

GLOUCESTER CATHEDRAL

GUIDE FOR VISITING ORGANISTS

The Organ of Gloucester Cathedral

Guide for Visiting Organists

Introduction

Welcome to Gloucester Cathedral. We hope you enjoy your visit and the opportunity to play this wonderful instrument. We are grateful to the many visiting organists and choirs who maintain the Cathedral's rich musical tradition during Cathedral Choir holidays.

Contents

Specification of the Organ	3
Switching On and Off	4
Memory Channels	4
The CCTV and Microphone Systems	6
Practice Times	6
Use of the Organ for Choral Accompaniment	7
Organ Voluntaries	7
Hymns	7
Service Outlines	8
Congregational Service Music	11
Contact Telephone Numbers	14
History of the Organ	15

The Organ of Gloucester Cathedral
 Hill, Norman and Beard 1971, Nicholson & Co. 1999

CHOIR		SWELL		PEDAL	
Stopped Diapason	8	Céleste	8	Flute	16
Principal	4	Salicional	8	Principal	16
Chimney Flute	4	Chimney Flute	8	Sub Bass	16
Fifteenth	2	Principal	4	Quint	10 2/3
Nazard	1 1/3	Open Flute	4	Octave	8
Sesquialtera	II	Nazard	2 2/3	Stopped Flute	8
Mixture	III	Gemshorn	2	Tierce	6 2/5
Cremona	8	Tierce	1 3/5	Septième	4 4/7
Trompette Harmonique	8	Mixture	IV	Choral Bass	4
<i>Great Reeds on Choir</i>		Cimbel	III	Open Flute	2
<i>Tremulant</i>		Fagotto	16	Mixture	IV
		Trumpet	8	Bombarde	32
		Hautboy	8	Bombarde	16
		Vox Humana	8	Trumpet	8
		<i>Sub-Octave coupler</i>		Shawm	4
		<i>Tremulant</i>			
GREAT		WEST POSITIVE		COUPLERS	
Gedecktpommer	16	Gedecktpommer	8	Swell to Great ^{***}	
Open Diapason	8	Spitz Flute	4	Choir to Great [*]	
Open Diapason [^]	8	Nazard	2 2/3	West Positive to Great [*]	
Bourdon	8	Doublette	2	Swell to Choir	
Spitz Flute [^]	8	Tierce	1 3/5	West Positive to Choir	
Octave	4	Septième	1 1/7	Great to Pedal ^{***}	
Prestant [^]	4	Cimbel	III	Swell to Pedal [*]	
Stopped Flute	4	Trompette Harmonique	8	Choir to Pedal [*]	
Flageolet	2	<i>Tremulant</i>		Manual IV to Pedal [*]	
Quartane [^]	II	<i>West Great Flues on IV</i>			
Mixture	IV-VI	<i>Great Reeds on IV</i>			
Cornet	IV				
Posaune [^]	16				
Trumpet [^]	8				
Clarion [^]	4				
<i>West Great Flues Sub-Octave</i>					
[^] = speaking West					

COMPASS

Manuals C-A = 58 notes
 Pedals CC-G = 32 notes

Two mechanical Swell Pedals
 to East and West Swell shutters

16 levels of divisional pistons
 384 levels of general pistons

Pedal Divide Facility

Below adjustable dividing point: All pedal stops and couplers
Above adjustable dividing point: Four illuminated controls
 (Choir/Great/Swell/West Positive)

**COMBINATION
 COUPLERS**

Great & Pedal combined
 Generals on Swell toe pistons

ACCESSORIES

Reversible thumb pistons to
 stops marked^{*}
 Reversible thumb and toe pistons to
 stops marked^{***}
 Four Stepper pistons (2+ & 2-)
 (duplicated by footpistons)
 Four thumb pistons to West Positive
 Eight thumb pistons to Swell
 Eight thumb pistons to Great
 Six thumb pistons to Choir
 Eight toe pistons to Pedal
 Eight toe pistons to Swell
 Eight General thumb pistons
 General Cancel
 Setter

Switching On and Off

To switch the organ on or off, simply turn the key on the right-hand side of the console, which operates both the blower and the console lights. Please ensure that the swell boxes are both left fully open when the organ is not in use.

Memory Channels

The organ has both general and divisional pistons. There are 16 channels of divisional pistons: visiting organists are welcome to use and alter channels 14-16. Please feel free to use channels 1 and 2 as well, but please do not change these; channel 1 has a general crescendo for solo repertoire and channel 2 has a general crescendo for accompaniments.

There are 4 pages of general pistons; visiting organists should only use page A (the organ will automatically come onto this page when switched on) and the other pages should not be altered. Within page A, visiting organists are welcome to use general channels 6-20, as specified on the laminated sheet on the music desk.

On the displays, each channel may or may not have a dot: if there is no dot then the channel is unlocked and can be altered; if there is a dot then the channel is currently locked. Visiting organist channels should generally remain unlocked. The pistons are settable in the standard way, holding the piston labelled "A" under the bottom manual before pressing the piston to be set.

Allocation of Divisional Pistons

These must not be changed, with the exception of channels 14-16

1	Standard - Solo repertoire
2	Standard - Choral accompaniment
3	Daytime practice settings
4 - 6	Organ Scholar
7 - 9	Assistant Director of Music
10 - 11	Director of Music
12	Mr S Power
13	Mr D Harris
14 - 16	Visiting Organists

Allocation of General Pistons (Page A)

01	Suggested hymn registrations <i>mf < ff</i>
02	Eucharist – congregational responses
03	Baroque plenums
04 – 05	General crescendo <i>pp < ff</i>
06 – 20	Visiting service organists
21 – 50	Visiting recitalists
51 – 65	Mr S Power
66 – 70	Mr D Harris
71 - 96	Director of Music

Pages B, C and D should not be altered under any circumstances

The CCTV and Microphone Systems

To use the CCTV and Conductor's microphone systems, first of all switch on the sockets both on the pillar to the left of the console and also behind the sofa at the rear of the console.

There is a power switch on the TV monitor itself, under the bottom right-hand corner of the screen. The separate flat-screen monitor on top of the console is for the use of organ recital projection system only.

The control desk on the left of the console controls the camera. There are 3 different camera views, selected by pressing the 'camera' button repeatedly:

- 1) Nave camera
- 2) Quire camera
- 3) Fixed camera on the Conductor in the Quire

The first two of these are movable by means of the joystick, with a zoom function operable by twisting the top of the joystick. When adjusting this you may need to re-focus the image with the blue "focus" buttons. For services in the nave, "preset 1" should focus on the conductor and "preset 2" gives a view of the choir stalls, altar and pulpit. When turning off the camera at the end of the day please remember to turn off all the switches at all the sockets.

The switch behind the sofa also turns on the speaker on top of the console. There is a portable microphone which the vergers will put out by the Conductor's music stand. This amplifies what the Conductor is saying so you can hear clearly during rehearsals. The speaker needs to be on about half volume (the dial is on the back). It is worth bearing in mind that when the microphone is on during a rehearsal, the sound coming through the speaker should be immediate whereas the sound of the choir normally is slightly delayed: the microphone will not be on in the service.

Practice Times

All practice time on the organ should be booked in advance via the Cathedral Office. We would ask that at all times, visiting organists are sensitive to the fact that other people are working and worshipping in the building, and that loud practice is kept to a minimum.

The organ can normally be used for louder practice on weekdays between **9.00am and 10.00am** and **after 4.00pm**.

For the rest of the day only very quiet stops should be used – swell 8' and 4' flutes and strings, and pedal 16' subbass. **Practice divisional settings** can be found on divisional channel 3: anyone is welcome to use these but they should not be altered. There are often prayers at 12pm and 3pm: we would ask that silence is maintained for the few minutes during which these take place.

Use of the Organ for Choral Accompaniment

The organ could not be described as a 'typical' English Cathedral organ, and should therefore not be played as such! Accompanists should be aware that the Choir Organ is very present from in the Quire despite being quiet at the Console. The West Positive has a similar effect in the Nave. For this reason it is advisable to accompany mainly on the Great and Swell divisions. As you will discover, the whole organ fills the building very effectively, so great care must be taken when accompanying a choir; the Great should not normally be used above Great 4' and it is best to use predominantly the East facing stops (the right-hand column) whether the Choir is singing in the Quire or the Nave. The Choir and West Positive are useful for solo colours.

For services in the Quire, the West Swell box should be kept shut, and the East Box used with care (the Swell Trumpet will drown a choir with the East Swell box fully open).

For Services in the Nave, the West Swell box should also be kept fully shut as the direct sound of the West Swell will drown a choir in the Nave stalls.

Organ Voluntaries

Voluntaries are expected before and after a service. Before Evensong a short piece of 3 – 5 minutes which is gentle and reflective is normally most appropriate. At the end of the service, a piece of at least 3 minutes in length is needed to cover the outgoing procession. Weekday Evensong Postludes should be less substantial than weekend ones. If a weekday voluntary begins particularly loudly then it may be appropriate to improvise quietly as the choir recesses until the vestry prayer has been said, at which point the voluntary can begin.

At Sunday Eucharist, there is normally time for up to ten minutes of music before the Service, and the Postlude should be strong and more substantial.

Hymns

The hymns are taken predominantly from the blue covered hymn book 'Common Praise'. There are copies of this by the console for your use which must not be taken out of the organ loft. Other hymn books are to be found on the shelf by the console and in the right-hand cupboard behind the console should a hymn tune not be printed in Common Praise. For the Eucharist and Special Services, the hymn texts will be printed in a service booklet: please check whether the number of verses tallies with that in the hymn book.

Some suggested hymn registrations are set on General Channel I, ranging from *mf* to *ff*, and you are welcome to make use of these if you so wish.

Service Outlines

Choral Evensong

Quiet organ music is played before the service. *As the choir takes its place in the stalls, bring the music to an end in an appropriate key, and hold the opening note/chord of the first response (or introit if there is one).*

INTROIT (Saturdays, Sundays and some other days)

PRECES

Introductory Sentence

PSALM(S) announced

Old Testament Lesson

MAGNIFICAT unannounced

New Testament Lesson

NUNC DIMITTIS unannounced

Apostles' Creed

RESPONSES give note as soon as the Creed finishes

ANTHEM announced

Prayers (sometimes ending with the Grace)

[FINAL RESPONSES *if sung* give note (G) as conductor stands the choir]

HYMN (Saturdays, Sundays and some other days) announced

During the hymn a collection may be taken – if this continues beyond the end of the hymn, improvise until it has finished.

Blessing

VOLUNTARY (begins immediately after the Blessing, or after the Final Responses if there is no hymn)

The Eucharist

Suggested accompaniments for congregational music during the Eucharist are printed on page 11.

For Sung Eucharist there will be a separate printed service booklet, specific to that service alone. The Vergers will supply copies of these for the Choir and Organist.

Organ music before the service should not be too loud. The service begins either with a hymn or an introit. In the case of an introit, finish improvising softly in the appropriate key.

In the case of a hymn, the improvisation continues until the Choir takes its place, at which point it should lead straight into the playover for the hymn. The improvisation should consequently end at a similar volume to the playover.

INTROIT/HYMN

The Gathering

GLORIA unannounced

The Collect

The First Reading

GRADUAL HYMN/MOTET unannounced

GOSPEL ACCLAMATION unannounced, straight after hymn/motet

Give intonation, then the Minister sings the Alleluias unaccompanied. Give a chord (quiet Sw.) and the choir (normally men only) sing the Gospel sentence for the day with soft accompaniment. The second set of Alleluias is then sung by the whole congregation, accompanied by Gt. to 4' and Sw. to oboe.

THE GOSPEL READING

After the Gospel is announced, hold the first note and then accompany the response. Similarly, at the end of the Gospel, hold the note and then accompany the response. The organ improvisation follows to accompany the procession – this should continue until the preacher is in their place in the pulpit and the procession is back in its place.

THE SERMON

THE CREED

THE PRAYERS OF INTERCESSION

THE PEACE

HYMN unannounced, begin after suitable time for the Peace
(30 secs – 1 min)

THE EUCHARISTIC PRAYER

Following the short sentence, give the intonation, and then accompany each congregational response, but not the President.

The Sanctus is normally sung without the Benedictus.

When it comes to the sung congregational responses, hold the first note and then accompany them in the same manner as the Gospel responses.

The Choir takes Communion first, in silence. When back in place, the Benedictus and Agnus Dei are sung (with no break in between). If there are still people waiting for Communion after these are finished, it may be appropriate to improvise softly.

POST-COMMUNION COLLECT

HYMN


unannounced, immediately after the prayer


THE DISMISSAL AND THE BLESSING

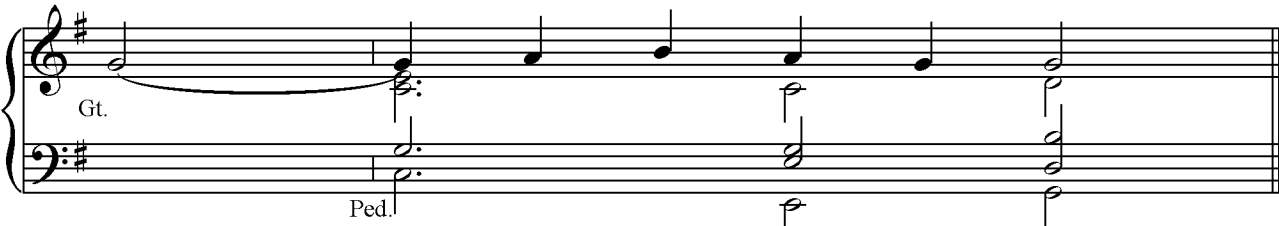
VOLUNTARY

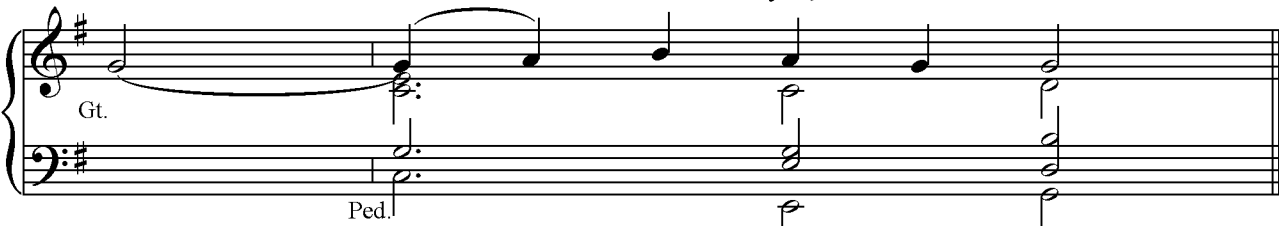
Gospel Acclamations

General 1 (give intonation) (unacc.)
 Minister  *Sw. 8'*
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

General 1
 *Sw. Choir accomp.*

General 2 CONGREGATION
 4 *Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.*
 *Gt. Ped.*

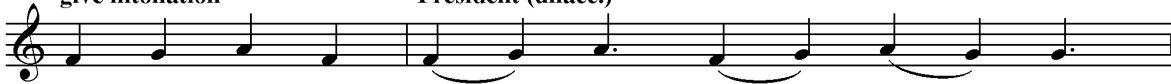
General 3
Glo - ry to you, O Lord.
 *Gt. Ped.*

General 3
 9 *Praise to you, O Christ.*
 *Gt. Ped.*

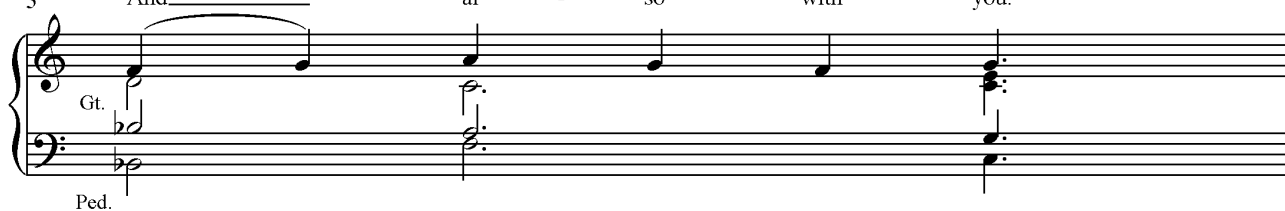
IMPROVISATION FOLLOWS


GENERAL CHANNEL 2

The Eucharistic Prayer

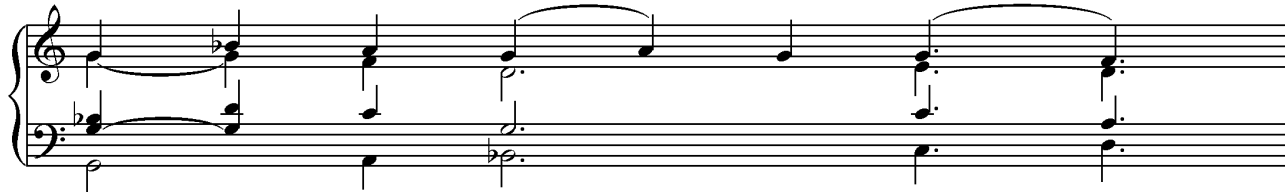
General 1 give intonation **President (unacc.)**
President 
Sw. 8' The Lord be with you

CONGREGATION

General 2
3 And al - so with you.

Gt. Ped.

4 **President (unacc.)**

Lift up your hearts.


CONGREGATION

General 2
5 We lift them to the Lord.


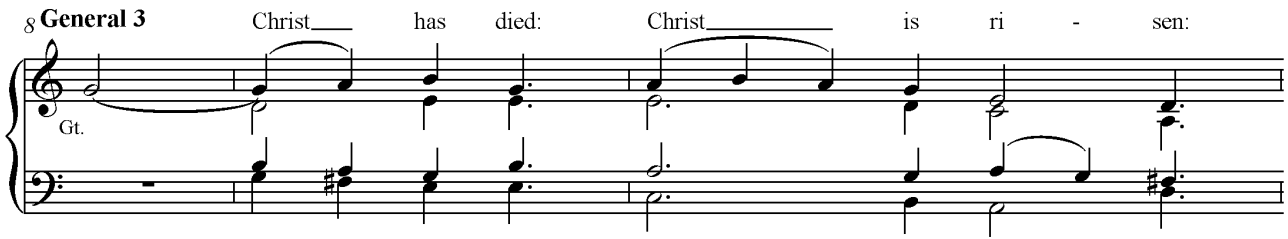
6 **President (unacc.)**

Let us give thanks to the Lord our God.

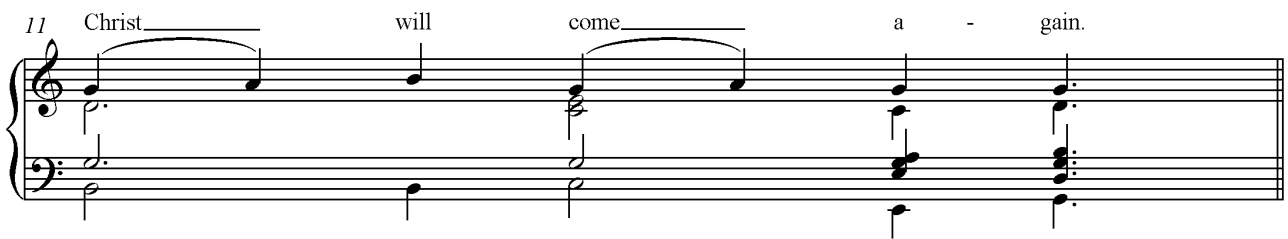
CONGREGATION

General 2
7 It is right to give thanks and praise.


8 **General 3** Christ has died: Christ is ri - sen:

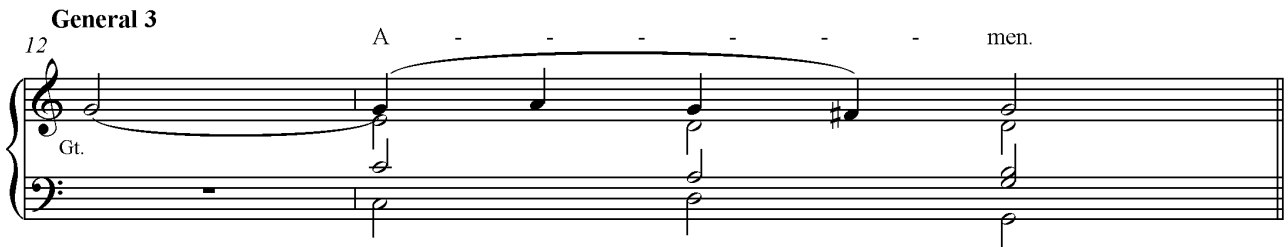


11 Christ will come a - gain.



EITHER:

12 **General 3** A - - - - - men.



OR:

14 **General 3** Bles-sing and hon-our and glo-ry and power be yours for ev-er and ev - er. A - men.



Contact Telephone Numbers

Duty Verger: 07889 166791

Cathedral Office: 01452 528095

Cathedral Music Office: 01452 508212

History of the Organ

The organ seen today in Gloucester Cathedral was originally constructed in 1666 by Thomas Harris. It is the only complete 17th century cathedral organ case surviving in this country, and the pipes displayed on the front of the case still speak to this day. Over the next three centuries the organ was extended and modified by nearly all of the established organ builders of the times. The young Henry Willis described his work on the organ in 1847 as “my stepping stone to fame”, and he returned to rebuild the organ in 1888-9. Harrison & Harrison rebuilt it again in 1920, and this organ served the Cathedral for fifty years.

In 1971 Hill, Norman and Beard returned for a total redesign of the organ, under the instruction of John Sanders as Cathedral Organist and Ralph Downes as consultant. Downes faced the challenge of constructing an organ with several different functions within an antique case with limited space inside it. His instructions were to build an instrument for the accompaniment of the Cathedral’s daily choral services; for the support of singing by large congregations; and for the performance of concert and orchestral repertoire of all periods, especially during the Three Choirs Festival. Downes rightly recognised the emergence of organ music previously neglected in this country, and was determined to build an instrument worthy of its ever-expanding repertoire: “[we] had begun to realise that Mozart and Buxtehude could no longer be classified as primitive, unsuccessful forerunners of Beethoven and Bach; and that Byrd, Blow, Redford, Tomkins, Gibbons and Purcell had valid utterances to which the 19th century was largely blind and deaf.”

The organ comprises four manuals and pedals and is designed particularly to play from its position on the Quire screen to both East and West. This stipulation has brought about some unique design features. The Swell, situated in the centre of the case at console level, is controlled by two swell pedals, one for each side of the case. The Great organ, directly above the Swell, is split into East and West divisions, comprising two separate principal choruses. And the fourth manual is a West Positive, mirroring the Choir organ in function for the West side of the Cathedral. The organ’s position underneath the eastern part of the Nave roof takes full advantage of the unparalleled acoustics of the Cathedral, projecting into both sides of the building with the utmost clarity.

The organ is essentially “neo-classical” in its approach, with balancing choruses in each division based on the *Werkprinzip* ideal. It is more astonishing, then, that the instrument is at ease in so many different styles of music. Performances of Germanic counterpoint are as convincing as those of the great French romantic works. It is at home in orchestral transcriptions and improvisations as much as in Restoration music; and, of course, it will accompany the Anglican Cathedral repertoire with a sympathy that is perhaps surprising. The organ’s beautiful singing tone is partly due to its low wind pressure, so that no sound on the instrument is ever forced.

In 1999 Nicholson & Co. overhauled the organ, renovating the soundboards, pipework and wind supply and updating the computer system. A Swell sub-octave was installed, and a French-style *cornet-separé* and a Bombarde 32’ were added to the pedal division, as well as a pedal divide facility. In 2010, Nicholson and Co. also added a solo reed, the Trompette Harmonique, playable from both the Choir and West Positive manuals.