

THE WASHINGTON NATIONAL CATHEDRAL BOY CHOIR:
MUSICAL, SPIRITUAL, AND ACADEMIC TRAINING OF THE CHORISTERS
THROUGH THE TWENTIETH CENTURY

A DISSERTATION
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE

DOCTOR OF ARTS IN MUSIC

BY

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MUNCIE, INDIANA

JULY 2003

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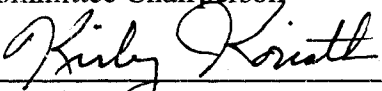
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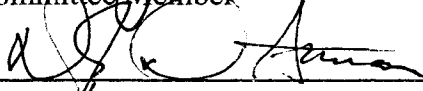
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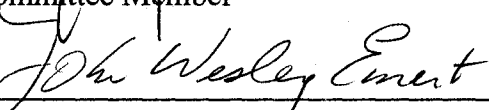
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ABSTRACT

This study describes how the English cathedral tradition of chorister training is maintained within the American Episcopal church, focusing specifically on the spiritual, academic, and musical training of the boy choir at the Washington National Cathedral. As such, it 1) documents academic requirements for choristers enrolled at St. Albans (the school they must attend); 2) provides a detailed review of the choristers' musical training and their subsequent responsibilities to Cathedral service, both musical and spiritual, especially since ratification of *The Book of Common Prayer* in 1979; and 3) reviews other components of the Cathedral's music program that relate to the Cathedral Choir of Men and Boys, especially in Douglas Major's tenure as organist and choirmaster.

Literature reviewed for this study examines the role of the organist-choirmaster as choral conductor, the qualifications and demands made on boy choristers, current thoughts regarding the all-male choral tradition, and the research directly related to the English model of chorister training, especially in the United States.

The academic, musical, and spiritual training of the boy choristers at the Washington National Cathedral are addressed in this study through interviews with 1) Cathedral staff, present and past, responsible for the maintenance of the Cathedral's music program and mission, and for the musical training of the choristers; 2) a Cathedral clergyperson directly responsible for spiritual aspects of the choristers' education and service to the Cathedral; 3) the St. Albans School staff person in charge of the choristers' academic program and schedule; and 4) two choristers in the music program, specifically one boy chorister and one girl chorister.

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CHAPTER ONE

Introduction

The venerable tradition of men and boy choirs in European cathedrals and collegiate chapels is well documented in music history texts. The continuance of that tradition in England is also well-known and admired. In its relatively short history, the Episcopal Church, the American branch of the Anglican Communion, has enjoyed the men and boy choir tradition in many cathedrals and parishes; but within the latter years of the twentieth century, many of these choirs have been replaced by mixed voiced choirs, namely, women have replaced the boys.¹

In support of boys as choral musicians in church services, several cathedrals and parishes also developed choir schools where the boys took both their musical training and their academic education. As with the demise of the men and boy choir, so too the choir schools were abandoned. Only three choir schools remain active within the Episcopal

¹ Paul Douglas Criswell, *The Episcopal Choir School and Choir of Men and Boys in the United States: Its Anglican Tradition, Its American Past and Present*, Ph.D. diss., University of Maryland, 1987 (Ann Arbor, UMI, 1988), 11.

Developments in theology and doctrine concomitant to Prayer Book revision in the 1970s led the Episcopal Church to ordain women to the priesthood, and eventually to the episcopate. With the expanded role of women in the church, so too came the concern that the ministry of the church, laity included, be opened to all people. This egalitarian approach to ministry afforded girls and women the opportunity to sing in places where traditionally the choir was all male. This development made its way to the Washington National Cathedral in 1997 and is addressed in “Related Literature” (Chapter Two) and in the final chapter of this research.

Church today: 1) The Cathedral School, Grace Cathedral, San Francisco; 2) The St. Thomas Choir School, St. Thomas Church, New York City; and 3) St. Albans School, Washington National Cathedral, Washington, D.C.²

The Cathedral Church of St. Peter and St. Paul, commonly called the Washington National Cathedral, stands high above the Washington, D.C. skyline. Built on Mount St. Alban and completed in 1990, the Washington National Cathedral is described as “a house of prayer for all people.” It is governed and maintained by the Episcopal Church and is the seat of the Diocese of Washington.³ Within the Cathedral Close, that is, on the Cathedral grounds, are the College of Preachers, the Beauvoir School, the National Cathedral School, and St. Albans School. The Beauvoir School is a coeducational day school for children, ages four through nine. The National Cathedral School is a day school for girls, ages nine through seventeen. St. Albans School is a day school for boys, ages eight through nineteen, with limited boarding for boys, ages fourteen through nineteen.⁴

Problem Statement

The history of the English choir school can be traced back to A.D. 627 at York

² Ibid., 82.

³ “When in Our Music: A Celebration of Song,” American Choral Directors Association concert program, Washington National Cathedral, 9 March 1995, 12.

⁴ *The Handbook of Private Schools*, 76 ed. (Boston: Porter Sargent Publishers, Inc., 1995), 384–85, 388–89.

Minster.⁵ That tradition continued through the English Reformation and was revitalized with the Oxford Movement's influence on liturgy and ceremony in the Church of England in the mid-nineteenth century.⁶ The English choir school design finally came to America in the 1830s, but it continues today only at the three aforementioned schools.⁷

The musical training and concomitant performance duties that occur in Episcopal men and boy choirs, as transplanted from the English tradition, are unique in American choral music today. The boy choir tradition at the Washington National Cathedral is especially significant inasmuch as the boys also benefit from private school education provided on the Cathedral grounds, also a tradition in English boy choir training.

The purpose of this study is to investigate the recent pedagogical history of the boy choir at the Washington National Cathedral and St. Albans School. The study will 1) document academic requirements for choristers enrolled at St. Albans, especially since 1979; 2) provide a detailed review of the choristers' musical training and their subsequent responsibilities to Cathedral service, both musical and spiritual; and 3) review other components of the Cathedral's music program as related to the Cathedral Choir of Men and Boys, especially during organist and choirmaster Douglas Major's tenure.

Definition of Terms

When discussing music and liturgy in the Episcopal Church, several terms are transferred from their Church of England context. These terms generally are found only

⁵ Ronald R. Sider, "Interviews with the Directors of Five English Choirs of Men and Boys," *The Choral Journal* 32 (Sep. 1991): 9.

⁶ David A. Moore, "Victorian Anthems of the Oxford Movement: Composers and Theologians in Dialogue," *The Choral Journal* 34 (Dec. 1993): 10.

in discussions of English church music and Anglican liturgy.

Mattins (traditional English spelling) and *Evensong* are the traditional Anglican offices recited or sung daily in public or private worship. Mattins, also called Morning Prayer, was the common form of worship on Sundays in the Episcopal Church until Prayer Book revisions in the late 1960s and early 1970s. With ratification of the 1979 American Book of Common Prayer, the Episcopal Church reaffirmed the more ancient tradition of the Holy Eucharist being the primary worship service on Sundays and Holy Days.⁸ Morning Prayer combines elements from the Roman Catholic offices of Matins and Lauds.

In Choral Mattins and Evensong, several parts of the service traditionally are reserved for the choir to sing alone. These include the Versicles and Responses (chanted by the officiant and choir, the responses usually choral arrangements), psalms appointed for the day (almost always sung to Anglican chant), and the *canticles*. Canticles traditionally are biblical or early Christian texts sung in response to prescribed Old and New Testament readings in Mattins and Evensong. In Choral Mattins, the canticles traditionally sung are the *Venite* (Psalm 95, sung before the appointed psalmody), the *Te Deum* (We Praise Thee), the *Benedictus es, Domine* (Song of the Three Young Men, 29–34) or the *Benedicite, omnia opera Domini* (Song of the Three Young Men, 35–65, but usually truncated) and the *Benedictus* (the Song of Zechariah; Luke, 1:68–79) or the *Jubilate Deo* (Psalm 100). Generally, these canticles are referred to by their Latin names,

⁷ Criswell, 82.

⁸ Marion J. Hatchett, *Commentary on the American Prayer Book* (New York: Seabury Press, 1981), 291.

but they still are sung in English.

Evensong, or Evening Prayer when not sung, is the most special contribution of Anglicanism to Christian worship: it combines elements from the Roman Catholic offices of Vespers and Compline. The two evening canticles, *Magnificat* (the Song of Mary) from Vespers and *Nunc dimittis* (the Song of Simeon) from Compline, usually receive a paired compositional treatment in Anglican choral literature; that is, a composer generally writes music for both canticles as they are sung following the two lessons at Evensong. “Mag”s and “Nunc”s, as they are affectionately called, along with Anglican chant, represent a unique, Anglican contribution to choral music since the Reformation.

With the 1979 Book of Common Prayer, the option for more variety in the singing of canticles at both offices increased dramatically. Seven canticles in both traditional and contemporary language and seven more canticles in contemporary language only are available for singing in the offices. The 1979 Prayer Book offers a suggested rota for canticle use in its Table of Canticles.⁹

Following the fixed collects in both Mattins and Evensong, the following rubric was introduced into the 1662 revision of the Book of Common Prayer: “In Quires and Places where they sing, here followeth the Anthem.” The 1892 American revision of the Prayer Book reintroduced this rubric: “In places where it may be convenient, here followeth the Anthem.”¹⁰ This rubric provides the choir a final opportunity in the course of the offices to sing a text unique to the day or to the season.

⁹ *The Book of Common Prayer*, 1979 rev. (New York: The Church Hymnal Corporation), 144–45.

¹⁰ Hatchett, 129.

Pointing is the method of preparing a text, usually a psalm or canticle, to be chanted. Specific methodologies for pointing are used for both plainsong and Anglican chant. A pointed psalm or canticle has its text modified with visual cues so the cantor and/or choir will know when to change or repeat pitches in the chant. Usually, pointing is done by verse or by half-verse depending on the length of the text and the type of chant. Although pointing may be varied according to taste, the general principle is to maintain the natural syllabic stresses within the text and its natural rhythmic flow.

The term *treble* is used when referring to a boy chorister. This boy's voice is unchanged; that is, he has yet to experience the vocal breaks that usually occur with the onset of puberty. Trebles usually sing the soprano part in choral music. At the Washington National Cathedral, as in most cathedrals with a chancel or Great Choir, choristers are divided into the *cantoris* and the *decani*. Trebles seated on the north (left) side of the Great Choir (*cantoris*) sing the lower treble parts; trebles seated on the south side of the Great Choir (*decani*) sing the higher parts. In rehearsal, the *cantoris* and *decani* are referred to as "can(s)" and "dec(s)".

Delimitations

This study was limited to the education and training of the choristers at the Cathedral Church of Saint Peter and Saint Paul, Washington, D.C., especially developments in the music program since the ratification of the 1979 Book of Common Prayer. Cathedral Archives are open twice weekly, Tuesday and Thursday, from 10:00 a.m. until 2:00 p.m. Research conducted in the archives on three separate visits to the Cathedral totaled eight hours.

Need for the Study

The Washington National Cathedral is the sixth largest in the world, and its Choir of Men and Boys is one of only three surviving choral programs in the United States modeled on the English cathedral choral tradition. Some 600,000 people visit the Cathedral yearly; therefore, the potential audience for the choir at any worship service is staggering.¹¹

As the Washington National Cathedral aspires to be an inclusive house of prayer, the choristers must learn a wealth of liturgical music for many disparate church services. They also are expected to maintain a rigorous rehearsal schedule while continuing to meet the high academic standards required by their prestigious private school education. The choir sings at the main Sunday morning service (Holy Eucharist), at weekday and Sunday afternoon services (Evensong), and at special Holy Day services. With the advent of the Cathedral Girls' Choir in the fall of 1997, the boys and girls share performance duties, but generally they do not sing together (see Chapter Four). Currently, the men sing on Sundays, holy days, and in special services and concerts only. This schedule is kept for the nine months of the school year.¹² Appendices B and C list the music performed in choral services by the choristers at the Washington National Cathedral from January 1998 through March 1999.¹³

¹¹ When in Our Music, 12.

¹² Criswell, 99, 103–04.

¹³ Extraordinary musical demands are placed on the choirs in their service to the Washington National Cathedral. Much is written about the Anglican tradition of daily Evensong and the traditional choral treatments of the *Magnificat* and *Nunc dimittis*. Too often, other music that collegiate and cathedral choirs are expected to sing in church

To date, no study of choral traditions in the Episcopal Church has included a descriptive explication of the choristers' musical training and education at the Washington Cathedral and St. Albans School. Paul Criswell's dissertation (see Chapter Two, "Related Literature") includes a brief overview of the Washington National Cathedral choral program and attendant academic studies at St. Albans School; but it does not include a systematic study of the choristers' musical training or a history of the Cathedral's choral program. Kitty Yang's dissertation, *A Musical History of the Washington National Cathedral, 1893–1998*, is a marvelous account of the musical history of the Cathedral; and as such, it is an excellent secondary source of information regarding the history of the Cathedral choir (see "Related Literature"). Her research was primarily within Cathedral Archives and does not specifically address the processes of selecting and training choristers, nor their attendant education at St. Albans School.

Methodology

I visited Washington, D.C. to review the pedagogical history of the boy choir at the Washington National Cathedral and St. Albans School. I researched and documented 1) academic requirements for choristers at St. Albans School and noteworthy changes in their curricula through the school's recent history, 2) the choristers musical training at the Cathedral—specifically under the leadership of Douglas Major, 3) the attending spiritual aspects that come with leadership in Cathedral worship services, and 4) other musical directions that affect the Cathedral Choir of Men and Boys, especially the addition of the

services is overlooked in the study of the Anglican choral tradition. These choirs also sing hymns and descants, psalms (sung to Anglican chant and plainchant), mass ordinaries (at celebrations of the Holy Eucharist), and the prayers (especially in the

Cathedral Girls' Choir in 1997.

Interviews

In my several visits to the Washington National Cathedral and St. Albans, I interviewed 1) Cathedral staff, present and past, responsible for the maintenance of the Cathedral's music program and mission, and for the musical training of the choristers; 2) a Cathedral clergyperson directly responsible for spiritual aspects of the choristers' education and service to the Cathedral; 3) the St. Albans School staff person in charge of the choristers' academic program and schedule; and 4) several choristers in the music program, specifically one boy chorister and one girl chorister.

Music department staff interviews were conducted with Douglas Major, Organist and Choirmaster, and Nicholas White, Assistant Organist and Choirmaster until 1998, and with Richard Wayne Dirksen, former Organist and Choirmaster and Canon Precentor of the Cathedral. I discussed with Major, White, and Dirksen all aspects of the musical training and education of the Cathedral choirboys.

Major, having served as the Cathedral's organist-choirmaster since 1988 (and also as both assistant and associate organist-choirmaster, 1974–1988), is for this research a primary source with regard to the pedagogical training of the choristers. In several interviews, from October 1995 to May 1999, Major recounted the processes by which the choristers are selected for admission to the Cathedral Choir of Men and Boys and St. Albans School, their routine for rehearsal and performance, and other aspects of the music program and cathedral life that directly affect the choirboys. Major also graciously

offices).

allowed me access to all rehearsals, including the opportunity to sing in rehearsal with the full choir. White's observations regarding the choristers were especially valuable inasmuch as he was trained in the English tradition—he was Organ Scholar at Clare College, Cambridge, England—and he directed the Junior Choir at the Cathedral.¹⁴ Erik Wm. Suter replaced White as Assistant Organist and Choirmaster in the fall of 1998.

Especially noteworthy was my visit with Richard Wayne Dirksen in May 1999 (arranged by Major). Dirksen was Major's immediate predecessor and first-ever lay canon precentor of an Anglican cathedral. In his interview, Dirksen shared stories with me from his nearly forty years of service to the Washington National Cathedral, St. Albans School, and the National Cathedral School.

Several topics, specifically related to the training of the Cathedral boy choir, were also discussed with the music department staff. Seating arrangements in the Great Choir—that is, a split chancel where half the choir sings from the north side and the other half from the south—require significant thought on the choirmaster's part. Blend and balance are key items for any quality choral ensemble, and in a space as large as the Washington Cathedral, the decay time also becomes a critical factor. Major's procedures for producing a blended and balanced choral sound in this massive edifice are included in this research.

As stated earlier, the liturgical and theological developments of the 1960s and 1970s caused the Episcopal Church to embrace the ancient tradition of celebrating the Holy Eucharist as the principal service on Sundays and holy days. In many places,

¹⁴ Nicholas White, *Curriculum Vitae*, n.d.

including the Washington National Cathedral, the Holy Eucharist (Mass) supplanted Morning Prayer (Matins) as the primary Sunday morning worship service. I discussed with Major and Dirksen the developments in music performed at the Cathedral, especially with regard to the adoption of the Episcopal Church's 1979 Book of Common Prayer. This study reports the effect of these changes on the musical requirements and repertoire of the Cathedral Choir of Men and Boys.

With regard to the spiritual aspects of the choristers' training and attending responsibilities to Cathedral service, I interviewed the Reverend Patricia Thomas, Canon Precentor of the Cathedral in 1997. As the canon precentor, Thomas was the clergyperson most closely connected to the music program; and among her duties, she was called upon to sing services with the choristers.

Paul Herman, Lower School Headmaster at St. Albans School, kindly provided me with information regarding academic requirements for choristers at St. Albans, recent curricular developments affecting the Lower School course of study, and the scheduling of academic, athletic, and elective courses for both choristers and non-choristers.

Chorister interviews were conducted with Liam Ball, who in the 1997–98 school year was a seventh grader and third-year chorister, and with Jessica Lawrence, a senior at the National Cathedral School in 1997–98, and the Cathedral's first female head-chorister. All interviews, except for the Dirksen interview, were tape-recorded and conducted on the Cathedral close. I interviewed Dirksen in his home, and for this interview, I took notes only.

Rehearsal and Performance Observations

In my several visits to the Washington National Cathedral in 1995, 1997, and

1999, I observed many rehearsals and performances of the Cathedral choirs (approximately fifteen to twenty hours), including the boy choir, the girl choir, the boy and girl choirs together, the junior boy choir, the junior girl choir, and the Cathedral Choir of Men and Boys. The pedagogical techniques used in rehearsals by Major, White, and Bruce Neswick (former Assistant Organist and Choirmaster and the first principal director of the girl choir) are important components to this study; and as such, these techniques display in practice and performance the methods and routine used in training the Cathedral choristers.

Research in Cathedral Archives

I visited Cathedral Archives to obtain records that address the pedagogical history of the Cathedral Choir of Men and Boys and related items from both the Washington National Cathedral and St. Albans School. Richard Hewlitt, the Cathedral's historiographer, provided assistance in accessing and copying relevant materials from music department documents and from *Cathedral Age* articles; but as the hours available for on-site research and study were extremely limited (see "Delimitations" above), I refer to Yang's dissertation (researched extensively in Cathedral Archives) and *STA, An Illustrated History of St. Albans School* (see Chapter Two) for much of the historical background regarding development of the Cathedral's music program.

Data Analysis

For this research, I analyzed the information collected from interviews, observations, Cathedral Archives and various cathedral school documents to present a descriptive history of the development and maintenance of the Washington National Cathedral boy choir, specifically with regard to their musical, spiritual, and academic

training and education. The data collected, along with pertinent related literature and research, document the consistent effort on the Washington National Cathedral's part to emulate the English cathedral tradition of boy choir schooling and training, while maintaining a distinctly American voice.

Summary

From my study of related literature, and from research conducted at the Washington National Cathedral, I conclude that no systematic study of the pedagogical history of the Cathedral's boy choir has been undertaken to date. Paul Criswell's dissertation *The Episcopal Choir School...* is a fine resource for general information regarding St. Albans School and the Washington Cathedral; but Criswell does not attempt to address the pedagogical methods used in training these choristers. Yang's *Musical History...* is a valuable resource for the general development of the music program at the Cathedral; yet, it does not describe the pedagogical routine of boy choir training, nor the academic responsibilities of the choristers.

As previously stated, this study reports the pedagogical history of the boy choir at the Washington National Cathedral and St. Albans School. It 1) documents academic requirements for choristers enrolled at St. Albans, especially since 1979; 2) provides a detailed review of the choristers' musical training and their subsequent responsibilities to Cathedral service, both musical and spiritual; and 3) reviews other components of the Cathedral's music program that relate to the Cathedral Choir of Men and Boys, especially in Douglas Major's tenure as organist and choirmaster.

CHAPTER TWO

Related Literature

This chapter focuses on research directly related to the maintenance, training, and future of boy choristers in the Anglican/Episcopal choral tradition. Literature related to this study covers 1) the role of the organist-choirmaster as conductor; 2) the qualifications and demands made on boy choristers; 3) current thoughts regarding the men and boy choir tradition vis-à-vis the inclusion of girl choirs in Anglican/Episcopal cathedrals; and 4) research directly related to the English model of boy choir training as maintained in the United States and specifically to the Washington National Cathedral music program. Two dissertations and an unofficial history of St. Albans School are of primary significance in this regard: Paul Criswell's research of the state of Episcopal choir schools and Episcopal men and boy choirs, Kitty Yang's account of the musical history of the Washington National Cathedral, and *An Illustrated History of St. Albans School* (see below).

The literature to which I refer is organized in this chapter as follows: 1) information pertaining to Anglican tradition of chorister training in England; 2) developments within this choral tradition, especially with regard to the inclusion of girl choristers; and 3) the Anglican tradition of chorister training in America, especially at the Washington National Cathedral.

The Anglican Tradition of Chorister Training in England

A Guest at Cambridge

George Guest's autobiography, *A Guest at Cambridge*, is an excellent overview of the Anglican tradition of singing in English cathedrals and college chapels. Guest, retired Organist and Choirmaster at St. John's College, Cambridge, may be regarded as the Dean of twentieth century English choirmasters. No fewer than six former organ scholars under his tutelage currently serve as organist-choirmasters in leading English collegiate chapels and Anglican cathedrals.¹⁵ They include: Stephen Cleobury, King's College, Cambridge; David Hill, St. John's College, Cambridge; Adrian Lucas, Worcester Cathedral; Andrew Lumsden, Winchester Cathedral; Andrew Nethsingha, Gloucester Cathedral; and John Scott, St. Paul's Cathedral, London.¹⁶

A Guest at Cambridge, is divided into three parts:

1. Guest's memoirs from his boy choir experiences in Bangor, Wales, and Chester, England through his retirement from forty years of service to St. John's College, Cambridge;
2. his discussion of men and boy choir audition and rehearsal techniques, how to conduct and accompany a choir, and choral repertoire; and
3. specifics about St. John's, including several Presidential Addresses he was asked to give upon the Presentation of Diplomas at the Royal College of Organists.

In the course of his book, Guest mentions several trips to the United States with

¹⁵ George H. Guest, *A Guest at Cambridge* (Orleans, MA: Paraclete Press, 1994), 138.

¹⁶ Ibid.

the Choir of St. John's, but of especial interest to this research is his report from the choir's 1990 tour. Guest wrote, "We then sang ... finally [in] the National Cathedral, Washington, D.C. This magnificent building was just about to be completed, and it is fervently to be hoped that the authorities will soon establish a choral tradition commensurate with its architectural magnificence."¹⁷

As a resource for my dissertation, *A Guest at Cambridge* is invaluable. Guest's lifelong service to the men and boy choir tradition in the Church of England is recounted in an anecdotal style; however, his descriptions of the process and product of the all male collegiate chapel choir served me well when studying the education and training of the boys at the Washington National Cathedral.

"Interviews With the Directors..."

Ronald Sider's 1991 article "Interviews With the Directors of Five English Choirs of Men and Boys" is a useful supplement to *A Guest at Cambridge*. In July 1990, Sider interviewed Stephen Cleobury, King's College, Cambridge; Philip Moore, York Minster; James O'Donnell, Westminster Cathedral, London; George Guest, St. John's College, Cambridge; and John Scott, St. Paul's Cathedral, London.

In addition to the interviews, Sider provides a biographical sketch of each organist-choirmaster, a brief history of the English men and boy choir, and processes in musical training in English choir schools. Sider explains that "daily sung Evensong is the central pillar in the life and practice of these choirs," and that "the foundation of the

¹⁷ Ibid., 81. In defense of the Washington National Cathedral music program, it should be noted that St. Albans School was founded in 1909, and the choral tradition was in place long before the Cathedral was completed (see Chapter Three). Douglas Major told me in his 1995 interview that Guest's comment was probably directed at the routine

repertoire is from the Anglican choral tradition.”¹⁸ He also notes that collegiate choirs have “led the way” in the performance of more eclectic repertoire, “but the cathedral choirs also have been involved.”¹⁹

In the interviews, Sider asked the choirmasters to explain the audition process for choirboys and what qualities they seek in prospective choristers. He also asked them to discuss the sound of their particular choir and how they achieve that sound. Their responses, when compared with Major’s and White’s explication of the musical processes for choristers at the Washington National Cathedral, show a continuance of and the desire to maintain traditional English chorister pedagogy.

“David Hill on Choir Training”

William McVicker’s interview with David Hill, then Master of Music at Winchester Cathedral, written in narrative style, is a treatise on choir training methods.²⁰ In this interview, Hill acknowledges problems in the traditional English practice of organist-choirmaster training:

The English church music scene produces its own dichotomy: because someone is an organist, it is immediately assumed that he or she is a choir-trainer. It is equally true that those who think that they are choir-trainers can end up as terrible organists—... I’m not suggesting that we should split the posts of organist and choirmaster. I believe that we should treat the areas entirely separately A choir needs a clear idea of the sound that is required. Beating time and getting it together are important components but not nearly as important as the actual sound

of daily Choral Evensong (Monday through Thursday, with boys only).

¹⁸ Sider, 9–10.

¹⁹ Ibid., 10.

²⁰ William McVicker, “David Hill on Choir Training” *Musical Times* 131 (Apr. 1990): 215+.

the choirmaster wants.²¹

Hill stresses in his interview the process of good vocal production and its development. He describes his process for selecting new choristers and provides example exercises “directed at particular tasks such as breathing, vowels, vocal agility, tongue-positions, ... supporting the sound ... with big intervals and so on.”²² As with Guest and Sider, this article is a helpful introduction to the vocal training of boys—especially by choirmasters trained as organists, as is often the case in the Anglican choral tradition.

Giving Voice...

In 1995, David Hill, with Hilary Parfitt and Elizabeth Ash, authored *Giving Voice: A Handbook for Choir Directors and Trainers*. Parfitt, a voice teacher and coach to choristers in several English cathedrals, and Ash, a psychotherapist and education consultant, join Hill in explaining the skills necessary to become a quality choir trainer.²³ Although not specifically written for directors of boy choristers, *Giving Voice* does quote Hill, reworked from the McVicker interview, in reference to his experience working with boys’ voices:

My aim as a choirmaster is for the voices to resonate. At Westminster [Cathedral] some people thought the choir had a “shouty tone,” but George Malcolm’s famous phrase, that “good singing is a controlled form of shouting” is absolutely true; if you listen to children playing ... they don’t shout to each other in an insipid head-voice; they use strong, naturally produced resonant chest sound. If you have the same objective for boys’ singing voices they begin to

²¹ Ibid., 217.

²² Ibid., 219+.

²³ David Hill, Hilary Parfitt, and Elizabeth Ash, *Giving Voice: A Handbook for Choir Directors and Trainers*, (Rattlesden, Suffolk: Kevin Mayhew LTD, 1995: 5–6.

sound like their adult counterparts.²⁴

Especially interesting is Hill's candid comment about the quality of boys' voices in choral sound. He states:

Too much of one type of voice and insufficient of another are common faults in choirs ... It is foolish of a choir master to think that in every choir all the boys are potentially soloists. Some may have better voices than others. ... Some end up singing better than others. Perhaps the single, most important aspect of choir training is to have some idea of the sound that you are ultimately trying to get from the entire choir; you have to have a vision of what you are trying to achieve. ... The notion of getting all the boys to sound the same as each other is incorrect; the object is to get a naturally produced sound, so that then one can bring individuals together to create a particular sound and a particular balance within that sound; if they are blending a false sound, or one which is inhibited because it is being held back, then a choir master might create sounds which are quite nice to listen to, but unfortunately he may damage the singers' voices as result ...²⁵

Recent Developments within the Anglican Choral Tradition

In Tune With Heaven...

In Tune With Heaven: The Report of the Archbishops' Commission on Church Music, published in England in 1992, is the third report commissioned by the Archbishops of Canterbury and York, the first being in 1922 and the second in 1948.

This report is organized into six parts:

1. Introduction—The Background to the Report;
2. Worship and Music—Some Theological and Theoretical Background to the Report;
3. The Present Situation—The Evidence Received by the Commission;
4. Resources;
5. Into the Future—Reflections and Comments by the Commission; and

²⁴ Ibid, 28.

²⁵ Ibid, 29.

6. Conclusion and Recommendations.²⁶

The commission, composed of clergy, musicians, and educators, acknowledges the enormous change in music—especially church music—since the 1948 report; and thus it examines the trends in all aspects of church life in England and the world. Of especial interest to this research are the commission's findings and comments regarding the traditional boy choir in cathedrals and the trend towards developing a girl choir to share in responsibilities to cathedral service.

In this report, the commission attests to a renewed popularity of traditional cathedral music sung by choirs of men and boys; but that current trends regarding the maintenance and education of choristers, namely financial concerns, “do not allow us to be too complacent about the future.”²⁷ In the chapter “Music in Cathedrals,” the report begins:

At the heart of what is commonly called the Anglican tradition of church music are the cathedrals, collegiate and choral foundations and Royal Peculiars of the Church of England. They represent a continuity of worship and music stretching back to a period well before the Reformation. They have had an enormous influence on the music of this country, both sacred and secular, and this is now perhaps wider than ever, thanks to modern communications. The distinctive contribution which our cathedrals make to Western culture is the more significant because of a world-wide recognition that they represent something unique. This contribution is particularly admired in continental Europe.²⁸

With regard to choir schools attached to cathedrals, the report states, “The characteristic cathedral sound stems largely from the employment of boys’ voices, and one of the most important components in the English cathedral tradition remains the choir

²⁶ *In Tune With Heaven: The Report of the Archbishops’ Commission on Church Music* (London: Church House Publishing and Hodder & Stoughton, 1992), 7–8.

²⁷ *Ibid.*, 23.

school.”²⁹ Currently, forty-one choir schools are attached to English cathedrals, churches, and collegiate foundations. Most are independent, college-preparatory schools linked to the Church of England. Several cathedrals, however, “depend upon special arrangements with one or more local schools, either in the state or the independent sector. ... The organist’s life is probably easier ... where there is either a choir school or an arrangement with just one school from which choristers are recruited.”³⁰

The commission then reports on the parity issues surrounding the tradition of all-male choirs:

... with changing attitudes in society, questions are being raised about the morality of denying girls the opportunity to sing in a cathedral choir. In being excluded, they are denied the experience of liturgical participation in services as well as a unique form of music education.

Opinion is sharply divided on this issue, Meanwhile, Salisbury Cathedral has recently recruited girls as choristers. They will not normally sing with the boys, but are to sing services by themselves on Wednesdays and with the lay vicars both on Mondays and for one of the four services over weekends, by rotation. The boys are to sing with the lay vicars for the other three weekend services and also on Tuesdays, Thursdays and Fridays. The boys-only choir will ensure the continuity of a traditional male choir at a time when the authenticity of musical performance still receives widespread emphasis.³¹

Since *In Tune With Heaven* was published, Wells Cathedral and Winchester Cathedral have added a girls’ choir to their music programs (see below).

The commission also mentions in its report the demands placed on choristers by the Church’s calendar and by the rigors of their academic training. The report notes that the choristers’ responsibilities during Christmas and Easter seasons shorten their

²⁸ Ibid., 86.

²⁹ Ibid., 88.

³⁰ Ibid., 89.

holidays, but that this generally has had little effect on applications for admittance to cathedral choirs. Choristers also are responsible to sing five to six Evensongs a week and also several services on Sundays. "In addition there are rehearsals, which account for most of the time spent on music. It is these which, above all, give the children their ability to cope with a large repertoire. Their skill in sight-reading is often astoundingly good."³² The report continues:

In spite of so much time being given to singing, many children also learn at least one musical instrument and all of them play their full part in the varied life of the school. Most of them do well, academically and in other ways, amid the heavy demands of the curriculum and the high expectations of parents. This is not only to their credit, but to the credit also of the staff of the choir schools, whose dedication ensures that such schools will surely continue to have a special place in our educational system.³³

In the chapter, "The Cathedral Contribution," the commission makes recommendations regarding the inclusion of girls in cathedral music programs. They strongly recommend that girls "be offered the same opportunities of musical training as boys;" and they acknowledge that as girls' voices mature differently from boys' voices, criteria be established as to how and when girls are to be admitted to and dismissed from their choral duties.³⁴

Other Articles Concerning Developments in Cathedral Choral Programs

Ronald Corp, in his May 1989 *Musical Opinion* article, "Are Boy Trebles an Endangered Species?" decries the loss of boys in English parish churches.

The reason, it seemed to me as an adolescent tenor in a church choir in

³¹ Ibid., 89–90.

³² Ibid., 90.

³³ Ibid., 90.

³⁴ Ibid., 223.

Somerset, was the admission of girl choristers. The girls on average were older than the boys, they were bigger, they took charge, they were bossy, and they stayed. The boys, who have felt it a privilege and honour to be singing in church with their playmates ... now saw church choir singing as something sissy.³⁵

Corp acknowledges that girls now have joined Anglican cathedral choirs, “and one wonders how long it will be before the choirs of King’s College, Cambridge, or Westminster Abbey will consist of girl trebles.”³⁶ Corp also worries where future tenors and basses will be found if boys are discouraged from singing in their youth.³⁷

Emma Burstall and Paul Criswell also mention this trend. Burstall notes that the Anglican cathedrals of Salisbury and Wells have girl choirs “to supplement the existing boys team,”³⁸ and Criswell states that the Cathedral Church of St. John the Divine, New York City, admits females to its choir. That cathedral’s choir school, founded in 1901, became coeducational in 1965 “due to economic circumstances.”³⁹ Criswell (see below) quotes Douglas Major: “The present state of the Episcopal Choir School is down about as far as it is going to go in accordance to numbers. I don’t foresee Washington or Grace Cathedrals going the way of St. John the Divine.”⁴⁰

Criswell also acknowledges in his study that girls and women have become integral to the preservation of many Episcopal music programs (see below). This information holds implications vis-à-vis new directions for the music program at the

³⁵ Ronald Corp, “Are Boy Trebles an Endangered Species?,” *Musical Opinion* 112 (May 1989): 170.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Emma Burstall, “Cathedral Girls Sing the Changes,” *Times Educational Supplement* 0040–7887 (16 Sept. 1994): 5.

³⁹ Criswell, 74–75.

Washington National Cathedral, especially regarding the development and maintenance of an analogous girl choir and their inclusion in the traditionally all-male choir.

David McLean reports on “eight new areas to carry the Cathedral through the next decade and into the twenty-first century.”⁴¹ One identified area is “Cultural Arts Program.” McLean lists “three specific initiatives to expand and enhance the Cathedral’s musical and artistic ministry”

[1.] [Expand] the “Christian folk” genre for the 10 am Sunday Eucharist by using innovative approaches to the music and liturgy and [incorporate] other music experiences such as modern jazz, gospel, Caribbean and Appalachian folk music and other American traditional music

[2.] Establish a girls’ choir in collaboration with the National Cathedral School for Girls.

[3.] Increase the size of the Cathedral Boys Choir, expand its music curriculum and appoint a commission of prominent church musicians to assess the current music program and make recommendations on expansion and maintaining standards of excellence.⁴²

These initiatives, newly begun, indicate a direction for the Washington National Cathedral’s music program that is inclusive, yet supports the traditional role of the men and boy choir. In their respective interviews, Major, White, Dirksen, Herman, Thomas, Ball, and Lawrence proffered their opinions regarding these three initiatives and their affects on the education and training of the Cathedral Choir of Men and Boys and the Cathedral music program as a whole (see chapters Three and Four).

⁴⁰ Ibid., 95.

⁴¹ David McLean, “Program Initiatives: Initiatives to Guide the Cathedral into the Twenty-First Century,” *Cathedral Age* 72.3 (Fall 1994): 16.

⁴² Ibid., 18.

The Anglican Cathedral Choral Tradition as Maintained in America

The Episcopal Choir School and Choir of Men and Boys...

Paul D. Criswell's doctoral dissertation, *The Episcopal Choir School and Choir of Men and Boys in the United States: Its Anglican Tradition, its American Past and Present*, is a comprehensive document that attempts to summarize the recent (1987) state of men and boy choirs in the Episcopal Church. In his ambitious study, Criswell summarizes both past and present successes and failures of the Episcopal choir school and Episcopal boy choir programs. He states:

This research will view the historical aspects of the creation, existence, and development or demise of the Episcopal Choir School of the United States. The research will focus totally on those institutions supplying boy choristers for choirs of men and boys to participate in primary services in cathedral and parish church music programs.⁴³

Criswell acknowledges the success of the three existent Episcopal choir schools, 1) The Cathedral School, Grace Cathedral, San Francisco; 2) The St. Thomas Choir School, St. Thomas Church, New York City; and 3) St. Albans School, Washington National Cathedral, Washington, D.C.; and from his choirmaster survey results, he reports that "[a] majority of organist-choirmasters view the present growth in popularity of men and boy choirs in the United States as a positive signal, that of a reviving tradition."⁴⁴ He continues: "Financial backing appears to be the major stumbling block for the establishment of choir schools in dioceses where cathedrals and parish churches still maintain choirs of men and boys."⁴⁵

⁴³ Criswell, 2.

⁴⁴ Ibid., 146–47.

⁴⁵ Ibid.

Criswell also admits “some organist-choirmasters maintain pessimistic attitudes toward the future of such choirs,” and that “the inclusion of girls’ voices or the addition of women into the former choirs of men and boys has become a necessary step to preserve the music program of the church.”⁴⁶

“The Episcopal Choir School: Present,” the fourth chapter in *The Episcopal Choir School*, contains Criswell’s research into the three existent Episcopal choir schools (see above). Criswell notes that of these choir schools, only the St. Thomas Choir School functions as a boarding school. The Cathedral School and St. Albans School both have enrollments beyond those boys engaged in cathedral choir service, and they both function as day schools.⁴⁷ St. Albans School does have boarding facilities, but they are available only to Upper School boys who attend the school from outside the Washington, D.C. area.⁴⁸ St. Thomas School enrolls and boards only choir boys; but choristers who experience their voice change while in the service of the choir may continue their education at St. Thomas School although they are relieved of the singing duties.⁴⁹

As the St. Thomas Choir School is the only active Episcopal boarding choir school in the United States, it receives more attention from Criswell than does either the Cathedral School or St. Albans.⁵⁰ Criswell uses his sources—correspondence with the school’s headmaster, journal articles, and others—to synthesize a thoughtful review of St. Thomas’s curricular offerings (he even includes IQ scores for the boys); he outlines their

⁴⁶ Ibid., 147–48.

⁴⁷ Ibid., 82, 84.

⁴⁸ Ibid., 93

⁴⁹ Ibid., 121.

use of “GUIDO,” a computer assisted music instruction program, and its benefit to the musical instruction of the boys; and he explains in detail Gerre Hancock’s audition procedures and rehearsal techniques for choirboys.⁵¹ Hancock is Organist and Master of the Choristers at St. Thomas. The St. Thomas Choir School boards and educates choristers in grades five through eight.⁵²

In his analysis of the Cathedral School, San Francisco, Criswell cites several sources that focus mostly on the history of the school and the courses offered therein. Criswell also includes information about the academic and musical responsibilities of the choristers extracted from correspondence with John Fenstermaker, Organist and Master of the Choristers at Grace Cathedral from 1971 to 2000; but it is much less detailed than his description of the boys’ responsibilities at the Washington National Cathedral.⁵³ The Cathedral School educates boys in grades kindergarten through eight.⁵⁴

Criswell collected his information about St. Albans School and the Washington National Cathedral Choir of Men and Boys from three sources: 1) a brochure published by St. Albans, 2) an interview with A. Wayne Gordon, then Director of Admissions at St. Albans, and 3) an interview with Douglas Major, then Associate Organist and Choirmaster at the Cathedral.

Criswell’s research states that in 1987, choristers enrolled at St. Albans received

⁵⁰ Ibid., 107.

⁵¹ Ibid., 107–125. With regard to the choristers’ training, Criswell especially uses K.R. Johnson’s article, “Choral Worship,” found in the December 2, 1979 issue of *The Living Church*.

⁵² Ibid., 109.

⁵³ Ibid., 83–90.

scholarships covering one-half their annual tuition. Five boys from four grades—five, six, seven, and eight—comprised the twenty trebles in the men and boy choir. Alto boys from the Upper School, three in 1987, also were invited to sing with the choir for one-quarter tuition scholarships. Former choirboys from the Upper School served the Cathedral as acolytes. They, too, receive scholarship money.⁵⁵

According to Criswell's interview with Douglas Major, in one choral year, September through May, choristers at the Washington National Cathedral must learn nearly three hundred pieces of service music and anthems:

The boys learn fifteen to twenty settings of the *Magnificat* and *Nunc dimittis* (for trebles only), and over 100 to 150 anthems and motets for their Evensong schedule. For services with the men of the choir, the choristers will learn an additional 25 choral settings of the Ordinary of the Mass, 100 service anthems, and music for special services held outside of the scheduled church services within the Cathedral.⁵⁶

Major told Criswell “[only] 15 percent to 20 percent of the service music is ever repeated within the normal four year participation of treble choristers.”⁵⁷ Criswell adds that the music performed by the choirboys represents many periods and styles “from Gregorian Chant ... through late nineteenth-century and twentieth-century English works.”⁵⁸

Criswell's dissertation provides a frame-of-reference for understanding the

⁵⁴ Ibid., 86.

⁵⁵ Ibid., 96–97.

⁵⁶ Ibid., 103.

⁵⁷ Ibid., 104.

⁵⁸ Ibid. See Appendix B for a list of music performed by the Cathedral choirs on Sundays and holy days, January 1998 through March 1999. Appendix C lists music performed by the choristers for weekday services of Evensong, January through March

traditional role of boy choristers in Anglican musical practice, especially as it transfers from English roots to the American church. Especially important is his attempt to explain processes and procedures for choristers, vis-à-vis the Episcopal cathedrals with schools attached. Criswell's description of the Washington National Cathedral's chorister training program provides evidence of the desire to maintain and augment—not replace—the all-male cathedral church choir.

A Musical History of the Washington National Cathedral...

Kitty Yang's dissertation, *A Musical History of the Washington National Cathedral, 1898–1998*, is to date the most complete overview of the music program at the Washington National Cathedral. Yang's work is a thorough account of the development of the music program as uncovered through her extensive research in Cathedral Archives. Her dissertation is organized into ten chapters and a final section entitled "Conclusions:"

1. Introduction;
2. The Beginning of the Cathedral Choir of Men and Boys; Edgar Priest, the First Cathedral Organist and Choirmaster;
3. Robert Barrow, the Second Cathedral Organist and Choirmaster;
4. Paul Callaway, the Third Cathedral Organist and Choirmaster and the Development of the Music Program Under His Direction;
5. Richard Wayne Dirksen, the Fourth Organist and Choirmaster of the Cathedral
6. Douglas Major, the Fifth Cathedral Organist and Choirmaster; the New Directions of the Cathedral's Music Program
7. The Great Organ; Organs in Other Chapels; Recitals on the Great Organ;
8. Carillon and Bells;

1999.

9. The Cathedral Choral Society;
10. The College of Church Musicians; and
11. Conclusions.⁵⁹

Yang also includes related appendices and a bibliography. Her research does not contain any reference to her methodologies, nor does it point to a need for her study; however, I understand from discussions with Major that her intent was to provide a general history of the music program, and as such it does not specifically discuss the training and pedagogy of the boy choir.

As Yang's study of the Cathedral's music program is primarily historic, and as it was utilizes resources found exclusively in Cathedral Archives, it proves to be for this research an excellent secondary resource regarding the development of the Cathedral Choir of Men and Boys.⁶⁰ As such, Yang's study is referenced especially in Chapter Three ("A Brief History of the Washington National Cathedral Music Program").

STA, An Illustrated History of St. Albans School

STA, An Illustrated History of St. Albans School is an unofficial history of the education of boys, including choristers, at St. Albans. This book, copyrighted in 1981, is organized into three main parts with a "Foreword" and "Afterword":

1. The Early Years;
2. The Lucas Years, 1929–1949; and

⁵⁹ Kitty Yang, *A Musical History of the Washington National Cathedral, 1893–1998*, DMA diss., Peabody Conservatory of Music, 1998 (Ann Arbor, Mich.: UMI, 1998), iv–vii.

⁶⁰ As stated previously, due to time constraints, I had only eight hours of research in Cathedral Archives (see "Delimitations" in Chapter One).

3. The Martin Period, 1949–1977.⁶¹

The latter two sections' titles refer to two St. Albans headmasters, the Reverends Albert Lucas and Charles Martin. Written mostly by various alumni and people connected to the school, *An Illustrated History...* provides a rich, if somewhat anecdotal, overview of St. Albans School and its connection to the Cathedral close. With regard to the origins of the Cathedral's boy choir and the choristers' education, this book is an important secondary resource for this research; and as such, it is referenced in Chapter Three.

Summary

Literature regarding the maintenance of men and boy choirs in Anglican cathedrals and college chapels is concerned mostly with the continuance of tradition (especially in England). Criswell's study addresses the history of the all-male choir and its place in the Episcopal Church. Other reports and articles contain various accounts of chorister training and the current trends regarding the inclusion of girls to the traditionally all-male programs. Some concerns regarding the difference in tone-quality and the physical development of girls versus boys are prominent, especially in the English literature.

Yang and *An Illustrated History...* act as excellent secondary resources for this research with regard to the historical background of the development and maintenance of the Washington National Cathedral's music program and the boy choir. As yet, no study, specific to the training of the choristers, has been published.

The most prominent aspect to the related literature discussed in this chapter is that

⁶¹ *STA, An Illustrated History of St. Albans School* (Washington, D.C.: Glastonbury Press, 1981), ix.

the tradition of boy chorister singing in Anglican/Episcopal cathedrals is unique in its contribution to choral music, and this tradition is worth maintaining, both in England and the United States.

CHAPTER THREE

A Brief History of the Washington National Cathedral Music Program

The history of the Cathedral Choir of Men and Boys is relatively short when compared to the choral traditions in England, but to provide an in-depth history of the choir from its inception still is beyond the scope of this research. Cathedral Archives maintains an incredible collection of materials relating to the Cathedral and its staff, some incidental reports about the three Cathedral schools, periodical reports about the music program, and record-keeping of the same. The purpose of the archives is to collect and record all pertinent published materials regarding the history and maintenance of the Cathedral proper. Only as the schools had effect or immediate relation to the Cathedral will one find documentation. In fact, to this date, there has been but one unofficial—yet school sanctioned—history of St. Albans, *An Illustrated History of St. Albans School*. In her doctoral dissertation, *A Musical History of the Washington National Cathedral, 1893–1998*, Kitty Yang made substantial use of the Cathedral archives as it catalogs the music performance history at the National Cathedral and includes an overview of the Cathedral's policies and practices regarding the music program. The archives also hold much personal correspondence of the organist-choirmasters and other Cathedral staff responsible for the development of the music program. Yang's work is especially valuable in its chronology of the building and development of the Cathedral and the importance of music in Cathedral life. Yang wrote:

The history of the development of the Cathedral's music program had a more profound meaning beyond the simple establishment of choirs, installations of organs, and hiring music directors in the manner of regular churches. From the beginning, the Cathedral clergy and musicians recognized the importance of their mission: setting a standard among the American churches by virtue of its being the Episcopal cathedral in the nation's capital. Its standards of excellence apply not only to the architecture and the liturgy, but also to the music.⁶²

The Cathedral Music Program to 1939

St. Albans School had its beginnings as a bequest in the will of Harriet Lane Johnston. Mrs. Johnston, a niece of President Buchanan and his official hostess during his presidency, lost her only two sons, aged twelve and fourteen, to sickness in the early 1880s. "And in 1884 the boys' father [Henry Elliott Johnston], a Baltimore banker and railroad builder, died also, leaving [her] a childless widow."⁶³ Upon her death in 1903 "in loving memory of our sons," Mrs. Johnston left to the Protestant Episcopal Cathedral Foundation of the District of Columbia \$300,000 to establish a boys' school. Half the bequest was to be used immediately for the building of the school, and "the other half was to be invested for the maintenance of the school. The will added, 'it is my wish that the said school shall be conducted and the said fund applied to provide for the free maintenance, education and training of choir boys, primarily for those in the service of the Cathedral.'"⁶⁴

⁶² Kitty Yang, *A musical History of the Washington National Cathedral, 1893–1998*, DMA diss., Peabody Conservatory of Music, 1998 (Ann Arbor, Mich.: UMI, 2001), 6.

⁶³ Brice Clagett, "The Early Years," in *STA, An Illustrated History...*, 5.

⁶⁴ *Ibid.*, 5–6.

As part of its charter, the Cathedral Foundation specified that education be included in its plans to erect the Cathedral proper.⁶⁵ The National Cathedral School for Girls began its operation in 1900 "with an initial enrollment of forty-eight," and thereby it preceded the boys' school by nine years.⁶⁶ Cautious progress toward building St. Albans was made after receiving Mrs. Johnston's bequest, and the cornerstone was laid June 1, 1905. "These beginnings were well reported. Both the [Washington] *Star* and [Washington] *Post* emphasized the music aspects of the enterprise and the *Star* reported (May 28) that 'it is believed that the choir school in Washington is the first to be established in connection with any cathedral in the country.'"⁶⁷

To research the development of the boys' school, Bishop William Yates Satterlee, first bishop of Washington, sent a delegation in the summer of 1905 "to inspect and interview at fifteen English choir schools."⁶⁸ Brice Clagett wrote in *An Illustrated History*:

On its return this committee recommended that the headmaster should be a married priest, should live in the school, and should have complete control over it subject only to the Bishop and [Cathedral] Chapter. The choirboys should have a separate dormitory from other students and should be treated differently in a variety of ways. For a school of forty boarders and an unspecified number of day students, there should be four masters (one for every ten boys), a choirmaster, a housemother, six maids (including the cook) and two menservants; also, if possible a secretary, a "gymnastic instructor," and a special teacher of drawing and musical instruments.⁶⁹

⁶⁵ Ibid., 6.

⁶⁶ Ibid., 7.

⁶⁷ Ibid., 8

⁶⁸ Ibid.

⁶⁹ Ibid., 8, 10.

The year 1907 saw completion of the Lane Johnston Memorial Building (the first building on the St. Albans campus) and the laying of the cornerstone of the Cathedral. Sewers were connected to the building in 1908; and with modifications to the proposal for the headmaster's qualifications, Earl Lamont Gregg was hired as St. Albans' first headmaster in 1909. The first announcement for the boys' school stated that "the National Cathedral School for Boys and Choir School" would open on October 7, 1909 under Mr. Gregg's charge." Initial enrollment was thirty-four boys increasing to fifty-nine by the end of the first academic year.⁷⁰

St. Albans' first choirmaster was Edgar 'Daddy' Priest (1878–1935), an Englishman descended from Robert Burns.⁷¹

Priest had studied at Manchester University and served as assistant organist of Manchester Cathedral before coming to America in 1901. In 1907 he arrived in Washington as organist and choirmaster of St. Paul's Church, on K Street, and from there in 1909 brought with him to St. Albans five of the first fifteen choirboys, all of whom received free tuition in reward for their duties. The St. Paul's boys had been among those singing at the laying of the Cathedral foundation stone [1907]⁷²

Choir rehearsals began immediately although there was no cathedral in which to sing. Bishop Alfred Harding (consecrated in 1909) drafted in 1913 duties for the Cathedral choirmaster. Basic responsibilities included the maintenance and training of the choir; playing the organ and providing music for occasions such as "the Commencement and Baccalaureate services of the two schools when the Bishop so appoints;" and "taking the organ at special services on extraordinary occasions." The

⁷⁰ Ibid., 10–12.

⁷¹ Ibid., 14.

⁷² Ibid., 16.

choirmaster also was responsible for choosing men and boys for the choir, and for their discipline (including suspensions); but the Bishop held the right to make the appointments and to expel or dismiss choristers. These matters, including the purchase of music and supplies, generally were handled through the Bishop's Deputy, Canon Precentor William L. DeVries. The choirmaster also received one month's paid vacation and a salary "to be paid at the rate of \$2,500 per annum in monthly installments"⁷³ These duties, printed in full, are found in Appendix A.

The choir sang for daily school services either in the Little Sanctuary (originally intended to store items for eventual placement in the Cathedral) or St. Albans Church (also on the Close). For older boys at St. Albans, a glee club was organized. "On Sunday evenings, weather permitting, the boys' and girls' glee clubs would sing to each other over the boundary line between the two schools, which they were not allowed to cross."⁷⁴

The name, St. Albans, was introduced officially in the fall of 1914 to preclude use of the original name, National Cathedral School for Boys. The Cathedral Chapter adopted the name change when advised that "the old name [was] too long, too formal, and too religious to attract boys" No apostrophe is used in the school's name, as is also the case at St. Albans School, St. Albans, England.⁷⁵

In 1919, St. Albans established a music department separate from the choirmaster (Priest) and the choirboys to teach choral music, instrumental music, and to provide

⁷³ The Right Reverend Alfred Harding, "The Duties of the Cathedral Organist and Choirmaster," (1913), cited in Yang, 16–18.

⁷⁴ Clagett, 6, 16, 18.

⁷⁵ Ibid., 20.

music for chapel services. "The choirboys moved their rehearsals from the Lower School to the Cathedral."⁷⁶ Clagett noted:

The situation was not without its potential for discord. On one occasion Mr. [William Howell] Church [headmaster from 1915 to 1929] complained to the Bishop that, when the choirboys were asked why they stayed silent during hymns in chapel, they said Mr. Priest had ordered it on the ground that singing there hurt their pronunciation. Mr. Church commented acidly, "I might just as well take the position that in coming here they contaminate the table manners of the boys in the school." Decisions on admission, disciplining, and dismissal of choirboys vitally affected two separate fiefdoms, and controversies ... had to be referred to the Bishop or Canon DeVries.⁷⁷

The choristers maintained a unique daily schedule even in the early years at St. Albans and in the Cathedral's spiritual life (see Table 1). The boys rehearsed for two hours daily and again with the men of the choir on Friday evenings. Their service schedule included Evensong four days each week, three Sunday services, and "extra services for major feast days, funerals, and other special events."⁷⁸

Table 1. Choristers' Rehearsal and Performance Schedule, 1912–1922⁷⁹

	Rehearsals	Service
Sunday		Three services
Monday	11:30 a.m.–12:30 p.m. 3:30 p.m.–4:30 p.m.	4:30 p.m.
Tuesday	11:30 a.m.–12:30 p.m. 3:30 p.m.–4:30 p.m.	4:30 p.m.
Wednesday	11:30 a.m.–12:30 p.m. 3:30 p.m.–4:30 p.m.	4:30 p.m.

⁷⁶ Ibid., 31.

⁷⁷ Ibid., 32.

⁷⁸ Ibid.

⁷⁹ Adapted from Yang, 19.

	Rehearsals	Service
Thursday	11:30 a.m.–12:30 p.m. 3:30 p.m.–4:30 p.m.	4:30 p.m.
Friday	11:30 a.m.–12:30 p.m. 3:30 p.m.–4:30 p.m. 7:00 p.m.–9:00 p.m. (full choir rehearsal)	4:30 p.m.

In 1921, Church created a "special choir form" for the choristers due to the difficulties coordinating their schedule with the rest of St. Albans boys. Choristers of all ages and grade levels were taught by Eleanor Darby "in a manner reminiscent of an old-fashioned one-room schoolhouse. ... With their separate schedules and instruction, and because they often came from financial social echelons not otherwise represented in the school, the choirboys were regarded as a breed somewhat apart. They even sat at a separate table at lunch"⁸⁰

Serious difficulties were created by the boys' departure from the choir when their voices changed. They had traditionally expected to retain their scholarships during good behavior, but issues inevitably arose as to whether behavior was sufficiently good. ... In 1927 a new system was prescribed: all retiring choirboys would lose financial support except for three crucifers and three choir librarians, chosen on general merit. A few others made ends meet as acolytes or in other jobs around the Cathedral. The rest had to leave unless their parents could pay. ... [B]y 1928 there were twenty-four singing boys and thus a total of thirty scholarships at a time.⁸¹

The Reverend Albert Lucas became St. Albans' third headmaster in 1929; and even though the Lower School program of study was considered to be of "high quality," problems continued for the choristers with regard to their fulfilling responsibilities to Cathedral service and to the academic program. Choirboys still met separately from the

⁸⁰ Clagett, 32.

other boys, and their scholarship money was not continued as their voices changed.

"Consequently many former choir boys had to leave school before graduation, though the Cathedral had brought them into the school for its own purposes and had obtained all the benefit from them it could before their voices changed."⁸² Philip R. Stansbury, in *An Illustrated History*, wrote:

There is no reason to conclude that these conditions resulted from any conscious heartlessness on the part of the Cathedral. Rather, they resulted from the fact that the Cathedral establishment was very distant from the school and understood on the Cathedral's needs for trained boy singers of a certain age. The Cathedral establishment kept a distance partly because Mr. Lucas wanted it to be distant. ... It took years of work by the school and particularly by Mr. [Alfred] True [Lower School headmaster from 1932 until 1965] to integrate the choir boys into the regular Lower School academic program and to provide continued financial assistance on an equitable basis to those whose voices had changed.⁸³

Edgar Priest was the only teacher at St. Albans whose service at St. Albans and the Cathedral spanned the headmasterships of Gregg, Church, and Lucas. He died in 1935 at 56 years old and was buried in the Cathedral crypt vault. Yang reported, "The D.C. Chapter of the A.G.O. [American Guild of Organists] presented a memorial tablet placed in the south aisle of the nave crypt to honor Mr. Edgar Priest. The inscription on the bronze tablet reads: 'The Lord is my strength and my song and has become my salvation.'"⁸⁴ Clagett also mentioned the choristers' memorial to Priest: "His choirboys gave a tablet for the Little Sanctuary with the text: 'So he passed over, and all the trumpets sounded for him on the other side.'"⁸⁵

⁸¹ Ibid.

⁸² Philip R. Stansbury, "The Lucas Era," in *STA, An Illustrated History...*, 67.

⁸³ Ibid., 67–68.

⁸⁴ Yang, 25.

⁸⁵ Clagett, 32.

Robert Barrow, the Cathedral's second choirmaster, led the choir for only the short period from Priest's death in 1935 to 1939. Barrow was a former Cathedral chorister and crucifer.⁸⁶ His formal training was from Yale, but he also studied composition for a year (1934–1935) with Ralph Vaughan Williams and observed chorister training at Westminster Abbey in London.⁸⁷ Barrow's contract was similar to Priest's but with a greater emphasis on responsibility for the care and maintenance of the Cathedral organs on the need for choral services on holy days generally not falling on Sundays (at the discretion of the Bishop or the Precentor).⁸⁸

Barrow wrote to the Bishop and Cathedral staff several times during his tenure requesting additional forces for his choir and to consider a different approach to choral singing so “to improve the congregational interest in the worship services.”⁸⁹ Barrow rightly acknowledged that most worshipers at the Cathedral were one-time visitors. If they were to be supported in their singing, they needed a different type of support from both the choir and organ. Barrow suggested forming a “volunteer auxiliary choir of men and women to assist in leading the congregation in the singing of hymns.” Further suggestions included the “Abandon[ment of] processional and recessional hymns. ... In order for organist to hear choir in procession, he must play fairly softly—thus not

⁸⁶ Constance Mellen, “Music Around Us: The Cathedral Choir,” *Cathedral Age*, vol. XXXVI, no. 3 (fall, 1961): 29.

⁸⁷ Yang, 26.

⁸⁸ Harding, “The Duties of the Cathedral Organist and Choirmaster,” rev. 1935, cited in Yang, 29–31.

⁸⁹ Yang, 31.

providing enough support for congregational singing. Choir cannot hear organ well when they start procession no matter how loud it is”⁹⁰

Perhaps Barrow’s most remarkable suggestion was that the psalms at all services be read responsively. The singing of the Psalter in Anglican chant is at the core of Anglican cathedral music—especially in the offices. Barrow wrote, “Congregation cannot take part in singing of chants, no matter how simple. Easiest of chants is too difficult for layman [sic] to learn at one hearing, and most of Cathedral Congregation are there only once (unlike parish, where they gradually come to learn the chants).”⁹¹

Barrow’s suggestions for improving worship at the Cathedral point to the philosophical difference in the role of the choir as either leaders of congregational worship or as representatives of the congregation in worship. In the American (Episcopal) church, congregations prefer to be more active in liturgy; therefore, Barrow’s suggestions may have been motivated by the Cathedral staff’s desire to get the more involved in services. Yang reported that the Cathedral took no immediate action regarding Barrow’s suggestions, but she acknowledged his commitment to the improvement of worship though his willingness to expand and change the traditional music program to fit the Cathedral’s needs.⁹²

Not all was well in Barrow’s tenure, however. In 1938, the Great Organ, built by E.M. Skinner, was installed in the Cathedral. Yang acknowledged in her research that Skinner was not pleased with Barrow’s “maintenance of the new Great Organ, his

⁹⁰ Robert Barrow, choirmaster correspondence, June 1936, cited in Yang, 32.

⁹¹ Ibid.

⁹² Yang, 33.

masterpiece, built for the Cathedral. ... Skinner and [Edgar] Priest's mutual respect and admiration resulted in several organ projects Barrow did not follow this pattern. He used a local organ firm to maintain the new Great Organ without notifying anybody. This attitude was not accepted by the Cathedral Chapter."⁹³

This and other factors contributed to Barrow's short time as organist-choirmaster; for instance, the changes in Cathedral staff in 1937 may have made Barrow uncomfortable. When Barrow was hired, DeVries was Canon Precentor (replaced by Bradner) and George Carl Fitch Bratenahl was Dean (replaced by Noble Powell). If Barrow's working relationship soured with the change in clergy responsible for the care and maintenance of the Cathedral and its programs, he may have relaxed his responsibility to the Cathedral in favor of applying elsewhere for employment.

Yang wrote, "The Christmas season of 1938 must have been an exhausting period for Robert Barrow. After November's [organ] dedication recital, in addition to his regular duties of preparing for the approaching holiday season, he had to deal with unexpected changes in the choirboys' schedule" This change, according to Yang, was made because during medical exams at St. Albans, results showed that 80% of the boys were below average in posture. Barrow also initiated lecture recitals during this season to demonstrate and explain the workings of the Great Organ, thus adding to his "fatigue under pressure."⁹⁴

Minutes from a Music Committee meeting held in January 1939 show grave concern for Barrow's ability to run the Cathedral music program:

⁹³ Ibid., 36–37.

⁹⁴ Ibid., 35

[T]he purpose of the meeting ... was to consider the complaints about the music in the Cathedral, and [the Chairman, Dr. Phillips] commented on the fact that whereas the music had improved somewhat during 1938, it had recently been far from satisfactory. He referred to the lack of imagination of the Cathedral Organist, and his inability to make the music an harmonious and integral part of the Cathedral services. He also referred to the unfortunate fact that most of the men of the choir are dissatisfied and there was a lack of discipline in the boys of the choir.⁹⁵

The minutes continued with Dean Powell's comment on Barrow's "lack of fitness for his important position," and an acknowledgement of Canon Precentor Bradner's report "of his careful and painstaking investigation into the situation." This "investigation" led Bradner to recommend that "Mr. Barrow be put on trial for a period of six months, in the hope that he might improve."⁹⁶

In May 1939, Robert Barrow resigned his position at the Washington National Cathedral to become Assistant Professor of Music and Head of the Music Department at Williams College in Williamstown, Massachusetts. Barrow "remained on the faculty of Williams College for 37 years until his retirement in 1976. He passed away in 1987."⁹⁷

The Cathedral Music Program: The Callaway and Dirksen Years

From 1939 to 1977, the Cathedral's music program was headed by Paul Callaway, "[a] controlled, taut, almost reclusive perfectionist barely [standing] five-feet tall."⁹⁸ In the musical life of the Cathedral, though, Callaway was a giant. It was Callaway who established the current rehearsal rota for music to performed by the choristers. Douglas Major acknowledged Callaway as the person from whom he learned to pace a rehearsal

⁹⁵ Washington National Cathedral, Music Committee, "Minutes of the Music Committee meeting, 16 January 1939," cited in Yang, 36.

⁹⁶ Ibid.

⁹⁷ Yang, 38.

so that the music peaked in performance. In fact, a Cathedral Choir rehearsal today would look remarkably similar to a Callaway-era rehearsal.⁹⁹ John H. Shenefield, in *An Illustrated History of St. Albans School* remarked:

The process was one of unremitting rehearsal and plenty of discipline. For an hour each weekday morning, a half an hour before each of the three weekday evensong services, and before each of the two Sunday services, the routine was the same—drilling, learning new music, repairing flaws in presentation, always perfecting. Mr. Callaway carried off this training program and constant rehearsal schedule with an energy and attention to detail that was hard—especially for young boys—to emulate. ...

But out of all of this came the music. Those of us who sang in the senior choir can never forget the overwhelming beauty of that music at its best. As good professionals, the boys looked forward to the exciting services and the great music and took great pride in the choir's superb performances.¹⁰⁰

Yang wrote that Callaway, born in 1909 in Atlanta, Illinois, held his first organist's position at "13 in the First Congregational Church of Rock Falls, Illinois"¹⁰¹ At 20, he studied in New York City with Dr. T. Tertius Noble at St. Thomas [Episcopal] Church and "served as the organist and choirmaster of St. Thomas Chapel, which is associated with St. Thomas Church He also studied with David McK. Williams and Leo Sowerby and was in Europe the summer of 1938 studying with the French organist and composer, Marcel Dupré."¹⁰²

Callaway's position before his hire at the Washington National Cathedral was as the organist-choirmaster at St. Mark's Episcopal Church, Grand Rapids, Michigan; but he had made his talents known in Washington in a February 1939 organ recital at the

⁹⁸ Donald Irwin, "Richard Wayne Dirksen," in *STA, An Illustrated History...*, 145.

⁹⁹ Douglas Major, interview with researcher, 18 May 1999.

¹⁰⁰ John H. Shenefield, "Paul Callaway," in *STA, An Illustrated History...*, 83–84.

¹⁰¹ Yang, 39.

Cathedral.¹⁰³ Yang said, “Several applications [for the Cathedral’s organist-choirmaster position] had been received after the public announcement of Barrow’s new appointment at Williams College [May 1939]. ... On June 27, 1939, Dean Noble C. Powell announced the appointment of Paul Callaway as the third Cathedral Organist and Choirmaster.”¹⁰⁴ Letters of support for Callaway’s candidacy and from his appointment came from the rector of St. Mark’s (the Reverend. H. Ralph Higgins) and from Dr. Noble. Yang quoted from both writers in her research. The following is a quote from one of Noble’s letters:

I am more than proud of Paul Callaway and know that in the years to come he will grow bigger and bigger. Besides being a great organist he is a great choirmaster, and that is not always the case, but with Paul every branch of his profession is 100% competent.

You already know what I think of this outstanding young man as a musician and as a man of sterling character and personality. I cannot think of anyone who could do a better job for you at the Cathedral.¹⁰⁵

In 1940, the Choir moved from the Bethlehem Chapel (finished in 1912) in the Cathedral undercroft to its permanent place in the stalls of the Great Choir in the Cathedral chancel.¹⁰⁶ The choir numbered twenty boys and nine men who were “also heard regularly nationwide through radio broadcasts, in addition to the usual performances in Cathedral worship services.”¹⁰⁷ Choristers had to be auditioned by the choirmaster and had to be approved through academic examination at St. Albans. Boys

¹⁰² Ibid.

¹⁰³ Ibid., 39, 40.

¹⁰⁴ Ibid., 39, 41.

¹⁰⁵ T. Tertius Noble, recommendation letter, quoted in The Very Reverend Francis Sayre’s letter to Bishop Dun, 8 June 1954, cited in Yang, 40.

¹⁰⁶ Mellen.

also “have served at least one year in the junior choir, which included thirty to forty choristers. ... The junior choristers rehearsed two hours twice a week and sang in two weekday evensong services and one early communion service on Sundays. In this way, they learned the music, the liturgy, and the discipline.”¹⁰⁸ See Table 2 below for the choristers’ service schedule.

Table 2. Service Schedule for the Cathedral Choristers, 1940s¹⁰⁹

	Senior Choristers	Junior Choristers
Sunday	11:00 a.m. Holy Communion 4:00 p.m. Evensong	9:30 a.m. Holy Communion
Monday		4:00 p.m. Evensong
Tuesday	4:00 p.m. Evensong	
Wednesday	4:00 p.m. Evensong	
Thursday	4:00 p.m. Evensong	
Friday		4:00 p.m. Evensong

According to Nancy S. Montgomery, in 1942, William R. Castle, a Cathedral Chapter member, asked Callaway to create an ensemble to sing great choral masterworks in the Cathedral. Per his request, Callaway founded the Cathedral Choral Society, a semi-professional choral ensemble of men and women, that still functions as part of the Cathedral's cultural program.¹¹⁰ Yang contradicted Montgomery and set the organization of the Society as November 1941 from a combined effort of Callaway and the

¹⁰⁷ Yang, 44.

¹⁰⁸ Ibid., 44-45.

¹⁰⁹ Adapted from Yang, 48.

¹¹⁰ Nancy S. Montgomery, "A Salute to Paul Callaway," *Cathedral Age*, vol. LII, no. 2 (summer 1977): 3.

Cathedral's new Dean, the Very Reverend ZeBarney Thorne Phillips.¹¹¹ Regardless, the first concert of the Cathedral Choral Society, accompanied by the National Symphony Orchestra, was in May 1942. They performed Verdi's *Requiem*.¹¹²

The Cathedral Choir of Men and Boys and the mixed-voice glee club from both St. Albans and the National Cathedral School also have performed with the Society. Callaway retired as director of the Cathedral Choral Society in 1984; J. Reilly Lewis, assistant to Callaway, is the Society's current conductor.¹¹³

Richard Wayne Dirksen was hired by Callaway in 1942, and was responsible for music both at the Cathedral (as assistant organist) and at St. Albans (director of the glee clubs and musicals). Donald Irwin, in *An Illustrated History of St. Albans School*, remembered Dirksen as follows:

... Wayne Dirksen was the guide out of primordial tonelessness. For two decades he was the developer of raw musical talent on the Cathedral Close. He trained 8- to 11-year-old aspirants to the Cathedral Choir in the junior choir. And he educated adolescents of both sexes in the pleasures of good choral music in the St. Albans and NCS [National Cathedral School] Glee Clubs. In the junior choir, he developed a steady stream of enthusiastic but disciplined entrants to one of the world's great choirs. In the glee club, he overcame the liabilities of still-changing voices and the barely controllable distractions of one of the few sanctioned coeducational activities on the Close to install in rank amateurs an enduring love of music and elicit from them a quality of performance that frequently overshadowed later college efforts.

Mr. Dirksen projected his musical knowledge by a combination of sheer physical intensity and vigor. His six-foot, three-inch frame seemed ten feet high when he stood on a podium over a choir room full of small boys. ... He alternately insulted, implored, and, when a piece finally went right, praised. Sometimes he simply tilted his head back, closed his eyes and smiled, looking happy and exhausted. He made singing fun. He inspired loyalty.

¹¹¹ Yang, 162.

¹¹² Ibid.

¹¹³ Yang, 175–176.

[A]s Associate Choirmaster, his enthusiasm and energy complemented perfectly the measured discipline of Paul Callaway, the Choirmaster. Never have I known two so profoundly different men—Dirksen the vibrant, emotive, creative giant, Callaway, the controlled, taut, almost reclusive perfectionist ... —to work in such efficient combination.¹¹⁴

Wayne Dirksen, born in February 1921 and raised in Freeport, Illinois, was the son of an organ builder. Although a Presbyterian by birth (his mother had a church choir in Freeport), Dirksen recalled that one day in his youth as he passed by Grace Episcopal Church, the choir director, Iva Sweeney, yelled out, "Wayne, come on in!" He went to their choir practice, found the music to be more satisfying than what he experienced at his mother's Presbyterian church, and so he stayed.¹¹⁵

A bassoonist in his junior and senior high school years, Dirksen advanced on the instrument so quickly that by the eighth grade, he was invited to rehearse with the senior high band; and in his junior year, he became the band's assistant conductor. Dirksen told me that he won several bassoon competitions during his high school years,¹¹⁶ but he also started playing organ recitals in his junior year (studying with Hugh Price).¹¹⁷

Upon graduation from high school, Dirksen was offered a scholarship to Hobart College (Geneva, New York) through the assistance of Grace Church's rector, but he didn't choose to attend Hobart. He wanted to stay in Illinois and continue his organ studies, so he spent every other Saturday taking lessons while working at a local canning factory through the week. During the course of these studies, Dirksen entered the Curtis Institute of Music's (Philadelphia) organ competition twice. Just before leaving for the

¹¹⁴ Irwin.

¹¹⁵ Richard Wayne Dirksen, interview with researcher, 18 May 1999.

¹¹⁶ Ibid.

second competition, a box of cans hit him on the knee at the factory. He couldn't play the Curtis competition; so after his knee had healed, he entered the Peabody Conservatory (Baltimore) competition instead. Dirksen submitted to the Peabody judges a list of seventeen compositions that he was prepared to play by memory. He didn't even take his music with him! This very much impressed Virgil Fox, a competition judge and organ professor at Peabody. Dirksen got a full scholarship to Peabody for three years where he studied with Fox, but he completed his degree in only two years.¹¹⁸

Obviously, Dirksen's incredible abilities as an organist and scholar impressed Callaway when he visited Peabody in December 1941 intending to hire an assistant. Callaway hired Dirksen, and he was "officially appointed as the assistant organist and choirmaster of the Cathedral on February 1, 1942."¹¹⁹ I asked Dirksen about his studies in composition and conducting at Peabody—two qualities at which Dirksen excelled in his tenure at the Cathedral—but he noted that he didn't take any conducting or composition classes as part of his undergraduate work.¹²⁰

Both Callaway and Dirksen served in World War II from 1942 to 1945 (Dirksen) and 1946 (Callaway). Yang reported that during this period, "Ellis C. Varley served as the acting organist and choirmaster In addition to his ability as an organist, Ellis Varley was also experienced in directing both boy choirs and men's choruses. ... Varley carried out his duties with a high degree of competence, and was invited by St. Paul's

¹¹⁷ Yang, 63.

¹¹⁸ Dirksen, interview.

¹¹⁹ Yang, 63.

¹²⁰ Dirksen, interview.

Cathedral in Detroit, Michigan to become their organist and choirmaster when Paul Callaway returned to Washington.”¹²¹

By 1946, the Cathedral choir “had twenty boys and sixteen men. ... From this time on, the Cathedral Choir was systematically divided into Senior Choir and Junior Choir, and with different schedules for rehearsals and services.” According to Yang, Callaway considered adding ten boys to the Senior Choir and “the Cathedral did find funding for two additional choirboys starting in September 1947.” The Junior Choir, under Dirksen’s direction, had thirty-two boys.¹²²

In 1947, Callaway began to commission choral works specifically “to encourage talented composers to write high-quality sacred music.”¹²³

This project resulted in much new American church music and encouraged many young American composers, such as Ned Rorem, Samuel Barber, Ronald Arnatt, Lee Hoiby, John Corigliano, and others. By performing the new works, Callaway and his musical troops—the Cathedral Choir of Men and Boys and the Cathedral Choral Society—became known in the nation as the leaders in advancing American church music. The most important consequence of this project was that it gave the Cathedral Choir a recognizably American identity.¹²⁴

Beginning in late 1947, the Cathedral Choir sang an extended Sunday Evensong once a month. This was to allow the choir time to sing choral works generally too long for regular worship services. In this way, the music replaced the sermon. Yang rightly noted, “This arrangement demonstrated a relationship of mutual respect and trust between the Cathedral personnel and Paul Callaway. The Cathedral [staff] trusted that Paul Callaway’s choice of music could deliver a spiritual message commensurate to the

¹²¹ Yang, 47.

¹²² Ibid., 48–49.

¹²³ Ibid., 49

clergy's sermon."¹²⁵ Works premiered at these extended Evensongs included "*The Corinthians* by Ned Rorem, *Four Motets* by Ronald Arnatt, *The Proverbial Canon* by Richard Dirksen, and *Requiem* by Wilmer Welsh."¹²⁶

By 1950, Dirksen admitted to getting "assistant-itis." Working for Callaway "involved a lot of page-turning," he said; and he felt that he was just "hanging around" too much. He asked Bishop Angus Dun if he could start a mixed-voice glee club from students at the National Cathedral School and St. Albans. Dirksen commented, "In those days that the kids never even dated one another. Certainly to this point, the two schools never shared classes."¹²⁷

Dirksen acknowledged that he did not have much experience working with children. He said that early in his career on the Cathedral close, his experience with the National Cathedral School fourth and fifth grade girls gave him an ulcer! Dirksen admitted that he understood Mozart and Beethoven, but that he didn't know much about his students except that "if you know the music well and if you believe in the kids, it will work." So he figured he would "go with that [philosophy]." In fact, under his direction, the newly-formed mixed-voice glee club became good enough to be invited to sing with the Cathedral Choral Society annually.¹²⁸ Yang noted that the glee club's numbers increased "from 32 in the beginning to 100 from 1954 to 1961."¹²⁹

¹²⁴ Ibid.

¹²⁵ Ibid., 49–50.

¹²⁶ Ibid.

¹²⁷ Dirksen, interview.

¹²⁸ Ibid.

¹²⁹ Yang, 66.

By the early 1960s, the number of choristers, and attendant scholarships, rose to thirty. Dirksen noted that there were 18 boy choirs in Washington in 1942, and within twenty years it had dwindled down to about four. He believed that this change was due in part to the different dynamics in the family's approach to traditional church activities. He noted that in the early days (the 1940s), fathers brought the boys in for auditions. As that generation died away, it was no longer just fathers but mothers who would bring them in.¹³⁰

The Cathedral also instituted a College of Church Musicians (CCM) in the early 1960s. The CCM, a special project of Callaway and Dirksen, had its origins as early as 1954 when the Cathedral Choir made its first tour outside Washington, D.C. "to promote the idea of a College of Church Musicians and to raise the funding for this new institution."¹³¹

The CCM began classes in the fall of 1962 with the purpose of providing to young church musicians an environment in which to study for the vocation of church musician.¹³² The music faculty included Dr. Leo Sowerby, Director of the CCM, Callaway, and Dirksen. Yang listed the faculty and their duties as follows:

Callaway taught organ and Dirksen supervised the choirmaster training. William G. Workman, Canon Precentor of the Cathedral, taught liturgy, and Dr. Leonard W. Ellinwood, senior Subject Specialist in the Humanities of the Library of Congress, taught the history of church music. Dr. Louis Corson, the Warden of the College in the 1962–1963 academic year, worked together constantly with Canon Workman in order to coordinate the students' program with the services and facilities of the Cathedral. Dr. Preston Rockholt, also a distinguished

¹³⁰ Dirksen, interview.

¹³¹ Yang, 53.

¹³² Ibid., 57, 184.

organist, became the director of studies of the College of Church Musicians in 1963.¹³³

In addition to their studies, each Friday, a Fellow in the program was given the opportunity to act as organist-choirmaster for the services of Morning Prayer and Holy Communion. CCM fellows also served as paid organists and choir directors in Washington-area churches.¹³⁴ Several fellows acted as assistants to Callaway as the Cathedral music program grew more active and as Wayne Dirksen “was released from his duties as Associate Organist in January of 1964 to concentrate his efforts on the preparation of the dedication of the Central Tower [the *Gloria in Excelsis* tower]”¹³⁵

Norman Scribner, who had been hired as a part-time assistant organist in 1960, was joined by David Koehring from the CCM in 1964. Koehring was followed by John Fenstermaker in 1966, Robert Tate in 1970, and Antony Furnivall in 1972.¹³⁶

Upon completion of the *Gloria in excelsis* tower in 1964, Dirksen was put in charge of the Cathedral’s Advance Program. This new project was created at Dean Francis Sayre’s request to attract more people to the Cathedral through new spiritual and cultural opportunities and events. Yang noted that the Advance Program brought many new works to the Cathedral, such as “Noah Greenberg’s ‘The Play of Daniel’ and ‘The Play of Herod’ ... in 1965;” it commissioned “John La Montaine’s opera *The Shepherd’s Play* in 1967;” and it hosted a “Summer Festival beginning in 1965 ...

¹³³ Ibid., 188.

¹³⁴ Neill Phillips, "From the Close," *Cathedral Age*, vol. XLI, no. 1 (spring 1966): 5.

¹³⁵ Yang, 57.

¹³⁶ Ibid., 56–57.

featuring [a] series of chamber music concerts open to the public free of charge.”¹³⁷ The

annual fall Cathedral Open House also stems from the Advance Program as did the

Cathedral’s sponsorship of a Summer Choirboy Seminar (started in 1970). Yang wrote:

This two-week training program [led by the assistant organists] involved daily musical studies, tours around the capital city, and recreation and sports activities using the Cathedral schools’ facilities. About thirty choristers were accepted into this program each year. They came from [the] Washington area and other parts of the country. The seminar ended with a performance in the Summer Festival.¹³⁸

In April 1966, the Cathedral Choir took its first overseas tour, specifically to sing services at Westminster Abbey. The Abbey choir, on tour in celebration of the Abbey’s 900th anniversary, relinquished space in the Abbey Choir School for the Cathedral Choir to lodge.

[The Cathedral Choir] became only the second non-British choir in history to sing services in Westminster Abbey. ... The boys sang three services a day and even mastered the Abbey’s bizarre logistics, which prevent choir and organist from seeing one another. By the time they returned [to Washington], they had also toured extensively, performed on the BBC, rehearsed with the King’s College Choir at Cambridge, and attended a diplomatic reception in their honor by United States Ambassador David Bruce (a St. Albans parent).¹³⁹

While the Cathedral Choir was in England, the mixed glee club from St. Albans and the

National Cathedral School (under Dirksen’s direction) sang services at the Cathedral.¹⁴⁰

Dr. Sowerby, Director of the College of Church Musicians, died in August 1968, “and his ashes were interred in the Cathedral Columbarium.”¹⁴¹ Yang reported that four new faculty members were appointed to the CCM that year:

¹³⁷ Ibid., 69–70.

¹³⁸ Ibid., 73.

¹³⁹ Craig Ulman, “The Martin Period,” in *STA, An Illustrated History...*, 147.

¹⁴⁰ Yang, 67.

¹⁴¹ Ibid., 192.

John Corigliano, as teacher of composition; Richard Roeckelein, organist and choirmaster of All Saints Episcopal Church, Chevy Chase, Maryland, as teacher of voice training; Albert Russell, organist and choirmaster of St. John's Episcopal Church, Lafayette Square, Washington, D.C., as teacher of organ; and Ronald Stalford, organist and choirmaster of Christ Episcopal Church, Georgetown, in Washington, D.C. (who had also received the degree of Fellow of the CCM in 1967), as the teacher of service playing, improvisation, and organ repertory.¹⁴²

A weekly schedule of musical rehearsals and events for 1968 is found in Table 3. This table shows how CCM instruction was included in the weekly rehearsal rota.

Table 3. Cathedral Music Program:

Schedule of Rehearsals, Services, and Activities, 1968¹⁴³

	Times	Rehearsals, Services, and Activities
Sunday	9:00 a.m.–10:00 a.m.	Holy Communion—Bethlehem Chapel Junior Choir (Fenstermaker)
	11:00 a.m.–12:00 p.m.	Cathedral Service Cathedral Choir (Callaway)
	4:00 p.m.–5:00 p.m.	Evensong Cathedral Choir (Callaway)
	5:00 p.m.–6:00 p.m.	Organ recital (most Sundays)—Great Choir
Monday	9:00 a.m.–10:00 a.m.	Organ lessons—Great Choir
	12:30 p.m.–1:30 p.m.	Chorister practice (Callaway)
	1:45 p.m.–2:50 p.m.	St. Albans Glee Club practice (Dirksen)
	3:30 p.m.–4:30 p.m.	Practice and Evensong Choristers and CCM (Callaway)
	4:30 p.m.–5:00 p.m.	CCM practice (Callaway)
	5:00 p.m.–6:00 p.m.	Organ lessons—Great Choir
	8:00 p.m.–10:00 p.m.	Cathedral Choral Society practice—Nave (Callaway or Dirksen)
Tuesday	9:00 a.m.–10:00 a.m.	Organ lessons—Great Choir
	12:30 p.m.–1:30 p.m.	Chorister practice (Callaway)

¹⁴² Ibid., 192–193.

¹⁴³ Adapted from Yang, 58–59.

	Times	Rehearsals, Services, and Activities
Tuesday (cont.)	1:15 p.m.–2:10 p.m. 2:00 p.m.–2:50 p.m. 3:30 p.m.–4:40 p.m. 4:15 p.m.–5:00 p.m. 4:30 p.m.–6:00 p.m.	CCM class—Bethlehem Chapel (Stalford) St. Albans Glee Club practice (Dirksen) Practice and Evensong Choristers and CCM (Callaway) NCS Glee Club (Dirksen) Organ lessons—Great Choir
Wednesday	9:00 a.m.–10:00 a.m. 12:30 p.m.–1:30 p.m. 1:15 p.m.–2:10 p.m. 2:00 p.m.–2:50 p.m. 3:30 p.m.–4:30 p.m. 4:30 p.m.–5:30 p.m.	Organ lessons—Great Choir Chorister practice (Callaway) CCM class—Bethlehem or Resurrection Chapel (Stalford) St. Albans Glee Club practice (Dirksen) Practice and Evensong Choristers and CCM (Callaway) Organ repertory class—Great Choir (Stalford)
Thursday	12:30 p.m.–1:30 p.m. 2:00 p.m.–2:50 p.m. 2:40 p.m.–3:20 p.m. 3:30 p.m.–5:00 p.m.	Chorister practice (Callaway) St. Albans Glee Club practice (Dirksen) NCS Glee Club (Dirksen) Practice and Evensong—Bethlehem Chapel Junior Choir (Fenstermaker)
Friday	8:30 a.m.—9:30 a.m. 9:00 a.m.–10:20 a.m. 2:00 p.m.–3:30 p.m. 3:30 p.m.–5:00 p.m. 7:15 p.m.–9:45 p.m.	NCS Chapel Service—Great Choir (Dirksen) CCM Practice and Service— Bethlehem or Resurrection Chapel Chorister practice (Callaway) Practice and Evensong—Bethlehem Chapel Junior Choir (Fenstermaker) Cathedral Choir practice—Cathedral (Callaway)
Saturday	10:00 a.m.–11:45 a.m.	Junior Choir practice (Fenstermaker)

During the late 1960s the Cathedral proper began to incur operating deficits due to increases in staff and a more "ambitious ministry," and by 1972, the Cathedral also



began to incur enormous debt for its continued construction.¹⁴⁴ Budgetary adjustments during 1969 and 1970 caused for the demise of the College of Church Musicians (see below); but also "a reduction in approximately ten percent was made for choir and music largely by a cut in the size of the Cathedral Choir of Men and Boys."¹⁴⁵ "Citing increasing building costs and the dwindling supply of stonecarvers, the Cathedral Chapter, at the urging of the Dean [Francis Sayre], elected to go into debt in order to complete the interior of the nave by Easter, 1976—in time for an anticipated flood of bicentennial tourists. ... By August 1976, the Cathedral's debts exceeded \$9.5 million \$2.035 million of the debt came from borrowings internal to the Close."¹⁴⁶

To this point, it was common for St. Albans, NCS, and Beauvoir, the College of Preachers, and the Cathedral to borrow one from the other; but as news of the Cathedral's financial crisis made its way to St. Albans, the school worried that the internal borrowings would "threaten the integrity of the school's fundraising efforts. The Board of Governors investigated, and the [Cathedral] Foundation business office made arrangements to repay most of the ... debt to St. Albans. By June, 1977, the Cathedral had agreed not to borrow from any of the schools without first obtaining the approval of its Board of Governors."¹⁴⁷

As mentioned above, the College of Church Musicians closed in 1969 as the Cathedral's financial difficulties required cutbacks to many programs. Yang reported that

¹⁴⁴ Yang, 168.

¹⁴⁵ Robert Amory Jr., "A Look at the Cathedral's Operating Budget," *Cathedral Age*, vol. XLV, no. 3 (fall 1970): 23.

¹⁴⁶ Ulman, 168.

¹⁴⁷ Ibid.

the CCM actually was incorporated into the Cathedral's Department of Worship and Program. She quoted Dean Francis Sayre regarding the incorporation:

The College of Church Musicians was conceived as a pilot project to test the value of ideals and objectives. We have learned together that the stimulation, guidance and encouragement of creative and experimental work in music—and all liturgical arts—can more vitally and efficiently take place at the heart of the cathedral's life, rather than in a related but separate institution.¹⁴⁸

Dirksen, the CCM's chancellor, explained more clearly why the program was subsumed directly into the Cathedral's aegis and thereby terminated:

Many excellent organ and choral training programs are already in existence, and several schools, long established, offer related courses in liturgics and church history. These schools grant appropriate degrees backed by accreditation. A college, however small, must maintain administration, staff, household and laboratory. It must meet the same high standard accreditation demands of much larger schools. All of this makes the small college an unduly expensive way to train a necessarily small student body. The pilot project taught us the value and need of the objective and function of the College of Church Musicians. It also showed a more logical way to use every dollar of financial support to underwrite practical experience for those most gifted and qualified.¹⁴⁹

Although no longer a functioning entity, several fellowships drawn from College of Church Musicians funds were offered to aspiring young musicians in the 1970s (such as Tate and Furnivall, see above).¹⁵⁰

Coeducation was becoming more popular in private education in the late 1960s; and on the Cathedral Close, both St. Albans and the National Cathedral School "began to take more notice of one another. ... By the fall of 1970, the schedule of coordinate classes had grown to twenty-eight, and later the same year the senior class at St. Albans

¹⁴⁸ Francis Sayre, comment in Nancy S. Montgomery's fall 1969 *Cathedral Age* article, "College of Church Musicians," cited in Yang, 193.

¹⁴⁹ Richard Wayne Dirksen, comment in Nancy S. Montgomery's fall 1969 *Cathedral Age* article, "College of Church Musicians," cited in Yang, 193.

¹⁵⁰ Ann Hume, "Apprenticeship," *Cathedral Age*, vol.L, no. 1 (spring 1975): 6.

even voted to open their inner sanctum, the Sixth Form Room, to their contemporaries from across the Close."¹⁵¹ An education task force set up by the Cathedral Chapter to look at the feasibility of merging St. Albans, NCS, and Beauvoir. "At the time [January, 1971], neither the headmaster of St. Albans [The Reverend Canon Charles Martin] nor the headmaster of NCS, Edward Curran ..., endorsed the idea of consolidation"¹⁵²

Later that year, NCS issued a paper titled "A Proposal for the Cathedral Schools" that "was a manifesto for coeducation and merger." This document not only outlined the proposal for creating a coeducational structure for all Cathedral Close students, grades one through twelve, but it also recommended the sharing of facilities, faculty, and finance. "St. Albans greeted NCS's recommendation with all the enthusiasm of a confirmed bachelor on Sadie Hawkins Day."¹⁵³ Arguments against merger ranged from concern over the "attendant loss of intimacy," to the "consistent failure of efforts to consolidate billing, purchasing, and other administrative functions at the three schools," to the fact that NCS had "no [material] resources to contribute." Since NCS had rejected the opportunity to build common facilities, its new-found enthusiasm for such facilities struck the Canon [Martin] as ill-timed."¹⁵⁴ The St. Albans Board of Governors "adopted a resolution endorsing coordinate education and implicitly rejecting coeducation, with its 'potentially disastrous effects of merging out of existence each school's strong and

¹⁵¹ Ulman, 165.

¹⁵² Ibid.

¹⁵³ Ibid., 165–6.

¹⁵⁴ Ibid., 167.

historic integrity and identity...!"¹⁵⁵ Although discussions of merging the three Cathedral schools ended in 1972, coordinate education and activities continue and have "flourished" between St. Albans and NCS.¹⁵⁶

The Cathedral Music Program: From Callaway to Dirksen to Major

Richard Wayne Dirksen was named the Cathedral's Canon Precentor in 1969, making him the first layperson to hold that office in the Anglican Communion.¹⁵⁷ This meant that Dirksen, long-time associate to Callaway, became Callaway's supervisor! Regardless of the official change in responsibilities, both men continued to work assiduously for Cathedral's ministry of music to the Washington D.C. area.

Upon John T. Walker's consecration as bishop in the mid-1970s, many changes occurred regarding the Cathedral's function in the community and in its services of worship.¹⁵⁸ Bishop Walker wanted to take a more pro-active role in the life and liturgical routine of the Cathedral and he named himself Dean upon the Very Reverend Francis Sayre's retirement in 1978. "This move closely linked the Cathedral and the Diocese of Washington. With this decision he could influence the activities of both institutions and ensure the common goals."¹⁵⁹ Bishop Walker wanted to expand the musical and artistic vision of the Cathedral and asked Dirksen to consider what could be offered to the community that would be original and unique; for example, ballet, opera, and others.


¹⁵⁵ Ibid.


¹⁵⁶ Ibid.


¹⁵⁷ Dirksen, interview.

¹⁵⁸ Dirksen, interview.

¹⁵⁹ "Biography of The Right Reverend John Thomas Walker," (n.d.); available from <http://www.johnthomaswalker.com/bio.htm>.

This opportunity led to an intensely creative period in musical endeavors sponsored or performed by the Cathedral's musicians. Yang noted, "Under Dirksen's creative planning ..., there were many concerts of ever-larger scale and greater creativity." These concerts included Dave Brubeck's oratorio, *The Gates of Justice*, Haydn's *Mass in Time of War* (conducted by Leonard Bernstein), Gian-Carlo Menotti's opera, *The Egg*, and Dirksen's own *The Ballad of Doctor Faustus*.¹⁶⁰ 

Liturgical changes in Bishop Walker's tenure stemmed from use of the new Prayer Book. The 1979 Book of Common Prayer (in its proposed and ultimately ratified version) was already in use in many churches by 1976, and this was also the case at the Washington National Cathedral. Although the traditional services (with modifications) remained in the new Prayer Book, the greatest changes were centered in the contemporary English-language services and psalter. This updating of the liturgies of the church caused the need for new music (for new texts) to be written. This especially was true for the canticles and the psalms, texts traditionally chanted at the Cathedral. Between Dirksen and Douglas Major (see below), they created 35–40 new (Anglican) chants, and they had to point all 150 psalms. "It's a constantly evolving process," said Major.¹⁶¹ 

When asked about other effects of the new Prayer Book upon music, Dirksen explained that the Anglican musical tradition was established in the United States by the great American choirmasters T. Tertius Noble (at the Cathedral of St. John the Divine in New York City) and Paul Callaway.  Dirksen stressed that it is inconceivable that

¹⁶⁰ Yang, 73–74.

¹⁶¹ Comment by Douglas Major during Dirksen interview.

Anglican choral music would have to change or that the traditional music (namely, old English texts and classically-styled music) could no longer be done just because the liturgy changed with the 1979 Book of Common Prayer. He said that music in the tradition of Callaway and Noble had already been established; and it remained important to the Episcopal Church (and the National Cathedral) that the music not change simply because the liturgy did. Dirksen added that “the language of immersion” is important at the Cathedral; part of which is listening to and singing the great language of the Bible (King James Version) and also and the traditional services in the Book of Common Prayer. “Being immersed in art [namely, architecture, music, the language of liturgy and scripture] is part of what gives those kids the desire to write [me] letters twenty-five years later. The whole experience is something larger than we all are as individuals.”¹⁶² In addition to the commitment to traditional music, Dirksen also noted that “New and formidable types of music are always accepted at the Cathedral.”¹⁶³ Yang’s research in the Cathedral Archives bears out Dirksen’s remark: her dissertation lists musical premieres at the Cathedral from the early 1910s through 1996 and includes 147 compositions, over half by Dirksen.¹⁶⁴


Many of Dirksen’s compositions, especially those composed during the 1980s, were written for ‘dedication Evensongs.’¹⁶⁵ People would donate money toward the completion of the Cathedral (such as gifting a gargoyle or a stained-glass window),

¹⁶² Dirksen interview. Dirksen said he had over five hundred letters from former choristers and students thanking him for his service to the Cathedral, St. Albans, and NCS.

¹⁶³ Ibid.

¹⁶⁴ Yang, 209–220.

Dirksen would write a special piece to commemorate the blessing and dedication of the item. He recounted to me the occasion of the dedication of the light board. Before the light board was installed, people had to be stationed at light boxes throughout the Cathedral and wait for a signal so that all the lights could be turned on simultaneously. Dirksen wanted to try something new and different for this dedication, so he composed a piece using a tape of whale sounds which played while the Cathedral was still completely dark. He said that made a great impression on the congregation.¹⁶⁵

When asked where his compositional impetus lay, Dirksen said that his inspiration came from looking at the lives of the people who made the donations. Dirksen then told me of a Japanese family that donated a stained-glass window. He went to an encyclopedia to find a Japanese tune to use for his composition. He arranged the words to "Now thank we all our God" to fit the music and performed it in procession with finger cymbals.  The family was so impressed they gave \$5000 toward a second window!

Upon Paul Callaway's retirement in 1977, Dirksen succeeded him as organist-choirmaster. Douglas Major, assistant under Callaway from 1974 to 1976, returned to the Cathedral from St. Louis after an absence of one year to reclaim his spot as assistant organist-choirmaster.¹⁶⁶ Major became associate to Dirksen in 1980 and was named the Cathedral's fifth organist-choirmaster in the fall of 1988 upon Dirksen's retirement.¹⁶⁷

When asked how he came to be assistant organist-choirmaster, Major explained:

¹⁶⁵ Dirksen interview.

¹⁶⁶ "Dirksen-in-residence," *Cathedral Age*, vol. LI, no. 3 (fall 1976): 28.

¹⁶⁷ Yang, 74, 77.

I was the assistant organist at Christ Church Cathedral in St. Louis [in the spring of 1974]; and I was studying with Ronald Arnatt who was the organist there. One day, I went to the Cathedral for my organ lesson and Ronald said, “We’re not going to have our lesson today, we’re going to go make a phone call.” And I thought to myself, “Oh no, what have I done?” So we go to his office, and it turns out that Paul Callaway was looking for an assistant organist and choirmaster for the [Washington National] Cathedral. I talked to him on the phone, and he decided that he wanted me to come to Washington to audition for the job. So about three days later, I was on a plane for Washington and spent a couple of days [at the Cathedral], met everybody and played the organ for them, and observed the choir—rehearsals and things—and about a week later, [I] got a call back offering me the position.

It was a difficult decision to make because I was just finishing my third year of a four year bachelor’s program [at Webster University in St. Louis], and [Callaway] offered me the position for the coming fall. So I had to decide if I wanted to take it or did I want to finish my bachelor’s degree? Ronald Arnatt, I think, gave me some very good advice: he said, “You can always go back to school and get your degree. This position is open right now. You really should take it.” It was a two-year position. I came to Washington in the fall of ‘74; I was [in Washington] for two years and then went back to St. Louis to finish my bachelor’s degree the following year. [When] Paul Callaway retired, and Richard Dirksen became organist and choirmaster, ... he called me up and said, “I’m looking for an assistant organist. Do you want to come back?” And I immediately said, “Of course! I’d love to!”¹⁶⁸

According to Yang, Major’s “first important activity” as assistant to Callaway was to direct the two-week Summer Choirboy Camp (begun in 1970 and part of the College of Church Musicians). “This two-week Summer Choirboy Camp involved intensive score reading, rehearsals, voice development, and recreation activities. ... At the end of the training program, the choirboys, together with the Cathedral Choir of Men, presented a choral concert”¹⁶⁹

¹⁶⁸ Douglas Major, interview with researcher, 3 Oct. 1995. Yang reported that Major studied at the University of Missouri at St. Louis; but Major reported to me that his undergraduate degree was granted from Webster University in St. Louis. Major’s bio from the Cathedral’s web page (<http://www.cathedral.org/cathedral/news/staff/major.shtml>) also lists Webster as his undergraduate school. Major was granted an honorary doctorate from the Nashotah House Episcopal Seminary (Nashotah, Wisconsin) in May 1995.

¹⁶⁹ Yang, 76.

In 1978, Major initiated the “annual gathering of all the choirs of men and boys in the Diocese of Washington in a festival Evensong ... strengthen[ing] the bonds between the Cathedral ... and parish churches in the Diocese.” Major also started in 1980 the practice of weekly organ demonstrations (12:45 p.m. on Wednesdays), and he “created ‘Glorious Fourth’—an organ recital featuring American music played on the morning of the Fourth of July.”¹⁷⁰

In the spring of 1985, in conjunction with St. Albans School's Seventy-fifth Anniversary Festival of the Arts, former choirboys from 1926 forward gathered at the Cathedral for their first reunion. Paul Callaway returned for the event, and Wayne Dirksen rehearsed and directed the one-hundred-and-four former choristers for St. Albans School's Seventy-fifth Anniversary Cathedral Service. Fran Johnson, in her *Cathedral Age* article on the reunion, assessed the routine of the Cathedral chorister as follows:

The life of every choirboy is and always has been an unusual kind of existence. Of necessity, the choir has been treated as an isolated group, carrying on its cathedral work each weekday morning and afternoon, every Sunday, and during the Christmas and spring holidays while, at the same time, adhering to a strong academic schedule required of all St. Albans students. Inevitably, a unique and exclusive choirboy fraternity and an indissoluble bond developed from the mutual routine, discipline and, above all, creativity....¹⁷¹

John Shenefield, Class of 1956 and a former chorister, agreed with Johnson and further commented on the comradery of the choirboys:

The choir regarded themselves as the Green Berets—the elite, if you will—of the school because they did what every student did at St. Albans and then also participated in a rigid choir schedule day after day, year after year. At the same

¹⁷⁰ Ibid., 78–79.

¹⁷¹ Fran Johnson, "Former Cathedral Choirboys Reunite at St. Albans School's Seventy-fifth Anniversary Celebration," *Cathedral Age*, vol. LX, no. 3 (fall 1985): 24.

time, many became athletes and school leaders. The alumni of the choir are, indeed, proud of their past.¹⁷²

In 1992, the Cathedral Choir began annual regional tours of the United States.

These trips, scheduled during the choristers' spring break, provide an ever-larger venue for the choir. The tours also allow the choir to assist in fund-raising opportunities for the Cathedral music program and for the local churches that host the choir. Major stated:

Many choirs like this spend tremendous amounts of resources to take their choir to England. We have taken a different approach. We have 28,000 National Cathedral Association members all across the country; and many of these people do not get a chance to come to the Cathedral very often. Our approach with the tour has been, "Let's take the show to the people." So, we have targeted a geographical area of the country for a choir concert tour every March. ...

For each of these tours, we have some financial support. We ask a small honorarium from the hosting organizations; but then we encourage them to use our appearance as a fundraiser for a local project. For instance, in Pittsburgh, we helped the sponsoring church raise about four thousand bucks for a meals for senior citizens program. In Detroit they raised about six thousand dollars for the cathedral school scholarship fund at St. John's Cathedral. And Boston used the proceeds to help an inner-city reading advocacy program. So, we try really hard to make the tour an all-win situation. We get a chance to travel and sing in different places. The local NCA representatives have an opportunity to host an event [in their city or region] that involves the Cathedral [choir]. And the local church gets a chance to raise a little money for a project that's near and dear to them.¹⁷³

Since 1995, the choristers have attended a retreat in late August specifically to prepare for the new school/choir year. Major outlined the first retreat as follows:

This is another part of the enhancement of the boys' program. We took them for a week down to a very beautiful place about an hour and a half south of here called St. Mary's City, which is the oldest city in Maryland. It was established about 1640 and was the first capital of the colony of Maryland, until it was moved

¹⁷² John Shenefield, personal reminiscence, quoted in Johnson, 25.

¹⁷³ Major, 1995 interview. Yang reported that the annual choir tours began in 1995; however, in my first interview with Major (in 1995), he named each of the regional tours the choir had taken to-date thereby making March 1992 the first tour.

to Annapolis about 1700. There is a very fine, small private college down there [St. Mary's College] where we stayed and rehearsed and sang and a very ancient and historic parish church [Trinity Church] right on this point of land. It's right at the mouth of the Potomac River where it goes into the bay, and it's a really beautiful spot.

We met for a whole week—with just the boys for the first five days—and then the men of the choir joined us for the weekend. It was a really great jump-start into the year; and it really helped to integrate the eight new boys into the program this year and make them really feel part of the group. It was expensive; but it was money well spent—and all paid for, of course, by the Cathedral and the board. No expense to the boys.¹⁷⁴

Perhaps the most significant development under Major's tenure as organist-choirmaster was the addition of the Cathedral Choir of Girls to the music program. Initiated in the fall of 1997, this choir shares in the rota of services with the boys and men. See the following chapter for information regarding this ensemble and its role in the Cathedral music program.

The Washington National Cathedral music program, in its almost century-old existence, has provided for the nation's capital an outstanding variety of musical experiences. From the routine of liturgical service to the occasional oratorio, opera, ballet, and others, the vision of the Cathedral's five organist-choirmasters has been to make the Cathedral a place that maintains the best of the Anglican musical tradition while inviting new and challenging musical enterprises to become part of the Cathedral's canon. All this is accomplished for the glory of God with a distinctly American musical resonance; and at the heart of this enterprise is the Cathedral Choir of Men and Boys.

¹⁷⁴ Ibid.

CHAPTER FOUR

The Academic, Spiritual, and Musical Training of the Cathedral Choristers

Admittance to the Choir and to St. Albans School

The close ties between the Washington National Cathedral and the attending schools on the close are most clearly evident in the training of the Cathedral choristers. All boy choristers at the Washington National Cathedral are schooled at St. Albans. Junior choristers (third and fourth graders) attend the school of their parents' choosing, but choristers in the Cathedral Choir of Men and Boys are required to attend the Lower School at St. Albans. Douglas Major outlined the ideal process for entering into the music program at the Cathedral. First, a boy comes to an audition in the summer or in early September of his third-grade year. He is assessed for potential according to the following criteria:

Does he have a clear voice; does he have a voice that's pleasant, pretty? Does he have a beautiful voice as opposed to a raspy, rough sounding voice? Does he have a good ear? We give him ear tests. "Sing this little melody back. Here's a three-note triad: sing the top note; sing the middle note; sing the bottom note." We ask him to sing a song that he knows—any kind of a song. It can be a hymn, it can be a school song, it can be a kiddy song. Anything. Does he start and end in the same key? So, we're looking for a pleasant voice, a good set of ears—even though they may be totally untrained—both of those faculties.

The third thing that we look at is his reading ability. We'll ask him to read a psalm or two from the Psalter. If he can read it fluently, it means he already has a good grasp of the written language; and he has a better potential for being able to

be taught how to read music. So, a boy who passes those three standards is then admitted to the Junior Choir.¹⁷⁵



The junior choristers rehearse twice weekly and sing at the 9:00 a.m. Sunday Eucharist in Bethlehem Chapel. Enrollment varies from fourteen to sixteen boys. Under the direction of the assistant organist and choirmaster, boys in the Junior Choir program are given basic vocal and musical instruction with an introduction to Episcopal worship and music. Major, as the assistant organist and choirmaster for fourteen years, developed a scheme for addressing basic musical skills and Episcopal liturgy in Junior Choir rehearsals.

They are taught how to sing the vowels properly; how to produce the vowel sounds; how to focus their tone. They are taught the mechanics of proper breathing. They are taught English diction—which is the hardest language to sing, as you well know. They are taught their way around the Prayer Book: what musical parts are sung in the Eucharist and what musical parts are sung in Evensong. They are introduced to singing the psalms, both in Anglican chant and in plainsong psalmody. The emphasis is not on repertoire with the junior choristers; the emphasis is almost completely on skills: reading skills, rhythm and pitch, and the basics of music education.¹⁷⁶

Nicholas White noted that with the completion of the Cathedral in 1990, music programs, including the Junior Choir, are now considered a priority.

We're really looking at a very solid educational system for the Junior Choir. ... It's awe inspiring, really, the responsibility that should be there for the person who does the Junior Choir; because if you think about it, those boys are so vulnerable and so easily influenced by everything that's going on in their lives at ages seven, eight, and nine. If I were to teach them to sing in a negative way or teach them something detrimental in the way that they use their voices, it could have serious implications on the future of our Cathedral Choir. They really need to be in good vocal shape, and also good musical shape in terms of their musical knowledge. So, it's a very, very important choir, and we are lucky enough to

¹⁷⁵ Major, 1995 interview.

¹⁷⁶ Ibid.

attract some really, really good young boys who have a lot of musical talent already.¹⁷⁷

As stated above, the junior choristers do not have to attend Beauvoir (third grade) or St. Albans (fourth grade), but choristers in the Cathedral Choir of Men and Boys do. Major stated that “if a boy comes into the school at the fourth grade and sings in the Junior Choir at the fourth grade, it is much easier for him to make the transition on into the fifth grade and the Cathedral Choir.”¹⁷⁸ Therefore, at some point, all boys who enter the Cathedral Choir of Men and Boys also must be accepted into St. Albans School. Major explained that junior choristers, who are not already enrolled in the Lower School at St. Albans, are given an academic examination by the school around January of their fourth grade year. This exam is a standardized test used to evaluate “reading comprehension, math skills, writing skills, vocabulary, things like that.”¹⁷⁹ Major listens to the junior choristers several times to assess skills and abilities; [then] they are given a much more formal test. They are asked to sing one verse of a hymn which they have prepared. They are asked to sing a short anthem of some sort. And they’re given an extensive ear test¹⁸⁰ Major continued:

After that test is completed, and after the test scores are received from the standardized test, then we have a “pow-wow” with [St. Albans’] headmaster ..., the head of the academic faculty ..., the head of the admissions office ..., the assistant organist and myself [sic]. We basically put equal weight on three different factors: the first is the results of the singing test, the second is the result of the academic test, and the third is based on the assistant organist’s assessment of the boy’s proclivity for group activities. Is he cooperative; is he enthusiastic; do his parents get him here on time? Is he dependable; is he the kind of boy who

¹⁷⁷ Nicholas White, interview with researcher, 3 Oct. 1995.

¹⁷⁸ Major, 1995 interview.

¹⁷⁹ Ibid.

¹⁸⁰ Ibid.

exhibits ... leadership within the younger group? Musical leadership, primarily, is what we're looking for there¹⁸¹

Along with concern for musical leadership, the committee considers each boy's "self-confidence, stature, and level of comfort when talking with adults." These are gleaned from the personal interview each candidate has with the head of the admissions office.¹⁸²

Based on the above entrance criteria, namely, results from the musical test, results from the standardized test, musical proclivity and responsibility, five to eight boys are selected to enter both St. Albans at the fifth grade and the Cathedral Choir of Men and Boys. This number varies due to the number of eighth graders leaving the choir or boys whose families move from the Washington D.C. area. Boys accepted into the choir receive a scholarship amounting to approximately forty percent of their school tuition.¹⁸³

Paul Herman, St. Albans's Lower School headmaster noted that the most significant change in the enrollment policy for choristers occurred in the early 1980s. Before this change, "any boy in fourth through eighth grade could be in the choir. Fourth grade is our first year at St. Albans; and because it is the first year, it is a difficult year for all the boys. ... It was really too difficult for them [the choristers] to make the adjustment to St. Albans. ... It really wasn't fair to ask them to handle the rigors of the program." Herman added that the admission standards for choristers are as rigorous as for other boys testing at St. Albans.¹⁸⁴

¹⁸¹ Ibid.

¹⁸² Ibid.

¹⁸³ Ibid.

¹⁸⁴ Paul Herman, interview with researcher, 4 Oct. 1995.

Herman continued, “If he can [handle the academic program], and if the choir wants him, then we have a match and we offer him a position at St. Albans. Because of the number of hours that they’re required to perform over there [at the Cathedral] during the week and on the weekend, the boys have to be able to handle the academic load, or it would be unfair to them.”¹⁸⁵ Major noted further:

[We look] for the boy who can do the academic work, who has at least a 125 I.Q., and for the boy who loves to sing. Ideally, we’re also looking for the boy who is small for his age group rather than large for his age group. The chances are he will be able to sing treble through his eighth grade year if he is smaller for his age as opposed to bigger for his age. That’s not a really critical determining factor, but given two boys who were exactly equal in every other category, and one was six inches taller than the other, I would probably choose the smaller boy.¹⁸⁶

Academic Training of the Choristers

Choristers attending St. Albans School are trained alongside non-choristers; but this was not always the case. Through the 1970s choristers were taught in their own classroom. As they rehearsed first thing in the morning, the choristers missed thirty minutes of chapel Monday, Wednesday, and Thursday mornings. Due to other scheduling difficulties, they also did not take any science classes. Herman said, “We would just have to take away an academic subject from them, and science was the easiest one.”¹⁸⁷

Currently (from the 1980s forward), the choristers meet in classes with the non-choristers; however, they still must miss several subjects in the course of the school day. The morning rehearsal time is later (9:45 to 10:45) and the fifth and sixth grade choristers

¹⁸⁵ Ibid.

¹⁸⁶ Major, 1995 interview.

¹⁸⁷ Herman, interview.

miss their music and arts block; eighth graders miss ethics (with the National Cathedral School girls) and government law. “For the seventh grade[ers] that same period, ... they are missing six of our courses that are quarter or semester courses. They are missing music, art, drama, computer, religion and decisions. So that’s the compromise we have to make with the program; but the parents are informed of this when we admit them to St. Albans. The boys understand this is the adjustment we must make in their schedule.”¹⁸⁸

Major expanded on the difficulties of scheduling in his 1995 interview. He noted:

When I first came on the staff in ‘74, the choristers rehearsed at 8:15 in the morning. [The choristers were] twenty in number in a lower school—that is grades four through eight—of two hundred students. And it’s a tremendous scheduling challenge for the school to find a one-hour block of time every morning for the choristers to be pulled out of fifth grade, sixth grade, seventh grade, and eighth grade. We have had wonderful, wonderful support from the school for decades now about being able to make that schedule happen. It takes a real commitment on the part of the teachers; and it takes crafty scheduling so that the choristers are not missing any academic work that the non-singing boys are being introduced to.

Originally, the choristers met at the first hour of school at 8:15 to 9:15, and the rest of the school either had assembly one morning a week, had music, computer, crafts, clubs, or chapel two days a week. They found it increasingly harder to get speakers to come to an assembly at 8:15 in the morning. So for a few years, the choir rehearsed right before lunch, which was 10:45 to 11:45; and from a musical point of view, that was a total disaster. They had been at it [the academic classes] for four hours, they were hungry, they were tired, and we were able to accomplish considerably less at that time period. About six years ago, just when I took over, it got moved back to 9:45 to 10:45, essentially being the third period of the day. It’s not ideal; I wish it were earlier, but it seems like it’s probably going to stay there for awhile.¹⁸⁹

On weekday afternoons, choristers rehearse one-half hour before Evensong. With the advent of the girl choir, the boys and the girls share responsibility for the weekday Evensongs. Boys sing Mondays and Wednesdays; girls sing Tuesdays and Thursdays.

¹⁸⁸ Ibid.

Friday Evensongs are rotated between the two choirs on a biweekly basis. Until the 1998–1999 school year, Evensong started at 4:00, lasting approximately 30 minutes. With the 1998–1999 school year, Evensong was moved to 4:30. This has helped to create study time immediately after St. Albans dismisses (3:30) and alleviate conflicts with athletics.

All lower school athletic programs at St. Albans begin at 2:00, and choristers who are on competitive teams occasionally have games that conflict with Evensong. Herman noted, “When we have many games scheduled, ... our rule is that we don’t send more than two choristers to the away games, because they’re not going to come back until 4:30—too late to go to Evensong. That’s a sacrifice that some of the choristers will have to make; they can’t always go to all their games. It’s a lottery system; we pick different names out every week when we have this conflict.”¹⁹⁰

When I asked Major about scheduling conflicts with athletics, he acknowledged Herman’s support of the choristers and their responsibility to the Cathedral:

Mr. Herman ... is very, very supportive. When push comes to shove ... he, without fail, comes to our aid ... and helps the coaches and faculty to understand that the choristers have this commitment The other side of it is also true. When a whole class has a field trip planned and boys need to miss a morning rehearsal, I try really, really hard to help them understand that I support that work as well, and I will excuse those boys So it’s a give and take situation.¹⁹¹

Academically, St. Albans Lower School is divided into five forms: C, B, A, I (first), and II (second). These forms correspond to grades four through eight, thereby combining elementary and middle school levels. The St. Albans Lower School

¹⁸⁹ Major, 1995 interview.

¹⁹⁰ Herman, interview.

catalogue/brochure states “the elementary level emphasizes essential skills in reading, writing, and mathematics ... developing orderly, logical thinking and powers of critical observation and expression. The students in the middle school grades ... expand with departmentalization into a secondary-level experience¹⁹²

C Form (fourth grade) boys, usually around forty in number, are taught in an open-classroom setting with a team-teaching approach. Team-taught subjects are English, mathematics, and geography; science, religion, art, and music are taught by specialists. In the B Form (fifth grade), boys move from the open classroom to self-contained homerooms. Ancient history replaces world geography in the B Form. In the A Form (sixth grade), the history course proceeds (from ancient history) through the Renaissance; the science class meets three times weekly with a focus on life science; and the boys may choose athletic activities in all three seasons. Typically, six to ten new boys matriculate in the A Form.¹⁹³

First Form (seventh grade) is fully departmentalized according to academic discipline: English, American history, pre-algebra, and science. For part of the school year, boys also take classes in religion, decisions, music, computer, art, and drama. Fifteen to twenty new students enroll during the First Form year. Courses offered in Second Form (eighth grade) include algebra, English, a foreign language, government and law, earth science, and two arts electives. Ethics is taken with eighth-grade girls from the National Cathedral School. Forms I and II do not have homerooms; they meet

¹⁹¹ Major, 1995 interview.

¹⁹² *St. Albans School Lower School: Philosophy, Introduction, Programs of Study, Admissions Procedures* (Washington, D.C.: n.p., n.d.), 5.

twice weekly in groups of twelve to fifteen with faculty advisors “to discuss important issues in [their] academic and social life ... or to organize special projects.”¹⁹⁴

The school day begins at 7:50 a.m. with 7:55 to 9:30 given to classroom activities. From 9:35 to 10:00, three days a week, the boys attend chapel. The other two days are used for various grade-level activities, for free time, or for Lower School Chorus rehearsal (Forms B and A only). First and Second Formers meet in advisory groups during this time. Classes follow from 10:00 to 10:45 and from 10:55 to 11:45. Lunch is held in the refectory at 11:45. “Boys are assigned to tables with a teacher or prefect (Lower School student leader) in charge. The head of the table serves the students a lunch that is provided by the School. Table assignments change five or six times a year
....”¹⁹⁵

The final academic period follows lunch. Then at 1:20, students have a thirty-five minute study period. Following this, until 3:15, the boys have athletic activities. “The emphasis in the C and B Forms is on fitness, skill development, participation, and sportsmanship. ... In the A, First, and Second Forms, students choose from a variety of intramural and interscholastic sports.” Boys do not have sports on Fridays; instead, “during the fall and spring, school concludes with an assembly, while in the winter, club activities replace the assembly program. Friday dismissal is between 2:15 and 2:30 p.m.”¹⁹⁶

¹⁹³ Ibid, 6–7.

¹⁹⁴ Ibid., 7.

¹⁹⁵ Ibid., 8.

¹⁹⁶ Ibid., 8–9.

When asked about choristers remaining at St. Albans after the eighth grade, Herman said the boys “continue to get support from St. Albans. It’s an automatic move to the Upper School unless we see serious problems, and we would treat them no differently than we would other students who are moving to the Upper School. ... It’s a class of about sixty, about six boys leave every year, and they leave for various reasons. ... As a rule, they [the choristers] don’t move out at any greater percentage than the normal population.”¹⁹⁷

I asked Herman about the lasting effects of the St. Albans School experience for the choristers. He responded:

When they leave the Cathedral Choir at the end of the eighth grade [or] when their voices change, we have given them many skills that the boys who are in the regular program do not have: certainly one of discipline, one of time management, and one of commitment—of service outside the home. In this case, the service [is] perhaps to God, or to the Cathedral Choir, or to St. Albans. So I would think that these ... young men ... would be that much more attractive to the colleges. They have proved over a period of time that they can handle the rigors of our program and also give back to the school or the community something else. So I think it would be an asset to be a member of the Cathedral Choir.¹⁹⁸

The Spiritual Life for Cathedral Choristers

Without a doubt, the soul of the Washington National Cathedral is its pattern of worship. People certainly visit the Cathedral for its architectural marvels, but the structure gains its purpose through the routine of worship. Although called “a house of prayer for all people” and “the Nation’s Cathedral,” the services one usually encounters are specifically Episcopal and from the Book of Common Prayer. Other faiths are welcomed—in fact, celebrated—in this place of worship; non-Episcopal services and

¹⁹⁷ Herman, interview.

¹⁹⁸ Ibid.


events are part of the Cathedral schema. In its routine, however, the Cathedral Church of Sts. Peter and Paul, as the Bishop's seat in the Diocese of Washington D.C., follows the Calendar and Lectionary of the Episcopal Church and offers services accordingly.


Cathedral boy choristers sing Evensong two or three times weekly (alternating with the girls), and sing with the men both the principal eucharistic service and Choral Evensong on Sundays (again, alternating with the girls). Special concerts, events, and services also are part of the choristers' performing responsibilities; but it is the routine of Evensong and the Sunday Holy Eucharist that are primary in their service to the Cathedral.

The Reverend Canon Patricia Thomas was the Cathedral's canon precentor in 1997. This staff position is designed to organize and maintain the service rota for clergy, to provide direction for the various types and styles of worship, and to be the staff person responsible for the participants involved in the Cathedral's worship life. Canon Thomas was the staff person, and in this instance the clergy person, in closest contact with the music department and the Cathedral choristers.

When asked specifically about her role in the spiritual training of the choristers, Canon Thomas replied that choir camp in late August was her best opportunity to work with the boys. She admitted her weekly contact with them was limited:

Since I sing Evensong once a week, I see the boys before, after and during the Evensong; and I see them on Sunday as well. But in terms of actually working directly with the boys during the school year, I don't do much of that. I have gone down and I've asked the organists and musicians if I can say something to the boys about a season or about something special they're going to be doing. But I will have to say I don't want to take a lot of their rehearsal time because they need

the rehearsal time. So it may be that what we're thinking is that they're going to get a lot more [spiritual training] by osmosis. ed to some extent, they will.¹⁹⁹

Major was more specific in his explication of the boys' spiritual life at the Cathedral, especially with regard to their role in the various liturgies. He contended that a unique quality continued within the Anglican tradition of chorister training is teaching the boys to be the worship leaders. They are the ones, especially at Evensong, who carry the service. This high level of participation maintains the importance of music in the Episcopal/Anglican tradition of worship, especially at Evensong. Major contended that the most unique thing about chorister training is that "the boys take the role of leaders who sing the praises of God through prayer—even when a congregation is not there. The boys take on the role of singing for those people. The boys are there [in the worship service], regardless of crowd or attendance, to continue the tradition of praying so that it is done. This is a very foreign idea in America today,"²⁰⁰ 

Regardless of their visibility and responsibility as worship leaders, the Cathedral and St. Albans do not require the choristers to be Episcopalian.²⁰¹ Major noted that of the twenty choristers, in any given year, three or four are Episcopalian.²⁰² Liam Ball, a seventh grade chorister in the 1997–98 school year, when asked about his religious affiliation said he was Jewish.

I find that this doesn't really matter that much in the choir. ... There's never been anytime ever in choir history when [someone said to me] 'you can't go to this service,' or anything like that. It's the experience. ... When I come across a

¹⁹⁹ The Reverend Canon Patricia Thomas, interview with researcher, 18 Nov. 1997.

²⁰⁰ Major, 1999 interview.

²⁰¹ *St. Albans Lower School: Philosophy...*, 3.

²⁰² Major, 1995 interview.

piece of music that I just—you know, [it has] words that I just don't agree with—I just manage to concentrate on the notes instead of the words. And not only does it make singing easier, it just... I really like singing. I like singing, so it's easier for me to sing stuff that I don't really [profess].²⁰³

Jessica Lawrence, a senior at the National Cathedral School in the 1997–98 school year, was the first head chorister of the Cathedral Girls Choir. She said she was Episcopalian and that she thought most of the girls in the choir were as well. Lawrence noted that the major difference between the Girl Choir and other choruses at the National Cathedral School is in the degree of seriousness in the routine and the schedule. “You have to get through music more quickly; you're required to be more focused and on top and picking things up more quickly. And actually, I like it better, because sometimes it gets frustrating not being able to work at a certain level, like in school choirs, ... and that can get a little frustrating.”²⁰⁴

The Musical Training of the Choristers

The most obvious responsibility and reason for the boys' to be enrolled at St. Albans as choristers is their musical training at the Cathedral. They spend considerable time in musical activities, both during the academic day and after school. The training and the singing provide a special component to their education that services the Cathedral as well.

As stated previously, the boy choristers rehearse Monday through Friday from 9:45 to 10:45 and one-half hour before Evensong at the Cathedral in the choir room.

They must be vested before the afternoon Evensong rehearsal begins. As in the Great

²⁰³ Liam Ball, interview with researcher, 19 Nov. 1997.

²⁰⁴ Jessica Lawrence, interview with researcher, 20 Nov. 1997.

Choir, the choristers are divided into cantoris and decani in rehearsal, standing at slanted desks roughly four feet high, and sing facing each other with a grand piano between. During the morning rehearsals, the choirmaster, Douglas Major, typically plays and directs from the piano. The pre-Evensong rehearsals are directed by Major or either of the Assistant organist-choirmasters from the other end of the piano. That Evensong's assigned accompanist plays the rehearsal. Major and the assistants rotate conducting and accompanying through the week so each has the opportunity to conduct the choristers and to play the organ.

Morning rehearsals always begin with vocal warm-ups. Vocalizing begins by singing major scales on various vowel sounds, up and down, in successively higher keys. Major contends that singing scales is primary for good intonation. "They have to know where to place every note in the scale; and if they don't they won't sing in tune. It'll go flat or sharp."²⁰⁵ Other variations of scale singing are used for variety, and clarity of sound (pitch-matching and vowel-sound production) is stressed always.

Remarkably, little demonstration of musical concepts is required of Major or the assistant choirmasters. The choristers usually require just a sentence or two from their director to explain any musical changes necessary in their vocal technique in warm-ups or in rehearsing their music. Major stated:

The reason for that [little demonstration] is because of the continuity we have in the choristers themselves. This year [1997] we only had to incorporate four new boys into the choir. Four out of twenty—that's one-fifth. It's a twenty-percent turnover. That makes it a stronger choir this year. Last year, we only replaced three boys. ... And so once the expectations—my expectations—are established within the choir, ... then the standard is set. And then we spend the

²⁰⁵ Douglas Major, interview with researcher, 18 Nov. 1997.

first couple of months [each school year] incorporating the new boys into meeting that standard.

I think the important part about it is a consistency of approach so that the second and third year boy in the choir knows exactly what's expected of him. [He knows not only] what's expected of him in terms of the sound he makes, but [also in] the way he has his music prepared in the rehearsal, how he behaves in the rehearsal, how he shows up on time and gets vested, and [he knows] what the expectations are about how to behave in a service or a concert or a recording session. They're experienced boys, and so I don't have to do a whole lot of modeling. That can only happen in a program where the boys are singing six days a week; that can't happen one day a week or two days a week, because you have to spend so much more time modeling. [This is] a technique that works for a group that sings twenty hours a week; and I'm not sure that technique and style of what the choirmaster does would work for somebody who sees their [sic] kids two afternoons a week for an hour.²⁰⁶

Major arranges the choristers according to age and experience:

I always try to put a more experienced boy next to a younger boy. I don't care what the height-thing looks like; that doesn't bother me. What I'm most concerned about is that a younger boy has a more experienced boy standing next to him who can help him find the music, who can be a good positive role model about how we do it. ... Twenty years ago, the older boys used to beat up the younger ones. We've worked really hard to keep that from happening. Now each of the younger boys has an older boy who is a mentor.²⁰⁷

As Major is responsible for pairing the boys, he also is not averse to changing how they are paired and where they are seated. "I do that every now and then just to keep them on their toes—put them next to other singers, move weaker boys into the front row in the rehearsal room so I'm closer to them, so I can really help them."²⁰⁸

Although the decani generally sing the higher parts and the cantoris the second (lower treble) parts, Major still must consider overall balance and range between the two sides due in part to the literature the choir sings.

²⁰⁶ Ibid.

²⁰⁷ Major, 1995 interview.

²⁰⁸ Major, 1997 interview.

You still have to have an equal balance in terms of range on both sides because we do a lot of two-part treble stuff where the parts are equal: Byrd and Tallis, for instance. There's double treble, and they have to be equal; so you have to start with both sides being equal. After that—in terms of amount of sound and level of experience—generally I put the boys with the stronger ear on the cantoris side, singing the second notes, because they're not on top.²⁰⁹

Music for the afternoon's Evensong generally receives attention first in morning rehearsals. This will include psalmody, hymns, a setting of the *Magnificat* and *Nunc dimittis*, and an anthem as appointed for the day. The setting of the versicles and responses generally is repeated in weekday Evensongs and is not rehearsed daily. Appendix C lists music performed by the choristers in weekday services, January 1998 through March 1999.

At any given morning rehearsal, the boys not only learn the music for that afternoon's Evensong, they also practice music for the following Sunday and rehearse music for other special events (such as their annual performance of *Messiah* in December). As noted previously, since the fall of 1997, the boy choir and girl choir alternate weekday Evensongs Monday through Thursday, and alternate Fridays on a bi-weekly basis. This allows for more morning rehearsal time to be used for Sunday's music as they now only prepare for two or three weekday services (see Table Four below).

²⁰⁹ Ibid.

Table 4: Schedule for the Cathedral Boy Choristers, 1999.

	Times	Rehearsals and Services	Notes
Sunday	9:55–11:00 a.m. 11:00 a.m. 3:30 p.m. 4:00 p.m.	Pre-Service Rehearsal (SATB) Holy Eucharist (SATB) Pre-Evensong Rehearsal (SATB) Evensong (SATB)	Rehearsals and Services alternate with Girl Choristers
Monday	9:45–10:45 a.m. 4:00–4:30 p.m. 4:30 p.m.	Rehearsal Pre-Evensong Rehearsal Evensong	
Tuesday	9:45–10:45 a.m.	Rehearsal	
Wednesday	9:45–10:45 a.m. 4:00–4:30 p.m. 4:30 p.m.	Rehearsal Pre-Evensong Rehearsal Evensong	
Thursday	9:45–10:45 a.m. 6:30–8:45 p.m.	Rehearsal Full-Choir Rehearsal	Full-choir rehearsal may include or alternate with Girl Choristers
Friday	9:45–10:45 a.m. 4:00–4:30 p.m. 4:30 p.m.	Rehearsal Pre-Evensong Rehearsal Evensong	Friday Evensong alternates bi-weekly with Girl Choristers

Thursday evening rehearsals with the men of the choir (altos, tenors, basses) primarily are to polish the following Sunday's music (practiced in the Cathedral) with rehearsal time also given to music for succeeding Sundays and special occasions.

Rehearsals begin at 6:30; the boys stay until 8:45, and the men rehearse for an additional

forty-five minutes “to look ahead.”²¹⁰ Music for the Sunday morning celebration of the Holy Eucharist includes a psalm and hymns appointed for the day, two anthems (one at the Offertory and one during the communion of the people), and a mass setting (the *Credo* being said in unison). Hymns for Sunday may include descants, and the psalm generally is plainchant with antiphon. Sunday Evensong psalmody is sung to Anglican chant (as during the week), but harmonized by the full choir. Versicles and responses change regularly for the Sunday Evensong, and an anthem always is sung. Appendix B lists music performed by the Cathedral choirs in choral services on Sundays and holy days, January 1998 through March 1999.

When asked about the acoustical challenges that the Cathedral presents to the choir, Major responded:

It’s probably the biggest challenge in teaching the choristers how important it is to sing clear diction. We often have visitors to the chorister rehearsals, and I’ll ask the boys to sing a phrase, and then I’ll stop and ask the visitor, “Could you understand what we just sang?” Usually they’ll [the visitor will] be a little bit timid, but they’ll usually say, “Well no, not really.” And the boys go, “Oh? You couldn’t understand that?” The acoustic of the building demands that the volume level of the consonants be louder than it would be in a less live acoustic. Yeah, it’s a constant challenge.²¹¹

Major stated specifically that to make the Cathedral acoustic work for singing, that he absolutely must consider what type of sound to elicit from the choristers:

Well, timing is everything, you know. I mean, in life timing is everything. It’s even more critical in making music in this huge acoustic. I think the first consideration is working for a very bright tone from the boys. It’s the kind of tone that when you hear the full choir sing in our tiny little choir room, it seems like it can sometimes sound harsh and rough and big and huge and not particularly

²¹⁰ Major, 1995 interview. In his 1997 interview, Major reported that on Thursday nights the men stay only one-half hour after the boys were dismissed.

²¹¹ Ibid.

refined. I'm always striving of course for a more beautiful tone. "That was nice, and it was in tune; but we've got to make a more beautiful sound here." I would rather take a brilliant, just borderline on shrill sound and tone it down a little bit than I would have to go the other way—to take a small, beautiful sound and try and make it bigger. The reason being, if you take the 'B' approach, it's very easy to get into a forced kind of a sound, and then you begin to have pitch problems.

In terms of pacing anthems, a lot of it depends on for what kind of a service we're singing. If it's a Sunday Evensong or a weekday Evensong, we can sing with a gentler sound. We can sing and only be concerned about people sitting in the Great Choir. So on Sunday afternoon, I try and work for a much more refined sound. I'm always trying to work for a refined sound; but in a Sunday morning Eucharist when the nave is full, and we have two thousand people in the building, the principle concern is getting the sound of the choir out into the building. And there I need to ask for a little more tone and a little more brilliance from the boys.²¹²

Nicholas White commented on the singing of the boys at the Cathedral as being more the continental European treble sound than the traditional English "hooty" sound usually associated with King's College, Cambridge. The Continental sound as explained by George Guest is a warmer, richer tone with vibrato. Others understand the Continental sound as being brighter and more aggressive than the traditional English treble sound.

Right around the time I was leaving England, ... it was really becoming clear to me and to a lot of people ... that choirs such as Westminster Cathedral Choir and Winchester Cathedral Choir, both of whom have the name David Hill heavily emblazoned upon them, ... certainly go for the Continental sound. Prior to them was St. John's College, Cambridge with George Guest. In my mind, there's no doubt that that choir [St. John's, Cambridge] changed the course of English choral sound and was just so unique. I know David Hill was heavily influenced by that [St. John's choral sound]. That just names three institutions in England [that are] producing that type of cutting edge Continental exciting choral sound, which in my mind hasn't in anyway replaced the more "hooty" David Willcocks, King's College Choir approach to music with treble voices. But, certainly my preference is to go for the Continental sound, and I'm really delighted that we do that here

²¹² Ibid.

out of necessity—in our building more than anything—just to get that brightness of the vowel and the projection that’s required.²¹³

Major added:

I like to work for somewhere in the middle. I think our building here requires a brighter sound than the King’s sound which is gentle and “hooty.” Or at least for a long time it was under David Willcocks and all the people that he trained. ... [That sound] established an English standard, I think, for the twentieth century until Guest ... really began to exploit the Continental sound.²¹⁴

Men of the Choir and the Girl Choir

During the academic year, the boy choristers sing with the men of the choir on Sundays, Holy Days, and special occasions. On occasion, they also will share services with the girl choristers and sing with them. As the men of the choir and the girl choristers (who also sing with the men) complete the Cathedral’s choral program, included below is a brief description of their contributions to the music offered at the Cathedral.

The adult male singers in the Cathedral Choir are paid musicians who sing all year. Currently, there are five altos (Major refers to them as countertenors), five tenors, and six basses. They rehearse during the academic year on Thursday nights with the boys (or the girls) and on Sundays before the morning liturgy and Evensong. The men only rehearse alone on Thursday evenings for half-an-hour after the trebles are dismissed. During the summer months, they sing “with just alto, tenor, and bass voices, and just on Sundays though—no weekday services. So they do two-and-one-half months of men’s

²¹³ White, interview.

²¹⁴ Major, 1995 interview.

voices singing in the summertime.”²¹⁵ In his 1997 interview, Major described the process for hiring the men to the choir.

The first thing [I ask] when a man comes to audition is if he’s ever sung with a men and boys choir before. I ask how much church singing he’s actually done; what kind of music has he sung; find out where he’s sung. You can tell a whole lot about somebody’s background by where he’s sung and with what choirmaster he’s sung. And then we do a very difficult sight-reading test. So, the most important thing is experience, the second is sight-reading, and the third is quality of the tone. If he’s got a good choral sound that will blend, and the other things [experience and reading ability] are in place, ... I’ll hire him. If the choral tone is weak and the other two things are strong ..., I still may hire him, especially if he’s a countertenor [male alto]. We can work on the tone; that’s something that can be developed. If a singer is willing to work at it and try to make the kind of sound ... that will blend and support the boys ... and fit in with the warmth and the color of the men’s sound, then I’ll take him on If the [reading] skills are not there, it doesn’t matter how beautiful the sound is, I don’t hire him, because he will hold everybody back. ... Countertenors are always the hardest to find. A good bass-baritone is the next hardest to find, and a good tenor—at least here in Washington—is the easiest to find, surprisingly.²¹⁶

Cathedral girl choristers are of middle-school and high-school age (grades six through twelve) and are enrolled at the National Cathedral School. The girl choristers (twenty-four in number) rehearse weekday mornings at 7:45 (through the course of this research specifically with assistant organist and choirmaster Bruce Neswick).²¹⁷ As with the boy choristers, the girls also rehearse one half-hour before weekday Evensongs, and with the men of the choir before Sunday services and on Thursday nights as necessitated

²¹⁵ Major, 1997 interview.

²¹⁶ Ibid.

²¹⁷ Neswick was employed full-time as Director of Music at the National Cathedral School and part-time at the Cathedral. He became Canon for Music at the Cathedral of St. Philip, Atlanta, GA. in 2001.

by the rehearsal schedule and service rota. All Cathedral organists share playing for and conducting the girls in services.²¹⁸

Paralleling the boys program, the Cathedral also offers a training choir for younger girls (grades three through eight). Junior girl choristers rehearse twice weekly; and as is the policy with the junior boy choristers, they are not required to attend schools on the Cathedral close, namely, Beauvoir or NCS.²¹⁹ All girl choristers are auditioned and selected by Major.²²⁰

Most of the senior girl choristers are of high-school age, and thus are significantly older than the senior boy choristers. In this way, any direct comparison between the two choirs is avoided, and the two choirs can maintain in equity their unique contributions to the Cathedral's music program. Major's rationale for having the girl choir be older than the boy choir is purely musical: "I think girls at that age [especially those in grades nine through twelve] can make a much more beautiful sound, a much more powerful sound."²²¹

Conclusion

Given the outstanding musical history of the Cathedral's music program, especially regarding the boy choir, one must acknowledge the commitment to excellence from the clergy, the choirmasters, and the leadership at St. Albans School. The consistency in approach to the training of the choristers has been paramount in

²¹⁸ Major, 1997 interview.

²¹⁹ "Cathedral Girl Choristers," (n.d.); available from http://www.ncs.cathedral.org/academics/Music/US_Music.htm.

²²⁰ Major, 1997 interview.

²²¹ Major, 1995 interview.

guaranteeing that the historical components of chorister education are maintained. This commitment to excellence in musical pedagogy now extends to the girl choir but does not diminish the training or performance aspects of the boy choir. Having two choirs to share Sunday services and to alternate weekday services simply allows the boys and girls to rehearse their music, especially for Sundays, at a more thorough level.

Certainly, the amount of music these young musicians learn in the course of one year is astounding. At the Washington National Cathedral, the wide variety of hymns, psalm settings, service music, and anthems not only meet the daily, weekly, and seasonal demands of the church's lectionary, but the music also represents the best of the English cathedral choral tradition yet with a specific emphasis on contemporary American sacred choral music. Appendices B and C (music sung in Cathedral services from January 1998 through March 1999) show the variety of musical genres and styles learned and performed by choristers over fifteen months.

CHAPTER FIVE

Summary

For nearly a century, standing high atop Mount Saint Alban in Washington D.C., the Cathedral Church of St. Peter and St. Paul has provided both for the nation and its capital a place of worship for all people. This mission is accomplished through the aegis of the Episcopal Church with the commitment to acknowledge (and where appropriate to include) within its worship all faiths that compose the religious fabric of the United States of America.

The Cathedral Choir of Men and Boys—founded before the laying of the Cathedral’s cornerstone—has followed the pattern of choral training and singing traditionally associated with English cathedrals and chapels. That it now is only one of the three remaining Episcopal church choirs that mandates the choristers to receive their academic training in a school on the close makes the Washington National Cathedral choir very special indeed.

This study provides the reader with a history of the music program at the Washington National Cathedral, focusing specifically on the spiritual, academic, and musical training of the boy choristers. As such, it 1) documents academic requirements for choristers enrolled at St. Albans; 2) provides a detailed review of the choristers’ musical training and their subsequent responsibilities to Cathedral service, both musical and spiritual, especially since ratification of *The Book of Common Prayer* in 1979; and 3)

reviews other components of the Cathedral's music program that relate to the Cathedral Choir of Men and Boys, especially in Douglas Major's tenure as organist and choirmaster.

Related literature reviewed for this study, and research conducted at the Washington National Cathedral, indicated that no systematic study of the history and training of the Cathedral's boy choir had been undertaken to date. Paul Criswell's dissertation *The Episcopal Choir School and Choir of Men and Boys in the United States: Its Anglican Tradition, Its American Past and Present* is a fine resource for general information regarding St. Albans School and the Washington Cathedral; but Criswell does not attempt to address the methods used in training the choristers. Kitty Yang's *A Musical History of the Washington National Cathedral, 1893–1998* proved to be a valuable resource for the general development of the music program at the Cathedral; yet, it does not describe the routine of boy choir training, nor the academic responsibilities of the choristers. *STA: An Illustrated History of St. Albans School* is an anecdotal account of the Cathedral school that all boy choristers must attend; and as such, it provides background for the academic history of the choristers. Like Criswell's and Yang's research, *STA* does not contain specific information regarding the musical or spiritual training of the choristers.

The academic, musical, and spiritual training of the boy choristers at the Washington National Cathedral are addressed in this study through interviews with 1) Cathedral staff, present and past, responsible for the maintenance of the Cathedral's music program and mission, and for the musical training of the choristers; 2) a Cathedral clergyperson directly responsible for spiritual aspects of the choristers' education and

service to the Cathedral; 3) the St. Albans School staff person in charge of the choristers' academic program and schedule; and 4) two choristers in the music program, specifically one boy chorister and one girl chorister. Through these interviews and study of related research, I have documented 1) academic requirements for choristers at St. Albans School and noteworthy changes in their curricula through the school's recent history, 2) the choristers musical training at the Cathedral—specifically under the leadership of Douglas Major, 3) the attending spiritual aspects that come with leadership in Cathedral worship services, and 4) other musical directions that affect the Cathedral Choir of Men and Boys, especially the addition of the Cathedral Girls' Choir in 1997.

Recommendations for Further Study

For the 2001–02 academic year, James Litton—recently retired music director and conductor of the American Boychoir and a former organist and music director for St. Bartholomew's Church, New York City—was hired by the Cathedral to serve as interim Organist and Choirmaster.²²² Douglas Major, on sabbatical leave, announced his resignation from Cathedral duties in April, 2002,²²³ and Litton agreed to remain as Organist and Choirmaster.²²⁴ Eric Wm. Suter was promoted to Organist and Associate

²²² Malcom Bruno, "Power to Transform," *Choir and Organ* 10, no. 2 (March/April 2002), 42–45.

²²³ Carrie B. Tidings, "Douglas Major to Depart After 28 Years at Washington National Cathedral," 28 April 2002 [press release]; accessed on 3 Sept. 2002; available from <http://www.cathedral.org/cathedral/news/major.shtml>.

²²⁴ Office of Public Affairs, "Cathedral Announces Music Department Promotions," 26 June 2002; accessed on 3 Sept. 2002; available from <http://www.cathedral.org/cathedral/news/scotthanoian.shtml>

Choirmaster, and Scott Hanonian (having come to the Cathedral in 2001 as an organ scholar), was appointed Assistant Organist and Choirmaster in June, 2002.²²⁵

With the above noted changes in leadership and responsibilities for the Cathedral's music staff, I recommend research be conducted regarding how these changes will affect the Cathedral's music program—especially on the training of the boy and girl choristers. Interviews might be conducted with the current staff to discover how their approach(es) to choir training might differ from those of previous choirmasters. They might also be interviewed to determine what future directions they have planned for the music program. For example, with regard to scheduling of weekday services, essentially two choirs provide the music—one boys (with men) and one girls (with men). With the addition of the girls line in 1997, the weekday Evensong schedule has been changed or modified several times. Major noted in his May, 1999 interview that weekday Evensongs would be moving the next academic year from 4:00 to 5:00 to provide choristers with more after school time to do homework or participate in athletics. In the 2001–02 school year, weekday Evensongs were held at 4:30.²²⁶ In the 2002–03 school year, Evensong was moved to 5:30, the men of the choir now singing with the boys or the girls on Tuesdays and Thursdays.²²⁷ Further research might be conducted to determine the effects of alternating boys and girls in weekday services, adding men twice weekly to these services, and moving weekday services to later hours. One might also

²²⁵ Ibid.

²²⁶ "Weekday Worship Schedule," accessed on 20 March 2002; available from <http://www.cathedral.org/cathedral/worship/week.shtml>.

²²⁷ "Weekday Worship Schedule," accessed on 4 April 2003; available from <http://www.cathedral.org/cathedral/worship/weekly.shtml>.

discover any effect the hour change has had on clergy participation and congregational attendance.

I further recommend that as the girl choir reaches its tenth anniversary, research be done to determine its contribution to the musical and spiritual life of the Cathedral. The original intent in creating a girl choir to stand alongside the boys line was to provide young women enrolled in the National Cathedral School with the same musical training and performing experience traditionally afforded only to boys. Interviews should be conducted with a current girl chorister and a girl from the first years of the choir's existence (perhaps with Jessica Lawrence) to assess their impressions—current and long-term—of chorister training and service to the Cathedral. Interviews with the Cathedral's choirmasters might yield interesting information vis-à-vis the vocal training of girls and how it differs from boy choir training.

Conclusion

The Washington National Cathedral Choir of Men and Boys stands as a sure reminder of the history and tradition of choir training, especially following the English cathedral model. The mere existence of this choir, holding on to the ancient practice of male-only choral singing in worship, is justified in that it provides for the musical, academic, and spiritual growth of boys that is unique, especially in the United States at the beginning of the twenty-first century. These boys know they have a special place in the musical fabric of the Cathedral and indeed of the nation. Their voice and mission are clear: through their consummate musicianship, they offer psalms, hymns, and anthems—both ancient and modern—within the routine of worship to the greater glory of God.

APPENDIX A

Duties of the Cathedral Organist and Choirmaster, 1913

The organist and choirmaster of Washington Cathedral is appointed to the charge of the Cathedral music, and is expected to endeavor earnestly to maintain order, reverence and beauty in the Cathedral Worship, as he has hitherto done.

To this end, he shall maintain and train a Choir of Men and Boys for Morning Prayer, Litany, Holy Communion and Evensong on Sundays, for five week-day services and such special services on Holy days and special occasions as the Bishop may appoint. The daily service shall be choral at least five times on week days. There shall be regular choir practice every day but Saturday and Sunday.

The Cathedral organist and choirmaster shall be responsible for the maintenance of a Choir and proper music for the open-air services from Ascension Day to All Saints. He is entitled to one month's vacation, with pay, at such time as the Bishop or his deputy may appoint. The Cathedral organist shall provide a suitable substitute for the period of his vacation, which substitute will be paid by the Cathedral.

The Cathedral organist shall make no engagements which will interfere with his occasional taking the organ at special services on extraordinary occasions. He shall keep himself free to take charge of the music at the daily service of the Girls' School, if and when the Bishop shall so appoint. For this he shall receive extra compensation in such amount as may be mutually agreed upon.

He shall be ready to take charge of the organ and the music and of the rehearsals incident thereto on the occasion of the Commencement and Baccalaureate services of the two schools when the Bishop so appoints. For this he shall be entitled to extra compensation for the Girls' School for his services in conducting the rehearsals, the amount of said compensation to be approved by the Bishop.

As an officer of the Cathedral foundation, the organist and choirmaster will do all in his power to promote the welfare of all its institutions and the good repute of all who are working in them. On account of the peculiar relation of the Cathedral to all other Parishes, it will be necessary for him to do all in his power to win the friendly interest of the clergy and organists and to avoid friction with them in regard to appointments in the Cathedral Choir.

To this end, he shall not at any time invite men or boys of other choirs of the Episcopal church to join the Cathedral Choir; nor shall he nominate for membership in the Cathedral Choir any man or boy belonging to another choir except with the written consent of the rector of the church in which the man or boy has been singing.

The Cathedral organist and Choirmaster shall nominate to the Bishop each man and boy whom he desires to be in the Cathedral Choir and on such nomination the Bishop himself or through his Deputy will make the appointment. The Organist and Choirmaster shall have full charge of the discipline of the choir boys during rehearsals and hours of Divine Service. Their hours will be determined for both Headmaster and Choirmaster by the Bishop through his Deputy.

As Choirmaster, he is authorized to suspend any boy from the Choir for cause, but from the School, for a period not exceeding two weeks at a time and shall immediately

report all such suspensions to the Bishop's Deputy. He shall not have the power of expelling or dismissing any boy from the Choir but shall make recommendations for expulsion or dismissal to the Bishop's Deputy, to whom the final decision in matters of expulsion, dismissal or dropping is committed. In case there is difference of opinion in these matters, they shall be decided by the Bishop.

In all purchase of music and other supplies for the Choir, he shall obtain the consent and approval of the Bishop's Deputy.

When it is desired by any one to have another than the Cathedral Organist play the organ, the consent of the Bishop or his Deputy and the consent of the Organist shall be obtained, and the Organist of the Cathedral shall be entitled to the usual fees that are given under such circumstances.

The Bishop's appointed Deputy until further notice is Canon DeVries, to whom the Bishop delegated in the matter of the Choir and the music all the powers usually exercised by the Rector of a Parish, and directs the Organist and Choirmaster in all things to act under his general supervision and oversight.

For his services, as outlined in the statement, the Cathedral Organist and Choirmaster is to be paid at the rate of \$2,500 per annum in monthly installments beginning January 1, 1913.²²²

²²² File of Cathedral Organist & Choirmaster, 1913–1919, Cathedral Archive; reprinted in Yang, 16–18.

APPENDIX B

Music for Sundays and Holy Days, January 1998 through March 1999

The following table lists music performed by the Washington National Cathedral choristers for Sundays and Holy Days, January 1998 through March 1999. As the boys and girls do not sing during the summer months, namely when St. Albans School and the National Cathedral School are not in session, music after Trinity Sunday (6 June 1998) through August 1998 is not included in this table. The men of the choir sing services during the summer months.

Music is divided into four categories: hymns, service music, psalmody, and anthems. Hymns are mostly from *The Hymnal 1982* and are identified by number and tune name. Hymns from *Wonder, Love, and Praise: A Supplement to The Hymnal 1982* are identified as such. In most instances, hymns are listed by their placement in the service.

The Service Music category lists mass settings (or parts thereof) sung in Eucharistic services and the various settings of responses, the *Phos hilaron* (O gracious light), and canticles (*Magnificat* and *Nunc dimittis*) sung in the services of Evensong. In this table, service music is identified by composer, title or key, or by mode. On certain occasions, an introit (hymn, psalm, or anthem) is sung in place of, or in addition to, the opening hymn. Introits also are listed under Service Music.

Psalmody refers to the psalm sung after the first lesson in Eucharistic services (commonly known as the gradual psalm) and to the psalm(s) sung immediately before the lessons at Evensong. On most Sundays and holy days, gradual psalms (with antiphons) are plainsong settings taken from *Gradual Psalms, Alleluia Verses, and Tracts: The Church Hymnal Series VI*. Psalms at Evensong generally are sung to Anglican chant and are listed by the chant's composer.

Anthems at the Holy Eucharist are sung at the Offertory (immediately before the Presentation hymn) and during the communion of the people. Anthems at Evensong are sung toward the end of the service, usually after the collects and before the concluding intercessions (as offered by the Officiant). As with the service music, anthems are identified by title and composer.

Unless noted otherwise in the Sundays & Holy Days column, services are sung by the Cathedral Choir of Men and Boys. Services of the Holy Eucharist are identified as Eucharist I (traditional language) or Eucharist II (contemporary language). Evensong services at the Cathedral tend to be in traditional language and no form (traditional or contemporary) is indicated. All information in the table was provided to me by Douglas Major.

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
2 Christmas 4 January 1998 EUCCHARIST II 11:00	OPENING – 93 <i>Regent Square</i> SEQUENCE – 124 <i>Puer nobis</i> PRESENTATION – 128 <i>Three Kings of</i> <i>Orient</i> COMMUNION – 125 <i>Perry</i> CLOSING – 117 <i>Morning Star</i>	ORDINARY – Nicholas White: Washington Mass (Glory to God)	PSALM 84: 1–8 + Antiphon: How dear to me is your dwelling...	OFFERTORY – T. L. da Victoria: <i>O magnum</i> <i>mysterium</i> COMMUNION – Richard Dirksen: A child my choice

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
LESSONS & CAROLS 4:00 Boys, Girls, Men	109 <i>The First Nowell</i> 249 <i>Grafton</i> 98 <i>Puer nobis nascitur</i>	INTROIT – G. P. da Palestrina: <i>Hodie Christus natus est</i>	[none]	John Rutter: The Shepherd's Pipe Carol (Girls Choir) Nicholas White: How far is it to Bethlehem? Douglas Major (arr.): I saw three ships Peter Warlock: What Cheer? (Girls Choir) Lee Hoiby: Welcome, the world's sure way
1 Epiphany: Baptism of Christ 11 January 1998 EUCCHARIST II 11:00	OPENING – 370 vv. 1–3, 6,7 <i>St. Patrick's Breastplate, Deirdre</i> SEQUENCE – 121 <i>Caithness</i> PRESENTATION – 295 <i>Christus, der ist mein Leben</i> COMMUNION – 116 <i>This Endris Nyght</i> CLOSING – 120 <i>Solemnis haec festivitas</i>	ORDINARY – Nicholas White: Washington Mass (Glory to God)	PSALM 89: 20–29 + Antiphon: I have found David my servant...	OFFERTORY – Johann Eccard: Presentation of Christ in the Temple COMMUNION – Herbert Howells: Sing lullaby
EVENING RITE 6:30 Boys, Girls, Men	OPENING – 618 <i>Lasst uns erfreuen</i> CLOSING – 657 <i>Hyfrydol</i>	PHOS HILARON – Peter Crisafulli: "O gracious light" CANTICLE – Douglas Major: Festival Te Deum		

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
2 Epiphany Martin Luther King, Jr. 18 January 1998 EUCCHARIST II 11:00	OPENING – 497 <i>Wie schön leuchtet</i> SEQUENCE – 7 <i>Ratisbon</i> PRESENTATION – 440 <i>Liebster Jesu</i> COMMUNION – 324 <i>Picardy</i> CLOSING – 439 <i>Wondrous Love</i>	ORDINARY – Richard Dirksen in C Minor (Glory to God)	PSALM 96: 1–4, 7–10 + Antiphon: Proclaim the glory...	OFFERTORY – Marvin Curtis (arr.): Great Day COMMUNION – Nicholas White: Steal away
18 January 1998 EVENSONG 4:00	OPENING – 133 <i>Elmhurst</i> CLOSING – 38 <i>Jesu, nostra redemptio</i>	RESPONSES – William Smith PHOS HILARON – Mode II melody SERVICE – Leo Sowerby in E Minor	PSALM 114 Chant: from <i>Tonus</i> <i>Peregrinus</i>	Thomas Tallis: I call and cry to thee
3 Epiphany St. Peter & St. Paul 25 January 1998 EUCCHARIST II 11:00	OPENING – 537 <i>Moscow</i> PRESENTATION – 135 <i>Salzburg</i> COMMUNION – 254 <i>Wyngate Canon</i> CLOSING – 381 <i>Ton-y-Botel</i>	[none listed]	PSALM 113: 1–8 + Antiphon: From the rising of the sun...	[none listed]
EVENSONG 4:00	OPENING – 410 <i>Lauda anima</i> CLOSING – 529 <i>Mckee</i>	[none listed]	PSALM 103 Anglican Chant: John Barnard	[none listed]
Presentation of Christ in the Temple 1 February 1998 EUCCHARIST II 11:00	OPENING – 7 <i>Ratisbon</i> 257 <i>Edmonton</i> SEQUENCE – 489 <i>Tallis' Ordinal</i> PRESENTATION – 259 <i>Old 120th</i> COMMUNION – 258 <i>Psalm 86</i> CLOSING – 518 <i>Westminster Abbey</i>	INTROIT – All ye angels of God Tone VII ORDINARY – Douglas Major: Antiphon Service (Glory to God)	PSALM 84: 1–6 + Antiphon: How dear to me is your dwelling...	OFFERTORY – Johannes Eccard: Presentation of Christ in the Temple COMMUNION – Leo Sowerby: <i>Nunc Dimittis</i>

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
EVENSONG 4:00	OPENING – 410 <i>Lauda anima</i> CLOSING – 542 <i>St. Joan</i>	RESPONSES – Thomas Morley PHOS HILARON – Tone I SERVICE – William Harris in A Major	PSALM 48 Anglican Chant: Robert Lehman	William McKie: We wait for thy loving kindness
5 Epiphany 8 February 1998 EUCCHARIST II 11:00	OPENING – 544 <i>Duke Street</i> SEQUENCE – 126 <i>Dundee</i> PRESENTATION – 661 <i>Georgetown</i> COMMUNION – 321 <i>Rockingham</i> CLOSING – 671 <i>New Britain</i>	ORDINARY – Craig Phillips: <i>Missa Brevis</i> (Glory to God)	PSALM 85: 7–10, 11, 13 + Antiphon: I will listen...	OFFERTORY – Douglas Major: Sing to the Lord a new song COMMUNION – César Franck: O Lord most holy (Tenor solo)
EVENSONG 4:00	OPENING – 656 <i>Franconia</i> CLOSING – 593 <i>Dickinson College</i>	RESPONSES – William Smith PHOS HILARON – Tone I SERVICE – C. V. Stanford in B Flat	PSALM 34 Anglican Chant: Michael Velting	Harold Friedell: Come my way
6 Epiphany 15 February 1998 EUCCHARIST II 11:00	OPENING – 448 <i>Deus tuorum militum</i> SEQUENCE – 635 <i>Wer nur den lieben Gott</i> PRESENTATION – 437 <i>Birmingham</i> COMMUNION – 339 <i>Schmücke dich</i> CLOSING – 427 <i>Laudes Domini</i>	ORDINARY – Hans Leo Hassler: <i>Missa Secunda</i> (Latin: <i>Gloria in excelsis, Sanctus & Benedictus qui venit, Agnus Dei</i>)	PSALM 1 + Antiphon: Happy are they...	OFFERTORY – John Weaver: Epiphany Alleluias COMMUNION – Tómas Luis da Victoria: <i>O sacrum convivium</i>
EVENSONG 4:00	OPENING – 535 <i>Paderborn</i> CLOSING – 511 <i>Abbot's Leigh</i>	RESPONSES – William Byrd PHOS HILARON – Tone I SERVICE – David Hogan: Mt. St. Alban Service	PSALM 19 Anglican Chant: William Boyce, Douglas Major	Edward Elgar: Give unto the Lord

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
Last Epiphany 22 February 1998 EUCHARIST II 11:00	OPENING – 450 <i>Coronation</i> SEQUENCE – 545 <i>St. Fulbert</i> PRESENTATION – 324 <i>Picardy</i> COMMUNION – 304 <i>Land of Rest</i> CLOSING – 699 <i>Aberystwyth</i>	ORDINARY – Larry King: <i>Missa Archangelus</i> (Glory to God)	PSALM 99: 1–2, 6–19 + Antiphon: Proclaim the greatness...	OFFERTORY – Larry King: The Transfiguration of Christ (tape and choir) COMMUNION – Nicholas White: <i>Ave verum corpus</i>
EVENSONG 4:00	OPENING – 137 <i>Wareham</i> CLOSING – 138 <i>Carlisle</i>	RESPONSES – William Smith PHOS HILARON – Mode II Melody SERVICE – Charles Wood in D Major	PSALM 115 Plainsong: <i>Tonus</i> <i>Peregrinus</i>	Leo Sowerby: I was glad
1 Lent 1 March 1998 EUCHARIST I 11:00	OPENING – none SEQUENCE – 150 <i>Aus der Tiefe rufe ich</i> PRESENTATION – 143 <i>Erhalt uns, Herr</i> COMMUNION – 559 <i>Dulce carmen</i> CLOSING – 688 <i>Ein feste Burg</i>	INTROIT – He shall call upon me Tone VII LITANY (in procession) ORDINARY – Harold Darke in A Minor (Sanctus & Benedictus qui venit) Fraction Anthem: Lamb of God (with congregation)	PSALM 91: 9–15 + Antiphon: He shall give his angels charge...	OFFERTORY – Paul Callaway: An Hymne of Heavenly Love COMMUNION – Thomas Tallis: I call and cry to thee
EVENSONG 4:00	OPENING – 140 <i>Donne</i> CLOSING – 146 <i>Ex more docti mystico</i>	RESPONSES – William Smith PHOS HILARON – Mode II melody SERVICE – Plainsong <i>Mag &</i> <i>Nunc</i> , with fauxbourdons by William Whitbroke	PSALM 103 Anglican Chant: John Barnard	Anthony Piccolo: Jesus walking on the waves

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
2 Lent 8 March 1998 EUCCHARIST I 11:00	OPENING – none SEQUENCE – 401 <i>Leoni</i> PRESENTATION – 598 <i>Mit Freuden zart</i> COMMUNION – 302 <i>Rendez à Dieu</i> CLOSING – 699 <i>Aberystwyth</i>	INTROIT – Call to remembrance Tone VII ORDINARY – Jean Langlais: <i>Missa Dona nobis pacem</i> (<i>Sanctus & Benedictus qui venit</i>) Fraction Anthem: Lamb of God (with congregation)	PSALM 27: 10–15, 17–18 + Antiphon: The Lord is my light...	OFFERTORY – Lee Hoiby: At the round earth's imagined corners COMMUNION – Leo Sowerby: I will lift up mine eyes
EVENSONG 4:00	OPENING – 517 <i>Brother James' Air</i> CLOSING – 697 <i>Song 67</i>	RESPONSES – Thomas Morley PHOS HILARON – Mode II melody SERVICE – Orlando Gibbons: Second Service	PSALM 8 Anglican Chant: Richard Dirksen	Orlando Gibbons: Almighty and everlasting God
3 Lent 15 March 1998 EUCCHARIST I 11:00 Girls	OPENING – none SEQUENCE – 152 <i>A la venue de Noël</i> PRESENTATION – 148 <i>Uffingham</i> COMMUNION – 439 <i>Wondrous Love</i> CLOSING – 392 <i>Vineyard Haven</i>	INTROIT – Mine eyes are ever looking Tone VII ORDINARY – [none listed] (<i>Sanctus & Benedictus qui venit</i>) Fraction Anthem – Lamb of God (with congregation)	PSALM 103: 1–4, 6–7, 10–11 + Antiphon: The Lord is full of compassion...	OFFERTORY – [none listed] COMMUNION – C.H.H. Parry: He delivered the poor
EVENSONG 4:00 Girls	OPENING – 500 <i>Surrey</i> CLOSING – 31 <i>Dunedin</i>	RESPONSES – Plainsong PHOS HILARON – C.S. Lang SERVICE – David Hogan in E Flat	PSALM 34 Anglican Chant: Marcus Ritchie	G.F. Handel: Wash me thoroughly

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
4 Lent 22 March 1998 EUCHARIST I 11:00 Men	OPENING – none SEQUENCE – 471 <i>Breslau</i> PRESENTATION – 686 <i>Nettleton</i> COMMUNION – 467 <i>St. Bees</i> CLOSING – 470 <i>Beecher</i>	INTROIT – Rejoice ye, with Jerusalem Tone VII ORDINARY – William Byrd: Mass for Three Voices Fraction Anthem – Lamb of God (with congregation)	PSALM 34: 1–8 + Antiphon: Taste and see that the Lord is good	OFFERTORY – Leo Sowerby: Haste thee, O God COMMUNION (2)– William Byrd: <i>Agnus Dei</i> [as anthem] Henry Purcell: Thou knowest, Lord
EVENSONG 4:00 Men	OPENING – 431 <i>Aldine</i> CLOSING – 45 <i>Te lucis ante terminum</i>	RESPONSES – Robert Lehman PHOS HILARON – Tone I SERVICE – Charles Wood in E Major	PSALM 46 Tone V, 3	Henry Purcell: Since God so tender a regard
5 Lent 29 March 1998 EUCHARIST I 11:00	OPENING – none SEQUENCE – 474 <i>Rockingham</i> PRESENTATION – 495 <i>In Babilone</i> COMMUNION – 160 <i>Cross of Jesus</i> CLOSING – 404 <i>Old 124th</i>	INTROIT – Give sentence with me, O God Tone VII LITANY (in procession) ORDINARY – T.F.H. Candlyn in E Major (<i>Sanctus & Benedictus qui venit</i>) Fraction Anthem – Lamb of God (with congregation)	PSALM 126 + Antiphon: The Lord has done great things for us	OFFERTORY – Johannes Brahms: <i>Lass dich nur nichts nicht dauren</i> COMMUNION – César Franck: O Lord most holy
NO EVENSONG Cathedral Choral Society sings Bach's St. Matthew Passion				

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
Palm Sunday 5 April 1998 EUCHARIST I 8:00 & 11:00	OPENING – 157 Ancient Gallican Chant 154 <i>Valet will ich dir geben</i> SEQUENCE – 458 <i>Love Unknown</i> PRESENTATION – 474 <i>Rockingham</i> COMMUNION – 158 <i>Herzliebster Jesu</i> CLOSING – 168 <i>Herzlich tut mich verlangen</i>	INTROIT – Richard Dirksen: The Hebrew people ORDINARY – [none listed]	PSALM 22: 1–11 Tone IVe (sung by the choir)	OFFERTORY – Antonio Lotti: <i>Crucifixus</i> COMMUNION – Anton Bruckner: <i>Christus factus est</i>
5 April 1998 EVENSONG 4:00 Girls	OPENING – 167 <i>Horsley</i> CLOSING – 170 <i>The Third Tune</i>	RESPONSES – William Byrd PHOS HILAON – Tone I SERVICE – [none listed]	PSALM 103 Anglican Chant: John Barnard	[none listed]
Maundy Thursday 9 April 1998 8:00 pm	[none listed]	[none listed]	[none listed]	[none listed]
Good Friday 10 April 1998 Noon to 1:00	168 <i>Herzlich tut mich verlangen</i> 171 <i>Petra</i> 474 <i>Rockingham</i>		PSALM 16 Anglican Chant: E.C. Bairstow	Richard Shephard: <i>Jesu, dulcis memoria</i> Antonio Lotti: <i>Crucifixus</i>
1:00 to 2:00	471 <i>Breslau</i> 172 <i>Were you there</i>		PSALM 12 Anglican Chant: Herbert Howells	Kenneth Leighton: Alone thou goest... Tomás Luis de Victoria: The Reproaches
2:00 to 3:00	164 <i>Bangor</i> 160 <i>Cross of Jesus</i>		PSALM 22 Tone IV + Antiphon: They divide my garments...	Douglas Major: The Passion according to John COMMUNION – Tomás Luis de Victoria: <i>Jesu, dulcis memoria</i>

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
Easter Day 12 April 1998 EUCARIST II 8:00 & 11:00	OPENING – 207 <i>Easter Hymn</i> SEQUENCE – 208 <i>Victory</i> PRESENTATION – 174 <i>Salzburg</i> COMMUNION – 203 <i>O fillii et filae</i> CLOSING – 212 <i>Richmond</i>	CANTICLE – Richard Dirksen: Christ our Passover ALLEUIA & VERSE (before the Gospel) Sanctus & Fraction Anthem – Douglas Major: Easter Mass	PSALM 118: 14–17, 22–23 + Antiphon: On this day the Lord...	OFFERTORY – Franz Liszt: The Resurrection COMMUNION ANTHEMS – William Byrd: <i>Haec Dies</i> Charles Wood: This joyful Eastertide Spiritual, arr. Larry Farrow: Deep River Douglas Major: Easter
VESPERS 4:00	[none listed]	[none listed]	[none listed]	[none listed]
2 Easter 19 April 1998 EUCARIST II 11:00 Girls with Wells Cathedral Girls (Boys & Men free)	[none listed]	[none listed]	[none listed]	[none listed]
EVENSONG 4:00 Girls with Wells Cathedral Girls (Boys & Men free)	[none listed]	[none listed]	[none listed]	[none listed]
3 Easter 26 April 1998 EUCARIST II 11:00	OPENING – 492 <i>Finnian</i> SEQUENCE – 255 <i>Munich</i> PRESENTATION – 305 <i>Rosedale</i> COMMUNION – 186 <i>Christ lag in Todesbanden</i> CLOSING – 182 <i>Truro</i>	ORDINARY – Francis Jackson: Communion Service in E Major (Glory to God) Jesus, Lamb of God (from the Jackson Service, at Communion)	PSALM 33: 1, 3–5, 10–11 + Antiphon: Sing to the Lord a new song	OFFERTORY – Philip Baker: Come ye faithful COMMUNION – Ned Rorem: Christ the Lord is risen today

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
Kirkin O' the Tartan 4:00 (Choirs free)				
4 Easter 3 May 1998 EUCCHARIST II 11:00	OPENING – 377 <i>Old 100th</i> SEQUENCE – 181 <i>St. Ethelwald</i> PRESENTATION – 664 <i>Resignation</i> COMMUNION – 343 <i>St. Agnes</i> CLOSING – 334 <i>Alles is an Gottes Segen</i>	ORDINARY – Craig Phillips (Glory to God)	INTROIT (Station at the Good Shepherd Chapel) – PSALM 23 Anglican Chant: Davies PSALM 100 + Antiphon: We are his people...	OFFERTORY – Lassus: <i>Surrexit pastor bonus</i> COMMUNION – Bernard Rose: The Lord my pasture shall prepare
EVENSONG 4:00	OPENING – 295 <i>Christus, der ist mein Leben</i> CLOSING – 410 <i>Lauda anima</i>	RESPONSES – William Byrd PHOS HILARON – Tone I SERVICE – Gerald Near: St. Mark's Service	PSALM 103 Anglican Chant: John Barnard	Gerald Finzi: Welcome, sweet and sacred feast
5 Easter 10 May 1998 EUCCHARIST II 11:00	OPENING – 583 <i>Morning Song</i> SEQUENCE – 439 <i>Wondrous Love</i> PRESENTATION – 529 <i>McKee</i> COMMUNION – 487 <i>The Call</i> CLOSING – 495 <i>In Babilone</i>	ORDINARY – Gerre Hancock: <i>Missa Resurrectionis</i> (Glory to God)	PSALM 145: 3–6, 8–9 + Antiphon: I will extol you...	OFFERTORY – Leo Sowerby: <i>Te Deum</i> in D Minor COMMUNION ANTHEMS – Douglas Major: Maundy Thursday Anthem Christopher Tye: I will exalt thee
EVENSONG 4:00	OPENING – 545 <i>St. Fulbert</i> CLOSING – 42 <i>Merrial</i>	RESPONSES – Thomas Morley PHOS HILARON – Mode II Melody SERVICE – Herbert Howells: <i>Collegium Regale</i>	PSALM 8 Anglican Chant: Richard Dirksen	Edgar Bainton: And I saw a new heaven

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
6 Easter 17 May 1998 EUCARIST II 11:00	OPENING – 398 <i>Forest Green</i> SEQUENCE – 651 <i>Mercer Street</i> PRESENTATION – 292 <i>Kingsfold</i> COMMUNION – 505 <i>O heiliger Geist</i> CLOSING – 534 <i>Purpose</i>	ORDINARY – William Byrd: Mass for Four Voices <i>(Gloria in excelsis)</i>	PSALM 67: 1–2, 4, 6–7 + Antiphon: Let the peoples praise you...	OFFERTORY – John Ireland: Greater love hath no man COMMUNION – Benjamin Hutto: Just as I am
EVENSONG 4:00	OPENING – 628 <i>St. Ethelwald</i> CLOSING – 416 <i>Lucerna Laudoniae</i>	RESPONSES – William Smith PHOS HILARON Tone I SERVICE – Stanford in G Major	PSALM 34 Anglican Chant: Michael Velting	George Dyson: Ye that do you master's will
7 Easter: Sunday after Ascension 24 May 1998 EUCARIST II 11:00	OPENING – 450 <i>Coronation</i> SEQUENCE – 483 <i>St. Magnus</i> PRESENTATION – 484 <i>Wachet auf</i> COMMUNION – 315 <i>Song 1</i> CLOSING – 435 <i>King's Weston</i>	ORDINARY – Douglas Major: <i>Missa Brevis</i> in B Flat (Glory to God)	PSALM 68: 4–5, 7–8, 17–18	OFFERTORY – Gerald Finzi: God is gone up COMMUNION – R. Vaughan Williams: Valiant-for-Truth
EVENSONG 4:00	OPENING – 431 <i>Aldine</i> CLOSING – 46 <i>O Welt, ich muss dich lassen</i>	RESPONSES – William Smith PHOS HILARON – Mode II Melody SERVICE – Stanford in A Major	PSALM 19 Anglican Chant: William Boyce, Douglas Major	Bernard Rose: The spacious firmament on high

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
Pentecost 31 May 1998 EUCCHARIST II 11:00	OPENING – 225 <i>Salve festa dies</i> SEQUENCE – 516 <i>Down Ampney</i> PRESENTATION – 511 <i>Abbot's Leigh</i> COMMUNION – 335 <i>I Am the Bread of Life</i> CLOSING – 522 <i>Austria</i>	ORDINARY – Kenneth Leighton: Sarum Mass (Glory to God)	PSALM 104: 25–26, 28–32, 35 + Antiphon: Send forth you spirit...	OFFERTORY – Kenneth Leighton: Let all the world COMMUNION – Orlando Gibbons: See, see the word is incarnate
EVENSONG 4:00	OPENING – 228 <i>Webbe</i> CLOSING – 223 <i>Beata nobis gaudia</i>	RESPONSES – Thomas Morley PHOS HILARON – Tone I SERVICE – Herbert Howells: St. Paul's Service	PSALM 148 Anglican Chant: C.V. Stanford	Horatio Parker: <i>Jam sol recedit</i>
Trinity Sunday 7 June 1998 EUCCHARIST II 11:00 Chorister/Acolyte Awards Girls, Boys, Men	OPENING – 370 <i>St. Patrick's</i> <i>Breastplate & Deirdre</i> SEQUENCE – 365 <i>Moscow</i> PRESENTATION – 401 <i>Leoni</i> COMMUNION – 344 <i>Sicilian Mariners</i> CLOSING – 362 <i>Nicaea</i>	ORDINARY – Schubert in G Major (Latin: <i>Gloria in excelsis</i>)	PSALM 29 + Antiphon: All are crying glory...	OFFERTORY – John Stainer: I saw the Lord COMMUNION – Leo Sowerby: All hail, adored Trinity
NCS Graduation 4:00 (Boys & Men free)				
Men's voices through the summer				

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
14 Pentecost Proper 18C 6 September 1998 EUCHARIST II 11:00 Men	OPENING – 400 <i>Lasst uns erfreuen</i> SEQUENCE – 576 <i>Mandatum</i> PRESENTATION – 675 <i>Bourbon</i> COMMUNION – 484 <i>Wachet auf</i> CLOSING – 347 <i>Litton</i>	[none listed]	PSALM 90: 1–2, 16–17 + Antiphon: Prosper, O Lord...	[none listed]
EVENSONG 4:00 Bethlehem Chapel Men	OPENING – 253 <i>San Rocco</i> CLOSING – 29 <i>Bromley</i>	RESPONSES – Robert Lehman PHOS HILARON – Mode II Melody SERVICE – [none listed]	PSALM 103 Tone VIII, 2	[none listed]
15 Pentecost Proper 19C 13 September 1998 EUCHARIST II 11:00 Installation of boy & girl choristers Boys, Girls, Men	OPENING – 410 <i>Lauda anima</i> SEQUENCE – 458 <i>Love Unknown</i> COMMUNION – 645 <i>St. Columba</i> CLOSING – 401 <i>Leoni</i>	ORDINARY – Gerre Hancock: <i>Missa Resurrectionis</i> (no <i>Gloria in excelsis</i> ; <i>Sanctus, Benedictus</i> <i>qui venit, Agnus Dei</i> only)	PSALM 51: 1–4, 7–8 + Antiphon: Create in me a clean heart...	OFFERTORY – William Mathias: Let the people praise thee COMMUNION – C.V. Stanford: <i>Beati quorum via</i>
EVENSONG 4:00 Boys & Men	OPENING – 517 <i>Brother James' Air</i> CLOSING – 43 <i>The Eighth Tune</i>	RESPONSES – William Byrd PHOS HILARON – Tone I SERVICE – Horatio Parker in E Major	PSALM 46 Anglican Chant: Richard Dirksen	William Blitheman: <i>In pace idipsum</i>

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
16 Pentecost Proper 20C 20 September 1998 EUCCHARIST II 11:00	OPENING – 596 <i>Komm, o komm, du Geist des Lebens</i> SEQUENCE – 368 <i>Regent Square</i> PRESENTATION – 488 <i>Slane</i> COMMUNION – 707 <i>Hollingside</i> CLOSING – 699 <i>Aberystwyth</i>	ORDINARY – Richard Shepherd: Communion Service	PSALM 138: 1–2, 4, 7–9 + Antiphon: Give thanks to the Lord...	OFFERTORY – Godfrey Sampson: The God of love COMMUNION – Harold Friedell: Draw us in the Spirit's tether
EVENSONG 4:00	OPENING – 610 <i>Blaenhafren</i> CLOSING – 628 <i>St. Ethelwald</i>	RESPONSES – William Smith PHOS HILARON – Mode II Melody SERVICE – Michael Tippet: St. John's College Service	PSALM 34 Anglican Chant: Michael Velting	Anthony Piccolo: God be in my head
26 September 1998 Open House [service not listed] 4:00 Girls & Men	[none listed]	[none listed]	[none listed]	[none listed]
17 Pentecost Proper 21C Cathedral Day 27 September 1998 EUCCHARIST II 11:00 Boys, Girls, Men	OPENING – 518 <i>Westminster Abbey</i> SEQUENCE – 367 <i>Rustington</i> PRESENTATION – 373 <i>Daniel's Tune</i> COMMUNION – 324 <i>Picardy</i> CLOSING – 625 <i>Darwall's 148th</i>	ORDINARY – Schubert in G Major (Latin: <i>Gloria in excelsis</i>)	PSALM 103: 19–22 + Antiphon: Bless the Lord, O my soul	OFFERTORY – Edward C. Bairstow: Blessed City, Heavenly Salem COMMUNION – César Franck: <i>Panis angelicus</i>
EVENSONG 4:00 Boys & Men	OPENING – 431 <i>Aldine</i> CLOSING – 574 <i>St. Petersburg</i>	RESPONSES – Thomas Morley PHOS HILARON – Tone I SERVICE – David Hogan: Washington Service	PSALM 19 Anglican Chant: William Boyce, Douglas Major	G.P. da Palestrina: <i>Sicut cervus desiderat</i>

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
18 Pentecost Proper 22C 4 October 1998 EUCHARIST I 11:00	[none listed]	ORDINARY – Richard Dirksen in E Minor (Glory be to God)	PSALM 37: 1, 3–8, 10 + Antiphon: Put your trust in the Lord...	OFFERTORY – Leo Sowerby: <i>Benedictus es,</i> <i>Domine</i> in C COMMUNION – Aaron Copland: Help us, O Lord
EVENSONG 4:00	[none listed]	RESPONSES – William Byrd PHOS HILARON – Tone I SERVICE – Herbert Howells: Gloucester Service	PSALM 145 Anglican Chant: Richard Dirksen	Edward C. Bairstow: Save us, O Lord, waking
19 Pentecost Proper 23C 11 October 1998 EUCHARIST I 11:00	[none listed]	ORDINARY – Francis Jackson in G Major (Glory be to God)	PSALM 113: 1, 4–8 + Antiphon: Let the name of the Lord be praised...	OFFERTORY – Richard Dirksen: Seek the Lord COMMUNION – Orlando Gibbons: Almighty and everlasting God
EVENSONG 4:00	[none listed]	RESPONSES – Thomas Morley PHOS HILARON – Mode II Melody SERVICE – C.V. Stanford in B Flat	PSALM 111 Anglican Chant: Daniel Pinkham	T. Tertius Noble: Grieve not the Holy Spirit of God
20 Pentecost Proper 24C 18 October 1998 EUCHARIST I 11:00 Girls & Men with the Salisbury Cathedral Choir	[none listed]	[none listed]	PSALM 121 + Antiphon: My help comes from the Lord...	[none listed]
NO EVENSONG Cathedral Choral Society concert (Choirs free)				

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
21 Pentecost Proper 25C 25 October 1998 EUCHARIST I 11:00	[none listed]	ORDINARY – Simon Preston: <i>Missa Brevis</i> (Glory be to God)	PSALM 84: 1–6 + Antiphon: O Lord of hosts, happy are they...	OFFERTORY – David Koehring: <i>Fundamenta ejus</i> COMMUNION – Herbert Howells: Like as the hart
NO EVENSONG Lutheran Service 4:00 (Choirs free)				
All Saints' Day 1 November 1998 EUCHARIST I 11:00	OPENING – 287 <i>Sine Nomine</i> SEQUENCE – 279 <i>St. George</i> PRESENTATION – 656 <i>Franconia</i> COMMUNION – 624 <i>Ewing</i> CLOSING – 618 <i>Lasst uns erfreuen</i>	ORDINARY – Richard Dirkesen in E Minor (Glory be to God)	PSALM 149: 2–9 + Antiphon: Sing to the Lord a new song	OFFERTORY – Basil Harwood: O how glorious is the kingdom COMMUNION – C.V. Stanford: <i>Beati quorum via</i>
NO EVENSONG Marine Corps Memorial Service 4:00	[none listed]	[none listed]	[none listed]	John Williams: (special arrangement)
23 Pentecost Proper 27C 8 November 1998 EUCHARIST II 11:00 Veterans' Day observed	OPENING – 574 <i>St. Petersburg</i> SEQUENCE – 401 <i>Leoni</i> PRESENTATION – 304 <i>Land of Rest</i> COMMUNION – 336 <i>Werde munter</i> CLOSING – 718 <i>National Hymn</i>	ORDINARY – Hans Leo Hassler: Missa II (Latin & English) (<i>Gloria in excelsis</i>)	PSALM 17: 1–3, 6–7 + Antiphon: Keep me as the apple of your eye...	OFFERTORY – Gabriel Fauré: <i>Cantique de Jean Racine</i> COMMUNION – John Halloran (arr.): Witness
EVENSONG 4:00	OPENING – 531 <i>Melcombe</i> CLOSING – 24 <i>St. Clement</i>	RESPONSES – William Byrd PHOS HILARON – Tone I SERVICE – Herbert Sumsion in G Major	PSALM 34 Anglican Chant: Michael Velting	William H. Harris: Behold the tabernacle

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
24 Pentecost Proper 28C 15 November 1998 EUCCHARIST I 11:00	OPENING – 371 <i>Moscow</i> SEQUENCE – 462 <i>York</i> PRESENTATION – 615 <i>St. Flavian</i> COMMUNION – 345 <i>Ellers</i> CLOSING – 470 <i>Beecher</i>	ORDINARY – Adrian Batten: Short Communion Service (Trisagion)	PSALM 98: 5–10 + Antiphon: The Lord will judge the world...	OFFERTORY – S.S. Wesley: Thou wilt keep him COMMUNION – Aaron Copland: Help us, O Lord
EVENSONG 4:00	OPENING – 546 <i>Siroë</i> CLOSING – 422 <i>Cornwall</i>	RESPONSES – Thomas Morley PHOS HILARON Mode II SERVICE – T. Tertius Noble in B Minor	PSALM 46 Anglican Chant: Richard Dirksen	John Gardner: O how amiable
Last Pentecost Proper 29C 22 November 1998 EUCCHARIST I 11:00	OPENING – 450 <i>Coronation</i> SEQUENCE – 483 <i>St. Magnus</i> PRESENTATION – 483 <i>Truro</i> COMMUNION – 324 <i>Picardy</i> CLOSING – 494 <i>Diademata</i>	ORDINARY – Harold Darke in F Major (Glory be to God)	PSALM 46 Anglican Chant: Richard Dirksen (sung by the choir only)	OFFERTORY – John Ireland: Greater love hath no man COMMUNION – Herbert Howells: Like as the hart
EVENSONG 4:00 Diocesan Children's Choir Boys, Girls (Men free)	OPENING – 665 <i>Michael</i> CLOSING – 750 <i>Wildridge & St. Charles, Queensborough Terrace</i> (Wonder, Love & Praise)	RESPONSES – Plainsong PHOS HILARON – [none listed] SERVICE – Gary Davison	PSALM 145 Anglican Chant: Douglas Major	Bruce Neswick: Let the people praise thee K. Lee Scott: King of Glory, King of Peace

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
Thanksgiving Day 26 November 1998 EUCCHARIST II 11:00	OPENING – 290 <i>St. George's, Windsor</i> SEQUENCE – 416 (sung to <i>Dix</i>) PRESENTATION – 304 <i>Land of Rest</i> COMMUNION – 302 <i>Rendez à Dieu</i> CLOSING – 396 <i>Nun danket alle Gott</i>	ORDINARY – Craig Phillips: <i>Missa Brevis</i> (Glory to God)	PSALM 65: 9–14 + Antiphon: You crown the year with you goodness...	OFFERTORY – Gerald Near: Sing Alleluia forth COMMUNION: John Fenstermaker: Come friends and relations
1 Advent Year A begins 29 November 1998 EUCCHARIST I 11:00 Girls & Men	SEQUENCE – 61 <i>Wachet auf</i> PRESENTATION – 68 <i>Llangloffan</i> COMMUNION – 601 <i>St. Michael</i> CLOSING – 486 <i>Hosanna</i> (Descant: Bruce Neswick)	LITANY – S67 (in procession) ORDINARY – William Byrd: Mass for Four Voices	[none listed]	OFFERTORY – G.P. da Palestrina: <i>Canite tuba</i>
ADVENT LESSONS & CAROLS 4:00 Girls & Men	56 <i>Veni, veni, Emmanuel</i> 57 <i>Helmsley</i>	INTROIT – G.P. da Palestrina: Matin Responsory		Carol arr. Hugo Distler: Lo! How a Rose e'er blooming G.P. da Palestrina: <i>Canite tuba</i> J.P. Sweelinck: <i>Ecce virgit concipiet</i> Robert Parsons: <i>Ave Maria</i> John LaMontaine: Behold, a Virgin shall be with child Bruce Neswick: Jesus came from Nazareth William McKie: We wait for thy loving kindness
[2 Advent through Christmas Day not provided]				

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
1 Christmas 27 December 1998 EUCCHARIST II 11:00 Men only	OPENING – 89 <i>Carol</i> SEQUENCE – 93 <i>Regent Square</i> PRESENTATION – 324 <i>Picardy</i> COMMUNION – 102 <i>Irby</i> CLOSING – 109 <i>The First Nowell</i>	ORDINARY – Douglas Major: Antiphon Service (Glory to God)	PSALM 147: 13–16, 20–21 + Antiphon: The Word was made flesh...	OFFERTORY – Richard Dirksen: <i>Jesu, Rex admirabilis</i> COMMUNION – Tomas Luis da Victoria: <i>O Regem caeli</i>
EVENSONG 4:00 Men only	OPENING – 497 <i>Wie schön leuchtet</i> CLOSING – 81 <i>Es ist ein Ros</i>	RESPONSES – Robert Lehman PHOS HILARON – Tone I SERVICE – Herbert Sumsion in G Major	PSALM 34 Anglican Chant: Daniel Pinkham	Benjamin Britten: Corpus Christi Carol
2 Christmas 3 January 1999 EUCCHARIST II 11:00	OPENING – 416 (sung to <i>Dix</i>) SEQUENCE – 277 <i>Raquel</i> PRESENTATION – 480 <i>Kingsfold</i> COMMUNION – 587 <i>Rhosymedre</i> CLOSING – 107 <i>In dulci jubilo</i>	ORDINARY – Craig Phillips: <i>Missa Brevis</i> (Glory to God)	PSALM 84: 1-8 + Antiphon: How dear to me is your dwelling...	OFFERTORY – Douglas Major: Carol of the Birds COMMUNION – Tomas Luis da Victoria: <i>O magnum mysterium</i>
LESSONS & CAROLS 4:00	268 <i>Julion</i> 259 <i>Old 120th</i> 93 <i>Regent Square</i>	INTROIT – 91 J. Schop, harmonized by J.S. Bach: Break forth, O beauteous heavenly light		David Hogan: The Song of Mary (Boys only) John Erickson: A winter night Carol arr. J. Rutter: Come leave your sheep T. Tertius Noble: <i>Nunc dimittis</i> in B Minor Richard Dirksen: A Child my choice

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
1 Epiphany: Baptism of Christ 10 January 1999 EUCCHARIST II 11:00 Visitation of the Presiding Bishop	OPENING – 370 <i>St. Patrick's Breastplate & Dierdre</i> SEQUENCE – 76 <i>Winchester New</i> PRESENTATION – 121 <i>Caithness</i> COMMUNION – 697 <i>Song 67</i> CLOSING – 665 <i>Michael</i>	ORDINARY – Richard Shepherd (Glory to God)	PSALM 89: 21–22, 24–29 + Antiphon: I have found David my servant...	OFFERTORY – Charles Wood: O Thou sweetest source COMMUNION – Thomas Tallis: <i>O nata lux de lumine</i>
VESPERS of Epiphany 3:00 Visitation of the Presiding Bishop	OPENING – 25 <i>The Eighth Tune</i> CLOSING – 771 <i>Carlisle</i> (Wonder, Love & Praise)	CANTICLE – C106 Arise, shine Plainsong w/ handbells (The Book of Canticles)	PSALM 111 Anglican Chant: Douglas Major	William Blitheman: <i>In pace idipsum</i>
2 Epiphany Martin Luther King, Jr. 17 January 1999 EUCCHARIST II 11:00	OPENING – 439 <i>Wondrous Love</i> SEQUENCE – 609 <i>Gardiner</i> PRESENTATION – 440 <i>Liebster Jesu</i> COMMUNION – 325 <i>Let Us Break Bread</i> CLOSING – 599 <i>Lift Every Voice</i>	ORDINARY – Douglas Major: <i>Missa Brevis</i> (Glory to God)	PSALM 140: 1, 3, 7–10 + Antiphon: Behold, I come to do your will	OFFERTORY – Nicholas White: Steal away COMMUNION – Leo Nestor: Saw ye my Savior?
EVENSONG 4:00	OPENING – 540 <i>Dir, dir, Jehovah</i> CLOSING – 541 <i>Ora Labora</i>	RESPONSES – Thomas Morley PHOS HILARON – Tone I SERVICE – C.V. Stanford in G Major	PSALM 115 Chant: from <i>Tonus Peregrinus</i>	Thomas Tallis: <i>O nata lux de lumine</i>

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
3 Epiphany St. Peter & St. Paul 24 January 1999 EUCHARIST II 11:00 Girls & Men	OPENING – 537 <i>Moscow</i> SEQUENCE – 661 <i>Georgetown</i> PRESENTATION – 135 <i>Salzburg</i> COMMUNION – 321 <i>Rockingham</i> CLOSING – 530 <i>Gott sei Dank</i>	ORDINARY – William Byrd: Mass for Five Voices (Glory to God)	PSALM 139: 1–2, 6–11 + Antiphon: Lord, you have searched me out and known me	OFFERTORY – William Byrd: <i>Surge illuminare</i> COMMUNION – S.S. Wesley: Thou wilt keep him in perfect peace
EVENSONG 4:00 Girls & Men	OPENING – 410 <i>Lauda anima</i> CLOSING – 411 <i>St. Thomas (Williams)</i>	RESPONSES – William Smith PHOS HILARON – Tone II SERVICE – Bryan Kelly in C Major	PSALM 103 Anglican Chant: John Barnard	H. Balfour Gardiner: Evening Hymn
4 Epiphany 31 January 1999 EUCHARIST II 11:00	OPENING – 616 <i>Es flog ein kleins Waldvögelein</i> SEQUENCE – 471 <i>Breslau</i> PRESENTATION – 656 <i>Franconia</i> COMMUNION – 593 <i>Dickinson College</i> CLOSING – 534 <i>Purpose</i>	ORDINARY – Kenneth Leighton: Sarum Mass (Glory to God, etc., Jesus, Lamb of God)	PSALM 37: 1–6 + Antiphon: Put your trust in the Lord...	OFFERTORY – Benjamin Britten: <i>Festival Te Deum</i> COMMUNION – Ronald Arnatt – Blessed are the poor in spirit
EVENSONG 4:00	OPENING – 489 <i>Tallis' Ordinal</i> CLOSING – 517 <i>Brother James' Air</i>	RESPONSES – William Smith PHOS HILARON – Tone I SERVICE – Leo Sowerby in E Minor	PSALM 8 Anglican Chant: Richard Dirksen	William Byrd: <i>Christe qui lux es et dies</i>

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
5 Epiphany 7 February 1999 EUCHARIST II 11:00	OPENING – 497 <i>Wie schön leuchtet</i> SEQUENCE – 488 <i>Slane</i> PRESENTATION – 419 <i>Mendon</i> COMMUNION – 324 <i>Picardy</i> CLOSING – 381 <i>Ton-y-Botel</i>	ORDINARY – Nicholas White: Washington Mass (Glory to God)	PSALM 27: 1–7 + Antiphon: The Lord is my light...	OFFERTORY – Leo Sowerby: <i>Benedictus es, Domine</i> COMMUNION – William H. Harris: Bring us, O Lord, God
EVENSONG 4:00	OPENING – 692 <i>The Third Tune</i> CLOSING – 649 <i>Dickinson College</i>	RESPONSES – William Smith PHOS HILARON – Tone I SERVICE – Horatio Parker in E Major	PSALM 34 Anglican Chant: Daniel Pinkham	George Dyson: <i>Confortare</i>
Last Epiphany 14 February 1999 EUCHARIST II 11:00 Girls & Men	OPENING – 135 <i>Salzburg</i> SEQUENCE – 137 <i>Wareham</i> PRESENTATION – 545 <i>St. Fulbert</i> COMMUNION – 133 <i>Elmhurst</i> (new hymn, choir sings v.1 twice) CLOSING – 618 <i>Lasst uns erfreuen</i>	ORDINARY – [none listed]	PSALM 99 + Antiphon: Proclaim the greatness of the Lord	OFFERTORY – [none listed] COMMUNION – [none listed]
EVENSONG 4:00 Girls & Men	OPENING – 655 <i>Nyland</i> CLOSING – 473 <i>Crucifer</i>	RESPONSES – [none listed] PHOS HILARON – [none listed] SERVICE – [none listed]	PSALM(S) 114 and/or 115 Anglican Chant: [none listed]	[none listed]

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
1 Lent 21 February 1999 EUCHARIST II 11:00	OPENING – none SEQUENCE – 150 <i>Aus der Tiefe rufe ich</i> PRESENTATION – 143 <i>Erhalt uns, Herr</i> COMMUNION – 563 <i>Lancashire</i> CLOSING – 448 <i>Deus tuorum militum</i>	INTROIT – He shall call upon me Plainsong: Solemn Tone VII LITANY (in procession) ORDINARY – Charles Wood: Communion Service in the Phrygian Mode (<i>Sanctus & Benedictus qui venit</i>)	PSALM 51: 2–13 + Antiphon: Have mercy on me, O God	OFFERTORY – S.S. Wesley: Wash me thoroughly COMMUNION – Thomas Tallis: I call and cry to Thee
EVENSONG 4:00	OPENING – 697 <i>Song 67</i> CLOSING – 471 <i>Breslau</i>	RESPONSES – William Byrd PHOS HILARON – Mode 2 Melody SERVICE – Herbert Howells: Gloucester Service	PSALM 103 Anglican Chant: William Barnard	G.P. da Palestrina: <i>Sicut cervus desiderat</i>
2 Lent 28 February 1999 EUCHARIST II 11:00	OPENING – none SEQUENCE – 489 <i>Tallis' Ordinal</i> PRESENTATION – 691 <i>Olivet</i> COMMUNION – 313 <i>Jesus, meine Zuversicht</i> CLOSING – 473 <i>Crucifer</i>	INTROIT – Call to remembrance Plainsong: Solemn Tone VII ORDINARY – Anthony Piccolo: Canterbury Mass (<i>Kyrie eleison</i>)	PSALM 33: 12–15, 18–21 + Antiphon: Lord, let your loving kindness...	OFFERTORY – Lee Hoiby: Let this mind be in you COMMUNION – William Byrd: <i>Miserere mei</i>
EVENSONG 4:00	OPENING – 517 <i>Brother James' Air</i> CLOSING – 505 <i>O heiliger Geist</i>	RESPONSES – Thomas Morley PHOS HILARON – Tone I SERVICE – Orlando Gibbons: Second Service	PSALM 8 Anglican Chant: Richard Dirksen	J.S. Bach: The Lord will not suffer thy foot to be moved

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
3 Lent 7 March 1999 EUCHARIST II 11:00	OPENING – 149 <i>Old 124th</i> SEQUENCE – 458 <i>Love Unknown</i> PRESENTATION – 658 Martyrdom COMMUNION – 700 Moseley CLOSING – 690 Cwm Rhondda	INTROIT – Mine eyes are ever looking unto the Lord Tone VII ORDINARY – Mass for Four Voices (Greek/Latin: <i>Kyrie, Sanctus & Benedictus qui venit</i>)	PSALM 95: 6–11 + Antiphon: Today if you would hear his voice...	OFFERTORY – Henry Purcell: Hear my prayer, O Lord COMMUNION – Edward C. Bairstow: Let all mortal flesh keep silence Percy Buck: O Lord God
NO EVENSONG Cathedral Choral Society concert 4:00 (Choirs free)				
4 Lent 14 March 1999 EUCHARIST II 11:00	OPENING – 440 <i>Liebster Jesu</i> SEQUENCE – 490 <i>Houston</i> (new hymn, choir sings v.1 twice) PRESENTATION – 493 <i>Azmon</i> COMMUNION – 692 <i>The Third Tune</i> CLOSING – 429 <i>Old 113th</i>	INTROIT – Rejoice ye with Jerusalem Tone VII ORDINARY – <i>Missa Adventus et Quadragesimae</i> (Kyrie, Sanctus & Benedictus qui venit)	PSALM 23: 2–6 + Antiphon: The Lord is my shepherd...	OFFERTORY – Josquin des Pres: <i>Ave verum corpus</i> COMMUNION – Leo Nestor: Saw ye my Savior?
EVENSONG 4:00	OPENING – 687 <i>Ein feste Burg</i> CLOSING – 24 <i>St. Clement</i>	RESPONSES – William Smith PHOS HILARON – Mode II Melody SERVICE – David McK. Williams in A-Flat	PSALM 19 Anglican Chant: William Boyce, Douglas Major	Orlando Gibbons: See, see the word is incarnate

Sundays & Holy Days	Hymns	Service Music	Psalmody	Anthem(s)
5 Lent 21 March 1999 EUCHARIST II 11:00 Choir from Christ Church, Gross Point, MI sings (Choirs free)				
EVENSONG 4:00 Choir from Christ Church, Gross Point, MI sings (Choirs free)				

APPENDIX C

Music for Weekday Evensongs, January 1998 through March 1999

The following table lists music performed by the Cathedral choristers in weekday services, January 1998 through March 1999. As stated in Appendix B, boys and girls sing only during the academic year, therefore no listings are necessary for the months of June through mid-September 1998 as Evening Prayer is read in place of Choral Evensong.

Music for weekday Evensongs is divided into four categories: Psalmody, Canticles, Anthems, and Closing Hymns. Psalms set to Anglican chant are identified by the composer of the chant. In several instances, two composers are listed for one psalm. When this occurs, the psalm is divided into sections, each being sung to a different chant.

The 1979 revision of the *Book of Common Prayer* offers more flexibility in choosing canticles either according to the day of the week or the season of the church year (see Chapter One). As weekday Evensongs at the Washington National Cathedral tend to follow the traditional form (similar to Sunday Evensongs, but kept shorter), the *Magnificat* and *Nunc dimittis* are the standard canticles sung by the choristers. They are identified only by composer, title (if any), and key. Canticles sung other than the *Mag* and *Nunc* are listed with C numbers and are found in *The Book of Canticles: Church Hymnal Series II*.

Anthems are listed by composer and title as in Appendix B. On weekdays, only one hymn is sung at Evensong and is listed by number (from *The Hymnal 1982*) and by tune name.

Date	Psalmody	Canticles	Anthems	Closing Hymns
12 January 1998 Monday	PSALM 15 Anglican Chant: French	Edward C. Bairstow in E-Flat	Percy Buck: O Lord God, who seest...	436 <i>Truro</i>
13 January 1998 Tuesday	PSALM 36 Anglican Chant: Robert Lehman	Herbert Sumsion in G Major	Thomas Mudd: Let thy merciful ears, O Lord...	521 <i>Chelsea Square</i>
14 January 1998 Wednesday	PSALM 119: 25–32 Anglican Chant: James Naylor	Second Song of Isaiah Song of Zechariah C102 & C68	Anthony Piccolo: Heare us, O heare us Lord...	592 <i>Carlisle</i>
15 January 1998 Thursday	PSALM 18: 21–32 Anglican Chant: William Boyce	Herbert Howells in E-Flat	Gerald Knight: Christ, whose glory fills the skies...	443 <i>Salem Harbor</i>
19 January 1998 Monday Martin Luther King, Jr. holiday Evening Prayer [said]				
[listings for the remainder of January not provided]				
2 February 1998 Monday	PSALM 65: 1–8 Anglican Chant: Richard Dirksen	Thaddeus Cavuoti in G Major	Charles Ives: O Sabbath rest of Galilee!	7 <i>Ratisbon</i>
3 February 1998 Tuesday	PSALM 68: 1–10 Anglican Chant: James Turle	Douglas Major in G Major	Sydney Nicholson: Teach us, good Lord	489 <i>Tallis' Ordinal</i>
4 February 1998 Wednesday	PSALM 119: 25–32 Anglican Chant: James Naylor	Third Song of Isaiah Song of Zechariah C106 & C68	Heinrich Schütz: I lift mine eyes in eager love...	542 <i>St. Joan</i>
5 February 1998 Thursday Girls	PSALM 74: 1–16 Anglican Chant: William Crotch	Bernard Rose in E Major	W.H.H. Parry: Begin my soul	253 <i>San Rocco</i>
9 February 1998 Monday	PSALM 77: 1–8 Anglican Chant: Douglas Major	J.A. Arnold: Fauxbourdon Service	Christopher Tye: O Holy Spirit, Lord of Grace	544 <i>Duke Street</i>
10 February 1998 Tuesday	PSALM 78: 40–51 Anglican Chant: Ned Rorem	Herbert Sumsion in G Major	Charles Waters: Sing alleluia forth in duteous praise	661 <i>Georgetown</i>
11 February 1998 Wednesday	PSALM 81: 1–10 Anglican Chant: George Elvey, Edgar Day	First Song of Isaiah Song of the Redeemed C96 & C164	R. Vaughan Williams: O taste and see	656 <i>Franconia</i>
12 February 1998 Thursday Girls	PSALM 85 Anglican Chant: Alan Hemmings	Herbert Sumsion in G Major	S.S. Wesley: Love one another	347 <i>Litton</i>

Date	Psalmody	Canticles	Anthems	Closing Hymns
16 February 1998 Monday Evening Prayer [said]				
17 February 1998 Tuesday	PSALM 94: 1–12 Anglican Chant: W.E. Smith	Bernard Rose in E Major	Thomas Tallis: <i>Te lucis ante terminum</i>	437 <i>Birmingham</i>
18 February 1998 Wednesday	PSALM 119: 121–128 Anglican Chant: Herbert Oakeley	Second Song of Isaiah Song of Zechariah C102 & C68	Tómas Luis da Victoria: <i>Jesu, dulcis memoria</i>	427 <i>Laudes domini</i>
19 February 1998 Thursday Girls	PSALM 105: 23–36 Anglican Chant: Gerald Cobb	Kenneth Long in F Major	Robin Milford: <i>Laus Deo</i>	295 <i>Christus, der is mein Leben</i>
23 February 1998 Monday	PSALM 106: 19–30 Anglican Chant: Douglas Major	David Hogan in E-Flat Major	Traditional Appalachian: Guide me, O thou great Jehovah	46 <i>O Welt, ich muss dich lassen</i>
24 February 1998 Tuesday	PSALM 124 Anglican Chant: Henry Smart	<i>Mag & Nunc</i> Plainsong, Tones VIII, 1 & I, 2 (Solemn Tones)	Anthony Piccolo: God be in my head...	42 <i>Merrial</i>
25 February 1998 Wednesday	PSALM 130 Anglican Chant: Henry Purcell	Third Song of Isaiah Song of Zechariah C106 & C68	W.A. Mozart: <i>Ave verum corpus</i>	37 <i>Evening Hymn</i>
27 February 1998 Thursday Girls	PSALM 37: 19–28 Anglican Chant: Edgar Day	Herbert Howells in E-Flat Major	G.F. Handel: Wash me thoroughly	422 <i>Cornwall</i>
2 March 1998 Monday	PSALM 44: 1–8 Anglican Chant: Kenneth Lowenberg	Douglas Major in G Major	Alan Ridout: Throw away thy rod...	517 <i>Brother James' Air</i>
3 March 1998 Tuesday	PSALM 47 Anglican Chant: Thomas Attwood	Alan Ridout in E Major	Searle Wright: Day by day	401 <i>Leoni</i>
4 March 1998 Wednesday	PSALM 49: 1–10 Anglican Chant: John Barnby	Kenneth Lowenberg in F Major	T.A. Walmisley: Ponder my words, O Lord	43 <i>Tallis' Canon</i>
5 March 1998 Thursday Girls	PSALM 59: 1–10 Anglican Chant: C.V. Stanford	Edward C. Bairstow in E-Flat	Richard Powell: Like as the hart	637 <i>Lyons</i>
9 March 1998 Monday	PSALM 65: 1–8 Anglican Chant: Richard Dirksen	<i>Mag & Nunc</i> Plainsong, Tones VIII, 1 & I, 2 (Solemn Tones)	R. Vaughan Williams: The Call	46 <i>O Welt, ich muss dich lassen</i>

Date	Psalmody	Canticles	Anthems	Closing Hymns
10 March 1998 Tuesday	PSALM 68: 1–10 Anglican Chant: James Turle	Herbert Sumsion in G Major	S.S. Wesley: Lead me, Lord	404 <i>Old 124th</i>
11 March 1998 Wednesday	PSALM 119: 73–80 Anglican Chant: David Koehring	Thaddeus Cavuoti in G Major	Henry Purcell: Now that the sun hath veiled his light...	462 <i>York</i>
12 March 1998 Thursday Girls	PSALM 74: 1–16 Anglican Chant: William Crotch	David Hogan in E–Flat	C.H.H. Parry: [title not listed]	516 <i>Down Ampney</i>
Evening Prayer on weekdays, 13 March through 28 March				
30 March 1998 Monday	PSALM 36 Anglican Chant: Robert Lehman	Second Song of Isaiah Song of Simeon C102 & C76	J.S. Bach: Flocks in pastures green abiding	476 <i>Epworth</i>
31 March 1998 Tuesday	PSALM 124 Anglican Chant: Henry Smart	Orlando Gibbons: Short Service	Ned Rorem: Sing, my soul, his wondrous love	488 <i>Slane</i>
1 April 1998 Wednesday	PSALM 130 Anglican Chant: James Turle	Wesley-Ley: <i>Mag & Nunc</i>	Traditional Appalachian: Guide me, O thou great Jehovah	148 <i>Uffingham</i>
2 April 1998 Thursday Girls	PSALM 142 Anglican Chant: Matthew Camidge	Herbert Sumsion in G Major	William Boyce: The sorrows of my heart	684 <i>Caithness</i>
6 April 1998 Monday	PSALM 69: 1–7 Anglican Chant: John Barnby	<i>Mag & Nunc</i> Plainsong, Tones VIII, 1 & I, 2 (Solemn Tones)	Adrian Batten: Lord, we beseech thee	171 <i>Petra</i>
7 April 1998 Tuesday	PSALM 94: 1–10 Anglican Chant: W.E. Smith	David Hogan in E–Flat Major	W.A. Mozart: Ave verum corpus	160 <i>Cross of Jesus</i>
8 April 1998 Wednesday Evening Prayer [said]				
9 April 1998 Thursday	PSALM 142 Anglican Chant: Matthew Camidge	Richard Dirksen in F–Sharp Minor	Camille Saint–Saëns: <i>O salutaris hostia</i>	301 <i>Rendez à Dieu</i>
13 April 1998 Monday Visiting Choir				
14 April 1998 Tuesday	PSALM 114 <i>Tonus Peregrinus</i>	Herbert Sumsion in G Major	Heinrich Schütz The Lord is King	208 <i>Victory</i>

Date	Psalmody	Canticles	Anthems	Closing Hymns
15 April 1998 Wednesday	PSALM 115 <i>Tonus Peregrinus</i>	Edward C. Bairstow in E-Flat Major	Douglas Major: Easter	530 <i>Gott sei dank</i>
16 April 1998 Thursday Girls	PSALM 148 Anglican Chant: David Willcocks	Bernard Rose in E Major	François Couperin: <i>Christo resurgenti</i>	204 Noël nouvelet
20 April 1998 Monday Evening Prayer [said]				
21 April 1998 Tuesday	PSALM 10: 1–10 Anglican Chant: Douglas Major	Richard Dirksen in F–Sharp Minor	G.F. Handel: Thanks be to thee	483 <i>St. Magnus</i>
22 April 1998 Wednesday	PSALM 12 Anglican Chant: Herbert Howells	Song of Praise Song of Moses C56 & C89	Ned Rorem: Christ the Lord is risen today	486 <i>Hosanna</i>
23 April 1998 Thursday Girls	PSALM 18: 21–50 Anglican Chant: William Boyce	Herbert Sumsion in D Major	Christopher Simons: Sing we merrily	492 <i>Finnian</i>
27 April 1998 Monday	PSALM 15 Anglican Chant: French	Kenneth Lowenberg in F Major	Percy Buck: O Lord God	304 <i>Land of Rest</i>
28 April 1998 Tuesday	PSALM 36 Anglican Chant: Robert Lehman	Alan Ridout in E Major	Herbert Howells: My eyes for beauty pine	708 <i>Sicilian Mariners</i>
29 April 1998 Wednesday	PSALM 119: 25–32 Anglican Chant: James Naylor	David Hogan in E-Flat Major	Thompson (arr): My Shepherd will supply my need	388 <i>Hanover</i>
30 April 1998 Thursday Girls	PSALM 37: 19–28 Anglican Chant: Edgar Day	Kenneth Long in F Major	R. Vaughan Williams: Song of the tree of life	440 <i>Liebster Jesu</i>
4 May 1998 Monday	PSALM 44: 1–8 Anglican Chant: Kenneth Lowenberg	Orlando Gibbons: Short Service	Adrian Batten: O sing joyfully	529 <i>McKee</i>
5 May 1998 Tuesday	PSALM 47 Anglican Chant: Thomas Attwood	Kenneth Lowenberg in F Major	Orlando Gibbons: Almighty and everlasting God	495 <i>In Babilone</i>
6 May 1998 Wednesday Girls	[none listed]	[none listed]	[none listed]	[none listed]
7 May 1998 Thursday Girls	PSALM 59: 1–10 Anglican Chant: C.V. Stanford	Edward C. Bairstow in E-Flat	Thomas Matthews: I am the Good Shepherd	633 <i>Mt. St. Alban, NCA</i>

Date	Psalmody	Canticles	Anthems	Closing Hymns
11 May 1998 Monday	PSALM 65: 1-8 Anglican Chant: Richard Dirksen	Wesley-Ley in F Major	Charles Wood: This joyful Easter-tide	651 <i>Mercer Street</i>
12 May 1998 Tuesday	PSALM 68: 1-10 Anglican Chant: James Turle	Thaddeus Cavuoti in G Major	Christopher Tye: O Holy Spirit, Lord of Grace	292 <i>Kingsfold</i>
13 May 1998 Wednesday Evening Prayer [said]				
14 May 1998 Thursday Girls sing with the Girls Choir of St. John's Church, Tampa, FL	PSALM 74: 1-16 Anglican Chant: William Crotch	Herbert Sumsion in G Major	Brian Trant: The spacious firmament on high	704 <i>Hereford</i>
14 May 1998 Monday	PSALM 77: 1-8 Anglican Chant: Douglas Major	Douglas Major in G Major	Alan Ridout: All the scenes of nature quicken	483 <i>St. Magnus</i>
15 May 1998 Tuesday	PSALM 78: 40-51 Anglican Chant: Ned Rorem	Alan Ridout in E Major	Anthony Piccolo: Heare us, O heare us Lord	24 <i>St. Clement</i>
16 May 1998 Wednesday Evening Prayer [said]				
Ascension Day 17 May 1998 Thursday Boys, Girls	PSALM 24 Anglican Chant: George Thalban- Ball	David Hogan in E-Flat	Douglas Major: Sing we triumphant hymns of praise	704 <i>Hereford</i>
Weekday Choral Evensongs resume on 21 September 1998				
St. Matthew 21 September 1998 Monday	PSALM 19 Anglican Chant: William Boyce, Douglas Major	Ernest Bollock in C Major	Percy Buck: O Lord God	625 <i>Darwall's 148th</i>
22 September 1998 Tuesday Girls	PSALM 78: 40-51 Anglican Chant: Ned Rorem	Richard Dirksen in F-Sharp Minor	Felix Mendelssohn: <i>Laudate pueri Dominum</i>	633 <i>Mt. St. Alban, NCA</i>
23 September 1998 Wednesday	PSALM 81 Anglican Chant: George Elvey, Edgar Day	First Song of Isaiah Song of Praise C96 & C119	George Dyson: I will worship	431 <i>Aldine</i>

Date	Psalmody	Canticles	Anthems	Closing Hymns
23 September 1998 Thursday Evening Prayer with Hymns (for the NCA) Choirs free				
24 September 1998 Friday	PSALM 91 Anglican Chant: Douglas Major	Edward C. Bairstow in E-Flat	Heinrich Schütz: I lift mine eyes	29 <i>Bromley</i>
28 September 1998 Monday	PSALM: 19–29 Anglican Chant: Richard Dirksen	Alan Ridout in E Major	S.S. Wesley: Lead me, Lord	390 <i>Lobe den Herren</i>
St. Michael & All Angels 29 September 1998 Tuesday Girls	PSALM 34 Anglican Chant: Michael Velting	Bernard Rose in E Major	Henry Purcell: Sound the trumpet	282 <i>Caelites plaudant</i>
30 September 1998 Wednesday	PSALM 119: 121–128 Anglican Chant: Herbert Oakeley	<i>Mag & Nunc</i> Plainsong, Tones VIII, 1 & I, 2 (Solemn Tones)	R. Vaughan Williams: O taste and see	436 <i>Truro</i>
[listings for October not provided]				
2 November 1998 Monday	PSALM 65 Anglican Chant: Richard Dirksen	Herbert Sumsion in G Major	Ned Rorem: Sing, my soul	574 <i>St. Petersburg</i>
3 November 1998 Tuesday Girls	PSALM 68: 1–20 Anglican Chant: James Turle	Herbert Howells in E-Flat Major	Robin Milford: <i>Laus Deo</i>	532 <i>Old 104th</i>
4 November 1998 Wednesday	PSALM 119: 73–80 Anglican Chant: David Koehring	Third Song of Isaiah Song to the Lamb C106 & C158	Alan Ridout: Come, my way	304 <i>Land of Rest</i>
5 November 1998 Thursday Evening Prayer [said]				
6 November 1998 Friday	PSALM 73: 1–20 Anglican Chant: Joseph Barnby	Kenneth Long in F Major	Henry Purcell: Thou knowest, Lord	401 <i>Leoni</i>
9 November 1998 Monday	PSALM 77: 1–8 Anglican Chant: Douglas Major	Alan Ridout in E Major	William Crotch: Comfort, O Lord	371 <i>Moscow</i>

Date	Psalmody	Canticles	Anthems	Closing Hymns
10 November 1998 Tuesday Girls	PSALM 78: 40–51 Anglican Chant: Ned Rorem	William H. Harris in D Major	R. Vaughan Williams: The Call	61 <i>Wachet auf</i>
11 November 1998 Wednesday	PSALM 78: 48–55 Anglican Chant: Ned Rorem	First Song of Isaiah Song of Praise C96 & C119	Richard Farrant: Call to remembrance	615 <i>St. Flavian</i>
12 November 1998 Thursday Girls	PSALM 85 Anglican Chant: Alan Hemmings	Richard Dirksen in F-Sharp Minor	Heinrich Schütz: <i>Eins bitte ich von Herren</i>	628 <i>St. Ethelwald</i>
13 November 1998 Friday Girls	PSALM 91 Anglican Chant: H. Walford Davies	Thaddeus Cavuoti in G Major	Leo Sowerby: <i>Benedictus es, Domine</i>	568 <i>Was lebet</i>
16 November 1998 Monday	PSALM 89: 19–29 Anglican Chant: <i>Richard Dirksen</i>	David Hogan in E-Flat	Charles Ives: Serenity	665 <i>Michael</i>
17 November 1998 Tuesday Girls	PSALM 94 Anglican Chant: W.E. Smith	Bernard Rose in E Major	Benedetto Marcello: Give ear unto me	367 <i>Rustington</i>
18 November 1998 Wednesday	PSALM 119: 121–128 Anglican Chant: Herbert Oakeley	Second Song of Isaiah Song to the Lamb C102 & C158	Richard Clem: Before the ending of the day	436 <i>Truro</i>
19 November 1998 Thursday Girls	PSALM 105: 23–36 Anglican Chant: Gerard Cobb	Herbert Sumsion in D Major	George Dyson: I will worship	582 <i>Sancta civitas</i> (descant: Herbert Howells)
20 November 1998 Friday	PSALM 107: 1–32 Anglican Chant: William Crotch	Edward C. Bairstow in E-Flat Major	John Fenstermaker: The coming night	494 <i>Diademata</i>
23 November 1998 Monday	PSALM 106: 19–30 Anglican Chant: Douglas Major	Orlando Gibbons: Short Service	Charles Waters: Sing Alleluia forth	46 <i>O Welt, ich muss dich lassen</i>
24 November 1998 Tuesday Girls	PSALM 124 Anglican Chant: Henry T. Smart	Kenneth Long in F Major	Leo Sowerby: <i>Jubilate Deo</i>	525 <i>Aurelia</i> (descant: Bruce Neswick)
25 November 1998 Wednesday Evening Prayer [said]				
26 November 1998 Thursday Evening Prayer [said]				

Date	Psalmody	Canticles	Anthems	Closing Hymns
27 November 1998 Friday Evening Prayer [said]				
30 November 1998 Monday	PSALM 4 Anglican Chant: Douglas Major	Alan Ridout in E Major	William Byrd: <i>Surge illuminare</i>	75 <i>Ascension</i>
St. Andrew the Apostle 30 November 1998 Monday	PSALM 100 Anglican Chant: Richard Dirksen	Alan Ridout in E Major	Alan Ridout: Let saints on earth	58 <i>St. Thomas</i>
1 December 1998 Tuesday Girls	PSALM 10 Anglican Chant: Douglas Major	David Hogan in E-Flat Major	J.S. Bach: Prepare thyself, Zion	598 <i>Mit freuden zart</i>
2 December 1998 Wednesday Evening Prayer [said]				
3 December 1998 Thursday Girls	PSALM 18: 21–32 Anglican Chant: William Boyce	Thaddeus Cavuoti in G Major	Paul Manz: E'en so, Lord Jesus, quickly come	462 <i>York</i> (Descant: Bruce Neswick)
4 December 1998 Friday Evening Prayer [said]				
7 December 1998 Monday	PSALM 15 Anglican Chant: French	Herbert Sumsion in G Major	Heinrich Schütz: I lift mine eyes	64 <i>O Heiland reiss</i>
8 December 1998 Tuesday Girls	PSALM 36 Anglican Chant: Robert Lehman	Herbert Howells in E-Flat Major	Heathcote Statham: Drop down, ye heavens	53 <i>Gottes Sohn ist kommen</i>
9 December 1998 Wednesday	PSALM 119: 25–32 Anglican Chant: James Naylor	First Song of Isaiah Song of the Redeemed C96 & C164	J.S. Bach: Flocks in pastures green abiding	76 <i>Winchester New</i>
10 December 1998 Thursday Girls	PSALM 37: 19–28 Anglican Chant: Edgar Day	William H. Harris in D Major	Martin How: Advent Message	486 <i>Hosanna</i> (Descant: Bruce Neswick)
11 December 1998 Friday	PSALM 35: 1–9 [no chant listed]	Edward C. Bairstow in E-Flat Major	S.S. Wesley: Lead me, Lord	73 <i>St. Stephen</i>
14 December 1998 Monday	PSALM 44: 1–8 Anglican Chant: Kenneth Lowenberg	<i>Mag & Nunc</i> Plainsong, Tones VIII, 1 & I, 2 (Solemn Tones)	John Fenstermaker: The coming night	59 <i>Merton</i>

Date	Psalmody	Canticles	Anthems	Closing Hymns
15 December 1998 Tuesday Girls	PSALM 47 Anglican Chant: Thomas Attwood	Richard Dirksen in F-Sharp Minor	[none listed]	54 <i>Nun komm, der Heiden Heiland</i>
16 December 1998 Wednesday	PSALM 49 Anglican Chant: John Barnby	Second Song of Isaiah Song to the Lamb C96 & C158	Anthony Piccolo: Petition from the Litany	54 <i>Nun komm, der Heiden Heiland</i>
17 December 1998 Thursday Installation of Chapter Members Girls	PSALM 33: 1–11 Anglican Chant: Paul Edwards	[none listed]	[none listed]	[none listed]
Evening Prayer on weekdays, 18 December 1998 through 1 January 1999				
The Eleventh Day of Christmas 4 January, 1999 Monday	PSALM 89: 19–29 Anglican Chant: Richard Dirksen	Herbert Sumsion in G Major	S.S. Wesley: Lead me, Lord	25 <i>The Eighth Tune</i>
The Twelfth Day of Christmas—Eve of the Epiphany 5 January 1999 Tuesday Girls	[none listed]	[none listed]	[none listed]	[none listed]
Feast of the Epiphany 6 January 1999 Wednesday	PSALM 100 Anglican Chant: Richard Dirksen	Thaddeus Cavuoti in G Major	Peter Cornelius: The Three Kings	135 <i>Salzburg</i>
7 January 1999 Thursday Girls	[none listed]	[none listed]	[none listed]	[none listed]
8 January 1999 Friday	PSALM 112 Anglican Chant: Douglas Major	Edward C. Bairstow in E-Flat Major	Adrian Batten: O sing joyfully	489 <i>Tallis' Ordinal</i>
11 January 1999 Monday	PSALM 4 Anglican Chant: Douglas Major	Kenneth Lowenberg in F Major	Richard Clem: Before the ending of the day	440 <i>Liebster Jesu</i>
12 January 1999 Tuesday Evening Prayer [said]				

Date	Psalmody	Canticles	Anthems	Closing Hymns
13 January 1999 Wednesday	PSALM 12 Anglican Chant: Herbert Howells	Third Song of Isaiah Song of Praise C106 & C56	Harold Friedell: Come my way	609 <i>Gardiner</i>
14 January 1999 Thursday Evening Prayer [said]				
15 January 1999 Friday	PSALM 22 Anglican Chant: [none listed]	David Hogan in E-Flat Major	Christopher Tye: O Holy Spirit	540 <i>Dir, dir Jehovah</i>
18 January 1999 Monday Martin Luther King, Jr. holiday Evening Prayer [said]				
19 January 1999 Tuesday Girls	PSALM 22: 1–11 Anglican Chant: Anonymous	[none listed]	[none listed]	[none listed]
20 January 1999 Wednesday	PSALM 119: 25–32 Anglican Chant: James Naylor	First Song of Isaiah Song of Zechariah C96 & C68	Orlando Gibbons: Almighty and everlasting God	530 <i>Gott sei dank</i>
21 January 1999 Thursday	PSALM 37: 19–28 Anglican Chant: Edgar Day	Ernest Bullock in C Major	Peter Hurford: Litany to the Holy Spirit	505 <i>O heiliger Geist</i>
22 January 1999 Friday Girls	[none listed]	[none listed]	[none listed]	[none listed]
The Conversion of St. Paul the Apostle 25 January 1999 Monday	PSALM 119: 97–104 Anglican Chant: David Koehring	Alan Ridout in E Major	Traditional Appalachian: Guide me, O thou great Jehovah	232 <i>Nyland</i> (at v.2, sing the words for The Conversion of St. Paul)
26 January 1999 Tuesday Girls	[none listed]	[none listed]	[none listed]	[none listed]
27 January 1999 Wednesday	PSALM 49: 1-10 Anglican Chant: John Barnby	Second Song of Isaiah Song of the Redeemed C102 & C164	R. Vaughan Williams: The Song of the Tree of Life	455 <i>Dunedin</i>
28 January 1999 Thursday Girls	[none listed]	[none listed]	[none listed]	[none listed]

Date	Psalmody	Canticles	Anthems	Closing Hymns
29 January 1999 Friday	PSALM 51: 1-8 Anglican Chant: Douglas Major	Orlando Gibbons: Short Service	Henry Purcell: Evening Hymn	467 <i>St. Bees</i>
1 February 1999 Monday	PSALM 113 Anglican Chant: William Boyce	Orlando Gibbons: Short Service	Maruice Besley: [title not listed]	[none listed]
The Presentation of Our Lord Jesus Christ 2 February 1999 Tuesday Girls	[none listed]	[none listed]	[none listed]	[none listed]
3 February 1999 Wednesday	PSALM 119: 73-80 Anglican Chant: David Koehring	First Song of Isaiah Song to the Lamb C96 & C158	Gerald Knight: [title not listed]	[none listed]
4 February 1999 Thursday Girls	[none listed]	[none listed]	[none listed]	[none listed]
5 February 1999 Friday	PSALM 73: 1-9, 23-29 Anglican Chant: Erik Wm. Suter	Eric Thiman in F Major	William Crotch: [title not listed]	[none listed]
8 February 1999 Monday	PSALM 77: 1-8 Anglican Chant: Douglas Major	J.A. Arnold: Fauxbourdon Service	Sidney Nicholson: [title not listed]	[none listed]
9 February 1999 Tuesday Girls	[none listed]	[none listed]	[none listed]	[none listed]
10 February 1999 Wednesday	PSALM 81: 1-10 Anglican Chant: George Elvey, Edgar Day	Second Song of Isaiah Song of Praise C102 & C56	[none listed]	[none listed]
11 February 1999 Thursday	PSALM 85 Anglican Chant: A.S. Hemmings	Edward C. Bairstow in E-Flat	Henry Purcell: Evening Hymn	[none listed]
12 February 1999 Friday Girls	[none listed]	[none listed]	[none listed]	[none listed]
15 February 1999 Monday Presidents' Day Evening Prayer [said]				

Date	Psalmody	Canticles	Anthems	Closing Hymns
16 February 1999 Tuesday Girls	[none listed]	[none listed]	[none listed]	[none listed]
Ash Wednesday 17 February 1999 Wednesday	PSALM 130 Anglican Chant: James Turle, from Henry Purcell	Song of Penitence C125 (one canticle only, after the first lesson)	R.R. Terry: Richard de Castre's Prayer to Jesus	[none listed]
18 February 1999 Thursday Girls	[none listed]	[none listed]	[none listed]	[none listed]
19 February 1999 Friday	PSALM 35: 1-9 Anglican Chant: [none listed]	Herbert Sumsion in G Major	R. Vaughan Williams: [title not listed]	[none listed]
22 February 1999 Monday	PSALM 44: 1-8 Anglican Chant: Kenneth Lowenberg	Gary Davison: SantaFe Canticles	S.S. Wesley [title not listed]	[none listed]
23 February 1999 Tuesday Girls	[none listed]	[none listed]	[none listed]	[none listed]
St. Matthias the Apostle 24 February 1999 Wednesday	PSALM 33: 1-11 Anglican Chant: Paul Edwards	<i>Mag & Nunc</i> Plainsong, Tones VIII, 1 & I, 2 (Solemn Tones)	(New) [composer and title not listed]	[none listed]
25 February 1999 Thursday Girls	[none listed]	[none listed]	[none listed]	[none listed]
26 February 1999 Friday	PSALM 51 Anglican Chant: [none listed]	Thaddeus Cavuoti in G Major	Traditional Appalachian: [title not listed]	[none listed]
1 March 1999 Monday	PSALM 65: 1-8 Anglican Chant: Richard Dirksen	J.A. Arnold: Fauxbourdon Service	Henry Purcell: Thou knowest, Lord	658 <i>Martyrdom</i>
2 March 1999 Tuesday Girls	PSALM 68: 1-20 Anglican Chant: James Turle	Richard Dirksen in F-Sharp Minor	William Boyce: The sorrows of my heart	429 <i>Old 113th</i>
3 March 1999 Wednesday	PSALM 119: 73-80 Anglican Chant: David Koehring	First Song of Isaiah Song of Penitence C96 & C125	Thomas Ford: Almighty God, who has me brought	700 <i>Moseley</i>
4 March 1999 Thursday Girls	PSALM 74 Anglican Chant: William Crotch, John Davy	Thaddeus Cavuoti in G Major	Paul Bouman: Behold the Lamb of God	626 <i>Quam dilecta</i>
5 March 1999 Friday	PSALM 73 Anglican Chant: [none listed]	Thaddeus Cavuoti in G Major	William Billings: When Jesus wept	690 Cwm Rhondda

Date	Psalmody	Canticles	Anthems	Closing Hymns
8 March 1999 Monday	PSALM 77: 1-8 Anglican Chant: Douglas Major	Alan Ridout in E Major	Thomas Tallis: <i>Te lucis ante terminum</i>	440 <i>Liebster Jesu</i>
9 March 1999 Tuesday Girls	PSALM 78: 40-72 Anglican Chant: Ned Rorem	Bernard Rose in E Major	Paul Bouman: I lift up my eyes to the hills	649 <i>Dickinson College</i>
10 March 1999 Wednesday	PSALM 81: 1-10 George Elvey, Edgar Day	Second Song of Isaiah Song to the Lamb C102 & C158	Orlando Gibbons: Almighty and everlasting God	493 <i>Asmon</i>
11 March 1999 Thursday Girls	PSALM 85 Anglican Chant: A.S. Hemmings	Herbert Sumsion in D Major	John Reynolds: O my God, I cry in the daytime	419 <i>Mendon</i>
12 March 1999 Friday	PSALM 91 Anglican Chant: Douglas Major	Orlando Gibbons: Short Service	Richard Farrant: Call to remembrance	24 <i>St. Clement</i>
15 March 1999 Monday	PSALM 89: 19-29 Anglican Chant: Richard Dirksen	<i>Mag & Nunc</i> Plainsong, Tones VIII, 1 & I, 2 (Solemn Tones)	Anthony Piccolo: Heare us, O Lord	343 <i>St. Agnes</i>
16 March 1999 Tuesday Girls	PSALM 94 Anglican Chant: W.E. Smith	Kenneth Long in F Major	William Croft: Lord, what love have I	669 <i>Herzlich tut mich verlangen</i>
17 March 1999 Wednesday	PSALM 119: 121-128 Anglican Chant: Herbert Oakeley	First Song of Isaiah Song of Penitence C96 & C125	J.S. Bach: Flocks in pastures green abiding	431 <i>Aldine</i>
18 March 1999 Thursday Girls	PSALM 73 Anglican Chant: Joseph Barnby	Herbert Sumsion in G Major	Maurice Green: O come hither	442 <i>Tomter</i>
19 March 1999 Friday Evening Prayer [said]				
Weekday Choral Evensongs resume on 5 April 1999				

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