agenda, rooted firmly in an ecumenical spirit'.¹⁹⁰ According to Wilson-Dickson the songs of the Iona Community are reminiscent of the folksong style of the Charismatic Movement during the 1970s,¹⁹¹ thus reflecting the community's concern with relating worship and prayer to social issues.¹⁹² Like the music of Taizé, the music of Iona has been taken to various Christian communities by the large number of visitors.¹⁹³

¹⁸⁵ Ibid.

¹⁸⁶ Ibid.

¹⁸⁷ *Complete Mission Praise*, 908 and 865.

¹⁸⁸ <http://www.iona.org.uk/>

¹⁸⁹ Ibid.

¹⁹⁰ Parry, 228.

¹⁹¹ Wilson-Dickson, 241.

¹⁹² *In Tune with Heaven*, 125.

¹⁹³ Ibid.

The development of the music group

One of the most significant consequences of the introduction of popular and folk musical styles to congregational song is the effect that it has had upon the use of instruments in the church. The first examples of popular style church music which appeared in the 20th Century Church Light Music Group's *Thirty 20th Century Hymn Tunes* were supplied with guitar chords and a recommendation 'that the piano accompaniment be treated "freely and with vitality" with perhaps the assistance of drums to help keep the rhythm'.¹⁹⁴ With the rise of songs created within the Charismatic Movement, however, publications began to become much more 'user (guitar) friendly' than those such as *Youth Praise*, in which the songs were composed for piano and guitar chords were added later on.¹⁹⁵

While the popularity of the guitar increased, it did, however, have a number of disadvantages. As Parry tells us, one of the weaknesses of the guitar is that it cannot provide an underlying melody with which to support the congregation.¹⁹⁶ This, in addition to the emphasis placed upon 'every member ministry' by the Charismatic Movement, has resulted in the introduction of orchestral instruments in worship and the establishment of 'music groups'. One of the most influential people in this respect was again Michael Baughen. When Baughen arrived at All Souls, Langham Place in 1970 he was concerned that the young people and students in the congregation who were learning to play musical instruments were not being offered the opportunity to participate in worship in this way.¹⁹⁷ He therefore appointed Noel Tredinnick to oversee and develop music at the church in 1972, and the use of an

¹⁹⁴ Cited in Parry, 59.

¹⁹⁵ Parry, 152.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid, 165-166.

orchestra in services soon became 'a frequent part of church life'.¹⁹⁸ As Parry, Begbie and Wilson-Dickson note, the 'music group',¹⁹⁹ with orchestral instruments supplementing guitars and keyboard instruments, has become increasingly common in churches throughout the country and increasing space is being given to the diverse musical talents of the congregation.²⁰⁰

The extent of the influence of the 'music group' or 'worship group' can be seen in a number of ways. Parry suggests for example, that although early performances of Beaumont's *Folk Mass* probably differed more than what was normally expected and contained a certain amount of embellishment and improvisation, because the majority of church musicians were classically trained 'there was only a limited degree of license taken in this respect'.²⁰¹ Parry maintains that improvisation became more common with the rise of the Charismatic Movement in that amateur and untrained musicians with popular music backgrounds began to take a more active role in worship.²⁰² At the same time, there are now a number of arrangements available for music groups, many of which include vocal and instrumental descants and parts for transposing instruments. The RSCM also runs courses in arranging and writing for instrumentalists.²⁰³

¹⁹⁸ Ibid, 131.

¹⁹⁹ Ibid.

²⁰⁰ Parry, 165-166; Begbie 1991, 227; Wilson-Dickson, 242. The extent of the influence of this emphasis on 'every member ministry' is illustrated by the range of churches which have established their own music group. For example, Wilson-Dickson tells us that Bradford Cathedral has its own music group which includes electric guitars and keyboards (Wilson-Dickson, 241-242).

²⁰¹ Parry, 57.

²⁰² Ibid.

²⁰³ Wilson-Dickson, 236.

Summary

As we have seen, during the twentieth century the Liturgical Movement and the Charismatic Movement have led to a number of developments in terms of congregational hymnody. The Liturgical Movement's emphasis on the introduction of the vernacular in order to increase congregational participation has led to a renewed interest in hymnody. While some have been concerned with editing existing texts or writing new texts which reflect the format of traditional hymns, others, such as the members of the 20th Century Church Light Music Group, have been more concerned with the introduction of popular and folk musical styles. Evidence of the fusion of these two developments can be seen in publications such as *Youth Praise*. The informal style of worship encouraged by the Charismatic Movement meant that choruses and worship songs (as opposed to hymns) gradually became a part of mainstream worship. The Liturgical Movement's emphasis on participation and the Charismatic Movement's emphasis on the concept of 'every member ministry' meant that many amateur musicians became involved both in the composition of new songs and in leading worship. We have also seen the influence of the Liturgical Movement's emphasis on proclamation and social involvement and on ecumenism in the creation and dissemination of new songs.

It is clear that popular and folk styles of music have had a significant impact upon worship in churches of various traditions. As the authors of *In Tune with Heaven* point out, whereas there was once 'general acceptance of a more or less common style and repertoire of music for churches', this is no longer the case.²⁰⁴ They also note that 'to reject the possibility of changes in the use of music in today's

²⁰⁴ *In Tune with Heaven*, 22.

services is neither realistic nor desirable'.²⁰⁵ Temperley suggests that the new musical styles may have been easier to accept because of the simultaneous introduction of new liturgical texts: 'People can accept a wholly new worship experience where they would resist a jarring contrast between old and new'.²⁰⁶ This statement also supports Parry's suggestion that 'the relative novelty of congregational singing of the communion may have eased the acceptance of music in the pop idiom'.²⁰⁷ Nevertheless, as Temperley remarks, the speed with which the new musical styles came into use is 'astonishing', and a number of issues have arisen consequently. I discuss these issues in chapter 3. In the following section, however, I consider the impact of these musical developments upon St Nicholas', Durham.

²⁰⁵ Ibid, 17.

²⁰⁶ Temperley, 341.

²⁰⁷ Parry, 75.

PART 2

The effects of the Liturgical and Charismatic Movements upon congregational song at St Nicholas', Durham

As we saw in chapter 1, the Liturgical Movement and the Charismatic Movement had a significant effect upon St Nicholas', in the introduction of contemporary language, the restoration of the Eucharist as the central service, the reordering of the church building, the establishment of links between St Nicholas' and churches of other denominations, and a renewed emphasis on evangelism. The influence of the two movements also led to considerable developments in terms of congregational song; indeed, one member of the congregation comments that 'one of the first areas of noticeable change was that of music'.²⁰⁸ In this chapter I examine the musical developments which, as we shall see, have to a large extent mirrored those which have taken place throughout the country as a result of the Liturgical Movement and the Charismatic Movement.

²⁰⁸ Respondent C9.

Congregational song at St Nicholas'

Before 1975 congregational song at St Nicholas' was relatively traditional and consisted of hymns, canticles and psalms.²⁰⁹ Soon after his arrival in 1954 George Marchant had replaced the unrevised *Hymns Ancient and Modern* with the *Anglican Hymn Book*,²¹⁰ which he describes as 'a good hymnal in itself' with an 'evangelical "slant"'.²¹¹ According to Marchant its resources were 'very adequate for modern, devotional but intelligent hymnody'.²¹² As we have seen, however, George Carey had been influenced by the Charismatic Movement which 'introduced lay participation in modern music, dance and drama, along with spontaneous worship', and was hoping 'to gently propel the congregation along this road'.²¹³ Indeed, in a paper entitled 'Notes on Worship' he wrote that 'opportunities for extempore prayer, dance, drama, contemporary Christian music should be seen as natural as singing psalms and hymns'.²¹⁴ Carey recalls that before he arrived at St Nicholas' 'there had been a Day Conference at which it was resolved that modern songs and new services would enhance our worship, but nothing had happened'.²¹⁵

As one member of the congregation recalls, Carey began by introducing some of the newly written songs at an informal prayer gathering held at the Vicarage.²¹⁶ As we saw in chapter 1, however, when Carey arrived at St Nicholas' he introduced a 'family' service, the liturgy of which indicates a number of points at which choruses

²⁰⁹ Respondent C1.

²¹⁰ Church of England. *Anglican Hymn Book*. London: Church Book Room Press, 1965.

²¹¹ Marchant, George. Personal correspondence, 2003.

²¹² Ibid. John Gladwin, however, Honorary Student Chaplain at St Nicholas' between 1971 and 1977, describes the *Anglican Hymn Book* as 'musically as dull as ditchwater' (Gladwin, John, Personal correspondence, 2003).

²¹³ 'St Nicholas' Durham – Building Project Diary, 1976-1981'.

²¹⁴ Carey, George. Notes on worship.

²¹⁵ Carey, George. *The Church in the Market Place*, 22. Eastbourne: Kingsway Publications, 1984/2000.

²¹⁶ Respondent C9.

or songs could be sung.²¹⁷ He therefore produced a hymn book supplement which included about a hundred modern songs and gradually introduced them, during not only family services but also services of Holy Communion.²¹⁸ The supplement rapidly needed updating, however, and so Pete Broadbent, Curate between 1977 and 1980, produced a new supplement.²¹⁹ An examination of the material included in this supplement demonstrates the influence of many of the developments and publications referred to in part one of this chapter. The first section is entitled ‘Canticles and Psalms’ and includes many items from *Psalm Praise*.²²⁰ There are also a number of items from *100 Hymns for Today*, including Sydney Carter’s *I danced in the morning*.²²¹ There is also a section entitled ‘Songs for Family Services’; a number of items in this section are taken from *Youth Praise* and *Sing to God*, which was produced by Scripture Union (formerly the Children’s Special Service Mission).²²² Further items taken from *Youth Praise* are examples of newly written hymns in contemporary language such as *Christ triumphant* and *Lord, for the years*, while others such as Patrick Appleford’s *Lord Jesus Christ* reflect the influence of the 20th Century Church Light Music Group.²²³ In addition, a large proportion of the remaining material comes from the charismatic publications *Sound of Living Waters* and *Fresh Sounds*.²²⁴ Examples include *Alleluia, alleluia, give*

²¹⁷ ‘St Nicholas’ Family Service’. The liturgy of the family service followed this format: 1. Preparation; 2. Hymn; 3. Confession; 4. Absolution; 5. Praise; 6. Hymn, song or chorus; 7. Reading; 8. Special activity; 9. Choruses; 10. Statement of belief; 11. Prayers; 12. Hymn, song or chorus; 13. Talk; 14. Hymn; 15. Collection; 16. Blessing.

²¹⁸ Carey 1984, 22. One member of the congregation recalls singing songs such as *I am the bread of life* and *This is the feast of vict’ry for our God* during the administration of communion (Respondent C9).

²¹⁹ Broadbent, Pete. Personal correspondence, 2003.

²²⁰ ‘St Nicholas’ Church, Durham: Supplement’. The supplement contains twenty five items from *Psalm Praise*.

²²¹ Ibid. The supplement includes fourteen items from *100 Hymns for Today*.

²²² Ibid. The supplement includes twenty items from *Youth Praise* and five items from *Sing to God*.

²²³ Ibid.

²²⁴ Ibid. The supplement includes forty items from *Sound of Living Waters* and thirty three items from *Fresh Sounds*. There are a further sixty eight items from various other sources, including the *Anglican Hymn Book*.

*thanks to the risen Lord and The steadfast love of the Lord never ceases.*²²⁵ As we shall see, a number of these items are still sung regularly at St Nicholas' today.

As we saw in chapter 1, worship at St Nicholas' has consistently been characterised by its acknowledgement of the need to communicate with different groups of people in different ways, and so, while George Carey began to introduce the songs included in the supplement to the church's worship, the *Anglican Hymn Book* continued to be the main source in terms of hymns.²²⁶ While there are few records available of the music included for services, there is a certain amount of evidence which shows the range of material used. We know, for example, that the service to celebrate the dedication of the reordered church building included traditional hymns such as *All people that on earth do dwell* and *Jesu, lover of my soul*, and contemporary songs such as *I rejoiced when I heard them say* and *How lovely on the mountains*.²²⁷ The music group also performed *How lovely is thy dwelling place*, which was written for the occasion by one of its members, while the choir sang Alec Rowley's *Sing to the Lord*.²²⁸ The special services of witness and celebration held in 1978 and 1980 also included a variety of traditional and contemporary music.²²⁹

As we have seen, George Carey's views regarding variety were shared by many within the church. Following his departure in 1982 the PCC 'examined the need to be open to possibilities of change in worship patterns, the need to take risks, the value of sharing in and learning from other worship traditions than our own'.²³⁰ This view was also shared by Carey's successor, Michael Wilcock, who wrote that

²²⁵ Ibid.

²²⁶ Broadbent, Pete. Personal correspondence, 2003.

²²⁷ Order-of-service for the dedication of the 'rebuilt Church of St Nicholas' Durham City'.

²²⁸ Ibid.

²²⁹ PM, June 1978; July/August 1978; June 1980.

²³⁰ PM, July 1982.

he saw the ‘balance of various styles of music’ as a vital principle.²³¹ It was for this reason that St Nicholas’ continued to use a range of musical material following the introduction of *Mission Praise* in 1984.²³² While *Mission Praise* was introduced as the main hymn book, the *Anglican Hymn Book* was still used occasionally for ‘specific good hymns’.²³³ New songs also continued to be introduced to supplement *Mission Praise*, many of which were taken from the various Spring Harvest song books.²³⁴ These were at first printed on sheets and were later combined in a supplement.²³⁵ Many of these songs appeared in the two newer editions of *Mission Praise* which were introduced at St Nicholas’, *Combined Mission Praise* in 1992 and *Complete Mission Praise* in 1999.²³⁶ As we shall see, those currently responsible for worship at St Nicholas’ also share Carey and Wilcock’s views regarding variety, and state that their services, which include both traditional and contemporary material, ‘seek to be accessible to a wide range of people’.²³⁷

²³¹ PM, April 1985.

²³² PM, May 1984.

Again, few records are available, but minutes from several Annual Parochial Church Meetings provide evidence of the variety of hymns and songs included in St Nicholas’ worship in the 1980s and 1990s:

1988: *Great is thy faithfulness; There is a river; Seek ye the Lord; Glorious things of thee are spoken.*

1989: *Christ is our cornerstone, Ascribe greatness; Music Group song; O Lord our God; Praise the name of Jesus; I will call upon the Lord; Ye that know the Lord is gracious.*

1992: *Lord, for the years; In my life, Lord; Lord of the church; Let us praise God together; To him we come.*

1993: *Name of all majesty; Show your power; Send me out; May the mind of Christ; O thou who camest from above.*

1996: *We have come unto our Fathers’ God; We shall stand; Ascribe greatness; Lord of the Church; Faithful one; You that know the Lord is gracious.*

²³³ Wilcock, Michael. Personal correspondence, 2003.

²³⁴ Reports on church activities, and annual accounts, presented to the APCM. 1987-89; 1991-93; 1996-98.

²³⁵ Ibid, 1988.

²³⁶ PM, December 1991/January 1992; *Update*, November 1999.

²³⁷ ‘A Church fit for the Future. The Church in the Market Place – an Oasis of Grace at the Heart of the City’.

The introduction of the music group

Before 1975 congregational song at St Nicholas' was led by the organ and a robed choir.²³⁸ While there are occasional examples of the involvement of other ensembles in the church's worship, such as the inclusion of a guitar group at the Festival of Nine Lessons and Carols in 1971,²³⁹ it was not until 1976 that a formally established music group began to take a regular part in the church's worship. As we have seen, this was due to George Carey's belief that members of the congregation should be encouraged to use their gifts within the church's worship,²⁴⁰ thus reflecting the influence of the Charismatic Movement. The music group was set up by Veronica Elleson, and from Autumn 1976 was led by Chris Hancock, who was training for ordination at Cranmer Hall and shared Carey's views with regard to allowing members of the congregation to use their gifts in worship.²⁴¹ In an article in the April 1977 edition of the parish magazine he stated that the aims of the music group were 'to act as a prayerful stimulus to new forms of worship through the use of new instruments and songs', 'to act as a focus point for those in the church family with musical gifts to use these for the glory of God in the life of the church', and 'to encourage a sense of informality without loss of dignity, thus hoping to make newcomers feel more at home in the services'.²⁴² He also wrote that the group hoped that they had provided 'a new and possibly more real atmosphere for worship' for some people, and that it was 'more than ready to have as many new members as are

²³⁸ Respondent C1. In addition to leading the congregational singing the choir also sang some choral works. In the March 1978 edition of the parish magazine, for example, it is reported that the choir was rehearsing Stainer's *Crucifixion*, and in the October 1982 edition there was an appeal for members of the congregation to join the choir in singing Vivaldi's *Gloria* at the Advent service. The choir also sang Alec Rowley's *Sing to the Lord* at the service to celebrate the dedication of the reordered church in October 1981.

²³⁹ PM, January 1972.

²⁴⁰ Respondents C1; C7.

²⁴¹ Respondent C1.

²⁴² PM, April 1977.

willing to join us and seek God's will for the ongoing musical life of St Nic's'.²⁴³

Chris Hancock was succeeded by Chris Wagstaffe, who still leads the music group today.

One member of the congregation recalls that the music group was at first given a 'slot' in the evening service,²⁴⁴ while another remembers their involvement in family services.²⁴⁵ Evidence shows that the choir and music group existed alongside each other for several years. In June 1978, for example, at a special service of 'witness and celebration', which included a combination of traditional and modern music, the choir sang *Jesus, joy of man's desiring*.²⁴⁶ At a similar service held in 1980 the choir sang a setting of the Magnificat and Nunc Dimittis by Stanford while the music group performed a number of specially prepared items.²⁴⁷ Eventually, however, the music group replaced the choir,²⁴⁸ and it is now active in all three Sunday services. Indeed, one member of the group notes that while the group used to accompany one or two songs per service, now at least half and sometimes all of the musical items in a service are led by the group.²⁴⁹ While the make-up of the group has not changed significantly, instrumentation depends upon the availability of players; with the frequent arrival and departure of student members this varies quite considerably. In addition to a number of vocalists, the music group has also included

²⁴³ Ibid.

²⁴⁴ Respondent C1.

²⁴⁵ Respondent C9.

²⁴⁶ PM, July/August 1978.

²⁴⁷ PM, June 1980.

²⁴⁸ It appears that the discontinuation of the choir may have been due to difficulties in finding members. When George Marchant arrived at St Nicholas' in 1954, there was a choir of 'six to eight men and a few sopranos'. He recalls, however, that when the choir all absented themselves on Easter Day having rehearsed Easter music during Lent, the decision was made to forgo the help of the choir (Personal correspondence, 2003). While there were attempts to form another choir, it appears that these were met with little enthusiasm. In May 1972, Tom Gardiner, organist and choirmaster, wrote: 'It is a continued source of concern and disappointment that no more than two adults are willing to join the choir and give a lead to the congregational singing. The younger members of the choir are enthusiastic and there is a real need for adult members, particularly men, to support them' (PM, May 1972).

²⁴⁹ Respondent B16.

the following instruments: flute, oboe, clarinet, saxophone, recorder, tin whistle, trumpet, euphonium, violin, viola, cello, double bass, acoustic guitar, electric guitar, bass guitar, mandolin, piano, keyboard, accordion, and percussion.

In addition to leading worship, members of the music group have also helped to choose suitable musical material. Whereas George Marchant had chosen the hymns himself in order to ensure that they would be appropriate to the sermon series,²⁵⁰ when Chris Hancock was appointed leader of the music group he worked very closely with George Carey and Pete Broadbent; indeed, one of the clergy would usually attend the music group rehearsals.²⁵¹ While the person leading the service would choose the majority of the hymns and songs, the music group would also make suggestions depending on what they had been rehearsing or producing at any given time.²⁵² The music group also chose the songs to be sung during the administration of Communion.²⁵³ Similarly, when Michael Wilcock was appointed as Carey's successor, he continued to choose two or three hymns 'so as to reflect the theme and flow of each service'.²⁵⁴ He felt, however, that Chris Wagstaffe was more knowledgeable about modern songs and so he would suggest three or four which fitted in with the sermon topic and readings.²⁵⁵ The situation remains largely unchanged, although other members of the music group have also become involved in selecting songs, and the planning of the 9:15 service is carried out by a team of people.²⁵⁶

St Nicholas' music group also reflects the influence of the Charismatic Movement in that a number of its members began to compose songs themselves for

²⁵⁰ Marchant, George. Personal correspondence, 2003.

²⁵¹ Broadbent, Pete. Personal correspondence, 2003.

²⁵² Ibid.

²⁵³ Ibid.

²⁵⁴ Wilcock, Michael. Personal correspondence, 2003.

²⁵⁵ Ibid.

²⁵⁶ Respondent A6.

use in the church's worship, many of which appear on the two recordings that the group produced, *Unless the Lord build a house* and *No greater gift*.²⁵⁷ Several songs were written for specific occasions, such as Mark Pallant's *How lovely is thy dwelling place*, which was written for the service to celebrate the dedication of the reordering of the church building in 1981. In addition, some members of the group also set parts of the Eucharistic prayer to music;²⁵⁸ these were still sung until 2000 when *Common Worship* was introduced.

²⁵⁷ *No greater gift*, for example, features Chris Wagstaffe's *Alleluia, he wants our lives, Perfect freedom, Tomorrow's world, God gives us power, The Pilgrim Song*, and *Gethsemane*, along with Sally Wagstaffe's *Prayer for every day* and Mark Pallant's *I will lift up my eyes, How lovely is thy dwelling place, Song of Mary* and *The hour has come*.

²⁵⁸ Mark Pallant wrote a setting of 'Accept through him', while David Lee composed a setting of the *Sanctus*.

An analysis of congregational song at St Nicholas', October 2002 – September 2003

As we have seen, St Nicholas' services have continued to include a range of traditional and contemporary musical material. This is illustrated in Table 1 in the Appendix, which is a summary of the musical material included in all services at St Nicholas' between October 2002 and September 2003 (excluding Christmas Day). In the following section I provide an analysis of the material, considering to what extent the repertoire at St Nicholas' reflects the more general musical developments that have occurred during the twentieth century as a result of the Liturgical Movement and the Charismatic Movement.

As Table 1 shows, St Nicholas' repertoire includes a combination of hymns and songs. The hymns span a number of centuries, and a number of the writers referred to in the Introduction are represented. For example, there are seven hymns by Charles Wesley and three by both Isaac Watts and John Newton, as well as four from the *English Hymnal*. There are also a number of examples of hymns written during the twentieth century as part of the 'hymn explosion' referred to in part one of this chapter. These include twelve hymns by Timothy Dudley-Smith which reflect the move towards contemporary language. While some of these are sung to existing melodies, such as *Christ is the one who calls* and *We come as guests invited*, others are sung to melodies written by composers such as Michael Baughen, including *Lord, for the years* and *Name of all majesty*. Similarly, there are also new musical settings for traditional texts, such as *O Jesus, I have promised* and *Before the throne of God above*.

Just as the hymns in St Nicholas' repertoire span several centuries, so there are songs from several decades during the last century. The earliest example is *Spirit*

of the living God, written in 1935. There are also two songs from the 1960s, and twenty six written during the 1970s. A number of these were included in the supplement produced for use at St Nicholas' in the 1970s, such as *Alleluia, alleluia, give thanks to the risen Lord* and *How lovely on the mountains*. The majority of songs in St Nicholas' repertoire during this period, however, come from the 1980s, which are represented by ninety songs. There are also forty five songs from the 1990s, as well as a further twenty seven songs.

As we saw in part one of this chapter, one of the consequences of the Charismatic Movement was the composition of songs for specific groups of people. The influence of this can be seen in a number of ways in St Nicholas' repertoire. As we have seen, a number of members of St Nicholas' music group have composed songs, several of which have been sung during this period. As table 2 shows, however, St Nicholas' repertoire includes many songs which were originally written for specific occasions or groups of people but have come into use in mainstream worship. Graham Kendrick, for example, who composed many of his songs for evangelistic events, is represented by thirty five songs, of which the most frequently sung are *All I once held dear* and *My heart is full*. As we have seen, other songwriters who are associated with events such as the Stoneleigh Bible Week and Soul Survivor are Stuart Townend and Matt Redman, who are represented by four and six songs respectively. There are also a considerable number of songs which have been written for groups of people throughout the world. As we saw in part one of this chapter, many songs which have pervaded mainstream worship have come from the Vineyard Movement. As table 1 shows, the repertoire at St Nicholas' during this period includes sixteen songs which are published by Mercy/Vineyard Publishing. These include songs by songwriters referred to above such as John

Wimber, Danny Daniels, Eddie Espinosa, Carl Tuttle and Brian Doerksen. Hillsongs Australia is also represented by songs by Darlene Zschech, Tanya Riches and Geoff Bullock. There are also songs from ecumenical centres such as Taizé.

Table 1 also includes a number of songs written specifically for children. As we saw in chapter 1, recently a more all-age approach has been implemented to the first part of St Nicholas' 9:15 service. One way in which those responsible for planning this part of the service have attempted to achieve this is through the use of songs that have relatively simple words and tunes, some of which are specifically intended for use by children such as *Have you seen the pussy cat?*, *Jesus' love is very wonderful* and *He's got the whole world in his hands*.

Summary

It is clear that the desire of those responsible for leading worship at St Nicholas' to make it accessible to different groups of people has led to significant changes in terms of congregational song. Both the supplement produced in the 1970s and the records of services held in the last year show that worship at St Nicholas' has been affected by many of the key developments that have taken place, such as the work of the 20th Century Church Light Music Group and publications including *Youth Praise*, *Psalm Praise*, *Sound of Living Waters*, *Fresh Sounds* and *Mission Praise*. Table 1 also shows the influence of the Liturgical Movement's emphasis on proclamation and social involvement in the songs that have come from events such as Spring Harvest and the prominence of individuals such as Kendrick, Redman and Townend. It also shows the influence of the rise in ecumenism in the inclusion of songs from Taizé and from the Vineyard Movement and Hillsongs Australia. The inclusion of songs and choruses written for children is also evidence for the rise in popularity of the family service. We have also seen that George Carey's belief in 'every member ministry' led to the establishment of a music group which allowed members of the congregation who played a range of instruments to use their musical gifts in the church's worship. As we have seen, however, St Nicholas' worship is characterised by its variety, and so both traditional hymnody and the organ continue to hold an important place.

CHAPTER 3

PART 1

The role of congregational song and its implications

As we have seen, one of the consequences of the Liturgical Movement was an increase in congregational participation. This was due to the work of reformers such as Beauduin who believed in the priesthood of the laity and argued that allowing members of the congregation to take a more active part in the Mass would both increase their understanding and create a sense of community in an otherwise individualistic world, thus leading to spiritual and social renewal. One way in which congregational participation was increased was through the use of congregational song; indeed, as Matthews writes, ‘music in the liturgy has as its ultimate purpose the more complete participation of the community in the liturgical action’.¹ In this chapter I consider the ways in which congregational song can contribute to spiritual and social renewal. I begin by examining the functions for which congregational song is used. I then discuss the implications of these functions in terms of subject matter, language and musical style, considering the extent to which the range of hymns and songs currently available meets the needs of contemporary congregations. In addition to referring to the writings of contemporary authors such as Bell, Harper and Wren, I also consider the position taken by the clergy, musicians and congregation of St Nicholas’ Durham. I do this predominantly by considering the results of a questionnaire in which participants were asked about any musical training they had received, the role played by music in their everyday lives, and their

¹ Matthews, Edward. ‘Music and Ministry’, 48. In Robertson, Charles (ed.), *Singing the Faith: essays by members of the Joint Liturgical Group on the use of hymns in liturgy*, Canterbury Press, 1990, 47-51.

musical preferences, as well as their opinions on the role of music in worship in general and at St Nicholas' in particular.

The role of congregational song

Within the context of worship music has a number of functions; indeed, as Harper writes, the role of music may vary within a single service.² The various ways in which music is used in worship are nevertheless related in that they all result in the emphasis of a moment, action or text. As Harper writes, ‘music is inseparably linked with time’.³ Indeed, ‘all music exists within time, and is a shaping of time in sounds. It heightens our awareness of sound and silence in a time-frame; it heightens our awareness of time’.⁴ It therefore follows that music is closely associated with the structure of an act of worship. It often serves as a pillar of that structure,⁵ for example by marking key moments or actions. Gribben maintains that ritual, like music, requires structure, rhythm, pattern and repetition, and argues that ‘without music, a liturgical act loses much of the rhythmic structure that is so important in ritual activity’.⁶ Gribben cites Kavanagh, who points out that ‘when the ritual rhythms of sounds and sight disappear, what one is left with is more a seminar or a classroom lecture. That is, one is left with modes of activity that separate more than integrate’.⁷ Similarly, Bell writes that ‘songs, because of the regularity of their rhythm, enable work to get done’.⁸ For example, he argues that ‘if there is a processional or recessional in which the leaders of worship or sectors of the congregation have to move in public, an appropriate text sung to an engaging tune will enable that movement to happen’.⁹ He maintains that ‘it is thus insufficient

² Harper, John. ‘Back to Basics’, 22. In *Church Music Quarterly*, March 2002, 21-22.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Gribben, Emmanuel. ‘Make music for our Lord’, 188-189. In Astley, Jeff, Hone, Timothy and Savage, Mark (eds), *Creative Chords: Studies in Music, Theology and Christian Formation*, Leominster: Gracewing, 2000, 185-193.

⁷ Cited in Gribben, 189.

⁸ Bell, John L. *The Singing Thing: a case for congregational song*, 69-70. Glasgow: Wild Goose Publications, 2000.

⁹ Ibid.

merely to have hymns which rehearse theology or articulate what we feel. For worship to move, there have to be words and music which undergird and encourage emotional, psychological and physical activity'.¹⁰ In 'Back to Basics' Harper identifies ten points or actions that occur within an act of worship and asks how each of these might be highlighted through the use of music.¹¹ He asks, for example, how music might be used to proclaim the gospel and to enable the congregation to respond to and reflect upon it.¹² He also asks how we might use music in relation to the Eucharist, in both thanksgiving and contemplation.¹³ A number of points relate specifically to the actions of the congregation, such as the gathering and sending out of the people and the affirmation of their faith, while others are points at which members of the congregation address God directly, for example in praise, prayer or offering.¹⁴ As we can see, the points identified by Harper demonstrate the way in which the role of music can vary within one service. They are, however, all moments or actions which are often highlighted or emphasised through the use of music.

One way in which music highlights the structure of a service is through its expression of texts. Indeed, Gribben argues that 'music highlights the texts of our liturgies and makes them more prominent than if they were merely said. Hence, by singing certain texts we can reveal the structure of our rites'.¹⁵ The use of music to express texts, however, has another important function. As Maries writes,

In the twentieth century the power of songs to communicate creed or life-style is particularly evident. The advertising jingle indelibly etches its message on our minds, ruining the most

¹⁰ Ibid.

¹¹ Harper, 'Back to Basics', 22.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Gribben, 189.

sublime musical masterpiece by associating it forever with brown bread or a certain brand of cigar.¹⁶

In the case of congregational song, the association of music and text can fulfil a number of different functions in terms of the spiritual and social renewal emphasised by Beauduin. As we have seen, Beauduin believed that increased participation would lead to a greater understanding among congregations. While Bradley asserts that ‘the mainstream churches hardly seem to take hymnody seriously as a way of spreading and nurturing the Christian faith’,¹⁷ there are however a number of authors who argue that ‘sung music can play a significant role in educating congregations and shaping theological awareness’.¹⁸ According to Wren, for example, while the meaning of the words of a familiar song is sometimes unimportant compared with the enjoyment of the tune, ‘because music holds the words in memory, they can break into consciousness and surprise the singer’.¹⁹ Similarly, Deiss maintains that song gives a text ‘a greater efficacy’, and that ‘in clothing it with splendour the text can become more persuasive’,²⁰ while Notebaart also writes that ‘propelled by the wings of melody, rhythm, and perhaps harmony, the message and images of the text pass through our lips finding ways into our memories as well as our hearts’.²¹ Begbie observes that at least one third of most Anglican services is taken up by singing of some sort, and asserts that because ‘striking music can imprint words on the memory’, a good song is usually easier to recall than a good sermon.²² Bell also

¹⁶ Maries, Andrew. *One heart, one voice: the rich and varied resource of music in worship*, 106. Hodder & Stoughton, 1986.

¹⁷ Cited in Begbie, Jeremy. ‘The Spirituality of Renewal Music: A Preliminary Exploration’, 228. In *Anvil*, vol. 8, no. 3, 1991, 227-239.

¹⁸ Begbie 1991, 228.

¹⁹ Wren, Brian. *Praying Twice: the music and words of congregational song*, 91. Louisville: Westminster John Knox Press, 2000.

²⁰ Deiss, Lucien. *Visions of Liturgy and Music for a new century*, 13. Collegeville: Liturgical Press, 1996.

²¹ Notebaart, James. ‘Introduction’, 8. In Buckley Farlee, Robert, *Leading the Church’s Song*, Minneapolis: Augsburg Fortress, 1999, 2-9.

²² Begbie 1991; 228.

maintains that singing is not a neutral exercise; indeed, he argues that ‘what we sing informs and indeed shapes what we believe’.²³ He believes that people forget what they hear, remember what they see, and understand what they do.²⁴ He supports this argument with evidence from his own experience as a member of the Wild Goose Resource Group.²⁵ He tells us that when the group asks people to describe a significant worship experience, only one percent of people ever mention a sermon, while most people refer to a song, a silence, a symbolic action or a service held in an unusual place.²⁶ Similarly, Inge writes that

Many people learned and memorised what theology they know through the singing of hymns. Hymn singing has been rivalled only by nursery rhymes as a method for memorising words. Ordinary people who have been exposed to hymnody during their childhood and youth will be able to repeat both the words and music of hymns when most other aspects of church are beyond recall.²⁷

Indeed, Bell cites a hospital chaplain who talks of how when she takes prayers in a geriatric ward, where people cannot read hymn texts, she uses the songs they have in their memory.²⁸ Therefore, Bell maintains, ‘children’s hymns should never be seen as simply a form of entertainment to keep the kids happy’, because they will in the future be evocative of God.²⁹

The texts which music can help congregations to remember come from a variety of sources. As we have seen, some are texts which highlight a specific action within a service such as the Eucharistic prayer. As Bowater states, however, music can also be used to help congregations remember biblical texts:

‘These things that we declare with the mouth, that we begin to sing, begin to speak, become part of our lives...How many Scripture verses do we know simply because of the songs that are based on Scripture?’³⁰

²³ Bell, 56.

²⁴ Ibid, 57.

²⁵ Ibid, 56.

²⁶ Ibid.

²⁷ Inge, John. ‘Power Praise’, 181. In *Creative Chords*, 172-184.

²⁸ Bell, 42.

²⁹ Ibid.

³⁰ Bowater, cited in Begbie 1991, 228.

Similarly, Maries writes that

setting the Scriptures to music helps us to remember its truths and establish them in our hearts. We can learn verses easily when they are presented in the form of a song: the rhythm and melody of the music helps to fasten them in our minds.³¹

In addition to shaping theology, music also allows congregations to express their beliefs. Indeed, Wren writes that congregational song is creedal in that ‘it helps us express a believing response in a self-committing way’.³² Gribben also maintains that ‘one of the primary functions of music lies in its ability to enable the assembly to express their faith’.³³ He argues that this is extremely important in that ‘it is in expressing our faith that we renew and strengthen it’.³⁴ Gribben observes that because of the limitations of language, spoken words are not capable of ‘bearing the depths of meaning to which they point when dealing with the ultimate realities and mysteries at the heart of our worship’, and maintains that ‘the right music can enable our faith and love of God to find as deep and complete an expression as possible’.³⁵ Gribben goes on to show that this is extremely important, citing a group of American bishops who argue that

‘Love never expressed dies. Christians’ love for Christ and for each other, Christians’ faith in Christ and in one another must be expressed in the signs and symbols of celebration or it will die...Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations weaken and destroy it’.³⁶

As Bell observes, however, the songs which are found in the Bible

are not subjective accounts of personal experience, nor are they primarily theological musings on important events. They simply tell what happened in order that future generations might learn the facts and appropriate the significance for themselves.³⁷

³¹ Maries, 106.

³² Wren, 90.

³³ Gribben, 186.

³⁴ Ibid.

³⁵ Ibid, 187.

³⁶ Ibid, 186-187.

³⁷ Bell, 52.

Congregational song is therefore an important means of communication to those outside the church as well as a way in which worshippers can celebrate their faith.

Congregational song also facilitates the expression of emotion. As Bell observes, the use of song to express emotion not only relates to the positive side of our nature but also enables us 'to muse over the troubled side of life'.³⁸ Bell argues that this can be therapeutic.³⁹ Similarly, Maries writes that 'music provides a release, giving voice to pent-up feelings and expressing joy, sadness, aspiration and the whole gamut of human experience, much of which cannot be expressed in words'.⁴⁰ This view is shared by a number of authors. Harper writes that by voicing a text in song we heighten it, 'marking its specialness by melody', and formalize it, 'proclaiming it in a way untypical of everyday verbal communication'.⁴¹ He also observes that the majority of people remember a melody better than its text, or use the melody to remind them of the text.⁴² Harper states that this 'demonstrates the strength of music in its own right', arguing that 'there are things that music does that go beyond voicing a text in song'.⁴³ Similarly, Wren writes that 'when a tune is consistently sung with a given text, it gains mnemonic power',⁴⁴ and suggests that perhaps 'the meaning conveyed and expressed in singing a congregational song is more than, or even, other than, the meaning of its lyric'.⁴⁵ Begbie also stresses the importance of the musical element of song:

The melodic, harmonic and rhythmic dimensions of music are all value laden. Music imprints its own meaning, however hard this is to articulate. Moreover, in a song, words and music bear upon each other. They interact in subtle and profound ways.⁴⁶

³⁸ Ibid, 22.

³⁹ Ibid.

⁴⁰ Maries, 99.

⁴¹ Harper, 'Back to Basics', 21.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Wren, 90.

⁴⁵ Ibid, 54.

⁴⁶ Begbie 1991, 230.

In relation to this, a number of authors argue that music is a means by which the members of a congregation can be drawn into an act of worship. Indeed, while he notes that ‘good liturgical music is that which serves the true meaning of the liturgical action, or the text’, Matthews maintains that ‘music enhances liturgical prayer by providing additional dimensions of emotion and intellect and beauty’, and argues that ‘by the power of music the human person is more completely drawn into the act of worship’.⁴⁷ Similarly, Maries writes that music can ‘penetrate our thoughts and emotions in a way that words cannot’.⁴⁸ He argues that ‘when music draws us into worship, it can make us more aware of God and help us to hear his voice’, and that ‘music in worship can facilitate a greater responsiveness to the Holy Spirit’.⁴⁹

According to Bell, music also enables the members of a congregation to exercise their creativity.⁵⁰ He writes that ‘all who are made in the image of God are creative, because God whose image we bear is first revealed in scripture as the great creator’.⁵¹ Bell argues that ‘when we sing we engage in a creative process’,⁵² and that ‘of all the arts music opens itself to the greatest degree of participation and creativity’.⁵³ He also observes that congregational song also enables worshippers to give of themselves.⁵⁴

when we sing we do something unique. For – never mind the song – there is no voice which sounds quite like ours. It is part of our imaging in the likeness of God. As God is unique, so are we; as God’s voice is singular, so is each of ours.⁵⁵

Therefore, Bell argues,

⁴⁷ Matthews, 47.

⁴⁸ Maries, 105.

⁴⁹ Ibid.

⁵⁰ Bell, 73.

⁵¹ Ibid, 74.

⁵² Ibid.

⁵³ Ibid, 75.

⁵⁴ Ibid, 77.

⁵⁵ Ibid, 78.

if this utterance of song is offered to someone else, then we may be sure that it is a unique gift which no one else could offer. For no one else has our voice, and the song will last only for as long as we sing it. Then it is gone, and no one else will hear that particular rendering.⁵⁶

As Notebaart writes, ‘music, through its intimate connection with human emotion, on one hand helps heighten individual responses, and on the other nurtures community in the deepest sense’.⁵⁷ Indeed, as Gribben observes, ‘one has only to attend a football match or the Last Night of the Proms to see how powerfully music can weld a group of people into a homogeneous assembly’.⁵⁸ Similarly, Inge writes that in Victorian England music was an important and powerful part of civic and community life and that its purpose was ‘to cement community’.⁵⁹ As we have seen, in addition to increasing the understanding of members of the congregation, reformers such as Beauduin also sought to create a sense of community in an otherwise individualistic world. The idea that congregational song can contribute to a sense of community has been discussed by a number of authors. According to Matthews, ‘music ministers to the worshipping community by drawing individuals more closely together’,⁶⁰ while Harper asserts that ‘participation and collective expression can contribute to greater at-oneness, “building up our common life” through shared song’.⁶¹ Similarly, Weaver maintains that community song ‘holds the community together as it sings its shared experience’.⁶² In *Praying Twice* Wren writes that in early cultures music ‘evolved to strengthen community bonding and resolve conflicts’.⁶³ He argues that ‘singing together brings us together’, and that ‘as we sing together we belong to one another in song’.⁶⁴ This unifying aspect of

⁵⁶ Ibid.

⁵⁷ Notebaart, 4.

⁵⁸ Gribben, 187.

⁵⁹ Inge, 173.

⁶⁰ Matthews, 48.

⁶¹ Harper, ‘Back to Basics’, 21.

⁶² Weaver, Geoff. ‘With a song in my heart’, 18. In *Church Music Quarterly*, April 1998, 18-19.

⁶³ Wren, 48.

⁶⁴ Ibid, 84.

congregational song reflects its theological value. According to Wren, when a congregation sings together its song is ‘an acted parable of community’.⁶⁵ He maintains that through its corporate song a congregation makes the following theological statement: “We are the body of Christ”.⁶⁶ Wren argues that while the individual’s response to God is the most important requirement, the individual worshipper is not a soloist but a member of the body of Christ, and that ‘singing together is a powerful way of embodying our commitment to one another’.⁶⁷

Similarly, Hone observes that

when music is used in worship it helps to turn the assembly into a community. This unity might be most clearly expressed in unaccompanied unison singing, while harmonised music and polyphony may present other views of the body of Christ, reflecting (according to their relative complexity) a balance between unity and diversity, a reminder that “we, though many, are one body”.⁶⁸

Wren also argues that in the act of singing, the members of a congregation not only support one another, but ‘proclaim a community of faith reaching beyond the congregation that sings’.⁶⁹ This view is shared by Deiss, who writes that the unity brought about by song ‘is akin to both the unity between different local churches and the unity of the faithful of a particular community’.⁷⁰ The authors of the report *In Tune with Heaven* also note that ‘music with its common language can be a powerful encouragement to growth in unity among Christians still divided by theology and tradition’.⁷¹ They add that the variety of musical resources and practices within the various Christian denominations in England and the increasing convergence

⁶⁵ Ibid, 93.

⁶⁶ Ibid. Indeed, Wren reminds us that ‘in the early church, the fact that the whole congregation sang together, in unison, was understood to be theologically important because it demonstrated the loving unity of Christians’. As we have seen, one of the characteristics of the Liturgical Movement was its return to the early Church.

⁶⁷ Ibid, 85.

⁶⁸ Hone, Timothy. ‘When in our music God is glorified’, 152-153. In *Creative Chords*, 143-171.

⁶⁹ Wren, 93.

⁷⁰ Deiss, 17.

⁷¹ Church of England. *In Tune with Heaven: the report of the Archbishops’ Commission on Church Music*, 24. London: Church House, 1992.

‘underlies the truth that music as a universal language is an important resource for ecumenism’.⁷²

The musical element of congregational song can contribute to this sense of community in a number of ways. As Wren observes, ‘musical melodies and rhythms make corporate speech more attractive and decisive’.⁷³ Similarly, Bell maintains that ‘we cannot all speak together, but we can all sing together’.⁷⁴ While in speech different people will read at different speeds, observe longer or shorter pauses and stumble over unfamiliar words, ‘music provides us with a regular pulse or beat, ensuring that we keep in time with each other’.⁷⁵ Bell argues that even if we sing a wrong note or mispronounce a word, ‘we will soon rejoin the chorus of other people’s voices’.⁷⁶ Gribben also writes that ‘music has the unique ability to resonate inside two individuals at the same time. It can almost immediately enable a whole congregation to unite as one voice singing the same rhythm and at the same pitch’.⁷⁷

In addition to contributing to a sense of community music is also a means by which the members of a congregation can create a sense of identity. As Merriam writes, ‘music is a common phenomenon produced by people and existing and functioning in a social situation...Songs provide the student of human behaviour with some of the richest material he has for analysis’.⁷⁸ Similarly, Bell describes the singing of songs as a ‘tribal activity’, and argues that the church is not exempt from this.⁷⁹ The same idea is referred to by a number of authors in relation to congregational song. Harper, for example, writes that ‘since we share common texts,

⁷² Ibid, 85.

⁷³ Wren, 84.

⁷⁴ Bell, 17.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Gribben, 187.

⁷⁸ Cited in Begbie 1991, 228.

⁷⁹ Bell, 19.

music may be a defining quality of the local identity of our worship'.⁸⁰ He believes that 'music well-chosen and well-used can be a key contributor to worship which is effective in building up community, enabling that community to express its collective prayer and praise'.⁸¹ Similarly, Weaver describes congregational song as a 'living and vital means of expression', and maintains that it can 'represent a community identity very distinct and different from other communities',⁸² while Begbie tells us that 'hymns and songs can be very powerful indicators of the concerns, character and health of a community'.⁸³ Buchanan also observes that congregational song can prepare a community for mission and, as Cray argues, 'worship only has integrity in the context of mission'.⁸⁴ Buchanan writes that 'while there are no hard frontiers, in general the corporate gathering for worship builds the Church up for its mission in the world'.⁸⁵ Similarly, Bell observes that sometimes the very act of singing can lift us from carelessness to courage, and that this is why, 'in war and in training for war, every tribe and nation has had its battle-songs to boost the military morale'.⁸⁶

⁸⁰ Harper, 'Back to Basics', 21.

⁸¹ Ibid.

⁸² Weaver, 18.

⁸³ Begbie 1991, 228.

⁸⁴ Cray, Graham. 'Justice, Rock and the Renewal of Worship', 5. In Sheldon, Robin, *In spirit and in truth: exploring directions in music in worship today*, London: Hodder & Stoughton, 1989, 1-27.

⁸⁵ Buchanan, Colin. 'Music in the context of Anglican liturgy', 111. In *In spirit and in truth*, 99-116.

⁸⁶ Bell, 21.

The implications of the functions of congregational song

As Dakers writes, in our society we are caught up in a changing world, and ‘the church is not exonerated from change’.⁸⁷ Dakers goes on to assert that

if the church elects to opt out and live in a private and closeted society where the past is all that really matters, then we shall not only be living in a make-believe world but shall have contributed towards a stagnation which at worst can only spell decay and ultimately annihilation.⁸⁸

Dakers’ argument is extremely relevant to congregational song. Indeed, the authors of the report *In Tune with Heaven* write that

it is neither realistic nor desirable to reject the possibility of changes in the music of today’s services. The worship of the church is the foundation for her witness in the world and music can be a powerful means not only for the inspiration of worshippers but also for reaching out into society.⁸⁹

They argue that

it is no longer assumed that worship can or should be the same for all cultures and communities, or all time, in a society which is multi-cultural and multi-racial and in which words and their meanings are continually changing. For this reason words, as well as music, have to be more adaptable today than in the past. Modern and experimental language in worship has to exist side by side with that which is traditional.⁹⁰

In the following discussion I examine the implications of the functions of congregational song for both the issues which are addressed and the languages and musical styles which are employed.

In his article ‘With a song in my heart’ Weaver notes that ‘different congregations have different histories, and these issue in different priorities and patterns of worship – and different songs’.⁹¹ He goes on to argue that if the worship of a particular community is to have integrity, that community will sing songs that come out of their history and situation and reflect ‘different theological emphases

⁸⁷ Dakers, Lionel. *Church Music in a Changing World*, 4. London: Mowbray, 1984.

⁸⁸ Ibid, 4-5.

⁸⁹ *In Tune with Heaven*, 17.

⁹⁰ Ibid, 53-54.

⁹¹ Weaver, 18.

and different temperaments'.⁹² The congregations of a rural church, a suburban church and a cathedral will therefore sing different songs.⁹³ Weaver maintains that we should not make value judgements about a church's music without understanding the nature of the community and why it needs to sing such songs.⁹⁴ He notes that many churches are encouraging its own members to compose hymns and songs for use by the congregation, 'since they will most effectively represent the voice of that particular church community and will be able to articulate what it is that that particular church has on its mind and heart'.⁹⁵

In *The Singing Thing* Bell describes a number of previous situations which have led to the writing of new hymns and songs. For example, he tells us that Horatius Bonar wrote the hymn *I heard the voice of Jesus say* as a response to 'a lack of devotional material to express personal commitment in the present tense'.⁹⁶ He also describes two examples which demonstrate the way in which social and political situations have led to the composition of new hymns. During the nineteenth century, for example, many hymns written about heaven 'depicted children dressed in white nightgowns wandering around the Elysian fields hand in hand with Jesus'.⁹⁷ According to Bell, while many of these hymns have made their way into the 'mainstream of adult piety',⁹⁸ they were originally written as a response to the high child mortality rate caused by inadequate pre- and post-natal care, insanitary living conditions, malnutrition and rickets, and the excesses of child labour in the mines and factories.⁹⁹ At about the same time in America many new songs were written by

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ Bell, 87.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid, 88.

those who felt the need to dissociate the Christian Church from the practice of slavery.¹⁰⁰

Bell therefore argues that the songs of the twenty first century must reflect contemporary issues such as global pollution, environmental abuse, ethnic cleansing, the development of self-awareness and self-confidence in women and people of colour, the integration of global economies, and increasing ecumenical cooperation.¹⁰¹ Bell is critical of the current situation of congregational song, however, arguing that ‘there is a true sense in which we are in danger of seeing the depths of sorrow, anger and confusion lost from our singing’.¹⁰² He observes that Those who favour bright choruses tend to shy away from reflecting the ‘shadow’ side of our emotional spectrum in song, perhaps because they think it is un-Christian, or perhaps because they are afraid of aspects of their character yet to be offered to God. Those who favour more traditional hymns can be equally evasive of the depths...¹⁰³

According to Bell, ‘there is a very true sense in which if we are not enabled to cry “How long?” we may never be able to shout “Hallelujah”’.¹⁰⁴ He therefore argues that ‘the music of the church has to embrace and express our whole emotional and spiritual spectrum’.¹⁰⁵ This view is expressed by a number of other authors. Begbie writes that ‘much so-called “Christian music” has degenerated into a nice, inoffensive, superficial kitsch which seems blind to the pain of the world’, and maintains that, in contrast with the book of Psalms, few of the songs of the renewal movement deal with ‘the common human experiences of failure, rejection, abandonment, protest and alienation’.¹⁰⁶ He believes that the ‘atrocious harmlessness’ of many of these songs lags behind the movement’s increasing

¹⁰⁰ Ibid.

¹⁰¹ Ibid, 89.

¹⁰² Ibid, 26.

¹⁰³ Ibid.

¹⁰⁴ Ibid, 28.

¹⁰⁵ Ibid.

¹⁰⁶ Begbie, Jeremy. *Music in God's Purposes*, 18. Handſel, 1989.

concern with contemporary social problems.¹⁰⁷ Similarly, Cray maintains that ‘worship is where above all we proclaim our priorities, and are formed by the spirit through what we proclaim, and perhaps especially through what we sing’, but feels that the issue of social justice is rarely reflected in the worship of the renewal movement.¹⁰⁸ He argues that ‘if God’s longing and action for justice are not fully integrated into our worship music it is highly likely that it will always be treated as an optional extra in our life and mission’.¹⁰⁹

The language of hymns and songs is also important. Dakers argues that the way in which we choose to use words as a vehicle for corporate worship is more important than the mode of language, and maintains that ‘as words must be the vehicle for worship, so must such language be couched in set forms which will be intelligible and fulfilling to those who hear them’.¹¹⁰ Inge maintains that while the texts of many modern choruses and worship songs are less sophisticated than Shakespeare’s sonnets or Donne’s poetry, they are nevertheless typical of contemporary articulations of love; indeed, as Inge observes, ‘secular love songs tend not to be much more articulate’.¹¹¹

Just as the subject matter and language of contemporary hymns and songs must be relevant to contemporary society, the musical styles employed must also be familiar to the members of a congregation. This theme is discussed in the writings of a number of contemporary authors. Bell, for example, maintains the importance of allowing congregations to use musical styles with which they are familiar:

‘I think it’s quite wrong to visit on a people who have a kind of country and western mentality as regards music, the finer depths of Gabrieli or even of Samuel Sebastian Wesley,

¹⁰⁷ Ibid.

¹⁰⁸ Cray, 4.

¹⁰⁹ Ibid.

¹¹⁰ Dakers, 17.

¹¹¹ Inge, 180.

and I don't know that you can make any bridge from what you might perceive as being second rate music to that which is better, unless you take seriously the popular'.¹¹²

Wren also observes that for many people popular musical styles 'are so deeply embedded in consciousness that they constitute the only cultural format in which they are likely to hear, see, and experience the good news of Jesus Christ'.¹¹³ He therefore argues that contemporary worship music is both 'evangelical opportunity and evangelical obligation'.¹¹⁴ According to Wren,

when cultural familiarity is absent or withheld, fewer people stay and listen to the 'foreign' music being offered. Conversely, if their preferred music is respected and accepted, people without a church background are more likely to feel at home in church.¹¹⁵

In an article entitled 'Striking the Anvil', Harper asks how church musicians relate to the 'outside' world and suggests that they might be stuck in a 'past'.¹¹⁶ He goes on to relate the assertion by Anglican bishops such as Richard Harries and Rowan Williams that the institutional church may not be the best vehicle for Christian witness and mission to the case of music, noting that 'the most significant modern Christian composers have written most often for concert performances, and not for worship within the liturgy', and that some of the most influential recent music for worship has come from not from the institutional church but from ecumenical centres such as those found at Taizé and Iona.¹¹⁷ He therefore suggests that 'perhaps we should be concentrating our efforts on the wider world rather than the institutional Church'.¹¹⁸ Begbie also asserts that 'music in worship must come to terms with the particularities of local culture'.¹¹⁹ While he notes the importance of musical education and the need to stretch a congregation's horizons, he argues that

¹¹² Cited in Harper, Sally. 'The Church always needs new songs because the world changes', 9. In *Church Music Quarterly*, September 2001, 8-13.

¹¹³ Wren, 158.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Harper, John. 'Striking the Anvil', 9. In *Church Music Quarterly*, December 2002, 9-10.

¹¹⁷ Ibid, 10.

¹¹⁸ Ibid.

¹¹⁹ Begbie 1991, 233.

‘we cannot ignore the musical vocabulary of a congregation if we take with any seriousness the truth that God in worship engages with us as we are’.¹²⁰ He maintains that ‘Christian musicians cannot afford to retreat into a ghetto of the like-minded’, and that the church needs people ‘with a vision to venture out, learn the musical styles of our modern culture, and re-mould them into something richer’.¹²¹ Begbie also cites Berger who stresses that ‘it is the function of the truly original artist to renew the tradition to which he belongs’, and refers to the negro spirituals which took Puritan hymns, baroque dance suites, West African tribal rhythms, and ‘allowed the Gospel to weld that extraordinary diversity into a unique musical form, one which genuinely expressed the faith and convictions of the slave community’.¹²² Just as he is critical of the limited subject matter of the songs of the renewal movement, however, Begbie also feels that ‘frequently the music too transmits a message of joy without tears, glory without suffering, resurrection without crucifixion’.¹²³

While relevant and familiar language and musical styles both increase the understanding of those already within the church and contribute to their sense of community, congregational song’s role as an evangelistic tool is also recognised by Buchanan who discusses the relationship between worship and mission. He writes that ‘the evangelism part of mission should lead into new people joining the church’, and argues that ‘the newcomer ought to step as a convert naturally through the gate of baptism into a circle of discourse and activity with which he or she can engage’.¹²⁴ While he recognises that ‘there is bound to be an element of the esoteric about that distinctive language and sub-culture of Christian worship’, he asserts that ‘there is no

¹²⁰ Ibid.

¹²¹ Begbie 1989, 20.

¹²² Ibid, 20-21.

¹²³ Ibid, 19.

¹²⁴ Buchanan, 111.

virtue in having it deliberately held back as the culture of a different age'.¹²⁵

Buchanan argues that

because people are a crucial component of the event of worship, the only way to make the programme appropriate is to relate the actual people to the actual other materials that fit them and make a consistent single contemporary worship event with its own integrity for mission.¹²⁶

He therefore maintains that 'music, along with all other culturally-conditioned components of worship-events, should be brought to the test of "serving the times"'.¹²⁷ Maries is critical of the way in which music is currently used as means of communication within the church. He writes that 'people are crying out for meaning and purpose in life but they dismiss the Church and its message as utterly irrelevant'.¹²⁸ He maintains that this is because the church has lost communication in its music as well as in other aspects of its worship, and notes that this is extremely significant given that 'today's culture among young people, and increasingly among older people too, revolves chiefly around their music'.¹²⁹ He argues that 'the type of music we use as Christians says so much about ourselves and the nature of our God', and so that if in public worship our music never ventures beyond the 1900s this gives the outside the impression that 'our God is the God of yesterday'.¹³⁰ Maries also argues that 'if we confine our music to serious, "highbrow" styles we will unconsciously suggest that God belongs only to middle class intellectuals';¹³¹ indeed, Cray cites the Church of England's report *Faith in the City* which states that 'the evidence suggests it is the consistently middle class presentation of the Gospel and style of church life which creates a gulf between it and most working class

¹²⁵ Ibid.

¹²⁶ Ibid, 113.

¹²⁷ Ibid, 112-113.

¹²⁸ Maries, 110.

¹²⁹ Ibid.

¹³⁰ Ibid.

¹³¹ Ibid, 110-111.

people””.¹³² Lawson Johnston also writes that ‘when the Church becomes too removed from the world, in the desire not to be polluted by its values, it can appear self righteous and irrelevant to the outsider’.¹³³ He argues that ‘if the Church wishes to communicate clearly with the world, then it has to speak in a language that can be understood by the ordinary person in the street’, and observes that many of the songs of the renewal movement have become

a strong means of communication to a society which is increasingly pagan and without any form of church background or tradition, and for whom the fine music of the past has become purely something of the concert hall.¹³⁴

Maries sees music’s functions within the context of worship as more important than its quality. He notes that many people consider classical music to be the best medium for the worship of God because ‘it has stood the test of time and therefore proved its worth’.¹³⁵ He observes, however, that ‘traditional music is often better quality simply because all the rest has been politely disposed of by succeeding generations’.¹³⁶ Moreover, Maries also argues that different people have different ideas of what is ‘best’ according to their upbringing, education and individual taste.¹³⁷ He maintains that in order to determine the ‘best’ music for use in a particular service we must first consider the context in which that service is taking place.¹³⁸ This means being aware of the age, size and social background of the congregation.¹³⁹ This view is also expressed by Wren, who notes that musical taste

¹³² Cited in Cray, 25.

¹³³ Lawson Johnston, Philip. ‘Power in Praise – Worship, “Cloud”, and the Bible’, 163. In *In spirit and in truth*, 151-175.

¹³⁴ *Ibid.*

¹³⁵ Maries, 100.

¹³⁶ *Ibid.*, 100-101.

¹³⁷ *Ibid.*, 101.

¹³⁸ *Ibid.*

¹³⁹ *Ibid.*

is affected by a number of factors including class, generation, and subcultures and groups we identify with, both socially and economically.¹⁴⁰ According to Wren,

research shows that most people make personal musical choices for reasons neither personal nor musical. Rather, they listen to conform, taking on music as an emblem of social solidarity with their peers, each generation adopting its own conspicuously different styles. In today's Western culture, rapid change affects musical taste as it does everything else: trends come and go more rapidly, as longer life spans increase the number of generations. Thus, our society probably has seven or more strata of generational memory banks, and a sharper divide between old and young.¹⁴¹

Maries therefore argues that 'the best music for worship will be that which sums up the heart of the people and with which they can identify most'.¹⁴² Similarly, the authors of the report *In Tune with Heaven* write that 'it is not a question of one way being superior to another'.¹⁴³ They argue that all of us are created in the image of God, but that each person is a unique personality, with the need to respond to the worth and love of God as oneself and not as a stereotype.¹⁴⁴ As they observe,

People therefore differ in temperament as well as according to any temporary state of happiness, anxiety, grief, anger, depression or exhilaration. They differ, too, in their preferences and needs according to where they are in their spiritual journey. As an individual moves from one stage to the next it is normal to enjoy a different kind of musical expression. Progress in maturity may well be marked by a greater catholicity of taste.¹⁴⁵

Beaumont also sees music as functional and believes that in the context of worship music's purpose is evangelical rather than artistic.¹⁴⁶ He also believes that there is no such thing as 'good' or 'bad' music, arguing that 'we are not told that the stable was the best stable, or Jordan the best water, or the cross the best wood – until Christ made them so by his use of them'.¹⁴⁷ Similarly, Inge, reminding us that some of the worst war criminals of World War II were very cultured people who loved good music, asserts that 'we cannot say that "good" music is more benign than "bad"

¹⁴⁰ Wren, 134.

¹⁴¹ Ibid, 134-135.

¹⁴² Maries, 101.

¹⁴³ *In Tune with Heaven*, 69.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

¹⁴⁶ Parry, Simon. *Why should the devil have all the best tunes? Twentieth century popular and folk style church music in England*, 62-63. University of Liverpool, 2000.

¹⁴⁷ Cited in Parry, 80.

music'.¹⁴⁸ He writes that music can be used to good or bad effect, and that the same piece of music can be used to do very different things to people in different settings.¹⁴⁹

A number of authors use the various functions of congregational song to respond to the claim that certain musical styles are unsuitable for use within the context of worship. Cray argues that the distinction between the 'sacred' and the 'secular' can be traced back to the Greek philosophers who believed in 'a clear demarcation between the spiritual and the material'.¹⁵⁰ According to Cray, 'they believed that all material things were evil while God was a spirit, somehow committed to save the spirit in the bodies of human beings'.¹⁵¹ This led to the belief among some Western theologians that the gospel was concerned with the spiritual rather than the social.¹⁵² As a result, 'they dichotomised between the physical and the spiritual and between the sacred and the secular'.¹⁵³ Moger argues that this distinction between 'sacred' and 'secular' contrasts sharply with the biblical view of music.¹⁵⁴ He observes that in the old testament music is present as much in 'secular' life as in 'sacred', and argues that since for the Jews 'all life was life under the terms of the covenant', "'secular" music was no less "religious" than that specifically associated with the cult'.¹⁵⁵ Similarly, Cray maintains that there is no distinctive Christian musical form and argues that 'to avoid the trap of dualism, music in worship must be at the same time comprehensible to the culture within which it is formed and true to the unchanging gospel'.¹⁵⁶

¹⁴⁸ Inge, 175.

¹⁴⁹ Ibid.

¹⁵⁰ Cray, 9.

¹⁵¹ Ibid, 9-10.

¹⁵² Ibid, 10.

¹⁵³ Ibid.

¹⁵⁴ Moger, Peter. *Music and Worship: Principles to Practice*, 3. Cambridge: Grove Books, 1994.

¹⁵⁵ Ibid.

¹⁵⁶ Cray, 22.

Maries notes that some see rock music as ‘manipulative and as appealing to the darker impulses of human nature’ and argue that it should not be used in Christian worship because it is ‘tainted by the evils of African spiritism and black magic’.¹⁵⁷ Maries, however, maintains that ‘there is no such thing as “Christian” music’, and claims that, while ‘the associations brought to it by words or performers appear to influence it one way or another’, music in itself is neutral, and its melodies, chords and rhythms have no inherent moral value.¹⁵⁸ He argues that

our God is too small if he is only able to speak through one kind of art form stamped with the orthodox seal of approval. The whole world and everything in it was created by God. Every human being reflects something of the image of his creator...¹⁵⁹

It therefore follows that worship can incorporate every kind of musical expression ‘if it is truly part of us and witnesses to the power of God at work in our lives from day to day’;¹⁶⁰ indeed, as Maries notes, many Christian performers have used rock music as a means by which to communicate the gospel.¹⁶¹ Moreover, Cray argues that many types of rock music became popular because they convey both reality and hope and are therefore ‘ideally suited to expressing the emotional breadth and depth of the gospel’.¹⁶² The same view is expressed by Blanchard, Anderson and Cleave who also deny the existence of music which is specifically ‘Christian’ and suggest a series of questions can be asked of any type of music.¹⁶³ They ask, for example, whether a particular type of music helps the participant to hear the word of God more clearly,¹⁶⁴ and whether it tends to give the participant a greater a vision of the glory of God.¹⁶⁵ This shows that, like Maries, they also place a great deal of importance on the

¹⁵⁷ Maries, 97-98.

¹⁵⁸ Ibid, 97.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid, 99.

¹⁶¹ Ibid, 98.

¹⁶² Cray, 23.

¹⁶³ Blanchard, John, Anderson, Peter and Cleave, Derek. *Pop goes the Gospel*, 22. Darlington: Evangelical Press, 1989.

¹⁶⁴ Ibid, 130.

¹⁶⁵ Ibid, 132.

functions of music referred to above. Wren also notes that ‘liturgical inculturation’, which he defines as ‘offering a Christian message, centred on the person of Jesus Christ, in the language of today’s cultures and subcultures, using their familiar musical forms’, has many precedents,¹⁶⁶ while Doggett argues that ‘the continued use of a tune in a religious context usually overshadows any dubious past connections, and often so much so that the tune begins to take on a sacred aura all of its own’.¹⁶⁷

Perhaps more significantly, however, Cray argues that while

there is probably no musical form in existence which within its original cultural context does not send some messages which are in conflict with the Christian message...the contrast between the contemporary and culturally relevant style, and the content of the gospel which it is expressing, in itself sends the twin message that this gospel is both relevant to and presents a challenge to that particular culture.¹⁶⁸

A number of authors also see music’s function within the context of worship as more important than its ephemerality. As we have seen, this was clearly the view of the members of the 20th Century Church Light Music Group, whose compositions were offered in the belief that ‘not only the great and lasting music of the past but also the ordinary and transient music of today – which is the background to the lives of so many – has a rightful place in our worship’.¹⁶⁹ According to Parry, while the report of the Archbishops’ Commission on church music reflected the belief that the church should attempt to instil ‘deep-rooted and lasting principles which reflect the permanence of the Christian message’, Beaumont did not think it mattered if his music did not last, and believed that ‘by using a “contemporaneous” musical idiom the church might be able to persuade the ordinary non-churchgoer that Christian worship is not so remote to everyday life’.¹⁷⁰ As Parry observes, this is not a radical concept; indeed, the congregations for whom Bach composed would have expected

¹⁶⁶ Wren, 155.

¹⁶⁷ Cited in Parry, 64-65.

¹⁶⁸ Cray, 22-23.

¹⁶⁹ Cited in Parry, 59.

¹⁷⁰ Parry, 63-64.

to hear new music on a weekly basis.¹⁷¹ Beaumont's view is also expressed by Wren, who in response to Johansson, who sees the permanence of the gospel and the transience of popular music as incompatible, writes that 'transience and impermanence apply to all human life, not merely popular music'.¹⁷² He maintains that 'if church music is suitable for its purpose and topical, it doesn't matter whether it proves transient or long-lasting'.¹⁷³

The need for styles of music which are familiar to congregations means that those responsible for planning worship must be aware of contemporary culture. In *Leading the Church's Song* Webb identifies what he perceives as the six main types of contemporary worship music, namely Praise and Worship, Alternative, Contemporary Liturgical, Rock'n'Roll, Jazz and Blues, and Country.¹⁷⁴ As we have seen, one of the most frequent criticisms of the musical styles employed for worship songs in the last century has been that they often lag behind trends in popular culture.

As Webb observes,

one common mistake made by people who plan worship is to assume that contemporary music generally sounds all the same and reaches the same kinds of people. As a result, many worship planners have chosen music that completely mismatches the musical languages of those they intend to reach.¹⁷⁵

Webb goes on to illustrate his point with an example. He writes that urban and suburban postmodern communities (people born between 1960 and 1980) may find baby-boomer praise music just as foreign as traditional hymns.¹⁷⁶ On the other hand, 'the rough-edged nature of younger adults' postmodern alternative music is

¹⁷¹ Ibid, 64.

¹⁷² Wren, 144-145.

¹⁷³ Ibid, 145.

¹⁷⁴ Webb, Richard. 'Contemporary', 84-86. In *Leading the Church's Song*, 82-95.

¹⁷⁵ Ibid, 84.

¹⁷⁶ Ibid.

perceived by their older boomer siblings (born between 1946 and 1960) as depressing, aggressive, and “whiny”.¹⁷⁷

While relevance and familiarity are evidently important, a number of authors recognise the importance of broadening congregations’ horizons. As the authors of the report *In Tune with Heaven* write,

those who adopt the idiom of Radio 1 and 2 and of the tabloid newspapers do so because these are the media with which their congregations are familiar. However, there is danger in any approach which aims for what is most widely acceptable. To hold to the level of the popular press and radio is liable in the long run to lead to the debasing of worship. But the cultural and intellectual approach of the other radio stations and ‘quality’ newspapers clearly has its dangers as well.¹⁷⁸

Similarly, Dawn maintains that those responsible for planning worship should not make changes ‘for the sake of the masses’.¹⁷⁹ Comparing some kinds of worship to candy, she declares that ‘candy is very popular with children, but we wouldn’t feed them only candy if we want them to grow strong and healthy’.¹⁸⁰ Moreover, according to Hone there is in fact a demand for ‘high’ art. Hone believes that ‘the great musical inheritance of the church has not become irrelevant and that it can still speak to our fundamental uncertainties and doubts, as well as celebrating faith and belief’.¹⁸¹ He writes that recordings have provided listeners with the opportunity to become familiar with a variety of fifteenth and sixteenth century liturgical music which was originally heard only by the patrons who employed the composers and performers who created it, thus breaking down barriers of taste.¹⁸² Hone argues that ‘many listeners seem to find in this music a spiritual dimension which fulfils their

¹⁷⁷ Ibid.

¹⁷⁸ *In Tune with Heaven*, 53.

¹⁷⁹ Wren, 134.

¹⁸⁰ Dawn, Marva. *Reaching out without dumbing down: a theology of worship for the turn-of-the-century culture*, 167. Grand Rapids: Eerdmans, 1995. This is cited by Wren who accepts Dawn’s argument, but comments that its implication is patronising: ‘people who perhaps sway with the beat, raise their hands while singing, cherish disposable lyrics, and respond emotionally to rhythm, are being compared to children by someone who, by implication more adult, knows what is good for them’ (Wren 134).

¹⁸¹ Hone, 144.

¹⁸² Ibid, 143.

need for something which transcends everyday experience', and that 'people who are pursuing a private spiritual search seem to be seeking something few churches provide'.¹⁸³ He therefore maintains that there is 'an urgent and vital need' to preserve the church's musical heritage, and proposes that those responsible for music in worship might use music as a bridge, 'reaching out to those seeking some religious dimension as they struggle to cope with the pressures and insecurities of life at the end of the twentieth century'.¹⁸⁴ According to Hone, if the church 'reduces its musical activity to disposable, accessible musical products which reflect an instant-access "fast-food" culture, then it risks alienating those with creative sensitivity and intellectual curiosity'.¹⁸⁵

Several authors argue for a greater variety encompassing both past and present musical styles. For example, Robertson writes that

The musical history of the church is rich with variety, and the music used in worship should reflect the variety of Christian experience through the centuries. Further, Christian communities should be able to welcome a diversity of people whose musical tastes are not uniform or narrow.¹⁸⁶

Buchanan also notes the importance of the church's heritage:

The local congregation needs both to sense its freedom to conserve and to choose and to be culturally itself and thus to create, and also to be alive to the catholicity of inherited riches to be found and laid under contribution from all Christian eras, and from all parts of the contemporary Christian world.¹⁸⁷

Westermeyer also points out the danger of choosing music to target a certain sector of society, insisting that 'this immediately flies in the face of the nature of the church, which by definition crosses lines of generation, race, sex, economic status, likes and dislikes, tastes etc'.¹⁸⁸ Maries also argues that 'in a splintered society worship needs to be a wholesome, unifying act', and should blend 'the old and the

¹⁸³ Ibid.

¹⁸⁴ Ibid, 144.

¹⁸⁵ Ibid.

¹⁸⁶ Robertson, Charles. 'The Word and Music', 42. In *Singing the Faith*, 39-46.

¹⁸⁷ Buchanan, 113.

¹⁸⁸ Cited in Dawn, 178.

new, the formal and the spontaneous', just as a congregation should include people of every age, culture, class and education,¹⁸⁹ while Cray writes that 'the old and the new, the liturgical and the informal, the spontaneous and the planned, the silent and the exuberant are all required in the life of the same congregation'.¹⁹⁰ He believes that music should provide 'both an atmosphere of unity and belonging in a contemporary and culturally relevant style, but also an element of challenge for church members to expand their appreciation of people and musical tastes different from their own'.¹⁹¹ Notebaart also proposes that congregations might learn the musical languages of other cultures in order to enhance their awareness of their place in the worldwide church.¹⁹² Similarly, Hone writes that 'by being open to the sound world of societies other than our own, we may learn to be more respectful of their culture and more aware of the feelings and aspirations of those who created it',¹⁹³ while Bell argues that 'children exposed to the music of different cultures have a far more integrated idea of the world'.¹⁹⁴

Given that during the last century music's function in worship has become more important than its quality, it is essential to realise that different forms of congregational song have different functions within the context of worship. Indeed, as Luff, Secretary of the Hymn Society, notes, there is a tendency to look at the songs of the Charismatic Movement and

to judge them purely in the way we would judge a traditional hymn, and whereas surely some of the criteria apply there must be reasons why a huge number of our fellow Christians take up a kind of song that we normally would not touch.¹⁹⁵

¹⁸⁹ Maries, 112.

¹⁹⁰ Cray, 3.

¹⁹¹ Ibid, 25.

¹⁹² Notebaart, 6.

¹⁹³ Hone, 145.

¹⁹⁴ Bell, 65.

¹⁹⁵ Begbie 1991, 227-228.

Similarly, Maries also emphasises the importance of recognising the different functions of different musical forms. He maintains that the music used in worship is often inappropriate:

We sing bouncy, extrovert choruses when we should be thoughtful, even silent. We stuff hymns and anthems into the service like ‘musical Polyfilla’...with little regard for the theme or mood of the event.¹⁹⁶

This recognition that different forms of congregational song have different functions is perhaps the most powerful argument for the use of variety. This is the view expressed by Leach, who argues that purpose is ‘one of the most fundamental but most rarely understood differences’ between traditional hymns and contemporary worship songs.¹⁹⁷ He writes

it is my conviction that modern church music, particularly that coming from what may be labelled the ‘Renewal’ stream, is not modern traditional church music but a completely different phenomenon. Yet one sees in many churches new music being used as if it were the same as old music – songs being used as if they were hymns.¹⁹⁸

Leach goes on to examine the different roles played by different forms of congregational song. He observes that ‘hymns *tend* to impact the intellect, while songs *tend* to be aimed more at the emotions’.¹⁹⁹ The different purposes of hymns and songs affect the way in which they are used. As Leach writes, ‘hymns are there to teach or inform the mind, and therefore work in a logical progression’.²⁰⁰ In contrast, songs ‘tend to touch the emotions, and as we all know emotions are not always logical’.²⁰¹ It is for this reason that worship songs are much less predictable than traditional hymns in that they are designed to be repeated.²⁰² Leach maintains

¹⁹⁶ Maries, 104.

¹⁹⁷ Leach, John. *Hymns and Spiritual Songs: the use of traditional and modern in worship*, 10. Cambridge: Grove Books, 1995. Indeed, Leach adds that ‘even *In Tune with Heaven*, which is otherwise very positive towards renewal music and musicians, is spoilt and loses credibility because it simply does not recognize this fact’.

¹⁹⁸ *Ibid.*, 3.

¹⁹⁹ *Ibid.*, 11.

²⁰⁰ *Ibid.*

²⁰¹ *Ibid.*

²⁰² *Ibid.*

that ‘to sing a song from start to finish as if it were a hymn is to miss the point’.²⁰³

He describes charismatic worship as a ‘journey towards God’,²⁰⁴ and argues that ‘the extended and varied use of a song makes that journey a ramble rather than a route-march’.²⁰⁵ He also maintains that ‘the songs which take us on the journey need to be carefully chosen in order that there is a flow of both thought and mood’.²⁰⁶

According to Leach, ‘that is why most worship songs are used in the context of a “worship slot”, an extended period of singing which may last for up to forty-five minutes in some churches’.²⁰⁷

Leach’s views are expressed by a number of other authors. For example,

Begbie writes that

to compare pieces like *I love you, Lord* with the classic hymns of Wesley is to miss the point. In churches which are often cerebral and oververbal, these songs provide an opportunity for a direct and heartfelt adoration of God, in the confident conviction of his immediate engagement with the worshipper.²⁰⁸

Similarly Lawson Johnston maintains that many of the songs of the renewal movement are ‘straightforward love songs directed to God himself, making them complementary to hymns, which are generally statements of doctrine about God’, and that ‘a good combination of the two creates a wonderful balance’.²⁰⁹ Wren also observes that ‘if all our songs are ephemeral, we shall widen, not bridge, the communication gap between generations’.²¹⁰ He argues that ‘whether we sing hymns or contemporary songs, we need some songs that travel beyond the moment, because faith needs to tell “the old, old story”’.²¹¹ Bell also notes that the

²⁰³ Ibid.

²⁰⁴ Ibid, 10.

²⁰⁵ Ibid, 11.

²⁰⁶ Ibid, 10-11.

²⁰⁷ Ibid, 11.

²⁰⁸ Begbie 1991, 232.

²⁰⁹ Lawson Johnston, 162.

²¹⁰ Wren, 165.

²¹¹ Ibid.

communicative aspect of congregational song has important implications for the songs which are selected to be sung in church. He warns that

if personal choice of the leaders, or congregational favourites, or those with the brightest tunes are the main considerations, we may end up bathing in sentimentality and subjectivism. As long as the Gospel is regarded as public truth, there have to be songs which tell – albeit in contemporary language – the old story of God’s dealings with humanity, especially in Christ.²¹²

Similarly, Dawn observes that ‘if we do not proclaim objective knowledge of God, we encourage each person to create his or her own faith’.²¹³ She therefore argues that the church’s music should convey ‘the hope and sureness of faith, the virtues of Christian morality, the love of Christian relationships, and – most of all – the conviction that the God known in Jesus Christ is the only reliable reference point’.²¹⁴

²¹² Bell, 52.

²¹³ Dawn, 174.

²¹⁴ Ibid, 175.

PART 2

The views of the clergy, musicians and members of the congregation at St Nicholas', Durham regarding the role of congregational song in worship and its implications

As part of my research I chose to examine the views of members of the clergy, organists and members of the music group, and members of the congregation at St Nicholas' Durham in the context of those ideas discussed in the previous section of this chapter.

In this study of St Nicholas' Durham I have chosen to use the questionnaire as the primary means by which to gather information. As Denscombe writes, to qualify as a research questionnaire a questionnaire should 'be designed to collect information which can be used subsequently as data for analysis'.²¹⁵ It must 'gather information by asking people directly about the points concerned with the research', and consist of a list of written questions so that each participant reads an identical set of questions; indeed, as Denscombe writes, 'this allows for consistency and precision in terms of the wording of the questions, and makes the processing of the answers easier'.²¹⁶ Denscombe also addresses the types of data which can be collected from questionnaires. He writes that the information gathered from questionnaires tends to fall into two categories, namely 'facts' and 'opinions', and that in practice questionnaires are likely to include questions about both facts and opinions.²¹⁷ As we shall see, although both types are used in this case study the questionnaire used focusses upon questions which seek to ascertain participants' opinions rather than factual information.

²¹⁵ Denscombe, Martyn. *The Good Research Guide*, 2nd edn, 144. Maidenhead; Philadelphia: Open University Press, 2003.

²¹⁶ Ibid, 144-5.

²¹⁷ Ibid, 146.

Another important consideration in constructing a questionnaire is the way in which questions are asked. As Denscombe writes, questionnaires can include both ‘open’ and ‘closed’ questions. He defines ‘open’ questions as ‘those that leave the respondent to decide the wording of the answer, the length of the answer and the kind of matters to be raised in the answer’, whereas ‘closed’ questions ‘allow only answers which fit into categories that have been established in advance by the researcher’.²¹⁸ As Denscombe points out, both types of questions have their own advantages and disadvantages. While ‘open’ questions are likely to provide information which reflects ‘the full richness and complexity of the views held by the respondent’, they leave the researcher with data which require a lot of analysis before they can be used.²¹⁹ Conversely, while ‘closed’ questions provide the researcher with information which is ‘of uniform length and in a form that lends itself nicely to being quantified and compared’, participants’ responses are less likely to reflect ‘the exact facts or true feelings on a topic if the facts or opinions happen to be complicated or do not exactly fit into the range of options supplied in the questionnaire’.²²⁰

Having considered both the advantages and disadvantages of each type of question, together with the type of data I intended to gather from the questionnaire responses and the issues I wished to address, I made the decision to use ‘open’ questions as I was keen for the responses to reflect participants’ true opinions and not to be limited or restricted by the use of pre-determined categories. As a result of this decision it was necessary to code the responses once they had been received. The initial stage of coding has been termed ‘open coding’ and its aim is ‘to discover,

²¹⁸ Ibid, 155-6.

²¹⁹ Ibid, 156.

²²⁰ Ibid. The same advantages and disadvantages are noted by Gillham (Gillham, Bill, *Developing a Questionnaire*, 4-5, London: Continuum, 2000).

name and categorize phenomena' and 'to develop categories in terms of their properties and dimensions'.²²¹ The process of coding involves breaking the data down into units for analysis and then categorising these units.²²² Denscombe writes that 'the researcher can use existing theories, respondent categories or personal/professional hunches to guide how this is done in the first place', but that 'the units and the categories are subject to a continual process of refinement during the research, so if the initial units and categories are "incorrect", later versions will be refined and improved'.²²³ Similarly Gillham, who calls the process 'content analysis', observes that coding involves the researcher asking themselves what categories the responses seem to fall into, and what categories will be useful or necessary for their research purposes.²²⁴ He writes that 'the basic principle is to have as few categories as possible without doing violence to the data, and while still having enough for the purposes of the research'.²²⁵

It is important, however, to recognise that while a researcher should try to distance themselves from imposing their own beliefs and judgements upon the process of coding, 'the researcher's identity, values and beliefs cannot be entirely eliminated from the process'.²²⁶ It is for this reason that Denscombe argues that the researcher should provide the reader with an account of the aims of the research, the way in which it was undertaken and the reasoning behind any important decisions, in order that the reader can decide how far another researcher would have come up with the same findings.²²⁷ The researcher must also consider other factors which may

²²¹ Strauss, A. L. and Corbin, J. *Basics of Qualitative Research: Grounded Theory Procedures and Techniques*, 181. London: Sage, 1990. Gilham calls this process 'content analysis' (Gillham, 63).

²²² Denscombe, 271.

²²³ Ibid, 271.

²²⁴ Gillham, 64.

²²⁵ Ibid. Gillham gives a more detailed description of the process of 'content analysis' (Gillham, 66-70).

²²⁶ Denscombe, 268.

²²⁷ Ibid, 274.

affect the validity of their findings. Indeed, as Mehan notes, because qualitative research reports tend to be anecdotal, ‘researchers seldom provide the criteria or grounds for including certain instances and not others’ and so it is difficult for the reader to determine the representativeness of any conclusions drawn.²²⁸ It is for this reason that Silverman asserts that researchers must be able to convince themselves and their audience that ‘their “findings” are genuinely based on critical investigation of all their data and do not depend on a few well-chosen “examples”’.²²⁹ He suggests a number of methods which can be used to ensure the validity and reliability of any conclusions drawn.²³⁰

Having considered both the reasons for choosing the questionnaire as the means by which to gather data and its advantages and disadvantages, together with the issues which must be addressed in terms of objectivity, validity and reliability, I conclude this section by outlining the issues raised by the questionnaire and describing the process of research. In the following two sections I consider the two main issues addressed in the questionnaire and relate them both to arguments referred to previously in this thesis and to the specific case of St Nicholas’ Church Durham. In part 2a I consider the views of the clergy, musicians and members of the congregation at St Nicholas’ regarding the role of music in worship in relation to those discussed in the previous section of this chapter and examine what they perceive the most important roles to be. In part 2b I consider the hypothesis that an individual’s musical preferences within the context of the church are likely to reflect

²²⁸ Mehan, H. *Learning Lessons: Social Organization in the Classroom*, 15. Cambridge, MA: Harvard University Press, 1979.

²²⁹ Silverman, David. *Doing Qualitative Research: A Practical Handbook*, 176. London: SAGE Publications, 2003.

²³⁰ *Ibid*, 177-8. These methods are the refutability principle, the constant comparative method, comprehensive data treatment, deviant-case analysis, and using appropriate tabulations.

the styles of music they like to listen to or perform outside the church and the implications this has on the use of music in the context of worship.

Having ascertained that these were the issues I wished to address I constructed the questionnaire as follows:

1. Have you ever had any musical training (vocal, instrumental or theoretical)?
If so, to what level?
2. Does music play a significant part in your life outside the church (either as a performer or as a listener)? In what way(s)? What kind of music do you enjoy playing/listening to?
3. What is your opinion of music at St Nic's? How does it compare with the music you have experienced at other churches?
4. In your opinion, what is the role of music in worship?
5. Please give examples of any hymns/songs that you particularly like, and give reasons for your choice.

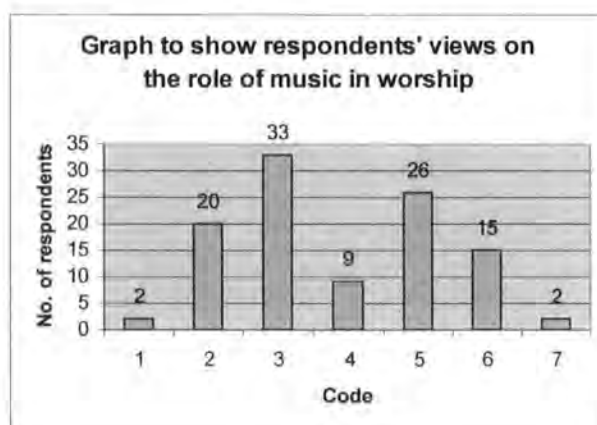
In order to obtain responses from as wide a range of people as possible the questionnaire was intended for members of the clergy, organists and members of the music group, and members of the congregation. A total of 49 completed questionnaires were received, 7 of which were from members of the clergy and other church staff, 16 from organists and members of the music group, and 26 from members of the congregation. While I was able to approach each member of the first two groups directly, due to the size of the congregation and the fact that the church receives so many requests for questionnaires it was not possible to contact each member of the congregation directly and so the questionnaire was carried out on a voluntary basis. An advertisement was placed in the church's weekly newsletter on four occasions explaining the nature of the research and asking for volunteers to

participate in a questionnaire. It should be recognised that this may have had an effect on the results obtained in that the views of those choosing to participate may not be representative of the whole congregation; as we shall see, however, other possible methods of sampling may have had their own disadvantages.

Part 2a

In the process of coding the questionnaires it became clear that each participant's response to the question 'in your opinion, what is the role of music in worship?' could be assigned to one or more of a number of categories. The following graph shows the number of people who mentioned each category in their response.

Figure 1



Key to codes

Code	Role of music in worship	No. of respondents	% of respondents
1	To create structure To emphasise particular moments	2	4%
2	To shape theology To reinforce the theme of a service To help people to remember scripture To challenge people to think about their beliefs	20	41%
3	To enable people to express their emotions and response to God To enable people to exercise creativity To enable freedom in worship To enable people to offer a sacrifice to God To please God To enable participation	33	67%
4	To bring together doctrine and feelings	9	18%
5	To draw people closer to God To create an atmosphere conducive to worship or to evoke a mood To aid other forms of worship To provide people with a sense of God's presence To comfort/inspire people	26	53%
6	To create a sense of community To enable people to communicate with each other	15	31%
7	To enable mission To move people to action	2	4%

As we shall see, the views of the clergy, musicians and members of the congregation at St Nicholas' regarding the role of congregational song in worship support many of the arguments referred to above. In this section I consider each of the functions of congregational song outlined in the previous section of this chapter drawing on the responses given by questionnaire participants.

To create structure

As we have seen, Harper argues that in the context of worship music 'may serve as a pillar of the structure'.²³¹ This issue was discussed by one member of the clergy who states that music 'emboldens and underlines key moments in the service'.²³² This view is also expressed by another respondent who writes that music can be used 'to articulate and emphasise high points'.²³³ It therefore follows that those responsible for planning worship must choose music which relates to the structure as well as that which reflects the theme of the service and be aware that the use of music will highlight a particular moment whether or not this is intended. This supports the view of authors such as Bell, who maintains that 'it is thus insufficient merely to have hymns which rehearse theology or articulate what we feel. For worship to move, there have to be words and music which undergird and encourage emotional, psychological and physical activity'.²³⁴

As figure 7 shows, however, a number of respondents are critical of the way in which music is used in relation to the structure of the service at St Nicholas' and would like to see a more imaginative use of music in worship. One respondent writes that he is used to music 'being used creatively and integrated fully into the

²³¹ Harper, 'Back to Basics', 22.

²³² Respondent A7.

²³³ Respondent C14.

²³⁴ Bell, 69-70.

overall service'.²³⁵ Another respondent writes that she would like to sing more songs more than once and let worship flow more naturally,²³⁶ while another comments that 'because of the structure of the service there is no block of worship which I would prefer'.²³⁷ These comments support Leach's argument that 'to sing a song from start to finish as if it were a hymn is to miss the point'.²³⁸ He describes charismatic worship as a 'journey towards God' and maintains that 'the songs which take us on the journey need to be carefully chosen in order that there is a flow of both thought and mood'.²³⁹ A similar view is expressed by a member of clergy who writes that "'seamless" flowing sequences "build praise"'.²⁴⁰ He maintains that there needs to be more collaboration between those leading the service and the musicians in order to create a more seamless flow, similar to that found at events such as Spring Harvest.²⁴¹ He also suggests that those responsible for planning worship should abolish the distinction between 'hymns' and 'songs' and change the way in which they are chosen.²⁴²

To shape theology

One member of clergy also recognises the ability of congregational song to shape theology. He asserts that music holds an extremely influential place in worship in that it not only expresses but also forms faith, and that because music carries texts and helps people remember the words of hymns and songs it has enormous power in comparison with the non-musical parts of the service, including the sermon.²⁴³ This

²³⁵ Respondent A6.

²³⁶ Respondent C11.

²³⁷ Respondent C21.

²³⁸ Leach, 11.

²³⁹ Ibid, 10-11.

²⁴⁰ Respondent A7.

²⁴¹ Ibid.

²⁴² Ibid.

²⁴³ Ibid.

corresponds with the arguments of authors such as Begbie, who observes that at least one third of most Anglican services is taken up by singing of some sort, and asserts that because ‘striking music can imprint words on the memory’,²⁴⁴ a good song is usually easier to recall than a good sermon, and Bell, who notes that when asked to recall a significant worship experience more people mention a song, a silence, a symbolic action or a service held in an unusual place than a sermon.²⁴⁵ This view, which supports Beauduin’s belief that increased congregational participation leads to a greater understanding among worshippers, is also held by a number of respondents. For example, one respondent writes that music’s role in worship is ‘to inculcate bits of scripture so that they become resources on which to draw’ and ‘to encapsulate doctrine and thus shape the belief and understanding of Christians’,²⁴⁶ while another maintains that ‘songs are a good way of remembering scripture and fundamental truths contained in the words’,²⁴⁷ thus supporting the arguments of authors such as Bowater and Maries.²⁴⁸ Similarly, one respondent writes that music can reinforce her faith,²⁴⁹ while another asserts that ‘hymns and songs express faith and truth and are important means of knowing, understanding and expressing aspects of what we believe’,²⁵⁰ thus confirming the arguments of authors such as Gribben and Wren who comment on the ability of congregational song to express faith.²⁵¹ Given the power of music to help people remember words it is extremely important that the hymns and songs which are chosen for a particular service reinforce its theme.²⁵² This is recognised by a number of respondents. One respondent writes that music should be

²⁴⁴ Begbie 1991, 228.

²⁴⁵ Bell, 56.

²⁴⁶ Respondent B3.

²⁴⁷ Respondent B9.

²⁴⁸ Bowater, cited in Begbie 1991, 228; Maries, 106.

²⁴⁹ Respondent C10.

²⁵⁰ Respondent C9.

²⁵¹ Gribben. 186; Wren, 90.

²⁵² Respondent A1.

used ‘to support the preaching of the gospel’,²⁵³ while another observes that music is important in teaching because it aids memory, and notes that a hymn such as *Lord Jesus Christ* is like a creed.²⁵⁴ These views support the arguments of authors such as Wren, who maintains that ‘whether we sing hymns or contemporary songs, we need some songs that travel beyond the moment, because faith needs to tell “the old, old story”’.²⁵⁵

A number of respondents are critical with regard to the way music is used to highlight texts at St Nicholas’. Figure 7, for example, shows a desire for an increase in use of sung liturgy. While George Carey maintains that services of Holy Communion became more popular than any other service after the introduction of a sung setting of the Eucharistic prayer, such a setting has not been sung at St Nicholas’ since the introduction of *Common Worship* in 2000. Indeed, one respondent comments that the main ‘gap’ in St Nicholas’ worship is sung psalms and canticles and settings for portions of the Eucharistic prayer such as the Sanctus, Agnus Dei and Lord’s Prayer.²⁵⁶ He feels that this fails to enrich the liturgy.²⁵⁷ Another respondent describes music as a ‘powerful medium’ which he feels could be used a lot more in St Nicholas’ services, for example during the Eucharistic prayer.²⁵⁸ Similarly, one member of clergy notes that it would be better to sing words which are preceded by the phrase ‘in songs of everlasting praise’, and suggests that those responsible for worship ought to examine the possibility of developing musical settings of the Eucharistic prayer for use at St Nicholas’.²⁵⁹ He also notes

²⁵³ Respondent C4.

²⁵⁴ Respondent C8.

²⁵⁵ Wren, 165.

²⁵⁶ Respondent C15.

²⁵⁷ Ibid.

²⁵⁸ Respondent A6.

²⁵⁹ Respondent A7.

that music is not often used to highlight the Bible which he feels is unusual for an evangelical church.²⁶⁰

To express emotion and exercise creativity

As we have seen, several authors maintain that music is also a means of emotional expression. Many respondents recognise the emotional aspect of congregational song. One member of clergy writes that ‘music touches us at a deep emotional level (for better or worse)’ and can both express our emotions in worship and call them out from us,²⁶¹ while a member of the congregation maintains that music ‘opens us up to a deeper level – to meditation or praise’.²⁶² Similarly, one member of the music group writes that music ‘allows the opportunity for expression and can evoke emotion’,²⁶³ while a member of the congregation feels that song is a more personal way in which she can express her praise.²⁶⁴ As we have seen, the emotions expressed in congregational song can be extremely varied. Indeed, one respondent writes that ‘music is one way of expressing to him [God] our response to his love for us, not only in praise but in penitence, commitment or awe’,²⁶⁵ while another maintains that music ‘helps us to give expression to our response to the threefold God, who invites us to come into his presence. The emotions associated with worship, adoration, thanksgiving and confession can find their outlet in song’.²⁶⁶ A number of respondents also recognise the ability of music to add meaning to a text. Indeed, one respondent writes that

²⁶⁰ Ibid.

²⁶¹ Respondent A4.

²⁶² Respondent C8.

²⁶³ Respondent B8.

²⁶⁴ Respondent C18. Respondent A3 also maintains that music ‘can have an emotional effect, and God may, if and when he chooses, bless us through that’, while respondent C16 believes that music ‘helps to focus and express oneself’.

²⁶⁵ Respondent C18.

²⁶⁶ Respondent B1. Similarly, respondent B16 writes that music allows people ‘to express intercession, praise, thanks in an uplifting and enjoyable way’.

Music is articulate in situations when words are inadequate. Such a situation is very often found when worshipping and contemplating God. Thus it has a very valuable role aiding a fuller worship of God, particularly in expressing the emotions and more intangible aspects of a relationship with God.²⁶⁷

Similarly, another respondent maintains that two important functions of congregational song are 'to lift one's experience of worship/relationship with God out of the ordinary, word-bound day-to-day mediocrity and to fire the imagination in worship' and 'to engage and direct human emotion'.²⁶⁸ Several respondents also refer to the ability of music to add colour. For example, one respondent writes that 'music has a vital role in engaging the emotions in worship and it adds depth, colour and feeling to our expression of praise, repentance etc.'.²⁶⁹ These views support the arguments of authors such as Harper, who asserts that 'there are things that music does that go beyond voicing a text in song',²⁷⁰ and Gribben, who maintains that 'the right music can enable our faith and love of God to find as deep and complete an expression as possible'.²⁷¹

As we have seen, Bell notes that congregational song is also a way in which worshippers can use music to exercise their creativity.²⁷² This is recognised by several respondents. One respondent, for example, writes that 'music is a means of creative expression that, for the individual, draws on an important combination of physical and intellectual abilities that can be used to express adoration, thanksgiving, confession and petition',²⁷³ while another states that 'music is a creative way in which we can express our praise for God, for who he is and what he has done for

²⁶⁷ Respondent C25.

²⁶⁸ Respondent B3.

²⁶⁹ Respondent C9. Respondent B8 also observes that an important function of music in worship is 'to add depth to words and add colour'.

²⁷⁰ Harper, 'Back to Basics', 21.

²⁷¹ Gribben, 187.

²⁷² Bell, 73.

²⁷³ Respondent C6.

us'.²⁷⁴ By enabling them to use their creative gifts congregational song is also a way in which worshippers can make an offering to God. Indeed, as one respondent writes, 'music is an offering to God. It is part of the "sacrifice of praise and thanksgiving"'.²⁷⁵ This view supports Bell's argument that music enables worshippers to make a unique offering to God.²⁷⁶

To bring together doctrines and feelings

Since music can be used both to shape theology and to express emotion, it therefore follows that in the context of worship music can be used to bring together doctrine and feelings. Indeed, one respondent maintains that an important function of congregational song is 'to enable Christians to combine their hearts, intellects and senses in worship',²⁷⁷ while another writes that music can 'engage mind, body and emotions of the people of God'.²⁷⁸ One member of clergy also states that 'music connects understanding with emotion'.²⁷⁹ He maintains that there is a tension between the 'emotional' (the Spirit of God) and the 'edifying', and that music tends to relate to the emotional.²⁸⁰ These views remind us of Carlton Young, who described the work of the Wesleys as a lifelong attempt 'to standardise the rhetoric and music of congregational song – the unity of emotion and the cognate, the heart and the head'.²⁸¹

²⁷⁴ Respondent C18.

²⁷⁵ Respondent B1.

²⁷⁶ Bell, 77.

²⁷⁷ Respondent B3.

²⁷⁸ Respondent C14.

²⁷⁹ Respondent A7.

²⁸⁰ Ibid. He also recognises the power of music's emotional aspect to communicate with outsiders in that in his experience participants in the Alpha course who have had little or no previous contact with the church have been moved by its music.

²⁸¹ Carlton Young, cited in Westermeyer, Paul, *Te Deum: the Church and music*, 213, Minneapolis: Augsburg Fortress, 1998.

To draw people to God

Related to its emotional aspect is music's ability to draw people into God's presence. Indeed, one respondent writes that 'music can bring God nearer to us and us nearer to God'.²⁸² Another respondent states that music is a key to 'enabling people to move closer to God in worship' and that 'we draw closer to Him the greater we are able to engage with sung worship'.²⁸³ Similarly, one respondent writes that music 'can help us to focus on God and to come closer to him',²⁸⁴ while another maintains that one function of congregational song is to allow worshippers 'to draw near to God in praising Him and singing of His glory'.²⁸⁵ Another respondent asserts that music should 'allow individuals to get in touch more closely with the One they are worshipping'.²⁸⁶ These views correspond with Matthews' argument that 'by the power of music the human person is more completely drawn into the act of worship'.²⁸⁷

To create a sense of community

As we have seen, congregational song can help to create a sense of community. This is addressed by a number of respondents. For example, one respondent maintains that music 'can unite us and give a sense of "coming together" of a number of individuals',²⁸⁸ while another observes that music can enhance the Body of Christ,²⁸⁹ thus supporting the arguments of authors such as Wren.²⁹⁰ Like Hone,²⁹¹ one

²⁸² Respondent B7.

²⁸³ Respondent A5.

²⁸⁴ Respondent C11.

²⁸⁵ Respondent C20.

²⁸⁶ Respondent B14.

²⁸⁷ Matthews, 47.

²⁸⁸ Respondent A4.

²⁸⁹ Respondent B3.

²⁹⁰ Wren, 93.

²⁹¹ Hone, 152-153.

respondent observes that music can also reflect the simultaneous existence of unity and diversity within the Body of Christ:

As a corporate activity, particularly when singing or accompaniment is in parts, it expresses both the unity and diversity of the people of God. There is an important sense in which music allows the expression of our full humanity in acknowledging and worshipping God.²⁹²

This view is also expressed by several other respondents. For example, one member of the congregation writes that ‘although everyone is entitled to their own style of worship, music acts as a coordination device, harmonising and focussing the worship of the entire congregation’.²⁹³ Similarly, another writes that while she finds music the most personal form of worship, at the same time it is also unifying.²⁹⁴ Another respondent observes that music can ‘express our humanity and connectedness with past cultures’.²⁹⁵ This corresponds with the arguments of authors such as Wren, who maintains that in the act of singing, the members of a congregation not only support one another, but ‘proclaim a community of faith reaching beyond the congregation that sings’.²⁹⁶ Having created a sense of community, music is also a means by which the congregation can express itself. Indeed, one member of the congregation notes that music can help to ‘unify the congregational response’.²⁹⁷ Similarly, another respondent asserts that two important functions of congregational song are ‘to be a means of communal worshipful expression to God of our acknowledgement of His blessings to us in Christ’ and ‘to be a form of communal prayer, either of dedication to God, or request for His intervention in our lives’.²⁹⁸

²⁹² Respondent C6.

²⁹³ Respondent C23.

²⁹⁴ Respondent C16.

²⁹⁵ Respondent C14.

²⁹⁶ Wren, 93.

²⁹⁷ Respondent C4.

²⁹⁸ Respondent B2. Respondent C9 also writes that music ‘helps to unite us in praise’, while respondent C24 maintains that one of the most important functions of music is ‘to facilitate group praise and worship’.

To enable mission

Congregational song also enables worshippers to communicate to those outside the church; indeed, one respondent writes that one of the most important functions of music in worship is ‘to be a means of communicating...to those who do not share in His salvation’.²⁹⁹ This view corresponds with the arguments of authors such as Cray who maintains that ‘worship only has integrity in the context of mission’.³⁰⁰ As we have seen, Bell also argues that congregational song can enable work.³⁰¹ This power of music to enable work is also acknowledged in the views of one respondent who writes that the role of music in worship is ‘to lift us to God, inspire us with hope and challenge us to reflect on the deepest issues – of theology, justice and truth – both to comfort and to move us to action’.³⁰² Similarly, another respondent writes that music ‘serves to get the mind working in worship through the lyrics reflecting on different aspects of God’.³⁰³

²⁹⁹ Respondent B2.

³⁰⁰ Cray, 5.

³⁰¹ Bell, 67.

³⁰² Respondent C15.

³⁰³ Respondent C25.

While the responses given by this particular group of participants to the question of music in worship cover all the main roles discussed in the previous section of this chapter, it is clear that several of these roles, namely those of expressing emotion (commented upon by 67% of respondents) and drawing people into God's presence (commented upon by 53% of respondents), received much more recognition than others, thus reflecting the influence of the Liturgical and Charismatic Movements' emphasis on participation. It is likely, however, that these views reflect the style of worship at this particular church which may have been a factor in attracting a respondent to St Nicholas' in the first place, and so it is not possible to draw any general conclusions from these responses as to which of these roles are most important. It is also interesting to note that while the third most popular category is that of shaping theology, this was mentioned by less than 50% of respondents at a church where a strong emphasis is placed upon the Bible, while the ability of music to enable mission was only commented upon by 4% of respondents. It would therefore be interesting to consider this in further detail by examining other aspects of worship and the life of the church in general in order to ascertain whether these functions are perceived to be fulfilled in other ways.

While it is not possible to draw any general conclusions from the results of this particular questionnaire, it would, however, be interesting to carry out a similar questionnaire in a number of different churches, each with different styles of worship, and to compare respondents' opinions regarding the role of music in worship. In the context of Durham, for example, it would be interesting to compare the views of those attending churches similar to St Nicholas' where there is an emphasis on participation with the views of those attending cathedral services.

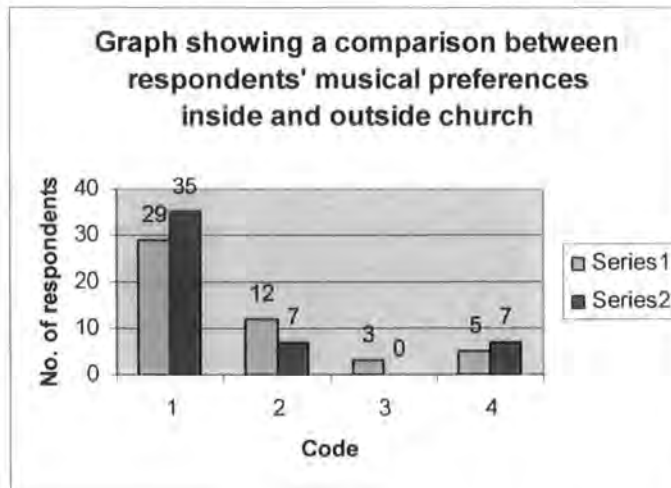
Part 2b

As we saw in part 1 of this chapter, a significant number of people argue that an individual's musical preferences within the context of the church are likely to reflect the styles of music they like to listen to or perform outside the church, and that because of this the music used in worship should be tailored to the individual congregation. In order to investigate this hypothesis I asked respondents the following questions:

1. Does music play a significant part in your life outside the church (either as a performer or a listener)? In what way(s)? What kind of music do you enjoy playing/listening to?
2. Please give examples of any hymns or songs that you particularly like, and give reasons for your choices.

In order to provide a basic summary of the results of these questions each response was coded according to the general preference indicated by each respondent. Where no preference was clear the response was assigned code 1.

Figure 2



Key to codes

Code	Series 1	No. of respondents	% of respondents
1	no style or more than one style indicated	29	59%
2	classical music	12	24%
3	folk/easy listening/jazz/country music	3	6%
4	popular music	5	10%

Code	Series 2	No. of respondents	% of respondents
1	no style or more than one style indicated.	35	71%
2	hymnody	7	14%
3	style of song emerging as a result of the Charismatic Movement.	0	0%
4	modern worship songs characteristic of events such as Spring Harvest/Soul Survivor/New Wine and movements such as Vineyard/Hillsongs	7	14%

Series 1 represents respondents' musical preferences outside the church.

Series 2 represents respondents' musical preferences inside the church.

Results

As figure 2 illustrates, the results show that the majority of participants' responses were assigned with the code 1, meaning that they enjoy listening to or performing music from 2 or more of the above categories and so it is difficult to draw any conclusions about whether or not musical preferences within the church are affected by those outside the church. Comments received by a number of respondents, however, suggest that they believe there is such a correlation. For example, one member of clergy writes that congregational song 'has to be of a kind that they [the congregation] will find helpful, and an appropriate vehicle for their response'.³⁰⁴ Similarly, another member of clergy maintains that music enables people to move closer to God in worship and does so most effectively when they are most able to engage with sung worship.³⁰⁵ He therefore believes that the choice of music is important in that 'there is not much point putting on Radio 3 worship for people who listen to Radio 2 or commercial stations', and argues that 'the person choosing music needs to be culturally aware and not just choose their own favourites'.³⁰⁶ This view supports the arguments of authors such as Wren, who observes that for many people popular musical styles 'are so deeply embedded in consciousness that they constitute the only cultural format in which they are likely to hear, see, and experience the good news of Jesus Christ'.³⁰⁷ Indeed, Wren maintains that contemporary worship music is both 'evangelical opportunity and evangelical obligation'.³⁰⁸ Similarly, Begbie maintains that 'we cannot ignore the musical vocabulary of a congregation if we take with any seriousness the truth that God in worship engages with us as we are'.³⁰⁹

³⁰⁴ Respondent A3.

³⁰⁵ Respondent A5.

³⁰⁶ Ibid.

³⁰⁷ Wren, 158.

³⁰⁸ Ibid.

³⁰⁹ Begbie 1991, 233.

This view is also supported by a number of other participants' responses to questions about their musical preferences both in the context of corporate worship and in their everyday lives. For example, one respondent who enjoys listening to music by composers such as Bach, Haydn, Mendelssohn and Elgar and playing piano music by Brahms writes that he prefers traditional hymns such as *We have a Gospel to proclaim* and *My song is love unknown*, and is critical of the quality of modern choruses.³¹⁰ Conversely, another respondent who believes that she is typical of her generation writes that she generally prefers modern worship songs to hymns.³¹¹ In her opinion this is because her generation has not grown up with organ music and outside of church they enjoy listening to secular music with instruments similar to those most widely used in worship songs, namely piano, guitars and drums.³¹² She also comments that the words are often in modern English and so enable her to understand what she is singing about.³¹³ Similarly, recalling the introduction of modern worship songs at St Nicholas' during the 1970s, one respondent writes that more accessible, more modern music helped worship "come alive" for me and there was a real sense of freedom and release from the confines of a limited diet of older hymns that used archaic words and expressions that weren't part of normal speech.³¹⁴

These arguments support the views of Dakers, who maintains that 'as words must be the vehicle for worship, so must language be couched in set forms which will be intelligible and fulfilling to those who hear them'.³¹⁵

³¹⁰ Respondent B3.

³¹¹ Respondent C18.

³¹² Ibid.

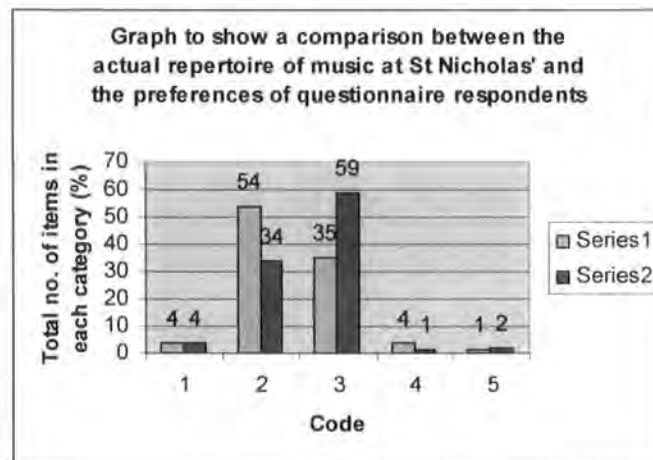
³¹³ Ibid.

³¹⁴ Respondent C9.

³¹⁵ Dakers, 17.

In order to establish whether the repertoire of music currently in use at St Nicholas' is reflecting the preferences of the members of its congregation I asked participants to name a selection of their favourite hymns and songs. Figure 3 shows a comparison between the preferences of questionnaire respondents and the actual repertoire of hymns and worship songs sung at St Nicholas' during the period October 2002 – September 2003. In figure 4 the category of 'worship songs' is broken down further and again questionnaire respondents' preferences are compared with the actual repertoire sung at St Nicholas' during the period October 2002 – September 2003.³¹⁶ In both cases Series 1 represents the questionnaire responses while Series 2 represents the actual repertoire sung at St Nicholas' during the period October 2002 – September 2003.

Figure 3

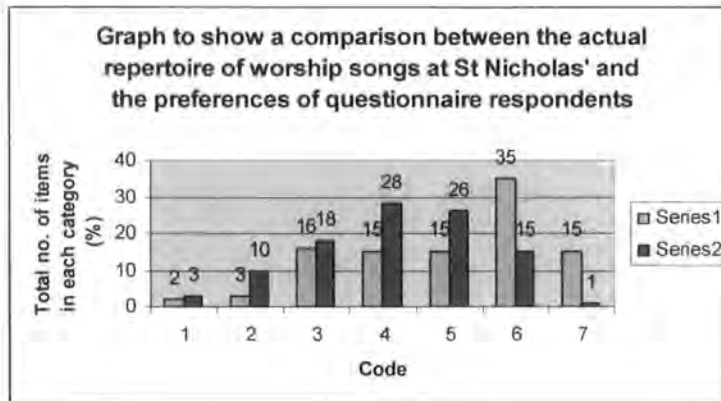


Key to codes

Code	Category	Series 1	Series 2
1	Date of composition unknown	4%	4%
2	Hymns	54%	34%
3	Worship songs	35%	59%
4	Taizé/Iona/World music	4%	1%
5	Songs locally written by members of St Nicholas'	1%	2%

³¹⁶ See table 2 in the Appendix for a full list of those hymns and songs sung in the period October 2002 – September 2003, and table 3 in the Appendix for a list of those hymns and songs mentioned by questionnaire respondents. See table 4 in the Appendix for a full list of those worship songs sung in the period October 2002 – September 2003, and table 5 in the Appendix for a list of those worship songs mentioned by questionnaire respondents.

Figure 4



Key to codes

Code	Date of composition	Series 1	Series 2
1	Pre 1974	2%	3%
2	1974-1978	3%	10%
3	1979-1983	16%	18%
4	1984-1988	15%	28%
5	1989-1993	15%	26%
6	1994-1998	35%	15%
7	1999-2003	15%	1%

Figure 5

	Questionnaire respondents	Actual 'singsings'
Mode category	1994-1998	1984-1988
Median	1993-1994	1987
Interquartile range	1986-1996	1982-1992

As both figure 4 and figure 5 show, it is clear that the worship songs which questionnaire respondents expressed a preference for tend to be more modern than those actually sung at St Nicholas' within the period of study. This is probably due to the fact that church-goers are now exposed to a much wider range of music than simply that which they sing at their local church. Indeed, a number of respondents refer to the fact that they like to listen to CDs by Christian singer-songwriters such as

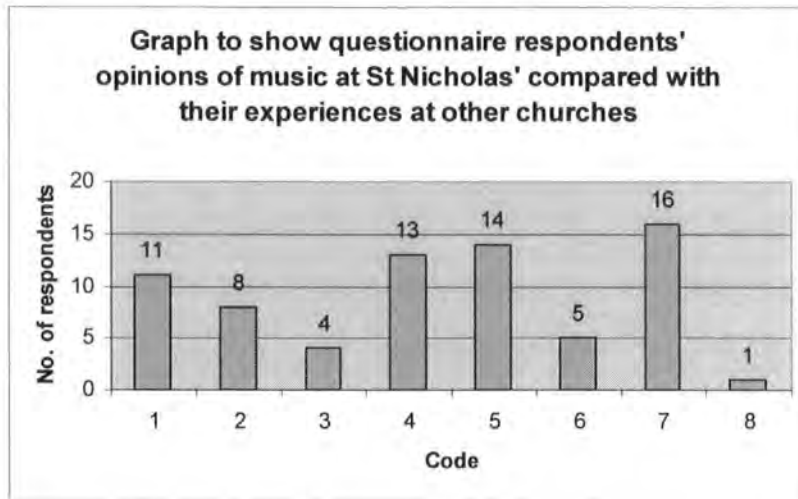
Matt Redman and Tim Hughes (who are often worship leaders at such events) and those released by organisations such as Hillsongs and Vineyard, while several respondents refer to events such as Spring Harvest and Soul Survivor.

The desire for more modern worship songs can be seen further in figure 7 below which represents respondents' suggestions for widening the repertoire of music at St Nicholas'. As figure 6 shows, however, questionnaire respondents' experiences at other churches vary considerably and this inevitably affects their perceptions of music at St Nicholas'. While those who have previously attended churches which have tended to use predominantly traditional music tend to comment that they find the music at St Nicholas' fairly modern, those who have previously attended churches which have tended to use predominantly modern music tend to comment that they find the music at St Nicholas' fairly dated. For example, while one respondent whose previous experience has involved more traditional music cites songs composed by Graham Kendrick as 'modern choruses',³¹⁷ another respondent implies that this is not the case, writing that 'St Nic's idea of modern is Graham Kendrick!', and would like to see newer songs introduced.³¹⁸ This relates to Webb's comment that 'one common mistake made by people who plan worship is to assume that contemporary music generally sounds all the same and reaches the same kinds of people' and reinforces the argument that those responsible for planning worship must be aware of the culture and background of their congregation.

³¹⁷ Respondent C6.

³¹⁸ Respondent C16.

Figure 6



Key to codes

Code	Comparison between St Nicholas' and experience at other churches	No. of respondents	% of respondents
1	No comparison	11	22%
2	Similar	8	16%
3	More traditional	4	8%
4	More modern	13	27%
5	More varied	14	29%
6	Less varied	5	10%
7	Generally more positive	16	33%
8	Generally more negative	1	2%

While it seems that there may be some correlation between musical preferences inside and outside the church, and while each individual inevitably has his or her own musical preferences, the responses received reflect a general awareness of the importance of variety in worship. Indeed, one respondent writes that worship is about 'being able to stand with people with completely different tastes together in awe of the one true God'.³¹⁹ Similarly, one member of clergy maintains that 'in choosing what is to be sung, it needs to be remembered that one man's meat is another man's poison'.³²⁰ This appreciation for a variety of styles supports the views of the authors of the report *In Tune with Heaven* who argue that it is no longer assumed that worship can or should be the same for all cultures and communities, or all time, in a society which is multi-cultural and multi-racial and in which words and their meanings are continually changing. For this reason words, as well as music, have to be more adaptable today than in the past. Modern and experimental language in worship has to exist side by side with that which is traditional.³²¹

A number of respondents show an appreciation of musical styles which fall outside the boundaries of their general preferences. As we have seen, a number of respondents who generally prefer contemporary worship songs also mention certain hymns when asked about their own personal tastes, while one respondent who is critical of some worship songs for being trite or bland does nevertheless write that he appreciates worship songs.³²² Conversely some respondents who tend to enjoy singing worship songs are also critical of certain songs. For example, one respondent writes that 'some of them can be a bit "twee" and some of the more "intimate" expressions of love for God can actually be off putting'.³²³ Another respondent cites *When the music fades* as a good example of a worship song which was written by Matt Redman upon realising that a lot of his songs were beginning to be just

³¹⁹ Respondent B13.

³²⁰ Respondent A3.

³²¹ *In Tune with Heaven*, 53-54.

³²² Respondent C15.

³²³ Respondent C11.

‘spiritual candy’.³²⁴ Like Begbie, who observes that ‘much so-called Christian music has degenerated into a nice, inoffensive, superficial kitsch which seems blind to the pain of the world’,³²⁵ this respondent notes that there are very few modern equivalents for the psalms of lament in the Old Testament; indeed, when asked about his own personal preferences he cited *When I survey* which he believes ‘addresses the sorrow within the good news of Christianity which is often neglected by many modern worship songs’.³²⁶ In his opinion *When the music fades* is a song which begins to approach the problem of the church using music just to make its members feel good in that it ‘calls for a focus back on the reality of a meeting with God and puts the music in an important but secondary place’.³²⁷

As we have already seen, questionnaire respondents’ experiences at other churches are varied and this inevitably affects their opinions of music at St Nicholas’. For example, one respondent comments that ‘it was very refreshing to experience that there are churches which use a good variety of church music to meet the needs of a congregation’,³²⁸ and a number of respondents noted that the majority of churches tend to favour the use of one particular style to the exclusion of others.³²⁹ Some feel that the range of material is too wide. For example, one respondent comments that ‘the repertoire is perhaps too broad to culture familiarity’,³³⁰ and another writes that ‘there is a tendency to use a very wide range of songs, with the advantage that this avoids over-repetition and the disadvantage that it often involves singing a lot of unfamiliar songs’.³³¹ In contrast, however, many respondents feel

³²⁴ Respondent C25.

³²⁵ Begbie 1989, 18.

³²⁶ Respondent C25.

³²⁷ Ibid.

³²⁸ Respondent C13.

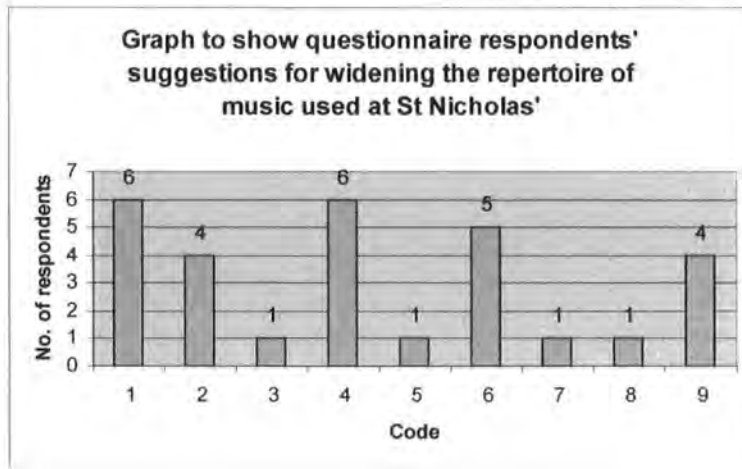
³²⁹ Respondents B10, B16; C23; C26.

³³⁰ Respondent C14.

³³¹ Respondent C25.

that the range of musical material used at St Nicholas' is restricted and would like to see it expanded in a number of directions as shown in figure 7.

Figure 7



Key to codes

Code	Category	No. of respondents	% of respondents
1	More variety/more imaginative use of music within worship	6	12%
2	More hymns	4	8%
3	More songs from the Charismatic Movement	1	2%
4	More contemporary worship songs	6	12%
5	More contemporary non-worship songs	1	2%
6	More Taizé/Iona/world music	5	10%
7	More items for cantor/congregation	1	2%
8	More psalms/anthems	1	2%
9	More sung liturgy	4	8%

We have already discussed the desire for a more imaginative use of music in worship, more sung liturgy and more contemporary worship songs. As figure 7 shows, however, several respondents would also like to extend the repertoire used at St Nicholas' to include a wider range of musical material from other sources. For example, a number of respondents would like to see a greater use of music from Taizé and Iona; indeed one respondent comments that 'Taizé style songs provide a more meditational medium, with the repeated short phrases allowing a sense of timelessness',³³² while another explains that she likes the music of Taizé 'because of its prayerful intensity and because it doesn't preach', and the music of Iona 'because of the groundedness and challenge in the words to our real world'.³³³ Other respondents are also critical of the range of traditional hymns sung at St Nicholas'. One respondent, for example, describes the repertoire of hymns as 'very limited' and feels that 'a generation is growing up deprived of a long heritage of great hymns'.³³⁴

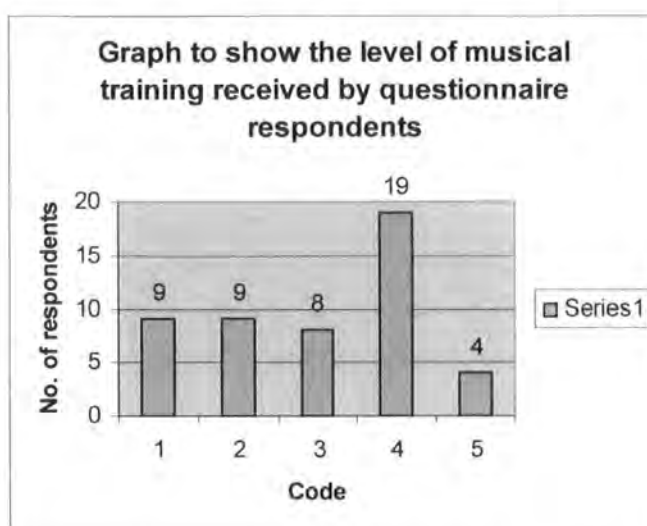
While some useful conclusions can be drawn from the responses received regarding musical preferences, in my opinion, however, due to the voluntary nature of the questionnaire it is likely that those who chose to participate in a questionnaire about music in the church will have a keen interest in music, whether inside or outside the church, and so they may hold particularly strong views which are not typical of either the whole congregation of St Nicholas' Durham or of a wider group; indeed, as figure 8 shows, a large proportion of respondents have reached quite a significant level of musical education.

³³² Respondent C6.

³³³ Respondent C7.

³³⁴ Respondent B2.

Figure 8



Key to codes

Code	Level of musical education/training	No. of respondents	% of respondents
1	No musical training/no response	9	18%
2	Some musical training but level not indicated	9	18%
3	Beginner level up to Grade 5/GCSE/O level Music	8	16%
4	Grade 5 up to Grade 8/A level Music	19	39%
5	Diploma/Degree level +	4	8%

In order for the conclusions to be more reliable the questionnaire would need to be carried out in a more systematic way, for example by generating a random sample of members of the church's electoral roll. It should be recognised, however, that this method would have its own disadvantages in that as a church in a university city, a significant proportion of those who attend St Nicholas' regularly are students and so may not be on the electoral roll and would therefore be excluded. It is likely that such a method would also produce a lower response rate. Again, there is also a limitation in studying only one church in that it is unlikely to be typical of the Church of England as a whole or the wider Christian Church. In order to obtain more accurate data the scope of the survey would need to be widened. This could be done in several ways. It would be interesting to study a selection of churches in university towns or cities which are perceived to be similar to St Nicholas' and to compare the views expressed by participants. It would also be interesting to compare and contrast churches with different traditions or from different denominations.

It may also be useful to use a different method of investigation in order to code each participant's response to questions about the musical preferences more easily. In this study I chose to use an 'open' question in which I asked participants to name particular examples of hymns and songs they like as opposed to categories. This was due to the fact that participants' perceptions of different styles of church music vary according to their experiences at other churches and so the method used enabled me to build a more accurate picture of participants' musical preferences and to produce a more consistent set of categories. Another method for investigating this hypothesis, however, would be to provide a definition for each category and to ask each participant a 'closed' question to which their answer would be just one category for their musical preferences inside the church and one category for their preferences

outside the church. This would, however, have its own disadvantages in that it would fail to take account of those respondents who, for example, express a general preference for contemporary worship songs but name a traditional hymn as their overall favourite. A number of respondents touched upon factors which influenced their preferences for particular hymns or songs; for example, several respondents chose hymns associated with their weddings as their favourites, while others mentioned hymns and worship songs which reminded them of university Christian Union gatherings or events such as Spring Harvest. It would therefore be interesting to ask participants what influences their musical preferences and to find out whether the same factors influence their preferences in and out of church.

Conclusion

In this chapter we have considered the roles of music in worship and the ways in which these roles can be fulfilled, examining both the arguments of a number of authors and the opinions of those members of clergy, organists and members of the music group and members of the congregation at St Nicholas' Church Durham who participated in a questionnaire. We have seen that music can have a number of roles within the context of worship but that these roles can vary from church to church. For example, in the case of St Nicholas' Durham we have seen that the most common roles of music in worship as perceived by questionnaire participants are those of enabling the expression of emotion and drawing people into God's presence. We also discussed the ways in which music can fulfil these roles, examining both the use of music within worship and the styles of music used. In the case of St Nicholas' Durham we compared the preferences expressed with the actual repertoire used within a one year period and observed the ways in which participants feel music could be used differently and how they would like to see the repertoire expanded. As Weaver observes, however, 'different congregations have different histories, and these issue in different priorities and patterns of worship – and different songs'.³³⁵ He argues that if the worship of a particular community is to have integrity, that community will sing songs that come out of their history and situation and reflect 'different theological emphases and different temperaments'.³³⁶ This means that while the comments of a group of people at one particular church could prove useful to those responsible for planning worship at that church, we are unable to draw any general conclusions from them as each church must be considered individually.

³³⁵ Weaver, 18.

³³⁶ Ibid.

CONCLUSION

During the last century two movements, namely the Liturgical and Charismatic Movements, have had a considerable influence upon various aspects of the worship of the Church of England, including its music. As we have seen, the Liturgical Movement came about as a result of the desire of reformers such as Beauduin to bring about spiritual and social renewal in a society which had become increasingly individualistic. Beauduin argued that the liturgy should be understood as 'the action of the Church as a whole, bringing the whole individual man in the whole community to God'.¹ As a result of his own experience, however, Beauduin realised that the church was in fact reflecting the individualistic trends of society.² He therefore proposed a vernacular liturgy which he believed would provide members of the congregation with a greater understanding of the Mass and consequently allow them both to participate more actively and to interact with each other.³ Beauduin's ideas were shared by Herwegen, who produced a number of publications 'which gradually contributed to changing the understanding of the liturgy among clergy and educated laity'.⁴

While the roots of the Liturgical Movement can be traced back to the Roman Catholic Church, it was extremely influential upon a number of denominations. Indeed, its characteristics soon began to pervade the worship of the Church of England. This was largely due to the work of scholars such as Gabriel Hebert and to the chaplains who had served in World War I who became 'increasingly convinced that the unrevised Book of Common Prayer failed to speak to the needs of the men in

¹ Davies, H. *Worship and theology in England, Vol. 5: The ecumenical century, 1900-1965*, 23. Princeton, New Jersey: Princeton University Press; London: Oxford University Press, 1965.

² Fenwick, John K. R. and Spinks, Bryan D. *Worship in Transition: the twentieth century liturgical movement*, 25. Edinburgh: T&T Clark, 1995.

³ *Ibid.*

⁴ *Ibid.*, 26.

khaki to whom they ministered in worship'.⁵ Just as Beauduin encouraged the use of the vernacular in the Roman Catholic Church, so reformers within the Church of England began to consider the use of contemporary language in the liturgy. This eventually led to the authorisation of Series 3 of the Alternative Services during the 1970s;⁶ these were succeeded by the *Alternative Service Book* in 1980 and *Common Worship: Services and Prayers for the Church of England* in 2000. Another feature of the Liturgical Movement was the restoration of the Eucharist as the central service. This also demonstrates the social aspect of the movement in that the Eucharistic fellowship was seen as 'the cornerstone of fellowship and brotherhood of all humanity'.⁷

During the last century the worship of the Church of England has also been influenced by the Charismatic Movement. Just as the Liturgical Movement emphasised the value of congregational participation, so the Charismatic Movement encouraged people to use their gifts. This has led to considerable development in terms of congregational song. While the number of hymnals already in existence shows that congregational song was already an important aspect of worship in the Church of England, during the twentieth century the influence of the Liturgical Movement's emphasis on participation and the Charismatic Movement's encouragement of 'every member ministry' led to a significant increase in the role of congregational song. As we have seen, congregational song has a number of functions which relate to Beauduin's desire to bring about spiritual and social renewal. We have seen, for example, that music helps people to remember texts and so has a valuable role to play in the shaping of theology. Congregational song also

⁵ Davies, 291.

⁶ Jasper, R. C. D. and Bradshaw, Paul F. *A Companion to the Alternative Service Book*, 288. London: SPCK, 1986/1992.

⁷ Fenwick and Spinks, 40.

enables worshippers to declare their beliefs, to express their emotions and to exercise their creativity in a unique offering to God, both as individuals and as a community. As we have seen, in order for congregational song to fulfil these functions it is essential that it addresses contemporary issues and enables worshippers to communicate using a language and musical style with which they are familiar. While some individuals began to write hymns in modern English which reflected the concerns of contemporary Christians, others addressed the issue of musical style. The first example of this can be seen in the work of the 20th Century Church Light Music Group who published *Thirty 20th Century Hymn Tunes*. With the influence of the Charismatic Movement's emphasis on every member ministry and the growth of the House Church Movement a number of different forms of song developed, including the 'chorus', which shows the influence of the Children's Special Service Mission choruses, and the 'worship song'. Two significant publications which emerged from the Charismatic Movement were *Sound of Living Waters* and *Fresh Sounds*. We have also seen the influence the Liturgical Movement's emphasis on evangelism has had upon music in the publication and popularity of hymnals such as *Mission Praise*, which was originally produced for an evangelical event called Mission England, and in the songs written by singer-songwriters including Stuart Townend, Matt Redman and Tim Hughes and disseminated at events where they are worship leaders such as Soul Survivor and Stoneleigh Bible Week. The influence of the Liturgical Movement's emphasis upon ecumenism can also be seen in the music of the Taizé and Iona communities.

As we have seen, in order to achieve the goals of spiritual and social renewal characteristic of the Liturgical Movement and the Charismatic Movement, it is evident that worshippers must be allowed to communicate using languages and

musical styles with which they are familiar. At the same time, however, the work of reformers such as Herwegen demonstrates a 'return to the Biblical and Christ-centred tradition of the Early Church' and 'the need for an objective and corporate, as contrasted with a subjective and individualistic, liturgical piety'.⁸ In the Church of England the need for a balance between the subjective and the objective was addressed by members of the Liturgical Commission in the 1993 publication *The Renewal of Common Prayer: uniformity and diversity in Church of England worship*, which explored 'the proper balance between commonality on the one hand, and diversity, variety and spontaneity on the other'.⁹ As we have seen, such a balance characterises the texts found in *Common Worship* in that they reflect the need to cater for different churches while at the same time retaining 'a sense of "family likeness"', both within the Church of England and with other denominations.¹⁰ Similarly, a number of contemporary authors have argued for the use of traditional hymnody alongside contemporary worship songs for the same reasons, maintaining that

if personal choice of the leaders, or congregational favourites, or those with the brightest tunes are the main considerations, we may end up bathing in sentimentality and subjectivism. As long as the Gospel is regarded as public truth, there have to be songs which tell – albeit in contemporary language – the old story of God's dealings with humanity, especially in Christ.¹¹

The influence of the Liturgical and Charismatic Movements can be seen in a number of ways in the worship of St Nicholas' Durham. As we have seen, a number of the musical developments that occurred as a result of the Liturgical and Charismatic Movements' emphasis on participation and every member ministry can be seen in the introduction of a variety of musical styles and in the establishment of a

⁸ Davies, 27.

⁹ Bradshaw, Paul (ed.). *Companion to Common Worship*, 33. London: SPCK, 2001.

¹⁰ Thomas, Philip. 'In our own rite'.

<http://www.cofe.anglican.org/commonworship/index.html>

¹¹ Bell, John L. *The Singing Thing: a case for congregational song*, 52. Glasgow: Wild Goose Publications, 2000.

music group. In terms of the way in which music is perceived at St Nicholas' the ability of music to enable participation is clearly recognised, with 67% of questionnaire respondents commenting on its ability to express emotion and exercise creativity and 53% noting its ability to draw people into God's presence. To a certain extent the Liturgical Movement's stress on the Eucharist has been emphasised by music at St Nicholas' in that when a musical setting of the Eucharistic Prayer was introduced services of Holy Communion increased in popularity; as we have seen, however, no musical settings of liturgical texts have been used since the introduction of *Common Worship* in 2000 and several respondents are critical of this. The influence of a number of other characteristics of the Liturgical Movement can be seen in non-musical aspects of worship and other activities in the life of the church but to a lesser extent in terms of musical worship. For example, while we have seen that St Nicholas' has a strong evangelical tradition evident in a variety of activities and that since 1984 its main hymnal has been *Mission Praise*, which has its origins in an evangelical event called Mission England, only 4% of respondents recognised music as a means of enabling mission. Similarly, while the influence of the Liturgical Movement's emphasis upon ecumenism can be seen in a variety of ways in the life of St Nicholas', several respondents would like to see a greater use of Taizé, Iona and world music.

While each church must be considered individually and so no general conclusions can be drawn from the data gathered from one particular church, we have also seen the need for a balance between the subjective and the objective and so each church must share certain characteristics with the wider Church. It would therefore be interesting to carry out similar research at other churches in order to ascertain to what extent different churches have been influenced by the Liturgical

and Charismatic Movements, considering both musical and non-musical aspects of worship as well as each church's other activities. Indeed, we have seen that both the Liturgical Movement and the Charismatic Movement have affected not only the Church of England but also churches of other denominations, and that one of the characteristics of the Liturgical Movement is its emphasis on an awareness of other Christian traditions. In the context of Durham, therefore, it would be interesting to compare the responses received by participants at St Nicholas' with those at a variety of churches including the cathedral, other Anglican churches and churches of other denominations such as Roman Catholic, Methodist and Free churches. While this study has focussed predominantly on hymns and songs due to the fact that these constitute the majority of musical material used at St Nicholas', a study incorporating a wider range of churches could also consider the use of other musical forms such as choral music and sung liturgical texts.

In conclusion, it is clear that all aspects of worship must reflect not only an awareness of the congregation for which it is intended, but also a balance between that which allows worshippers to express their feelings and emotions, and that which enables them to declare their beliefs, a view summarised in the words of those responsible for worship at St Nicholas' who state that they hope to be 'faithful to the Scriptures and historic, Christian gospel and at the same time flexible and creative in their application to our situation here in the centre of Durham in the 21st Century'.¹² Given the power that music can be seen to have in terms of increasing the understanding of congregations and enhancing their sense of community, it is therefore clear that this approach is particularly important in the case of congregational song.

¹² Hanson, Dale. 'St Nics – "an oasis of grace at the heart of the city"'.
<http://www.stnics.org.uk/index.html>

APPENDIX

Table 1 shows each hymn and song sung at St Nicholas' Durham during the period between October 2002 and September 2003, together with publication details and number of times sung.

Table 2 shows each hymn and song sung at St Nicholas' Durham during the period between October 2002 and September 2003, together with its code and frequency.

Table 3 shows each hymn and song mentioned in the responses to question 5 of the questionnaire, together with its code and frequency.

Table 4 shows each worship song sung at St Nicholas' Durham during the period between October 2002 and September 2003, together with its code and frequency.

Table 5 shows each worship song mentioned in the responses to question 5 of the questionnaire, together with its code and frequency.

Table 1

HYMN/SONG	AUTHOR	YEAR	COMPOSER	YEAR	COPYRIGHT	FREQUENCY
A new commandment	Crabtree	-	Crabtree	-	Roy Crabtree	2
All glory, laud and honour	Theodolph of Orleans tr. Mason Neale	8 th /19 th C	Teschner/Bach	17 th /18 th C	-	1
All hail King Jesus	Moody	1981	Moody	1981	Dayspring Music/Word Music	1
All hail the power of Jesus' name	Perronet & Rippon	18 th C	Shrubsole	18 th C	-	1
All heaven declares	N. & T. Richards	1987	N. & T. Richards	1987	Kingsway's Thankyou Music	2
All I once held dear	Kendrick	1993	Kendrick	1993	Make Way Music	4
All my hope in God is founded	R. Bridges after Neander	19 th C	Howells	20 th C	Words: Oxford University Press Music: Novello & Co Ltd	5
All the riches of his grace	Harrington	1975	Harrington	1975	Celebration/Kingsway's Thankyou Music	4
Alleluia, alleluia	Fishel	1973	Fishel	1973	Word of God Music	3
Amazing grace	Newton	18 th C	Trad	-	Music: Roland Fudge	6
An army of ordinary people	Bilbrough	1983	Bilborough	1983	Kingsway's Thankyou Music	1
And can it be	C. Wesley	18 th C	Campbell	19 th C	-	2
Angel voices ever singing	Pott	19 th C	Monk	19 th C	-	1
Angels from the realms of glory	Montgomery	18 th /19 th C	French carol melody	-	Words: Jubilate Hymns	1
Arise Jerusalem	C. J. Wagstaffe	-	C. J. Wagstaffe	-	C. J. Wagstaffe	1
As the deer	Nystrom	1983	Nystrom	1983	Restoration Music Ltd/Sovereign Music UK	3
As we are gathered	J. Daniels	1979	Daniels	1979	Word's Spirit of Praise Music	1
As with gladness	Chatterton Dix	19 th C	Kocher	18 th C	-	1
Ascribe greatness	Kirkbridge Barthow & King	1979	Kirkbridge Barthow & King	1979	Peter West/Integrity's Hosanna! Music	1
At the foot of the cross	Bond	1992	Bond	1992	Sovereign Music UK	1
At your feet we fall	Fellingham	1982	Fellingham	1982	Kingsway's Thankyou Music	3
Be bold, be strong	Chapman	1983	Chapman	1983	Word Music	1
Be still	Evans	1986	Evans	1986	Kingsway's Thankyou Music	6
Be thou my vision	from The Poem Book of the Gael	-	Irish traditional melody/Shaw	20 th C	Words: Chatto & Windus Music: Oxford University Press	5
Before the throne of God above	Bancroft	19 th C	Cook	1997	People of Destiny International	4
Born in the night	Ainger	1964	Ainger	1964	Stainer & Bell Ltd	3
Brother, sister, let me serve you	Gillard	1977	Gillard	1977	Scripture in Song	2

Table 1

By your side	N. & T. Richards	1989	N. & T. Richards	1989	Kingsway's Thankyou Music	1
Can a nation be changed?	Redman	1996	Redman	1996	Kingsway's Thankyou Music	3
Christ, be with me	Traditional	-	Gregory Smith & Gait	-	Gregory Smith & Gait	2
Christ is made the sure foundation	tr. Mason Neale	19 th C	Purcell	17 th C	Words: Jubilate Hymns	1
Christ is the one who calls	Dudley-Smith	1992	Ireland	19 th /20 th C	Words: Dudley-Smith Music: Trustees of the John Ireland Trust	1
Christ triumphant	Saward	-	Baughen	-	Words: Saward/Jubilate Hymns Music: Baughen/Jubilate Hymns	2
Christ, whose glories fill the skies	C. Wesley	18 th C	Werner/Havergal	19 th C	-	3
Come and see	Kendrick	1989	Kendrick	1989	Make Way Music	1
Come down, O Love divine	Littledale after da Siena	19 th C	Vaughan Williams	20 th C	Music: Oxford University Press From the <i>English Hymnal</i>	5
Come let us join our cheerful songs	Watts	18 th C	Lahee	19 th C	-	1
Come now with awe	Dudley-Smith	-	Sibelius	19 th /20 th C	Words: Dudley-Smith Music: Breitkopf und Härterl	1
Come, let us worship our Redeemer	Turner-Smith	-	Herrington	-	HarperCollins <i>Religious</i>	1
Come, now is the time to worship	Doerksen	-	Doerksen	-	-	1
Come, Thou long expected Jesus	C. Wesley	18 th C	Witt	17 th /18 th C	-	1
Come, watch with us	Dudley-Smith	-	Burt	1989	Words: Dudley-Smith Music: Burt	1
Create in me	Fellingham	1983	Fellingham	1983	Kingsway's Thankyou Music	2
Crown Him with many crowns	M. Bridges & Thring	19 th C	Elvey	19 th C	-	5
Dear Lord and Father of mankind	Greenleaf Whittier	19 th C	Parry	19 th /20 th C	-	4
El-Shaddai	Card	1982	Thompson	1982	Windswept Pacific Music Ltd	1
Faithful God	Bowater	1990	Bowater	1990	Sovereign Lifestyle Music	1
Faithful One	Doerksen	1989	Doerksen	1989	Mercy/Vineyard Publishing	6
Far and near	Kendrick	1996	Kendrick	1996	Make Way Music	1
Father God, I wonder	Smale	1984	Smale	1984	Kingsway's Thankyou Music	4
Father in heaven, how we love you	Fitts	1985	Fitts	1985	Scripture in Song	1
Father, we love you	Adkins	1976	Adkins	1976	Maranatha! Music	3
Fear not, for I have redeemed you	Clark	-	Clark	-	-	1
Fill thou my life	Bonar	19 th C	Haweis/Webbe	18 th /19 th C	-	2

Table 1

Fill your hearts	Dudley-Smith	-	Smart	19 th C	Words: Dudley-Smith	2
Follow the star	-	-	-	-	-	2
For I'm building a people of power	D. Richards	1977	D. Richards	1977	Kingsway's Thankyou Music	1
For the beauty of the earth	Pierpoint	19 th C	English melody/Shaw	19 th /20 th C	Music: Oxford University Press	1
For the fruits of His creation	Pratt Green	1970	Jackson	-	Words: Stainer & Bell Ltd	1
For this purpose	Kendrick	1985	Kendrick	1985	Kingsway's Thankyou Music	1
For unto us	C. J. Wagstaffe	-	C. J. Wagstaffe	-	C. J. Wagstaffe	1
From heaven you came	Kendrick	1983	Kendrick	1983	Kingsway's Thankyou Music	3
From the sun's rising	Kendrick	1988	Kendrick	1988	Make Way Music	2
Give thanks	Smith	1978	Smith	1978	Intergrity's Hosanna! Music	2
Give thanks to the Lord	Hayes	1983/1995	Hayes	1983/1995	Lorenz Publishing Co/MCA Music Publishing	1
Glorious things of thee are spoken	Newton	18 th C	Haydn	18 th C	-	4
God is good	Kendrick	1985	Kendrick	1985	Kingsway's Thankyou Music	2
God is working His purpose out	Ainger	19 th /20 th C	Kingham	19 th /20 th C	Words: Jubilate Hymns	1
Great is the darkness	Coates & N. Richards	1992	Coates & N. Richards	1992	Kingsway's Thankyou Music	3
Great is the Lord	McEwan	1985	McEwan	1985	Body Songs	3
Great is Thy faithfulness	Chisholm	1951	Runyan	1951	Hope Publishing	1
Guide me, O Thou great Jehovah	Williams	18 th C	Hughes	19 th /20 th C	Music: Executors of the late Dilys Webb	3
Hail to the Lord's anointed	Montgomery	19 th C	Crüger/Monk	17 th /19 th C	-	2
Hark, the glad sound!	Dodderidge	18 th C	-	-	-	1
Have you seen the pussy cat?	Taylor	1997	Taylor	1997	-	1
He has risen	Coates, N. Richards & T. Richards	1993	Coates, N. Richards & T. Richards	1993	Kingsway's Thankyou Music	1
He has showed you	Kendrick	1987	Kendrick	1987	Make Way Music	1
He is Lord	Frey	-	Frey	-	Copyright control	2
He is the Lord	Prosch	1991	Prosch	1991	Mercy/Vineyard Publishing	4
He was pierced	Dawn	1987	Dawn	1987	Kingsway's Thankyou Music	2
He who would valiant be	Dearmer after Bunyan	19 th /20 th C	Arr. Vaughan Williams	19 th /20 th C	Oxford University Press From the <i>English Hymnal</i>	1
Here I am, wholly available	Bowater	1981	Bowater	1981	Sovereign Lifestyle Music	1
Here is bread, here is wine	Kendrick	1991	Kendrick	1991	Make Way Music	1
Here is love	Edwards after Rees	-	Lowry	19 th C	-	1

Table 1

He's got the whole world	-	-	-	-	Copyright control	1
Holiness is your life in me	Doerksen	1990	Doerksen	1990	Mercy/Vineyard Publishing	1
Holy child, how still you lie	Dudley-Smith	-	Baughen	-	Words: Dudley-Smith Music: Baughen/Jubilate Hymns	1
Holy is the Lord	K. Green	1982	K. Green	1982	Mercy/Vineyard Publishing	3
Holy Spirit, we welcome you	Bowater	1986	Bowater	1986	Sovereign Lifestyle Music	1
Holy, holy, holy	-	-	-	-	Copyright control	3
Holy, holy, holy, Lord God almighty	Heber	18 th /19 th C	Dykes	19 th C	-	1
Hosanna	Tuttle	1985	Tuttle	1985	Mercy/Vineyard Publishing	2
How deep the Father's love for us	S. Townend	1995	S. Townend	1995	Kingsway's Thankyou Music	3
How great thou art	Russian hymn/Hine	1953	Russian hymn/Hine	1953	Stuart Wesley Keene Hine/Kingsway's Thankyou Music	2
How long, O Lord	Woollett	1989	Norton	1989	Words: Woollett/Jubilate Hymns Music: HarperCollins <i>Religious</i>	1
How lovely on the mountains	L. Smith	1974	L. Smith	1974	Kingsway's Thankyou Music	3
How precious, O Lord	Rogers	1982	Rogers	1982	Kingsway's Thankyou Music	1
How sweet the name of Jesus	Newton	18 th C	Reinagle	19 th C	-	2
I am broken	England & Jones	1997	England & Jones	1997	-	1
I am standing beneath your wings	Park	-	Park	-	-	2
I am the bread	Hoare	-	Hoare	-	Hoare/Jubilate Hymns	1
I believe in Jesus	Nelson	1987	Nelson	1987	Mercy/Vineyard Publishing	3
I cannot tell	Fullerton	19 th /20 th C	Irish traditional melody/Fudge	-	Words: The Baptist Union of Great Britain	2
I give you all the honour	Tuttle	1982	Tuttle	1982	Mercy/Vineyard Publishing	2
I heard the voice of Jesus say	Bonar	19 th C	Trad./Vaughan Williams	20 th C	Music: Oxford University Press From the <i>English Hymnal</i>	2
I lift my eyes	Dudley-Smith	-	Baughen & Crocker	-	Words: Timothy Dudley-Smith Music: Michael Baughen/Jubilate Hymns	1
I love you, Lord	Klein	1978	Klein	1978	Maranatha! Music	1
I rest in God alone	J. Daniels	1985	J. Daniels	1985	Sovereign Music UK	3
I, the Lord of sea and sky	Schutte	1981	Scutte	1981	Daniel L. Schutte and New Dawn Music	3

Table 1

I want to serve	Altrogge	1982	Altrogge	1982	People of Destiny International	2
I will build my church	Kendrick	1988	Kendrick	1988	Make Way Music	1
I will give thanks to thee	Chambers	1977	Chambers	1977	Scripture in Song	1
I will offer up my life	Redman	1993	Redman	1993	Kingsway's Thankyou Music	4
I will sing the wondrous story	Rawley	19 th /20 th C	Prichard	19 th C	Words: HarperCollins <i>Religious</i>	1
I will worship	Ruis	1993	Ruis	1993	Mercy/Vineyard Publishing	7
Il est ne le divin enfant	-	-	-	-	-	1
I'm accepted, I'm forgiven	Hayward	1985	Hayward	1985	Kingsway's Thankyou Music	2
I'm forgiven	Ray	1978	Ray	1978	Kingsway's Thankyou Music	1
I'm special	Kendrick	1986	Kendrick	1986	Kingsway's Thankyou Music	1
Immortal, invisible	W. C. Smith	19 th /20 th C	Welsh hymn melody	-	-	1
In Christ alone	Getty	-	S. Townend	-	-	1
In Heavenly Love Abiding	Waring	19 th /20 th C	Jenkins	19 th /20 th C	-	3
In my life, Lord	Kilpatrick	1978	Kilpatrick	1978	Bob Kilpatrick Music/Lorenz Publishing Co	1
In the hills and in the valleys	S. Bygott	1982	S. Bygott	1982	S. Bygott	1
In the Lord I'll be ever thankful	Taizé Community	-	Jacques Berthier	-	Ateliers et Presses de Taizé	1
In the tomb so cold they laid him	Kendrick	1986	Kendrick	1986	Kingsway's Thankyou Music	1
Infant holy	Polish carol/Reed	19 th /20 th C	Polish carol/Rusbridge	20 th C	Copyright control	2
It came upon the midnight clear	Sears	19 th C	English traditional melody/Sullivan	19 th C	Words: Jubilate Hymns	1
It is the cry of my heart	Butler	1991	Butler	1991	Mercy/Vineyard Publishing	2
It's rising up	Redman & M. Smith	1995	Redman M. Smith	1995	Kingsway's Thankyou Music	1
Jesus calls us o'er the tumult	Alexander	19 th C	Thorne	19 th /20 th C	-	3
Jesus Christ is risen today	From <i>Lyra Davidica</i>	1708	<i>Lyra Davidica</i>	1708	-	1
Jesus Christ is the Lord of all	Gustafson & Israel	1988	Gustafson & Israel	1988	Integrity's Hosanna! Music	1
Jesus Christ, I think upon your sacrifice	Redman	1995	Redman	1995	Kingsway's Thankyou Music	3
Jesus is King	Churchill	1981	Churchill	1981	Word's Spirit of Praise Music	1
Jesus is Lord	Mansell	1979	Mansell	1979	Word's Spirit of Praise Music	1
Jesus is Lord of all	Baker	1983	Baker	1983	Word's Spirit of Praise Music	1
Jesus is the name we honour	Lawson Johnston	1991	Lawson Johnston	1991	Kingsway's Thankyou Music	2
Jesus lives!	Gellert tr. Cox	18 th /19 th C	Gauntlett	19 th C	-	1

Table 1

Jesus' love is very wonderful	Rattle	-	Traditional	-	-	1
Jesus shall reign	Watts	17 th /18 th C	From <i>Psalmodia Evangelica</i>	1789	-	7
Jesus shall take the highest honour	Bowater	1988	Bowater	1988	Sovereign Lifestyle Music	3
Jesus the joy of loving hearts	Tr. Palmer	19 th C	H. P. Smith	19 th C	-	1
Jesus, Jesus, holy and anointed one	Barnett	1988	Barnett	1988	Mercy/Vineyard Publishing	4
Jesus, lover of my soul	Oakley	1995	Oakley	1995	Kingsway's Thankyou Music	4
Jesus, name above all names	Hearn	1974	Hearn	1974	Scripture in Song	2
Jesus, stand among us	Kendrick	1977	Kendrick	1977	Kingsway's Thankyou Music	1
Jesus, take me as I am	Bryant	1978	Bryant	1978	Kingsway's Thankyou Music	4
Jesus, we enthroned you	Kyle	1980	Kyle	1980	Kingsway's Thankyou Music	2
Jesus, what a beautiful name	Riches	1995	Riches	1995	Tanya Riches/Hillsongs Australia	2
Jesus, you are changing me	Baker	1981	Baker	1981	Word's Spirit of Praise Music	1
Jesus, you are the radiance	Fellingham	1985	Fellingham	1985	Kingsway's Thankyou Music	2
Jesus, you're my firm foundation	Gordon & Harvill	1994	Gordon & Harvill	1994	Integrity's Hosanna! Music	4
King of kings, majesty	Cooper	1996	Cooper	1996	Jarrold Cooper	3
Lead us, heavenly father, lead us	Edmeston	19 th C	Filitz	19 th C	-	1
Let all the world	Herbert	16 th /17 th C	Harwood	19 th /20 th C	-	1
Let it be to me	Kendrick	1988	Kendrick	1988	Make Way Music	1
Lift up your heads	Fry	1974	Fry	1974	BMG Songs/Birdwing Music/EMI Christian Publishing	3
Like a candle flame	Kendrick	1988	Kendrick	1988	Make Way Music	1
Living under the shadow of his wing	Hadden & Silvester	1983	Hadden & Silvester	1983	Restoration Music/Sovereign Music UK	1
Lo, he comes with clouds descending	C. Wesley	18 th C	English melody	18 th C	-	1
Look to the skies	Kendrick	1984	Kendrick	1984	Kingsway's Thankyou Music	2
Lord Jesus Christ	Appleford	1960	Appleford	1960	Josef Weinberger Ltd	3
Lord of Creation	Winslow	19 th /20 th C	-	-	Words: Mrs J Tyrell	2
Lord of the Church	Dudley-Smith	-	Irish traditional melody/Fudge	-	Words: Dudley-Smith	3
Lord, enthroned in heavenly splendour	Bourne	19 th /20 th C	Martin	19 th /20 th C	-	2
Lord, for the years	Dudley-Smith	-	Baughen	-	Words: Dudley-Smith	3

Table 1

					Music: Baughen/Jubilate Hymns	
Lord, have mercy	Kendrick	1986	Kendrick	1986	Kingsway's Thankyou Music	2
Lord, I come to you	Bullock	1992	Bullock	1992	Word Music/Maranatha! Music	6
Lord, I lift your name on high	Founds	1989	Founds	1989	Maranatha! Music	6
Lord, make me a mountain	Field	1983	Field	1983	Waif Productions Ltd	2
Lord, we long for you	Morgan, Goudie, I. Townend & Bankhead	1986	Morgan, Goudie, I. Townend & Bankhead	1986	Kingsway's Thankyou Music	2
Lord, you have my heart	M. Smith	1992	M. Smith	1992	Kingsway's Thankyou Music	3
Love and compassion	Gray	1997	Gray	1997	-	1
Love came down at Christmas	Rosetti	19 th C	Morris	19 th /20 th C	Music: Oxford University Press	1
Love divine	C. Wesley	18 th C	Rowlands	19 th /20 th C	Music: G. A. Gabe	2
Majesty	Hayford	1981	Hayford	1981	Rocksmith Music	3
Make me a channel of your peace	Temple	1967	Temple	1967	OCP Publications	2
Make way	Kendrick	1986	Kendrick	1986	Kingsway's Thankyou Music	1
May the mind of Christ	Wilkinson	19 th /20 th C	Gould	19 th /20 th C	Music: D. R. Gould	2
Meekness and majesty	Kendrick	1986	Kendrick	1986	Kingsway's Thankyou Music	2
More love, More power	Del Hierro	1978	Del Hierro	1978	Mercy/Vineyard Publishing	2
My heart is full	Kendrick	1991	Kendrick	1991	Make Way Music	4
My Jesus, my Saviour	Zschech	1993	Zschech	1993	Darlene Zschech/Hillsongs Australia/Kingsway's Thankyou Music	7
My lips shall praise you	N. & T. Richards	1991	N. & T. Richards	1991	Kingsway's Thankyou Music	3
My Lord, what love is this	Kendrick	1989	Kendrick	1989	Make Way Music	3
My song is love unknown	Crossman	17 th C	Ireland	19 th /20 th C	Music: Trustees of the John Ireland Trust	1
Name of all majesty	Dudley-Smith	-	Baughen	-	Words: Dudley-Smith Music: Baughen/Jubilate Hymns	2
No greater gift	C. J. Wagstaffe	-	C. J. Wagstaffe	-	C. J. Wagstaffe	1
Now is Christ risen	Dudley-Smith	1992	<i>Geistliche Kirchengesang</i>	-	Words: Dudley-Smith	1
Now thank we all our God	Rinkart tr. Winkworth	17 th /19 th C	Crüger	16 th /17 th C	-	1
O Breath of Life	Head	19 th /20 th C	Hammond	19 th /20 th C	Words: E. A. P. Head/Copyright	5

Table 1

					control Music: Copyright control	
O, come let us adore him	-	-	Wade	18 th C	Words: Copyright control	1
O come, O come Emmanuel	Tr. Mason Neale	19 th	Plainsong melody	15 th C	-	1
O, for a thousand tongues	C. Wesley	18 th C	Jarman	18 th C	-	5
O God of burning	Booth adapted Loizides	19 th /20 th C	Loizides	1994	Kingsway's Thankyou Music	3
O, Jesus, I have promised	Bode	19 th C	Elliott	19 th /20 th C	-	3
O let the Son of God enfold you	Wimber	1979	Wimber	1979	Mercy/Vineyard Publishing	1
O little one sweet	-	-	-	-	-	1
O little town of Bethlehem	Brooks	19 th C	English traditional melody/Vaughan Williams	19 th /20 th C	Music: Oxford University Press From the <i>English Hymnal</i>	1
O Lord, hear my prayer	From Psalm 130	1982/3	Jacques Berthier	1982-3	Ateliers et Presses de Taizé	3
O Lord, the clouds are gathering	Kendrick	1987	Kendrick	1987	Make Way Music	2
O Lord, you have searched me	Gray	1997	Gray	1997	-	1
O Lord, your tenderness	Kendrick	1986	Kendrick	1986	Kingsway's Thankyou Music	2
O love that wilt not let me go	Matheson	19 th /20 th C	Peace	19 th /20 th C	-	1
O praise ye the Lord!	Baker	19 th C	Gauntlett	19 th C	-	2
O thou who camest from above	C. Wesley	18 th C	-	-	-	1
O worship the Lord	Monsell	19 th C	-	-	-	1
Oh what a mystery I see	Kendrick	1988	Kendrick	1988	Make Way Music	1
Oh, the mercy of God	Bullock	-	Bullock	-	-	2
On Jordan's Bank	Coffin tr. Chandler	18 th /19 th C	From a chorale in <i>Musikalisches Hand- Buch</i> , arr. Havergal	17 th /19 th C	Words: Horrobin/Leavers	1
Once in royal David's city	Alexander	19 th C	Gauntlett	19 th C	-	1
One shall tell another	Kendrick	1981	Kendrick	1981	Kingsway's Thankyou Music	2
Only by grace	Gustafson	1990	Gustafson	1990	Integrity's Hosanna! Music	1
Our Father	Percival	1979	Percival	1979	Music: Stainer & Bell Ltd and the Trustees for Methodist Church Purposes	1
Our father who lives in heaven	Godfrey	2001	Godfrey	2001	-	1
Our God is an awesome God	Mullins	1988	Mullins	1988	Edward Grant Inc.	2

Table 1

Over all the earth	Brown	1998	Brown	1998	-	1
Peace to you	Kendrick	1988	Kendrick	1988	Make Way Music	2
Praise my soul	Lyte	18 th /19 th C	Goss	19 th C	-	2
Praise to the Holiest	Newman	19 th C	Dykes	19 th C	-	1
Praise to the Lord	Neander tr. Winkworth	17 th /19 th C	From <i>Stralsund Gesangbuch</i>	1665	-	2
Prepare the way of the Lord	-	-	-	-	-	2
Purify my heart	Doerksen	1990	Doerksen	1990	Mercy/Vineyard Publishing	3
Reign in me	Bowater	1985	Bowater	1985	Sovereign Lifestyle Music	1
Rejoice, rejoice, rejoice	Bowater	1986	Bowater	1986	Sovereign Lifestyle Music	1
Rejoice, rejoice!	Kendrick	1983	Kendrick	1983	Kingsway's Thankyou Music	2
Restore, O Lord	Kendrick	1981	Kendrick	1981	Kingsway's Thankyou Music	3
Ride on, ride on in majesty	Milman	18 th /19 th C	Dykes	19 th C	-	1
Safe in the Father's hands	Field	1995	Field	1995	-	2
Salvation belongs to our God	Howard & Turner	1985	Howard & Turner	1985	Restoration Music/Sovereign Music UK	6
See amid the winter's snow	Caswall	19 th C	Goss	19 th C	-	2
Seek ye first	Lafferty	1972	Lafferty	1972	Maranatha! Music	1
Send me out	Pantry	1986	Pantry	1986	HarperCollins <i>Religious</i>	2
Shine, Jesus, shine	Kendrick	1987	Kendrick	1987	Make Way Music	2
Show your power, O Lord	Kendrick	1988	Kendrick	1988	Make Way Music	2
Silent night	Mohr tr. Brooke	19 th C	Gruber	18 th /19 th C	-	1
Sing alleluia to the Lord	Stassen	1974	Stassen	1974	Linda Stassen/New Song Ministries	1
Sing to God new songs of worship	Baughen	-	Beethoven	18 th /19 th C	Words: Baughen/Jubilate Hymns	3
Soon, and very soon	Crouch	1978	Crouch	1978	Bud John Songs/EMI Christian Publishing	1
Spirit of the Living God	Iverson	1935	Iverson	1935	Birdwing Music/EMI Christian Publishing	2
Stand up, stand up for Jesus	Duffield	19 th C	Webb	19 th C	-	1
Such Love	Kendrick	1988	Kendrick	1988	Make Way Music	3
Take my life	Havergal	19 th C	Mozart	18 th C	-	1
Take our bread	-	-	-	-	-	1
Tell out my soul	Dudley-Smith	-	Greatorex	19 th /20 th C	Words: Dudley-Smith	3

Table 1

					Music: Oxford University Press	
Thank you for saving me	M. Smith	1993	M. Smith	1993	Curious? Music UK	4
Thank you for the cross	Kendrick	1985	Kendrick	1985	Kingsway's Thankyou Music	1
The Bower Carol	-	-	-	-	-	1
The Church's one foundation	Stone	19 th C	S. S. Wesley	19 th C	-	3
The day of resurrection	-	-	-	-	-	1
The earth was dark	J. Daniels & Thomson	-	J. Daniels & Thomson	-	HarperCollins <i>Religious</i>	2
The Father's Song	Redman	-	Redman	-	-	1
The head that once was crowned	Kelly	18 th /19 th C	Clarke	17 th /18 th C	-	1
The King of love	Baker	19 th C	Dykes	19 th C	-	4
The kingdom of God	Rees	20 th C	From <i>A New Supplement to the New Version</i>	1708	Words: Alexander Scott	4
The Lord's my shepherd	Psalm 23/Townend	1996	S. Townend	1996	Kingsway's Thankyou Music	4
The price is paid	Kendrick	1983	Kendrick	1983	Kingsway's Thankyou Music	1
The steadfast love	McNeill	1974	McNeill	1974	Celebration/Kingsway's Thankyou Music	1
There is a redeemer	M. Green	1982	M. Green	1982	Birdwing Music/BMG Songs Inc/EMI Christian Music Publishing	3
These are the days of Elijah	Mark	1997	Mark	1997	Daybreak Music Ltd	1
These are the facts	Saward	-	Warren	-	Words: Saward/Jubilate Hymns Music: Warren/Jubilate Hymns	1
Thine be the glory	Budry tr. Hoyle	19 th /20 th C	Handel	17 th /18 th C	Words: World Student Christian Federation	3
Thou who wast rich	Houghton	20 th C	French carol melody/Kitson	-	Words: Mrs D. Houghton	3
Thou whose almighty word	Marriott	18 th /19 th C	De Giardini	18 th C	-	3
Through all the changing scenes	Tate & Brady	17 th /18 th C	Smart	18 th /19 th C	-	1
Thy hand, O God has guided	Plumptre	19 th C	Harwood	19 th /20 th C	Music: the Trustees of the late Dr Basil Harwood Settlement Trust	1
To be in your presence	N. Richards	1991	N. Richards	1991	Kingsway's Thankyou Music	5
To God be the glory	Fanny Crosby	19 th /20 th C	Doane	19 th /20 th C	-	1

Table 1

Wash me clean	-	-	-	-	-	1
We are marching	Nyberg & Maries	1987/90	South African traditional	1990	Words and Music: Wild Goose Publications/The Iona Community Verses 2 and 3: Andrew Maries, Sovereign Music UK	3
We believe	Kendrick	1986	Kendrick	1986	Kingsway's Thankyou Music	2
We bow down	Grafstrom	1996	Grafstrom	1996	-	1
We come as guests invited	Dudley-Smith	-	Hassler/Bach	16 th /18 th C	Words: Dudley-Smith	1
We have a gospel to proclaim	Burns	-	W. Gardiner's <i>Sacred Melodies</i>	1815	Words: Edward Josphe Burns	2
We have sung our songs of victory	S. Townend	1997	S. Townend	1997	Kingsway's Thankyou Music	3
We rest in thee	Cherry	19 th C	Sibelius	19 th /20 th C	Music: Breitkopf und Härtel	1
We shall stand	Kendrick	1988	Kendrick	1988	Make Way Music	3
We sing the praise of him who died	Kelly	18 th /19 th C	W. Gardiner's <i>Sacred Melodies</i>	1815	-	1
We three kings	Hopkins	19 th C	Hopkins	19 th C	Words: Horrobin/Leavers	1
We want to see Jesus lifted high	Horley	1993	Horley	1993	Kingsway's Thankyou Music	2
We will magnify	Lawson Johnston	1982	Lawson Johnston	1982	Kingsway's Thankyou Music	1
We your people	Snell	1986	Snell	1986	Serious Music UK	2
We'll walk the land	Kendrick	1989	Kendrick	1989	Make Way Music	1
What a friend we have in Jesus	Scriven	19 th C	Converse	19 th /20 th C	-	3
What kind of love is this	B. & S. Haworth	1983	B. & S. Haworth	1983	Signalgrade/Kingsway's Thankyou Music	1
When I feel the touch	Jones & Matthews	1978	Jones & Matthews	1978	Word's Spirit of Praise Music	1
When I survey the wondrous cross	Watts	17 th /18 th C	Miller	18 th /19 th C	-	1
When the music fades	Redman	1994	Redman	1994	Kingsway's Thankyou Music	5
While shepherds watched	Tate	17 th /18 th C	Tate's <i>Psalms</i>	1592	-	1
Will you come and follow me	-	-	-	-	-	1
With all my heart	Field	1987	Field	1987	Kingsway's Thankyou Music	1
You are Beautiful	Altrogge	1986	Altrogge	1987	People of Destiny International	1
You are my hiding place	Ledner	1981	Ledner	1981	Maranatha! Music	1
You are the king of glory	Ford	1978	Ford	1978	Word's Spirit of Praise Music	1
You are the mighty king	Espinosa	1982	Espinosa	1982	Mercy/Vineyard Publishing	2
You are the vine	D. Daniels & Rigby	1982	D. Daniels & Rigby	1982	Mercy/Vineyard Publishing	1

Table 1

You laid aside your majesty	N. Richards	1985	N. Richards	1985	Kingsway's Thankyou Music	4
You rescued me	Bullock	1992	Bullock	1992	Word Music	1
You're the Lion of Judah	Mark	1993	Mark	1993	Daybreak Music Ltd	1
Yours forever! God of love	Maude	19 th /20 th C	Maclagan	19 th /20 th C	-	6

Key to codes for tables 2 and 3

Code	Category
1	Date of composition unknown
2	Hymns
3	Worship songs
4	Taizé/Iona/World music
5	Songs locally written by members of St Nicholas'

Key to codes for tables 4 and 5

Code	Date of composition
1	Pre 1974
2	1974-1978
3	1979-1983
4	1984-1988
5	1989-1993
6	1994-1998
7	1999-2003

Table 2

HYMN/SONG	FREQUENCY	CODE
A new commandment	2	1
All glory, laud and honour	1	2
All hail King Jesus	1	3
All hail the power of Jesus' name	1	2
All heaven declares	2	3
All I once held dear	4	3
All my hope in God is founded	5	2
All the riches of his grace	4	3
Alleluia, alleluia	3	3
Amazing grace	6	2
An army of ordinary people	1	3
And can it be	2	2
Angel voices ever singing	1	2
Angels from the realms of glory	1	2
Arise Jerusalem	1	5
As the deer	3	3
As we are gathered	1	3
As with gladness	1	2
Ascribe greatness	1	3
At the foot of the cross	1	3
At your feet we fall	3	3
Be bold, be strong	1	3
Be still	6	3
Be thou my vision	5	2
Before the throne of God above	4	3
Born in the night	3	3
Brother, sister, let me serve you	2	3
By your side	1	3
Can a nation be changed?	3	3
Christ, be with me	2	5
Christ is made the sure foundation	1	2
Christ is the one who calls	1	2
Christ triumphant	2	2
Christ, whose glories fill the skies	3	2
Come and see	1	3
Come down, O Love divine	5	2
Come let us join our cheerful songs	1	2
Come now with awe	1	2
Come, let us worship our Redeemer	1	1
Come, now is the time to worship	1	3
Come, Thou long expected Jesus	1	2
Come, watch with us	1	2
Create in me	2	3
Crown Him with many crowns	5	2
Dear Lord and Father of mankind	4	2
El-Shaddai	1	3
Faithful God	1	3
Faithful One	6	3
Far and near	1	3
Father God, I wonder	4	3
Father in heaven, how we love you	1	3
Father, we love you	3	3
Fear not, for I have redeemed you	1	1
Fill thou my life	2	2
Fill your hearts	2	2

Table 2

Follow the star	2	5
For I'm building a people of power	1	3
For the beauty of the earth	1	2
For the fruits of His creation	1	2
For this purpose	1	3
For unto us	1	5
From heaven you came	3	3
From the sun's rising	2	3
Give thanks	2	3
Give thanks to the Lord	1	3
Glorious things of thee are spoken	4	2
God is good	2	3
God is working His purpose out	1	2
Great is the darkness	3	3
Great is the Lord	3	3
Great is Thy faithfulness	1	2
Guide me, O Thou great Jehovah	3	2
Hail to the Lord's anointed	2	2
Hark, the glad sound!	1	2
Have you seen the pussy cat?	1	3
He has risen	1	3
He has showed you	1	3
He is Lord	2	1
He is the Lord	4	3
He was pierced	2	3
He who would valiant be	1	2
Here I am, wholly available	1	3
Here is bread, here is wine	1	3
Here is love	1	1
He's got the whole world	1	1
Holiness is your life in me	1	3
Holy child, how still you lie	1	2
Holy is the Lord	3	3
Holy Spirit, we welcome you	1	3
Holy, holy, holy	3	1
Holy, holy, holy, Lord God almighty	1	2
Hosanna	2	3
How deep the Father's love for us	3	3
How great thou art	2	2
How long, O Lord	1	3
How lovely on the mountains	3	3
How precious, O Lord	1	3
How sweet the name of Jesus	2	2
I am broken	1	3
I am standing beneath your wings	2	1
I am the bread	1	1
I believe in Jesus	3	3
I cannot tell	2	2
I give you all the honour	2	3
I heard the voice of Jesus say	2	2
I lift my eyes	1	2
I love you, Lord	1	3
I rest in God alone	3	3
I, the Lord of sea and sky	3	3
I want to serve	2	3
I will build my church	1	3

Table 2

I will give thanks to thee	1	3
I will offer up my life	4	3
I will sing the wondrous story	1	2
I will worship	7	3
Il est ne le divin enfant	1	1
I'm accepted, I'm forgiven	2	3
I'm forgiven	1	3
I'm special	1	3
Immortal, invisible	1	2
In Christ alone	1	3
In Heavenly Love Abiding	3	2
In my life, Lord	1	3
In the hills and in the valleys	1	3
In the Lord I'll be ever thankful	1	4
In the tomb so cold they laid him	1	3
Infant holy	2	2
It came upon the midnight clear	1	2
It is the cry of my heart	2	3
It's rising up	1	3
Jesus calls us o'er the tumult	3	2
Jesus Christ is risen today	1	2
Jesus Christ is the Lord of all	1	3
Jesus Christ, I think upon your sacrifice	3	3
Jesus is King	1	3
Jesus is Lord	1	3
Jesus is Lord of all	1	3
Jesus is the name we honour	2	3
Jesus lives!	1	2
Jesus' love is very wonderful	1	1
Jesus shall reign	7	2
Jesus shall take the highest honour	3	3
Jesus the joy of loving hearts	1	2
Jesus, Jesus, holy and anointed one	4	3
Jesus, lover of my soul	4	3
Jesus, name above all names	2	3
Jesus, stand among us	1	3
Jesus, take me as I am	4	3
Jesus, we enthrone you	2	3
Jesus, what a beautiful name	2	3
Jesus, you are changing me	1	3
Jesus, you are the radiance	2	3
Jesus, you're my firm foundation	4	3
King of kings, majesty	3	3
Lead us, heavenly father, lead us	1	2
Let all the world	1	2
Let it be to me	1	3
Lift up your heads	3	3
Like a candle flame	1	3
Living under the shadow of his wing	1	3
Lo, he comes with clouds descending	1	2
Look to the skies	2	3
Lord Jesus Christ	3	2
Lord of Creation	2	2
Lord of the Church	3	2
Lord, enthroned in heavenly splendour	2	2
Lord, for the years	3	2

Table 2

Lord, have mercy	2	3
Lord, I come to you	6	3
Lord, I lift your name on high	6	3
Lord, make me a mountain	2	3
Lord, we long for you	2	3
Lord, you have my heart	3	3
Love and compassion	1	3
Love came down at Christmas	1	2
Love divine	2	2
Majesty	3	3
Make me a channel of your peace	2	3
Make way	1	3
May the mind of Christ	2	2
Meekness and majesty	2	3
More love, More power	2	3
My heart is full	4	3
My Jesus, my Saviour	7	3
My lips shall praise you	3	3
My Lord, what love is this	3	3
My song is love unknown	1	2
Name of all majesty	2	2
No greater gift	1	5
Now is Christ risen	1	2
Now thank we all our God	1	2
O Breath of Life	5	2
O come let us adore him	1	1
O come, O come Emmanuel	1	2
O, for a thousand tongues	5	2
O God of burning	3	3
O Jesus, I have promised	3	2
O let the Son of God enfold you	1	3
O little one sweet	1	1
O little town of Bethlehem	1	2
O Lord, hear my prayer	3	4
O Lord, the clouds are gathering	2	3
O Lord, you have searched me	1	3
O Lord, your tenderness	2	3
O love that wilt not let me go	1	2
O praise ye the Lord!	2	2
O thou who camest from above	1	2
O worship the Lord	1	2
Oh what a mystery I see	1	3
Oh, the mercy of God	2	1
On Jordan's Bank	1	2
Once in royal David's city	1	2
One shall tell another	2	3
Only by grace	1	3
Our Father	1	3
Our father who lives in heaven	1	3
Our God is an awesome God	2	3
Over all the earth	1	3
Peace to you	2	3
Praise my soul	2	2
Praise to the Holiest	1	2
Praise to the Lord	2	2
Prepare the way of the Lord	2	5

Table 2

Purify my heart	3	3
Reign in me	1	3
Rejoice, rejoice, rejoice	1	3
Rejoice, rejoice!	2	3
Restore, O Lord	3	3
Ride on, ride on in majesty	1	2
Safe in the Father's hands	2	3
Salvation belongs to our God	6	3
See amid the winter's snow	2	2
Seek ye first	1	3
Send me out	2	3
Shine, Jesus, shine	2	3
Show your power, O Lord	2	3
Silent night	1	2
Sing alleluia to the Lord	1	3
Sing to God new songs of worship	3	2
Soon, and very soon	1	3
Spirit of the Living God	2	3
Stand up, stand up for Jesus	1	2
Such Love	3	3
Take my life	1	2
Take our bread	1	1
Tell out my soul	3	2
Thank you for saving me	4	3
Thank you for the cross	1	3
The Bower Carol	1	5
The Church's one foundation	3	2
The day of resurrection	1	2
The earth was dark	2	1
The Father's Song	1	3
The head that once was crowned	1	2
The King of love	4	2
The kingdom of God	4	2
The Lord's my shepherd	4	3
The price is paid	1	3
The steadfast love	1	3
There is a redeemer	3	3
These are the days of Elijah	1	3
These are the facts	1	1
Thine be the glory	3	2
Thou who wast rich	3	2
Thou whose almighty word	3	2
Through all the changing scenes	1	2
Thy hand, O God has guided	1	2
To be in your presence	5	3
To God be the glory	1	2
Wash me clean	1	1
We are marching	3	4
We believe	2	3
We bow down	1	3
We come as guests invited	1	2
We have a gospel to proclaim	2	2
We have sung our songs of victory	3	3
We rest in thee	1	2
We shall stand	3	3
We sing the praise of him who died	1	2

Table 2

We three kings	1	2
We want to see Jesus lifted high	2	3
We will magnify	1	3
We your people	2	3
We'll walk the land	1	3
What a friend we have in Jesus	3	2
What kind of love is this	1	3
When I feel the touch	1	3
When I survey the wondrous cross	1	2
When the music fades	5	3
While shepherds watched	1	2
Will you come and follow me	1	4
With all my heart	1	3
You are Beautiful	1	3
You are my hiding place	1	3
You are the king of glory	1	3
You are the mighty king	2	3
You are the vine	1	3
You laid aside your majesty	4	3
You rescued me	1	3
You're the Lion of Judah	1	3
Yours forever! God of love	6	2

Table 3

HYMN/SONG	FREQUENCY	CODE
Abide with me	1	2
All creation cries to you	1	3
All things bright and beautiful	1	2
Alleluia, alleleuia, for the Lord the almighty reigns	1	1
Alleluia, sing to Jesus	1	2
Amazing Grace	2	2
And can it be	4	2
Angel voices ever singing	1	2
As the deer	1	3
Awake, my Soul, and with the Sun	1	2
Be still for the presence of the Lord	2	3
Be thou my vision	6	2
Blessed be your name	1	3
Breathe on me breath of God	1	2
Brightest and best of the Suns of the Morning	1	2
Come down, O Love Divine	2	2
Come, now is the time to worship	2	3
Crown him with many crowns	3	2
Dear Lord and father of mankind	2	2
Dear Master, in whose life I see all that I would but fail to be	1	2
Eternal Father, strong to save	1	2
Faithful One	1	3
Father, hear the prayer we offer	1	2
Fill thou my life	1	2
For all the saints	2	2
Forth in thy name	1	2
Give thanks to the Lord (Forever)	1	3
Glorious things of thee are spoken	1	2
Good King Wenceslas	1	2
Great is the Lord	2	3
Great is thy faithfulness	3	2
Hark the herald angels sing	1	2
Here I am to worship	2	3
Here is love vast as the ocean	1	1
He's alive	1	1
History Maker	1	3
How deep the Father's love for us	3	3
How great thou art	7	2
I bind unto myself this day	2	2
I cannot tell why he whom angels worship	1	2
I the Lord of sea and sky	1	3
I will dance	1	3
I will offer up my life	1	3
I will sing the wondrous story	2	2
I will worship	1	3
I'll praise my maker whilst I've breath	1	2
In Christ alone	2	3
In heavenly love abiding	1	2
Jesus Christ (Once Again)	3	3
Jesus Christ is waiting	1	4
Jubilate celli	1	4
King of Kings, majesty	2	3
Laudate omnes gentes	1	4
Lo, he comes with clouds descending	1	2
Lord for the years	2	2

Table 3

Lord, I come to you	1	3
Lord, make me a mountain	1	3
Love Divine	2	2
Majesty	1	3
Make me a channel of your peace	1	3
Make me like you	1	1
May the mind of Christ my Saviour	1	2
Meekness and majesty	2	3
My Jesus, my Saviour	3	3
My song is love unknown	5	2
New every morning is the Love	1	2
O for a thousand tongues	2	2
O Lord, hear my prayer	1	4
O Lord, the clouds are gathering	1	3
O praise ye the Lord	1	2
O worship the Lord in the Beauty of Holiness	1	2
Over all the earth	1	3
Praise my soul the King of heaven	2	2
Praise to the Holiest	1	2
Rock of ages	1	2
Send me out from here, Lord	1	3
Shine Jesus Shine	1	3
Start again	1	1
Teach me to dance	1	3
Tell out my soul	2	2
The day thou gavest, Lord, is ended	2	2
The Father's Song	1	3
The Lord is King	1	2
The Lord is my Shepherd	2	2
The Servant King	3	3
The Servant Song	1	3
There is a green hill far away	1	2
There is a redeemer	2	3
There's a light up on the mountain	1	1
Thine Be the Glory	6	2
Watch and pray	1	4
We are marching	1	4
We are one body in Christ	1	5
We have a gospel to proclaim	2	2
We have sung our songs of victory	2	3
We pray for peace	1	1
What a friend we have	1	2
What kind of love is this	1	3
When I survey	3	2
When morning gilds the skies	1	2
When the music fades	7	3
When the saints go marching in	1	2
Wonderful, wonderful (Beautiful One)	1	3
You shall go out with joy	1	3
You're the Lion of Judah	1	3

Table 3

Lord, I come to you	1	3
Lord, make me a mountain	1	3
Love Divine	2	2
Majesty	1	3
Make me a channel of your peace	1	3
Make me like you	1	1
May the mind of Christ my Saviour	1	2
Meekness and majesty	2	3
My Jesus, my Saviour	3	3
My song is love unknown	5	2
New every morning is the Love	1	2
O for a thousand tongues	2	2
O Lord, hear my prayer	1	4
O Lord, the clouds are gathering	1	3
O praise ye the Lord	1	2
O worship the Lord in the Beauty of Holiness	1	2
Over all the earth	1	3
Praise my soul the King of heaven	2	2
Praise to the Holiest	1	2
Rock of ages	1	2
Send me out from here, Lord	1	3
Shine Jesus Shine	1	3
Start again	1	1
Teach me to dance	1	3
Tell out my soul	2	2
The day thou gavest, Lord, is ended	2	2
The Father's Song	1	3
The Lord is King	1	2
The Lord is my Shepherd	2	2
The Servant King	3	3
The Servant Song	1	3
There is a green hill far away	1	2
There is a redeemer	2	3
There's a light up on the mountain	1	1
Thine Be the Glory	6	2
Watch and pray	1	4
We are marching	1	4
We are one body in Christ	1	5
We have a gospel to proclaim	2	2
We have sung our songs of victory	2	3
We pray for peace	1	1
What a friend we have	1	2
What kind of love is this	1	3
When I survey	3	2
When morning gilds the skies	1	2
When the music fades	7	3
When the saints go marching in	1	2
Wonderful, wonderful (Beautiful One)	1	3
You shall go out with joy	1	3
You're the Lion of Judah	1	3

Table 4

HYMN/SONG	YEAR	FREQUENCY	CODE
All hail King Jesus	1981	1	3
All heaven declares	1987	2	4
All I once held dear	1993	4	5
All the riches of his grace	1975	4	2
Alleluia, alleluia	1973	3	1
An army of ordinary people	1983	1	3
As the deer	1983	3	3
As we are gathered	1979	1	3
Ascribe greatness	1979	1	3
At the foot of the cross	1992	1	5
At your feet we fall	1982	3	3
Be bold, be strong	1983	1	3
Be still	1986	6	4
Before the throne of God above	1997	4	6
Born in the night	1964	3	1
Brother, sister, let me serve you	1977	2	2
By your side	1989	1	5
Can a nation be changed?	1996	3	6
Come and see	1989	1	5
Come, now is the time to worship	1998	1	6
Create in me	1983	2	3
El-Shaddai	1982	1	3
Faithful God	1990	1	5
Faithful One	1989	6	5
Far and near	1996	1	6
Father God, I wonder	1984	4	4
Father in heaven, how we love you	1985	1	4
Father, we love you	1976	3	2
For I'm building a people of power	1977	1	2
For this purpose	1985	1	4
From heaven you came	1983	3	3
From the sun's rising	1988	2	4
Give thanks	1978	2	2
Give thanks to the Lord	1983	1	3
God is good	1985	2	4
Great is the darkness	1992	3	5
Great is the Lord	1985	3	4
Have you seen the pussy cat?	1997	1	6
He has risen	1993	1	5
He has showed you	1987	1	4
He is the Lord	1991	4	5
He was pierced	1987	2	4
Here I am, wholly available	1981	1	3
Here is bread, here is wine	1991	1	5
Holiness is your life in me	1990	1	5
Holy is the Lord	1982	3	3
Holy Spirit, we welcome you	1986	1	4
Hosanna	1985	2	4
How deep the Father's love for us	1995	3	6
How long, O Lord	1989	1	5
How lovely on the mountains	1974	3	2
How precious, O Lord	1982	1	3
I am broken	1997	1	6
I believe in Jesus	1987	3	4
I give you all the honour	1982	2	3
I love you, Lord	1978	1	2

Table 4

I rest in God alone	1985	3	4
I want to serve	1982	2	3
I will build my church	1988	1	4
I will give thanks to thee	1977	1	2
I will offer up my life	1993	4	5
I will worship	1993	7	5
I, the Lord of sea and sky	1981	3	3
I'm accepted, I'm forgiven	1985	2	4
I'm forgiven	1978	1	2
I'm special	1986	1	4
In Christ alone	2001	1	7
In my life, Lord	1978	1	2
In the hills and in the valleys	1982	1	3
In the tomb so cold they laid him	1986	1	4
It is the cry of my heart	1991	2	5
It's rising up	1995	1	6
Jesus Christ is the Lord of all	1988	1	4
Jesus Christ, I think upon your sacrifice	1995	3	6
Jesus is King	1981	1	3
Jesus is Lord	1979	1	3
Jesus is Lord of all	1983	1	3
Jesus is the name we honour	1991	2	5
Jesus shall take the highest honour	1988	3	4
Jesus, Jesus, holy and anointed one	1988	4	4
Jesus, lover of my soul	1995	4	6
Jesus, name above all names	1974	2	2
Jesus, stand among us	1977	1	2
Jesus, take me as I am	1978	4	2
Jesus, we enthrone you	1980	2	3
Jesus, what a beautiful name	1995	2	6
Jesus, you are changing me	1981	1	3
Jesus, you are the radiance	1985	2	4
Jesus, you're my firm foundation	1994	4	6
King of kings, majesty	1996	3	6
Let it be to me	1988	1	4
Lift up your heads	1974	3	2
Like a candle flame	1988	1	4
Living under the shadow of his wing	1983	1	3
Look to the skies	1984	2	4
Lord, have mercy	1986	2	4
Lord, I come to you	1992	6	5
Lord, I lift your name on high	1989	6	5
Lord, make me a mountain	1983	2	3
Lord, we long for you	1986	2	4
Lord, you have my heart	1992	3	5
Love and compassion	1997	1	6
Majesty	1981	3	3
Make me a channel of your peace	1967	2	1
Make way	1986	1	4
Meekness and majesty	1986	2	4
More love, More power	1978	2	2
My heart is full	1991	4	5
My Jesus, my Saviour	1993	7	5
My lips shall praise you	1991	3	5
My Lord, what love is this	1989	3	5
O God of burning	1994	3	6
O let the Son of God enfold you	1979	1	3

Table 4

O Lord, the clouds are gathering	1987	2	4
O Lord, you have searched me	1997	1	6
O Lord, your tenderness	1986	2	4
Oh what a mystery I see	1988	1	4
One shall tell another	1981	2	3
Only by grace	1990	1	5
Our Father	1979	1	3
Our father who lives in heaven	2001	1	7
Our God is an awesome God	1988	2	4
Over all the earth	1998	1	6
Peace to you	1988	2	4
Purify my heart	1990	3	5
Reign in me	1985	1	4
Rejoice, rejoice!	1983	2	3
Rejoice, rejoice, rejoice	1986	1	4
Restore, O Lord	1981	3	3
Safe in the Father's hands	1995	2	6
Salvation belongs to our God	1985	6	4
Seek ye first	1972	1	1
Send me out	1986	2	4
Shine, Jesus, shine	1987	2	4
Show your power, O Lord	1988	2	4
Sing alleluia to the Lord	1974	1	2
Soon, and very soon	1978	1	2
Spirit of the Living God	1935	2	1
Such Love	1988	3	4
Thank you for saving me	1993	4	5
Thank you for the cross	1985	1	4
The Father's Song	2000	1	7
The Lord's my shepherd	1996	4	6
The price is paid	1983	1	3
The steadfast love	1974	1	2
There is a redeemer	1982	3	3
These are the days of Elijah	1997	1	6
To be in your presence	1991	5	5
We believe	1986	2	4
We bow down	1996	1	6
We have sung our songs of victory	1997	3	6
We shall stand	1988	3	4
We want to see Jesus lifted high	1993	2	5
We will magnify	1982	1	3
We your people	1986	2	4
We'll walk the land	1989	1	5
What kind of love is this	1983	1	3
When I feel the touch	1978	1	2
When the music fades	1994	5	6
With all my heart	1987	1	4
You are Beautiful	1986	1	4
You are my hiding place	1981	1	3
You are the king of glory	1978	1	2
You are the mighty king	1982	2	3
You are the vine	1982	1	3
You laid aside your majesty	1985	4	4
You rescued me	1992	1	5
You're the Lion of Judah	1993	1	5

Table 5

SONG	YEAR	NO. OF VOTES	CODE
All creation cries to you	2001	1	7
As the deer	1983	1	3
Be still for the presence of the Lord	1986	2	4
Blessed be your name	2002	1	7
Come, now is the time to worship	1998	2	6
Faithful One	1989	1	5
Give thanks to the Lord (Forever)	2001	1	7
Great is the Lord	1985	2	4
Here I am to worship	2000	2	7
History Maker	1996	1	6
How deep the Father's love for us	1995	2	6
I the Lord of sea and sky	1981	1	3
I will dance	1995	1	6
I will offer up my life	1993	1	5
I will worship	1993	1	5
In Christ alone	2001	2	7
Jesus Christ (Once Again)	1995	3	6
King of Kings, majesty	1996	2	6
Lord, I come to you	1992	1	5
Lord, make me a mountain	1983	1	3
Majesty	1981	1	3
Make me a channel of your peace	1967	1	1
Meekness and majesty	1986	2	4
My Jesus, my Saviour	1993	3	5
O Lord, the clouds are gathering	1987	1	4
Over all the earth	1998	1	6
Send me out from here, Lord	1986	1	4
Shine Jesus Shine	1987	1	4
Teach me to dance	1993	1	5
The Father's Song	2000	1	7
The Servant King	1983	3	3
The Servant Song	1977	1	2
There is a redeemer	1982	2	3
We have sung our songs of victory	1997	2	6
What kind of love is this	1983	1	3
When the music fades	1994	7	6
Wonderful, wonderful (Beautiful One)	2002	1	7
You shall go out with joy	1975	1	2
You're the Lion of Judah	1993	1	5

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