

**June 28th 2020**

President and Preacher: The Rev'd Rob Warren.

Titular organist: Gabriele Catalucci

Prelude: Voluntaries op 14 1.2 (Elgar)

During communion: All'Elevazione (Zipoli)

Postlude: Toccata in D minor (Pasquini)

Solo at the Offertory: The Call (Ralph Vaughan Williams)

Soloist: Frederick Frostwick

"The Call" is one of the **Five Mystical Songs** by Ralph Vaughan Williams (1872–1958), written between 1906 and 1911. The work sets four poems ("Easter" divided into two parts) by seventeenth-century Welsh-born English poet and Anglican priest George Herbert (1593–1633), from his 1633 collection *The Temple: Sacred Poems*. While Herbert was a priest, Vaughan Williams himself was an atheist at the time (he later settled into a "cheerful agnosticism"), though this did not prevent his setting of verse of an overtly religious inspiration. The work received its first performance on 14 September 1911, at the Three Choirs Festival in Worcester, with Vaughan Williams conducting.

## News from All Saints'

- Following the 10.30 service last Sunday the Annual General Meeting took place, attended by 49 people, plus a number of further participants on Zoom, though there were technical problems, and the Church of England had any-



way decided that those who were not physically present would not be able to vote. At the beginning of the meeting we said thank you and goodbye to our long-serving assistant organist Darren Everhart, who is returning to England. In the meeting we covered all the reports that had been sent in and which are still available to anyone who wishes to contact the office. The financial situation was illustrated by our treasurer, and although Covid-19 has had a powerful effect on our finances – with much reduced income from rents and events- the church has proved remarkably resilient, thanks also to the generous donations “beyond the plate” of so many friends of the church. Edoardo reported on the effect the Virus had had on the Youth Group that was looking so promising with 20 plus members who nearly all had to return in a hurry to their home countries before they became stranded in Rome. He promises the group will be refounded after the holidays. At the moment choirs are not allowed in church, and the Governmental Decree has specified that Evangelical and Anglican churches are only allowed one “cantore” when catholic churches have no such specific limitation, but we have volunteer solo singers singing during the Offertory each week, and are thus following the decree to the let-



ter. At the beginning of the meeting votes were taken to elect the churchwardens, who will be Jane Tucker and Andrew Colvin, and to elect Aidan Hallett to the church council.

- Today was the last Sunday at All Saints' of our intern Xenia. After three years of loyal service she now moves on to Copenhagen, and we wish her every blessing in this next stage in her life. Father Robert is here presenting her with a token of our thanks, and we see also Sheena making a presentation on behalf of the Light at Lunchtime group, which Xenia has led with such wisdom and enthusiasm.

- Tomorrow, the Feast of Saints Peter and Paul, the church office will be closed.



## Saints Peter and Paul

Tomorrow, June 29<sup>th</sup>, is a public holiday in Rome, dedicated to Saints Peter and Paul. It is also a public holiday of the Canton of Ticino, Switzerland, as well as parts of the Swiss cantons of Lucerne and Graubünden. It is a public holiday in Peru, in Malta, and in various municipalities of the Philippines. The Feast of Saints Peter and Paul or Solemnity of Saints Peter and Paul is a liturgical feast in honour of the martyrdom in Rome of the apostles Saint Peter and Saint Paul.

The celebration is of ancient Christian origin, the date selected being the anniversary of either their death or the translation of their relics. In the General Roman Calendar, the celebration is a solemnity. In earlier editions, it was ranked as a Double (Tridentine Calendar), Double of the First Class (e.g., General Roman Calendar of 1954), or First-Class Feast (General Roman Calendar of 1960). Prior to the liturgical reforms of Pope Pius XII, this feast was followed by a common octave.

It is a holy day of obligation in the Latin Church, although individual conferences of bishops can suppress the obligation. In England, Scotland and Wales the feast is observed as a holy day of obligation while in the United States and Canada, it is not. The Feast ceased being a Holy Day of Obligation in the United States in 1840. In Malta it is a public holiday and in Maltese known as *L-Imnarja*.

In 1577 Jan Rubens named his son Peter Paul, because he was born during the office of vespers of this day. On this feast, newly created metropolitan archbishops receive from the pope the primary symbol of their office, the pallium. The illustration is a bas-relief on the doors of the church of St Martha and St Mary in Grabarka (Poland)





Last year our resident chamber choir the New Chamber Singers sang at the Basilica of St Paul's Without the Walls to celebrate June 29<sup>th</sup>. The titular organist is Christian Almada, and on that occasion the conductor was Hugo Williams, who I mentioned in last week's newsletter. You will recognise several other members of the choir!



## **Worship songs**

A series of articles dealing with different forms of musical worship in the Anglican church have so far covered the West Gallery and Anglican chant. This week we look at the rising tide of worship songs.

In the early 1950s, the Taizé Community in France started to attract youths from several religious denominations with worship hymns based on modern melodies.



In the mid-20th century, Christian Unions in university environments hosted evangelistic talks and provided biblical teaching for their members, Christian cafés opened



with evangelistic aims, and church youth groups were set up. Amateur musicians from these groups began playing Christian music in a popular idiom. Some Christians felt that the church needed to break from its stereotype as being structured, formal and dull to appeal to the younger generation. By borrowing the conventions of popular music, the church restated the claims of the Bible through Christian lyrics,

and thus sent the message that Christianity was not outdated or irrelevant. *The Joystrings* were one of the first Christian pop groups to appear on television, in Salvation Army uniform, playing Christian beat music.

Churches began to adopt some of these songs and the styles for corporate worship. These early songs for communal singing were characteristically simple. *Youth Praise*, published in 1966, was one of the first and most famous collections. As of the early 1990s, songs such as "Shine, Jesus, Shine" had been accepted in many churches. A "modern worship renaissance" helped make it clear any musical style was acceptable if true believers were using it to praise God. More recently songs are displayed using projectors on screens at the front of the church, and this has enabled greater physical freedom, and a faster rate of turnover in the material being sung. As CWM is closely related to the charismatic movement, the lyrics and even some musical features reflect its theology. In particular the charismatic movement is characterised by its emphasis on the Holy Spirit, through a personal encounter and relationship with God. Often a physical response is included in the lyrics ('So we raise up holy hands'; 'I will dance, I will sing, to be mad for my king'). This couples with the use of

drums to encourage full body worship.-



**Worship at Gas Street, Birmingham**

*Nabi was among about 200 people who had come to sing, sway and pray at St Luke's, a beautifully renovated warehouse in Gas Street, which opened its doors as a church in February 2016. Now, according to priest-in-charge Tim Hughes, it regularly attracts a total of 500 people to its two Sunday services, which are characterised by loud rock music, chatty homilies rather than formal sermons, group prayer, and manifestations of God in the form of shaking or speaking in tongues.*

Beginning in the 2010s, contemporary worship music with a distinctly theological lyric focus blending hymns and worship songs with contemporary rhythms & instrumentation, began to emerge. Because, in common with hymns, such music is sung communally, there can be a practical and theological emphasis on its accessibility, to enable every member of simple, easy-to-pick-up melodies, chord progressions and a restricted harmonic palette. Rhythmic variety is achieved by syncopation, most notably in the short section leading into the chorus, and in flowing one line into the next. A pedal note in the opening sets the key and it uses only four chords. Structurally, the form verse-chorus is adopted, each using repetition. In particular the use of a rising four-note figure, used in both melody and accompaniment, makes the song easy to learn.

In an article for the Church Times in September 2018 Madeleine Davies wrote: "Within the C of E, church-planting, much of it emanating from Holy Trinity, Brompton, in London, has often been accompanied by the introduction of contemporary worship music. At Saint Mary's, Southampton, for example, a "band-led and informal service" has replaced a Eucharist with a robed choir as the main offering".

There is no fixed band set-up for playing CWM, but most have a lead singer and lead guitarist or keyboard player. Their role is to indicate the tone, structure, pace and volume of the worship songs, and perhaps even construct the order or content dur-

ing the time of worship. Some larger churches are able to employ paid worship leaders, and some have attained fame by worship leading, blurring contemporary worship music with Christian rock, though the role of the band in a worship service, leading and enabling the congregation in praise normally contrasts that of performing a Christian concert. In CWM today there will often be three or four singers with microphones, a drum kit, a bass guitar, one or two guitars, keyboard and possibly other, more orchestral instruments, such as a flute or violin. There has been a shift within the genre towards using amplified instruments and voices, again paralleling popular music, though some churches play the same songs with simpler or acoustic instrumentation.

Madeleine Davies again: “Walk into an Evangelical church in the UK today, and there is a good chance that the service will begin with at least three consecutive worship songs, played by an amplified band. “ Eastbourne in East Sussex has seven Anglican churches and only two of them now have choir and organ. Elsewhere also worship group based churches are thriving. St Peter’s Brighton, which started five years ago with 30 people, now claims to be 800-strong. St Thomas Norwich holds five services on Sundays, and has grown from 50 to 450 attendees in two years. King’s Cross Church (KXC), a church launched in 2010 in London, has 500 regular worshippers, nearly all in their 20s. It has just been announced that churches in parts of the UK will soon open for worship but with no singing, but here is an idea of the worship you currently find online at KXC:

<https://www.youtube.com/watch?v=B4m5c-NnUkM>

*(Much of this information is taken from Wikipedia, with contributions from an article in the Observer newspaper of August 14<sup>th</sup> 2016)*

## **The Pro-cathedral of Holy Trinity in Brussels**

Last week we explored our Cathedral in Gibraltar. We also have two pro-cathedrals:



one in Brussels and one in Valletta. Christ Church is the original name of Holy Trinity Brussels, which was formed in 1958 by the amalgamation of two congregations in the city – Christ Church and the Church of the Resurrection. Before these two churches were built, a number of

Anglican congregations worshipped in buildings which are now demolished or used



for other purposes. Most of these can still be seen and are only a short walk from Holy Trinity Brussels.

Today Brussels is a centre for European politics and Holy Trinity Brussels acts as a Pro-Cathedral for the Diocese of Gibraltar in Europe. Its working chapter includes the three canons, lay readers, a children's worker, an outreach worker, national prison chaplains, the bishop's attaché to the EU, a CEMES intern and the President (who is also Canon Theologian) and Secretary of the Central Committee of the Anglican Church in Belgium. Located in the heart of an undoubtedly multicultural city, it has a varied congregation of people from across the world and welcomes new arrivals and long-time residents alike. In particular, the church is a spiritual home for many professionals working for the European Institutions & for non-governmental organizations.

Holy Trinity Brussels planted All Saints' Church in Waterloo in 1981. This became a member church of the American Convocation of Churches in 1991. A further church, St Paul's Tervuren in Vossem, was planted jointly by Holy Trinity Brussels and All Saints' Waterloo in December 1988, granted sister status in February 1990 and full independence in May 1994.



Canon Chancellor & Senior Chaplain is The Ven Dr Paul Vrolijk. Dr Vrolijk was educated at the Delft University of Technology and Trinity College, Bristol. He was ordained deacon in 2004 and priest in 2005. He was Non-stipendiary minister at St Michael, Stoke Gifford Bristol. He then served at Bordeaux, Chancelade, Cognac, Limeuil and Monteton.

Although the church is currently limited to two services on Sunday the normal pattern would be at 9 a.m. a said service from the Book of Common Prayer, a 10.30 Sung Eucharist from Common Worship with a robed choir, a bilingual

French/English service at 14.00 with an African choir and Contemporary Worship at 18.00 with a worship group.

Next week we will explore the other Pro-Cathedral in our Diocese, St Paul's in Malta.

Churches such as ours in Italy are highly dependent on revenue not only from plate offerings but also from concerts and other rentals of space which are impossible at the present moment. These are uncertain times for us and we have been so grateful for your generosity at this moment in our history. If you have the ability and willingness to help sustain us, please use the link on our website to donate. [www.allsaintsrome.org](http://www.allsaintsrome.org). Thank you!