

Chichester Cathedral

Guide for Visiting Choirs

Organist Pack

Introduction

We are delighted that your choir will be singing at Chichester Cathedral, and we look forward to welcoming you for what we hope will be a memorable and rewarding visit.

This booklet is intended to help you prepare for your visit. Please take some time to read through it. We hope that it answers some of the questions you may have. If you require any further information, please contact the Liturgy and Music Assistant:

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Notes for Organists

Hymn and service books can be found in the cupboard to the right of the console; controls for the television system are in the cupboard to the left of the console.

Organ practice

On weekdays and Saturdays the Organist can usually rehearse at 1.45pm - 2.30pm and 3.15pm - 4pm. During the holidays there is usually extra time available at 8.45am - 10am.

***Organists are asked to keep to their allocated practice time and not to start early or over-run. This is to prevent clashes with other events taking place in the Cathedral.**

Pistons

Visiting organists may set any combinations they wish on memory channels 21 to 30. Each level of memory controls both departmental and general pistons. A 'conventional' setting of all the pistons will be found on memory 1; visiting organists are welcome to use this setting.

Voluntaries

Before the service you may play as much or as little music as you wish, but please be sure that the organ is played quietly before the service and that you stop 2 minutes before the start, so that the vestry prayers can be said audibly in the South Transept. After Evensong, please play quietly while the choir processes out and begin your voluntary after the closing prayers have been said in the Transept. On Sundays, the voluntary after Mattins and the Sung Eucharist may begin immediately after the Blessing or Dismissal. Voluntaries should last for a maximum of 5 minutes.

Hymn play-overs

Play-overs should provide fitting introductions to the hymns (usually the first one or two lines, occasionally just the last one or two). It is not necessary to play over the whole verse.

Hymn re-harmonisations

Changes to the harmony in the last verses of hymns are generally discouraged: they are used very sparingly and by the Cathedral's organists, and are calculated to enhance the congregation's experience and the liturgical atmosphere. Please be aware that many published re-harmonisations fall short of these criteria.

Giving notes

Please read through the relevant pack for details of the service(s) you will be playing at. This will inform you of all of the notes you need to give throughout the service.

General

Only the person accompanying the choir should play the organ, and it is not permissible for others to 'have a go'. It is acceptable for small numbers of people in your party to view the console, but please remember that after Evensong the Vergers (who will have been on duty since the early morning) will wish to close the Cathedral and should not be unduly delayed by groups of choir members visiting the organ loft.

Organ Specification

Great Organ	<i>14 stops</i>	Swell Organ	<i>13 stops</i>
Double Open Diapason	16	Double Diapason	16
Open Diapason I	8	Open Diapason	8
Open Diapason II	8	Stopped Diapason	8
Stopped Diapason	8	Salicional	8
Principal	4	Vox Angelica T.C.	8
Suabe Flute	4	Principal	4
Twelfth	2 2/3	Flute	4
Fifteenth	2	Fifteenth	2
* Flageolet	2	Mixture 17.19.22	III
* Tierce	1 3/5	Fagotto	16
Full Mixture	III	Cornocean	8
Sharp Mixture	II	Hautboy	8
Trumpet	8	Clarion	4
* Clarion	4	Tremulant	
Swell to Great			
Choir to Great			
Solo to Great			
Choir Organ	<i>7 stops</i>	Solo Organ	<i>5 stops</i>
Stopped Diapason	8	* Wald Flute	8
Dulciana	8	* Flauto Traverso	4
Principal	4	* Cornet	III – V
Flute	4	Cremona	8
* Fifteenth	2	* Posaune	8
* Nineteenth	1 1/3	Solo and Choir Tremulants on	
* Mixture 22.26	II	Sub Octave	
Swell to Choir			
Pedal Organ	<i>9 stops</i>	Nave Organ	
Open Diapason (wood)	16	Playable by electro-pneumatic action	
* Violone	16	from the Great and Solo keyboards	
Bourdon	16	of the main organ and from a	
* Quint	10 2/3	separate moveable console in the	
Principal	8	Nave.	
* Fifteenth	4	* Open Diapason	8
* Mixture 19.22.26.29	IV	* Stopped Diapason	8
* Contra Fagotto	32	* Principal	4
Trombone	16	* Flute	4
Great to Pedal		* Fifteenth	2
Swell to Pedal		* Mixture 19.22.26.29	IV
Choir to Pedal		Subbass (pedal)	16
Solo to Pedal			
Solo Octave to Pedal			

** denotes new pipework at the 1986 rebuild*

Accessories

8 thumb pistons to Great Organ

8 thumb pistons to Swell organ

6 thumb pistons to Choir Organ

4 thumb pistons to Solo Organ

4 thumb pistons to Nave Organ

12 General thumb pistons

Reversible thumb pistons to the usual couplers

8 composition pedals to Swell Organ

8 composition pedals to Pedal Organ

Reversible composition pedals to Great to Pedal and Swell to Great

Great and Pedal combinations coupled

Pedal on Swell pistons

General pistons on Swell composition pedals

Adjustable pistons have 128 separate memory channels

Sequencer with associated thumb and toe pistons for advance and reverse

The restoration work of 1984-86 together with the new additions are the work of N.P. Mander Ltd.

The keyboard and drawstop actions of the main organ are mechanical, with electrically operated piston action and optional switched electrical assistance to the coupling.

Instructions

Please ensure that your **hands and shoes are clean** before playing the organ.

Never adjust the **organ bench** while sitting on it. This strains the mechanism, and can cause serious damage.

Visiting organists are not permitted to open or enter the organ cases. In case of a fault, please inform the vergers.

Never use **rubbers** on the music desk. Remove copies to the organ bench before erasing any markings.

Generally, for practice after 10am, the loudest permitted registration is as follows: Swell 8' foundation stops and 4' Flute; Pedal 16' Bourdon; Choir 8' Flute.

Please take any **litter** away with you, and do not bring any food or drink into the organ loft. The door should always be locked when the organ is unattended.

The mains switch is located immediately inside the entrance to the organ, and controls the blower and all electrical circuits within the organ. Please turn this off as you leave the organ; it is not necessary to turn off the console or stairs light separately.

The electric couplers are operated from the panel in the cupboard to the right of the console, where preferences for the choir and solo tremulants may also be selected.

Pistons

When the organ comes on the display on the top of the two piston control units will show the memory level currently in use. If you wish to set your own pistons, please use channels 21 to 30. If the signal light on the display unit is on, this means that a memory is locked. To unlock, turn the key to the right and then back to the central position again and the light will then disappear. To lock your own settings once you have set them, turn the key to the right and then back to the centre again and the signal light will reappear. If you prefer to use our own conventional setting of departmental and general pistons, you will find this on memory 1 (please do not alter any settings on this memory).

To switch on the **Nave Organ**, pull out the white knob to the left-hand side of the Nave draw-stops. The Nave organ should always be used together with the main organ for hymns at the Sung Eucharist on Sundays: for most hymns, a minimum of 8', 4' and 2' principals should be used.

Voluntaries

Please conclude pre-service voluntaries 2 minutes before the start of the service so that the vestry prayers can be said in the south transept. After Evensong, please play quietly while the choir processes out and begin your voluntary after the closing prayers have been said in the transept. On Sundays, the voluntaries after Mattins and Sung Eucharist may begin immediately after the Blessing or Dismissal. The voluntary after Mattins should not be longer than about 5 minutes; after Eucharist, voluntaries may be a little longer.

When you have finished, please check that the main and Nave blowers are switched off, the swell box is open, and the mains switch immediately inside the organ door is turned off. Lock the organ loft door as you leave.

Closed circuit television:

The controls for the television are in the cupboard to the left of the console.

1. Switch the system on using the very top switch. The television monitor will come on automatically.
2. The switch on the black box immediately below the top switch overrides the colour system and switches in a black and white camera which shows the view of the South Transept, where the choir line up before and after services.
3. The next control down operates the remote control for the cameras. Top right you will see the four control buttons for left-right-up-down. The next two controls immediately under these control the zoom in and zoom out (on the panel the large figure of a man indicates zoom in and the small figure indicates zoom out). When you turn the system on there will be a red indicator light on one of the switches at the bottom of that control panel. This indicates that, when the top control buttons are pushed it will be the Choir camera that is responding to the instructions. If you press the button immediately above the red one which is illuminated, the illuminated light will then move to the button you are pressing, and this indicates that the same top controls will now be moving the Nave camera rather than the Choir camera.
4. The two buttons at the bottom of the lowest control box control the picture that is seen on the screen. Press the bottom button to see the Nave view and the button immediately above it to see the Choir.

Emergency Exit from Song School

The emergency exit from the song school is through the small hatch in the chorister cassock cupboard. Follow the staircase downwards to the Canons' Vestry on the ground floor of the Cathedral.

Emergency exit procedure

Break the glass on the LHS of the hatch door for key

2 torches must be used – one by the person leading the way, and one by the person at the back

Emergency exit involves ducking under a very low doorway and an uneven spiral staircase. This is potentially hazardous and care should be taken to avoid slipping on the steps

Anyone who suffers from claustrophobia must not attempt to use this exit but wait in the song school for help to arrive

For your own safety nobody must attempt to climb the staircase any higher than the main floor of the song school

All choir members must strictly observe the instructions of their leader at all times and act with due diligence and care

Visiting choirs are asked to familiarize themselves with the procedures above

No children under the age of 16 may be in the song school unsupervised

**Howard Waddell
Head Verger
6 February 2013**