

CREDITS

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Gogmagog: Voices of the Bells is part of a larger research project Mapping Contemporary Art in the Heritage Experience, led by Newcastle and Leeds Universities working in partnership with The Churches Conservation Trust, English Heritage, National Trust and Arts&Heritage.

Other commissioned artworks can be seen through the summer at:

Gibside: 12th May – 30th September

Cherryburn: 2nd June – 4th November

Belsay Hall: 21st July – 16th September

Please visit <http://research.ncl.ac.uk/mcahe> for more details. We also welcome your involvement in this research: please tell us what you think via Twitter @mcahe_NU#mcahe

Further information about plans for the future of Holy Trinity and the work of The Churches Conservation Trust, can be found at <https://www.visitchurches.org.uk/>

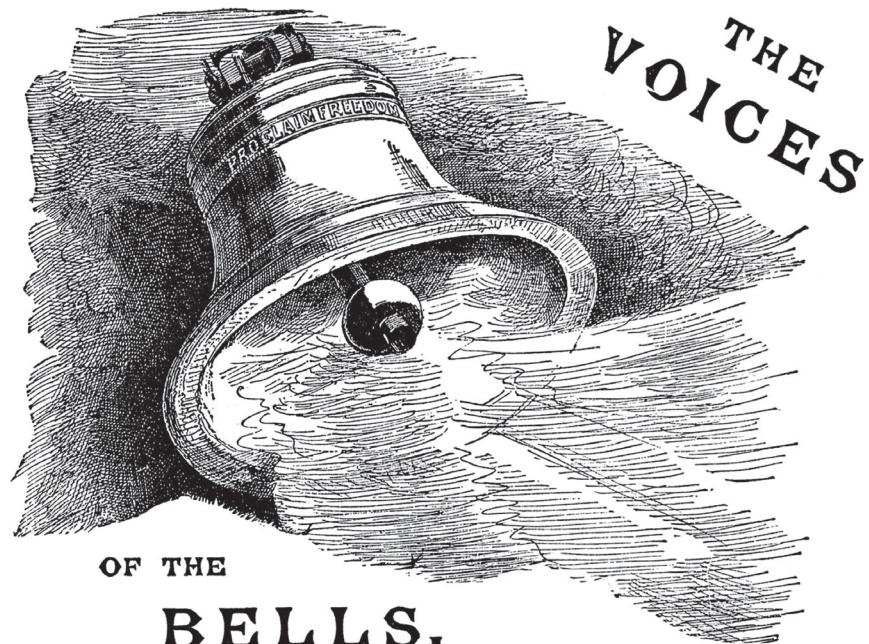


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GOGM R GOG



HOLY TRINITY, CHURCH STREET EAST, SUNDERLAND

**OPEN SATURDAY AND SUNDAY, 12 O'CLOCK TO 4 O'CLOCK
FROM 7TH JULY UNTIL 23RD SEPTEMBER 2018**

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Gogmagog: Voices of the Bells is a sound installation sited in the nave of Holy Trinity Church that reinterprets a peal rung on its bells in 1898. Whilst the bells are currently silenced due to the condition of the bell tower, a new version of the peal has been given life by local composers, bell ringers, musicians, singers and choirs, drawing lyrics from the story of the church's historical social roles, paralleled by the thoughts, hopes and fears of the community who inhabit Old Sunderland.

ADMISSION IS FREE

ABOUT HOLY TRINITY AND GOGMAGOG

The construction of Holy Trinity in 1719 marked the forging of Sunderland as a city. At the heart of a busy port, it played an important role in the life of people living in the area. As well as providing religious services the Church also housed the Town Hall, a Magistrate's Court and Sunderland's first public library. For over 100 years a committee of twenty-four vestrymen were responsible not only for the Church, but overseeing local matters including enforcing laws, collecting taxes, managing sanitation and offering relief to the poor.

In 1831, the vestry was tested by the first outbreak of Cholera in Britain, which entered via the port and went on to devastate the country. The epidemic led to national developments in public health and civic improvement. It was around this time that Holy Trinity's influence diminished, as the centre of the city and local administration shifted to the west. With this and fluctuations in trade, the community surrounding the Church changed. Wealthy merchant houses became crowded tenements and the open docks were barricaded to the public.

At the turn of the century, the Council sought to make sweeping changes across what was now termed the 'Old Town End' or increasingly the 'East End'. During the 1930s the clearance of swathes of slums began, to be replaced by modern, affordable dwellings: the Garths. Consisting of quadrangular blocks of low-rise flats, these quickly filled with families linked to the shipyards, port and local manufacturing. Over the following years the close-knit communities of the Garths witnessed the Blitz of Wearside, industrial booms and closures. They revelled in opportunities to compete against each other, as well come together in moments of celebration, such as the annual East End Carnival.

However, the modernisation of the flats during the 1980s altered the social dynamic of the area, and as the 1990s rolled on, the demolition of the Garths echoed the previous clearances of the Old Town. By this time, the congregation of Holy Trinity had dwindled, and decisions had been taken close the church and transfer its care to The Churches Conservation Trust.

Today, this often forgotten building stands as one of the few reminders of Sunderland's roots. Gogmagog celebrates the voices, heritage and resilience of the East End through the eyes of Holy Trinity and its continuing legacy to remain at the centre of the evolving community.

As a starting point for the installation, artist Matt Stokes explored the history of the church, and gathered narratives from local residents and groups. He also researched an eight bell 'Triple Bob' peal, composed by Benjamin Annable around the time the church was built, which was rung at Holy Trinity during the late 19th century by members of the Durham & Newcastle Diocesan Association of Church Bellringers. It took three hours and five minutes to complete, and the occasion was commemorated by placing a peal board in the bell tower.

The first quarter of this peal forms the basis of a new composition, developed in collaboration with musicians Marty Longstaff and Jordan Miller, and presented via eight speakers placed in the central body of the church. Throughout the composition, handbells ring Annable's 'Triple Bob', which is interwoven by other instruments and vocals, to create five distinct sections that draw from the historic moments described above.

THE COMPOSITION

PRELUDE

PART I - Twenty-four Vestrymen

PART II - Cholera

PART III - Slum Clearances

PART IV - Garths

PART V - East End Today

OUVERTURE

The duration of the composition is 46 minutes.

Artist & Director	MATT STOKES
Composition & Arrangement	MARTY LONGSTAFF & JORDAN MILLER
Lyrics	MARTY LONGSTAFF
Handbells	CHRIS ENZOR (CONDUCTOR) ANNE PARKIN NEVILLE PARKIN JENNIE TOWN
Violin	ERYN RAE
Concertina	KEITH GREGSON
Hurdy Gurdy	PAUL MARTIN
Cello	RACHAEL MCSHANE
Guitars	MARTY LONGSTAFF
Percussion	JAMES HUTCHINSON
Cornet, Tuba & Tenor Horn	LEE MORRIS
Trombone, Tuba & Baritone	CRAIG HISSITT
Harpsichord	BARRY HYDE & JORDAN MILLER
Piano, Pipe Organ & Keyboards	JORDAN MILLER
Kazoos	MARTY LONGSTAFF & JORDAN MILLER
Drums	JACK WADE
Vocals (Twenty-four Vestrymen)	KEEL LINE SINGERS: JEFF DAWSON, CHARLIE ANDERSON, MIKE DAVISON, DAVE RICHARDSON, ANDY SLATER, TOM HORNBY, MICHAEL KELLY, FRANK OLEY, LAURIE POTTS & PHIL SMITH
Vocals (Cholera)	EVE SIMPSON
Vocals (Slum Clearances)	COSMOS CHOIR: CAROLINE COMER, LIZ MCEVOY, ALISON COLLINS, ANNE PAGE, MARGARET CURTIS, IAN FAWCETT, TOM PATTON, KATHRYN STULE & HILARY WALKER
Vocals (Garths)	REBECCA YOUNG & SUNDERLAND YOUNG SONGWRITERS
Vocals (East End Today)	JOE COLLINS & OLIVIA GLOVER
Engineering	JORDAN MILLER & SAM GRANT
Recorded at Pamplemousse Recording Studios, Sunderland & Blank Studios, Newcastle upon Tyne.	