



NOTES FOR VISITING CHOIRS

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The Chapter of York is most grateful to all who come and sing at services when the Minster Choir is on holiday or off-duty. We do hope that you will enjoy the experience of being at the Minster. Ben Morris, Assistant Director of Music, is responsible for organising visiting choirs and is your main point of contact before your visit. The whole process is overseen by the Precentor, Reverend Canon Peter Moger. When you are here, the clergy and Vergers will gladly assist you.

This booklet is intended to help you in preparation for your visit. We hope that it will answer any questions that you may have. Should you need any further information, please contact the Music Department:

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Telephone: 01904 557206
E-mail: benm@yorkminster.org

Timothy Hone
Music and Liturgy Manager
Telephone: 01904 559535
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Should you need to contact the Vergers' Department, or the Minster Police:

Alex Carberry
Head Verger
Telephone: 01904 557221
E-mail: alexc@yorkminster.org

Minster Police
Telephone: 01904 557222
E-mail: police@yorkminster.org

GENERAL INFORMATION

Access to the Minster

The Chapter of York is continually assessing and updating security arrangements for the safety and security of all who use and visit York Minster. We would be very grateful if you could support us in this by adhering to current arrangements and procedures.

There is an admission charge for sight-seeing entry to the Minster. You will be provided with lanyards to identify you as belonging to the visiting choir; you will need to have this with you at all times when you are in the building. When you first arrive, you must arrive as a group (all members of the party, including non-singing members); please enter at the West End and introduce yourself as the visiting choir; you will then be directed/shown to the Undercroft Desk in the South Transept (to the right of the Central Tower as you look from the West End) or the Camera Cantorum, where you will be given a briefing on security procedures and your lanyards. We will ask at this point that you provide a signature to show your agreement with the arrangements in place.

Entry is via the West End of the Minster during normal opening hours, and your lanyards will enable you to bypass the queue. If you require access before 9.00 am, entry is via the South Transept door, which will be open for the morning services. After Evensong, the South Transept door is used as the exit until c. 6.30 pm, when the Minster is closed to visitors; if you are staying beyond this for a rehearsal (which will need to be booked in advance), you will need to exit through the Police Cabin in the Chapter House Yard car park. Please note that this is the only time that visiting choirs will usually be able to enter/exit through this entrance.

Visiting choirs are very welcome to have a free guided tour of the Minster as part of their stay. We require four to six weeks' notice with details of group size, so that tour guides can be arranged. If you would like to do this, please contact the Groups' Desk (groups@yorkminster.org) well in advance to make arrangements. Please note that there is a separate charging system in place for the Tower.

Transport and parking

York railway station is a 15-minute walk from the Minster.

On-site parking at the Minster is very limited, especially during the week and at service times. Please contact Ben Morris (benm@yorkminster.org) if you require parking at any point during your visit, or have anything to pick up or drop off.

Please note that large buses are prohibited from entering the city centre; if you are planning to arrive in your own bus and be dropped off near the Minster, you will need to apply for special permission from the council transport department (www.york.gov.uk/transport).

Accommodation

The Minster has no accommodation of its own available to choirs. A comprehensive list of accommodation in York can be found at www.visityork.org/accommodation; on p.19, there is a list of schools or colleges that can sometimes offer accommodation during holiday periods.

Size of Choir

Due to the size and layout of the choir stalls, it is possible for choirs up to approximately 40 singers to fit in without complications. Any choirs larger than this will require alternative seating arrangements; please make contact to investigate the options if this is the case.

Services

The normal weekly schedule of services is as follows (sung services in **bold**). All except the Sunday morning Sung Eucharist are held in the Quire.

Sunday	8.00	Holy Communion
	10.00	Sung Eucharist in the Nave (<i>Common Worship Order 1</i>)
	11.30	Matins (<i>Book of Common Prayer</i>) in the Quire
	16.00	Evensong (<i>Book of Common Prayer</i>) in the Quire
Weekdays*	07.30	Matins
	07.50	Holy Communion
	12.30	Holy Communion
	17.15	†Evensong (<i>Book of Common Prayer</i>)

* Saturdays are as weekdays, with the lunchtime Holy Communion at **12.00** instead of 12.30.

† On principal holy days, Choral Evensong is replaced by a Solemn Eucharist (*Common Worship*) in the Quire, with Evening Prayer said at 4.00.

We ask visiting choirs singing a week's residency to keep one weekday as a "dumb day" with said Evening Prayer in place of Evensong. This is helpful both to the Minster staff and clergy, and to the choir, in order to have a break, especially in advance of the busy service schedule over the weekend. You may choose which day you would prefer to keep as a "dumb day".

During the Minster Choir's term, Mondays are occasionally available for school/college choirs to sing Evensong.

Lectionary and psalms

Sundays

The Minster follows the Common Worship calendar and uses the Common Worship lectionary for major services. The psalms at Sunday Matins and Evensong, and at Evensong on weekday Festivals and Holy Days, are normally chosen in accordance with the Common Worship Calendar and Lectionary.

Weekdays

Psalms at weekday Evensong on ordinary days follow a simplified version of the monthly course of evening psalms in the 1662 *Book of Common Prayer*. Preparing a large amount of psalmody can sometimes present problems to visiting choirs, and we will offer you a selection from the day's provision.

All psalms are sung to Anglican chant using the version printed in the English 1662 *Book of Common Prayer*. (N.B. This is not the same as the *Book of Common Prayer* of the Episcopal Church of the USA). The complete BCP psalter can be found online at:

<http://www.churchofengland.org/prayer-worship/worship/book-of-common-prayer/the-psalter.aspx>.

The principal hymn book used in the Minster is the *New English Hymnal*. Please note that it is not possible for us to make copies of music available to visiting choirs, nor to use the Minster's hymnbooks.

Hymns are always intended to be congregational. For that reason, complicated arrangements that would make it difficult for the congregation to join in must be avoided. Verses in congregational hymns must not be left unaccompanied, nor accompanied so lightly that the congregation is inhibited from singing.

Choir rehearsals

Choirs will normally be given use of the rehearsal room over the Minster Shop called the Camera Cantorum; a key can be obtained from the Vergers or Minster Police. You must ensure that the room is never left unlocked and unattended. The Dean and Chapter accepts no liability for loss or damage to items left in the Camera. Choirs must also ensure that the Camera is left tidy, and that any of the Minster Choir's music is left in place and undisturbed. The key must be handed back at the end of each day.

Choirs may normally rehearse in the building during the following times (these times may be subject to alteration):

Sunday	8.45–9.30 am and 2.30–3.45 pm (<i>Nave available at 8.45</i>)
Monday–Saturday	3.30–5.00 pm and 6.00–7.00 pm (<i>this later time is subject to booking ahead and diary restrictions</i>)

The Camera Cantorum is normally available for use from the morning of your day of arrival, as long as there is no sound during the lunchtime Holy Communion service (12.30 pm Mon–Fri; 12 pm Sat). If you would like to leave things in the Camera after your final service, or if you would like to have access before the day of your first service, please make contact to arrange this.

Choirs are advised to allocate some rehearsal time in the Nave choir stalls for the 10.00 am Sung Eucharist, either on Saturday evening or 8.45 am on the Sunday. After 9.30 am on Sundays, rehearsal may continue in the Camera Cantorum if needed, but not in the Minster itself. It is also necessary to allocate some rehearsal time in the Quire for Matins earlier in the week, as there is no rehearsal directly before the service.

In the instance of a weekday Solemn Eucharist, Evening Prayer will be said at 4.00 pm, so the building will not be available for rehearsal until c. 4.20 pm.

If you require any after-hours rehearsal times, please contact Ben Morris.

On your arrival in the Quire, the Vergers will liaise with you about a convenient time to rehearse the procession.

Choirs should be assembled in the South Quire Aisle at least five minutes before each service is scheduled to begin.

The organist may rehearse from 3.30 pm for weekday Evensong, and from 1.00 pm on Sundays. Usually the organ is available from 8.30–9.30 am, and 6.00–7.00 pm. Some practice time may also be available during the day, but during this time please only play very softly (**Gt 1** or **Sw 1** maximum) and be prepared to stop for hourly prayers. More detailed information about rehearsal for organists can be found on p.15.

Repertoire

When choosing repertoire, please give precedence to the quality of the musical performance. Experience has shown us that the best results are achieved when choirs sing music well within their capabilities, rather than attempting overly ambitious repertoire that overstretches the musicians; pieces of a modest scale are always acceptable. Please take care to ensure that the music chosen is appropriate to the day and season. If the Music Department feels that any item is inappropriate, we will ask you to make an alternative choice. Please note that, in general, we are likely to turn down requests for the use of Responses that are unpublished or unique to the visiting choir. We ask that choirs sing one set of Responses for the duration of a residency. (Exceptions may be made in the case of services with different combinations of voice parts.)

The Minster is large and services are attended by as many as 500 people at some weekday Evensongs, so we would ask you to keep this in mind when choosing music. During the summer months, because of the large number of visitors attending services, we would encourage you to draw your choices from the more popular and approachable liturgical repertoire.

Providing music details

We will normally ask for visiting choir music details to be sent in two to three months before the date of the visit, to allow time for any necessary changes to be made. You will be provided with details of psalms and hymns. All visiting choirs singing during the summer months are asked to provide music details by **early May**.

Cantor

The Minster will always provide a cantor. Please be prepared to provide a copy of the responses in advance, particularly if they are not in the mainstream repertoire.

Accompanists and use of the organ

The majority of choirs bring their own accompanist. The need for the accompanist to be competent and sensitive to the instrument and the building cannot be over-emphasised. A member of the Minster Music staff will normally be available to play if preferred, although most directors may prefer an accompanist with whom they rehearse more regularly.

The balance of the organ and choir is difficult to gauge at the consoles, and conductors are advised to check balance away from the organ at rehearsal.

Recording

If you wish to record the choir during rehearsals or services, even for private use, you will need to complete a form. The document can be found at the end of this information pack, and should be returned to Ben Morris in advance of your visit.

Clothing

Visiting choirs are invited to wear their normal attire, though choirs need not robe if they do not normally do so. 'Quiet' footwear is recommended, and heels which may damage the stonework must be not worn; flat and sensible shoes are required. Choristers should wear one medal only; academic hoods are not worn at the Eucharist.

Copyright

The Minster takes the issue of copyright seriously and you must ensure that any music you reproduce is done so with the permission of the publishers, or under existing copyright rules. There are large numbers in the congregation for services, so mass-produced photocopies on show are more likely to cause potential copyright issues.

Facilities

Public toilets are situated next to the Minster Police cabin, along the corridor running off the North Quire Aisle. There are also individual toilets in the Camera Cantorum.

Apart from the water cooler in the Camera Cantorum, there are no facilities available for making tea and coffee in the Minster. However, there are many places nearby for buying food and drink. For choirs singing services on Sunday morning, coffee is provided in the Chapter House after the 10.00 am Eucharist. Choirs must not take food and drink (other than water) into the stalls in the Quire.

DETAILS OF SERVICES

Details of Sunday and weekday services are given below. Please read these through carefully so that you are familiar with the Minster's procedures. One of the Vergers will be on hand to advise on processional details.

Sunday Sung Eucharist at 10.00 am: Normally in the Nave; occasionally in the Quire

At 9.55 am, one of the clergy greets the congregation and makes announcements. Silence is kept. A bell is rung. The choir and clergy assemble in the South Quire Aisle and prayers are said. The appearance of the processional cross at the aisle gates is the cue for the organist to play over the first **hymn**, during which the procession enters.

- Greeting, to which all respond: *and also with you*
- Collect for Purity
- Invitation, Confession and Absolution
- **Gloria in excelsis** [*Kyrie eleison* replaces *Gloria* in Advent and Lent]
- Collect (said) and First Reading
- **Gradual hymn** (unannounced)
- Gospel, with **responses** (a harmonised version is at the end of this document and found on the Nave console music desk):



All: Glo - ry to you, O Lord.



All: Praise to you, O Christ.

A short organ improvisation follows, as the gospel procession returns to the ministers' place

- Sermon, Creed (said), Intercessions and Peace
- **Offertory hymn** (unannounced – begin the playover c. 15–20 secs after the Peace). *The organist may need to improvise after the hymn, until the President is standing at the altar, ready to continue*
- The Eucharistic Prayer, beginning with the *Sursum corda*, which may be said or sung (please check before the service whether the President will need a note for this). **Sanctus** is sung in the customary place. **Benedictus** is sung at this point if the setting is short, but a longer setting must be transferred to the administration of Communion or omitted
- The Lord's Prayer (contemporary language version, said), Breaking of the Bread, Invitation to Communion, and Prayer of Humble Access (optional)
- Communion (The choir receives before the congregation). **Benedictus** may be sung here if it is a longer setting. **Agnus Dei** is sung. A short **motet** may be sung, but should be omitted if the administration has come to an end – *please provide a translation of any Latin or foreign texts*
- Post-communion prayer
- **Hymn** (unannounced)
- Blessing and Dismissal
- **Concluding voluntary**

The servers, clergy and choir (in that order) process out to the North Quire Aisle for the dismissal, at the end of which all bow to the President.

[Please note that visiting choirs do not sing Psalm 150 as they process out; this is a custom reserved to the Minster Choir.]

Sunday Matins at 11.30 am: in the Quire

A bell is rung in the South Quire Aisle. A short prayer is said and there is then a quiet organ improvisation as the procession moves under the screen. The Choir enters the singing stalls from the west end.

The cantor will take his/her own note, but organists should end their improvisation in the key of the first set of Responses.

- **Versicles and Responses**
- **Venite** (unannounced; *Psalm 95, vv. 1–7 only and Gloria*)
- **Psalm** (announced)
- First reading
- **Te Deum** (*Benedicite* in Advent and Lent)
- Second reading
- **Jubilate or Benedictus** – ‘Blessed be the Lord God’ (*Benedictus* in Advent and Lent)
[One of the canticles may be chanted if there is difficulty in preparing ‘composed’ settings]
- Apostles’ Creed (said, facing east)
- **Versicles, Responses and Collects**
- **Anthem** (announced) – *please provide a translation of any Latin or foreign texts*
- Sermon (followed immediately by Hymn)
- **Hymn** (announced) – a collection is taken during this hymn. *The organist may need to play on after the hymn until the collection has been completed*
- Blessing

Procession out, via the east end of the singing stalls, and then turning westwards under the Quire screen and left into the South Quire Aisle. There is a short, quiet organ improvisation during the procession, which should begin immediately after the Blessing; the organist stops playing when the buzzer sounds at the console.

At the end of the service, once the choir has processed into the aisle, the following responses are said, after which the choir bows to the Dean or Canon in Residence:

The Lord be with you

And also with you

Let us bless the Lord

Thanks be to God

(further prayers may be said)

- **Organ voluntary**

Some choirs may find it helpful to consider the following lesser-known options for Matins canticles, which provide a manageable and comparable alternative to popular settings such as Stanford in B flat:

- *Ireland in F*
- *Stanford in C*
- *Boyce in C*
- *Purcell in B flat (in C)*

Sunday Evensong at 4.00 pm: in the Quire

From 3.45 pm, the congregation is admitted into the Quire. At 3.55 pm, the choir and clergy assemble in the South Quire Aisle, after which the Canon in Residence welcomes the congregation. A bell will be rung in the aisle at 4.00 pm, and a prayer said.

The procession moves under the screen while there is a quiet organ improvisation, entering the singing stalls from west end.

The cantor will take his/her own note, but organists are asked to end their improvisation in the key of the first set of Responses.

There is no sung introit.

There is a penitential opening, including the BCP confession, on Sundays during Lent

- **Versicles and Responses**
- *On certain festivals only, a Hymn*
- **Psalm(s)** (announced)
- First reading
- **Magnificat**
- Second reading
- **Nunc dimittis**
- Apostles' Creed (said, facing east)
- **Versicles, Responses and Collects**
- **Anthem** (announced) – *please provide a translation of any Latin or foreign texts*
- Sermon (followed immediately by Hymn)
- **Hymn** (announced) – a collection is taken during this hymn. *The organist may need to play on after the hymn until the collection has been completed*
- Blessing

Procession out, via the east end of the singing stalls, and then turning westwards under the Quire screen and left into the South Quire Aisle. There is a short, quiet organ improvisation during the procession, which should begin immediately after the Blessing; the organist stops playing when the buzzer sounds at the console.

At the end of the service, once the choir has processed into the aisle, the following responses are said, after which the choir bows to the Dean or Canon in Residence:

The Lord be with you
And with thy spirit
Let us bless the Lord
Thanks be to God

- **Organ voluntary**

Weekday and Saturday Evensong at 5.15 pm: in the Quire

From 5.00 pm, the congregation is admitted into the Quire. At 5.10 pm, the choir and clergy assemble in the South Quire Aisle, after which the Canon in Residence welcomes the congregation. A bell will be rung in the aisle, and a prayer said.

The procession moves under the screen while there is a quiet organ improvisation, entering the singing stalls from west end.

The cantor will take his/her own note, but organists are asked to end their improvisation in the key of the first set of Responses.

There is no sung introit.

There is a penitential opening, including the BCP confession, on Fridays (unless a Feast day)

- **Versicles and Responses**
- *On certain festivals only, a Hymn*
- **Psalm(s)** (announced)
- First reading
- **Magnificat**
- Second reading
- **Nunc dimittis**
- Apostles' Creed (said, facing east)
- **Versicles, Responses and Collects**
- **Anthem** (announced) – *please provide a translation of any Latin or foreign texts*
- Prayers
- The Grace (weekdays)
- *On certain festivals, a Hymn, immediately followed by the procession out*
- *On Saturdays: Hymn* (announced) – during this hymn, a collection is taken. *The organist may need to play on after the hymn until the collection has been completed*
- Blessing (on Saturdays)

After the Grace (weekdays) or Blessing (Saturdays): Procession out, via the east end of the singing stalls, and then turning westwards under the Quire screen and left into the South Quire Aisle. There is a short, quiet organ improvisation during the procession, which should begin immediately after the Grace/Blessing; the organist stops playing when the buzzer sounds at the console.

At the end of the service, once the choir has processed into the aisle, the following responses are said, after which the choir bows to the Dean or Canon in Residence:

The Lord be with you
And with thy spirit
Let us bless the Lord
Thanks be to God

- **Organ voluntary**

The Minster Choir sings the service unaccompanied on Fridays (unless on a Feast day). Visiting choirs are under no obligation to do so.

Weekday Eucharist: Quire

From 5.00 pm, the congregation is admitted into the Quire. At 5.10 pm, the choir and clergy assemble in the South Quire Aisle, after which the Canon in Residence welcomes the congregation. A prayer is said in the Aisle, after which a bell is rung.

- **Processional hymn** (improvisation if necessary to cover procession and, where relevant, censing of the altar)
- Greeting
- Prayers of Penitence and Absolution
- **Gloria in excelsis** [*Kyrie eleison* replaces *Gloria* in Advent and Lent]
- Collect (said) and First Reading
- **Gradual hymn/motet** (unannounced)
- Gospel, with **responses** (a harmonised version is at the end of this document and found on the console music desk):



All: Glo - ry to you, O Lord.



All: Praise to you, O Christ.

A short organ improvisation follows, as the gospel procession returns to the ministers' place

- Sermon, Creed (said), Intercessions and Peace
- **Offertory hymn** (unannounced – begin the playover c. 15–20 secs after the Peace). *The organist may need to improvise after the hymn – especially when incense is being used – until the President is standing at the altar, ready to continue*
- The Eucharistic Prayer, beginning with the *Sursum corda*, which may be said or sung (please check before the service whether the President will need a note for this). **Sanctus** is sung in the customary place. **Benedictus** is sung at this point if the setting is short, but a longer setting must be transferred to the administration of Communion or omitted
- The Lord's Prayer (contemporary language version, said), Breaking of the Bread, Invitation to Communion, and (optional) Prayer of Humble Access
- Communion (The choir receives at the altar rails before the congregation). Organ improvisation as clergy assemble around Altar, until choir is ready to sing. **Benedictus** may be sung here if it is a longer setting. **Agnus Dei** is sung. A short motet may be sung, but should be omitted if the administration has come to an end – *please provide a translation of any Latin or foreign texts*
- Post-communion prayer
- **Hymn** (unannounced)
- Blessing and Dismissal
- **Concluding voluntary**

YORK MINSTER ORGAN SPECIFICATION

Great (Manual II)	24 stops	Pedal	21 stops
Double Open Diapason	16	Double Open Diapason	32
Gedeckt	16	Double Open Wood	32
Open Diapason No. 1	8	Open Wood	16
Open Diapason No. 2	8	Open Diapason	16
Open Diapason No. 3	8	Violone	16
Salicional	8	Sub Bass	16
Wald flute	8	Gamba	16
Stopped Diapason	8	Principal	8
Octave	4	Violoncello	8
Principal	4	Flute	8
Harmonic flute	4	Fifteenth	4
Octave Quint	2 $\frac{2}{3}$	Choral Flute	4
Super Octave	2	Recorder	2
Block Flute*	2*	Mixture IV (19.22.26.29)	2 $\frac{2}{3}$
Larigot*	1 $\frac{1}{3}$ *	Sackbut	32
Sesquialtera II (12.17)	2 $\frac{2}{3}$	Trombone	16
Mixture III (15.19.22)	2	Ophicleide	16
Furniture IV (19.22.26.29)	1 $\frac{1}{3}$	Tromba	8
Cymbel IV (22.26.29.33)*	1*	Fagotto	16
Cornet (Tenor G) V (1.8.12.15.17)*	8*	Trumpet	8
Contra Posaune	16	Shawm	4
Posaune	8		
Trumpet	8		
Clarion	4		
<i>[stops marked * are unavailable]</i>			
Swell (Manual III)	16 stops	Choir (Manual I)	10 stops
Bourdon	16	Lieblich Bourdon	16
Violin Diapason	8	Open Diapason	8
Diapason Céleste	8	Lieblich Gedeckt	8
Stopped Diapason	8	Gamba	8
Echo Gamba	8	Gemshorn	4
Voix Céleste (Tenor C)	8	Claribel Flute	4
Principal	4	Twelfth	2 $\frac{2}{3}$
Open Flute	4	Fifteenth	2
Fifteenth	2	Tierce	1 $\frac{3}{5}$
Full Mixture III (15.19.22)	2	Mixture III (19.22.26)	1 $\frac{1}{3}$
Sharp Mixture III (19.22.26)	1 $\frac{1}{3}$	<i>Tremulant</i>	
Oboe	8		
<i>Tremulant</i>			
Contra Fagotto	16		
Cornopean	8		
Horn	8		
Clarion	4		

Solo (Manual IV)	<i>13 stops</i>
Chimney Flute	8
Echo Dulciana	8
Viole d’Orchestre	8
Viole Céleste (Tenor C)	8
Concert Flute	4
Bassoon	16
Crumhorn	8
Orchestral Oboe	8
Vox Humana	8
<i>Tremulant</i>	
Bombarde (en chamade)	8
Contra Tuba [enclosed]	16
Tuba [enclosed]	8
Tuba Mirabilis	8

Couplers

Great to Pedal	Swell to Pedal	Choir to Pedal	Solo to Pedal
Swell to Great	Choir to Great	Solo to Great	
Swell to Choir	Solo to Choir	Great reeds on Choir	
Solo to Swell	Swell octave	Swell sub octave	Swell unison off
Great to Solo	Solo octave	Solo sub octave	Solo unison off

Great and Pedal piston coupler
Generals on Swell toes coupler

Cymbelstern, with drawstop and ventil (Screen console only)
8 adjustable pistons to Pedal Organ
8 adjustable pistons to Great Organ
8 adjustable pistons to Swell Organ (duplicated on toe pistons)
8 adjustable pistons to Choir Organ
8 adjustable pistons to Solo Organ
9 General pistons (1–8 duplicated on toe pistons, interchangeable with Swell)
Advance stepper toe piston, activating generals and sequencer (*Screen console only*)
Advance / reverse stepper manual pistons, activating generals and sequencer (*Screen console only*)
Reversible pistons for all unison couplers

96 levels memory for general pistons
16 levels of memory for divisional pistons
Independent sequencer with 999 settings and 999 inserts (*Screen console only*)

On both consoles, the ‘T’ thumb piston under the treble-end of the Great manual acts as a General 9 piston.

Please note, the screen and Nave consoles have independent memory systems.

NOTES FOR ORGANISTS

Please note that only those with specific permission may play the Minster organ. If people wish to see the console, within reason, this is allowed.

SCREEN (QUIRE) CONSOLE

Blower

The switch is at knee height, beneath the right-hand stop jambs (this is duplicated by a switch that can be found above the door to the organ on your way in from under the screen).

Lights

The console light switch is at waist height, on the right just as you enter the console area.

Television

The switch is at head height, on the right just before you enter the console area (a red light turns on when the switch is activated). The direction, zoom and focus for the camera system are adjustable with the switches on the black box on the shelf at the far end of the loft. Please DO NOT adjust the settings on the TV monitor itself.

Pistons

Please use general channels 65 to 79, as advised on the left-hand side of the console (channels are changed using the upper control panel). The divisional pistons have standard accompanimental settings on channel 1, though these must not be altered. If you need another level of divisional pistons, please use channel 11 or 12. Please do not use the sequencer.

N.B. There are nine generals on each channel: the 'T' thumb piston now acts as general 9.

When the organ is switched on, the arrowed pistons in the Swell keyslip default to a stepper, which can be used to move through the general pistons. Please note that **both** treble-end arrowed pistons are now advance pistons.

NAVE CONSOLE

To switch this console on, please proceed as follows:

1. Check that the swell pedals on the Screen console are in their closed positions, and switch the blower on at the Screen console.
2. Close the Nave console swell pedals first, then check that the orange plug is plugged into a socket on the north-west side of the pillar nearest the transept; the console is turned on by switching on the orange plug-socket switch. If the swell pedals aren't working, you may need to go back upstairs to move those on the Screen console until you feel resistance, as this ensures that they are locked into position and synchronised with those downstairs.
3. The Nave console light switch is at knee level in the left-hand door recess. If the lights fail to operate when the console is turned on, check that this switch is on.
4. To switch the Nave console off, simply switch off the orange plug-socket switch. The swell pedals on this console should be closed, and all the stops must be cancelled. The blower will need to be turned off on the Screen console and the swell pedals there moved into their open positions.

Should you need the Nave console to be moved, please ask one of the Vergers – do not attempt to move it yourself.

GENERAL

The organ sounds louder in the Quire than at the Screen console. This applies especially to the Choir organ (for example, the Lieblich Gedeckt is generally too loud to accompany a solo voice), Great reeds and the Solo Bombarde. The Solo (other than the Bombarde) sounds louder at the console, and can be used effectively in accompaniments.

The Tuba Mirabilis is of considerable volume, and is *en chamade* facing west, so designed specifically for use in the Nave. We would request visiting organists not to use this stop. The Bombarde is effective only in the Quire.

Since the pressures were raised on the Great Octave 4', Super Octave 2' and Mixture III, these stops have considerable carrying power and should be used with caution in accompaniments, as should the Great Double Open Diapason 16' and Pedal Open Diapason 16'.

For hymns in the Quire:

- The Choir is of great use, because of its presence downstairs, and should always be coupled through.
- The Great can be used effectively up to Octave 4' and Super Octave 2' when there is a reasonably sized congregation, and more for final verses with substantial congregations (e.g. Sunday Evensong).
- The Pedal Open Diapason 16' is useful in giving a good bass lead to a larger congregation.

For hymns in the Nave:

- It is necessary to use the Great up to Octave 4' as an absolute minimum, and up to (and including) both mixtures in louder verses.
- It is necessary to use considerable Pedal, including 32's and the 16' Open Diapason much of the time.
- The 'small tubas' are very effective coupled through to the Great chorus (as an alternative to the Great reeds, as they can be controlled by the Solo pedal).
- It is important to keep a regimented and steady pulse (at a slightly broader tempo than one might in the Quire, or elsewhere).

The curtains behind the player at the Screen console may be opened to assist hearing during rehearsals. They must, however, be drawn closed for services.

Please do not write in the voluntary book, and please do not remove any music or service booklets from either of the consoles.

When you have finished, please

- OPEN the Swell boxes
- Switch off the blower, console lights and TV monitor (but do not touch the monitor itself)
- Lock both downstairs doors, and turn off the stair lights as you leave

Please would organists return the organ loft key to the Police Cabin after Evensong each day.

Copies of the *New English Hymnal* and service books can be found on the Screen console; on the Nave console, these can be found in the cupboard built into the right of the console (where the console shutters are stored).

On the Screen console, controls for the camera system are on the shelf at the far end of the loft. The television is turned on by the head-height switch on the right-hand side, inside the door leading into the console area (a red light turns on when this switch is activated).

Pistons

Please use general channels 65 to 79 only (channels are changed using the upper control panel). The divisional pistons have standard accompanimental settings on channel 1; these must not be altered. If you need another level of divisional pistons, please use channel 11 or 12. There are forward and reverse pistons which act as a stepper through the general pistons (please note that both treble-end thumb pistons act as advancers). The sequencer, which has separate settings from the generals, is not available to visiting organists with choirs.

Organ practice

The organist may rehearse from 3.30 pm for weekday and Saturday Evensongs, and from 1.00 pm on Sundays. Guided tours continue until c. 3.50 pm; where possible, it is much appreciated if organists can begin with quieter playing at 3.30 pm.

Usually the organ is available from 8.30–9.30 am, and 6.00–7.00 pm; if you would like to guarantee any of these slots, please book in advance.

Practice time cannot be guaranteed, so it is essential for organists to arrive as prepared as possible, and to make sure that their practice time is booked in advance of the visit.

During the day (from 9.30 am until the pre-Evensong organ rehearsal time), please play only very softly: **Gt 1** and **Sw 1** maximum.

On most days, between 11.00 am and 3.00 pm, there are prayers said hourly (on the hour in the morning and on the half hour after midday); these last for about three minutes. Please stop playing three minutes before the relevant half hour (when a bell will ring) and only resume after the prayers have ended. The times of the prayers are displayed on the entrance to the Screen console; they may occasionally vary, but Vergers and the Minster Police can confirm these times if necessary. There may be other events taking place in the Minster, during which the organ must be silent. *If you are in doubt, please do not hesitate to consult one of the Vergers or the Minster Police.*

Voluntaries

Evensong and Matins

You may play as much or as little music before Evensong as you wish, but it must be finished by c. 5.10 pm (c. 3.55 pm on Sundays) to allow for the Canon in Residence's welcome. The aisle prayers are announced by a loud bell in the South Quire Aisle. After these, please play the choir in until about twenty seconds after the conductor has reached the stand. These directions also apply for Sunday Matins, for which the pre-service voluntary should be finished by c. 11.25 am.

After the service, please play the choir out quietly, stopping when you hear the buzzer sound in the console; at weekends, this payout should start immediately after the Blessing. After the closing aisle prayers, you may start the concluding voluntary.

Voluntaries should be of an appropriate scale to each service.

Sung Eucharist (Sunday mornings)

Pre-service music must finish by 9.55 am, so that the Canon in Residence can make the welcome and announcements. The concluding voluntary follows immediately after the dismissal.

Hymn playovers

Playovers should provide appropriate introductions to the hymns (usually the first one or two lines, sometimes the last one or two). Unless the melody is relatively short and likely to be unfamiliar to the congregation, it is not necessary to play over the whole verse.

If the hymn is shorter, it may be necessary during weekend Evensongs for the organist to improvise after the hymn to cover the collection until the Stewards have returned to their seats

For weekday Solemn Evensongs, the hymn leads directly into the improvised payout, ending quietly for the aisle prayers.

CHILD PROTECTION POLICY

Visiting choirs are reminded that they are responsible for making their own arrangements with regards the supervision of children whilst they are in York Minster, and are required to comply with their own Child Protection policies to ensure the safety, protection and supervision of children at all times whilst in the Minster.

ACCOMMODATION FOR VISITING CHOIRS

In addition to the accommodation listed at www.visityork.org/accommodation, it is sometimes possible during school holidays to arrange accommodation in local schools or colleges. The following contacts may be of use:

- Steve Poulton
York Conferences
Grimston House
The University of York
Heslington
York
YO10 5DD

Tel: +44 (0)1904 328457
E-mail: steve.poulton@york.ac.uk
- Louise McGroarty
Conference Manager
York St John University
Lord Mayor's Walk
York
YO31 7EX

Tel: +44 (0)1904 876565
E-mail: L.McGroarty@yorks.ac.uk
- The School Office
St Peter's School
York
YO30 6AB

Tel: +44 (0)1904 527300
E-mail: enquiries@st-peters.york.sch.uk
- Jane Peake
Bootham School
York
YO3 7BU

Tel: +44 (0)1904 623261
E-mail: peakej@boothamschool.com

SUNG EUCHARIST GOSPEL RESPONSES

Before the Gospel

Glo - ry to you O Lord.

This musical score is for the 'Before the Gospel' response. It is written in 3/4 time and D major. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment (grand staff) consists of four measures of chords: D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, and D4-F#4-A4. The final measure of the piano part has a fermata over the D4-F#4-A4 chord.

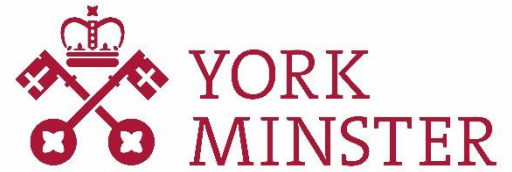
After the Gospel

Praise to you O Christ.

This musical score is for the 'After the Gospel' response. It is written in 3/4 time and D major. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment (grand staff) consists of four measures of chords: D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, and D4-F#4-A4. The final measure of the piano part has a fermata over the D4-F#4-A4 chord.

AUDIO RECORDING PERMISSION FORM

Xx Month yyyy



CHAPTER OF YORK

Audio recording of the [Insert name of performers]

The Chapter of York has given its permission for [name of person making the request] of [insert/address, location], to make an audio recording of a performance of the choir during its visit to York Minster on [insert date/s and year]. The audio will be shared with [for example: members of the choir and their family].

This permission is subject to the following conditions:

- i) that the recording will be used solely in the above-mentioned format.
- ii) that the audio will not be used for commercial gain.
- iii) that the recording device used to make the audio is discreet and not visible during the recording
- iv) that, if requested, copies of the audio will be made available free of charge to the Chapter of York
- v) that if the audio is to be used for other purposes in the future, permission will be sought in advance from the Chapter of York and the relevant copyrights obtained.

Kindly sign this contract below by way of acceptance of the above conditions.

SIGNED by
Client's name

SIGNED on behalf of the
CHAPTER OF YORK BY

.....

.....

Date.....

Date.....

