

SOUTHWARK

◆ CATHEDRAL ◆

Information for visiting choirs singing services at Southwark Cathedral



Welcome

Thank you for your interest in singing at Southwark Cathedral. We hugely appreciate the work and energy which visiting choirs put in to providing music at our services, and we hope that a trip to Southwark will be inspiring and rewarding.

The Cathedral is a busy place, hosting a large number of services, events, concerts and educational visits. With this in mind please note that we only have a limited number of services available for visiting choirs, and therefore early booking is advised.

Please read through the following information and get in touch with James Gough (Assistant Organist and Music Administrator) to arrange a date for your visit. Please note that we require music choices from all choirs **three months** before their visit.

Should you have any queries, please do not hesitate to telephone us on the music office number 020 7367 6723 or write to us here at the Cathedral Office.

Contacts

Dean	The Very Reverend Dr Mark Oakley
Precentor	Canon Kathryn Fleming
Director of Music	Helen Smee 020 7367 6703 helen.smee@southwark.anglican.org
Cathedral Organist	Simon Hogan 020 7367 6708 simon.hogan@southwark.anglican.org
Assistant Organist and Music Administrator	James Gough 020 7367 6723 james.gough@southwark.anglican.org
Dean's Verger	Simon Gutwein 020 7367 6712 (Vergers' vestry) simon.gutwein@southwark.anglican.org
Office	Music Department Southwark Cathedral London Bridge London SE1 9DA 020 7367 6700 cathedral@southwark.anglican.org

Practical information

Music choices

Once your booking is confirmed you will be asked to submit your music choices no later than three months prior to your visit. Nearer the time you will be sent the Psalm and hymn choices, where appropriate. The Psalms are sung to Anglican chant to the Coverdale (BCP) translation.

When selecting repertoire, please bear in mind the relatively short rehearsal time available, and the difficulties singers often have with adjusting to the larger acoustic, and select music which is well-known to the choir. **Something simple, performed well, is likely to be more conducive to worship.** For Evensong services, choirs will need to submit a setting of the Responses (from the approved list – please see page 4), Canticles (Magnificat & Nunc Dimittis) and an Anthem. The Cathedral will provide a copy of the set psalms for the day, and details of any hymns.

At the Choral Eucharist you will be required to submit a Mass setting and a Communion Anthem. Of the Mass setting we require the Gloria (or Kyrie in Advent or Lent), Sanctus (choirs may choose to offer a short Benedictus) and Agnus Dei. There will also be a responsorial Psalm and a Gospel acclamation, both of which will be sent in advance. Please note that the Eucharist is live-streamed, and choir members are therefore visible throughout the service.

The running order of Evensong and the Eucharist can be found on page 5.

Copyright

Please note that the use of illegal photocopies is not permitted. Choirs might like to look at cpdl.org which has a range of scores which can be legally printed out.

Arrival

On arrival you will be met by a Verger who will show you into the Song School. Here you can leave belongings and warm-up/rehearse as required. In order to stop unwanted visitors we ask that you lock the door behind you rather than leaving it open. There is a bell which subsequent choir members can ring to gain entry.

Timings

On weekdays the Song School is reserved for visiting choirs from 2.30pm, and the Cathedral is available from 4.00pm. Rehearsals should finish 15 minutes before the service begins, and we ask that choirs are lined up in the Link by 5.25pm ahead of the Vestry Prayer and procession into the service.

NB during some holiday times, mid-week Evensong is at the earlier time of 4.00pm; on these days, the Cathedral is generally available from 2.30pm.

On weekends the timings are slightly different:

Saturdays

2.00pm Song School and organ available
2.30pm Cathedral rehearsal
4.00pm Evensong (ends c. 4.40pm)

Sundays

Song School available from after the Eucharist
1.30pm Organ available
2.00pm Cathedral rehearsal
3.00pm Evensong (ends c. 4.00pm)

For the Sunday Eucharist, the Song School is available from 9.30am and the Cathedral is available from 10.00am. Rehearsals should finish 20 minutes before the service, and we ask that choirs are lined up in the Link by 10.52am ahead of the Vestry Prayer and procession into the service.

Song School

There is a small kitchen within the Song School which is available for you to use, and toilets are also available for the use of choristers only. Please note that the door to the Song School must remain closed at all times. Do not leave the door unlocked or on the latch at any time even during song school rehearsals. Southwark Cathedral takes no responsibility for lost or stolen property.

Recording

Please note that the recording of services and rehearsals is not permitted, and neither should phones or other devices be used in the stalls.

Clothing

Visiting choirs are invited to wear what they would usually wear for services, though choirs need not robe if they do not normally do so. In the event that a choir is not robed, smart attire is necessary. The Cathedral does not allow visiting choirs to borrow robes from the Cathedral Choir. Overall presentation is important and so we expect an appropriate standard of dress and reverence both inside and outside the Cathedral. Please note that food and drink isn't permitted in the Cathedral.

Accommodation

Unfortunately, the Cathedral is not in a position to offer accommodation, as we have no residential choir school.

Refreshments

After the Sunday Eucharist choirs are welcome to join the congregation for refreshments in the South Transept.

The Organ

At the back of this booklet are some notes designed to help visiting organists make the most of the instrument. Please note that the balance with the organ is not as the conductor hears it – the organ speaks round the corner and can therefore easily overwhelm the singers. Rehearsal time on the organ can be arranged by the Music Administrator, James Gough, whose contact details are at the start of this booklet. The building does get very busy so we ask you to restrict this to one session per service. The Vergers will assist you with access to the organ loft.

Lunchtime

Whilst we are unable to provide lunch for visiting choirs, our Café is open every day, serving a selection of hot food, pastries and drinks. Their

website is www.comptoirgourmand.co.uk/cathedral. The Café Manager can be contacted on 020 7407 5740. There are also many other places near the Cathedral for buying food and drink and some restaurants in the area.

Transport

Parking in the area is severely restricted and so you are strongly advised to use public transport if at all possible. The nearest station is London Bridge (British Rail and London Underground). If you need to bring a coach or minibus please contact the Head Verger, Simon Gutwein, on 020 7367 6712 to make the necessary arrangements.

Safeguarding

Southwark Cathedral Chapter is committed to creating a safe environment in which children and vulnerable adults can flourish and contribute to the working life of the Cathedral in the context of a safe and supporting environment. The policy 'Promoting A Safe Church' is available on the Cathedral website.

Photographs

While we discourage the use of phones and cameras in the Cathedral during services, should you wish to have a photo with your choir we would recommend doing so after the service in front of the high altar.

Streaming

The Sunday morning Eucharist service is streamed on the cathedral's YouTube channel - <https://www.youtube.com/@southwarkcathedral2224>, please encourage family and friends to watch. The choir may be on camera for most of the service because they are visible behind the altar even when not singing. During choral items, the streaming team will pick out solos and sides where we can.

The list of Responses from which visiting choirs may choose

FULL CHOIR – SATB

Ayleward	Neary
Byrd	Plainsong
Clucas	Radcliffe
Ebdon	Reading
Ferial	Rose
Forbes L'Estrange	Sanders
Gibbons/Barnard	Shephard
Jackson	Smith (4-part or 5-part)
Leighton	Sumsion
Moore	Tallis
Morley	Tomkins

UPPER VOICES

Aston
Bradbury
Darlington
Darke
MacDonald
Plainsong
Rose
Shephard

LOWER VOICES

Byrd
Cleobury
Harris
Leighton-Jones
Moore
Plainsong
Rose
Tallis
Walsh

Order of services

Sung Eucharist Common Worship Order 1, modern language

Pre-service organ music	<i>Up to 10 minutes is recommended, ending quietly ahead of the Hymn</i>
Processional Hymn	<i>Unannounced – start when the choir is at the back of Nave. The Choir should enter the stalls, turn in immediately and continue singing: there is no bow with the altar party.</i>
The Gathering	
Gloria	<i>or Kyrie in Advent and Lent</i>
Collect	
The First Reading	
Responsorial Psalm	<i>Unannounced: NB Advent/Lent Prose in penitential seasons</i>
The Second Reading	
Gospel Acclamation	<i>Sung</i>
Gospel	<i>Face west</i>
Organ Improvisation	<i>c.30 seconds – stop when the preacher is in pulpit</i>
Sermon	
Creed (<i>said</i>)	
Intercessions	
The Peace	
Offertory Hymn	<i>Unannounced; afterwards a hymn extemporisation may be required, stopping once the congregation has been censured</i>
Eucharistic Prayer	<i>NB all aspects of this are said; the Choir should face west</i>
Sanctus	<i>Choirs may choose to sing a short Benedictus</i>
Eucharistic Prayer (cont.)	
Lord's Prayer	
The Invitation to Communion	
Agnus Dei	
<i>Choir then receives Communion</i>	<i>Organ improvisation required here until the Choir is ready for Anthem</i>
Communion Anthem	
The Prayer after Communion	
Notices	
Blessing	
Final Hymn	<i>Unannounced, during which the choir departs, following the Verger. The final verse is sung with the Choir in the nave central aisle, facing west.</i>
Dismissal	
Organ Voluntary	

Choral Evensong
Book of Common Prayer

Pre-service organ music	<i>Up to 10 minutes is recommended; stop when the choir and clergy are in. The Choir should enter the stalls, stay facing east and bow with the Verger.</i>
Welcome and opening sentence	
Preces	<i>Organist to give notes for cantor (on the Swell Open Diapason)</i>
Psalm	<i>Announced</i>
First Lesson	
Magnificat	<i>Start promptly - no need to wait for clergy to return to their stall</i>
Second Lesson	
Nunc Dimittis	<i>Start promptly - no need to wait for clergy to return to their stall</i>
Creed	<i>It is our custom not to face east</i>
Responses	<i>Organist to give notes for cantor</i>
Anthem	<i>Announced, normally</i>
Homily <u>on Sundays only</u>	<i>Leads straight into the Prayers</i>
Prayers, ending with the Grace	<i>Conductor should stand the Choir, who face east, bow with the Verger, and depart</i>
Hymn <u>on Sundays / Feast Days only</u>	<i>Announced</i>
Blessing <u>on Sundays only</u>	<i>NB there is <u>no</u> Blessing on Feast Days. The Choir should face the member of clergy giving the Blessing (usually west, from the Nave altar)</i>
Organ Voluntary	<i>During which the choir departs, following the verger</i>

Submission of information and music choices

Please use the following online form to submit your music choices. If you cannot use the form below, and as a last resort only, please complete a hard copy form (from the following pages), and return this to us.

Visiting Choirs: music choices – Fill in form

(<https://forms.office.com/e/cnjpwtWZra>)

Booking form - Choral Evensong

This form must be completed, signed and returned to us no later than three months before the service in order to confirm your booking. Please list music clearly, as it should appear on the music list.

Service

Date _____ / _____ / _____

Day of the week _____

Choir

Sung by the choir of _____

Director's name _____

Contact number/email _____

Organist's name _____

Contact number/email _____

Music

Preces and Responses _____

Psalm (we will confirm the Psalm in advance) _____

Canticles (Magnificat & Nunc Dimittis) _____

Anthem _____

Hymn (if applicable, we will confirm this in advance) _____

Post-service organ voluntary _____

Number of Singers

Trebles/Sopranos _____

Altos/Contraltos _____

Tenors _____

Basses _____

I confirm that I have read and agree to abide by the guidelines and safeguarding policies supplied to me by Southwark Cathedral

Signed _____

Date _____

Please return this form to James Gough, Music Administrator, Southwark Cathedral, London, SE1 9DA

Booking form - Sunday Choral Eucharist

This form must be completed, signed and returned to us no later than three months before the service in order to confirm your booking. Please list music clearly, as it should appear on the music list.

Service

Date / / _____

Choir

Sung by the choir of _____

Director's name _____

Contact number/email _____

Organist's name _____

Contact number/email _____

Music

Pre-service organ voluntary _____

Mass setting _____

Responsorial Psalm (we will send this in advance) _____

Communion anthem _____

Hymns (these will be sent in advance) _____

Post-service organ voluntary _____

Number of Singers

Trebles/Sopranos _____

Altos/Contraltos _____

Tenors _____

Basses _____

I confirm that I have read and agree to abide by the guidelines and safeguarding policies supplied to me by Southwark Cathedral

Signed _____

Date _____

Please return this form to James Gough, Music Administrator, Southwark Cathedral, London, SE1 9DA

Notes for Organists

Accompanying

The majority of the organ is situated in a chamber next to the South Transept, and as a result is difficult to hear from the console, and from the choir stalls. It is therefore important to note the following points in order to not inadvertently drown out the choir for those in the Nave.

The **Great** is far too loud for the majority of accompaniments, even the flutes.

The **Swell** faces into the Quire, and is therefore the most useful department for accompanying.

The **Choir** is situated right by the console and is quieter in the building. This can act as a mini-Great, with the 8fts in particular being a useful support for the choir.

The **Solo** faces into the Nave, so is louder to the congregation than to you or the singers.

The **pedal** is much as you hear it, but NB the 32' Great Bass only extends to bottom G before it becomes a quint.

Hymn playing

Hymns can be played far more robustly in order to lead the congregation effectively. For big congregations, **Great** up to 4 principal with **Swell** coupled should be a minimum, and for final verses full **Great & Swell** would not be too much. Choirs should not attempt to lead hymn singing *a capella* and the organist should keep a steady and well-articulated pace in order that the back of the Nave is led sufficiently.

Camera/audio relay

There are two monitors for the organist, which are normally left on. The left-hand monitor ('monitor 1') displays the conductor, and the right-hand the Nave sanctuary. Should they need adjusting, you will need to know the following:

The **on** switch for each monitor can be found at the bottom of each monitor

To adjust what the monitor is displaying please use the screen above the right-hand side of the console.

This is a touch screen so it should wake up once pressed. Select which monitor you require, and then

select which view you want. For conductor, you want **Monitor 1**, then select **Cam 1**, then press

Conductor. The option next to that is **Choir procession** which you may also need when playing for a Eucharist.

Next to the console is a set of headphones, which are connected to a microphone partway down the Nave.

Although this isn't a fully accurate representation of how the organ sounds in the Nave, it certainly gives a better idea of balance between the various departments of the organ, particularly those in the main chamber. The sound of the choir does filter through, so is louder through the headphones than in reality – though the headphones in the loft are usually noise-cancelling, which improves this.

Sunday morning Eucharist

Nothing is announced and runs as per the Order of Service so please do start the hymns and psalm promptly.

After the pre-service voluntary at the Sunday Eucharist, please continue playing softly until the choir has formed at the west end and then start the hymn immediately.

If the offertory hymn is too short then continue improvising until all the action at the altar has been completed (when the thurifer walks off the tower space).

Other things to note

Please be consistent about how much hymn playover there might be. It is useful for the congregation to be in no doubt at when to come in, so make it as obvious as possible.

The crescendo pedal is switched off, and best left as such. If you do use it, please ensure it is turned off again afterwards. The Gt-Ped & Stepper toe pistons have been swapped round, so the first toe piston to the right of the swell box is the stepper. Information about piston allocations is left on the console, but should it be missing, generally visiting organists may use **general channels 430-459 and divisional channels 7**. Once you have finished please leave the swell & solo pedals open, and crescendo pedal shut.

Organ Specification

Pedal Organ

1	Great Bass (from 3; 1-7 acoustic)	32
2	Major Violon (from 4)	32
3	Open Bass	16
4	Violon	16
5	Sub Bass	16
6	Dulciana Bass	16
7	Violoncello (from 4)	8
8	Flute (from 5)	8
9	Viola (from 7) (Willis 1952)	4
10	Octave Flute (from 8)	4
11	Contra Posaune (from 13)	32
12	Bombarde	16
13	Posaune	16
14	Trumpet (from 12)	8

I Great to Pedal II Swell to Pedal

III Swell Octave to Pedal IV Choir to Pedal

V Choir Octave to Pedal VI Solo to Pedal

VII Solo Octave to Pedal

Choir Organ (unenclosed)

15	Lieblich Gedackt	16
16	Geigen Principal	8
17	Lieblich Gedackt	8
18	Salicional	8
19	Dulciana	8
20	Salicet	4
21	Lieblich Gedackt	4
22	Flauto Traverso (disconnected)	4
23	Lieblich Gedackt	2
24	Mixture 15.19.22	III

VIII Swell to Choir IX Solo to Choir

X Choir to Octave XI Choir to Sub Octave

XII Choir Unison Off

Great Organ

25	Contre Viole (1-17 from 4)	16
26	Bourdon (1-24 from 5)	16
27	Open Diapason No. 1	8
28	Open Diapason No. 2	8
29	Flûte Harmonique (1-12 from 30)	8
30	Stopped Diapason	8
31	Octave	4
32	Flûte Harmonique	4
33	Octave Quint	2 ^{2/3}
34	Super Octave	2
35	Cornet 12.15.17 (ten. C)	III/IV
36	Mixture 19.22.26.29	IV
37	Trumpet	8

XIII Swell to Great XIV Swell to Great Sub Octave

XV Swell to Great Octave XVI Choir to Great

XVII Choir to Great Sub Octave

XVIII Choir to Great Octave XIX Solo to Great

XX Solo to Great Octave

Swell Organ (enclosed)

38	Lieblich Bordun	16
39	Open Diapason	8
40	Rohr Flöte	8
41	Viole de Gambe	8
42	Voix Célestes (ten. C)	8
43	Geigen Principal	4
44	Rohr Flöte	4
45	Flautino	2
46	Mixture 19.22.26.29	IV
47	Contra Fagotto	16
48	Horn	8
49	Oboe	8
50	Voix Humaine	8
51	Clarion	4

XXI Tremulant to Swell XXII Solo to Swell

XXIII Swell to Octave XXIV Swell to Sub Octave XXV

Swell Unison Off

Solo Organ (enclosed)

52	Flûte Harmonique	8
53	Vox Angelica	8
54	Unda Maris (ten. C)	8
55	Flûte Harmonique	4
56	Cor Anglais (ten. C)	16
57	Orchestral Oboe	8
58	Clarinet	8
59	Trombone	16
60	Tuba Magna	8
61	Trompette Harmonique	8

XXVI Tremulant to Solo

XXVII Solo to Octave

XXVIII Solo to Sub Octave

XXIX Solo Unison Off

Combination Couplers

I Great and Pedal Combinations Coupled

II Generals on Swell toe Pistons (plunger switch)

III Doubles Off (Rocker Tablet)

IV Pedal Stops Off (Rocker Tablet)

Accessories

Eight toe pistons to Pedal and Swell organs

Eight thumb pistons and cancel for Great, Swell, Choir and Solo organs

Eight general pistons

One general piston for couplers

One thumb piston for Octave Coupler Cancel

One General Cancel piston

Balanced expression pedals for Swell and Solo Organs

General Crescendo Pedal, with indicator

Compasses

Pedal: CCC-f 30 notes

Manual: CC-c 61 notes