



INTRODUCTION TO THE PARTICIPANT DIARY

ST TEILO'S ENACTMENTS: 12–16 SEPTEMBER 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.

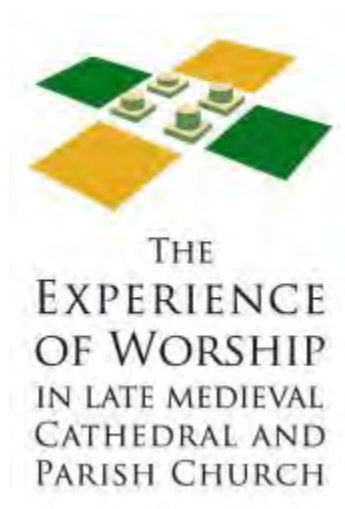
This diary will be treated as a confidential document. However, we would wish, where appropriate, to make use of your responses either in general comments about the research findings or in specific comments which would always remain anonymous. We will happily supply you with a photocopy after the week,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

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
AT ST TEILO'S
12-16 SEPTEMBER 2011



TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Rehearsal – Procession- Jesus Mass

Haven't reconciled yet whether my son & I should be in the nave of the church before the procession begins.

Given our status would we have stood at the door?

Inevitably static for me as it was my first rehearsal.

However the building felt v. comfortable/ familiar – it could almost be my parish church.

The contrasting light between the rain, clouds and sunshine seemed more apparent today than in June.

The church feels more medieval in dim light.

Felt we should have followed the procession therefore need to stand at west end and lead into the sanctuary for the Jesus Mass.

Jesus Mass involved a long time standing & kneeling

Would the lady of the manor/ benefactor be expected to do this?

Felt to have to stand in a very small space with no allowance for movement and very close to the altar.

I feel the reredos is extremely powerful.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Somehow felt easy to fall into character, possibly following the am rehearsal, plus the reflection after lunch, which helped unpack some of my questions.

Although came in late (deliberately) soon felt part of service, but having revered the Blessed Virgin Mary (BVM) felt I also needed to engage with her during the antiphon.

Was this reverting back to June, my proximity to Her or that she is my local church's patron saint?

Not sure yet, maybe by Thurs. I can answer this question.

For me the most poignant sensory experiences are sight and sound. The sense of the incense now feels familiar.

Hearing both the mass said by Jeremy whilst the boys sang was an experience I had never encountered. I felt I could hear the Great Eucharistic Prayer whilst music was floating above, even though I know it to be an integral part of the service.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Morning Office

As before, the benefit of collective worship was profound for both personal reflection and community cohesion.

Rehearsal – Procession and Jesus Mass

Very useful as laity to feel the space and what actions seem appropriate? Therefore during the actual acts of worship any movements, relationship to others and a feel for the shape of all senses have been established and this then results in a greater spiritual engagement.

The procession felt natural but was not spiritually moving for me, I was also closer to the Thurifer than I liked. (Incense very strong but maybe that would have been good in 1530 to counteract the stale smells within the church!)

The Jesus Mass however felt completely like a service within my own church.

The different sensations between singing in June and being part of the laity this time were very powerful.

Every action (from me) seemed perfectly natural. Space not a problem today, totally different feeling re proximity to the altar (possibly because other laity also crowded around as well).

I could hear Jeremy most of the time which served as a focal point during the Mass.

The music/singing 'floated over the top' and didn't impinge on the service. It actually helped me to focus on private devotions.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Again talking through the scenarios before the actual service was extremely helpful in focusing my thoughts.

The breaking of the Antiphon and Compline (for recording purposes) was a little confusing. It then became difficult to adapt to the role whilst also engaging with the service as another factor of doubt/uncertainty had been introduced.

Compline was difficult to relate to, unlike my other experiences at Bangor and Whitegate. I found the florid organ playing (although wonderful) wasn't what I expected in a service at the end of the day. (Maybe my preconceptions).

The Antiphon was initially difficult because I knew I wanted personal prayer to the BVM during it and there was a camera man 3 inches from me. However on the second take the camera had moved and I felt I could have my private devotions with BVM.

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Morning Office

First time this week for me in the church, felt more intimate and devotional compared to the institute.

Discussion

Not sure (for me) it was useful/ enlightening as previous day's activities had been fairly extensively discussed on the previous pm with different groups. Some of Jeremy's comments with regard to the Mass and how each service is a different experience for him were very useful to me as a 21st C person (i.e. not as my character).

Procession

I find it difficult to engage with this religious action (maybe because I cannot translate most of the Latin and therefore cannot relate)

Jesus Mass

Following yesterday's experience I was apprehensive that today wouldn't live up to it, however my sense was still that it felt as though I was entering my parish church for communion (although realising people of that era didn't receive).

I wasn't disappointed I found myself immersed in the service. When the organ played I found I was able to offer my own private prayers. The effect of the sun being covered by cloud meant that the hands feet and heart (the five wounds) stood out in an almost 3D effect from the black background. I did feel the singing wasn't quite as fluid today (however still v. commendable).

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

Reflection 1

Interesting to hear the thoughts of the singers, and their reaction to the am Jesus Mass. In some areas the reflections were the same as mine (reported in the previous section).

For my character I find the services transmutable, however the responses from both eras may well be different.

Compline & Antiphon

The Compline service (for me) was so moving today, I could recognise it (Bangor SMS) and it really felt like an evening prayer, which led me to offer my own prayers within the service.

Changing the venue of the Antiphon to the South Aisle created a different atmosphere. It was a brighter part of the church, thus engaging different sensory perceptions and was an intimate place between the singers/verger/and laity. V. powerful space for prayer.

FRIDAY, 16 SEPTEMBER 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Morning Office

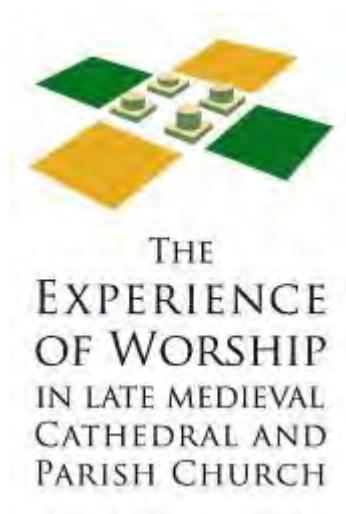
Again collective worship (this time with lit candles) was a moving experienced enhanced by candlelight.

Reflections

- Familiarity of the community (21st C) enables trust within the group
- I found the difference between June and Sept to be striking. The freedom from the text enabled me to engage more in private prayer
- The use of different spaces within the church created different sensations and emotions (for me)
- The thought that I shall take from this enactment is the image of the Five Wounds. For me it was extremely powerful and thought provoking.

DIARY

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MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

Found Chris Irvine's reflection helpful on the 'physicality' of the rite, and Judith's useful reflection on the Name of Jesus.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Struck by simplicity of the rite – pruning of ceremony compares to June's Lady Mass with Deacon and sub-deacon. As a result – even though the priest is unaware of what is happening behind his back! – the liturgy feels more intimate.

Wondered why since incense is used in the procession, (but no altar censured or priest or people) - then was there no censuring of the altar at which prayer was to be offered at the end of the procession?

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Again struck by the prayerfulness and spiritual intensity of the liturgy (even in a foreign language and theological culture) when it is offered and intended as worship – rather than 'merely' performance (though clearly in an important sense the Mass and its context is full of drama).

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Even though the priest is in a sense dislocated from the congregation (facing East, Latin, sung prayers) there is a strong sense of the community at worship. Especially because of the prayers in the Canon (and elsewhere) that remember the saints (in large numbers – and I mentioned 6 Welsh Saints, which perhaps should have been included in the prayers) and also the departed. Strong sense that the community in the divine economy is both living and departed, and through the priest is 'doing' the Eucharist it is nevertheless a corporate doing.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

Enjoyed the addition of organ and polyphony to the music. This reinforced the sense of a multi-layered texture to traditional liturgy. Even though teaching and preaching seem to be absent from the celebration (where and how was this done? – preaching-crosses outside the church?) the layers of iconography, music - men/(women)/ boys schola, organ, monody and polyphony - , colour movement, gesture, devotions (pax board and individual devotions), silence, – give a rich context for worship that operates at the imaginative rather than the purely cognitive or intellectual level. These layers of texture suggest different ways of entwining the holy: the aesthetic is as important as the intellectual. At the same time as different individual responses are allowed, there seems to be an overriding sense of the corporate rather than the individual, and this sense of *plebs sancta deus* is focused by the priest at the altar – who, though seemingly distant, is the means by which the concerns of this world are taken up and transfigured in the sacrifice of the Mass as manufactured goods (bread and wine - potentially produced by local people) and changed into the flesh and blood of God.

Given the striking theology of what became eventually transubstantiation it is extraordinary that it was left to the Reformation to make receiving of communion by laity a more regular occurrence. By not receiving this gateway to heaven the transformation in the Mass of bread & wine becomes simply a distant dream of a promised banquet.

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THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

Far too many documents. Even if I had time to read them, it would only be a cursory glance, which just amplifies the danger of 'superficial words' and Heidegger's 'language games.' Surely fewer words is better – it enables and encourages a real 'getting into' them – i.e. depth .. and thus the sacred dimension.

The presence of a week(plus)-old baby and another participant with a new baby and two of the team having lost a parent very recently, serves to put a very 'real-life' context to things this time. CF George Harrison: "all things must pass..."

The only thing that doesn't seem to change is the English surplice! At least enough clothes rails to hold them this time.

New folk seem genuine folk - looks and feels like a lovely group again, Pleasing to get to know them.

The blessing was very moving .. maybe because it was so inclusive... We felt like a community truly sharing an experience.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Just sat, watched and tried to get a feel for it. Not sure how to respond.

Although the 'action' was more around us (compared to June), actually felt less part of it because things were going on around me. I found it hard to engage in my own process/character etc.

I certainly couldn't get into the mass. I found the music soporific (I was feeling tired before we started) and the service boring. The energy was that (to me) of a 'pregnant pause', but rather heavy. Not a stillness (or emptiness) 'of infinite potential' (a la Heidegger)

The main interest was the ever-changing sunlight and sound of wind outside.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Debrief: this week so far has got me thinking/feeling:-what's the difference between 'off-pat' and reflex, and 'automatic' and superficial?

Enculturation equals indoctrination??!

Being (state of worship) is a here and now thing... It doesn't need rehearsing. In the now + timeless = true worship.

That is, I'm feeling frustrated at all the words & actions which I couldn't get into. They don't really mean anything to me and seem superficial.

C&A:

Not as bad as the morning but still did very little for me – maybe because the singers were still struggling.

Highlight was when singers sang from the nave - more uplifting music.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Instructions that it was 'our church' and service, helped a lot. Able to get into character and enjoy the singing.

Filming run felt good. If not a deep spiritual connection at least a lighter, more peaceful energy.

Jesus mass:

Rehearsal very helpful, so able to find a role & physical space: the latter was confined, so struggled to stay comfortable (especially as no wall to lean against).

Very strange (compared to June, especially) to be next to clergy, in between singers and altar. Natural instinct and preference (as medieval carpenter and modern mystic) was to watch the choirboys (as I listened) rather than what the priest was doing. Far from "God is there." (With the priest, as John stated). I felt God was far more in the song (specifically, and everywhere generally)

High point (a sense of love) in both the first take and retake, was just after we knelt: Angel voices.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Difficult to move around much in a natural way (in character) – – without actually talking to others –
– and might this not have been loud (and disturbing to others)?

A few moments of reasonable spiritual connection, but nothing long or significant.

Some of the things that enabled 'wow' moment in June, are now "been there, done that". That is, not 'in the moment', or spontaneous being, this time.

Antiphon:

too short to get into but there was something in the music that resonated... Particularly, I felt, with the church itself. So powerful, given its brevity.

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Ended up in Oakdale with Paul and Hodkinsons: shared a very peaceful silence.

Worship.

Pain in foot when kneeling – felt it and worked through it once or twice.

Quite a lot of the "boys" singing was uplifting.

The rest of the time varied between being slightly bored and empty – with a few moments of 'hot spot' healings

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

Felt the choir was in a hurry: on two or three occasions they finished one piece leaving a wonderful 'sound of silence'... Then started the next piece (or shuffling around) whilst the magic of the no-sound was still palpable, thus spoiling it.

ITV, and BBC recording got in the way (physically and energetically) of relaxing into the worship and role experiences – seemed more intrusive than our own filming...

FRIDAY, 16 SEPTEMBER 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Of the various aims/focus areas of this project, in practice, some (to me) were given more focus/emphasis (collectively, and by many individuals) than others:-

- Musical performance,

Got the lion's share of attention. I felt, followed by

- liturgical exploration.

Somewhere behind this (though still present to a good extent) was the

- worship experience (spiritual dimension).

Last was the historical which although present maybe got overtaken by the other foci, usually with good reason though and was still very present e.g. in the appropriate artefacts.

Generally, not as moving as June. Maybe because I'm preoccupied with a possible move to Essex.

Something of a 'been here, done that' feeling too i.e., not a spontaneous new experience. This time I've already worked through the various general issues raised.

This project has confirmed my unease with some ideas and religious conventions that rely on or focus on:

- piety... not at all the same as humility through surrender.

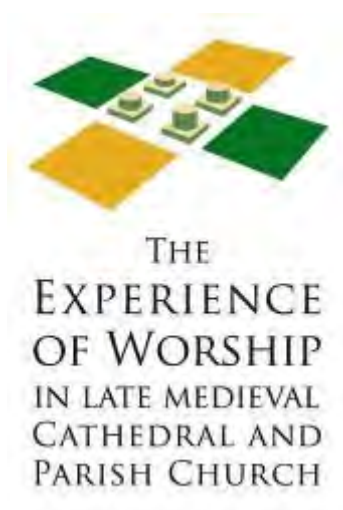
- Devotion... all too easily becomes an attachment to an idea or action.

At the same time it has confirmed my thesis conclusion and personal conclusion that 'mystical union' is the real aim of worship and religious practice... And this requires 'surrender into the moment.'

What can help is others being present... In whatever action/capacity... E.g. through song... or just 'connected presence' (e.g. Jeremy)

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THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Lauds - a calm, cohesive, meditative process. The full involvement of the group, and the simplicity of the celebration of the Morning Office became an interesting contrast with the later observations.

Procession - a clear difference in tone and atmosphere from the moments just before, of preparation and waiting (even when people had already been 'in role'). The procession itself had a huge impact on me - sight, sound, and an awareness of proximity. Surprisingly moving – I'm still unable to identify quite why.

Mass - felt conflicted: observer?/participant?/to respond? to sing? Perhaps the feeling was necessarily or inherently complex: I felt I was here to observe others' experiences, but also felt aware of my own.

I chose two or three vantage points, rather than moving around often. First I followed my instinctual desire to be close to the principal source of sound - the singers and organ. Following the impact of the procession, I wanted to observe the music being made (not necessarily as a 'technical' or 'informed' observer – this was more an emotional desire).

Then I deliberately chose a place where my visual access was less direct – at the back. This had relatively little effect in what I could hear, but created a differently cohesive feeling, as all observers/participants faced in the same direction. (I had previously chosen a place with a side view).

Intense awareness of cold – memories of dark evensongs in Merton Chapel! Aware of a seasonal correlation between light and relative warmth/ dark and cold. Considered this in relation to familiar liturgical round.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

Compline

Thrilled again by the procession – proximity again. The interesting change in the sound as the procession passes by: voices and parts became individuated briefly as the singers passed by - then back into a cohesive polyphonic sound.

The emotive response was calmer, more unified, less conflicted. I watched the singers from the back, with a relatively clear, though still somewhat restricted, view through the screen. The sound was clear, assured, re-assuring, comfortable, comforting.

Unexpectedly, I enjoyed and appreciated the relative lack of visual change and liturgical 'action'. It felt

intimate. I found the 'acting' of the 'laypeople' a distraction from a consistent (I can't say authentic) experience, but I found myself wondering whether their inclusion as part of the 'reconstruction' enhanced an aspect of 'reality' for any of the public observers.

FRIDAY, 16 SEPTEMBER 2011

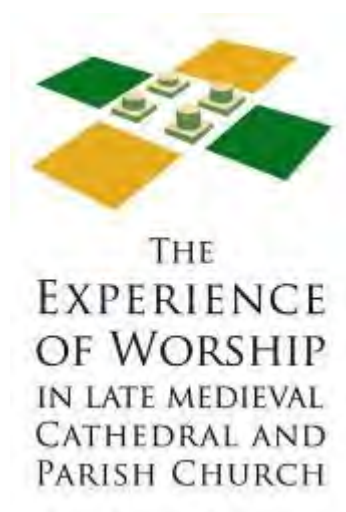
MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP,
FINAL SESSION

Lauds

A sudden and unexpected 'research related' observation: spoken psalms allowed me to hear the different accents, timbres, emphases, timings etc. of each individual's delivery of a psalm verse. In the sung psalmody accent was softened or homogenised, breathing and timing, and pitch was unified. This made me think about the function of chant as creating a corporate thing, as well as its ability to help a community learn and remember the texts.

DIARY

REFLECTING ON THE EXPERIENCE OF
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MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

Some very preliminary observations:

John H is absolutely spot on that the ceremony of the authorised books, customaries, missals etc – can only be realised in practical reconstructing when difficulties of interpretation come to light.

The blessings – I was surprised that so many still follow the text in the booklets. This seems anachronistic and emphasises a post-Reformation (ugh!) emphasis on liturgical participation. Similarly, responses would have been sung only by the parish clerk? But then, the responses were probably so well known the people could have joined in – but would they have?

Would the priest and clerk have revered the pyx?

Evening, the discussion of purgatory and its implications for the community really well explained – and very relevant here.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

The Mass. Making the chalice. There is logic making the chalice after the confession, when the altar would have been censed at High Mass. However, there was plenty of time to make the chalice after the priest had said the Gradual etc. and when the choir continued singing. This rather confirms my interpretation, that the chalice was only made at the start if there was no choir and the priest would have gone without a break from Gradual to Gospel. When there was a choir the priest and clerk would have made the chalice after saying the Gradual. I think! Who knows?

Thomas Becon, addressing English Catholic priests only a few decades later than 1530 observe some additions to the ceremonial - genuflection after the elevation etc, and importantly here a sacring bell at (one of!) the crossings over the elements before the consecration. This makes sense as a warning to the congregation (- isn't it mentioned in the Lay Folks' Mass Book?)

Luckily, with no creed or Gospel procession, John I will not have to revisit our viva points of divergence!

And then, of course, the next time through the Mass I heard the sacring bell, so all that that rubbish can now be ignored!

WEDNESDAY TO FRIDAY, 14-16 SEPTEMBER 2011

The next two days provoked some interesting responses. The filming or not was irrelevant here, I was not aware of it or distracted by.

In a singing role, I felt exactly as I would today. I was there to do a job, and so anything else going on in the Offices – whether in the altar party, or in the congregation – passed me by. This is not to say that my character did not care – the skill and concentration required became – or become, a prayer, or, in its widest sense, sacrifice.

I did slip into and out of character as did all the singers – when I became interested in learning ceremonial chant details discussed by my far more informed colleagues. Had we all stayed in character, this should not have happened. That's the job of the ruler and precentor, it's not the business of the clerks to get involved! But what can you do when there's a gang of academics around?!

My personal responses to the Mass, however, were entirely unexpected. The first time through, as a bedesman, I wanted to see how peeping and tooting would have worked in practice, so I observed the action of the Mass from the – in effect – side-chapel, peering through the gaps. What struck me most forcibly was that, whilst there was chattering and movement up to the Canon, the entire atmosphere in the main body of the church changed palpably to the "stille messe". This did not seem to be merely a lot of actors doing what they felt they should, but a genuine response to the consecration and elevation – even on the part of outside visitors who must have thought they had wandered into a madhouse. If this response and my interpretation of it has some basis, then running from altar to altar, jostling for position, shouting for the host to be held higher, simply would have been out of place and confirm my suspicion that reformers are making a great deal out of what may well have been very isolated incidents.

On subsequent celebrations of the Mass, however, the unexpected occurred. I wondered how someone of an early reformist tendency would have coped in a tiny rural community. A man of limited learning, but through the 20s and 30s not unaware of the new ideas and strange books coming from foreign parts, and perhaps giving him confidence to work with his doubts and questions.

I decided to try in a practical way to see what he might have done. For a time it unleashed my own scepticism, and I had to let feelings of (rather exaggerated) anger and contempt for the whole business and people involved go.

When I got back into sixteenth-century character, I felt little spiritual involvement through two Masses, and some sadness for my fellow villagers who were still responding to what I was beginning to suspect were "dumbe ceremonies".

But how to cope? This is not a huge metropolis like London or Penybont where there is a chance of hiding.

I found that I drifted to the side, round behind the organ where I was and yet was not part of the

worshipping community (and found something of a fellow spirit in the curmudgeonly organ blower). I was therefore physically present, and safer to an extent.

As (nominally anyway) a bedesman I was able to wear my hood up and again salve my conscience to a certain extent while not attracting undue attention. However, I was very aware that the local lord – and almost certainly magistrate with very traditionally religious views – was directly opposite me, and became genuinely alarmed when the organ blower began to chat on several occasions, and I had to warn him that we were being watched. That what I intellectually knew was a re-enactment should make me a little afraid was very odd!

However, I knew (or my character did) that it was dangerous to go too far in such a community. I felt I had to be there, and that some traditional response to the Mass had to be made, I felt I had to kneel with the rest at the Canon. I could not avoid lifting my head at the elevation, but closed my eyes. Again there was the tension between conscience and overtly dangerous behaviour. I also found it necessary to uncover for the consecration and elevation.

My response of the pax was interesting. To take the pax – like communicating at Easter – is a sign of being part of a community and is a right. Nevertheless, I had reluctance. Once I angrily rejected it – but not only was that foolishly dangerous, it created sorrow that I was cutting myself off from my fellows. I therefore compromised at other Masses by appearing to kiss the pax but not actually doing so. I thought my hood would hide this, but Lady ap Rees's maid saw it and threatened to report me after the Mass. This was not play-acting but a genuine and unplanned response.

Although there was an intellectual side to this – how would such a person have dealt with his situation? – much seemed to be a natural response that grew out of the character himself. For example, as a Catholic myself I could no more avoid the slight bow of the head at the Holy Name than could my sixteenth-century persona. Some things are too deeply ingrained whether one is infected by funny new ideas from over the water on one hand, or 35 years as an Anglican lay clerk on the other!

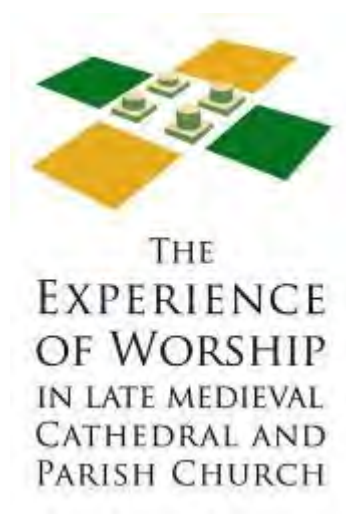
Hmm. Maybe this is where I stop writing. Was this week worth doing? Without a doubt. Has it helped? Academically with no question – but it's also left me wondering even more than usual where I am – and who I am!

But thanks to all the organisers. It's been a huge and highly successful enterprise. Well done.

What next? It would be interesting, especially if a good number of current participants were involved, to see how the parish community would react to a reformed (1549?) Liturgy – or to more than one, perhaps both “counterfeiting the Popish mass” and also a more blessed “apostolic” ministry. But I would say that, wouldn't I!

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MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

An interesting inculturation session. Split by dinner. Judith's background on the Holy Name was especially useful. My own part felt less pressured because it was after the dinner, and I have an impression (probably wrong!) that as such is better than the tighter form of presentation we had June.

The new brass is very fine, and an excellent addition to our collection of artefacts even if it is 'Saxon'.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Mass – lots of niggles about the choir and the laity and how they fitted around each other – much too rigid. But this is part of the research voyage and can be sorted out by tomorrow.

Procession – also questions about the disposition of the laity. Very striking how the sound of singing is set off as the singers re-enter the chancel row by row. With a small chancel arch, there is a real aural barrier; a more normal wide (+ taller) arch with a rood screen would be more permeable, so this effect is particular to the place.

Heavy rain in the morning gave very dull light – for the first time we were probably able to see the effect of candlelight in the nave with very little natural light. The pools of warm yellow light were very striking.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Afternoon session with laity at Mass was helpful. Less inculturation than we had planned - in a religious/devotional sense – but much more thought given to movement than in June.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Sunlight today, but the effect was interesting. Because the sun is lower than in June, the nave is quite dark on even a bright morning, and something of the effect of candlelight was rekindled. One can see why clerestories were added – but I wonder why they became fashionable only late in the Middle Ages (1350 – esp. 15th century) - they were known, as a possibility much earlier. Possibilities include: giving (some) people light by which to read; lighting the rood as the devotional significance increased; increased use of candles and incense. Here however a clerestory would not have let much light in – the gabled roof of the south aisle would have cast shadow, and the north would have been darkened by the gable of the north chapel.

Specific work with, and rehearsal for, the laity was very valuable. I still have concerns about the extent/efficacy of devotional inculturation, but the attention paid to choreographing the laity (and choir) was greater than any of our previous exercises, and paid dividends. The intimacy of this Mass, compared to that in the chancel, was very striking. One can see the appeal of a ‘decorated’ Low Mass, and of a Low Mass without a choir.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Very secular-sounding sequence. Like a drinking song or a playground skipping song - perhaps the kind of thing ‘uncultured’ country boys would easily have learned and remembered.

Elevation torch, as arranged today, very striking and gave added emphasis to the elevation even on quite a bright day. In front of a more typical larger late mediaeval window with coloured glass, this could be even more striking, and it would be in front of a painted/gilded reredos.

For a spectator and listener, moving the choir out of rows to round the lectern makes a great difference to coherence and intimacy.

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Missed Morning Office - tired and the default hermit within me needed to be silent and alone rather than in a collective.

Mass - found the sung Benedictus a huge distraction and lost the sense of the transition to the Canon which had been so strong. This may be a matter of what I have come to expect.

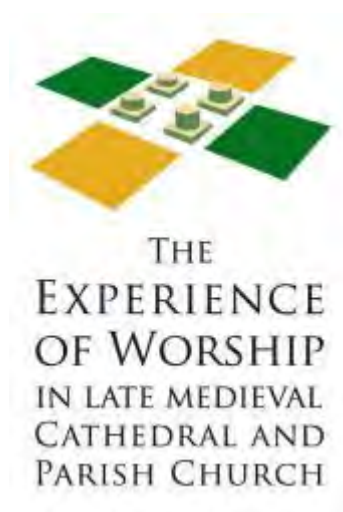
Mass – despite the distraction and feeling very detached, the elevation was powerful. As the priest lowered the host, the back of his head appeared to become a bearded face which I instinctively interpreted as the face of God. This remained, despite an attempt to shake it off, until the end of the Canon. It was only when it had gone that I consciously rationalised it as a trick of the light. But it put that in mind of the Mass of St Denis, where this is precisely what was seen; and then made me think about whether other tricks of the light could lead to visions of the Gregory Mass - that is, it is not as 'fantasised' as the modern mind might think. There was nothing conscious about what I 'saw' and I had not been trying to be particularly inculturated. But I wonder whether, if one knows the culture, one can be open to suggestion and can 'interpret' questions in unfamiliar ways.

Mass – prayers for benefactors - again this was unexpected but as the words (which happened to be very clear) reached me, I had a strong sense of my own ancestors being present, as well as of the dead more generally - so strong that there was a shiver down my spine and I found myself gripping the lid of the font (next to which I was standing). This is much more difficult to 'interpret' than the pat elevation 'visions' – I suppose it may have touched an unconscious thought about my father's death two weeks ago, but it is difficult to be sure.

Perhaps I have an (over) fertile imagination and am suggestible; I know from experiences over many years that I (sometimes) able to be drawn into the world of novels, and more particularly drama and opera, unconsciously, to an all-absorbed and involved state, where I cannot tell fiction from reality, and become part of, almost trapped in, the fictional world. I do not preach this from the house-tops, as it may be a sign of insanity... but whatever the underlying cause, it is interesting, and perhaps significant, that the liturgies we are exploring seem able to have something of a similar effect.

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
AT ST TEILO'S
12-16 SEPTEMBER 2011



MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

Rather daunted by the whole thing. Everyone seems to know what they are doing, and I was lost. Didn't seem to fit into any particular group.

The service sheets completely threw me, I don't read music and my knowledge of Latin non-existent. Found myself drifting away during the procession and Antiphon. Stopped listening to the liturgy as I had no idea what was going on. Focussed on the art work around me. Was rather disturbed to discover that Mary and Jesus were ginger!

Antiphon was very powerful, had no idea what was being said, but focussed on the cross above the rood screen, felt strangely at peace ... then everyone started moving again and I got lost!

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Enjoyed the Morning Office, was a very nice liturgy and one I shall be looking up. Liked the way of saying the psalms, reminded me of the Celtic liturgies.

Lost at rehearsal again.

Procession was good, very uplifting. Didn't seem to be any different to modern day processions I've been in. Other people say things, and you stop listening to the words and just pick up the rhythm.

Beginning to get the feel of the Mass liturgy. Doesn't feel that different to turning up to a new parish on placement and suddenly having to learn how things are done there. A few more tries and I might be able to get something spiritually myself and not worry about whether I'm in the right place or not! Starting to recognise parts of the service and realising how similar they are to modern rites,

Was wandering about the placement of the peace. Is the peace in the modern liturgy in the right place? It makes more sense to have it after the Eucharistic prayer, the pax symbolising the peace flowing from the altar to the people, but also passing from person to person. Would like to try this in a modern liturgy.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Was thoroughly bored at Compline. It just didn't engage me at all, felt completely excluded by the separation of the rood screen, and without the build up of that, the antiphon meant nothing. Wandered off and recited Hail Marys and Jesus prayers whilst meditating on different art work.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Drifted off with the rhythm of the psalms at morning prayer, didn't realise it was my turn to read a verse! Seems to be the most enjoyable and rewarding liturgy so far.

Felt a lot more comfortable with the liturgy. Now that the order is starting to make sense, the space for my own spirituality is coming.

Was put off slightly by the cameras. Was worrying a lot about where I was standing, didn't want to block the camera's view of anything! Didn't join the service for the pax, was worried about finding space that wasn't in the way of a camera, and didn't want to be set on fire by the candle on the floor!

Thought the *O Bone Jesu* was very powerful.

THURSDAY, 15 SEPTEMBER 2011

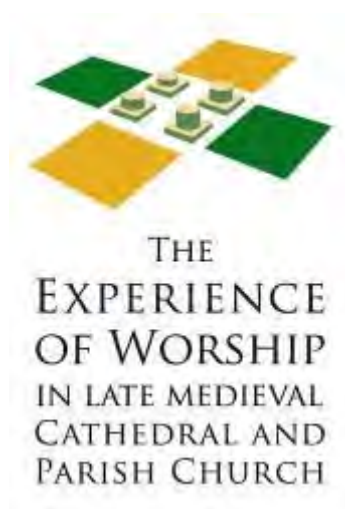
MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Was able to let go a lot more during the service. Was a lot more comfortable about what I was doing. Still a bit wary about bringing and taking the elevation light. Everyone else is so intent upon the altar, I just feel like I'm getting in everyone's way!

Was able to come and join for the pax. Was really intense. The lighting meant that the celebrant was outlined, could not distinguish any of his features, he really was vicar (vicar-ius? in place of?). The language barrier disappeared, the shape of the liturgy is so similar to the modern rites, and the mood/tempo etc is covered in the pitch and stress of the voices. Is this what English people feel like at Welsh services?

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
AT ST TEILO'S
12-16 SEPTEMBER 2011



MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

First impressions on entering the church were at the almost overwhelming visual impact – but quickly became more defined as I began focusing on individual scenes. Endless possibilities for 'Holy Distraction'! Found my eyes roaming through the Introduction.

The church feels more than simply a space – rather a whole 'world' – a place in which to roam and explore imag-ination.

I am accustomed to structure, form, being created by timetable. I have a sense that here I find it within the images within the church – tho' I'm not sure yet what I mean by that – just an intimation...

Singing felt good – the reawakening of a dormant part of myself. At the beginning of building a web of community. A bit cautious of others' feelings – stepping on toes – feeling for sensitivities. Enjoying the vigour of it. I think the boys would relish the vigour and rhythm of the Sequence!

During the blessing it was wonderful to gaze at the images and let the flow of Latin just run on underneath. In the antiphon I found I closed my eyes to experience the full 'gutsiness' of the sound and harmony.

Paul's words this evening roused something in me. Much that is familiar but dormant from Precious Blood spirituality – praying for others – sharing the suffering of Christ. Struck by the healthy 'economy' between living and dead – each serving the other – all serving God.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Morning Office felt very grounding in the church – part of the texture of the whole week. A contemporary strand woven into a larger whole of liturgical prayer stretching over space and time.

Rehearsing in the Institute me realise the importance of the church as liturgical space – a space which calls forth, supports, invites, informs prayer. In the Institute it felt an unforgiving context. Relationships which came to life in a church – in terms of the imagery and atmosphere making a vital connection between oneself and God, others and one's own inner being – were missing. It felt slightly depressing.

As an observer the experience of a procession was a bit wooden – literally standing on the sidelines + a bit too buttoned up to join in.

The Jesus Mass, however felt more involved – in fact joyful – in spite of the collapsed ‘Agnus’! The sheer amount of vocal participation – physically involved and uplifting to sing and beginning to feel some of the guts and vigour that a boy might bring to it. Aware of the enormity of the organ – very much dominating the space.

A breathtaking moment was after quite intensive singing to turn and kneel and see the host elevated. It was like something major happening in secret and suddenly becoming manifest – like the Incarnation itself, I guess. And that is mystery – we don't need to understand it at all. We need to wonder.

Found myself contemplating the decoration in the window above the altar – two dimensions suddenly appear in relief as three. It seemed to say something about the liturgy – it takes what is visible, audible, tangible, and opens another dimension.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

The important part of the afternoon for me was being present and not having a role. After a bit of stiffness I began to feel free to wander, explore, look – to be aware of the liturgy without slavishly following it. And it was a liberation. Without listening out for them I spontaneously responded to the versicles, bowed to Gloria Patri. It didn't have to be a major act of concentration. I felt happy to let someone else do the liturgy without feeling excluded by not participating directly.

Again, a sort of 'Holy Distraction' which frees an inner space to do its hidden work without interference. A paradox.

I suddenly became of IHC written all over the walls. How had I missed it?! What had just seemed decoration became a sort of mantra in the fabric of the building itself. The building praying at all times – and we can go and participate in that ongoing worship.

At the end of the antiphon I found myself feeling I would miss being here when we have to leave on Friday.

The church is becoming a living being for me.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

First thing stood in as extra laity for the procession. I didn't find it as illuminating as wandering around without a specific role yesterday. Wondering how I would/should behave rather blocked simply responding to the experience.

Mass was a revelation as we decided to stand around and sing from the lectern. Completely transforming! I immediately felt a different dynamic and my voice spontaneously changed to something more open throated, 'raw'. It was less 'polished', but far more real and natural and it seemed easy to slip into the role of chorister.

We functioned more as a group without conscious eye signals and leads for beginnings and endings. The whole thing came to life – the laity felt much more real too. The feeling of all being crowded in on top of one another was strong – in a good way. The laity might not have understood, but they were close to the action. The major blip was omitting the Benedictus, which led to a bit of a 'what next?' feeling. But even that, and so other slightly ragged bits didn't detract from the feeling of engagement. I wasn't bothered by the cameras.

The retakes were different matter. I guess we were tired - concentration low - and I made a blunder and grimaced - grimaced again when I realised I shouldn't have grimaced! Also, I didn't feel quite clear on what we were redoing and how it would fit. It all felt 'out of context'.

Sequence really had a life of its own. Wonderful!

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Took time out at beginning of afternoon to explore some of the houses in the museum with Jane. When we returned for the last session it was as observers rather than participants.

The most striking thing was the impact of the singers moving out of the chancel into the nave. I hadn't realised what a difference it would make to the sound. Let alone the physical impact. It must have been a wonderful experience for the laity when such a thing happened. Like the Transcendent becoming Immanent! Suddenly this amazing sound and presence being among you. A bit like sitting in the middle of an orchestra rather than listening from the audience.

Aware of the singers, service, priests looking more 'real', less 'fabricated' than the laity. Which maybe suggests a continuity of experience over the centuries in the performance of the liturgy. The act of liturgical worship is still alive – a thread has run through – in liturgical dress also. Trying to capture how the laity might have appeared, felt, acted, is much more conjectural.

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

The morning felt pressurised.

Yesterday was the big breakthrough of singing around the lectern which was great, but needed refinement – markings transferred to music - working out positions comfortable for everyone etc. But there was no opportunity. Firstly I felt inhibited by another camera in the church and more recording, so didn't feel free to wander round and sort things out. Then we were a bit unclear about the gap between procession and Mass and found Mass had started while we were still discussing. Rosie not even arrived. As a result it felt all wrong – too near to lectern which made reading difficult, different dynamics in the group – plus tired eyes and voices. It felt too raw, strained, raucous – lacked flow. Dispiriting as I'd felt it would be the most fluent, relaxed day. Second half of Mass was better – but I was more aware of the slog to keep the show on the road rather than engagement with the worship. But, then, I often feel that in community. A very authentic feeling!

It was interesting to talk with Karen first thing. Her psychotherapeutic background made her an understanding listener for my wonderings re. symbolism in liturgy.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

Some surprises. Over lunch, Tina (absent yesterday) said how true it was that our voices change around the lectern. We now sounded more like women! My experience was feeling more like a boy!

The first reflection session was a help assimilate in the morning a bit. Issues came up around familiarity – what we do for three days would have been done all the time. For me, from a monastic background, there is a huge area of common experience from the point of view of the singers. I continue to feel the biggest question is how we can ever begin to understand the perspective of a medieval lay person. I'm realising how much I am not a text person. Texts, theology etc don't really engage me at all. (Often make me glaze over!) It is the music and symbol, which fires me. Presumably the same was true of the 16th century - people were different from one another – some more motivated by mind and intellect, others by more sensory experience – though I suspect the balance was more weighted to the sensory then than now because of closeness to earth and elements and a less verbal education. Likewise we have to be cautious about written records. It may well be the exceptional people who wrote and exceptional things recorded.

I think a lot more laity would help – even if not in costume. More bodies would make for more interaction in the space.

The comments of the observers were food for thought and brought up some interesting points over

supper. In particular the aspect of the singers/players in the liturgy fulfilling a work or duty – in community we were taught not to expect to feel ‘spiritual’ during a liturgy – or at least not to worry if we didn't! Our responsibility was to fulfil the role given us to enable the liturgy to be performed. We have got so used to stressing our individual feelings, needs, emotions. But that seems a relatively recent phenomenon which was, perhaps, alien to the experience of the majority in the 16th century. Each person had their place in the whole, and each, high or low, was needed for their particular function. Maybe we should be thinking of beehives and ant hills.

Very struck by Magnus is a ‘busy housewife’ - a mother hen clucking around checking his charges - the boys, the blower, the organ, the intonations. If he was going to have a deep, meaningful experience it was unlikely to be during Mass!

FRIDAY, 16 SEPTEMBER 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Struck in the final session by the points that coincided – especially around community, re-animation of the church as a living space, the use of space and sound in worship.

But also the difference in approach to text – those for whom text is centrally important, and those for whom to be free of text is liberating.

I think of myself in the latter group – yet ironically text was crucial to what I was doing. I guess the meaning of the text was less important than text as a vehicle for music (we normally think the other way round!)

I need to get my fingers back in the earth ... but find it hard to think I might not be able to be in this place and/or with this particular group of people working more on these things. I hope I will ...

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
AT ST TEILO'S
12-16 SEPTEMBER 2011



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

Introduction

On first entering the church, I was struck by the red colour of the paintings on the wall. The contrast with the white walls gives a vibrancy to the space and meant that when my mind wandered I was drawn back to contemplating the scenes.

Rehearsal (listened to male singers)

Enjoyed the sonority of the blend when all five singers were singing the chant together. Noticed that after a tentative start (since not all had previously met), a real camaraderie began to develop during the rehearsal – they all relaxed and laughed together much more. It's always a surprise to see how quickly a group can gel in doing something together.

Blessings

Deliberately didn't follow the printed Latin to see how it felt – odd to not be sure exactly what was being said – but found the confident chanting of the celebrant reassuring (clearly the right thing happening) and a few key words ('exorcizatus' etc) jumped out to me. As a Catholic, however, it felt very much an intellectual exercise rather than a true blessing (due to lack of priest) – I suspect this will be an issue throughout the week. Felt weird to be wandering around the church – would have been very uncomfortable if I hadn't known what was supposed to happen.

Antiphon

Noticed that the baby, who had been stirring and making small noises, relaxed his posture and settled down within the first few bars. Enjoyed the acoustic which was beautifully suited to the sparse texture of the piece.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Tuesday rehearsal (listened to female singers).

Looking forward to hearing how the women sounded – the fact that none seemed to have highly trained voices (except perhaps 1 alto) aided the blend and meant a pure sound, closer to trebles, was produced. The performance of the chant was almost metrical and the music (especially the sequence) tended to override the word stresses – all features which seemed more suitable to little boys.

Mass

Wondered why liturgical colour was red? Now linked with Corpus Christi and martyrs (appropriate!) but possibly not then?

Sitting behind a pillar, I could see the choir and organ but not the altar or reredos, most of the time. This meant I was more focused (during the first part of the Mass) on the music and readings – haven't very often heard the organ in alternation but thought it worked very effectively, as I was very familiar with the texts. The ritual all felt very familiar and comfortable – I was surprised not to see more people bowing their heads at the Name of Jesus and I was able to listen to the reading and Gospel as if truly at Mass (except for the distraction of a couple of chatting laity in the nave which seemed very disrespectful). Proud that I managed to recognise the Gospel story from the Latin. During the Canon, however, the spell was broken and I again felt uncomfortable with the non-Catholic celebrant. Particularly at the elevation I felt very conflicted about what to think – the externals were all the same so I felt some pressure to pray as at Mass, but I also knew it wasn't. Felt detached for rest of Mass.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Group discussion

Interesting to hear people querying what they should do/felt they wanted to - when John Harper talked about the longer inculturation which would have been ideal, I thought that being Catholic aided immensely with that. (Perhaps participants should be asked to attend a Tridentine Mass several times before coming?!)

Compline

Arrived a little late – hearing the psalms chanted as I entered the porch, I thought the rhythm and sound was beautiful. Sounded more distant than I expected for such a small church. Very meditative environment – didn't focus on words, just relaxed in the sound of worship.

Antiphon

Shame the polyphony didn't start off so well. Hearing it get louder as the procession approached the nave was unusual for me (usually I'm either singing myself, or the choir doesn't move) and made me think of travelling with Jesus beside you, as they carried him with them in the music. Surprised to see the celebrant singing the polyphony – perhaps this would have been usual?

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Discussion (with singers)

The discussion was dominated by the effect of the change from individual copies to a shared copy around the lectern. The women in particular felt it had a transformative effect which I was looking forward to seeing/hearing at the Mass.

Procession

First time I saw the procession. Without following the texts, I found it surprisingly disorienting being unsure exactly what was going on. However, I very much enjoyed the sound of the music - ethereal to begin with, distant in the chancel, and then more present, drawing me in, as the procession got closer. For the first time I noticed the smell of incense, which made it feel more natural as part/introduction to a service.

Mass

Started sitting at the back – felt very much a separate observer, unable to join in the responses, uncomfortable even bowing my head at the Name of Jesus. Then went into the chancel – a very intimate experience been so close to the priest at the altar. However, I felt like an intruder, spying on the priest, seeing things I shouldn't be close enough to see, despite the relative safety of the physical boundary between us. Then I moved back into the nave and sat just opposite the organ, next to the choir where I felt really part of the congregation for the first time, at a comfortable distance from the altar and able to join in the responses. The light in the church meant I noticed the large amount of gilt (especially on the organ) balancing the red – there was a glow about the aisle from candle and sunlight, which made it feel very ethereal.

The women sounded like a completely different group from Tuesday – the sound was not only more confident but louder and fuller – much more like a group of women than little boys.

Unlike Tuesday, I knelt with the laity for the second half of the Mass, and noticed that the dead feeling in my ankles made me feel a little disembodied – my experience of most of the Canon and following was of floating in a secure space when something familiar was occurring, even if I wasn't praying. Bowing to kiss the floor at 'et verbum caro factum est' felt much more natural than genuflecting from a standing position – no worries about how to get up and down, just acknowledging the mystery of the Incarnation.

FRIDAY, 16 SEPTEMBER 2011

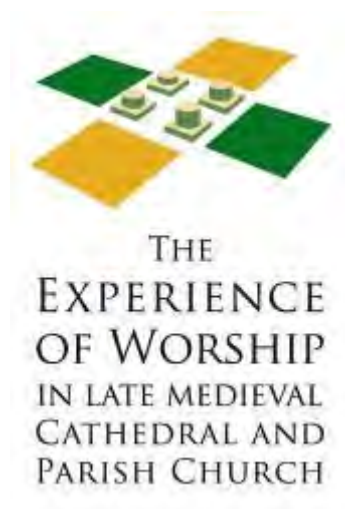
MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Listening to some of the other comments, I realise I had entirely forgotten that the Mass was offered for Thomas ap Rhys – I was reacting to it purely as a normal Mass of the Holy Name. Even on Thursday, when I could see the brass and registered the privileged location of the Lady of the Manor and her son, it didn't occur to me to think about what that meant, which now seems an incredible oversight!

Thank you so much for welcoming me as a 'hanger-on' and allowing me to participate and contribute - it has been a wonderful experience for me this week.

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
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12-16 SEPTEMBER 2011



MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

Rehearsal: this seems to be the most interesting group of singers so far... it will be good to see where we go stylistically. Rehearsed Compline and antiphon.

Blessings: useful to reflect on the meaning of blessed water, as described in the prayers. But didn't find it possible to engage spiritually with the actual event.

Felt it would have been helpful to explain to people that the rite of blessing water is connected to the (Sunday) procession. Surprised that we didn't sing the *Asperges*.

Antiphon: we tried for a rather rustic tone... it seemed to come off OK. Quite an effective piece, although not a great composition by modern standards. Interesting to reflect on its setting of words more familiar from pieces like Tallis's *Sancte Deus*.

Nice to be back at St Teilo's . . . it's starting to feel familiar, in a way that is necessary for realism.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Procession: very interesting to learn in rehearsal how impractical it is for circular processions to depart and return via the same end of the choir. The problem was easily fixed in St Teilo's, but chaos could result in a cathedral.

It would have been interesting to try to do the procession in a church really full of people – as it was, the closeness of the ceremony to the congregation was very apparent.

Jesus Mass: Found the role of anonymous observer very ambiguous – it was hard to work out what kind of engagement to make with the proceedings, especially since I found myself part of a crowd of others, some of whom were in a role, and others who were not.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Compline worked well, although it felt a bit strange to do the procession to the Cross afterwards, and also to omit Vespers, which would have made a stronger impression of the start of the feast day.

In rehearsal, we tried singing the antiphon from the rood loft. Not easy singing in a line but the wall (with doom painting) made a wonderful sounding board.
Not great music for procession, but it didn't seem that this mattered to those who weren't singing.
The rood is very small – not easy to conceive of it as a central and focal point of devotion.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Procession: surprised not to do second take.

Jesus Mass: stay detached, out of shot. Followed text (especially clergy texts) carefully. Found little engagement with the event beyond observation of the ritual. Reflected on the conceptual difficulties of the Jesus Mass – unlike other feasts of the Lord, it commemorates no special event only an idea – but an idea that itself still requires much explanation.

Lectern changed sound of girls voices – much less boyish than Tuesday; also seemed more vigorous and confident.

Reflected on features of the chants (especially the inter-lectionary chants) – the lateness of their composition is very evident.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Antiphon: confusion that emerged was in part due to the difficulty of conceiving the difference between a votive antiphon and a procession with identical content.

Compline was somewhat untidy. Reflected that a particular problem was that our instructions cover the ceremonies, but do not include movement before/after, nor provide comprehensive principles for moments such as bows, signs of the cross etc (descriptions, not norms).
Position around single stand was a great improvement.

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Procession: reflected that the station at the rood could profitably have taken much longer – the long hymn takes the place of the separate chant included in most other processions. Perhaps the concern about spending time 'doing nothing' is not really authentic.

Wonder how many people are aware of the Paschal resonance of *Salve festa dies*.

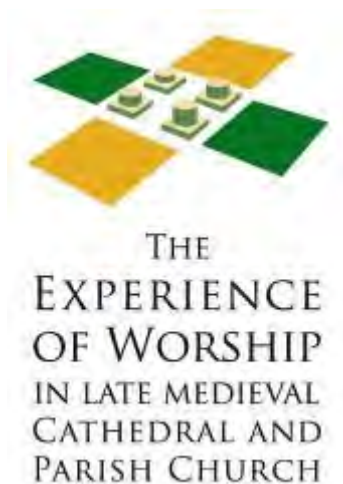
Jesus Mass: watched from chancel screen, participating more closely than before. Reflected on the movement of the paten and chalice, and of the significance of the fraction and conmixing. Surprised to observe no lesser elevation.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

Antiphon of Holy Name very effective in content.

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
AT ST TEILO'S
12-16 SEPTEMBER 2011



MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

Oddly, the service of blessing felt more like play acting because we were taking part in a traditional liturgy but not in costume or in character.

John made some very interesting points about how some people need a clear back story, others want to focus on the spiritual experience – I think that in order to experience the spiritual we need to know who we are.

TUESDAY, 12 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Very different from June Mass – on the one hand we are much closer to the altar, on the other hand we have less scope for movement and interactions (unless we go off to the nave – which a medieval congregation would probably have done).

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

The music was very moving but I must admit to wondering how far this reflects the experience of an ordinary parish in a poor agricultural area.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

I was worried that the filming might be disruptive but in fact as a result of the rehearsal we (laity) had a clearer sense of who we are and what we are doing. It's difficult to reconstruct the confidence in movement and interaction which would come from knowing the liturgy in the way a medieval congregation would do.

We also felt we are getting a clearer sense of the back story, of who Thomas ap Rhys was and why we remember him, and of the relationship between members of the parish community which influence response to the liturgy.

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Interesting discussion with Keith, Paul and others about the extent to which we can recapture the feelings of a medieval congregation – and indeed whether we should. My own feeling is that of course we can't, but that we should acknowledge this and try to get as near as we can. My main intention has not been to experience spirituality for myself but to explore the ways in which different medieval individuals would have experienced spirituality. For these, we do need some sense of who we are and where we come from.

For the moment I seem to have settled into the character of a housekeeper who likes to meditate on the Cross and the Holy Name but gets distracted by thoughts of autumn preserves and the linen cupboard. This I suspect was the attitude of many women – but it still means that I experience the liturgy as a supportive helpful, something that is there for me. How someone like that would then experience the change of the mid sixteenth century is something I need to think more about.

FRIDAY, 16 SEPTEMBER 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

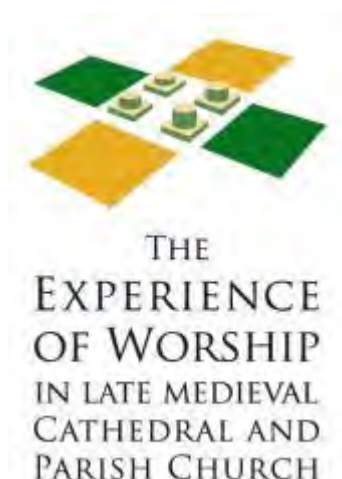
A few points in retrospect, from the June session. I learnt:

- 1) How very awkward and confining it would have been for members of the congregation who are used to freedom of movement, but who by the late 16th century were increasingly expected to sit on benches or pews.
- 2) How easy it was to segue from gossiping and disruptive activities into deeply felt devotion.

I also learnt from discussion with the Mass team how completely unaware they were of activity in the nave – which might even suggest that the rood screen function to separate the celebrant from the congregation as much as the reverse.

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
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TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Initially, there appeared to be a slight lack of direction with regard to how the laity should conduct themselves. Consequently this looked somewhat untidy but it did resolve itself to the point that all were then at ease.

The point was made in subsequent discussion that the widow of Sir Thomas ap Rhys should be seated. This was subsequently taken on board.

All in all quite thought-provoking – good interaction between all participants – await tomorrow to see how it fits together when filming.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Very moving. Once again good interaction by all participants.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

I did attend one day in June at the mass.

This time laity appeared to be more of a part of it. I felt the position of the laity near the altar worked well. Gave a sense of more participation.

Procession neat and well formed.

A very moving service.

Filming concentrated the mind, I felt.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Liked the idea of singers in the middle at one stage with laity either side.

Could have begun procession from outside?

A reflective service. Again - filming concentrated the mind.

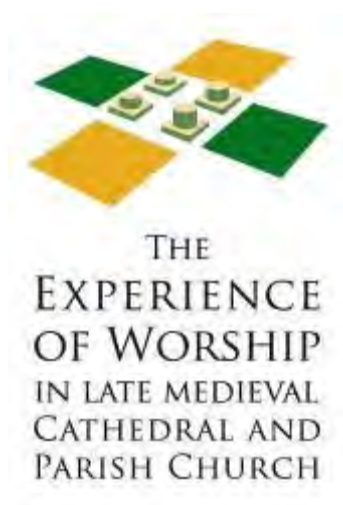
General point.

May have benefited by a bit more narrative on background to family of Sir Thomas ap Rhys,

A most interesting, informative and enlightening 2 days. Thank you.

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
AT ST TEILO'S
12-16 SEPTEMBER 2011



MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

It was good to meet old friends from the previous weeks and be introduced to new participants. It is very uplifting to be part of a community of Christians who are comfortable living their faith.

The rehearsal in the church was enjoyable, especially when we made eye contact with the members of the other side of the choir to coordinate our singing and breathing.

The blessings were very effective and moving to different parts of the church helped the congregation feel more 'ownership' of the church and the new artefacts. I always feel moved during *Asperges* and always hope water will reach me, as it did today.

The three-voice antiphon sounded wonderful and sonorous, and even though it was basically quite simple, it was festive and exciting.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Starting the day with a communal prayer service in English, as in the previous re-enactment weeks, is something I was really looking forward to this morning (and will, all week). John said a few words about why we do this, and I agree with him wholeheartedly!

The boys' rehearsal was very productive again, both in the Institute and with the organ.

Observing the procession as part of the congregation (even though I was in my cassock) was very interesting partly because I had read about such processions for years and wanted to compare a 're-enactment' with processions we use in church today. This was particularly exciting to see because the participants process into the nave singing - there's lots to watch and listen to. Because the weather was dull at the time the candles on the Rood loft made the whole Rood screen even more beautiful with the gold and red shining out.

Singing the mass with the organ during the mass for the first time went well, but I felt a little uncomfortable as regards when to kneel etc and also constrained, too much in view of the members of the congregation who came near us.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

At Compline & antiphon I participated as an observer, and it was good to experience everything without feeling I had to be in a role. I noticed parts of the church I hadn't really looked at before. Compline flowed beautifully but the antiphon was rather shaky and this disturbed the worship experience for me. I felt concern for the singers, projecting my own anxiety in performance situations when something goes wrong or seems about to fall apart. Moving and singing polyphony is risky!

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Even though morning office was at the Institute rather than at the church, the prayerful atmosphere was very powerful, and an effective way for me to prepare for the day of filming. I consider the filming to be a sharing of our community to the outside world, and an important part of our work in the reconstructions, where I don't think of myself and my experiences, but think of producing something for others (people I will never meet). It is rather like teaching where one hopes to plant a seed in someone that will bear fruit at some time in the future, though there is no way of knowing when or where this might occur.

For the mass we used the lectern rather than our books, and my feeling yesterday of being 'in view' disappeared - even though we were being filmed! There was more contact with our master Magnus, which was reassuring as well. We were physically closer to him and felt his master's gaze - encouragement to do our best. It was particularly reassuring when he sang the responses with us, an octave below. It was comforting to see him kneeling at prayer as he seemed less forbidding as a person, more human like us.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Agnes and I visited some of the Museum buildings during Compline, and met a very warm reception from the curator of the house of a slate worker. He had heard of the project & was very interested in what we were doing at the church and how we had become involved in it. He then directed us to the Tudor buildings in particular, as well as some of the other earlier buildings that we might be interested in. Agnes and I share an interest in gardening (herbs, vegetables wildflowers, compost heaps, etc.) and enjoyed identifying 'Tudor' plants in the gardens - soapwort, teasels, etc. The church could benefit from having more of the elements these other buildings have - swathes of greenery, smoke, etc

The antiphon of the cross, rehearsal & filming. The polyphony sounded wonderful and it was enjoyable hearing the antiphon several times, sometimes sung entirely in the chancel and sometimes in procession. I was sitting observing at the back of the side aisle and had the opportunity to [reflect].

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

For the procession I decided just to observe and listen to the singing from different parts of the church as the procession moved from the chancel to the nave and then the Jesus altar. The sound coming from different directions and when they bowed added subtle changes that enriched the performance. The polyphonic music was very impressive and I was glad that it was being recorded.

At the mass we made sure that every boy could sing from the choir book and I was in a different position from yesterday, more at the side rather than in the middle behind Sally and Agnes. It was more difficult to see the words, and my eyes were tired as well, and the light from the window less bright. The sound was different and I found it more difficult to blend my voice with the choir. I didn't feel as much like a boy either! Though I didn't feel as comfortable and relaxed as I have been on Wednesday, I was still glad we were being recorded for the publicity of the project.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

Reflection 1 was very interesting and we were still talking after the time scheduled for tea break! The observers were skilled at asking questions and following up from what the singers or congregation members had commented on.

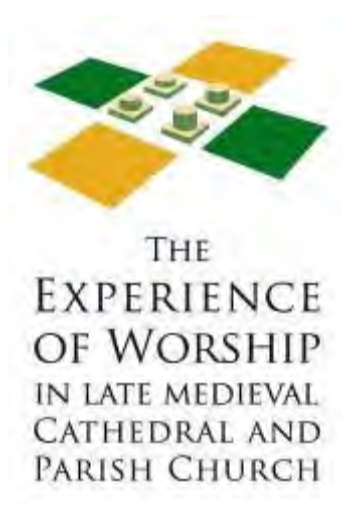
The boys had an opportunity to sing from the rood loft. The sound bouncing back from the roof seemed very loud and it was easy to hear the other boys. Singing here seemed effortless.

Compline and antiphon and the newly discovered directives from [Thomas] ap Rhys to sing additional antiphons were very enjoyable to listen to.

The Reflection 2 was excellent, especially Beth, whose perceptions were brilliant.

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
AT ST TEILO'S
12-16 SEPTEMBER 2011



MONDAY, 12 SEPTEMBER 2011

FOREWORD

I am not a practising Christian, i.e. I don't go to Church regularly, but I do have my own beliefs and I wondered how this would fit in with things, but there again I am sure there were people/peasants in the 16th Century who had their doubts, but kept their heads down and their thoughts to themselves, so as to avoid the wrath of God/the Church coming down on them.

The History course I am taking, with all the detail of the way the Church has evolved, has only strengthened my agnostic tendencies, so although I believe in God I think some of his representatives on earth have been and still are a bit dodgy. Fortunately most of my friends in the clergy and other members of the Church accept this, but since we appear to have to keep a diary of our feelings during this week at St Fagans I did not know how this would go down.

But I may have a revelation like St Paul had on the road to Damascus, during our walk along the road to St Teilo. It would be great if I did because I think life would be so much simpler if I could just believe implicitly!

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

As a lapsed Christian, I found the blessing of the vestments and artefacts very moving. Not only because of the sincerity with which it was done, but also because of the surroundings: to see the church as it would have been in the 16th century with all the colour, but only lit by candle-light, which added to the ambience of mystery.

Note: at dinner that evening Paul gave a very clear and understandable explanation of the benefits to both the deceased and those taking part in prayers for intercession for the soul of the departed and the church.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Although I arrived a few minutes late and a little out of breath for this morning's Office, I felt it was a good way to set the mood, unite the group and generally start the day.

Unfortunately, in some ways the rest of the time was a non-event, as Prof John said during the rehearsal/debriefing. The nobility and even more so the clergy, had taken over our church, so although there were some good parts, most of the time was spent working out my character and how he would relate to the other members of the laity and how we would move around the church.

Prof John agreed that there was a lack of space due to the position of the organ and the benches of the choir, but the village laity had to take back their church and this together with the removal of the benches to the side, seemed to work better. In the afternoon people were more relaxed due to the extra room to move around the church.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Sadly, although it was a real and genuine service in the afternoon, I did not feel the emotion during the service of dedication I had felt the day before, but this may have been because the laity were not really involved in this service.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Arriving early I was more relaxed during the morning Office and found it easier and more comfortable since I felt that I knew what I was doing and what was expected of me as the laity would have in the 16th century, since going to church regularly they would know the shape, sound and feel of the services.

I felt the filming went well because we had worked out the previous day what and who we were and what and why we were doing things and why we were reacting in a particular way. In my case, being a visiting pilgrim, I had been in a church before and so as well as the wonder at the wall paintings and listening to a professional choir, seeing and hearing the first time the organ was a new experience and a great wonder.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

I was a little in awe of being in an unknown parish and took care not to offend my host village but I was pleased to see a painting near a window of St Roch, the patron saint of pilgrims who I could pray to. On a more serious note, while kneeling during the service I found myself physically shaking and to relieve the pain in my knees I started to move my weight so that it became circular movement around the body and this reminded me of something that I had read about people who had been crucified moving their weight to ease the pain and then I thought how much more Jesus' pain was than mine.

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

I felt much more relaxed about the morning office and have now got into a rhythm of it and enjoy the experience.

Similarly with the services I am more relaxed and although I do not understand Latin I find myself responding to prayers and hymns in more or less the right places! Almost automatically! Either from cues in the music or a change in the tone of the choir, or by watching the other members of the congregation and we may be able to extrapolate from this that the laity would join in and understand more than we give them credit for since they could read the symbols in the pictures and remember the stories and sounds and rhythm of the service, better than we ever could. And I felt more part of the service.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

During the discussions during the day, it was agreed that if the laity had more of a back story we would be able to understand their actions and motivations better. For example, as a pilgrim I am supposed to be on a pilgrimage to St David to pray for my second wife, who died in childbirth, but on the way I am looking out for a new, possibly older wife, to look after me in my old age, so people often have their own agenda and motives for doing things. I felt the service worked better with more people, but felt restricted in that we could not move around as freely because of the recording etc.

FRIDAY, 16 SEPTEMBER 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

I felt the atmosphere of the church by candlelight. Although this had practical advantages in that I could see to read also I was much more relaxed because I knew what I was doing and could absorb the atmosphere and think about [what] I was actually/really doing.

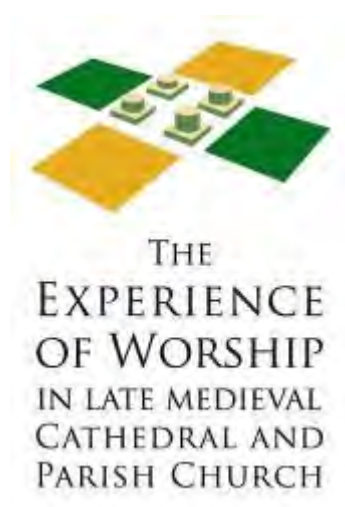
In my 16th-century character my heart ruled my head but in the 21st century my science and literary knowledge or history sadly kicked in.

As the week progressed I felt we gelled into a community and in my case I felt protected by the other members of the group, which might not have happened in a village where not everyone was as nice as these people. Neither could we experience the fear of offending God, the clergy, the Lord of the Manor or even the Guild, but I don't think I would worry too much about this on a daily basis, since I would put strategies in place to overcome this [for self-preservation]. If this is a law, or set of circumstances people will find ways around it or a way to avoid facing it.

The routine and constructions put on the laity by the church forced people to act in a certain way and with time what was done for appearance and to conform, became reality and whether this was indoctrination and/or institutionalisation, which may have led to true belief. I think the sincerity of the people taking part helped my 16th century belief while my 21st-century self was ruled by my head.

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
AT ST TEILO'S
12-16 SEPTEMBER 2011



MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

After a good journey down by train I met up with a new member (observer) and a previous companion from June. A good feeling to reunite with fellow members from the last conference, but also good to meet new members.

After the briefing and trying on costume three of us laity had an interesting discussion about the origins of language from the Latin, especially Welsh.

The blessing of the vestments and artefacts was a wonderful re-encounter with the mediaeval liturgy. It was quite sensual and that there was the background sound of the wind and the introduction of the polyphony was moving in its indigenous environment. It was fascinating to see how the youngest (baby) member of the group naturally was adept to this environment.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

An enjoyable start the day with participation from all at the morning office. It is a good feeling to go into a prayerful mode before rehearsing for the main liturgy of the day.

Witnessing the Procession of the Holy Name was a sensual experience in seeing for the first time this kind of procession from a different part of the church. An interesting experience of enacting a different social status within the parish and endeavouring to put myself in the mindset of a son who had lost his father at an early age and the feeling of accolade, respect due to the legacy of the late Sir Thomas ap Rhys. A slightly ethereal experience in sound and smell sense including the light.

Compline and antiphon of the Holy Cross – the antiphon was especially moving with the procession and the polyphony which really brought the experience of worship to life. By this sound in its natural environment was not only wonderful but deepened the worship experience. A better insight to what I could imagine of worship during this period.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

I was given the privilege to take the role as officiating at Morning Office. It helped fill me with a spiritual confidence for the coming liturgies for the day.

Initially a little apprehensive for the enactment of Jesus Mass as I was playing a key role. This would mean being very much in the limelight – an urge to make sure my timing was right during the elevation. When the liturgy began and was well underway. I managed to forget the presence of the cameras and treat it as un-scrutinised worship. During the Sanctus and Elevation I did manage to engage spiritually with the motions, although aware of how careful I had to be with my physical moves. The second take I thought went better as I knew from my first mistake of nearly tripping my gown and was more prepared. During the second take I suddenly received a bout of cramp in my leg and thought I'd need to stand up again – this did disappear fortunately. At the end of the service I felt a sense of uplift as well as achievement.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

The afternoon liturgies felt more relaxing and maybe less tense. Again I felt I could engage with the antiphon of the Holy Name as the polyphony I found totally uplifting both emotionally and spiritually.

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

A good and engaging Morning Office. I enjoy the participation.

My expectations were slightly different about the procession and Jesus Mass. I was taken a little by surprise by an ITV cameraman arriving at the church with the previous thought that we would only be performing to an audience and to the greater glory of God.

This unexpectation was however a welcome addition as far as I was concerned and I still engaged with the liturgy in the same way. It did feel like a special occasion as the sound in the church was like that of a packed church. One could sense from the sanctuary although I couldn't see, the presence of a visiting congregation engaged with the Mass.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

The morning reflection was interesting, looking at two different points of view of trying to fit into the mindset of the 16th-century worshipper.

The afternoon reflection was focused to begin on the experience the trebles had today in comparison with yesterday. It then reflected on a similar plain to what was discussed this morning.

In Compline & Antiphon of the Holy Name it was a similar experience as this morning with the sense of presence. but to a lesser extent. Again I felt spiritually engaged with the polyphony as I did yesterday.

Overall an exciting and uplifting day in worship.

FRIDAY, 16 SEPTEMBER 2011

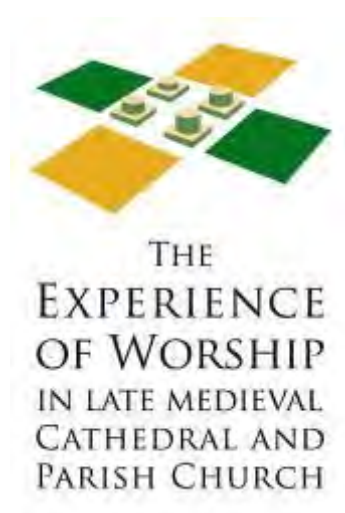
MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Again on the final morning, Morning Office was as usual spiritually quenching and a good start.

In our morning reflection there was interesting discussion as to the worship experience and how we felt this experience of worship in a reconstructed church. My initial feeling in June was that I was walking into a 'new' church; slightly clinical but with regular worship it became more natural. This time around. I felt more adept to the fact that this had been a place of worship for centuries.

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
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12-16 SEPTEMBER 2011



MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

Although I'd been to St Teilo's before, there were parts of the building. I hadn't seen – so seeing all the imagery was very vivid. Also, the picture of the five wounds – seeing it in colour made a huge difference. I was also struck by the fact that the BVM was dressed in cloth – I'd not seen anything like that before.

I had a shock during the blessing when I realised I was following the text, I had my head stuck in a book – despite the fact that I couldn't understand any of it... It was simply that I had a book so I felt "programmed" to follow it. – Surprising, since in church. I try not to use service books.

I was struck by the movement of the priest and singers within the church - and the freedom you have by not being 'fenced in' in pews. The sound of singers felt really raw and slightly harsh – especially when compared with the chant that I become so preoccupied with. I felt more physically involved, and was pleased that when we moved, no-one tried to go back to "their place."

The snuffling of the baby also added something.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

I found Lauds difficult – I actually remember it as being in Latin – then looked again and found it wasn't! – But I still found it a bit incomprehensible and monotonous.

Never having been a server, I didn't really "get" what I was doing in the procession...

Singing the Mass felt quite demanding. I felt I missed a huge amount of the "action" of the service. I was surprised by how little was audibly said rather than sung. In some ways those boys had a big responsibility in carrying so much of the service – although I realise they wouldn't have thought that – it's only with my modern adult eyes but I see it like that.

I found myself responding to Magnus as choirmaster physically (i.e. posture changes) but not musically – he was he was doing his bit and we did ours. When Magnus greeted the ap Rhys family that helped me to feel in role, and I found myself wanting to watch this widow who had paid for us to sing... The little boy's fascination with a grieving family?

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Compline was difficult – I felt distanced from it by language, physical space and the distractions of the laity who were in role. I stayed fairly still, and Paul says I need to move around more for something to "happen". I also didn't really know how to respond to the antiphon.

The sound of the men's voices seemed less alien today.

Today was rather disappointing in some ways, I didn't manage the level of engagement, I had hoped for, possibly I'm too tied to the booklet and distracted by being ready for the next bit?

I didn't feel prepared for this week as much as I would like. Do I need to delve deeper into the Cross?

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Lauds much easier this morning - possibly better lighting, or more familiar with the text? I especially enjoyed the Benedicite – a text I thought I knew, but was glad to get reacquainted with!

Felt better about the procession today, & felt closer to being part of "something"- maybe having more 'laity' involved rather than modern observers added to this? (Although I'd like to experience a procession from the other side).

I was closer to actually being engaged with the Mass today – closer to the action, and it seemed there was less 'overlapping' of what the singers and the celebrant were doing.

Singing at the lectern felt better in some ways, but having my [own] copy made me feel excluded from the choir – although not from the service.

I was able to see the elevation, but I completely missed the pax – and felt had missed out on something.

Looking forward to tomorrow, to see if I can be at the lectern, and also being more familiar with the service.

I felt I couldn't let my eyes wander around too much in case they strayed up a camera...

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Very different from what I expected – perhaps it was naive of me to think I could wander around in the spaces as me, but just with a hat and coat on in case I strayed into sight!

Finding the space limited, and because things were sort of shot back to front, I felt a bit trapped in a space I couldn't move in, for longer than I maybe wanted to be.

But, I *did* get something from being quiet and still in the space, and just feeling I was in the presence of the Holy.

After not knowing what to do, or focus on, my mind did quiet eventually.

As I'm getting used to the Antiphon, I feel less startled by it, but am getting the 'tingle factor' still – that was a nice feeling.

It's my fault I hadn't prepared myself for today, but I am looking forward to tomorrow, where I can be myself at Compline – I hope I'll be closer to it 'happening' then.

It also struck me today just how much work so many people have put into this... Amazing...

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Lauds felt much more like an act of worship today... Being back in the church? Familiarity? Tiredness? I don't know.

The procession just felt like something to get done this morning. Maybe because the cameras were here?

Going into the Mass felt unprepared, and I wasn't really ready for it.

I had moments of being immersed – especially when I finally "got" how despite not being able to understand the actual text of the Word, it was demonstrated how important and special it was. The same to a lesser extent was true of the Gospel – maybe I still haven't really got into the degree of Eastwardness. I also had moments I was completely distracted – by observers & public, by microphones and cameras, by the shell rattling on Keith's stick... and I moved between the two points.

I felt disappointed that the quality of our singing was not as good today – I just felt a bit overloaded – I think I also had great expectations that today it would all "happen" and it just didn't.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

I didn't like how I responded in the discussion - and I felt it all became too focused on the wrong things. I found the changed order at Compline a little confusing, but I wandered about during it and focussed on various images during the service. I began to feel very emotional when looking at a wall painting of the crucifixion, whilst the chant just washed around me. I felt the emotional connection that I only occasionally get – and it's what I recognise as God. That was very special.

I enjoyed the freedom of movement, and this week has made me much more aware of posture, which has been very helpful.

Hearing Jeremy's reflection made me feel a bit shocked & slightly ashamed at how preoccupied I've been with the music – but it was a wonderful feeling to realise that he had been focusing on the spiritual all week, in a way on our behalf. It made me realise how pastoral his role actually has been although I wasn't aware of it.

FRIDAY, 16 SEPTEMBER 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

Lauds really was an act of worship today – I even lost myself so much that I stumbled over words in one of the Glorias.

I've found the range of things I've been given to think about is amazing.

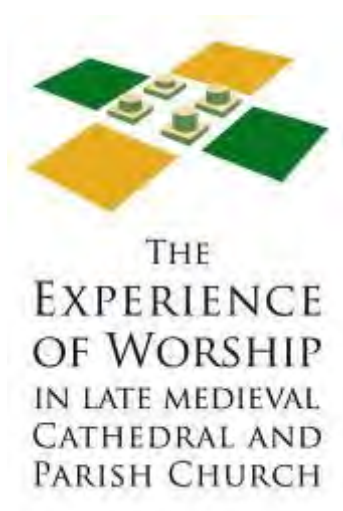
Most notably - I've been struck by the physicality of worship – changes of posture, movement, and how hard it is to maintain the kneeling and bowed postures. It feels in some ways we've stopped trying in some aspects today. I learned lots about myself and how I approach things and react to things.

Seeing things I've read about actually coming off the pages & coming to life has helped me in lots of ways.

Thank you so much for giving me the opportunity to be involved in this – it really has felt like a once-in-a-lifetime chance to do this kind of thing.

DIARY

REFLECTING ON THE EXPERIENCE OF
PROCESSION OF THE HOLY NAME,
JESUS MASS, COMPLINE AND ANTIPHON
AT ST TEILO'S
12-16 SEPTEMBER 2011



MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

It has been wonderful to return to these enactments having had over a year to contemplate the last one I attended at St Teilo's. Perhaps it has seemed today rather less artificial: the church has become somewhere I can worship and indeed, aid the worship of others. Nevertheless, as a church musician the usual complications apply: distraction from the objective of worship as a result of concentration on the act of singing (or indeed, following an order of service, which I did instinctively during the blessings today. The enactments, however do represent genuine acts of worship for me – a suspension of disbelief achievable only, I think, if I don't focus too hard on the 'role' I've been assigned. I can only be like I am already – taking in as much as possible and processing it within the *context* supplied.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

It was good to have the opportunity to say Morning Prayer in church – greatly enhances the 'reality' of the undertaking by the reminder that all we are doing is enacting acts of worship – all of today's services have felt that way. As an 'outsider' during the Jesus Mass I knelt with the choir and laity – tremendous pain needled me – the stone floor – it is not been a stretch to try to use this to equate to the wounds of Christ, and to contemplate suffering on the Cross – however modest that might seem.

The Mass was entirely 'real' from my perspective, whether or not the people communicated.

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

This felt slightly more relaxed than earlier rehearsals and the group of singers began to work together well, and formulate (by experience) a consensus about psalmody. Compline was constrained for me only for the usual reasons – preoccupation with the performance of the music – rather than any other divide.

I sing Compline weekly (in English), so the rite is very transparent. It is perhaps worth mentioning that the usual problems of being a (worshipping) church musician were the only ones affecting the spiritual experience of the service.

Light levels seem quite good for a late evening service, even in the summertime.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

Morning Prayer remains an important form around which all participants can join in a culturally appropriate act of worship. To pray with people allows a much more intimate immersion than can be offered by a 'revealing' relationship.

During filming of Jesus Mass today, I had initially decided to experience the service from the nave with eyes closed – to focus on aural stimuli. I found this did not work well and the decision was made to be a completely 'outside' observer, studying the singers, clergy, laity and activity, which proved most interesting. I was able to follow the Mass and indeed to be engaged with it to the extent that I felt excluded (not by the fact that the people did not communicate or even by failing to kiss the Pax board – simply by the boundaries (physical, video-graphic, social) that separated me as an observer from the sacrament. A surprising feeling – and one that needs far more thought.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

The critical issues affecting the apprehension of the re-enactment as acts of worship remain the usual ones: 'having a job to do', singing etc, which cause distraction during the 'performance' – especially with the addition of cameras which, although they did not cause nervousness, did create additional expectations for the enactment and the fluency of our singing.

Movement, to my surprise, remains an issue, particularly when singing: coordination of feet with the pulse of the polyphonic antiphon of the Cross – also bowing at the name of Jesus had unexpected vocal results – confounding some conception of how this devotion was done by vicars choral etc!

This day has run fairly smoothly, with not much reason for panic – the church is starting to feel like a church and the community is starting to act like one – and psalmody has improved!

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Morning Prayer in church continues to satisfy. I shall miss the rhythm. I particularly noted the psalmody this morning: to hear and pray familiar psalms in a slightly unfamiliar context has been rewarding.

During the discussion I pointed out my experiences (as an observer) during Mass yesterday, whereupon, other observations were shared, which contribute. The conclusion is that the INTENTION, rather than overt participation, is key to success of the sacrament. (Full and active participation = not just speaking). This was absolutely clear in the enactment of Mass which followed, during which I (with SOME view of the proceedings and aural faculties intact) was able to feel completely included and involved in an active, living sacrament. Participation must be linked to intention.

This morning's enactment changed my conception of the Mass in medieval culture.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

It is a shame that we have not had more time to work together as a group of singers (and worshipping community – it has taken this length of time to 'experience worship' in the context of Compline WITHOUT distractions – the service went well today, with enough of a hint of peril that the action remained focused.

FRIDAY, 16 SEPTEMBER 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

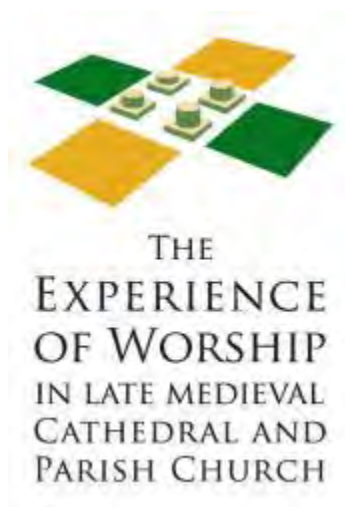
What I have failed to say thus far is the following, which was illustrated in the discussion this morning.

1. The engagement of this research community with the acts of worship. i.e. 'participation', has implications for what the project can offer not only historically but for worship today, just as our modern experiences have reinforced the enactment.

2. Morning Prayer forges a connection with the present-day – enlivening the church. The rites, both medieval and modern, are the same, enacted by community with shared experiences.

DIARY

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MONDAY, 12 SEPTEMBER 2011

INTRODUCTION, REHEARSAL, BLESSINGS & ANTIPHON

Early arrival (Sunday) allowed enough time to get on with prep (cf. June). Funny, the Lady Mass was just as term was cranking down; Jesus just as term is cranking back up again. Always in two places at once.

Main EoW task is to check running order of Mass (the women are already au fait – and I'm their 'master'...!)

Filming necessitates fakery. I could improvise some saucy Kyries, but not on video (especially online: see you on YouTube...). So 'improvised' Kyrie squares are more scripted than I'd usually prefer. Tough.

Blessings/antiphon: okay. Antiphon too rustic.

TUESDAY, 13 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL, PROCESSION & JESUS MASS

Rehearsal: an opportunity to learn the Courpen, a truly terrible piece, and a good illustration of the problem of historical verisimilitude versus artistic gratification. Perhaps an early attempt of its kind (c. 1520?)

Procession: largely a logistical working through. Many decisions to make on the fly.

Mass: should we bow at every name of Jesus? If so the sequence will look like the Wailing Wall.

Space is an issue: not very coherent. Stood like a lemon by the organ. 'Boys' were strung out in lines.

TUESDAY, 13 SEPTEMBER 2011 – CONTINUED

REHEARSAL, COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

Rehearsal: working through of logistics, mainly how to process to the Rood

Compline: OK

Antiphon: OK, broke down at start because of changed order, but otherwise fluent.

The Cowper seems rather dull for a stand-alone devotional piece – the cantus firmus suggests ritual usage, not devotional. Also the polyphony doesn't seem worth exposing to concentrated scrutiny.

WEDNESDAY, 14 SEPTEMBER 2011

MORNING OFFICE, REHEARSAL & FILMING OF PROCESSION AND JESUS MASS

The project continues to evolve, even as filming is about to start – destabilising, perhaps, but part of the sense of it actually being research.

Big change, conspired by PB/MW, is the desk copy for the 'boys'. This makes sense of the previously obstructive desk, and solves the space problem (congestion, incoherence, bad circulation, barriers) at a stroke. Result.

Missed out Benedictus (because awaiting 3rd bell: I'd missed the first whilst playing Sanctus). Either the B. followed S. direct, or the elevation of chalice was [the] cue, or the sequence was so second-nature that even tiny cues could be understood.

FILMING OF COMPLINE & ANTIPHON OF THE CROSS, REFLECTION

N.B. Jeremy joined us for this: good move.

Compline – not yet absolutely fluent, largely the tracts of Latin prose (confiteor/credo etc). The decision to use one double-sided lectern was a triumph, even though dictated by filming crew, not historical data (dangerous?)

Antiphon: Courpen (again: shame – we should have done Jesus instead). The procession worked, grudgingly.

Reflection: the day of desks. The 'boys' all say how much better it is to sing from the lectern and to have MW stand with, not in front of, them. An odd collision of roles, as I haven't rehearsed them (and was ejected from the Monday Jesus run-through): I'm assigned the role of pastor/mentor.

THURSDAY, 15 SEPTEMBER 2011

MORNING OFFICE, DISCUSSION, PROCESSION & JESUS MASS

Jesus Mass slightly belated, partly because cameras attending yet again (cf June).

Also ambushed at breakfast about processional antiphons and 'bogus' orders thereof. This sets the conversational hen-coop a-chattering. Too noisy to enjoy the 'boys' singing of Gradual – Alleluia – Sequence, even though it was miles better than Tuesday. We managed a Benedictus though. All said, Jesus Mass continues to show robust results in terms of broad range of questions (musical, ritual, social, contextual etc.) at a high level of engagement. Square notes would be the next step for the 'boys.'

The procession was fine. The polyphony works better than it looks on paper.

REFLECTION 1, COMPLINE & ANTIPHON OF THE HOLY NAME, REFLECTION 2

Compline: too many plates to keep spinning simultaneously. Poor Jeremy skipped the Chapter (should I have jumped in and said it for him? I thought better to allow an omission than make an intrusion). Otherwise unremarkable.

Antiphon: a triumph, not least because Chris H reminded us that the Jesus altar was the best place (duh!). The South aisle was perfect, and allowed us to sing, again, from the sainted desk: an acoustic, musical and devotional masterstroke. Although not note-perfect, it was content-rich and made a good noise. Perhaps the highlight. Comments afterwards confirmed this (e.g. Anne D).

Note to self: it might look crap on paper but simple polyphony can be very effective as devotional material. Indeed, the Ritson *Nunc Jhesu* is exemplary.

FRIDAY, 16 SEPTEMBER 2011

MORNING OFFICE, REFLECTIONS WITH RESEARCH GROUP, FINAL SESSION

General note on 'We are setting the services in about 1535' – yes and no; Jesus Compline /Antiphon is more late 15th century.

Reflections (Thursday and Friday): some very astute comments from BW and RL and informative observations from RB (but Newark is hardly representative!). RB's 'floundering' suggests a methodological indisposition: you can't really complete documentary preliminaries prior to experimentation.

Final session (Friday): major headway evidently made since June in terms of cohesion purpose, thinking and engagement.

Thoughts to take forward:

- transformative impact of psychological/ritual context on how polyphony is experienced;
- desks;
- space/circulation/acoustic;
- next enactment: PB suggests anniversary, which would open out some interesting new partnerships with death historians. 'Rite of passage' would be a good avenue.
- Ask John & Sally for their shopping list of liturgies left to explore.