

THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

ORGANS AND VOICES AT BANGOR CATHEDRAL: PARTICIPANT DIARY

All participants in the weekend of Workshops and Services at Bangor Cathedral held 10–12 February 2012 were invited to keep a diary. Suggestions were offered as to what might be recorded.

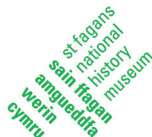
The focus of the workshops is somewhat different from that of the two weeks in St Fagans (for those who were there either in June or September); and the three services have less emphasis on the historical contexts of the ritual, devotional, and physical.

- The workshops are open-ended. They ask such questions as:
how was the music sung and played in the liturgy? And how can our exploration change our understanding and approach both historically and in using the music today?
- Compline is an opportunity to gather us together in prayer, and round the day.
- Saturday evening allows us to gather together some of the issues we have explored in the two days of workshops.
- The Eucharist sets 'old' music within a contemporary celebration.
- Evensong is closest to the intention of St Fagans as an exploration of how it might have been conducted (and sounded) in the reign of Elizabeth I.

Responses to each of these kinds of experience may differ, not only because of their intrinsic differences, but also because folk are coming from different starting points. However, please have in mind aspects of the *physical, sensory, emotional, sentient / intellectual, spiritual*, as well as the *musical* and matters practical.

This diary will be treated as a *confidential document*. However, we would wish, where appropriate, to make use of your responses *either* in general comments about the research findings *or* in specific comments which would always remain anonymous. We will happily supply you with a photocopy after the week, if you wish to have a record of your thoughts.

If you prefer to commit your diary to a computer file, that is fine; but please email the file to s.harper@bangor.ac.uk



Arts & Humanities
Research Council

DIARY

THE EXPERIENCE OF WORSHIP: ORGANS AND VOICES AT BANGOR CATHEDRAL

10–12 FEBRUARY 2012



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FRIDAY, 10 FEBRUARY 2012

WORKSHOP

The issue that stayed with me from the morning was re. recitation and words both sung and spoken – the need for balance between speed and accuracy. Was it meant to be recited together in spoken bits? If so the rhythm would inevitably be more measured to carry the larger whole. It is fluency which counts. An individual now, gabbling at their own speed in community would probably be taken on one side! Aware too of the dangers of losing perspective between the written instructions of how things should be done and the lived reality of doing it day in day out. There's something wrong if we think about it all the time. Chant, liturgy is a vehicle for prayer - a corporate breathing which stills mind and body to take us into a deeper place. Interesting to note how, when Chris was pressing hard on speed and accuracy and committing to memory, my breath became shallower and I became more tense, holding breaths, worried when others would come in. When I returned to a more physical breathing with the whole body and relaxed, both my rhythm, and that of the whole side seemed to find its natural pattern again. Again, the 'corporate' body. Interesting how the presence (not action) of rulers enabled the same cohesion from side to side.

In the afternoon I became a bit glazed! Started off very engaged as it was something I really wanted to understand – but I needed to go a bit more slowly, especially understanding the transitions between organ/chant/polyphony. But I was very interested in the use of organ to 'help out' by replacing voices where resources are few – a very contemporary problem! But the point was – the music grew out of the chant – not just a piece of music instead. Interesting point – how far was it stretched before the connection was lost?

COMPLINE & ANTIPHON

Felt very good – a point of collective stillness and calm after too much mental activity. But I think it felt particularly so because I had 10 mins of still in choir beforehand. Certainly in a monastic setting liturgy would arise out of silence and return to silence – and that totally changes the quality of the liturgy itself.

A comment from a cousin who came and loved it – he wished the main lights had been off as it would have been good to experience in semi-darkness. He obviously was drawn into it as a whole sensory experience, not one concentrating on mental engagement.

SATURDAY 11 FEBRUARY

WORKSHOP AND EVENING EVENT

A very interesting day, but more difficult to pick out specific things that struck me. Some of the technicalities of organ pitch were over my head – but it was good to experience the effects of different ways of accompaniment – and how kindred it is to voice – even to the extent of not being sure which I was hearing. In particular I was more aware of the top line on the organ than of the sopranos.

It was also striking just how different it felt using the different scorings with countertenors redistributed from 4 to 5 parts or one side to the other – a quite different auditory experience. I was similarly struck by the different timbres of male and female voices on the same part, to the extent of feeling them to be singing different ones! Maybe this was enhanced by the fact that it was far from the centre of my range.

Terribly in need of some quiet and space by the end of the workshop, which just wasn't possible till the few minutes before the evening event.

I found the evening quite challenging – partly just being tired, I guess. But also it seemed like I had a greater than usual sensitivity to the difference in feel of the various pieces – and it felt quite demanding. moving between them – though the balance and order was very good.

I felt a sadness over the chant – it felt laboured and self-conscious and we seemed to have lost the natural flow and shape. I found that quite distressing and was disturbed by not knowing how to resolve it ...

SUNDAY, 12 FEBRUARY 2012

MORNING EUCHARIST

Sally's sermon gave me pause for thought. The reference to the silent recitation of John 1 and declamation of 'Et verbum caro factum est ...' was such a powerful thing. It highlighted the contrast between the wordiness of modern liturgy and the 'spaciousness' of the medieval and symbolic power of the bits which were spoken aloud. I also found myself questioning the world word 'denied' in regard to access to chalice, chancel, etc. It has negative connotations for us, but did they feel denied - or just accepting of how things were. Was post-Reformation access to these things experienced more as a denial of a former freedom of movement and engagement in other ways, I wonder?

Not yet entirely at ease with the movement between organ and voice sections of the Ordinary - and still felt the chant to be heavy. Maybe it was partly numbers and spatial distribution compared with when we sang as a small group of women.

I found the organ more and more captivating – very much a presence. Watching the blower and player and someone changing stops felt like the loving tending of a large animal! Maybe Dominic's presence also helped with his wonderful expressions – a proud father with his baby! But it was a whole experience of sight and sound which again and again I felt stilling and centring. Maybe watching the blowing – the breathing – stilled my own breathing. Very different from how the organ was to become later. Maybe it grew up into a beast to be propitiated?!

EVENSONG

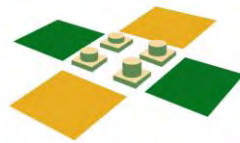
I thoroughly enjoy the singing – the moving textures. The rich full passages. Yet the 'observer' within me saw the huge contrast with pre-Reformation in terms of formality. Everything is becoming square, angular, ordered. It makes me reflect how we have become familiar with that structure and maybe it's a secure place – a box but comfortable – unthreatening. And something in my psyche sounded warning bells.

In contrast, the reading from Gen. 6 struck me in a new way. It sounds so Tolkienesque - maybe from the *Silmarillion*. It took me into the rich world of myth and symbol which I love and respond to - Ironically, not what is normally associated with post-Reformation worship. So a lot to ponder in many contrasting feelings.

DIARY

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WORKSHOP

The exploration of the relationship between plainsong and polyphony in 'Te lucis' was fascinating – that Tallis's upper voice represents the Faburden was convincing.

I was totally lost when we came to improvise Faburden, especially since I kept thinking of the notated versions as representing the middle voice – so singing a third down instead of above led nowhere!

I thought Magnus's interpretation of the choir/organ sources fascinating.

COMPLINE & ANTIPHON

Compline was convincing, although I was not sure about one or two matters of ceremonial. It had a comfortable pace and a corporate sense. But isn't it hard to stop people from processing and out!

SATURDAY 11 FEBRUARY

WORKSHOP AND EVENING EVENT

A fascinating day. In particular, Andrew Johnstone's analysis & reworkings between four- and five-part material was thought-provoking.

I was less convinced by the 'simplification' of Byrd: service. Simply because the voice I sang – bass - was so unimaginative that it would have driven even basses to distraction – unless it really was intended for instruments. It certainly did not feel like Byrd.

The evening event was well planned and it was good to hear the Byrd Fantasia in that context.

SUNDAY, 12 FEBRUARY 2012

EVENSONG

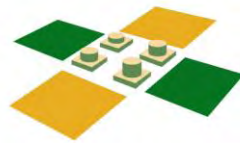
The triple rhythms made a real difference and felt very natural.

I'm not sure the clergy would have left before the anthem, despite the official end of the service after the collects. I suspect 1662 simply codified existing practice – Anthem, Prayers, Grace?

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WORKSHOP

The hardest thing for me to get used to were the slow chant tempi. The problem isn't so much singing slowly but trying to retain some sort of decent articulation of neume groups and words when singing slowly. Individual variation (esp of articulation) was much more noticeable. I gave up on reading from transcriptions and this helped quite a bit, as the neume groups were easier to line up with the word accents. I found the fascimiles that MW had gathered reflecting approaches to faburden and descant really interesting and hoped that we'd do a bit more with them. I wondered whether the group weren't just a bit too big to do much real experimentation with improvisation (a pity)..

COMPLINE & ANTIPHON

Compline seemed reasonably comfortable except for feeling that we were relying a bit too much on the rulers rather than just doing it automatically. I suspect we just needed to do it a few more times for it to gel properly. I did wish that the antiphons were duplicated rather than announced, but I suspect I wouldn't care if singing compline were a more regular feature of my life. I find the service is very good at settling one down. A nice way to end the day.

SATURDAY 11 FEBRUARY

WORKSHOP AND EVENING EVENT

Workshops. All very interesting indeed. I found the ideas about vocal scoring and the consequent ideas about the garbling of Byrd 3 very convincing (as well as the solutions. I can't however say that I find the service very convincing, but more about that later. Perhaps the biggest revelation to me was the accompanying in a two-voice texture that was tried out. It seemed to work well and I'm going to need to think a bit more about the whole way that the move to accompanying and (the development of figured bass) is now normally described. It will of course apply especially to sources that transmit two voices rather than just the bass.

I found it difficult to go back after such a nice supper! (Wished the concert and the supper had been reversed). The concert programme was really well planned. I especially liked the Evening prayer/Compline juxtapositions.

SUNDAY, 12 FEBRUARY 2012

MORNING EUCHARIST

This was a strange experience for me. I thought the service music was well-planned and supportive, but it seemed pretty much just another eclectic service musically (with a slightly larger amount of chant than I am accustomed too, but only very slightly) I suppose the alternatim was the most unusual, but that did not seem liturgically very different from doing a polyphonic setting, which would be about the same length, and I personally like to hear organ music, so may be more engaged than someone who switches off during it. I enjoyed singing the tract as that seemed to hold comfortably together for the first time. I thought the homily was terrific. I think it interesting however that I did not think it a good idea to receive the Eucharist. This is a strong contrast with my experience at St Teilo's. My guess is that a 'guest-spot' on the calendar of an institution is not enough to trump barriers of authority and obedience, whereas the participation in a small community is.

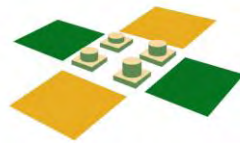
EVENSONG

The Evensong service convinced me of how much I prefer Vespers and Compline to Evensong. The strange thing is that it is the lack of antiphons and the demotion of canticles to responses that really came home. How can Gospel texts be responses to readings rather than their own thing? (Perhaps this came to me with some force because we'd sung the compline service, but also because I study office services quite a lot). Byrd's happy-clappy Mag and Nunc helped reinforce that feelings. I also found it curious to recite large chunks of texts that were legislated to have been taught to everyone since 1215. (Perhaps pre-Reformation catechesis was as dire as the most dedicated reformers said, or perhaps, and I do suspect this, the reformers trended simply to assume that the laity were ignorant and accordingly treated them as children.) At any rate, what a contrast between the do-it-yourself experience of being a lay person in the medieval services and having to say everything after the presider form of the early days (but the early days lasted until after the civil war, I think) of the reforms.

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WORKSHOP

I think the most interesting issue for me was to do with hearing the alternation of a voiced line of prayer with a line of prayer played in polyphony: is the prayer still offered to God, and is it efficacious if it is only half voiced = priest says words of canon on behalf of people, likewise singers and organ “say” words on behalf of people = the organ becoming a vehicle through which half the prayer can be expressed, like an orthodox icon....

COMPLINE & ANTIPHON

Not really a prayerful occasion but that’s ok. Can’t always be. In fact, am beginning to wonder if that question isn’t typical of an early Protestant mind-set? Isn’t it alright if “We came, we sang, we worshipped?” The intention doesn’t affect the action.

SATURDAY 11 FEBRUARY

WORKSHOP AND EVENING EVENT

This morning. Very theoretical and I found myself zoning in and out but catching the gist. This afternoon particularly interesting, and sang some glorious music.

Enjoyed singing in English! Have never felt this so strongly. I found myself really appreciating an understanding of what I was singing, and found that I could use the words to shape my singing.

During the concert, really enjoyed hearing the organ. We heard it played at its best I imagine, and loved the sound of this particular organ, which is now becoming very familiar. The pieces performed showed off the instrument to its best, and found myself appreciating this instrument in a way that I never have. As well as the dexterity of the people playing it.

La re mi. Love that piece now.

SUNDAY, 12 FEBRUARY 2012

MORNING EUCHARIST

In spite of being away for Kathryn's churching I was pleased to be part of this wonderful service and to be singing. Enjoyed Sally's sermon. Particularly enjoyed Andy's intercessions. Often I'm ticking them off; but today, even though they were uttered slowly, they sounded prayerful, and I was able to focus on every word and intention.

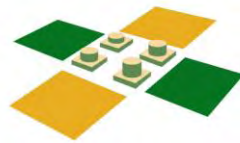
EVENSONG

Wonderful music. I appreciate organs so much better! Felt more confident singing than usual. Very pleasing feeling.

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WORKSHOP

I found the discussion about pitch interesting. I found the faburden work challenging and don't feel I have much to add to that, sorry.

COMPLINE & ANTIPHON

I thought I would feel uncomfortable singing the Salve Regina as it is unfamiliar and does not sit naturally with my church background, but the experience of that in the service was quite moving and much more positive than I expected it could be.

SATURDAY 11 FEBRUARY

WORKSHOP AND EVENING EVENT

While the organ music was very interesting I find the decoration very elaborate and this makes my mind feel cluttered, which is not conducive to prayer. I thought that perhaps by the evening event that I might feel more comfortable with the Te lucis ante terminum with the organ and Tallis verse, having sung and heard it several times and it being much more familiar, but it still did not seem to flow or fit together. While I feel I understand the concept of the organ replacing the voices, it still seems very odd and somewhat unnatural for some words to be left unvoiced when the choir is substituted by the organ. The discussion about the organ doubling the vocal parts did not seem to reach a conclusion, although the set-up decided upon worked very well. I found Andrew Johnstone's breakdown of the vocal parts to establish how many singers were in the choir fascinating.

SUNDAY, 12 FEBRUARY 2012

MORNING EUCHARIST

The 'old' music did not seem at all out of place in the modern service! This struck me as significant because when we sing something with feeling it makes no difference when it was written or even what language it is in.

EVENSONG

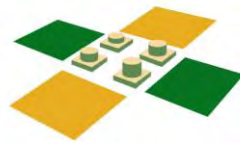
[husband] enjoyed hearing a different setting of Psalm 100 from the settings we usually use in church. I had never recited prayers by repeating what the priest says before, and I found that experience difficult, as the flow and therefore some of the sense of what is being said is lost. Perhaps if we had not had the words printed it would have been easier?

Thank you again for such an incredible opportunity - I found the whole experience very uplifting.

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COMPLINE & ANTIPHON

Arrived at 5.45pm, very late due to ice and snow ... Attended the very end of Compline in Bangor Cathedral, hearing the final antiphon Salve Regina.

SATURDAY 11 FEBRUARY

WORKSHOP AND EVENING EVENT

Topics discussed:

Henrician, Marian and Edwardian influences on the English Reformation, including use of new English Prayer Books. Evidence presented from a wide range of geographical sources. This helped to give the liturgical and musical context of the Reformation, and to understand the conflicts that affected senior clergymen, cathedrals such as St Paul's, as well as ordinary people in parish churches.

Place of the organ in services during this period: its function and musical significance. Issues of transposition and the 'location' of pitch for the purposes of accompanying singers. One major advance is the new publication of the Mulliner Book, re-edited and published in 2011 with correct note values and a comprehensive critical commentary, making available (for the first time in a modern scholarly edition) this important book of keyboard music and keyboard transcriptions.

Deconstruction of a Byrd Magnificat, where the earliest source is from Barnard, 30 years after Byrd's death, in which it was posited that the five part version (as currently known) was a later arrangement (with an added fifth voice) of an assumed original in four parts. This was particularly interesting, and presented an opportunity in the future to deconstruct other contemporaneous vocal music whose earliest sources post-date composers' deaths.

Organ pitches; temperament issues: a very interesting research area, even if more questions than answers are posited as a result. Particularly interesting were the rehearsals and performances using contemporaneous organ parts, using only treble and bass in two parts, to accompany the choir. Various sources and issues of temperament

imply that organ accompaniment was the norm, whereas unaccompanied singing in this repertory could well be anachronistic.

Metres, bar lines: this affects the way the music is both conceived and performed. It would be good to have no inauthentic bar lines in the music we sang, thereby removing any metrical implications a) to understand how the music was rehearsed in Byrd's time, and b) to understand from practical experience the relationship between tactus, word stress and the variety of metres resulting.

Influence of secular dances in Byrd's liturgical vocal music (eg *Passamezzo Antico*). A fascinating area that had only dimly occurred to me before, but an idea that could revolutionize the way we conceive and perform early 17th-century music in the future.

Musical ficta: theory and practice. Adding flats and sharps accordingly, and (as a corollary) removing such symbols from modern editions.

Discussion of music to be performed in the concert.

16.30-17.15: rehearsal of music for informal concert.

19.30: concert, in which I played the anonymous 'Upon La Mi Re', three settings of Blitheman 'Gloria tibi trinitas' (preceded by the Gloria tibi trinitas plainchant) and Byrd 'Fantasia in C' on the late medieval reconstruction-organ. The dimensions of the keyboard, the suitability of using early fingerings, the sounds of the un-nicked narrow-scale pipework, the doubled Principals, and the relations between organ-blower and player, were all important aspects of playing that has led me to revise considerably my interpretations of this music.

Another important event for me was singing plainchant from the original neumes (studied at university, but never actually performed as such).

SUNDAY, 12 FEBRUARY 2012

MORNING EUCHARIST

11-12.15: Sung Eucharist, performed as it would have been c. 1600

Particularly interesting was the *alternatim* performance of the organ mass by Philip ap

Rhys, the plainchant Gradual, and the contemporaneous hymns. Sally Harper's sermon excellently set the research project in a relevant contemporary context.

EVENSONG

15.15. Evensong, performed as it would have been c.1600 according to the Book of common Prayer (1559). John Harper's reconstruction of Byrd's Pricke Semibriefe Service (with the organ part played) provided a fresh interpretation of this well-known service, and inspired similar thoughts about other Elizabethan services that, although staple musical diet in our established cathedrals, are often very much altered by well-meaning but inaccurate editors. This experience inspired exciting future research in further speculative reconstructions of vocal music in this period. After the service I played Gibbons's Fantazia in Four Parts from Parthenia (1612), published exactly 400 years ago, on the full resources of the medieval organ, an experiment that seemed to me to work extremely well, resulting in quite a different performance than the modest and quiet registrations on which this piece is usually played.

Having spent many years working as a musician in cathedrals and parish churches, and now not at all, my interest in the Church of England and its worship through the ages has been considerably rejuvenated by attendance at this weekend conference. Sally's Harpers sermon during the 11am Eucharist stressed the continuum of styles of worship and music through the ages (and even beyond our present experience into the future), and her brilliant talk made it entirely clear and justifiable that such historical reconstructions of services connect us with our predecessors as well as offering a vehicle in which we can connect with issues of contemporary worship.

On a different level, the weekend raised vast numbers of questions about the music (sources, editions, interpretations, pitches, voice layouts), the use of organs and the use of music in historical liturgies that has inspired future research of my own. I am very grateful indeed to Professor John and Dr Sally Harper for their invitation to attend this conference, which has been a catalyst in inspiring new directions for my own research and performances.

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WORKSHOP

Chant session – Interesting to spend that much time and detail on such small sections. Found it very hard to memorise the Latin section after being so familiar with the English! (Thought we were being given conflicting instructions re accents) Enjoyed the sensation of the alternate sides singing, and the rhythm that developed, especially with the collective breathing. It became very stilling somehow, and could see how it could be prayerful.

Faburden session – Difficult to remain engaged. Enjoyed trying to sing in the three parts – I just love how this sounds! Found the theory going over my head, esp regarding the organ pitches etc.

Found myself agreeing with Judith's point over whether the prayer had been 'voiced' if played on the organ – wanted to ask if the organist had the words on their verses, but didn't (not having the chance, and not wanting to appear a complete idiot).

COMPLINE & ANTIPHON

Despite being familiar with the service in English, I found parts of this hard to follow, esp the Latin sections whilst facing Eastward – made me wonder about the question of historical re-enactment versus modern worship and where the overlap is... Also had made me think about how much of the experience during the period was worshipful and how much was just rattling things off, and indeed if there is an overlap here. As I'm not familiar with the language I found myself picking out the words I could recognise and piecing the meaning together from that, which became quite rewarding – maybe something that the laity would have done at the time too?

The service felt more like performance than prayer.

Enjoyed singing the antiphon in the Lady Chapel – having that change of focus was lovely, and made it feel more special. (More so than the rest of the service actually.)

Did think it was a shame there had been no opening prayer at the start of the day.....

SATURDAY 11 FEBRUARY

WORKSHOP AND EVENING EVENT

Despite the day being part of 'The Experience of Worship' I felt a lack of worship today. Although I know it could be argued that everything we did was worship I'm afraid it didn't feel like that to me.

Two main thoughts I took away from the workshop sessions:

- "Ceremonial is always an expression of doctrine". Stefan.
- That playing only the treble and bass parts provided adequate support (afternoon session).

The evening performance was a bit unsettling – not quite a service, not quite a concert..... Including the postures for the Nunc Dimittis added to the ambiguity.

SUNDAY, 12 FEBRUARY 2012

MORNING EUCHARIST

Following the experience of the All Souls' service, I was keen to see what the Eucharist would be like. I felt the hymnody was closer to the other music this time – last time the difference between the chant and the hymns was quite extreme. I especially enjoyed singing the Gibbon's hymn tunes in harmony – something I don't get much chance to experience at home.

The additional words in the Kyrie were nice, and the translation felt very like a modern text!

Noticed the difference in pace of the delivery of the service – it felt a bit rushed compared with what I'm used to, but it was interesting to note that. It was nice to sing the Sursum Corda, and having the preface sung was also a nice change – it made me both more aware of the text, but also in a way liberated from dwelling on following the words so much.

EVENSONG

I'd expected to struggle with this service but it was much easier to access than I anticipated. The language was easier than I had feared, and the lining out of passages by the priest also made things easier. I liked the version that was used for the Bible readings, and would like to read more in that version.

I really enjoyed the singing of the preces and responses, and the Mag & Nunc – it made me realise how much I miss the opportunity to do that kind of singing.

The singing of the final hymn was a very strange experience – the tune in its double format on the first verse, then the snatches of tune that moved from part to part along with the unfamiliar words was challenging but rewarding – it made me smile in an odd

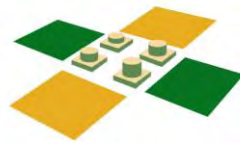
kind of internal way! The following prayer was particularly special, especially since it was led by John. It somehow closed the weekend in a good way.

Again, I found myself wondering what the experience was like for the congregation, although this time it was today's modern attendees I was considering. This felt less like attending an act of worship – it was more like I was literally 'plugged into' the worship directly.

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Magnus Williamson's presentation which explained some specific reasoning for enactment purposes was very informative. I found myself interacting with the music in a new way. Many of the open-ended questions left room for discussion for even the simplest of queries to be addressed. All of this gave me space to try to work with getting my mind around how such services would have been conducted.

COMPLINE & ANTIPHON

The more formal setting somehow relieved previous tensions of 'working out' the chant, leaving plenty of room for me to experience the service as a whole.

SATURDAY 11 FEBRUARY

WORKSHOP AND EVENING EVENT

The shift to post-Reformation from pre-Reformation made an interesting difference between the two days. I very much enjoyed learning about Byrd's music from Andrew Johnstone's lectures. The experimental singing with the organ brought to life some otherwise ambiguous practice at the time. It may have been even more of interest to explore more theological changes, which took place after the reforms since surely this would have greatly affected both the worshippers and the clergy. I felt that a transition which took a closer look at the differences would have informed me better as an attendee.

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MORNING EUCHARIST

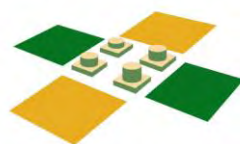
I found the combination of past, present and future very interesting. But at the same time it is also very much the way in which any modern service is still held, since the music used today is often already from the past.

In many ways, this service, along with the Evensong, were completely of a different nature from the previously held workshops.

DIARY

THE EXPERIENCE OF WORSHIP: ORGANS AND VOICES AT BANGOR CATHEDRAL

10–12 FEBRUARY 2012



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

FRIDAY, 10 FEBRUARY 2012

WORKSHOP

Both workshop sessions were very interesting and useful, but especially the discussions on tempo (chant, improvised faburden, polyphony and organ) and the relationships between them.

The slower tempi for chant on festal occasions, that would be ornamented with polyphony, and different tempi for certain of the Mass chants, are issues I'm going to spend more thought on. Pitch issues, especially as regards faburden and the organ, continue to arise. The Tallis Te lucis polyphony worked beautifully after the anon. organ faburden on the first verse. The relationship of \emptyset to O of the 'figured' faburden is an indication of simple proportions that were most likely used between forces performing in alternatim.

COMPLINE & ANTIPHON

Compline and antiphon Salve Regina, sung with many of the same people as at St Teilo's, was very special and enjoyable. The quite different and much larger space, the choir, within a Cathedral, and progressing a longer distance to sung Salve was freeing in a way and it was easier for me to worship. This was also have to do with my not being in a 'role'. I was happy to see Andy in the congregation, because I was thinking about our St Teilo's community and wondering how the other people were doing and wishing we could although all have met up this time.

SATURDAY 11 FEBRUARY

WORKSHOP AND EVENING EVENT

It was really brought home to me in the workshop of post-Reformation service music what a huge upset it must have been for musicians working in church during the first years of Elizabeth's reign. Singing in English is such a different experience from singing in Latin. This struck me more than ever before.

The Byrd Pricke Semibreve Service in the two experimental versions with the use of the

organ was fascinating. I previously thought that a treble and bass (two part) organ score, for accompanying, would probably have been filled out by the player during performance, but this is not the case at all. I wasn't convinced by 8+4 in treble (though this works well for accompanying singers on a modern organ) but didn't get to hear this out in the nave.

I have always wondered how lining-out of unaccompanied psalms would be, and found it quite satisfying.

It was very good to have the opportunity to sing through the number we had been working on in the service/concert, and experience the different sounds and textures of the combination of voices, voices & organs, organ solo, chant, polyphony, verse anthem in the choir in prayerful conditions.

SUNDAY, 12 FEBRUARY 2012

MORNING EUCHARIST

It was a marvellous experience to sing an 'Elizabethan' Eucharist service with the mix of Psalms in English, Latin chant and organ solo/alternatim and organ accompaniment, especially since this was Bangor cathedral's 11am Choral Eucharist. Sally's preaching was a brilliant tying together of creation, past, present and future and reinforced the sense had of being part of the Universal Church.

EVENSONG

The Elizabethan Choral Evensong, all in English but in homophonic style, seemed quite dour and plain. Even though the opening and closing psalms 100 and 150 have joyful words, I felt that the service was too much on the penitential side. It was intellectually very informative to follow the 'rubrics', especially when the clergy left before the anthem. The contrast provided by the solo voice was very welcome, as was the Gibbons' Fantasia!

It was extremely generous of the Dean of the Cathedral to allow the Experience of Worship to take place there and to participate personally. I feel very gratified for the opportunity to participate. Many thanks!