

ANZATS 2021 *Theological Ethics*

Elective Session Proposals – Liturgy and Worship

	Presenter 1	Presenter 2	Presenter 3
Session 1	Ryan Lang	Jane Lee-Barker	Jennifer Wakeling
Session 2	Sam Hey	John Frederick	Andrew P. Esnouf

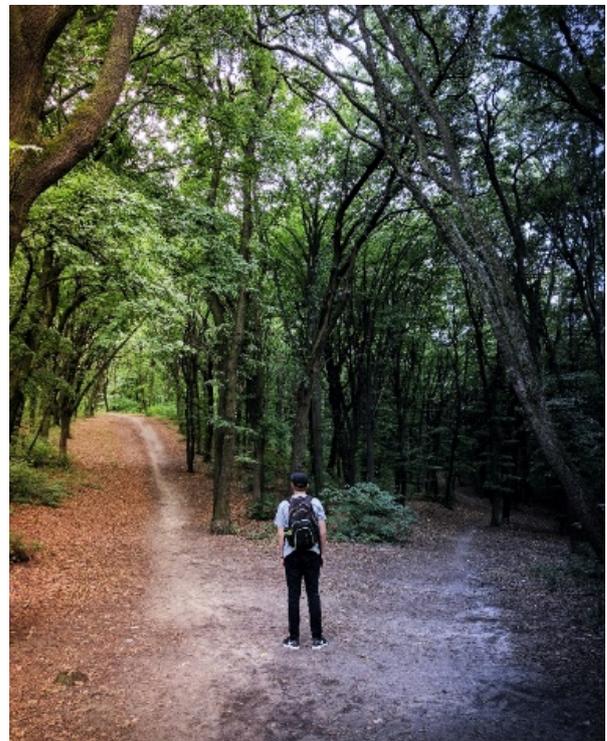
- Presenter** Ryan Lang
Institution University of Otago
Contact Email lanry016@student.otago.ac.nz

A Song in the Night: A Figural Reading of Three Songs in Christian Scripture

“When they had sung the hymn, they went out to the Mount of Olives” (Mk 14:26).

There are many scenes in the gospels in which Jesus or those with him may have sung. Yet, there is only one event, found in two gospels, in which our attention is drawn to singing using a musical term. This is the Last Supper, in the accounts of Mark and Matthew. The song is usually overlooked in readings of these texts. This is understandable, given its proximity to the weighty matter of Jesus’ words of institution. Yet that very nearness, and the fact this is the only explicit reference to song in the four gospel narratives, should perhaps draw our attention.

Song, as a form of expression, has not been major focus of biblical theology—at least not in our recent history. This paper will offer a figural interpretation of three biblical images of song: at the Red Sea (Exod 15:1-21), during the Last Supper (Mk 14:26; Matt 26:30), and beside a sea of glass and fire (Rev 15:3-4). We will explore these three images, consider how they may be connected, and contemplate the song of Jesus and his disciples in light of what surfaces in our reading. I will suggest it is an eternal song: the song of the Word of God, by which the church is invited, by the Spirit, into “a participation in his [worship] before the throne of the Father in heaven.”¹ (T F Torrance) We will close with a reflection on the song of the church.



- Presenter** Jane Lee-Barker
Institution University of Divinity
Contact Email janelouiselee@yahoo.com.au

Following Christ: The Place of Liturgy and Worship in the Theological Anthropology of Romano Guardini

Romano Guardini (1885-1968) was a Roman Catholic Philosopher of Religion whose thought strongly influenced both Pope Benedict XVI and Pope Francis I. Guardini, who was born in Italy but grew up in Germany, wrote a book called the *Spirit of the Liturgy*, in which he argued that Christ is the centre of the liturgy. Guardini, who had a well-developed theology of the human person, regarded such persons to be responsible for action in the world and with the right action to be a door for God in the world. His Christ-centred theological anthropology looks towards the Kingdom of God as it could be in this world. In this paper I will explore the connection between the liturgy and Christian anthropology in his writing and show how, in his thought, liturgy, worship and mission are integral to living out Christianity in the best way possible.

3. **Presenter** Jennifer Wakeling
Institution
Contact Email jennifer.w2@optusnet.com.au

Textless Music as Christian Symbol within Worship (In Dialogue with Paul Tillich, Karl Rahner, and Louis-Marie Chauvet)

This paper examines the capacity for textless music to function effectively as a Christian symbol when performed in (Christian) worship. Textless music functions symbolically when it bears meaning beyond its acoustic and musical dimensions. When performed within worship, textless music can mediate transformational divine-human encounter and elicit specifically Christian meanings. However, unlike other entities operating symbolically in worship (such as sacraments, Scripture readings, prayer postures etc.), textless music tends to lack automatic, organic, or original connections to the Christian symbolic sphere (particularly in the examples of textless music explored in this paper which possess no prior association with Christian text). Thus, an enquiry will be undertaken which situates textless music in a particular way within Christian symbolisation (including sacramentality) in general. A four-dimensional structure for understanding Christian symbols will be presented then applied to textless music within worship. The four necessarily coinciding dimensions are: material/mental entities; human subjectivity; Christian context; and Divine communication. Textless music functions as a unique kind of Christian symbol (in worship) when Divine communication is mediated through textless music (according to its specific musical features) which is interpreted through the prism of human subjectivity formed within and scaffolded by a Christian context (which includes a range of other symbols to which textless music can be brought into relation). The various ways these four dimensions can coincide (in the case of textless music) are explored briefly in dialogue with aspects of the symbol theories of Paul Tillich, Karl Rahner, and Louis-Marie Chauvet.

4. **Presenters** Sam Hey
Institution
Contact Email dr.sam.hey@gmail.com

Examining Evangelical Music Contributions to Spiritual and Theological Formation

This paper examines the potential contributions that popular evangelical Christian lyrics listed by the Christian Copyright Licensing International (CCLI) can make to Christian formation. It also identifies some of their potential limitations. The paper focuses on five songs from Hillsong that are chosen because of their prominent place in the Australian church and society and their considerable global influence. It also draws on interviews with twenty participants. Interaction with Jeremy Begbie, Michael Tapper, and other writings, supports consideration of the capacity of such songs to aid spiritual formation and the growth of people and communities. Comparisons with these scholars also help examine some of the difficulties faced when youthful optimism and individualistic personal relationships expressed in many of these songs experience problems when

addressing significant challenges in early, mid, and later life stages. Turning to the Psalms, the Bible and traditional liturgies, this paper offers suggestions to help contemporary liturgies meet current Christian formation and theology needs.

5. **Presenter** John Frederick
Institution Trinity College Queensland
Contact Email john.frederick@trinity.qld.edu.au

Paleo-Orthodox Worship: How Apostolicity and Catholicity Leads to Transformative Liturgy

The liturgical Great Tradition of the Christian church, observable for example in the Book of Common Prayer, is experiencing something of a renaissance in contemporary Protestant Christianity. In his book from 1985, *Evangelicals on the Canterbury Trail: Why Evangelicals Are Attracted to the Liturgical Church*, notable theologian and worship pioneer Robert E. Webber described, and in some ways prophesied about a movement that has, in recent years, picked up even more momentum. This movement was characterised by the curious phenomenon of low church evangelicals converting to liturgical forms of Christianity such as, for example, Roman Catholicism, Orthodoxy, and Anglicanism. In more recent years, Webber famously completed an *Ancient-Future Faith* series of books which explored ancient approaches to the faith, worship, and evangelism. Parallel to Webber's ecclesial and academic patristic *ressourcement* was Methodist theologian Thomas Oden's work on paleo-orthodoxy (i.e. early orthodoxy) which explored the fabric and framework of the faith and practice of the early church. In particular, Oden explored the theological hermeneutics of the fifth-century monk St. Vincent of Lérins, using his approach as a faithful framework for interpretation within the boundaries of the catholicity of the apostolic church.

Disturbingly, alongside this renaissance of liturgical worship amongst postmodern evangelicals exists the decades-long, well-documented pervasive global decline of the mainline churches, which had hitherto been the primary proponents and practitioners of the Great Tradition within the Protestant ecclesial landscape. This decline has corresponded with an ethos amongst many mainline churches in which ancient liturgical practice has been wedded with postmodern, relativistic forms of Christianity that have often shunned creedal commitments. In response to this phenomenon, this paper will introduce the key ideas of Oden, Webber, and Lérins and then apply their paleo-orthodox hermeneutic to the postmodern impulse for ancient roots and tradition, thus situating that impulse within St. Vincent's principle of catholicity. The paper will outline a paleo-orthodox framework for faithfulness that will provide a course correcting mechanism by which worship practitioners will be able to align their theology and practice—aesthetically and dogmatically—with the earliest Christians. In so doing it will provide a way for Christians of various perspectives to drink deeply from the riches of the church's liturgy as it transforms new generations of believers through its commitment to both the truth and beauty of the one, holy, catholic, and apostolic faith.

6. **Presenter** Andrew P. Esnouf
Institution Ridley College
Contact Email aesnouf@gmail.com

"And Our Mouth Shall Shew Forth Thy Praise": Competing Accounts of Social Ontology and Choral Evensong's Congregation

This paper will examine two recent approaches to understanding the social ontology and agency of liturgical participants within the recent liturgical turn amongst analytic theology, and specifically address the coordinated activity of liturgical participants in the service of Choral Evensong. Joint

agency and group agency accounts of coordinated activity have both been recently applied to liturgical participation, and advocates for both accounts of social ontology have offered the church or corporate worship as examples of their respective account of coordinated agency within the philosophical literature. In particular, I will examine the joint account of John Searle, which has been applied to liturgical participation by Terence Cuneo, and the group agency account, which has been utilised by Joshua Cockayne. I will argue that the coordinated liturgical actions of Choral Evensong's participants is best understood on a group agency account, rather than a joint agency account. This conclusion is reached in relation to issues of general liturgical participation, as well as issues that arise directly from the Choral Evensong liturgical text.