

# Information for Visiting Choirs

Revised May 2023

# Information for Visiting Choirs

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# Information for Visiting Choirs

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 Dr Victoria Johnson. When you are here, the clergy and Vergers will gladly assist you.

At present, the available times for visiting choirs to sing services in York Minster are as follows:

- Full weeks (including weekends) during the Minster Choir's summer vacation
- Weekends during the Minster Choir's Christmas and Easter vacations
- One weekend during each half term vacation
- Monday Evensongs throughout the year are occasionally available for school or educational groups

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:

Ben Morris  
*Assistant Director of Music*

Max Elliott  
*Music Secretary*

E-mail: [visitingc@yorkminster.org](mailto:visitingc@yorkminster.org)  
01904 559535

Should you need to contact the Vergers' Department, or the Minster Police:

Vergers  
Telephone: 01904 557221  
E-mail: [vergers@yorkminster.org](mailto:vergers@yorkminster.org)

Minster Police  
Telephone: 01904 557222  
E-mail: [police@yorkminster.org](mailto:police@yorkminster.org)

# Information for Visiting Choirs

## 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 visitor passes to identify you as belonging to the visiting choir and to enable you to come and go; you will need to have this with you at all times when you are in the building. When you first arrive, please arrive as a group as far as possible (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 passes. We will ask at this point that you provide a signature on a security briefing form to show your agreement with the arrangements in place.

Entry is via the West End of the Minster during normal opening hours (9.30 am–4.00 pm), and your visitor passes will enable you to bypass the queue. If you require access before 9.30 am, arrangements must be made in advance – please contact Ben Morris or the Minster Police. 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 enter/exit through this entrance.

We are delighted to welcome you to our magnificent building and encourage choir members to have a look round. If you are here for a short visit (a weekend or shorter) and your group is arriving separately, it may be possible to arrange an extra briefing to enable earlier arrivals to have access to the building. This must be done in advance and it is dependent on availability of the Minster Police. If you would like to discuss arranging this, please get in touch with Ben Morris at least two weeks before your visit.

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 and convenient time, so that tour guides can be arranged. If you would like to do this, please contact our Booking Coordinators ([bookings@yorkminster.org](mailto:bookings@yorkminster.org)) 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. You will be able to request parking via the security form you will return shortly before your visit. Please note that we do not offer overnight parking.

Please note that large buses and coaches 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](http://www.york.gov.uk/transport)).

# Information for Visiting Choirs

## Accommodation

The Minster has no accommodation of its own available to choirs. A comprehensive list of accommodation in York can be found at <https://www.visit-york.org/business-directory/category/stay>. Some schools, including Bootham School and St Peter's York, and the two universities (York and York St John) may be able to offer accommodation.

## Size of Choir

Due to the size and layout of the choir stalls, it is possible for choirs up to 48 singers to fit in without additional arrangements. We cannot guarantee that we will be able to accommodate choirs larger than this, so please let us know at the time of booking if your choir exceeds this number to find out what is feasible.

## Services

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

<b>Sunday</b>	8.00	Holy Communion
	<b>10.00</b>	<b>Matins</b> ( <i>Book of Common Prayer</i> ) in the Quire
	<b>11.00</b>	<b>Sung Eucharist</b> live-streamed in the Nave ( <i>Common Worship Order 1</i> )
	<b>16.00</b>	<b>Evensong</b> ( <i>BCP</i> ) live-streamed in the Quire*
<b>Weekdays</b>	07.30	Matins
	07.50	Holy Communion
	12.00	Holy Communion (Wednesday, Thursday and Saturday)
	<b>17.30</b>	<b>†Evensong</b> ( <i>Book of Common Prayer</i> )

† On principal holy days, Choral Evensong is replaced by a Solemn Eucharist (*Common Worship*) in the Nave, with Evening Prayer said at 4.00. Please note that on these occasions it will not be possible to rehearse in the building until after 4.20 pm.

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

For choirs singing a week's residency, Thursday will be kept 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. There is an organ recital on most Thursday evenings (7.00 pm) during the summer holidays.

In exceptional circumstances, including but not limited to a national emergency, Chapter reserves the right to stand down a visiting choir for some or all of their visit.

# Information for Visiting Choirs

## 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 the monthly course of evening psalms in the 1662 *Book of Common Prayer*. We will offer you a reduced 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>

Please sing the *Gloria patri* at the end of each psalm when singing multiple psalms.

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 full music 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 Minster Police, or the Vergers will be able to open it. 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 Nave or Quire choir stalls during the following times (these times may be subject to alteration):

Sunday	8.45–9.45 am ( <i>Nave/Quire</i> ) and 2.30–3.45 pm ( <i>Quire</i> )
Monday–Saturday	3.45–5.15 pm ( <i>Quire</i> ) and 6.30–7.30 pm ( <i>this later time is subject to booking ahead and diary restrictions</i> )

The Camera Cantorum is normally available for use throughout the day from the morning of your day of arrival, provided there is no sound during the lunchtime Holy Communion service (12.00 pm Wednesday, Thursday and Saturday). 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 in advance.

Choirs are advised to allocate some rehearsal time in the Nave choir stalls for the 11.00 am Sung Eucharist, either on Saturday evening or 8.45 am on the Sunday.

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.

# Information for Visiting Choirs

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.

The organist may rehearse from 3.45 pm for weekday Evensong, and from 2.00 pm on Sundays. Usually the organ is available from 8.30–9.30 am. Some practice time may also be available during the day, but during this time please only play very softly (**Sw 1** maximum) and be prepared to stop for hourly prayers. It is often possible to rehearse after Evensong, but please be aware that during the summer holidays there are organ recitals on Thursday evenings (7.00 pm) with rehearsal on Wednesday evenings, and some recitalists may like to rehearse on Mondays or Tuesdays as well. More detailed information about rehearsal for organists can be found on p. 17.

## Live-streaming

It is now our practice for the Eucharist and Evensong on Sunday to be live-streamed. This helps to widen the mission of the Minster, and to provide access to worship for those who cannot easily attend the Minster. All performers are required to give their consent for inclusion in the audio-visual live-stream, and the appropriate licensing of associated performance rights. The signatures provided on a security briefing form which you will return before your visit will give this consent, but please ensure that all your performing members are aware of this in advance. If there are individuals who would prefer not to appear on camera, please let us know in advance of your visit so that we can make appropriate arrangements.

If your choir includes any children aged 16 or under it may be necessary to obtain a licence for their inclusion in a live-stream. Licences must be obtained from their local authority by the event organiser: this includes details of rehearsals in advance and therefore is the responsibility of the choir. If this applies to you, please get in touch with the relevant local authorities in good time before your visit – it can take several weeks for applications to be processed. More information can be found [here](#).

## 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 can be attended by several hundred 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.

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

# Information for Visiting Choirs

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**. Please provide texts and translations for any non-standard repertoire anthems for Sunday Eucharist and Evensong.

## 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.

## Cantor

The Minster will usually 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.

## 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, which will be used only by your choir.

Apart from the water cooler in the Camera Cantorum, there are no facilities available for getting drinks in the Minster. Choirs must not take food and drink (other than water) into the stalls in the Quire.

Rucksacks and prams can be stored in the Camera Cantorum, though please note that the Camera is accessed via a spiral staircase. We regret that suitcases cannot be brought into the Minster. If you need to bring large cases in please let us know in advance.



# Information for Visiting Choirs

## **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.

The Camera Cantorum has CCTV recording, so other than in the private toilets, this is not a suitable space for changing clothes.

## **Safeguarding**

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.

Children must be accompanied at all times that they are in the Minster. Please indicate on the security form which will be sent to you in advance of your visit anyone who is under the age of 18. If you have children in your group, please also identify on the security form which member(s) of your group is responsible for overseeing your safeguarding/child protection arrangements.

York Minster's Safeguarding policy can be found [here](#).

## **Details of Services**

Details of 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, and will run a processional rehearsal during your first rehearsal in the choir stalls (usually at c. 5.05 pm, prior to Evensong). Orders of service will be produced for Sunday Eucharist (11.00 am) and Evensong (4.00 pm) and weekday Eucharists (5.30 pm).

## **Ministering as a Liturgical Choir**

Visiting Choirs enter into the ministry of a 'liturgical choir' during their residence. As well as leading the music, a liturgical choir also assists in leading other parts of the service. This means being attentive to the whole liturgy and helping lead congregational responses, creeds, and prayers during a service, which is always a coming together of music, word and action. If you have any questions about the liturgical life of the Minster or have any questions about the Christian faith we proclaim during our worship, through music, song and scripture, please speak to any of the clergy who will be happy to have a conversation.

## **Visiting choir receptions**

The Chapter of York will normally provide a drinks reception for choirs who are in residence for a full week in the summer, as an expression of our thanks for their invaluable contribution to our ministry. This will usually be on a Wednesday evening following Evensong. Please be aware that due to the Minster's licence and 'Challenge 25' guidance, any members of your group who look younger than 25 may be asked to provide ID before being served alcohol. Anyone under 18 cannot be served alcohol.

# Information for Visiting Choirs

## Sunday Matins at 10.00 am: in the Quire

At 9.55 am, the choir and clergy assemble in the South Quire Aisle. The organ voluntary should end by 9.57 am after which the Canon in Residence welcomes the congregation. Aisle Prayers will be said by a member of clergy. A bell will then be rung, which is the cue for the organist to begin improvising.

The procession moves under the screen via the Tower during a quiet organ improvisation, entering the singing stalls from the 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.

- **Versicles and Responses**
- **Venite** (unannounced and following immediately on; *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)
- State Prayers

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 and end once the procession is in the South Quire Aisle.

The following responses are said in the aisle, 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**

*(further prayers may be said)*

- **Organ voluntary** (this should be short to allow preparation time for the Eucharist)

*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)*

# Information for Visiting Choirs

**Sunday Sung Eucharist at 11.00 am:** Nave, live-streamed

*Weekday Eucharists (in the Nave) broadly follow the same pattern but may be abbreviated. There will be an order of service to detail exactly what is included.*

At 10.55 am, one of the clergy greets the congregation and makes announcements. Silence is kept. The choir and clergy assemble in the South Quire Aisle and prayers are said. A bell is rung, which is the cue for the organist to begin the first **hymn**, during which the procession enters. The procession ends with the censing of the Altar – the organist may need to continue playing after the hymn if this is not yet completed.

- Greeting, Preparation and Absolution
- **Gloria in excelsis** [*Kyrie eleison* replaces *Gloria* in Advent and Lent]
- Collect (said or sung – no note needed) and Old Testament Reading
- **Gradual hymn** (unannounced)
- New Testament Reading
- Gospel, with **Alleluia** and **responses** (music in the order of service and full music below):  
A short organ improvisation follows, as the gospel procession returns to the ministers' place
- Sermon, followed by a reflective organ improvisation of 20–30 seconds
- Creed (said), Intercessions and Peace
- **Offertory hymn** (unannounced – begin the playover c. 5 secs after the Peace), including censing. The organist may need to improvise after the hymn, until the President is standing at the altar, ready to continue, and the censing is complete.
- 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. **Sung responses** for “Christ has died...” and “Amen” – music is in the order of service and full music below.
- The Lord’s Prayer (traditional language version, said), Breaking of the Bread, Invitation to Communion
- Communion (The choir receives before the congregation, during which the organist plays). **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; the organist may play again if the President is not yet at the Altar.
- Post-communion prayer
- **Hymn** (unannounced)
- Blessing and Dismissal
- **Concluding voluntary**

The servers, clergy and choir (in that order) process out to the South 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 specific to the Minster Choir.]*

# Information for Visiting Choirs

**Sunday Evensong at 4.00 pm:** in the Quire, live-streamed

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. The organ voluntary should end by 3.57 pm after which the Canon in Residence welcomes the congregation. Aisle Prayers will be said by a member of clergy. A bell will then be rung, which is the cue for the organist to begin improvising.

The procession moves under the screen via the Tower during a quiet organ improvisation, entering the singing stalls from the west end. There is no sung introit.

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.

- **Versicles and Responses**
- **Psalm(s)** (announced)
- First reading
- **Magnificat** (unannounced)
- Second reading
- **Nunc dimittis** (unannounced)
- Apostles' Creed (said, facing east)
- **Versicles, Responses and Collects**
- **Anthem** (announced)
- Sermon (followed immediately by Hymn)
- **Hymn** (announced)
- 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 and end once the procession is in the South Quire Aisle.

The following responses are said in the aisle, 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**

# Information for Visiting Choirs

## **Weekday and Saturday Evensong at 5.30 pm:** in the Quire

At 5.25 pm, the choir and clergy assemble in the South Quire Aisle. The organ voluntary should end by 5.27 pm after which the Canon in Residence welcomes the congregation. Aisle Prayers will be said by a member of clergy. A bell will then be rung, which is the cue for the organist to begin improvising.

The procession moves under the screen via the Tower during a quiet organ improvisation, entering the singing stalls from the west end. There is no sung introit.

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

- **Versicles and Responses**
- **Psalm(s)** (announced)
- First reading
- **Magnificat** (unannounced)
- Second reading
- **Nunc dimittis** (unannounced)
- Apostles' Creed (said, facing east)
- **Versicles, Responses and Collects**
- **Anthem** (announced)
- Prayers, concluding with The Grace (weekdays)
- *On Saturdays and certain Feast days:* **Hymn** (announced)
- *On Saturdays and certain Feast days:* 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 Grace (weekdays) or Blessing (Saturday) and end once the procession is in the South Quire Aisle.

The following responses are said in the aisle, 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**

# Information for Visiting Choirs

## NOTES FOR ORGANISTS

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

### USING THE ORGAN

#### Blowers

The blowers are turned on by a pair of buttons, found at the bottom of the right-hand stop jambs. The upper pair of buttons turn the main blower off and on, and the lower pair do this for the heavy pressure blower; this second blower only provides wind for the tubas, and for the heavy pressure pedal reeds (Ophicleides, Posaune and Clarion) so you often may not need to turn on both blowers. There are red indicator lights for both blowers, which will come on when they are fully operating and ready for use. The LED display on the left will come on, then briefly go off before coming back on: when it comes back on it is ready for use.

To turn the organ off, you need only press the 'off' button for the main blower. It may take some time for the indicator lights to go out, but the piston display will turn off immediately. Pressing 'off' on the heavy pressure blower will only turn off that blower and leave the organ on.

When moving from one console to the other, you can leave the organ on and simply press 'on' at the console to which you are moving, which will deactivate the other console and turn on the new one.

#### Pistons

Please use general channels 501 to 600, 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 (Quire), and channel 2 (Nave), and these must not be altered. If you need another level of divisional pistons, please use channel 14 or 15. The channels are shared across both consoles, so take care not to overwrite something set at the other console.

The stepper is operated using the '+' and '-' buttons, and continues from one channel into the next.

### Screen (Quire) Console

#### Lights

The console light switch is to the right of the door frame as you enter the console area. It is a dimmer switch, so lighting levels can be adjusted if needs be.

#### TV Monitor

This is turned on/off with the rightmost button below the screen. There are two camera views: one of the Quire (input 1), and one of the Crossing and South Transept (input 2) which is useful for following processions – you can switch input using the grey Extron input box on the shelf at the far end of the loft (there is one button for each input with a green light next to the button indicating which one is selected).

# Information for Visiting Choirs

The Quire camera can be adjusted using the joystick unit next to the grey box; zoom is adjusted by twisting the top of the joystick. Please do not press any buttons on the joystick panel, or adjust the settings on the TV monitor itself, and please do not try to move the Quire camera view too far to the left because it may get stuck.

## **Nave Console**

There is a mirror on top of the Nave console to allow you to see the Conductor. This may need to be adjusted to allow you the best sightline, but please do so cautiously, taking care that it does not fall over/off the top of the console.

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

When you have finished playing, please pull out the top cover, found above the music desk. This helps to protect the console from any falling dust/plaster from above, as sometimes happens during inclement weather.

## **Balances**

### **Quire**

Generally speaking the Choir division sounds louder in the Quire than at the console; the Solo sounds louder at the console, but is still very present from downstairs, so use the box with care. Much of the Great upperwork, especially the Octave 4', Superoctave 2', Harmonics and Mixture III will usually be too loud to accompany a choir. The Swell is more prominent from further east, so use the box with care. The Pedal Open Diapason 16', Principal 8' and Trombone are loud in the Quire and will usually be too loud for accompanying.

The following ranks are specifically designed for use in the Nave and should not be used under any circumstances in the Quire: Pedal heavy pressure reeds (Ophicleides, Posaune, Clarion), the Open Wood I and Octave Wood, the Great Open Diapason I and the Mixture V. The Great Trombas should not be used as chorus reeds but can be effective acting as a solo tuba.

### **Nave**

At the Nave console, much of the organ will feel considerably more present, especially the Swell. There is a set of Swell shutters facing directly west which are activated when the stop 'West shutters On' is drawn; this makes a considerable difference to the Swell's projection in the Nave, and which we recommend you leave out.

Generally speaking you get a good sense of the balance at the Nave console, but the Swell is louder than it sounds further down the Nave and the Great, particularly the Trombas, sound more distant than they do in the body of the Nave. Whilst the Choir organ is too distant and quiet to be used for much more than as an 'effect', the Solo organ can be a useful substitute. The Pedal Open Wood is very useful in congregational accompaniment, but it is a lot louder further down the building and will be too loud to accompany a choir, even if it sounds like it balances at the console. You will generally need to use just a little more organ (especially Great and Pedal) for accompanying in the Nave than in the Quire.

The stops listed above which are not for use in the Quire can be used in the Nave, though not for choral accompaniments, but still require caution – especially the heavy pressure Pedal reeds. These are of considerable

# Information for Visiting Choirs

volume and are too loud for general use, but can be used effectively at climatic moments in solo repertoire in the Nave, though normally only for a few notes at a time.

The Tuba Mirabilis is of considerable volume, and is *en chamade* facing west, so designed specifically for the Nave at the most significant occasions and requires very careful use. We request visiting organists not to use this stop.

## Hymns

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 Wood much of the time.
- It is important to keep a regimented and steady pulse (at a slightly broader tempo than one might in the Quire, or elsewhere).

## Choir accompaniments

The standard use generals will give a good sense of what can be used to accompany choirs, with up to **Great 4** generally usable and **Great 5** for climaxes.

## **GENERAL**

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 main blower, console lights and TV monitor (you do not need to turn off the grey box or joystick controls)
- Lock both downstairs doors, and turn off the stair lights as you leave

Please 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.



# Information for Visiting Choirs

## Organ practice

The organist may rehearse from 3.45 pm for weekday and Saturday Evensongs, and from 2.00 pm on Sundays.

The organ is available from 8.30–9.30 am and there is a daily booking in the diary for this. It is often possible to rehearse after Evensong, but if you would like to guarantee this slot on a particular day, please book in advance. On Thursdays in the summer there are organ recitals at 7.00 pm, with rehearsals on Wednesday evenings and possibly also earlier in the week. While it might still be possible to use the organ on these evenings, it may be necessary to make arrangements around other rehearsal bookings.

Practice time cannot always be guaranteed, so it is essential for organists to arrive as prepared as possible, and to make sure that any additional practice time necessary 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. It would be advisable to check with the vergers if there are any clashes if you wish to play quietly during the day.

On most days, from 10.00 am until 3.00 pm, there are prayers said hourly on the hour (except at 1.00 pm); these last for about three minutes. Please stop playing a few minutes before the relevant hour and only resume after the prayers have ended. The vergers can confirm the times at which these will go ahead. 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 5.27 pm (c. 3.57 pm on Sundays) to allow for the Canon in Residence's welcome. After the Aisle Prayers have been said in the South Quire Aisle a bell will be rung. 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. 9.57 am.

After the service, please play the choir out quietly, starting immediately after the Grace or 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 10.55 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.

# Information for Visiting Choirs

## YORK MINSTER ORGAN SPECIFICATION

### PEDAL ORGAN

1.	<i>a</i>	Double Open Wood	(from 4)	32
2.	<i>a</i>	Double Open Diapason		32
3.	<i>h</i>	Open Wood I		16
4.	<i>alc</i>	Open Wood II		16
5.	<i>c</i>	Open Diapason		16
6.	<i>e</i>	Violone		16
7.	<i>c</i>	Sub Bass		16
8.	<i>c</i>	Gamba		16
9.	<i>h</i>	Octave Wood	(from 3)	8
10.	<i>d</i>	Principal		8
11.	<i>g</i>	Flute		8
12.	<i>g</i>	Fifteenth		4
13.	<i>fb</i>	Mixture	12.17.19.22	IV
14.	<i>h</i>	Double Ophicleide	(from 16)	32
15.	<i>c</i>	Double Trombone	(from 17)	32
16.	<i>e</i>	Ophicleide		16
17.	<i>c</i>	Trombone		16
18.	<i>g</i>	Fagotto		16
19.	<i>e</i>	Posaune	(from 16)	8
20.	<i>g</i>	Trumpet		8
21.	<i>h</i>	Clarion	(from 16)	4

*I* Choir to Pedal *II* Great to Pedal *III* Swell to Pedal  
*IV* Solo to Pedal *V* Pedal Divide

### CHOIR ORGAN

22.	<i>hc</i>	Lieblich Bourdon		16
23.	<i>b</i>	Open Diapason		8
24.	<i>hc</i>	Lieblich Gedackt		8
25.	<i>c</i>	Gamba		8
26.	<i>b</i>	Gemshorn		4
27.	<i>b</i>	Claribel Flute		4
28.	<i>hf</i>	Nazard		2 <sup>2</sup> / <sub>3</sub>
29.	<i>g</i>	Flautina		2
30.	<i>hf</i>	Tierce		1 <sup>1</sup> / <sub>3</sub>
31.	<i>gh</i>	Mixture	15.19.22	III

*VII* Tremulant  
*VII* Octaves Alone *VIII* Solo to Choir  
*IX* Swell to Choir *X* Choir and Great exchange

### GREAT ORGAN

32.	<i>hc</i>	Double Open Diapason		16
33.	<i>hc</i>	Double Stopped Diapason		16
34.	<i>h</i>	Open Diapason I		8
35.	<i>d</i>	Open Diapason II		8
36.	<i>c</i>	Open Diapason III		8
37.	<i>b</i>	Open Diapason IV		8
38.	<i>b</i>	Salicional		8
39.	<i>c</i>	Hohl Flute		8
40.	<i>b</i>	Stopped Diapason		8
41.	<i>d</i>	Octave		4
42.	<i>b</i>	Principal		4
43.	<i>c</i>	Harmonic Flute		4
44.	<i>c</i>	Octave Quint		2 <sup>2</sup> / <sub>3</sub>
45.	<i>d</i>	Super Octave		2
46.	<i>h</i>	Harmonics	17.19.21.22.	IV
47.	<i>d</i>	Mixture	15.19.22	III
48.	<i>h</i>	Mixture	15.19.22.26.29	V
49.	<i>c</i>	Contra Posaune		16
50.	<i>c</i>	Posaune		8
51.	<i>h</i>	Clarion		4
52.	<i>oid</i>	Tromba		8
53.	<i>oid</i>	Octave Tromba		4

*XI* Posaunes on Choir *XII* Posaunes on Pedal  
*XIII* Trombas on Choir *XIV* Trombas on Solo  
*XV* Choir to Great *XVI* Swell to Great  
*XVII* Solo to Great

### SWELL ORGAN

54.	<i>hc</i>	Bourdon		16
55.	<i>b</i>	Open Diapason		8
56.	<i>c</i>	Violin Diapason		8
57.	<i>hc</i>	Rohr Flute		8
58.	<i>c</i>	Echo Gamba		8
59.	<i>c</i>	Voix Céleste	(low A)	8
60.	<i>c</i>	Principal		4
61.	<i>c</i>	Wald Flute		4
62.	<i>b</i>	Fifteenth		2
63.	<i>c</i>	Mixture	15.19.22	III
64.	<i>hc</i>	Dulciana Mixture	19.22.26	III
65.	<i>c</i>	Double Trumpet		16
66.	<i>c</i>	Trumpet		8
67.	<i>c</i>	Horn		8
68.	<i>c</i>	Oboe		8
69.	<i>b</i>	Clarion		4

*XVIII* Tremulant  
*XIX* Octave *XX* Unison Off *XXI* Sub Octave  
*XXII* Solo to Swell

### SOLO ORGAN

(70-81 enclosed)

70.	<i>c</i>	Echo Dulciana		8
71.	<i>e</i>	Viole d'Orchestre		8
72.	<i>g</i>	Viole Céleste	(low A)	8
73.	<i>oh</i>	Harmonic Flute		8
74.	<i>c</i>	Concert Flute		4
75.	<i>h</i>	Harmonic Piccolo		2
76.	<i>c</i>	Bassoon		16
77.	<i>h</i>	Clarinet		8
78.	<i>c</i>	Orchestral Oboe		8
79.	<i>c</i>	Vox Humana		8

*XXIII* Tremulant

80.	<i>c</i>	Contra Tuba		16
81.	<i>c</i>	Tuba		8
82.	<i>d</i>	Tuba Mirabilis		8

*XXIV* Octave *XXV* Unison Off *XXVI* Sub Octave  
*XXVII* Enclosed Solo on Swell

### COMBINATION COUPLERS

*XXVIII* Great & Pedal Combinations Coupled  
*XXIX* Generals on Swell foot pistons  
*XXX* West shutters On

### ACCESSORIES

Eight foot pistons to the Pedal Organ  
Eight foot pistons to the Swell Organ  
Reversible foot pistons to *II*, *XXVII*; 15  
Eight thumb pistons to the Choir Organ  
Eight thumb pistons to the Great Organ  
Eight thumb pistons to the Swell Organ  
Eight thumb pistons to the Solo Organ  
Reversible thumb pistons to *I - IV*, *VIII*,  
*IX*, *XV - XVII*, *XXII*, *XXVII*; 1  
Eight general pistons and general cancel  
Stepper, operating general pistons in sequence  
16 divisional and 999 general memory levels  
Balanced expression pedals to the Swell and  
Solo Organs

### ORIGINS OF PIPEWORK

<i>a</i> 1834 Elliot & Hill	<i>e</i> 1931 Harrison & Harrison
<i>b</i> 1859 William Hill & Son	<i>f</i> 1960 J W Walker & Sons
<i>c</i> 1903 J W Walker & Sons	<i>g</i> 1993 Principal Pipe Organs
<i>d</i> 1917 Harrison & Harrison	<i>h</i> 2021 Harrison & Harrison

The manual compass is 58 notes; the pedal 30 notes.

The key actions are electro-pneumatic

# Information for Visiting Choirs

## SUNG EUCHARIST GOSPEL RESPONSES

1<sup>st</sup> Cantor/Choir  
2<sup>nd</sup> Congregational

Intro

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

Cantor/Choir

Cantor/Choir

Congregational  
(once through only)

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

**Before the Gospel**

Hear the Gospel of our Lord Jesus  
Christ according to N...

Organ

Glo - ry to you, O Lord.

**After the Gospel**

This is the Gospel of the Lord...

Organ

Praise to you, O Christ.

# Information for Visiting Choirs

Great is the mystery of faith...

*Maestoso*

Christ has died, Christ is ri - sen: Christ will come a - gain.

*Organ*

Detailed description: This musical score is for the hymn 'Great is the mystery of faith...'. It features a vocal line in G major and 4/4 time, marked 'Maestoso'. The lyrics are 'Christ has died, Christ is ri - sen: Christ will come a - gain.' The organ accompaniment is in the same key and time, with a treble and bass staff. The organ part includes a (b) marking in the second measure of the treble staff.

(said) Through Christ, and with Christ, and in Christ, in the unity of the Holy Spirit, all honour and glory are yours, O loving Father, for ever and ever...

*Organ*

A - men

Detailed description: This is the organ part for the hymn 'Through Christ, and with Christ...'. It is in G major and 4/4 time. The score consists of two staves: treble and bass. The lyrics 'A - men' are written under the treble staff. The organ part includes a (b) marking in the second measure of the bass staff.

## Dismissal

said Go in the peace of Christ...

Full: (always sung)

Thanks be to God.

Always played

(Gt) *f*

Detailed description: This musical score is for the dismissal 'Thanks be to God...'. It features a vocal line in G major and 4/4 time, marked 'Full: (always sung)'. The lyrics are 'Thanks be to God.' The organ and guitar accompaniment is in the same key and time, with a treble and bass staff. The organ part is marked 'Always played' and the guitar part is marked '(Gt) f'. The organ part includes a (b) marking in the second measure of the treble staff.

# Information for Visiting Choirs

## 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.....

# Information for Visiting Choirs

