

St. Peter's Cathedral Organ

Guidance Notes for Visiting Organists

St Peter's
nurturing spirit and mind
CATHEDRAL

2018



Introduction

Welcome to St. Peter's Cathedral. We hope you enjoy your visit and the opportunity to play this wonderful instrument. The 1929 Hill, Norman and Beard Organ is one of the Cathedral's great treasures and must be respected as such. Please study these notes carefully to ensure that your playing experience at the Cathedral is a positive one, and that the instrument remains in fine condition for many years to come.

Thank you for your cooperation and music ministry in this wonderful space.

David Heah
Cathedral Organist
 December 2018

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Practical Arrangements for Visiting Organists

Access to the Organ Loft

Arrangements to obtain a key must be made well in advance of your visit with the Cathedral Organist and/or the Cathedral Office.

Access to the organ loft is via a staircase in the South Quire Aisle. Switches for overhead lighting of the organ loft are located on a panel in the Cantoris Choir Stalls, immediately behind the pulpit. There are four switches on this panel; the two right hand switches provide light over the organ loft. There is also a light and switch at the bottom of the loft stair case.

When entering the organ loft via the staircase, please reinstate the access rope behind you to prevent others from accessing the organ loft. While the organ loft door is counterbalanced, it must be secured using the sliding bolt when in the open position for your safety.

Only the approved visiting organist and their page-turner are allowed in the organ loft; please do not allow visitors into the loft, or let anyone else play the instrument.

Organ Practice

One hour of rehearsal time is booked as a matter of course on all the days where there is a choral service. We will let you know in advance if, for any reason, this slot is not available, and arrange an alternative. Additional organ practice must be arranged in advance with the Cathedral Organist and/or the Cathedral Office. Visiting organists are asked to observe booked practice times and not to start early or overrun so as to avoid conflict with other Cathedral bookings.

We understand the need for visiting organists to familiarise themselves with the instrument before playing a service; however, 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. When the Cathedral is open to the public, only very quiet stops should be used - for example, Swell 8' and 4' flutes and strings, Great Corno Dolce and Pedal 16' Bourdon.

Switching On

Console lighting can be switched on using the bank of switches located to the left of the playing position, against the arch pillar. The organ is switched on using the push button at the bottom of the pedal stop jamb. Pedal lights switch on and off with the organ.

A closed circuit television system is available to assist with viewing the conductor. A laminated set of instructions for the use of this system is available at the console.

Switching Off

When you have finished playing, please:

- OPEN both swell boxes;
- General Cancel all draw stops;
- Switch off the blower, console lights and TV system;
- Close the console doors and lid;
- Lock the organ loft door; and
- Reinstate the staircase access rope prior to leaving.

Visiting organists must return the organ loft key to the pre-arranged Cathedral contact person before leaving the Cathedral precinct. Please do not take the organ loft keys away with you if leaving the site, even if only for a short time.

Pistons and Memory Levels

The General piston memory display is at the bass end of the Solo manual. Visiting organists should only use levels 41-50, except where prior arrangements have been made with the Cathedral Organist. Please do not alter any other generals as they may be set for use with other Cathedral-specific music. With the stepper engaged and by using the + and - pistons it is possible to scroll through the generals as required.

Memory Levels

- 1-20 Cathedral Organist
- 21-30 Assistant Organist
- 31-35 Sub Organist
- 36-40 Organ Scholar
- 41-50 Visiting Organists
- 51-128 Concert Repertoire

The divisional piston memory selector is also at the bass end of the Solo manual. Divisional level 1 is a standard setting and you are welcome to use this, but please do not alter it. Divisional level 8 is free for you to change. Please do not use channels outside this allocation.

Divisional Levels

- 1-3 Cathedral Organist
- 4-5 Assistant Organist
- 6 Sub Organist
- 7 Organ Scholar
- 8 Visiting Organists

Playing Guidance

Although we very much hope that you will enjoy playing the instrument, we ask you to be sensitive to the style and volume appropriate to the liturgy and the size of the congregation.

Hymn Accompaniment

The hymns are taken predominantly from the hymn book *Ancient & Modern; Hymns and Songs for Refreshing Worship*. There are copies of this by the console for your use which must not be removed from the organ loft. Other hymn books (*The New English Hymnal*, *Common Praise*, *Together in Song* etc.) are to be found in the music cupboard should a hymn tune not be printed in the standard hymn book.

For special services, the hymn texts will often be printed in the service booklet; please check whether the number of verses tallies with that in the hymn book and adjust accordingly.

Some suggested hymn registrations are set on General Channel I and you are welcome to make use of these if you so wish. Typical hymn registration should use a minimum of the Swell and Great foundations (8, 4, 2) being supplemented with reeds and mixtures as appropriate. Given the location of the chamber relative to the nave congregation clear registration, particularly in the pedal division, is essential throughout hymns to support congregational singing.

Play-overs should provide appropriate introduction 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 a whole verse of the hymn.

Processional and offertory hymns are normally chosen to be of suitable length to cover movement during those times. However, if the hymn is shorter, it may be necessary for the organist to improvise after the hymn until after movement has ceased.

Changes to the harmony in the last verses of hymns are used sparingly by the Cathedral's organists, and are always calculated to enhance the congregation's experience and the liturgical atmosphere. Please be aware that many published re-harmonisations fall short of these criteria.

Choral Accompaniment

When accompanying singing in the Quire, it is easy to play too loudly. For climaxes, Full Swell coupled to a modest amount of Great and Pedal is usually more than enough.

Giving Notes

Please read through the relevant order of service for the service(s) you will be playing. This will inform you of where notes are required for sung responses. Consult with the Director of Music or clergy if you are unsure.

Voluntaries

Sunday Eucharist: There is normally no music prior to the commencement of a Eucharist service. A postlude is required, and a piece of at least 3 minutes in length is needed to cover the outgoing procession.

Evensong: Before Evensong, a short piece of 3 - 5 minutes or improvisation of a gentle and reflective nature is appropriate to play the choir in. A postlude is required, and a piece of at least 2 minutes in length is needed to cover the outgoing procession.

Weekday Evensong postludes should be less substantial than weekend ones, and all voluntaries should be an appropriate scale to each service. For feast days and other special services, the

voluntary should be of an appropriate nature and length for the occasion. If you require any guidance, please feel free to consult the Cathedral Organist prior to your visit.

Sunday Voluntaries should be submitted to the Cathedral Organist and/or Cathedral Office at least a fortnight in advance to avoid repetition of repertoire, and inclusion of your selected voluntary in the service booklet.

House Keeping

- Food and Drink: Food and drink is not permitted within the organ loft under any circumstances.
- Hand Hygiene: We request all organists to wash their hands prior to using the instrument in order to keep the draw stops and manual playing surfaces free from contamination.
- Organ Shoes: Clean organ shoes with appropriate soles should be worn, or socks if absolutely necessary. The instrument must never be played in bare feet or in shoes worn out of doors, as marking and accelerated wear of pedal playing surfaces will occur.
- Erasers: If you need to erase markings in your music, please remove it from the music desk and do so away from the console so as to avoid eraser shavings entering the manuals and pedal board workings.
- Music in the Organ Loft: Please do not mark or remove hymn books from the organ loft. We would ask you not to touch any of the other music left in the Organ Loft Library.
- Visibility from Downstairs: Please be conscious that the playing position is highly visible to much of the nave congregation and those in the Quire. Your discretion is requested, particularly during service times when an organist 'moving about' can be disruptive to the solemnity of the liturgy.
- Faults: If there is a minor fault with the organ (either tuning or mechanical), please write a brief but specific description of it in the notebook provided on the console. Should a major fault occur, please notify us via an email to the Cathedral Organist and/or Cathedral Office so that the fault can be attended to as soon as practicable.
- Organ Loft Upkeep: Please ensure the console and loft are left neat and tidy before your departure. We would appreciate you removing any refuse (used orders of service, post-it notes, used tissues etc.) that have accumulated during your visit.

We appreciate your cooperation with complying with these guidance notes and trust you enjoy your time at St. Peter's Cathedral and playing our historic instrument. Should you require any further assistance during your visit, please contact the Cathedral Organist or the Director of Music.

Specification

St Peter's Cathedral Organ – Adelaide

Hill, Norman and Beard 1929, Harrison and Harrison 2018

Great Organ

Double Open Diapason	16
Open Diapason No.1	8
Open Diapason No.2	8
Claribel Flute	8
Corno Dolce	8
Principal	4
Harmonic Flute	4
Quint Flute	2-2/3
Fifteenth	2
Sesquialtera	17.19.22 III
Mixture	19.22.26 III
Trumpet	8
Clarion	4

Swell to Great
 Swell Suboctave to Great
 Swell Octave to Great
 Choir to Great
 Choir Suboctave to Great
 Choir Octave to Great
 Solo to Great
 Solo Suboctave to Great
 Solo Octave to Great

Swell Organ

Lieblich Bourdon	16
Open Diapason	8
Rohr Flöte	8
Viol d'Orchestre	8
Voix Celeste (TC)	8
Principal	4
Flute	4
Fifteenth	2
Sesquialtera	12.17.19 III
Mixture	15.19.22 III
Oboe	8
Contra Fagotto	16
Cornopean	8
Clarion	4

Suboctave
 Octave
 Unison Off
 Tremulant
 Solo to Swell

Accessories

6 thumb pistons to Great Organ
 6 thumb pistons to Swell Organ
 6 thumb pistons to Choir Organ
 6 thumb pistons to Solo Organ
 8 General thumb pistons
 Reversible thumb pistons to the usual couplers
 8 composition pedals to Swell Organ
 6 composition pedals to Pedal Organ
 Reversible pedals for 32' Double Open Diapason and 32' Contra Trombone
 Reversible pedals for Great to Pedal and Swell to Great
 Great and Pedal combinations coupled
 General pistons on Swell composition pedals
 Sequencer with associated thumb and toe pistons

Choir Organ (enclosed with Solo Organ)

Gedeckt	8
Gamba	8
Unda Maris (TC)	8
Suabe Flute	4
Salicet	4
Harmonic Piccolo	2
Clarinet	8
Orchestral Oboe	8

Suboctave
 Octave
 Unison Off
 Tremulant
 Swell to Choir
 Swell Octave to Choir
 Solo to Choir

Solo Organ (enclosed with Choir Organ)

Harmonic Flute	8
Violoncello	8
Salicional	8
Harmonic Flute	4
Vox Humana	8
Tuba	8 Unenclosed
Clarion	4 Unenclosed

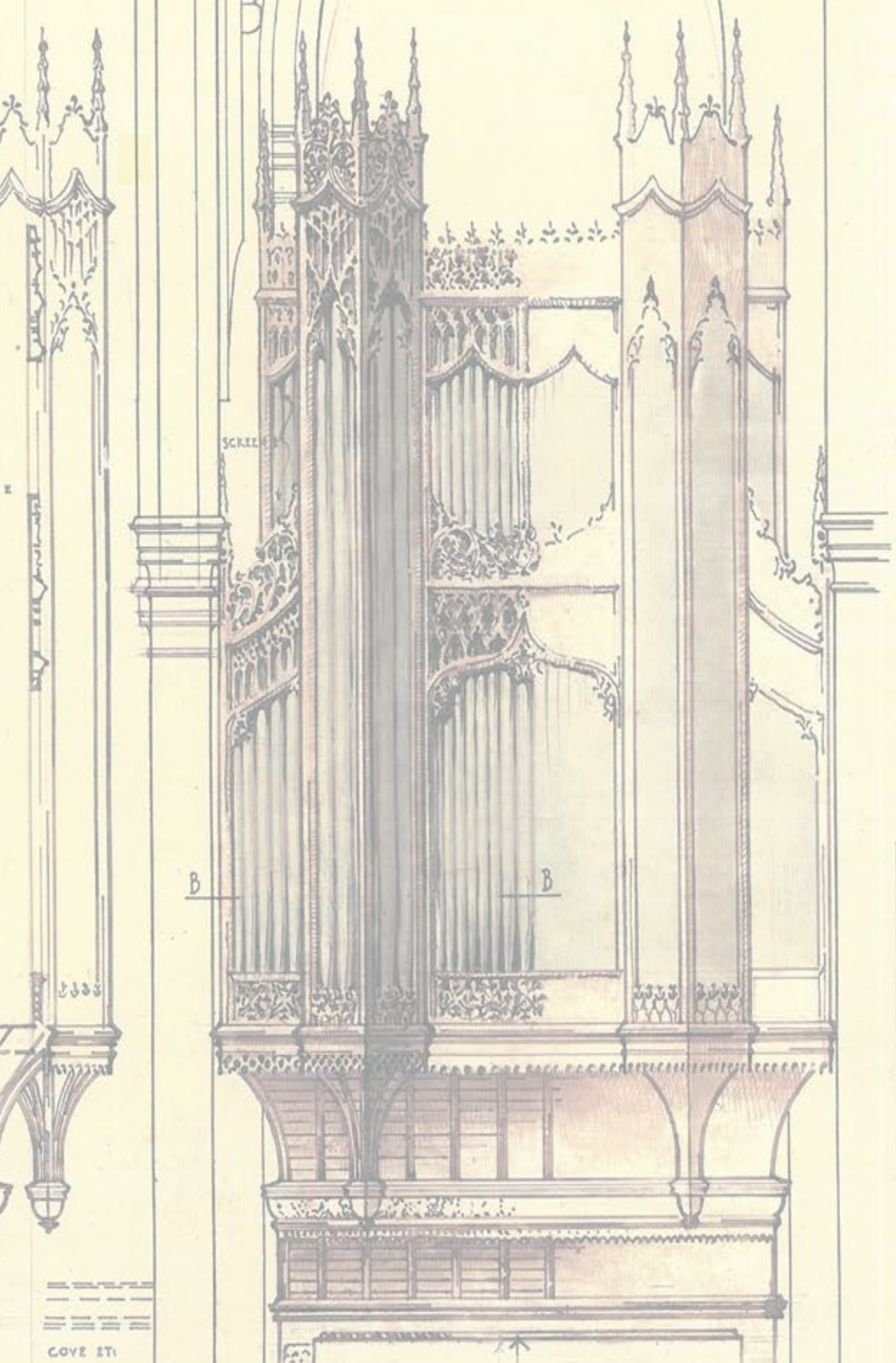
Suboctave
 Octave
 Unison Off
 Tremulant

Pedal Organ

Double Open Diapason	32
Open Diapason	16
Contra Bass	16
Bourdon	16
Principal	8
Violoncello	8
Bass Flute	8
Principal	4
Contra Trombone	32
Trombone	16
Trumpet	8

Great to Pedal
 Swell to Pedal
 Choir to Pedal
 Solo to Pedal

Pedals 7 and 8 for use with General pistons on Swell composition pedals



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