

Virtual Audio and Past Environments

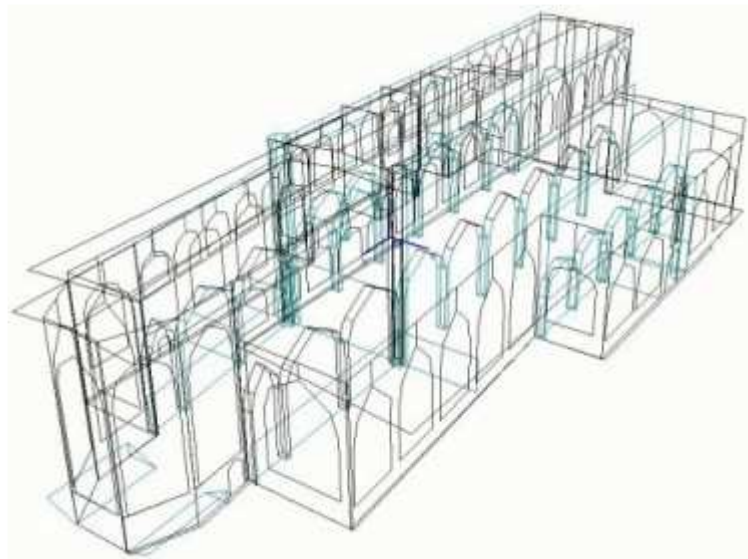
SOUND TOUR OF THE CITY OF YORK

Monday 17th March

7 pm – 9.45pm

National Centre for Early Music

York



SCHEDULE

7pm STATION 1: National Centre for Early Music

Croisda Liom A Cadal

from Dusk Songs by Kerry Andrew performed by the Ebor Singers

[Follow red line on map and proceed to]:

7.45pm STATION 2: Bedern Hall

A Sense of Place [Revisited II]: Damian Murphy, Mark Hildred and John Oxley.

[Follow purple line on map and proceed to]:

8.25pm STATION 3: Number 3, Blake Street

States of Being: Angie Atmadjaja

[Follow green line on map and proceed to]:

9pm STATION 4: York Minster

Service of Compline - Quire: including *introit* and *anthems* sung by the Ebor Singers

Private Performance - Chapter House: Croisda Liom A Cadal

from Dusk Songs by Kerry Andrew

from 9.45pm (approx)

Drinks at the Yorkshire Terrier – Stonegate

Station 1: National Centre for Early Music

The National Centre for Early Music is created from the medieval church of St Margaret's - an important historic church, which lies within the City Walls and which was empty since the 1960s. Used as a theatrical store by the York Theatre Royal up until 1996, St Margaret's was one of the last two churches in the city of York that remained un-restored.

The church is of considerable architectural significance - its most distinguishing features being an ornate Romanesque porch from the 12th century, with carvings of mythological beasts - and an unusual brick bell tower.

The National Centre for Early Music is administered by a registered charity, the York Early Music Foundation. It was established initially to provide long-term support for the York Early Music Festival.

In 1997 the Foundation secured a grant of £1.5 million from the Arts Council National Lottery Fund plus partnership monies from a variety of sources including English Heritage, the Garfield Weston Foundation and the Foundation for Sport and the Arts, in order to create the award winning National Centre for Early Music, providing a base for the Festival and a year-round series of complementary activities, concerts and educational workshops.

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Dusk Songs by Kerry Andrew

In 2005 The Ebor Singers worked on a piece by Kerry Andrew, at the time studying composition at the University of York with Professor Roger Marsh. The music was a setting of the Latin hymn *O lux beata Trinitas* and it was so well-received by the choir and audience that the choir felt compelled to perform more of Kerry's music - and so this commission of *Dusk Songs* was born.

It was the aim of this commission to provide for the liturgy and other choirs a reflective work from the Western (and more specifically Anglican) Church liturgy that might be compared to the large-scale compositions written for the Eastern Church (such as the All-Night Vigil) where music and ritual are fused into a timeless expression of prayer.

The service that comes closest to this in the Anglican tradition is Compline, where the prayers and psalms remain more or less unchanged throughout the year. Although music for the services of Evensong, Vespers, and Sung Eucharist have continued to be written since the Reformation, very little music has been written for Compline during this time, and certainly no complete setting of the service has been attempted.

Compline as it is performed in the Church of England is a composite liturgy, drawing from elements of Roman Catholic Vespers and Compline, which themselves have roots in the shared liturgical heritage of the Western and Eastern churches, and it was important that this was reflected in the new work. So alongside the familiar English translation of the Compline liturgy are other texts that demonstrate these cultural origins on the service and the wider context of Christian worship (two Catholic hymns, one Orthodox hymn and one Celtic prayer).

Dusk Songs was first performed on 9 September 2006 in the Chapter House, York Minster.

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Station 2: Bedern Hall

The history of Bedern Hall is closely tied to that of York Minster. It was originally part of the College of the Vicars Choral which occupied the area between Goodramgate, St Andrewgate and Aldwark. The hall was the refectory (or dining hall) for the college from the 1390s until the middle of the 17th century when it passed into private hands. The name Bedern is first mentioned around the year 1270 in documents relating to the college, although the word is Anglo Saxon meaning 'house of prayer'.

The Vicars Choral, who used the Hall, sang services in York Minster in place of the Canons who were occupied elsewhere in their prebends. One interesting feature associated with the Hall, now no longer visible, was a bridge which linked the college area with the Minster Close on the other side of Goodramgate so that the vicars could travel easily between the two, avoiding the "hoi-polo". The present hall, the second around this site, was built from 1370 and was used for shared meals - in the Hall archways can still be seen which once led to a buttery and a pantry.

In 1644 St Peter's School moved into Bedern, possibly after damage to their own buildings during the Civil War. By the 1790s the Hall was divided into tenements, and became badly overcrowded. By the 1840s, with a rise in numbers of Irish immigrants following the Irish potato famine, Bedern's inhabitants were living in a slum area, described as a 'sad spectacle of poverty and wretchedness'. In the 1870s the Bedern National School was founded. The building of the school meant that many of the remaining buildings of the College of the Vicars Choral were finally demolished.

The building we now know as Bedern Hall survived, and in the early 20th century was owned by a local bakery. The Barton bakery altered the building considerably, inserting doors for vehicular access. A flour store occupied the first floor, with a joiner's workshop and coach house below.

In the 1950s, the Hall and neighbouring properties owned by Barton's bakery were bought by Wright's, the pork butchers. The Hall formed part of the curing department at Wright's, and passageways through the Hall were used for trucking hams, bacon sides, and curing tanks through this area.

In 1971, following the influential Esher report, this city centre area was earmarked for redevelopment. The City Council acquired the area and cleared it in the mid-1970s, demolishing the more modern industrial buildings but leaving the Hall and chapel, recognised as the surviving remnants of the medieval College of the Vicars Choral.

York Archaeological Trust studied the site before redevelopment work in the area began. During excavations a bay window was revealed with a fan-vaulted roof. It is a very early example of such vaulting and has a design similar to those found in the eastern arm of the Minster which was begun in 1361. It is possible that they are the work of the same mason - either William Hoton or Robert de Patryngton. It was only with the clearance of the buildings

around the Hall that its features came to light. As the Hall had been badly neglected, it would need a large amount of funding for a major restoration programme. Restoration began in 1979.

Edited from the Bedern Hall Website <http://www.bedernhall.co.uk/index.htm>

A Sense of Place [Revisited II]: Damian Murphy, Mark Hildred and John Oxley

Overview:

A Sense of Place was originally conceived as an interactive sound and light artwork created to reflect the 2000 year old link between two of the most important sites in the City of York, UK: York Minster, originally the site of the Roman Legionary Headquarters and the symbolic heart of the City; and Bootham Bar, one of the four main gatehouses of the Roman legionary fortress and still used as an entrance to the City today.

While these two sites remain true to their original architectural intent, around them York has dramatically changed and developed to the modern city residents and visitors experience today. A Sense of Place [Revisited II] looks at and interprets aspects of the story of York over these past 2000 years from the perspective of these two architectural focal points. A Sense of Place was originally presented as a site specific sound/light installation in Bootham Bar itself, and used aspects of the architectural interior of the gatehouse as part of the lighting design. A Sense of Place [Revisited II] is a redevelopment of this original piece, appropriate for more general presentation, with the emphasis now clearly placed on the audio aspects of the work, with specific images from the original installation used to reinforce key themes and ideas. A Sense of Place [Revisited II] has been re-authored specially for Bedern Hall - ideally sited as the area is closely reflected in the second movement of the piece.

A Sense of Place [Revisited II] – The Piece

A Sense of Place [Revisited II] explores aspects of York's 2000 year old story through three distinct sections. Between these sections the sound of present day York can be heard, reflecting both the history of the City and the place the current people of York have as part of this story.

A Sense of Place [Revisited II] begins 2000 years ago when the Romans arrived at what is now York, naming it Eboracum. It is thought that this name was derived from the original and more ancient British title for the area that may be interpreted as: ***The Place Where the Yew Trees Grow.***

Bedern is inspired by the history of the area around Bedern Hall and is based on a traditional melody called "York", dating from 1615. This area within the City walls was a site of influence and power in the 13th century where it was the seat of the Vicars Choral who were responsible for celebrating masses in the Minster for the souls of their dead patrons. However, over the years the

area fell from grace to become a slum and ghetto for Irish immigrants in the mid 19th century, and the location for 'The Ragged School' for 'the poorer classes' where many of the children who attended met a pitiful end at the hands of one particular headmaster.

The Railway King recalls the life and death of George Hudson who brought the railways to York. Upon his death in 1871 his body was brought back to the City from London on a railway carriage, and was then carried through the streets to the sound of the tolling Minster bell as people gathered to wish him a final farewell.

This work has been recorded, composed and arranged by Damian Murphy. A Sense of Place was co-authored by Mark Hildred and John Oxley, vocals by Beatrice Augusta, images by John Oxley and Kippa Matthews. The project has been supported by the York Renaissance Project, Arts Council England and the Arts and Humanities Research Council. Additional thanks go to Helen Dorward, Bowland Wild Boar Park, North York Moors Railway, the Dean and Chapter of York Minster and the Minster Police, Roger Lee: Time and Place Caterers at Bedern Hall, the Gild of Freemen of the City of York and the Company of Cordwainers and the York Guild of Building.

Running Time [17:30].

Station 3: Number 3, Blake Street

States of Being 1: Angie Atmadjaja

States of Being .1 is the first of a set of two sound paintings and is a site dependent audio installation. It is inspired by Bridget Riley's approach to her work. It explores minimal sound, audio perception and sound movement in a series of quiet, minimal audio pieces.

In 1967, Riley said that her black-&-white paintings were about states of being, states of composure and disturbance, but when she introduced colour in 1967, this began to change.

To Riley, the colours are organised on the canvas so that the eye can travel over the surface in a way parallel to the way it moves over natural scenes. It should feel caressed and soothed, experience friction and ruptures, glide and drift. One moment there will be nothing to look at and the next second the canvas suddenly seems to refill, to be crowded with visual events.

Station 4: York Minster

From the York Minster Web-site: A welcome from the Dean of York

York Minster is one of the great cathedrals of the world. We invite you to enjoy its vast spaces, filled with music and revealing the human imagination at work on glass, stone, and other fabrics. Whatever your faith and culture, you are welcome here, to see for yourself the life of a centre of Christian belief. York Minster is loved not only by people in the United Kingdom and Yorkshire, but by countless people across the globe. We hope you will be among them.

Keith Jones, Dean of York

Service of Compline - Quire:

The ancient office of Compline derives its name from a Latin word meaning 'completion' (*completorium*). It is above all a service of quietness before rest at the end of the day.

from **Common Worship: Services and Prayers for the Church of England**

The service of compline this evening - Monday of Holy Week - will include an extended reading of the biblical passion story. In the course of the service the Ebor Singers will sing an introit at the crossing *Amicus Meus - Victoria*, an anthem in the Quire *O vos omnes – Victoria*, and a second anthem at the end of the service in the Lady Chapel *Trahe me post te – Guerrero*.

At the end of the service please make your way to the Chapter House for a private performance of two pieces, sung by the Ebor Singers.

Croisda Liom A Cadal; from Dusk Songs by Kerry Andrew (see above)

plus one extra (surprise) piece to be announced.!

In the Chapter House too is a new exhibition (just arrived) of Daniel Paulo's work. The works are mostly of vibrant standing figures based on religious sources such as stained glass and statues