



# **INFORMATION FOR VISITING CHOIRS**

## General Information

Music plays a big part in the life of St Mary's Collegiate Church. There has been a choir here since the establishment of the church in 1123 and this tradition has carried on throughout the centuries. We are grateful for all those who help us to maintain it whenever our choirs are on holiday. We very much look forward to welcoming you and we hope your visit will be memorable and enjoyable.

### Sung services at St Mary's Collegiate Church

*(outside of school term-times)*

<i>1<sup>st</sup> Sunday of the month</i>	11.00am	Choral Matins BCP (Nave)
	6.30pm	Choral Eucharist CW (Nave)
<i>All other Sundays</i>	10.30am	Choral Eucharist CW (Nave)
	6.30pm	Choral Evensong BCP (Nave)

### Sunday rehearsal times

<i>1<sup>st</sup> Sundays</i>	10.00am – 10.45am for Matins + 5.30pm – 6.15pm for Eucharist
<i>Other Sundays</i>	9.30am – 10.15am for Eucharist 5.30pm – 6.15pm for Evensong

+ There is an additional 9.30am Family Service held in the nave, hence the rehearsal immediately before Matins can normally only be held in the Song School. The Family Service may be suspended during school holiday periods, however visiting choirs due to sing on a 1<sup>st</sup> Sunday should check in advance whether they will need to book a separate rehearsal on a different day.

### The Song School

Visiting choirs are welcome to make use of the Song School, which is usually available throughout the day for rehearsal but must be booked in advance.

We respectfully request that visiting choir members do not use the **pigeon holes, St Mary's Choir robes, music cupboards, folders, hymn books or music copies**. We also ask that use of the **piano** be restricted to visiting choir directors and organists as necessary.

The Song School door must be kept closed when rehearsing there.

## Processions

For Sunday services, choirs should assemble downstairs in the vestibule. The doors into church will be opened for the Welcome and Notices, during which the procession moves quietly to the front of the Regimental Chapel pending the announcement of the first hymn. The procession then travels west and passes around the welcome desk before heading up the aisle into the choir stalls. After Eucharists, the choir processes out along the same route reversed; after Matins and Evensong, the choir processes east through the chancel. If you would like to have a dry run of a procession, please speak to the Verger who will be happy to conduct one as part of your rehearsal(s) in the nave.

## Robes

Visiting Choirs are encouraged to bring their own robes or uniform, if normally worn. Please do **not** use the St Mary's Choirs' robes or their cupboards. Please note that academic hoods are not worn at Eucharists.

Unrobed choirs are welcome to sing at St Mary's, but we do ask that choir members be dressed smartly and neatly (and, if possible, uniformly) when singing in services.

## Choice of Music

Visiting choirs are encouraged to bring music that is well-known to them and that they are accustomed to singing in their home venues.

Please submit a draft **Music List** as soon as possible; forms will be provided for you to do this. The final version should be sent to us no later than **8 weeks** before your visit, to help us avoid programming the same music on consecutive Sundays. Music Lists are printed on a month to month basis, so it is very important to send details of any proposed music to the Assistant Director of Music by the deadline.

For **Eucharists**, choirs sing the following movements in English or Latin:

**Gloria** (or **Kyrie** in Advent and Lent);

**Sanctus**;

**Benedictus**;

**Agnus Dei**.

A **motet** may additionally be sung during communion, unless the Agnus Dei is particularly long.

For **Evensong**, choirs sing:

**Preces and Responses;**

**Psalm(s)** (see p. 7)

**Magnificat** and **Nunc dimittis** - in English or Latin; plainchant or Anglican chant may be used;

an **Anthem**.

For **Matins**, choirs sing:

**Preces and Responses;**

**Venite** – also sung by the congregation (see **Psalmody** on p. 7)

**Psalm(s)** (see p. 7)

**Te Deum laudamus** (or **Benedicite omnia opera**) and **Jubilate Deo** (or **Benedictus Dominus Deus Israel** in Advent and Lent) - in English or Latin; plainchant or Anglican chant may be used;

an **Anthem**.

**Introits** are not normally sung at any service.

**Final organ voluntaries** on Sundays are published on the Music List and should therefore be included on your submission form.

We regret that St Mary's music copies cannot be made available to visiting choirs or organists.

### **Organ music**

Pre-service music can begin from 10.15am (10.45am on a 1<sup>st</sup> Sunday) before morning services, and from 6.15pm before evening services. Organists may play a single piece or short suite, followed by improvisation until the officiant enters to give the welcome and notices. Pre-service music may be entirely improvised at the organist's discretion. In any case it is usual, particularly at morning services, to start on a reasonably loud or bright registration and then reduce so as to achieve a hushed prayerful atmosphere just before the service starts.

Organ music is usually **improvised** after the **Gospel**, covering the return of the servers to the sanctuary. About 30-45 seconds of music is required, ideally reflecting the text of the Gospel reading, although a generic 'fanfare' is also often appropriate. If your organist is not comfortable with improvising, a very short piece of appropriate character may be played instead. Very occasionally, the preacher may wish to begin the sermon immediately after the

Gospel, with no musical interlude, so the organist is advised to speak to the preacher before the service and check what is expected.

During **Communion**, the organist may improvise quietly or play a reflective piece as the choir receives, although this is not essential. Silence is preferable after the Agnus Dei (and motet if sung).

Post-service music should be a single piece, rather than a suite of pieces. Except perhaps during Advent or Lent, loud music is appropriate after Eucharist or Matins, whilst music after Evensong can be loud or reflective at the organist's discretion. For the Eucharist, at least 2 minutes of music should be played in order to cover the retiring procession. Please note that as refreshments are served in the north-west corner of the nave (very near the west organ pipes) after the 10.30am Eucharist, the music should ideally not last more than 5 minutes and be in a generally accessible style.

### **Order for Sunday Eucharist**

(Apart from the Processional hymn, hymns are **unannounced** unless Clergy indicate otherwise)

- **Organ music** (to finish when celebrant enters via vestry door)
- Welcome and notices (choir processes quietly as far as the Regimental Chapel)
- **Processional hymn**
- Introduction, Confession and Absolution
- **Gloria**
- Collect
- First reading
- **Gradual hymn**
- Gospel reading
- **Gospel improvisation** (c. 30-45 seconds, until servers are back in sanctuary – see p. 3)
- Sermon
- Creed (said - choir remains facing west)
- Intercessions
- The Peace (c. 15-20 seconds, after which organist plays over hymn)
- **Offertory hymn**
- Eucharistic Prayer, including **Sanctus** followed by **Benedictus** (all other parts are said)
- The Lord's Prayer (said)
- Invitation to Communion

- Communion: the choir receives first, moving out of the stalls to the kneelers in front of the sanctuary, passing round the pulpit and lectern, and returning to stalls via the same route. The choir then sings **Agnus Dei** (and **motet** if chosen) whilst the congregation receives.
- Prayer after Communion
- **Final hymn**
- Blessing
- **Final organ voluntary**

#### **Order for Sunday Evensong**

- **Organ music** (to finish when officiant enters via vestry door)
- Welcome and notices (choir processes quietly as far as the Regimental Chapel)
- **Processional hymn** (announced)
- General Confession and Absolution
- **Preces**
- **Psalm(s)** (announced)
- First reading
- **Magnificat** (unannounced)
- Second reading
- **Nunc Dimittis** (unannounced)
- Creed (said - choir remains facing west)
- **Responses**
- **Anthem** (announced)
- Prayers
- **Hymn** (announced)
- Sermon
- **Offertory hymn** (announced)
- Blessing
- **Final organ voluntary**

#### **Order for Sunday Matins**

- **Organ music** (to finish when officiant enters via vestry door)
- Welcome and notices (choir processes quietly as far as the Regimental Chapel)
- **Processional hymn** (announced)
- General Confession and Absolution
- **Preces**

- **Venite** (unannounced; organist plays over whole chant and accompanies both choir and congregation)
- **Psalm(s)** (announced)
- First reading
- **Te Deum laudamus** or **Benedicite omnia opera** (unannounced)
- Second reading
- **Jubilate Deo** or **Benedictus Dominus Deus Israel** (unannounced)
- Creed (said - choir remains facing west)
- **Responses**
- **Anthem** (announced)
- Prayers
- **Hymn** (announced)
- Sermon
- **Offertory hymn** (announced)
- Blessing
- **Final organ voluntary**

## Cantors

Visiting choirs must provide their own cantors to sing any intonations within the chosen setting at Eucharist, and to lead the **Preces and Responses** (including the **collects**) at Matins or Evensong. There are normally three collects, the first of which is the collect for the relevant Sunday in the Book of Common Prayer. You will be advised in advance if a different (or additional) collect is required.

## Psalmody

These will be indicated to you no later than **one month** before your visit. St Mary's Church follows the *Lectionary for Common Worship and BCP* (SPCK), so there will normally only be one psalm (or part thereof) required for Matins or Evensong.

Visiting choirs must sing the text of psalms according to the Book of Common Prayer, but are welcome to use any pointing with which they are familiar. Plainchant may be used instead of Anglican chant.

If your choir is to sing for Matins on a 1<sup>st</sup> Sunday, you will also be sent copies of the **Venite** with a triple chant by Havergal. As the congregation normally joins in with this, it must be sung as pointed, omitting the middle third of the chant in the *Gloria*.

## Hymns

These will be indicated to you no later than **one month** before your visit.

St Mary's Church uses the New English Hymnal (NEH). Because (with regret) we are unable to make our copies available to visiting choirs, we recommend that choir directors seek out copies as needed before travelling to Warwick.

Hymns are normally sung unaccompanied in St Mary's. In nearly all cases, play-overs should consist of the first line of the tune and, ideally, be punctuated in the same way as the first line of the hymn's text. Tempi should be strictly maintained by the organist, and neither so slow nor so brisk that congregational singing becomes uncomfortable. Verses should follow each other in strict time, with rests between verses (and the duration of any pauses on last notes) carefully worked out and understood between choir and organist beforehand.

We recommend that first and last verses are sung in unison. Processional hymns are best sung in unison throughout. At Eucharists, please use the text as printed in the order of service. Include any Amens after last verses, unless they are omitted in the order of service.

Registration should normally include some *west* organ: for our average Sunday congregations, it is generally sufficient to use *west great* up to *principal 4'* and *swell* up to *octave 2'* (with box shut) as a maximum, with *pedal* to match. *Reeds*, especially on *west pedal*, are best avoided.

Descants and alternative harmonisations may be used, but on no account should any verses be left unaccompanied.

On rare occasions, it may be necessary to extend the **Offertory hymn** in order to cover the reception of the collected money at the altar. The organist should keep an eye on proceedings via the camera (zoomed out as necessary) and should only extend **after all verses** have been sung.

## Organists

Visiting choirs should bring their own organist, who must be highly competent and capable of handling a large and often daunting instrument and be familiar with the instructions provided for use of the organ. In the event that a visiting choir cannot provide their own organist, St Mary's currently has an Organ Scholar in post, who may be available to play for selected Sundays during the summer months. There are also a number of local organists used as deputies at St Mary's who may be available. St Mary's Organists will be happy to advise, although they cannot guarantee their own availability to play.



Please note that the organs and nave piano are out of bounds to **all** visiting choir personnel and guests, other than the designated organist for the services in question. The **Song School piano** is electronic, activated via a switch underneath the left side of the keyboard (where there is also a volume control knob) – note that this automatically powers off after a time, hence it may be necessary to switch off and on again if the piano has not been played for more than 10 minutes. Please ensure that the cover is replaced after use.

### **The Chamber Organ**

Visiting choirs are welcome to use this instrument if required. It may only be moved under the supervision of the Verger. (NB The organ can be wheeled along by one person alone, but a minimum of **four** people are required to lift the organ over the chancel steps.)

### **Organ practice**

Practice **must** be booked in advance through the Parish Office. Between 10am and 4pm registration must be limited to the *transept swell 8' salicional* with the box closed. Players may practice using accompanimental registrations after 4pm. Practice on loud registrations must be reserved for hours when the church is closed to the public.

## **Practical points**

### **Recordings and Photography**

For copyright reasons, we do not normally allow recording or filming to take place during services.

Photography is also not permitted during services. However, visiting choirs are welcome to be photographed inside the church (for souvenir purposes) after any service has taken place. Please inform us in advance if you would like to take photographs after a service. Note that sometimes a morning service may be followed by a separate Baptism.

### **Parking**

St Mary's has no parking facilities of its own, but there are several public parking facilities nearby, including Pay and Display parking ranks on the surrounding streets, a smaller parking area on The Butts and a larger car park attached to the surgery on Cape Road. These car parks are free to use on Sundays.

Coach parties may be dropped off and collected just in front of the west tower, on Northgate Street. However, as St Mary's is situated on public roads, coaches and minibuses may not usually be parked outside the church.

## **Child Safeguarding**

We ask that all adult members of Visiting Choirs with children are made aware of our Diocesan Child Safeguarding Policy. Copies of this can be obtained by contacting the Parish Office.

## **Accommodation**

Warwick has numerous options for Visiting Choirs to book group or individual accommodation during their stay. Please contact the Assistant Director of Music for details of hostelrys in proximity to the church. You may also visit <http://visitwarwick.co.uk/accommodation/> for more detailed information.

## **Refreshments**

Visiting choirs are welcome to bring their own refreshments and to use the kitchen beneath the Song School stairs on the north side of the church. Please ensure that this is left in a tidy condition, with crockery and cutlery washed up and replaced following any usage. With the exception of water bottles, refreshments are not allowed in the Song School.

Whilst water bottles may be used during rehearsals in the choir stalls, we cannot allow their use during services, unless there is a genuine medical reason for a visiting choir member to have water available. Please, therefore, ensure that all bottles are removed from the choir stalls at the end of any rehearsal in the church.

Visiting choirs are warmly invited to join our congregation for refreshments after the Sunday morning service. To ensure that we cater appropriately, please do let us know how many choir members you expect to bring.

## **Further Performance Opportunities**

If you are interested in exploring further performance opportunities whilst you are in Warwick, please contact the Assistant Director of Music to discuss possibilities.

## **Guided Tours of St Mary's**

We are happy to arrange tours of the church for our visiting choirs. Please contact the Parish Office to arrange this.

## **Feedback**

We hope that this information is comprehensive and we will aim to provide the best possible welcome for Visiting Choirs on the day, however we would be grateful for any feedback that might help us to improve the experience for guest musicians in the future.

## Useful Contacts

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**Mark Swinton**

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*Mark is the Assistant Director of Music and first point of contact regarding visiting choirs.*

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*Thomas is the Director of Music and an additional point of contact regarding musical matters.*

**Felicity Bostock**

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*Felicity is the Parish Administrator and a point of contact within the Parish Office.*

Mark Swinton, Assistant Director of Music

Revised and updated September 2016

## Notes for visiting organists

Welcome to St Mary's Collegiate Church. We hope that you enjoy playing the organs here.

St Mary's is a busy church and we ask visiting organists to be sensitive to the need to maintain a quiet and prayerful space for all the many visitors and staff throughout the day.

Between 10am and 4pm registration must be limited to the *transept swell 8' salicional* with the box closed. Players may practice using accompanimental registrations after 4pm. Practice on loud registrations must be reserved for hours when the church is closed to the public (before 10am and after 6pm).

All practice time must have been booked in advance through the Parish Office.

## Blowers and lights

The four switches which operate the console lights and the individual blowers for the transept and west end organs are located in the small cupboard within the cabinet immediately to the right of the console.

## Cameras and screen

The screen must be turned on independently using the black rocker switch at its base.

The dark grey camera control unit is located within the cabinet immediately to the right of the console. To turn this on and enable a camera image to be displayed on the screen, press the rectangular button on the extreme left of the unit.

To switch between the two cameras turn the dial on the box behind the camera control unit.

Camera B provides a fixed view of the conductor's position in the chancel.

Camera A can be moved to provide a view of either the conductor's position in the crossing or the nave altar, aisle or west end of the church. To move the camera use the compass point arrow buttons on the right of the camera control unit. The camera image can be zoomed in or out using the two buttons to the left of the middle square of four on the camera control unit.

## Allocation of piston channels and sequencer levels

	<i>Divisionals</i>	<i>Generals</i>	<i>Sequencer</i>
Director of Music	1-10	1-10	1-350
Assistant Director of Music	11-30	11-30	351-700
Organ Scholar	31-40	31-40	701-800
Visiting Organists	41-49	41-49	801-999
Daytime practice †	61	64	-
Standard solo crescendo	62 ( <u>do not alter</u> )		-
Standard accompaniments	63-64 ( <u>do not alter</u> )		-

† Using these channels, piston changes can be rehearsed without creating any disturbance. Generals will bring out only *transept swell salicional 8'* and *pedal 16' bourdon* with all couplers. Swell divisionals will bring out only *transept swell salicional 8'*; all other divisionals will do nothing. These channels **must** be used at all times when the Church is open to the public, i.e. **10am to 4pm.**

Please take care to use only your allocated levels.

The display unit for divisional channels (green) and general channels (red) is located to the left of the manual keyboards. Channels may be advanced using the arrow buttons and reserved or freed using the *lock* buttons. A dot on the number display indicates a locked channel. Please leave the *piston setter* key in the *unlock* position.

The 8 general pistons are located on the left beneath the upper and lower manual keys.

The *set* piston is located beneath the upper manual keys on the extreme right. Combinations may be reserved by pressing and holding the *set* piston and then pressing the desired divisional or general piston before releasing both.

Players are advised to lock channels once combinations have been set.

The sequencer display unit is located to the right of the manual keyboards.

To use the sequencer the *on* button must first be pressed. Levels may be advanced by units, tens or hundreds using the appropriate buttons. Press *store* to reserve a combination or *delete* to remove one. The *delete* button is reversible, i.e. a combination deleted in error can be restored by pressing *delete* again, provided that no new combination has been stored on it in the meantime. One combination may be inserted between previously set levels using the *insert* button, i.e. if an additional combination is needed between 801 and 802, pressing *insert* will bring up 801A on which the additional combination can be stored.

You are urged to check your settings. Please also be wary of insert levels which may need to be deleted. Levels may be advanced or retarded using the + or - manual pistons. A + toe piston is located next to the *great to pedal* toe piston to the right of the *west swell* pedal.

### **Guidance on registration**

The stops for the three manual divisions and two pedal divisions of the west end organ are located on the upper portions of the jambs. (*West swell*, *west pedal* and *west bombarde pedal* are on the left and *west positive* and *west great* on the right.)

The stops for the two manual divisions and pedal division of the transept organ are located on the lower portions of the jambs. (*Transept swell* and *transept pedal* are on the left and *transept great* on the right.)

The expression pedal on the left operates the *transept swell* shutters and the expression pedal on the right works the *west swell* shutters.

When combining both organs the balance at the console is very different to that in the centre of the nave, which is again different to that heard from the nave choir stalls or chancel. With experience the two organs can be used in combination, but for choral accompaniment in the nave it is best to use the transept organ alone, and regard the west organ as a very large solo division if necessary.

As a rough guide, using divisional channel 64, a maximum of *great* piston 4 coupled to full *swell* with box up to half-way open will be enough to accompany *fortissimo* passages; it is also advisable to use only one of the two 8' flue stops on the great for anything marked *forte* or less, and for passages marked *mezzo piano* or less it may be better not to use any great stops.

When accompanying a large congregation singing hymns, the use of some west end foundation stops coupled to transept organ *great* and *swell* stops is beneficial; suitable combinations may be found on divisional channel 63. The *transept great furniture* and all the west end mixtures, mutations and reeds are best reserved for climactic moments. It is advisable to close the *west swell* box in proportion to the number of stops drawn, though (again) full *west swell* with box open may be used for the most climactic moments.

The *transept swell* or *great* divisions may be made to sound when playing on the lower manual by drawing the appropriate stops located in the *transfer* group to the right of the upper manual keyboard. However, players should note that the couplers will still function as normal even if a division is transferred; i.e. *transept swell* stops will sound on the great manual with the lower *swell to great* coupler drawn, even if *transept swell on positive* is also drawn.

For organ voluntaries, and for choral accompaniment in the chancel, the two organs may be combined much more freely; suitable combinations may be found on divisional channel 62. Each organ also works well as a solo instrument in its own right.

### **Switching off**

Please ensure that both transept and west swell shutters are left open and that the screen, camera control unit and all four blower and light switches are in the *off* position before you leave.

Please leave a note at the console of any channels and levels that you have reserved and the date of the last occasion that you will require them.

Lastly, please ensure that the roller blind is closed to cover the manual keyboards.

Thank you.