

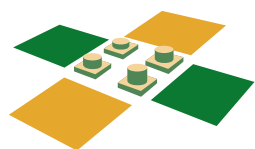


A MEDIEVAL ORGAN
IN WALES

AN INAUGURAL WORKSHOP

FRIDAY, 8 APRIL 2011

CHURCH OF ST TEILO
ST FAGANS
NATIONAL HISTORY MUSEUM



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

ORGAN GANOLOESOL
YNG NGHYMRU

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EGLWYS TEILO SANT
SAIN FFAGAN
AMGUEDDEA WERIN CYMRU

THE ORGAN

Stop list

Diapason	10 ft	stopped, pine
Principal	5 ft	tin
Principal	5 ft	tin, notes 1-12 shared
Octave	2½ ft	tin
Octave	2½ ft	tin
Fifteenth	1¼ ft	tin

Pitch sounding $a^1 = 465$ Hz
(i.e. one semitone above modern concert pitch)

Temperament modified meantone, with enharmonic $D\#/E_b$

Compass main keyboard – C to a^2 (46 notes, chromatic)
 subsidiary keyboard – F to d^3 (46 notes, chromatic)
 sounding pitch (principal rank, modern equivalent) $F\#$ to $d\#^3$

Made by Goetze and Gwynn Ltd, Welbeck, Nottinghamshire
Painted by Fleur Kelly, Mells, Somerset, with Lois Raine

The casework of this instrument echoes the sole surviving pre-Reformation organ case in Britain, still located in the chancel of St Stephen's Church, Old Radnor, Powys.

The doors, originally commissioned for the security and safety of the pipes, have no extant British precedent, but their decoration is representative of contemporary European exemplars.

The pipework is based on survivals from seventeenth-century organs made by Thomas and/or Robert Dallam (originally for Magdalen College, Oxford, c. 1630), John Loosemore (originally made for Sir George Trevelyan, Nettlecombe Court, Somerset, 1667), and late sixteenth-century pipework in Paniza (Aragon, Spain). The narrow scaling is based on the organ at Nettlecombe Court. This west-country exemplar was selected because of the known trade links between the north coast ports of Somerset and Devon and South Wales. No organ pipe made for a British church organ survives from the sixteenth century, and only a single wooden pipe from the Theeuwes claviorgan (1579).

The double-sided desk for player and cantor is based on the pre-Reformation desk still in use at St Helen's Church, Ranworth, Norfolk.

The organ will be used for enactments of medieval liturgies at St Fagans later this year as part of the research project. Members of the public will be welcome to attend these liturgies on Tuesday 21 June, Thursday 23 June, Tuesday 13 September, and Thursday 15 September.

The organ is expected to be 'in residence' at Salisbury Cathedral in late September, and in use for the Jesus Mass on Thursday 6 October. It will also be 'in residence' at Bangor Cathedral by early 2012. It will return to St Fagans in April 2012.

THE WORKSHOP

10.30 *The new organ revealed*

The organ as visual sacred object

The organ as sounding sacred object

Magnus Williamson

The making of the organ

Dominic Gwynn

The painting of the organ

Fleur Kelly

The use of the organ in church before the Reformation

John Harper

11.30 *The organ in the late medieval liturgy*

An exploration of examples of the surviving repertory,
including music for Compline during Lent

Magnus Williamson (organ)

Joseph Harper (cantor)

Psalm antiphon: *Miserere*

Office hymn: *Christe qui lux es et dies*

12.30 *Break for lunch*

14.00 *The post-Reformation use of the organ: adaptation for accompaniment*

An exploration of early examples of English church music with accompaniment,
including Farrant, Byrd and Morley

Andrew Johnstone

15.00 *The solo repertory explored*

Including music by Sweelinck and Byrd

David Ponsford

THE RESEARCH PROJECT

This organ has been made as part of, and for the use of, the research project *The Experience of Worship in late Medieval Cathedral and Parish Church*. The project is part of the UK-wide research programme, *Religion and Society*, funded jointly by the Arts and Humanities Research Council and the Economic and Social Research Council.

The practice-led research includes the making of artefacts and vestments, and the enactment of a small group of widely-used late medieval liturgies, which will enable us better to understand the experience of worship for clergy, musicians and people in both a large cathedral and a small parish church. It links the liturgical texts with the spaces, rituals, objects, and the people.

The project – including the schema for this organ – is led by Professor John Harper, director of the International Centre for Sacred Music Studies, Bangor University. The other core members of the research team are Dr Sally Harper, Dr Kate Olson and Judith Aveling (all of Bangor University), and Dr Paul Barnwell (Oxford University). The partner organisations in the research project are Salisbury Cathedral and St Fagans National History Museum Wales.



THE PERFORMERS

Dr Magnus Williamson is Senior Lecturer in Music at Newcastle University, where he is currently serving as Head of Music

Andrew Johnstone is Lecturer in Music at Trinity College, Dublin



Dr David Ponsford is a harpsichord and organ player, and Associate Lecturer in Performance Practice at Cardiff University

Joseph Harper is a long-serving member of the plainsong schola at the Edington Music Festival of Music in the Liturgy



FORTHCOMING PROJECT EVENTS

Thursday 5 May: Salisbury Cathedral

17.30 Latin Eucharist in honour of the Virgin Mary with plainchant propers *Salve Sancta Parens* and *Mass for a Mean* by John Sheppard (c.1515–1558)



There will also be a series of related small-group reflections on Wednesday 4 May and Thursday 5 May at Sarum College, Salisbury (advance booking required)

*Tuesday 21 June 2011, repeated Thursday 23 June:
St Teilo's Church, St Fagans Museum*

11.30-12.45 Latin Mass of Our Lady
16.00-16.45 Latin Vespers of Our Lady, followed by the antiphon ceremony *Salve regina*



*Tuesday 13 September 2011, repeated Thursday 15 September:
St Teilo's Church, St Fagans Museum*

11.30-12.45 Latin Mass of the Holy Name
(preceded by procession at 11.00 on Thursday only)
16.00-16.40 Latin Vespers of the Holy Name



FURTHER DETAILS AND BOOKING

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