

PARTICIPANT DIARIES

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH



INTRODUCTION TO THE PARTICIPANT DIARY

ST TEILO'S ENACTMENTS: 20-24 JUNE 2011

All participants in the enactments at St Teilo's in June and September 2011 were invited to keep a daily diary. Suggestions were offered at the beginning of the booklet as to what might be recorded.

This week is an exploration of a huge field of late medieval liturgy and spirituality, reaching out into a far wider context of late medieval life in general. We are setting the services in about 1535, when the process of Reformation has begun. The liturgical texts and chants we are using would have been very familiar, not just to clergy and church musicians, but to many of the laity who would have known the Lady Mass or the Mass of the Holy Name of Jesus well. We do not have that familiarity. Nevertheless, there are important matters we can address and consider – matters that can only be explored by enacting the liturgy itself.

To take the research forward, we want to ask you to record as best you can your experience of the worship and the broader context of what you do and read each day. In particular we want you to focus on the formal liturgies, and how they affected you.

Please focus on

- the *physical* experiences (including posture)
- the *sensory* experiences (sight, sound, smell, touch, even taste)
- the *emotional* experiences (feeling)
- the *sentient* or *intellectual* experiences

You may wish to extend this to aspects of the *spiritual*, but we would not wish you to move into areas where you prefer not to record your responses.

There may be other matters practical, contextual which you want to record. There are two spare pages at the back of the booklet.

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 make sure you email the file before you leave to s.harper@bangor.ac.uk



DIARY

101

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

The Physical experience

Introduction:

Missed as working hard on displaced costumes.
Whole day made feet and legs ache
Made up for by excellent dinner

Blessings and Salve Regina:

Able to sit down, so OK
But the wall is SO cold to lean against

The sensory experience.

Rehearsal:

Pleased with tone of singing that I heard.

Blessings and Salve Regina:

Too dark to follow the text (with **my** eyes) but wall painting still vivid as colours.

Emotional experiences.

Introduction:

Relieved things going okay and problem solvable.

Blessings and Salve Regina:

First sound of organ was striking.
Made it feel like a real church!
Relaxed and helped in feeling peaceful by the singing

Sentient/intellectual

Introduction:

Having to think fast times, without panicking.

Rehearsal:

Relieved that singing isn't mono-tonal.

Blessings and Salve Regina:

Felt an ache around heart at this and a few tears came, maybe "feeling for the building"?

TUESDAY, 21 JUNE 2011

(MORNING OFFICE, REHEARSAL,) LADY MASS

Excellent, really enjoyed it.

Physical

Good balance between standing and kneeling. I varied how I stood / kneeled so was comfortable most of the time.

Sensory

- Interesting smell - from the floor?
- Incense (pine?) Took me to a holiday on a Greek island many years ago.
- Touch - of ground and stick: able to engage with these.

Sound:

- Singing of high-quality so enjoyable to listen to. Peaceful.
- Organ: made me stand up straight! Joyous.
- Was annoyed by 'mumbling' (by the priests?) - it disturbed my listening to the singing.

Visual:

- Lovely view of window - somehow inspiring.
- Next to wall painting of Jesus's wounds.

Other: was able to relate my own ache in side/back to that of Jesus - as per Paul's talk last night.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Physical

Although sitting (when allowed) didn't find this any more comfortable, especially during long spells of standing.

Sensory

Visual: disappointing as not close enough to see anything clearly. Did get fascinated by two shadows from the stick!

No real smell or touch.

Sound: was much closer to the organ and found it a bit harsh.

Emotional etc

- Just sensed that everybody was really tired.
- Didn't feel moved at all. Bored rather than peaceful. Couldn't find a role or much of interest, but probably because everybody was so tired

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

No real physical issues except bothered by hay fever. Paul's reassurance that we could move about was appreciated.

The reruns, without glasses, were more difficult to get into, but not because I couldn't see: the first take, I felt, had gone really well and anything subsequent was an anti-climax.

On and off throughout rehearsal and main filming I came over somewhat hot and flushed (as I often do when healing/meditating) a good indication of having a good connection: great!

After the pax part, I felt more comfortable in the church, that our efforts were somehow healing it after its move.

Really liked John's prayer before filming started: set the tone for the whole day nicely

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Much more flowing & positive experience compared to yesterday.

Was able to find a role/actions and exchanges with the organ-blower, and being choice about the organ.

Far more engaged throughout with music too, which helped me feel peaceful and present.

Evening reflections/discussions

Fascinating and useful (thesis input)

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

The day generally enabled and assisted a deep healing that is ongoing at present for me.

Elevation, pax and Eucharist, all moving... Helped by previous briefings and discussions as to their meaning

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Useful discussions, especially on what enables the worship experience e.g. playacting to get out of thinking mode; detachment to allow it.

Vespers and Salve reflection

Role-play with Carpenter's friend (the organ-blower) seemed appropriate - social but also sharing and expressing feelings triggered (in one case sadness with a few resulting tears) in role. This was over 'loss' of a young daughter.

DIARY

102

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

The day started with an early departure from Bangor with the journey being enhanced by the enjoyable company of two other members of the group.

On arrival I had some idea what to expect, however it always intrigues me and interests me to meet new people from all walks of life. The reception was very warm and welcoming.

Having seen a church in Finland with surviving wall paintings, I had an inkling what to expect. However, it was amazing as to the sheer hard work and research that had gone into the project which fascinated me (only using medieval methods).

As the service began in the late afternoon from its whole ethos, in both the sung liturgy and the architecture, I could feel an ethereality. However by the symbolic focus towards Christ and suffering, one can realise how people of the time could be affected and believed in their own suffering. I'm looking forward to the days ahead as it may aid as a use to a period of time in worship and music I could well be absorbed by. The physical experience was of a shiver down my spine.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Morning office - an interesting liturgy based mainly on Psalms. I'm not unused to sharing verses both oratory wise or sung.

Rehearsal and Mass

From a physical point of view, one can appreciate the comfort of today's pews and kneelers. It must have been important for worshippers at that time to be able to change positions relatively regularly. The general sense from the rehearsal and more so with the actual service was very moving - not only with the aroma of incense but the mystery the experience was trying to convey. This especially when trying to place oneself into the mindset of the people of the time; the segregation between laity and clergy; a feel that the people of old could witness the mystery in the transubstantiation. The overall sounds were authentic with the mixture of the sung liturgy, the celebrant and the private recitation from worshippers.

My overall impression is a good example of what I can imagine the medieval service to have been like. It is set in an ideal location away from modern sounds. My only question is what other sounds could have been going on around, for example outside the church building on a normal 16th-century day?

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

This afternoon was more hands-on for myself, as I was playing a more proactive part in the preparation of service. During this time also I had been approached by several members of the public and felt a great enthusiasm and excitement when explaining to them what was happening.

Vespers Compline & Salve

Again a very interesting insight to 16th-century psalmody. A completely different sensation as there was less mystery. Slightly more comfortable from a physical posture.

I think my overall experience of the day was that of an emotion which is very difficult to articulate in written or spoken language. The thing I would be most fascinated with - which was in mind during both services when in period costume; if the people of the time were to reappear, what sort of dialogue would we have with them?

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

With morning office held at the Institute, this was a slightly different feel. Almost a feel of contemporary worship, but still meaningful to me.

During the rehearsal for Mass, once I knew what I was supposed to do and when, I felt I could look forward to the actual service filmed. However I thought that if I was to be filmed I would be under observation as I can be camera-shy. Once the service started the filming didn't worry me. I felt that we had reached a pinnacle. My absorption of the aromas and sounds were starting to become an intrinsic part of how I can imagine worship of the 16th century was. I felt a great feeling of honour to be dressed in costume of the time in a church which had been restored to then. A fascinating project where the whole group is absorbed by an era long gone. When chatting to others in the group it is interesting to hear things from different angles of their experiences, I am now becoming more familiar with the service and recognise the parts that remain in today's Anglican Eucharist.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Although by the end of this afternoon I was a little physically fatigued (more than likely due to posture), I have come out of the church with a feeling of inspiration from the experience. With the general pattern of movement of people, this augmented my insight of sound with the dialogue and curiosity of the pilgrims as far as knowledge of things they hadn't ever experienced. For example, the organ and the fact it worked from wind. By all these activities it gave a flavour of what possibly 16th-century life in a rural parish church was like.

My only final comment of the day is a question of - would such a rural parish have aimed to a high standard, or would things just have happened or been performed to a more raw or crude standard?

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Morning Office went off well and had a good communicative feel to it. It was good to meet the Interdisciplinary Research Group. An interesting insight into the artefacts which I would have known little about in my own context. Having an introduction to the organ has been fascinating with the interesting concept of the artist who depicted the various pictures of Scripture.

Lady Mass seemed even more natural and meaningful today and as it felt more to the greater glory of God and not so much as a performance. However attempting to play the role of a disapproving member of the laity was difficult. Previous to the Lady Mass I engaged with the Eucharist beforehand. A meaningful liturgy. After absorbing the medieval atmosphere it will be refreshing to return to the feelings and emotions of today's Eucharist at Bangor. I may see or understand things from a different angle.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

An interesting group reflection, however it gave me more of a thirst to get up on my history of the Tudor era. By engaging in the discussion I realise that sixteenth-century history and music is very absorbing.

Vespers this afternoon felt the most meaningful of the whole week's Vespers. To me the whole atmosphere and piety through sound and the overall ethos brought me closer to God.

During most of the liturgy I closed my eyes in a prayerful manner which helped my other senses absorb the feeling of the surrounding environment. There was a feel of spiritual uplift, which despite the discomfort of kneeling, I could sense the individual contributors such as smells, emotion and even taste to a greater extent.

This evening's reflection centred a great deal towards the concepts of the sung liturgy and the possible quality of parish church choirs in Wales at the time.

DIARY

103

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

The blessing we did in the afternoon was an interesting and powerful ritual. 'Inhabiting space' is a phrase that comes to my mind. The sense of using the whole church and sanctifying space through collect and blessing I found very stimulating. The dressed statue of the Blessed Virgin Mary seems very much alive when revered by the singing of the antiphon. For the first time I understood why the statues were clothed - they were seen as being alive!

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Mainly occupied with getting it right, but a couple of things struck me:

- no sense of laity from my position
- Not as much sense of what is going on at the altar either, as Celebrant and Deacon are blocking the view
- I wouldn't have expected that and found it to be an interesting element of experiencing the service

Powerful is the elevation of the host – it is all about Christ being present; the communion of the celebrant seems to be part of the ablutions already (the involved holy presence needs to be disposed of)

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Responses were very contemplative.

I found it powerful not to concentrate so much on the service as it went on, but focused on my prayers and devotion on the statue of Mary, I felt I had the freedom to do so as prayers were offered on my behalf (almost a frame to my devotion?)

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

After having become more familiar with the ritual, I had more chance to absorb what is going on around me. I have for the first time noticed the congregation and have seen the pattern behind the activities I carry out.

The Elevation of the Host has been an emotional high point and so has the preparation of bread and wine in the side chapel.

The sense of holiness and the need for purification in order to be in touch with this holiness is most powerful, and gives shape to what is done liturgically.

I felt a part of this holiness although I was quite clear that there was a distance (Celebrant and Deacon being nearer)

- this I felt especially in saying the Agnus as the position is Priest [at altar]

C – D - SD
for the only time

(the consecration has happened and the altar needs to be protected?)

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

I have only been in church for the Salve in the role of clergyman, which was interesting

On entry I felt (although too late) the reverence of the congregation present

kneeling and private devotion was framed by the nuns singing

Marian prayers said: quite emotional moment

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Today the service felt like a service

I have engaged much better in all the details of the service

The 10 o'clock Anglican liturgy helped enormously in my understanding and using the same space and vestments - made me aware of that which is continuing tradition.

It was deeply moving to see people receive communion. I think we do good that today we spread that which is holy.

How can we be aware of the sacred and at the same time not overprotective of it is the question that emerges for me in reflection?

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Interesting to go into role as priest

- the element of private devotion got stronger (I have paid less attention to the rite, as having got more familiar with it I could use it more as a background for devotion)

- my status as priest was made clear as people would stand and kneel when I would - a very powerful experience of medieval social structure.

DIARY

104

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Seriously underprepared (which is probably part of the experience of a lower order female pilgrim) - series of domestic catastrophes last week. Acutely aware of how little we know of how "ordinary" people actually responded to the liturgy - all we know is how they were taught to respond or criticised for not responding.

Intense focus on Christ's suffering is difficult - we tend to evade that in much modern worship.

I have to concentrate on the words - my medieval predecessor would have had an even more intense focus on meditation.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Still not entirely convinced by the argument for benches/pews (possibly because we haven't had any evidence). It's certainly very constraining and clearly impacts particularly on the non-literate members of the congregation. This gives a valuable insight into the impact of the Reformation, the creation of social hierarchy within the church and the matrix by which the late 16th century produced communities like Terling [Terling, Essex?].

We really were made to feel like spectators rather than participants - oddly I think we would have felt more engaged if we had had more of our "own" activities.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

On balance my fellow pilgrim and I probably overdid the disruptive behaviour - but equally on balance it needed to be done: the congregation is doing too much of what we know it was told to rather than what we know it was told not to.

The difference in "feel" from removing the benches is more key than I had expected and makes a significant difference to the feel of Vespers/Compline as well as mass.

Interestingly, it's very easy to switch from crude and destructive behaviour to intense affective piety - it's clearly not an either/or situation.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

The filming was never too disruptive, but there is a perceptive feeling of relief that it is done. My fellow pilgrim and I seem to be stuck with being the rather disruptive pilgrims (no one else in the event prepared to come forward). Today we focussed on being disruptively pious: this seems to have been more, not less disruptive for others.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Vespers was beautifully peaceful. Colleagues who came to watch said. "Why no animals?" I also realised that the priests could well have been married - where were his family?

Suggestion for future:

Two masses? Probably a logistical nightmare. Something for the next project, perhaps.

FRIDAY, 24 JUNE 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Discussion rounded the week off well. I'm surprised though at how little some of the project team know about the context of the St Teilo's church. I'm not myself sure how far the liturgy is set in the context of that specific church and that specific date.

1535... Oaths of Supremacy and Succession, Valor Ecclesiasticus, the King's second marriage increasingly rocky... Some of this would have impacted at parish level.

DIARY

105

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

The day was a blur of things not quite being right or ready - and at 4:17 I was driving the vestments down in readiness for the 4:20 liturgy - which started late!

Nevertheless when it started its power was self-evident: the calm, the order, the presence and the irrelevance of the text of the blessing per se. Far more powerful were the acts of the sign of the cross, and the priest's hands held in prayer.

And then the presentations - and thus new dimensions of prayer and devotion, revealing a new spiritual depth and focus.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

– morning prayer was good: stilling and uniting. No excessive demands.

– Rehearsal was not easy: folk seemed unaware of the timetable and I had to be sacristan as well as terrier. LCS boys well on top of things.

decided I ought to test the bell – which did not move – and the rope fell on top of me - repaired by the time service began!

– Mass went - and that was good (Dalmatic turned up afterwards!)

– Martin (server) expressed his delight that the service was the most relaxed he had experienced - felt he was allowed to make a mistake.

– Although a survival exercise it had much that was good.

- The chancel is too small for such a large number. However, the intimacy makes me review much of the ceremonial.

– A long afternoon rehearsal, where clergy and servers settled, and the nuns ploughed through everything. All quite demanding for them. Pushed for time for everyone to be ready.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

– Vespers, Compline and Salve hugely demanding for the women - almost an hour of non-stop singing. Very tired by time of Salve.

– Evening meeting – rehearse opening, offertory (signals not clear): tension between Lady mass which people heard and Sunday mass with more engagement?; elevation too brief and invisible. Shorten evening to Vespers and Salve - and make more of Vespers procession.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

The day of filming...

A valid start to the day with Lauds in the Institute – where the space and configuration were "transformed" by the prayer.

Then a blur of rehearsal, hyperactivity and filming.

Huge tension for me, as two major things went wrong (Gospel and Paten) - retake far more reassuring.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Having overrun in the morning we managed to catch up in the afternoon. Vespers in one take and twice through the Salve with different cameras.

Shattering day... and then 4 x IRG arrive - briefing and dinner.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Lauds with everyone; then introduction to artefacts. Got everyone ready for mass half-hour too soon but good error because there was no rush.

Real delight to see the flow of movement, the better sense of response between chant and ritual.

Transformed by Jeremy's request to include communion of people – powerful moments (a) in the Welsh Rite celebration at the screen, (b) return of congregation to prayer.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Again Vespers more relaxing - and better span without Compline. Late decision over candles (in the relative dark) causes practical problems for nuns but looks good. Realise organ needs light – 'Sexton' takes stool, light (and gas flame) to organ. Into role.

Sharper sense of research process - and layers of investigation.

(Possibility of including superstition/witchcraft into next iteration – Linda)

DIARY

106

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Anxiety about organ keys, tuning and pitch

Anxiety about singing chant with Magnus and choir

Irritation at not understanding more Latin.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Enjoy sitting and reading a service even when the meaning is not clear, whereas I experience the usual slight irritation with ceremony of any sort at the mass.

It is always a comfort to be asked to do something at any "event" so despite anxieties, I am appreciating learning the chart and blowing the organ.

I know that I'm going to have to make an effort if I am to understand and sympathise with those for whom the 1535 Mass was as usual as natural as breathing. I already start with sympathy for John Clynnhowe, who seems to have died with Lutheran/evangelical sympathies.

It is strange though that I always accepted the church's appearance without question – the wall paintings and the various symbols & motifs particularly.

It may be that feeling the spirit of peace and the presence of people from the past has always been more important than religious observance.

Paul Barnwell's explanation of the importance of "sight lines" and contact with the host through the deferred touch of kissing the pax has helped me understand the importance of the experience for people of the time.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Much more relaxed about the organ (despite its imperfections) and my singing - they are starting to feel more natural.

Unlike others I do not notice the cameras or feel that I should have acted differently for them - trying to perfect my singing and act correctly in the liturgy is still the thing.

I don't think I'm going to be able to feel like a medieval man going through a medieval experience but I would like to come to an historian's understanding of the motivations of the three classes of people attending and providing the three layers of worship - the clergy and the clerks, and the choir, have a vested interest in the status quo, deeply felt for some I am sure but benefiting in status, materially etc. as well as spiritually; gaining + giving to the service of God in equal measure. The benefits of the laity are less certain, which is why there was some anticlericalism but I wonder how important a visit to church was for their view of the world and their place in it – that their observances were balanced by benefits in health and fortune in this world as well as in the hereafter (which it has surely always been important as it seems more imminent).

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

I am thinking that the three areas of the mass – clergy, choir and people - which operate in parallel motion - may reflect the horizontal layers in medieval society. Agricultural society was highly cooperative, with people sharing resources and providing labour for each other and probably their own courts for managing disputes. They expressed community solidarities by contributing to various church expenses, but you wonder how much they felt they benefited from local taxation either to their lord or to their priest.

Despite knowing basically what was happening I couldn't help being irritated by the muttering at the east end and even more by the intoned 'dominus vobiscum' which pointed up what one had not heard before.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

On the other hand, I feel a sense of comfort creeping on with the reciting of the Office and the psalms of Vespers, perhaps a bit like hill-walking - the first day a bit painful, the second fine and the third you

can't imagine any other way of spending the time, the rhythm seems so natural.

The problem today is keeping the concentration going - everyone seems more relaxed, Another fortnight and we will be acclimatised...

Even so, I still have this feeling that I would be with the reformers and lose my livelihood...

FRIDAY, 24 JUNE 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP,
FINAL SESSION

I much appreciate the opportunity to make a mediaeval organ – the difference between making one and reading about them is immense - and to hear it used. I am still surprised how little they were used.

Ditto the service – the difference in the level of intimate detail between assembling the research into the different elements, and having it all together in a re-enactment.

I can see why there was a reformation – there is something about collective singing, celebration, total silence shared, that I find it difficult to do without. But John Clynnhowe presumably would have felt differently, even if he was attracted to the new thinking.

DIARY

107

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Enjoyment at returning to St. Fagans. Meeting friends from last year; also being back at the church

Excitement at new items - Mary statue, the organ, etc.

Blessing very appropriate

Costumes of Beguine and Lady of Manor - props that help me focus on life circa 1540

Salve regina singing 'oneness' - one of my favourite antiphons

Good to have two boys participating - fuller spread of ages.

Community of believers - concept of parish with deceased means buried in church (and at doorway) adds a feeling of belonging in eternity – universal church

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Morning office a really good way to begin the day

Rehearsals going well

Lady Mass

Church bell inviting

Organ very good addition to the Mass

Difficult to keep track of what was happening in chancel while praying my own prayer

Tried to see the elevation but missed it and disappointed

Kneeling quite painful but as Lady of the Manor I felt responsible to provide a good model of devotion to those of lower status.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Rehearsal good

Vespers and Compline didn't 'flow' as well as it did in rehearsal, but the time (an hour) went by quickly.

The organ was good to hear and it also provided a welcome space to rest my mind and just listen to the wonderfully elaborate music.

We had more candles in the chancel but I would like many more in clusters at statues or paintings.

Reflection Discussion

Interesting difference in congregation's perception from the choir's, but it seemed interminable

Discussing the Mass: others missed the elevation too

Hearing murmuring of prayers good, but feeling of being too tied to benches and books.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Morning office very enjoyable.

Filming of lady mass:

I decided the Lady of the Manor was infirm through old age (50s) and having borne about 20 children. She always prayed for her children who died in infancy and received particular help from Mary, who held the body of her son after he had died. Her position in the church was close to the Mary statue and the painting of the Pieta which she gazed at frequently.

Not wearing my glasses (inappropriate for lady) made it easier to ignore lower status people and having my maid servant to help me kneel made the genuflections possible. I had a good unimpaired view of the priests, but could only see them indistinctly. The vestments were luminous in the blur.

I felt very glad to have been part of this re-enactment.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

I wore my reading glasses, but if I had been a nun I would have the words memorised and wouldn't have needed them.

I wasn't bothered by the cameras as the cameramen were very professional and unobtrusive and we occasionally have recording/filming of services at Leeds Cathedral.

I was able to pray during the first complete run through of the mass, but couldn't get back 'into' it for the retake.

With Vespers we had one run through with only a small retake and the awkward moment for me losing my place in the book and a long delay before the two verses of the hymn can be cut out.

Candles for the Salve & filming this separately was very helpful, but it was the last 'take' of this when the church was quiet (the men had left) that was the most prayerful for me.

Tired but felt sense of achievement and real enjoyment of participating. Ready to relax.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Again morning office excellent way of beginning.

Everyone very tired and John's demonstration and explanation of the artefacts was very welcome and the opportunity to see them up close and know something of who had made them was very special.

In Mass today I felt freer in my character and more able to move to other parts of the church. I went to stand near the organ and meditate on the picture of Mary with infant Jesus on the open doors.

I borrowed Dominic's kneepads and so kneeling was much easier. I felt very thankful for the opportunity to participate in this week's project and gave God thanks as myself. It was easier today to switch between my character and self for fairly long sections of the mass.

I was glad of the opportunity to experience the service again (third time through) and the presence of the public was helpful in fostering prayerful this as they seemed to me to be here to worship rather than to watch a performance

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Very interesting reflection in women's group but (surprisingly) the 'exclusion' of women from the immediate participants of the mass didn't concern us very much. Attitudes concerning communion very strong because of conflict between 'character' and self and not wanting to offend others. I had decided that as the Lady of the Manor would have taken communion I would, even though I'm Catholic and the priest was not. I had intended to say 'Amen' and 'Corpus Christi' but couldn't when it came to that point. I had also wanted to participate in communion as myself (as I have in other non-Catholic services) so was rather taken aback. I think the role-playing was too strong to allow self to take part fully.

Singing Vespers was even more prayerful and 'Catholic' with the darkness and having candles throughout. Having a congregation physically closer to us during the Salve also increased the feeling of worship service (opposite feeling to last night when the absence of the men increased feeling of worship)

Reflection 2 continued with similar issues as R 1, but in addition feelings of exclusion from worship were discussed this week and in participants' past experience. Lots of discussion at dinner.

DIARY

108

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

It is remarkable how rapidly the group is 'formed' by a corporate experience of prayer. The rehearsals were 'functional', but the sense of real purpose immediately gained through the 'pilgrimage' of prayer and blessings around the church was palpable.

There is an interesting relationship between the building and our devotional intentions. It is already clear that the atmosphere of devotion, the costumes and role-play may prove potent and unsettling for some in the group.

I'm interested to consider how God will reveal God's self in this worship (a debt I owe to Karl Barth!) It is clearly unlikely that God's self-revelation will occur through scripture. But, the suffering Christ, and of solidarity/sympathy with him may be a central mode of God self-revelation in this context.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Terror

Far too many movements to get right.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Compline & Salve were very moving

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

At this point there is an overwhelming sense of fatigue. The ritual is still slightly unfamiliar and the pressure to 'perform' accurately for the camera is intense.

In the afternoon there was a sense of need to 'break away' to leave the laity and nuns to their devotions.

Overall it is difficult today to achieve the sense of personal involvement felt yesterday. It does feel too much like a 'show'.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Today there is a sense of relaxation in comparison with yesterday. The Mass 'flowed' well, even to the point of the moment of improvisation (for which I was duly reprimanded!) The Church in Wales Mass we celebrated beforehand was very moving - it struck me that the BCP can be viewed as a 'pared-down' version of Sarum Use.

Communication of the laity was a very moving experience - official blessings, too. The atmosphere in the sacristy, too, was solemn after the service, suggesting that for all our attempts to emphasise the solemnity of the 'Pax', a modern congregation still responds to receiving Holy Communion.

In other words, the hesitation I felt yesterday has disappeared.

There is something about this liturgy and the space it allows for personal reflection and a lack of congregational participation that is attractive. That said, the rigid hierarchy of the clergy/laity divide and the hierarchy with the laity is unattractive. Also I miss the opportunity to reflect upon a homily or sermon.

DIARY

109

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Physical experiences.

The benches on which we (the Vespers team) sat almost forced us to sit straight, and I remember thinking how uncomfortable it must be to kneel on the stone floor, but also in a spiritual sense. It would encourage repentance and remorse.

Sensory experiences: St Teilo's church was very dark, something I only noticed when leaving at the end of the day's session. However the colourful, vibrant images struck me - the images depicted images of Christ in pain and very blunt moments during the Passion.

Emotional experiences: I felt humbled from the surroundings of the church, the descriptions at the beginning and trying to imagine myself as a worshipper at the time when this worship would have been carried out.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Today the images came into my thoughts spiritually because I was able to picture what was being prayed about. The images in St Teilo's are quite vivid and bright, and also quite graphic.

At dinner our group talked about the lack of psalmody in today's Church of England and we have certainly used a lot of psalmody this week. We also talked about 'polyphonic involvement'.

In the Mass it seemed necessary to recite the prayers out loud for concentration purposes - while we were supposed to be praying there was so much going on and it almost seemed like I would be distracted if I didn't recite out loud.

It was interesting to hear stories of the arguments between congregation members about who might kiss the Pax first and the story of how one woman got so angry she smashed the Pax over someone's head!

The status and hierarchy situation was quite apparent as we got to know our characters, and it became a little bit of a distraction from the worship. It was harder to worship because I was concentrating so much on being in character.

We all commented on how the space itself, the church, helped a great deal to get the feeling that we were really in a medieval setting.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

The Vespers was very tiring because we'd been rehearsing all day and our voices were tired. I enjoyed it but know I was straining my voice.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Today for me personally was quite difficult and distracting because of the presence of the cameras. Namely it was because I hate being filmed, but spiritually I felt that the worship couldn't be as prominent. However it will be very good to have documentation of what everyone has achieved this week. I felt awkward because of the cameras so perhaps I didn't look quite in 'the zone'!

It was a very tiring day because of the takes but I certainly felt that I had more of an idea of what was occurring in terms of the Mass, and Vespers and Salve seemed a bit more of a 'routine' or 'natural', whereas in the previous couple of days it felt more like a performance, which I felt was beside the point of what we were doing.

I have enjoyed our morning Lauds very much- it has been a great way of 'starting the day' with much spirituality and realisation of what we were about to do and, of course, to re-enact what would have happened in everyday life.

To sum up it was a rewarding day that was distracting due to the cameras and I wish that I could have ignored their presence and could have been able to connect with the worship.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

I thoroughly enjoyed today because I felt used to the services, my role in both Mass and Vespers, and the general structure of the worship.

Having the general public there was not a distraction at all; in fact they felt like other members of the congregation. Spiritually this was the most prominent day for me.

I felt I could offer more to my role and at the same time could partake in worship, but for some reason I couldn't partake in communion – it didn't feel right. Perhaps I was overwhelmed by what we had been doing all week, or felt out of character. I'm still not sure. It seemed more fitting to receive a blessing.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

I had felt immense pressure as beginner when filmed in Vespers yesterday because it felt like a performance but today it was worship and therefore it didn't bother me that people were there.

My lack of knowledge of Latin was a barrier because half the time I wasn't sure what I was singing about but I tried my best to focus and remember that as my character, this would have been completely normal.

FRIDAY, 24 JUNE 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

The reflections with the research group were quite difficult because of the diverse opinions and on one occasion it turned into a deep theological debate in which the expressiveness of one's faith was questioned. At this point I left. It was far too deep. I felt it distracted from the discussions we were trying to have.

Spiritually, I have gained a new appreciation for 'high' worship and I have learnt a terrific lot about an area in which I lacked quite a lot of information.

Actually reliving these experiences has been very beneficial and it's been wonderful seeing the hard work that has gone into this project. And also being in the same place as so many people who are interested in these subjects has been brilliant. Everyone has contributed something special and I feel sad that this has all come to an end.

DIARY

111

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

- Read “additional texts”

- Afternoon - Rehearsals split into groups – singers, celebrants, taperers and thurifer & acolyte at times.

Almost like a rehearsal for a bishop’s visit or similar. Learning the order and trying to install in memory what and who goes where. Quite real in my experience of big services in a small parish being rehearsed.

Blessing. First experience of church at dusk in bad light. Candles accentuate Marian statue, dressed. Voices bring the building to life and movement of the laity in solemn procession to each area added importance to the items being blessed. Great to hear the organ.

All seemed tired and inert and spiritual awareness were not hundred percent. This was more a physical and aural experience.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Rehearsal of mass went well. No time to engage as desperately trying to remember actions and internalise others words, actions and postures.

The Lady Mass: enjoyed the role of helping to make an experience for all.

After the Elevation I had free space with no action until end. Then I could relax and ‘go with the flow’. Due to all action being around celebrant’s communion for us I decided to offer my own prayers. As the Agnus Dei was sung I felt guilt and sorrowful almost to tears. It was moving and I felt pain of my sins but not connection to Christ or God.

Moving around the chancel made the mass move quickly, also made that space my only concern; i.e. I did not notice the Laity, in fact, my role was rather lonely interacting solely with the Deacon (except Pax).

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

- Rehearsal of Vespers was taking up running through the Mass twice.

- Vespers etc: singing was good. Rhythm of psalms was relatively constant. Plus same chant for all made it; a) hypnotic b) long and tedious

Tessitura and pitching of chant meant the whole Compline (except Salve at end) seem as one key and therefore lacking in interest.

Could not get into a spiritual frame of mind. Possibly due to tiredness after a long day.

Wearing costume made a difference as I really felt in character but tiredness over-ruled and made any religious or spiritual intention difficult.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

- Rehearsal went okay, but time meant gospel procession went unrehearsed. Oh dear! It is not really a procession in the confined space. I feel it should go through the rood and out to the people.

- Mass. Cameras and wires made it more difficult to portray and feel the 16th century. Today I heard things in the nave for the first time. Made me feel that I, with the others in the sanctuary, were facilitating their religious experience at the expense of our own.

Strangely I tried to say my own prayers and meditations during / after elevation. No real emotion kicked in until after I crossed myself. It was as though it needed a physical trigger.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Psalms were sung with much more flow and confidence today.

I played the alter ego as farmer. From outside, I heard the bell and went to church arriving late. I said personal prayers to high altar and to Mary. When the organ played, I took an interest, and then spied the nuns through the viewpoint at right side of rood. For Salve I stood back and when priests walked in I copied them. It was, during Vespers, as if the nuns were doing their thing allowing my private devotions, then the Salve, which was more powerful although difficult to get into as, even doing the Angelus regularly, the Salve did not mean much to me.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Today's Mass was very relaxed, people knew the service and when errors occurred, just adapted naturally and without fuss. The service seemed more real and more powerful particularly as the Sanctuary attitude of servers/priests, their postures and attitudes seemed more relaxed and pious creating quite a 'Holy' atmosphere.

I do not think the additional administering of the host made this difference but I appreciated this after going through many iterations of Mass without receiving it, it was almost a release of built up expectation and, of course, highly relevant on Corpus Christi.

Usually the post-Mass prayers said in the vestry were said by priests whilst everyone else set about their business, but today everybody felt it was appropriate to remain and listen to the prayers. Jeremy finished with the English conclusion 'Lord be with you' 'souls of the righteous [recte Faithful]' etc, which was particularly poignant and moving.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Today's Vespers were the best yet in terms of the singing and actions although I personally felt there was some overacting in the Nave.

The light and the use of candles to see was not only very practical and realistic (as opposed to the artificial lighting for filming etc) but also created the right ambience.

The nuns in the sanctuary were doing their own thing which felt to me, as laity, like going to church for personal reflection with background noise (albeit nice noise). This changed and became a sacred act/service when the nuns entered the nave for Salve. The nuns seem very concentrated and in the zone, which heightened the intense prayerfulness of the Salve; the most moving part of the evening office.

FRIDAY, 24 JUNE 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Nothing to say today except thank you for the opportunity to take part.

DIARY

112

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

1. Sound - I was surprised by the volume and strength of the sound of the organ: I had been expecting something 'weedier'. To what extent is it the instrument and to what extent is it aided by the absence of soft furnishings in a relatively small place? It will be interesting to hear it in a larger space.
2. Light - the dullness of the afternoon was an instructive contrast to June 2010 and the Reconciliation -that experience would have appeared very different had the nave been as dark as it was this afternoon.
3. Light - the contrast between the light, celestial Chancel and the dark nave was very striking. The contrast varied according to where one stood in the nave in relation to the North East window but was always very strong. It would have been little diluted if the church had a clerestory - all the light would have been in the top (heavenly) space and on the rood, emphasising the latter.
4. Light- the electric light, even though soft, throws very harsh shadows, particularly of the rood on to the tympanum; daylight from a clerestory would not do this. Also electric light is constant, not flickering, and even- whereas the candles round the BVM were constantly in motion (even if only in a subtle way), created pools of light, and cast little shadow.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

1. Morning office. A useful start for the day, both to encourage appropriate mode of thought and to bind the group together, as everyone (except John), no matter what his or her role in the main proceedings, are equal and equally involved.
2. Lady mass. I felt completely cut off from this- have never felt this before with any of the re-creations with which I have been involved, not even that at Salisbury in May where I was outside the choir and much more physically detached. I am not sure why this should have been the case - not sure what the main cause was - but there were some contributing factors:
 - A) the main one - the inability of those in the nave to see either elevation, meant there was no climax and no real moment of interaction with the priestly rite; rather like a coronation with no king.
 - B) the fact that the gospel was read from within the chancel, meant that it was not a real point of interaction with the laity - it seemed almost pointless for the reader to face North so as to be equally addressing the choir/clergy and people, as the people were pretty much cut off. How the people were

meant to pay attention so that they could hear and understand spiritually (if not intellectually on account of the language) was unclear.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

3) Lady Mass. + Vespers etc. Unless one is a minister or choir member, trying to follow the full text got in the way of the experience; even having a simplified text or unfamiliar prayers removes spontaneity and any form of personal reaction.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

1) Mass. Removing seating from the nave gave the laity much more space to do their own thing. This experiment really enforces my feeling that seating is primarily connected with enforcing order rather than anything specifically religious; but that it raises radical change in 'religious' behaviour as well as 'social'. Those changes (whether intended or otherwise) need more thinking through - how did people behave in pews, and how was the movement of the laity through the mass handled? These questions apply equally to Vespers.

2) sitting in the porch with the door closed during filming of the mass was instructive. The service could be followed with no visual stimuli (or recourse to texts) by half heard aural prompts from within the church, the bells at the Sanctus and elevation, and the times when incense could be smelt. Visual stimuli to meditations are not needed (though could be used); it was possible to use the structure of the service to meditate on the Passion; or it was possible, even with the constant noise of traffic, to start from birdsong and insect life to contemplate Creation and the Incarnation- and hence more of the Passion and Salvation; or one could simply be still and contemplate one's own life against the background of the half- heard service and the natural world.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

3) Mass and especially Vespers. Having a congregation behaving 'naturally' rather than over-rehearsedly[?] brings the experience to life. However, there is a risk of 'play acting' as 'secular' rites are relatively easy to imagine and create; spiritual engagement is more difficult – especially engagement rooted in the correct kind of religious culture. There are wires here which may need teasing out later in discussion this week and when we unpack the whole project.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Mass. At an intellectual level, this was the most interesting and revealing of the Sarum/York Masses I have witnessed. Perhaps the point is increasing familiarity in a non-text-lead way: the structure of the mass was much clearer than I have known it; hearing key words, especially beginnings, was enough to maintain contact with the chancel rites; the rites of ministers, choir (and laity) were very clear.

Mass. At a different level of engagement, there were some very powerful moments – notably the Sanctus and then the silence, and, later, the Benedictus. This was very highly charged – I am deliberately holding something back here, at least until I have thought it through rather more.

Mass. I was struck by how long (in relative terms) the second gospel is. One has to be patient to acquire the indulgence.

Mass. Interesting visual effect of incense – the chancel at times became 'blurred'; so did the altar area of the Jesus Chapel; but little came into the nave or went into the body of the south aisle.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Vespers. Most of my attention this time was devoted to studying the effects of light – varying natural light with a distinct Western emphasis (as well as southern) making the 'operational' area of the church quite dark; the nature of the candlelight in the nave, loft and chancel; the effect of candlelight on the organ – though I did not intrude into the area occupied by role-players to see the effect on the open organ itself.

DIARY

113

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Rehearsal: a good start. Pronunciation is always tricky to establish. Not much nuance yet. A lot of questions over practicalities need to be worked out. Very struck by the textual problems in the facsimile (in rehearsal, I used facsimile whilst other singers used booklet so we discovered all the points of difference).

Blessing: psalmody seems slow; Salve quite fast but not very expressive yet. Nice to hear Jeremy singing with some English pronunciation. But felt distance; perhaps because it is a bit strange to see an Anglican priest blessing such an impressive collection of paraphernalia for Catholic liturgy.

Question how useful are prosulae in determining the rhythm of (melismatic) Kyries?

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Rehearsal and mass (which felt rather like a second rehearsal) were useful. A lot of problems which could only be worked out later on. Starting to work out how to differentiate the speeds of the chants.

Gloria is awkward as both facsimile and booklet are defective. Kyrie is very difficult to phrase. Candles besides the lectern are awkward. Would arguably be better to sing from a stand at the side.

Offertory: didn't see *Orate fratres*. During early break, explained to Jeremy how to extend his arms 'in modum crucis' at the *Unde et memores*. This worked out better at mass, although the elevation ceremonies did not go well. The books make no mention of the division of the *Sanctus* and *Benedictus*, which seems surprising to us. And also surprised that no one in choir bows at 'Et verbum caro factum est'

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Rehearsal: worked on pronunciation, fluency, discussed Kyrie. More needs doing. Discussed accidentals in Gradual... It is unusual in that its verse finishes on the note below the final.

Further research this evening reveals that our discussions over the Kyrie were not all ideal and that the end of the gradual verse is quite defective in the source.

Vespers and Compline: not enough movement. The nuns' text different from ours, and both were sometimes in error.

'Dominus vobiscum' sung in place of 'Domine exaudi' - surely not the right text, and theologically problematic.

I think it might work better if the 'Beguines' had said their office at the Jesus altar . . . the church would then have been less focused on their activity.

We need to think about what people did during Vespers. Psalmody did not sound comfortable . . . some reflection on pedagogy needed

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Hard work today. tidied up issues in Gradual and Kyrie (some compromise in both due to limited time).

At mass: could hear most of the priest's private parts. Why? Surprised by the Ablutions... the Deacon pouring the last content of a chalice into the priest's mouth seems very precarious. The action of the Deacon during the Pater noster is very interesting

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Had more fun today. Not sure how well I stayed in character. Spoke to some of the nuns later . . . they had not noticed me reciting the Little Office.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Easier day today. Magnus decided not to make any changes to the music.

Had the opportunity to observe more of the ceremony. Some details seemed more noticeable.

Timing's not quite the same as Wednesday.

Reflected that it would be worth showing videos to others who have attempted to use the Sarum books. Priests might comment, for instance, on the fact that the word 'Oremus' was said facing the people, or the decision to delay the 'Orate fratres' until after the organ completed its piece.

Spend more time today talking to the other Catholics and discussing our experiences.

It would be nice to have experienced Mass in the nave. As it is, I shall take some of the devotional material with me next time I go to Low Mass.

FRIDAY, 24 JUNE 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Final session: interesting how much people's reflection on their own experience is often closely tied to their denomination. The other Catholics seem in most cases (Therese is perhaps an exception) to have felt very much at home in the rite, as I do. This even though our participation is problematic in the sacramental and ecclesial sense.

John says "no pressure" at Lauds. I doubt everyone would agree.

DIARY

114

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

WEDNESDAY, 22 JUNE 2011

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Research group briefing (over drinks): comprehensive and informative.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Nothing but admiration for the care and attention lavished on every aspect of these enactments – vestments, utensils and other apparatus, ritual action, and chant.

Lady mass – the sudden silence at the Canon of the Mass, after 30 minutes or so of continuous singing, was a startling as it was surprising: the absence of sound served as a signal to all in attendance that the most solemn part of the Mass was imminent. Also unexpected – the relative infrequency of the moments at which the liturgy required the progress of the chant in the choir, and the progress of the ritual at and around the altar, to be synchronised (the two elements otherwise apparently proceeding independently, so that it took concentrated effort to follow what was going on in both the 'choir booklet' and the 'master booklet').

Query – what is the St Fagan's organ able to do that couldn't be done on the Wetheringsett organ?

There was a dysjunction between the attenuation of space available in the chancel of St Teilo's, appropriate to a small parish church, and the multiplicity of attendants at the altar and in the choir, appropriate to a substantial corporate or large urban parish church. However, since this was a Lady Mass, it wasn't difficult to visualise the proceeding as taking place at not the high altar but in the Lady Chapel of a substantial parish church.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Vespers – again an impressive re-enactment. However, the absence of formal choir stalls really did impinge on a service from the Office, even more than it had on the enactment of the Mass.

All very illuminating, but also thought-provoking.

How would all this work in a grand parish church with medieval choir stalls and organ loft (e.g. St Mary Magdalene Newark), or in a small parish church with more of the medieval furniture still in place (e.g. Wingfield in Suffolk, Ingham in Norfolk)? Adoption of copies of the splendid 14th-century

choir desks surviving unaltered at Hevingham (Norfolk – see Google Images) would make all the difference.

FRIDAY, 24 JUNE 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP,
FINAL SESSION

The variety of disciplines represented by the several members of the research group emphasised the breadth of approach informing these exercises. I can only stick to the history, and reflect that in respect of 'the experience of worship' there is much to be learnt also from informed inspection of documentary sources, especially the reports and records of archidiaconal visitations of the parishes (records for Lincoln, Canterbury and York dioceses have been published, and there is more in MS), and the surprisingly informative obiter dicta in which William Lyndwood indulged when compiling the annotations to his *Provinciale* of circa 1420-5; also regulations for attendance of schoolboys at parish church services, e.g. Newark 1532.

I look forward eagerly to seeing the video-CDs of both enactments, which I'm sure will reveal more on each successive viewing.

DIARY

115

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Today I mostly felt like I was trying to catch up with everyone else, both in getting to know people and, as this is my first experience of high church liturgy, knowing what I should be doing physically, let alone mentally or spiritually. I'd never even experienced bowing at a Gloria.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

I enjoyed the morning office and thought it was a lovely feeling of community to hear all the different voices. I also thought it was interesting to hear who had a "church" voice for reading and who read it out in their normal voice.

In the mass I tried not having the book and being illiterate. In some ways it made it much easier to follow because I just worried about listening for cues and watching the Lady of the Manor. It was the first point this week but I didn't feel two steps behind everyone else.

Very aching knees! It made me consider how painful Mass would have been for my character or if it is actually a bit worse for us because we don't spend much time on our knees where she may have scrubbed a lot of floors and spent a lot of time at church during her life.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

The rehearsal was very hard work and it made singing Vespers more difficult to engage with later because I felt exhausted.

I loved walking to the church in our habits when some schoolchildren put their hands together and bowed as we walked past: that somehow helped me to get into character.

I found Vespers very soothing as an office. It is very reminiscent of a lullaby, especially with the female voices. Although I was very aware of how disjointed we were from the congregation.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

I really enjoyed the morning office again today.

I found, with the mass, that as soon as the cameras were switched on I got into my character very easily, and it felt natural to develop her personality. The cameras, rather than distracting me, ensured that I couldn't snap out of character for a few minutes. I didn't engage with the ritual of the Mass fully because I was fussing over my mistress, making sure she got up and down okay and her dress was straight, etc

The incense made me sneeze today.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

I enjoyed the feeling of community in Vespers today. It was very easy to focus and think about the spiritual space we were creating.

It also felt like a very safe space that just the eight of us were inhabiting because we were unaware of the laity.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

The morning offices this week, but particularly this morning, have been the closest I've come to personal worship all week. I found today's very moving, especially now I feel much closer to everyone: there was a real sense of community for me.

I couldn't engage with the Mass at all today. Marianne was saying her rosary right next to me and I found that really distracting so I couldn't concentrate on what was going on in front of me.

It also felt slightly alienating today because I didn't feel in all good conscience that I could take communion because I don't believe you need to consecrate anything. As far as I'm concerned it is just bread and wine as a symbol, and I didn't want to offend anyone by trivialising it.

I definitely felt like the odd one out in the Mass, and also talking about it later. It surprised me how much of an outsider being a Baptist has made me feel on occasion.

We discussed the communion issue quite deeply in our reflection group.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

At the start of Vespers I found it difficult to concentrate because I was worrying about the candle. Once I got used to it however, I had got to a point, where I knew the music and text well enough to feel more spiritual. I wasn't meditating on the Virgin because she doesn't hold such an important place for me in my faith, but I did find it felt like a calm, safe space where I could dwell on things that are important to me spiritually.

I was actually very sad to take off my habit because I don't want this week to end so soon, I feel like I was just getting into it!

The reflection was quite hard this evening because I felt that I had to keep justifying aspects of my faith that were different to everyone else's.

DIARY

116

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Emotional experience: felt daunting initially because I knew I hadn't rehearsed with the group (although had practised on piano at home). However, I soon felt very comfortable.

Sensory experiences: felt to be a wonderful rehearsal in St. Teilo's. Even though I had participated last year the decor still has a 'spell binding' impact. The service felt to have a very calming effect, which did surprise me as it was our first engagement together. The sound and decoration of the organ were stunning. [Had only seen it on the web before].

Comment: already I feel the group is bonding which allows the very important facet of trust.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

The morning office felt very familiar and comfortable - an excellent start to the day to lead us into mediaeval worship.

Lady Mass.

We walked in halfway through the first Mass rehearsal so could only determine where we should be in the service by gestures/actions in the chancel.

? How would this relate to the situation of a person of low status coming into the church who probably couldn't associate with the Latin text and only knew the vernacular.

Main rehearsal:

Found it difficult to follow the Mass (at times) - unable to see elevation of host. However, still felt very moving. The idea of reciting personal prayers whilst the choristers sang in Latin felt strange/uncomfortable. Hearing the organ was again a magical moment; however the organist (and blower) walking out through the rood screen was a little weird.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Rehearsal in the morning was very short and a little disconcerting as to the amount covered.

Both a long rehearsal followed by a long service (for me) took a huge amount of concentration, to say nothing of the physical demands.

Singing Trope 3 as a duet was very nerve wracking and without the fellowship of the group I would have felt totally intimidated.

Many of these issues and others such as speed of Psalms, the boredom factor (for those listening) came up in the debriefing/discussion session.

For me - I felt/expected a vestry prayer before walking into the chancel and reverencing the cross.
?Was this because we were robed - akin to our normal church activities?

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Again- morning office flowed and set the scene for the day.

The filming of the Mass felt physically draining - particularly with the retake of parts. Difficult to stay focused on the retakes. Also found it difficult to engage with the liturgy whilst concentrating on my part/role. However at the end I felt starved / deprived that I had now watched the consecration of the sacrament three times and not received. Whilst I understand the mediaeval liturgy as a 20/21st century Christian it felt very strange.

The odour from the incense is no longer noticeable – must have got used to it. I could see the elevation which helped me focus on the liturgy.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

This session felt both physically and emotionally draining following a long morning session.

These failings aside, the service felt very moving & spiritual. The vestry prayer helped remind me of a service not a performance.

I didn't feel/think about the filming until we were positioned in the Salve - it then felt like a performance. Throughout the week I have felt it strange singing the tropes yet not facing the Blessed Virgin Mary (we had to stand in two lines for camera crew)

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Morning Office - as before although with the addition of extra voices.

Artefacts: amazing / very interesting.

Lady Mass today felt much more of a service for me. At times I could lose my character and go into personal prayer.

Was wonderful to receive the host (finally!) although the in/out character was a little confusing.
[When receiving the host, I was Ann!]

Found it harder to make personal comments today because we have had a discussion group.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Reflections touched on issues which will appear in other diaries, however my reflection was how good it was to receive although not sure in which alter ego. Had times for private prayer.

Vespers with candles. [We needed them.]

More difficult to cope with candles and books. That aside, I still felt it was a very moving service - everything flowed and felt comfortable.

Warm-up before-service - very useful as was prayer/preparation time

Facing the Virgin Mary seem to bring the Salve and Tropes to 'light'

Singing the Latin script now feels comfortable and as though (in general) we are singing as one body.

This makes for a very powerful experience.

DIARY

117

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Thinking back on today, my initial thoughts are directed towards the introduction and the talks given by the research team in the early evening. A lot of emphasis seemed to be placed both on the Passion and understanding of the sacrifice at Mass as well as the role of Mary. Both these aspects came very naturally to me because of my Catholic understanding and therefore I was 'eased' into the project rather nicely with this in mind and knowing that "placing myself." In the Mass would come quite naturally.

I was very pleased upon meeting my fellow choir members. Knowing of Magnus. I already felt secure but after Christopher adopted the role of 'performance advisor' it certainly became an educational and enlightening experience. At one or two moments I did feel overwhelmed at the intensity of Christopher's performance requirements and found myself questioning whether such attention to detail would best be reserved for performances in cathedrals as opposed to rural parish churches?

I am very much looking forward to tomorrow's rehearsal when I will be able to see the choristers' role within the wider context of the Mass.

The Salve I enjoyed but at this early stage, I found it hard to perceive as anything more than a performance.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Really enjoyed reading the morning office. I believe it really establishes the liturgical mindset for the day ahead and in such a wonderful space.

Today's rehearsal flowed on very nicely from yesterday. The performance issues discussed were continued and rehearsal of singers alone was very stop-start. Despite very much valuing my co-choristers' opinions, I still find myself questioning whether this level of accuracy is essential to the experience project based in such a rural parish church.

As expected the complete Mass rehearsal put much of my role into perspective. I felt very comfortable in the chancel during rehearsal. Despite the concentration required trying to "get the notes right." I could happily believe I was at a Mass arranged by the local Latin Mass Society doing the extraordinary form. I didn't hear as much from the laity as I had expected but I think they may not quite be in their comfort zones yet.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Many of the laity I have spoken to after rehearsal expressed that there was an initial level of discomfort but were discussing amongst themselves ways in which they would act - don't feel this is useful discussion as I will most likely be listening for this during tomorrow's recording therefore potentially spoiling the experience if the "spontaneous" is planned.

Vespers I found a difficult service to sit through. It seemed quite a marathon for the nuns and presence of pews in the nave and the laity became too comfortable and following a busy day most were quite drowsy and this showed.

The evening reflection I found very useful - my first chance to hear from the laity involved in the Lady Mass - a few complaints about visibility.

Reassured that we have another Lady Mass rehearsal before filming as there are still some loose ends.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

I was apprehensive about morning office in the Institute today and felt that yesterday's experience in St Teilo's had set a benchmark and was worried about achieving any sense of spirituality. I was very surprised to find that the experience was barely different at all.

The rehearsal prior to recording was a very peculiar experience. I felt very aware of the cameras and I felt it rather difficult to fully engage in the Mass experience. However, the failed attempt of the Lady Mass seemed far more comfortable and I was able to appreciate the experience exactly as I had done yesterday and was so engrossed at one stage that I became unaware of some mistakes in the processional items. I felt the problem arose when I was able to hear some "louder" reactions from the laity, at which point I felt somewhat forced out of an experience of worship and into a performance. This feeling was reinforced when a second take of the Lady Mass was required and proceedings began from the epistle.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

I was pleased to discover that a significant amount of the Vespers service had been removed, especially for the participants involved in singing. Last night's reflections revealed that a number of nuns thought it was somewhat of an endurance test. From the laity point of view, I felt it was far more difficult to experience Vespers as an act of worship but we had certainly found a voice and become more comfortable in moving around the nave.

Upon reflection many people voiced a concern that due to the filming being midweek anything from today would be an anti-climax. We found that we would receive the host tomorrow and I am left with a certain level of discomfort - are we receiving as our characters despite the use of a modern rite?

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Surprisingly, yet pleasingly today's Mass did not feel like the expected anti-climax. I was far more aware of the laity today, most likely because three days of work on the chants of the Mass had left me more comfortable with the material.

As predicted I felt a little uneasy about receiving today's Eucharist and simply received a blessing. The participants seemed split between those still in character and those not. Is it correct to receive the Eucharist under the pretence of a character?

I began to feel today the lack of a Catholic priest to consecrate the host during Lady Mass led me to question the validity of the experience and whilst appreciating that this is a delicate subject and one prone to raising many more questions which it did in the later reflections.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

In today's Vespers, the laity were far more vocal and I am left debating whether this is such a good thing. One member of the group became particularly engrossed by his role and in turn I felt more comfortable in being expressive but was it too much? Did it disturb the experience and was it engineered towards the public spectators?

Conversations with both research experts in the discussion forums became quite intense and eventually the project in hand was exhausted and conversation turned to matters outside - interesting nonetheless but on subjects I was rather uncertain of.

Very relaxed atmosphere in the evening, generally people very happy with the week's experiences.

FRIDAY, 24 JUNE 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Much more constructive reflections, very much enjoyed Roger Bowers' knowledgeable input and "filling in" of some minor inaccuracies regarding our characters. Having roughly 1 person from each performance group was a great insight,

DIARY

118

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

A thought I had during the introductory talk was "What if we're all mad?" I started to question the theological validity of re-enacting a rite which was in practice 500 years ago. I was struck by the willingness and the interest of the participants.

Visually, the Pyx hanging above the altar was a striking image: as the objects (vessels, BVM, organ etc) were being pointed out to us there was a sense in which the church had been transformed and made ours.

The rehearsal of the psalm singing and Salve was a little frustrating at first: different group, speed of chanting, breath marks... Singing felt a little sluggish and soulless. During the service of the blessings, because of where I was standing, I didn't see the vestments, but it was moving to see the objects being blessed, perhaps because I had heard so much about their procurement. All in all a business-like day, but nothing very enlightening or revelatory.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Lauds was lovely. I found myself concentrating on the words of the psalms, which were comfortably familiar. Being the last to arrive meant that I had no awareness of who I was sitting with, so I was also busy working out whose voice was which.

Rehearsal and Lady Mass: used my prayer book and tried to engage with the liturgy by reading the rubrics and saying the prayers. At one point cacophony of sound, mumbling of prioress and Lady/Lord of the Manor, snivelling behind me, chanting of singers, prayers uttered by clergy. Bells, the fraction was audible. There was also an absence of sound at one point, and my mind wandered onto thoughts of this desolate little church in the middle of nowhere... Found myself thinking that I was sick of being told what/how to pray and as the Offertory etc was confusing, I decided to do my own thing. Stared at mural of BVM in front of me which is a pieta; the statue; the BVM as Queen of Heaven at the right-hand side of the altar: didn't really think about who she is, what she does, although was thinking how removed the baby she is carrying is from the Christ who is in the host which is being broken and consumed. Closed my eyes also: didn't feel self-conscious, which is unusual for me. Costume?

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

V,C, and Salve: a performance. An exercise in getting notes right. Feel very confused at the end of the day: why didn't it work? Why shapeless and plodding, when we've been doing what told to do? Also feel I've offended people by voicing this. Don't feel like a very good singer at the end of today - maybe just very tired. Interesting that in the reflection no positive comments about the Vespers and Compline were made. It was labelled "relentless" and "slow". Loved the *Ite Missa Est*, not because we would go! Loved the glory of the phrase.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Lauds: aren't the prayers lovely, such as the Benedicite?

Morning Mass: the sung moments of the Mass, *Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei* were more recognisably familiar, meaningful ... than they have ever been: so found myself confessing my sins during Kyrie, feeling joy in Gloria, and remembering Christ's Passion at The Agnus Dei: During the first iteration I was very aware of my role, so I acted very pious, po-faced, self-righteous and gasped at the elevation; I was aware of the cameras on me, so was self-conscious about praying the rosary at the statue of the BVM, and imagining the film crew thinking "That would make a good shot!" Occasionally found myself drifting off and thinking about my own concerns, or praying to JC, but generally I tried to mimic the sort of devotion and piety someone of my status would have practised. The Our Father was a special moment, as he said it (the priest) on everyone's behalf in Latin, and I said it in English. The moment of Elevation was exciting: there was a lot of anticipation, and the Am Dram gasp/seizure seemed very spontaneous - it made me think about high points and low points in the Mass. I am used to saying Angelus at end of Mass in Liverpool, so felt odd praying to BVM during and had theological question of appropriateness, as priest is breaking body of Christ.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Vespers was enjoyable - I tried to remember who we were singing them to, although I was keen to sing well and do justice to the music. Jeremy and I had an interesting discussion later over priesthood.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Lauds was simple and nice.

Discussion - cannot remember anything about this, but had interesting conversation with Jeremy about integrity of Mass, and intention. Also praying collectively / communally, so as individuals and with group.

Lady Mass: Told Karen beforehand about feeling a bit schizophrenic, so she suggested that I was one or the other, which I did = me.

What struck me was how much I enjoyed it. I wasn't ticking off the moments. I enjoyed listening to prayers: firstly, the familiar ones from the sung Mass, so I prayed with them: Kyrie, Gloria, Sanctus, etc. I had moments of private devotion, where I went to the statue of the BVM during the antiphon/sequence and said my Hail Mary's with rosary beads: I tried to remember Mary as intercessor, as a woman who had been through a lot, who had suffered much. I asked myself if in spite of all this she would have been able to identify with my concerns of that particular moment. During reflection with Therese we talked about lay engagement, of which I thought there was plenty because I saw so much. She was surprised at this. She asked us how we felt, if the experience had affected our own personal theologies: I felt unwilling to share at that point and I don't think I was alone.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Vespers was lovely. I was out of breath but focused - a few mistakes were made, but on the whole it felt natural. The second reflection was a very engrossing conversation about receiving in and out of role, and we wondered if a code of practice and more definite barriers between character/ourselves were needed.

FRIDAY, 24 JUNE 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Lauds: grounding. Would be nice to be either officiant or cantor, but I understand the desire and need to give everyone/other people a chance to try out these roles.

Reflections with research group were interesting, although few people I felt lent an "expertise". Some of the discussions I have had informally were revisited and I need to process them before writing about them more fully here. I think there are some interesting research questions to address about the theology of the Eucharist at that time, about intentions of the celebrant and intentions of communicant; do they coincide? Also prayer collective vs communal, so praying together the same prayer, being prayed for, and saying one's own prayers whilst chant/ ritual is taking place. Also the question of others singing the creed for me - does that free me from not entirely believing all of it? Finally the notion of engagement and participation, the former without the latter, and the absence of dialogue in the liturgy - the modern impulse at Dominus Vobiscum to join in. Also I identified the difference between Mass where I could worship and Vespers where I was performing.

This week we have engaged on so many levels with the organised sessions: emotionally and spiritually during Mass, intellectually during discussions, musically, emotionally and academically during the singing: shared jokes and moments of levity have therefore been greatly needed for me, in order to provide some release from the tensions.

During the plenary many people shared their appreciation and thanks.

Tensions and release - the need for levity.

Emotionally exhausting

DIARY

119

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Sadly missed the Introduction, but the blessing of the vestments, the liturgical vessels and the organ again reinforced the importance of ceremony – sanctifying the material aspect of worship which of course will most be blessed in the sacred uses to which they will be put.

It reminded me of the way music, artistry, craftsmanship, as much as words and doctrine, combine in the offices of worship. The singing of the Salve Regina brought this moving ceremony to a beautiful contemplative conclusion: also recalling the continuity of Mary within medieval Christian devotion.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

The reacquaintance with the Lady Mass – the rehearsals as much as the celebration itself – allowed me to become more fluent with an unfamiliar language, text, theology and spirituality and ceremony. With this fluency of increased familiarity came an awareness both of the continuities between the medieval and the reformed rite of Christendom (many of the Latin prayers being directly translated by Cranmer in his 1549/1552 Prayer Books) and the angularities and omissions. eg the absence of an epiclesis in the pre-Reformation rite and the way that the Gospel Book is not censed at the reading of the Gospel (but rather beforehand before leaving the altar). Also reminded me how worshipful even an all-Latin Mass can be: also how integrated the music, words, censing, silence can be, all contributing to the sense of worship.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Re Vespers and Compline: would all the psalms have the same mode and flex?

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Discussion with James and Christoph about the place of explanation, exegesis and teaching. Where is the place of the sermon: did it take place? Or was the sermon a public event outside church at a preaching cross (for example)? Was there a role for a local teacher, or parent well versed enough to instruct children in the Gospels?

How must the young be prepared for confirmation? Was it only boys who would have been instructed as potential choristers or servers?

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Questions arose about what the congregation would do during the longeurs [?] of the Mass: were they absorbed in rapt devotion, waiting for the moment of elevation and the sharing of the Pax? Would they (particularly in the immediate pre-Reformation period) be using Primers and books of hymns? How literate might the congregation have been? Would there have been a lot of wandering around in church, lighting candles, venerating statues and looking at stories in windows?

DIARY

120

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

I arrived safe and sound in Cardiff, well tired from a long early journey, but excited for new experience here with the project. At the introduction, I initially felt quite out of my league, however, as a good portion of the people there were somehow involved in a related field of study somewhat more applicable to the project. I am quite happy to just go along for the journey and see what happens though. I suppose no one in the medieval period would have known the broader scope of what was happening in history or from the outsider omniscient perspective, so perhaps it will be more realistic for me this way.

First off were costume fittings and rehearsal for Blessings and Salve in the church. The nun outfits are hideous, and we figured out only too late that we were situating them backwards, so hopefully tomorrow they will be more functional. I can imagine they will be quite hot though, so not looking forward to that particular experience. Rehearsal was quite expected, we had done the chants in Bangor Cathedral a couple weeks ago at a trial run of Vespers, so I felt quite confident. Had to remember some of the different English Latin pronunciation, but B. was in our rehearsal, and although I don't know his background he seems to be a whiz at this, so I trust his judgement and corrections. We did a bit of work on the stresses, but, like when we were learning the chants at the Cathedral, the rhythm of chanting the psalms really falls into place, and you feel as though the group breathes in and out as one: breathe in a fill your lungs, breathe out the psalms, as relaxed and even paced as that. One feels the heartbeat evening out, and a sense of calm after several psalms and the ritual of turning, bowing, pauses, verses...

The service went well. It was without costumes so felt quite relaxed actually. To be quite honest I was already so exhausted from my travels and all that it came and went. The church space is great, a lot of work clearly went into it. I can't speak to its authenticity as I have very little knowledge of what would be or would not be authentic. It doesn't speak to my own worship preferences, aesthetically, just as a matter of personal preference. Sometimes it feels a bit claustrophobic, but I imagine a lot of small parish churches are like that, I've just become accustomed to big stone spaces. I was quite confused about the movements around the church during the service, I felt like I was stumbling along behind someone else at some points, but again, that's perhaps how commoners felt in the services.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

We had our first real go at the Lady Mass this morning, all costumed. What really stuck with me is kneeling on the floor, which was very painful, trying to see B. who was the Lord and our example of

sitting and standing, and mumbling through prayers through most of the service. It is incredibly uncomfortable to kneel on the floor, and from speaking to the others, I think I had it pretty bad as the lowest and poorest of the lowliest and the poor. I think a sackcloth would be a bit more upscale than my costume, and it offers absolutely no cushioning from those hard stones. It was so difficult to concentrate really, I was just trying to make it through.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

The afternoon was very upsetting and I became frustrated and angry to be quite honest. I was really looking forward to doing the Vespers, but what happened was we had a two hour rehearsal, running through nearly everything twice. I stopped absorbing any information by about an hour and a half in because we were in full habits for the whole thing also. So then after I was already very angry and frustrated, we then had to learn the tropes at the end of the Salve, which are really difficult anyway. All this added to the worst worshipping experience in my recent memory. It was just impossible to get myself into a worshipful mindset. I really don't think I could possibly do another day like that. Even hours later I'm still feeling some angst about how the whole thing happened, so I will wrap up this entry, and hopefully tomorrow I will be in a better place mentally and emotionally.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Thank God for today!

We started with the Lady Mass, filmed version. It was actually quite fun for my character, although I don't see how I could actually experience the worship myself. It's very much more like acting than it is like worshipping. M. and I were the only two in the congregation who were not locals, so we decided to play up our pilgrim and poor status characters. We were milling about looking at paintings on the walls, with some prayers or discussions of what the paintings were about. We did some praying to the pictures of Christ's wounds and to Mary. I had trouble getting into character, and I was painfully aware of my American accent, so I didn't speak up much. M. was wonderful at getting into the role though. It was all a bit of fun really. Didn't feel much like worship. What really changed things was the lack of pews today. Funny how modern worshippers see pews and fence themselves in, which was the purpose of pews to begin with. But without them, everyone was moving around, and we could gather closer to the rood screen to see the elevation. That was really the only time that I was aware of anything on the other side of the screen.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Vespers was a complete 180 from what happened yesterday. Although we had cameras in our faces, I was in a much more serene mindset and it was the first time this week that I've felt truly prayerful. The psalms felt just like breathing, and there were some truly stunning moments where I think the group was really working like a single unit. I was not aware of anything beyond our little group actually, once we got going. It was lovely and calming and reflective, and really meshed with my worship style actually. I have taken part in monastic services of the hours before, and this felt so similar. My faith in this project was really restored by the Vespers service. I wonder if this may have to do with my own background of being a chorister all my life, and that my experience of modern worship is inextricable from sharing music with fellow worshippers (be it congregational hymn singing or actually singing in the choir).

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Another Lady Mass. M. and I decided that today our pilgrim characters would be a bit less disruptive, and a bit more pious. Still went for the 'newcomer to the church' narrative, but we were on a pilgrimage so we took the religious side of things more seriously. If we disrupted loudly, it was in saying prayers. It was still very much an acting situation for me though. Still couldn't engage with worshipping. There was a bit of a twist though, as there was communion offered for Corpus Christi. So my character had prepared her soul for the body of Christ, but I myself had not. I had to step out of my character to prepare my 21st-century self to receive. I think in the scheme of things though, as the communion was prepared with a modern Welsh Anglican rite, it was okay to have a sort of divide.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

The Vespers I felt were less prayerful than yesterday's, I was distracted at a few points by J. the lecherous poet lusting after the nuns. Had to shake some concentration back into myself and focus on the psalms, which is not far from my own spiritual life. There have been many occasions in which I turn to the psalms for help or strength or refuge, and the experience of singing together in worship is so close to my heart, I really relish every chance to sing. I never felt that being a nun singing Vespers was a character experience, it was me singing in the choir.

FRIDAY, 24 JUNE 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP,
FINAL SESSION

Well I thought I should take the time to reflect on the whole week. In discussion this morning, I realised that what I will take away from the week is a bit more appreciation for my own worship. I know that in my own spiritual life it is very important to sing communally, either with the congregation for the hymns, or in the choir. In the Lady Mass that aspect is so conspicuously missing that I've come to realise exactly how necessary it is that I participate somehow musically. Perhaps for the same reason I felt worshipful during vespers. Some of the other nuns were reflecting on how distracting the habits were to the experience, but I was just so thrilled to be singing the service, and my heart has been so heavy with regular choir missing from it. Besides Tuesday when other human frailties were in the way, Vespers was wonderful. On the other hand, Mass was just acting. I can't decide yet if I'm happy or not to be going home, but I think the intensity of things will slowly get processed over the next week or so.

DIARY

121

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Introduction: Nothing particular to say. Perhaps a bit too long although lots of the formalities were necessary. One wonders (though how to handle this without rehearsal would be a problem) whether the physical claiming of the space in the blessing service wouldn't have raised the main themes without any initial content comments, so that the intro could have been brief formalities only?

Rehearsal

A few initial reactions: barrier is certainly going to be singing the Latin as if understanding it. It is in better shape than is normal for fairly slim rehearsal time, but the texts certainly haven't gelled. Do they know what they are singing? At this stage I haven't seen any translations or psalm commentaries etc. It seems the situation is exactly what the *Myroure of oure Ladye* was written to address. It is odd that though there are a lot of good aides for the illiterate there really is very little to bridge gap between pretty good, semi-Latinate singers and the interpretations of the liturgy that were hoped of them in the period...

Questions: Tempo? Are we aiming for the feel of people who have been singing together for years who know this by heart? or what?

Pitch and transpositions. Haven't done the whole of the vespers but there is the question of diatonic relationships. Not certain.

Transcriptions: problems of representation of neumes and grouping and syllabification. Not certain that there will be time to deal with this.

Blessings and Salve

physical-sense of barrier is interesting with nuns in sanctuary. (Rather nice sound with the amount of people. Some rough edges in the psalmody especially beginnings, but quite a good sense of purposeful worship.

Movement around the space very good. Allowed participants to claim the whole of the church and to try out quite a few of the spaces initially. Also pedagogically good, showing lots of the places of particular interest.

Intellectual

Blessings of artefacts a good idea I think, framing the whole of the project. Issues of closeness to, and distance from, object of study, emerge strongly, and the difficulties of studying while participating come out very clearly in this process.

Emotional. Tied to the intellectual issues of learning through doing. For me the Salve service (though the least participatory if one was not a nun) was really the most touching. Odd that the priest was sidelined, which wouldn't be likely to happen in most modern worship if a priest were present. So the gender issues really came to the fore there even more than they may in the reconstructions if assigned roles are negotiated in advance.

Enough already!

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Morning Office

Good idea. It got the pattern of the office established in an easy to process manner and raises issues about the persistence of these forms

Rehearsal

This was very short; we touched up only a few things and tried to do some detailed work on the psalms and get a more fluent chanting style, but this work was pretty well only befun.

Lady Mass

I was very bound to the book. Mainly because I wanted to try out the didactic prayers in the places that they were recommended. I was struck by how with a knowledge of the cues and a rather steady vocalisation that the timings often came out very close; I doubt whether they'd be done so 'literally' but it was very helpful to experience this. It showed at least a didactic pattern that might (given an activist priest) be quite effective in forming a congruent lay worship during mass.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Rehearsal

This was really quite a tough rehearsal going all the way through for continuity (with the knowledge that it'd have to be done again shortly thereafter. Good experience with organ and no coordination problems between organ and chancel.

Vespers, Compline, Salve

This was a marathon. An hour long with lots of peaks and troughs. In general compline psalms were not as good. (Certainly showed themselves up as less practiced and less familiar.) Rubrics are fine, movement is fine. Tempo is a bit slow and all the psalms sung with too much tone (not simply voiced). It felt like an effort (and I wasn't even singing.) It will be interesting to see whether one can a better sense of flow especially with just vespers and salve.

Tropes were not done well, but these are the least rehearsed music. I'd like quite a lot of contrast, but it may be safer to do side A B.

Reflection.

Almost everything is about the process of doing the services today. This isn't really problematic however as this was a day for getting things under the belt.

Crastinus dies sollicitus erit sibi ipse; sufficit diei malitia sua.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

This will be impressionistic due to fatigue, but quite a few things came up today worth mentioning.

Lauds: Still worth doing, though a bit more of a chore.

First, the efficacy of the project came home today. Seeing the elevation done effectively was new for me, even though I've seen the elevation at contemporary masses and at times it has been very effective. The combinations of posture, the quite complex ministerial ceremony, the expected, but nevertheless real silence (in fact the first real silence of the day) all combined to give the moment significance. With one hat on, it was clearly the type of moment that I have asked student-observers of worship to notice. ('When does it get quiet?' 'When do people really seem to be paying attention?' 'What do they seem to be focusing on?') But it was more than that; it was a moment that connected with me too. It also made me think that the kind of popularity of the elevation reported in medieval sources is believable and has a rationale in ritual that needs to be looked at more closely.

I remember some quote (perhaps from a section of Merita Missae not included in our preparatory readings) about music connecting the rite at the altar with the laity in the nave. (even though the words of the music be not understood of the people; or some such phrase). There were many times at this mass that I thought that this was demonstrated (or at least I thought that I could see how some of the bishops in the 1530s thought this, but I also felt it). This was easily true of the ordinary: somebody fairly well educated (as I suspect my alter ego Lord of the Manor might be) would have been instructed in the ordinary of the mass its meanings and intentions that might be proper to it. It was very easy to cue off this and even though the choir is in a quite complex polyphony with the altar, it kept bringing things together at the key points of the service. So the laity/clergy opposition doesn't work for me any more, because the choir actually supplies a third term and does actually function in the ways that the bishops describe. It also holds the position socially economically and every other way. The architecture helped here and I didn't mind that the choir obstructed the altar service; it also made a bridge between the nave service and the altar service. This isn't the only way this could work, but the idea of altar service at the high altar, raised one or more steps and a choir raised a step or more above the nave works. I also reflected on how the moving of the high altar in front of the choir has in many places created real problems with this bridge. The choir is now in a different room and in danger of irrelevance. I also thought later on about the (fairly successful) baroque solution with a westwork organ and choir. This makes a sonic bridge between altar and choir (and visual lines and communication are really good), but the connection is still made. This is particularly effective if the main metaphor of the service is 'foretaste of heaven' (that is if the choir is good; foretaste of purgatory, if not!) but I was struck by the mediation of the choir in this position. It might work better with the more visually inclined culture of the twenty-first century, so here medieval looks pretty modern and pretty convincing.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Vespers. The second Salve service was really effective as a religious service. It is interesting how effective the chanting of monastic hours are at forming a community and giving it an identity. It is also clear that we just haven't really got to the bottom of this. Even a 'fake' nuns community is empowering. Women's voices authorised and identified by women give the group a coherence. This can be exclusive in that the second salve was better partly because everyone else was gone and it was just the core group. It was interesting that quite a few of the nuns were not even aware of the clerical participation and leadership of the laity during the first iteration. A perfect medieval attitude, I'd say and not one put on, it just happened. Real chanting of the hours in Latin to gregorian tones is hard work, but community forming in relatively short periods of time. I've noticed this before, and it was important that it happened here.

I suppose that one thing that is emerging that is very good is that the project is not just providing interesting data that allows experimental testing of historical hypotheses (and really these will remain hypothetical even if they are suggestive), but it is also providing a great deal of material that allows one to think about current practice and to draw upon 'other' ways of doing things in a zone that is neutral enough (though not neutral) to suggest different ways of doing things for contemporary worship.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Lauds: This is still working to quite some extent in settling people down and getting a rhythm going. *Mass:* I have been getting a bit sick of my costume. The whole thing has been reminding me of long multi-airport journeys with the same unsettling effect. Take off belt and shoes, put wallet, keys and mobile phone in a box, get put back together wait two hours and repeat the process, etc. It was possible to do a few things in the Mass that were more regular. I used the authority of my persona principally to keep order, but only by giving orders to my steward, and through my wife, her Lady's maid. It is funny that I haven't really thought about kneeling as an issue. (Still painful after the event, but the expectation that it would be part of the package gleaned from the experience with the rite of penitents made is all something less of an issue for me.) The ceremony had a better flow and rhythm and it is surprising how quickly one can be accustomed to a new pattern. I particularly moved as close to the altar screen during the consecration/elevation sequence and found that right up against the screen was a very nice place to be. One could go very close and the screen became less of a barrier and more of a protection against violating the space. (No sense that I wanted to go within the screen, except perhaps for choral singing... I did wonder briefly about receiving Anglican communion at the end (and even if it was confected as two rites it was very clearly the second, and the common effort to

treat it as worship whether it succeeded for everyone or not that did the work from my perspective). Still it was an interesting moment since it was only the assurance that it was a 'valid' Anglican sacrament that raised alarm bells; if nothing were said, it would have been simpler!

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

Vespers/Salve: I decided not to do anything with the nuns but to let them find whether they could just let their group come together and to work more fluently. To my ear they set us a very slow rhythm, and that seems to be where the group was in their common effort at that point. It didn't sound particularly strained and it was comfortably hypnotic. The need to use candles throughout was visually an added bonus it had a nice lamp-lighting feeling and the salve sounded quite beautiful. It was interesting to me to hear about the group dynamics a bit later on and about how people had problems or enthusiasms with the whole of the process. I tend to think that in singing the offices a group sings who it is and it is really clear to someone listening. The kinds of feelings of effort were clear (especially Tuesday) and their lessening (though not disappearing) was also really clear today. Enough.

DIARY

122

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Set-up: a daunting task list and a mountain to climb (especially given lack of time beforehand to limber up, learn the dots and devise a convincingly elaborated methodology):

- get to know fellow singers (again);
- get fingers back in contact with skittish keyboard;
- psychologically/imaginatively zone in on liturgy, not exam boards;
- physically overcome sense of extreme fatigue: a change is as good as a rest cure?

Gathering in the 'stute':

- snap into role;
- try on scratchy costume (I think not).

Rehearsal:

- meeting three fellow singers;
- 1527 Gradual throws up a surprising number of variants very quickly: dud neumes, variant readings of Felix namque (cf. Assumption propers: top priority: check these against 1507/8 and other GS eds when back home)
- other priority: let Sally know about this and some type-setting slips in blobs edition;

Salve:

- dark, even with candles (and this in the middle of June!); so impossible for the nuns to see notation (hilarious to watch, but informative: square notation seems so much better suited to low light levels).

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

Morning rehearsal→Lady Mass iteration:

- it's a good idea to get cracking with a run-through first thing: cut the crap;
- singing is darn tricky: especially so when flittering between blobs and neumes, texts and rubrics, clergy and choir...
- ...singing, nodding, bowing, crossing and (oh dear) kissing: a dizzying counterpoint of activities.
- singing style: so many questions, so little certainty of the answers; CH is confidently Berryesque, advocating some shrewd but ultimately unprovable mannerisms: nice shading at phrase-ends, tenuto on key syllables, emphatic breathing after some melismas:
- I think 'go with the tradition' and 'give C his head' should be the watch-words; there's no point

try to new-mint a bespoke performance tradition, so get on with, be Q & D, use muted Italianate vowels with mild English consonants, and adopt the Cambridge tradition (which works and is recognizable): there's no point whatever in focusing all our attention on the particularities of pronunciation and imponderable performance practices;

- that said, there remains the wider question of familiarization and inculturation: how do you invent an embedded local tradition on the fly?
- perhaps because everything's all in flux, one can't help thinking that Sarum had a ruler to each side (more sometimes), rather than one maestro, for very good and practical reasons; sharing leadership with C seems to work well when we're locked into each other's *modus operandi*.
- not sure about the pax board.

.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

Afternoon rehearsal→Salve:

Rehearsal:

- major progress in ironing out idiosyncrasies and textual glitches; won't eliminate all error, but should hopefully diminish uncertainty/anxiety; business-like, good; CE and DG show immense forbearance while CH and MW pick notational nits;
- Magnificat run-through: good (I played well today; so downhill hereafter); recitation worked convincingly at 'plagal' pitch.

Rituals:

- probably where you'd expect things to be on Day 1.5; psalms are careful and need leavening; Salve needs a bit more 'impact': shabby entrance diminishes the drama of walking into the nave;
- note: did the organ enhance or obtrude? The scholar is certain this was out of scale and not appropriate to a low occasion (think feasts, censings, altars, lights etc.), the organist unsurprisingly enjoyed the chance to get behind the wheel and put the foot down. Public opinion seems divided (unhelpfully).

Reflexion:

- there was some interesting feedback from the nuns on their experience as performers, focused upon the task in hand: this uncannily mirrored the choir's experience during the Reconciliation in 2010 (yah-boo-snubs to the cavillers and nay-sayers who tutted at our heretical preoccupation upon the musical task rather than the fluffy stuff);
- also the nuns alluded to some contention concern the stressing of syllables in psalmody (echoes of 2010 again);
- it was very interesting to encounter real hostility among the nuns to their psalmody; maybe I coincidentally blundered into a dissentient sub-group, but I doubt whether five Anglican vernacular psalms would have attracted these sorts of brickbats: is there something in the flatness of psalmody that is unwittingly muting the sense of vocality among the women? Let's see tomorrow..

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Session 1: Lady Mass filming:

Lauds: no change, although he stute lowered the flame.

Filming: a trial. Even absolved from the requirement for note-perfection, this is extraordinarily stressful, even though the shape, contents and order of the LM are becoming more embedded.

The schedule is very tight, even though this is a very selective snap-shot of the daily cycle: people are getting very ragged.

Many glitches in filming: the Gradual and Alleluia were a shower (largely, if not wholly, my fault: trying to sing incompletely-memorized melismata off square notation, semitone-transposed and in front of cameras was a bit steep). Re-take was done with Sally's dots to hand: a cheat, but effective.

- one thing to salvage from the wreckage of the first iteration is the incessant but variegated succession of chants that take the Mass from Introit to Creed; in that sense the daunting logistics of rendering these chants, although resulting in a defective performance first time round, nevertheless made for interesting research.

Note to self: the Redford Felix namque over-shot. Although it was apposite for c. 1535, it was a tootling piece: too short, too flimsy; maybe it needs a larger instrument, along the lines of the one engraved by Hollar. The main issue was the ceremonial hiatus it left. The Preston Felix completely, and convincingly, plugged this gap and left the main period of silence exactly where one might think it should be: at the consecration.

Note to self: the Preston feels like a consort piece. Some of the hand stretches are implausible; indeed it occasionally requires finger-substitution, unless one is to let go of contrapuntally essential voices.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

Successful, perhaps because of curtailment of Compline. Personal engagement slightly blunted by fatigue. One reservation: doesn't the scenario rely upon an exceptional concatenation of statistically unlikely factors? Is this actually congruent with the declared principles of the project (which is implicitly predicated upon a normative model)?

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

Morning: Lady Mass:

A triumph: this may have sounded the same to a disinterested listener (??), but the sense of calm, flow, recall, focus and consonance was striking; the long stretch from Introit to Creed felt convincing. This

suggests several ideas – most significantly the importance of collective memorization (of notes, certain words, breathing points, each others' foibles etc.) which enables you to 'lock into' the soundscape. In this context, a lectern grail serves as an acoustic focus for the huddle of singers (and, of course as aide memoire).

It's easy to idealize the scale and splendour of a well-staffed cathedral like Salisbury or Lincoln, but how coherent was this in practice, given the fluid membership of such corporations? One could imagine the social and ceremonial experience of worship becoming rather desultory in institutions in which the sense of *Gemeinschaft* was less readily achievable (not, at least without visionary –or, perhaps more usually, bossy – leaders).

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

[Afternoon reflexion: this was a tough call for the experts, being thrown at the deep end into pre-socialized groups.]

Afternoon: Vespers:

Ditto: sounded unforced, unselfconscious and fluent. BF was clearly happy, and happy to recede, job done.

B and I both wondered what would happen if we were to repeat our liturgies for several days and weeks. Would we progress from first encounter and familiarization (done) through deep familiarity to boredom and then, finally, habitual acceptance? Just like Choral Evensong.

FRIDAY, 24 JUNE 2011

FINAL REFLECTION

Reflexions: some interesting discussions, some wide-ranging excursions into the realm of witches and cunning widows: an unwonted reminder of the original context for this week's services, which had some thoroughly superstitious and frankly unpleasant aspects.

The rounding-off was effective (and, for many, clearly affecting). R had found his pace overnight and had clearly been quietly ticking over the issues in his mind. Quite a few interesting social encounters afterwards.

DIARY

123

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

The Mass: I was struck by how enclosed the whole thing was. Sitting in the nave, I felt surprisingly strongly that I was “outside”. I suppose this is partly the architectural situation in St Teilo’s, and partly how it would have been for a lay congregation. Not at all surprising, in principle, but the feeling of it made some impression.

Otherwise, I felt good about the whole thing. The tensions between the historical and the present is something I have commented on, mainly from an academic point of view, but I should say that it is also something I felt, particularly, of course, in connection with the communion. I was happy to take part in it, but was also split between the feeling of taking part in a quasi-historical act and a Eucharist here and now.

Also, at the point of the secreta, it was quite stunning to experience the silence. Again something well-known, but when actually hearing it, it made a huge impression how this silence suddenly came in after long periods of recitation and song.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

The experience was somewhat different here, although the same feeling of being outside was there for a long time. But when the nuns came out into the nave toward the end; that gave a strong feeling of actually being touched by the ceremony and being part of it. That made me feel very much that in ceremonies, where processions would play a larger role, that would undoubtedly have contributed to a congregation being drawn in to the ceremony to a high extent, regardless of how “active” (in the sense of one’s doing something specific other than listening, watching, being attentive) one would have been. Again, nothing surprising in and of itself, but experiencing it is always something very different from believing that one knows.

Apart from all this, there was – for both ceremonies – a feeling of beauty and seriousness, and in between a feeling of monotony, recitations “without end” (not least the long psalms).

These were, as I recall it, my main experiences and immediate thoughts during the liturgical acts.

Everything was stimulating and engendered much new thought! And very well organised! I am very impressed with the command of detail in combination with keeping the overall perspective in mind!

DIARY

124

REFLECTING ON THE EXPERIENCE OF
LADY MASS AND VESPERS, COMPLINE
AND SALVE AT ST TEILO'S
20-24 JUNE 2011

MONDAY, 20 JUNE 2011

INTRODUCTION, REHEARSAL, BLESSINGS & SALVE REGINA

Two overriding feelings:

The first is emotional, returning back to St Teilo's Church, which was so spiritually significant for me last year (the Reconciliation of Penitents). Walking through the porch where last year I stood and waited, seeing the wall paintings again (and the things that last year were covered up); I even went and laid my hands on the floor tiles where (for hours it seemed) I had lain prostrate. The Church is no longer a sacred space, it is a sacred place full of significant memories – and, I hope, with the potential for new layers of significance in the days and events to come. Seeing people I hadn't seen since we were here last time brought back extra thoughts and feelings, while I know some of the people I see regularly have their own personal reasons for being fond of St Teilo's. Was this the medieval lay experience – the space of a building becoming a sacred and special place through a sense of experience and belonging?

My second was the 'wow' factor at seeing the organ doors fully open. It is a magnificent sight: now what would medieval people have made of it – and the sound it made? Magical – if not magic... Finally, just how am I going to learn all the Acolyte has to do in time for Wednesday? I don't say or sing anything – which is fine, but I seem to have to find my own cues for when I am to set off.

TUESDAY, 21 JUNE 2011

MORNING OFFICE, REHEARSAL, LADY MASS

What a long day! I feel drained...

How complex the Mass is – did all this really happen day-by-day in a small Parish church? My role is quite functional, although the things that I do and the positions I have to take up are important otherwise the Mass couldn't go ahead: it's the sort of role that only gets noticed when things go wrong...

I really have to find my own cues for doing these things. The clergy work in a team of three, and have each other to bounce off; the choir have most things written down and clearly are a team; even the Taperers do roughly the same things at the same time. I suppose Nik and I could call ourselves a team, but I don't think he and I interact at all during the Mass, only before and afterwards. It's quite lonely up there! I was surprised that I have no contact at all with the Priest – everything I hand to him is through the Deacon or Sub-Deacon. I don't think we even make eye contact – during the Eucharist at home we work through eye contact – although then I have lots of interaction with the Celebrant. The only direct contact with the laity is with the pax board, which I take round. It's amazing the different physical reactions I see as people kiss (or don't kiss) it; it's quite similar to the different ways people receive the chalice at home. I wonder what they make of it – perhaps some will tell me. I know the people at home who take Communion, and try to pray for them individually as they take the chalice. Right now, I'm simply praying I don't fall over in the darkness or drop it. I'm still so nervous about being at the right place at the right time with the right thing – that's all I'm thinking about at the moment – so there's nothing obviously spiritual in it for me... yet.

REHEARSAL, VESPERS, COMPLINE & SALVE, REFLECTION

This afternoon, I was so exhausted I fell asleep during Vespers – at least I wasn't the only one... Although I was in my medieval clothes I didn't go into role at all – no re-enacting or acting, it was just me. The singing was wonderfully meditative, but it was so repetitive and somnambulistic – like a lullaby. I didn't know I was asleep until I woke up. Probably, we were all being 21st century Anglicans – sitting down in pews, facing forwards, and listening; tomorrow, I shall go and wander around during Vespers – or even sit outside. I am sure an itinerant Bard would have been more engaged somehow with the organ or the congregation.

I should have knelt for the Salve: I remained sitting at first, then felt it was too late to change position. What is it that prevents people from moving about in church? It wasn't just the singing that made me want to kneel down, it was the whole experience of the Sisters gathering round the Statue of Our Lady, the individual lights in the darkness and their focus and apparent devotion. This was personal.

WEDNESDAY, 22 JUNE 2011

MORNING OFFICE, REHEARSAL & FILMING OF LADY MASS

Thank goodness the filming's over!

The rehearsal and the space around it gave me the best opportunity yet to learn my part. At one point yesterday – or the day before – I was annoyed with the clergy team as they wanted to go through the service skipping over the pieces where they had nothing to do or say; that didn't help me! Today, I was able to repeat over and over again the actions I have to do and positions I have to take in order to fulfil my ministry. Confidence in handling the artefacts is important too – kinaesthetic learning! I know my cues – although I haven't told the people giving them they are my cues as it might make them more nervous. The only thing I am uncertain about is where I end up – I don't want to end up at my seat when I should be at the credence table. Standing facing the credence table even gives me the opportunity to look at my crib sheet. I'm still very much on my own, though. I don't know much of other peoples' roles other than when they directly affect me – perhaps with the exception of the elevation – so much is going on which I haven't had time to focus on it all... yet.

The first filming didn't go too well. I was really only aware of my own mistakes. The veiled chalice didn't leave the altar, and that was one of my cues – so I was left stranded. I could see John in the Chapel but I don't think he realised immediately why I missed my cue. Then my own big mistake: I went completely in the wrong order with the Pax Board. I wonder what would have happened to any medieval acolyte making the same mistake. I don't know that J would have seen this, so I told him. These mistakes shouldn't matter, as the film's about issues concerning the enactment of the Mass – as well as the enactment itself... isn't it?

We were all much better in the re-take. The veiled chalice came down from the altar, while people almost had lined up to receive the pax board – they had sorted themselves out into men and women, high status before low. Yesterday I had been jostled as people vied for position. I wonder which was more authentic.

FILMING OF VESPERS, COMPLINE & SALVE, REFLECTION

I tried to get more into role during Vespers. I tried to ignore the singing and concentrate on the organ and the people in the congregation – and other people did too. I spent a lot of time looking at the organ, and interacting with D and K. I tried to talk out loud, but people responded in whispers, so I whispered along with them. This felt more like acting out a character than ‘getting into role’ so the music was less personal, less intimate than yesterday – even though on camera it may have looked different. Afterwards, K said me it helped him get into his character – and at a more personal level to engage with the music, so I’m pleased to have been helpful.

THURSDAY, 23 JUNE 2011

MORNING OFFICE, DISCUSSION, LADY MASS

The rest of the research team arrived last night, and I sat with both Therese Smith and Linda Woodhead. How did they feel about fitting into Lauds with us this morning? I wonder if they were all comfortable having to speak aloud individual verses of the Psalm. Over the past few days, Lauds has been very important for me, a time of spiritual certainty in contrast to all the uncertainties of the day: it’s an important balance.

The Mass was far more relaxed today. Not only had we enacted and discussed it one more time, the pressure of the filming had passed – well almost, as Andy wanted to film the ritual which occurs in the Chapel. Mistakes were still made, but people seemed to be much more confident to work around them.

Two particular things today.

The first is being more aware of how things fit into place with each other. I could discern the shape – and therefore much more of the deeper significance of the liturgy. I had the space to notice things I hadn’t really had time to notice before: minutiae, such as how the pottery cruets are so easy to handle – they look if they’re designed first to be handled than to be looked at. And then more significant things, like the silence at the Consecration and Elevation. This was more like taking services at home: I had the space to start to pray the liturgy, rather than just focus on ‘what comes next’. It’s layer upon layer.

The second is how close the laity came to the screen as I brought them the pax board – closer even than yesterday. I could almost have stood at the entrance and had them come to me. It’s interesting to watch people’s eyes as I hold up the pax board for them. It’s not my place to presume (or to ask), but I sense some real devotion – rather than people acting. Nearly everyone kisses the pax board rather than pretending to kiss it – and for some people I can feel it’s more than just a peck – it’s very sensual. For me, today was much more like administering the chalice, where in spite of there being a series of physical interactions close to a person’s mouth – the proximity implying a real degree of intimacy, there is the time to pray for individuals – even if their focus is totally on the board, rather than on the person holding it.

A lot of the reflection was taken up by people's reaction to the Administration of the Sacrament for Corpus Christi – and I admit I hadn't thought this through properly. The Sacrament clearly wasn't for the medieval characters people were, but for the 21st century people we are – yet most were clearly still in role, and that must have been confusing – especially with the instruction to receive in status order.

REFLECTION 1, VESPERS, COMPLINE & SALVE, REFLECTION 2

A big bit of me didn't really enjoy Vespers. Sally had suggested I could take the example of Dafydd ap Gwilym and think (if not express) lewd thoughts about the nuns – perish the thought! So I decided to leer at the nuns and try to catch the eye of one of them, then thought I better plan this beforehand with one of them: after all, I have to face them all over the dinner table...

So I hung around outside, made lots of noise when I came in, fell out and tussled with C and M, then repeatedly leered at nun J through the screen at the side – only to see John staring back at me from the Chapel. I'm not sure he was impressed... While I do enjoy female company, not only wouldn't I have behaved like this myself, I don't think it would ever have worked – I'd have been much more subtle... At least my acting – for acting it was – didn't interrupt the singing of Vespers, and I was able to kneel down and be myself at the Salve. Brief interludes of God-given spiritual calm at odd moments in the day. While I'm never far from the small boy who needs to be funny in order to get any sort of attention at all in a group – and I do quite like him, I suppose people aren't aware when he's wandered off to be replaced for a while by someone else. Isn't personality and people's perception of it complicated?

A mixture of relief tinged with sadness as we start to say 'Goodbye' and pack things away... .

FRIDAY, 24 JUNE 2011

MORNING OFFICE, FINAL REFLECTIONS

After Lauds, John spoke about the artefacts. I've been fortunate to have been close to so many of them, and had forgotten not everyone had such a privileged position. In the reflection group with Roger Bowers and Nils Holger Petersen. Nils succinctly discerned between two important aspects of learning: people's engagement through what they did at the liturgy, and their engagement through what they felt. On top of this we must consider the dichotomy between engaging as 16th century characters, and engaging as the 21st century people we are – and the fact some people find it harder than others to separate the two.

There's so much to unpack...