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A Musical History of the Washington National Cathedral, 1893-1998

by

Kitty Yang

**A dissertation submitted in partial fulfillment
Of the requirements for the degree of
Doctor of Musical Arts
In The Peabody Conservatory of Music
Peabody Institute of Johns Hopkins University**

Baltimore, Maryland

1998

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Be it known that the attached document, "**A Musical History of the Washington National Cathedral (1893-1998)**," submitted by **Kitty Yang**, has been accepted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

DoL Sp/25
Dissertation Advisor

18 May 98
Date

Dorinda S. Skulane
Reader

13 May 1998
Date

Vern C Falby
Reader

5/15/98
Date

To Arthur, Frank and Jeffrey

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CHAPTER 1

INTRODUCTION

The Completion and Consecration of Washington National Cathedral

On Sunday September 30, 1990, the Washington National Cathedral celebrated the consecration of the Cathedral Church of Saint Peter and Saint Paul in the City and Diocese of Washington. The celebration weekend started with "A Litany of Thanksgiving for the Founders and Builders of the Washington National Cathedral, Artists, Benefactors, Artisans, Staff and Volunteer Workers"¹ during Friday, September 28's Festival Evensong. On Saturday, George Bush, the 41st president of The United States gave an address at twelve o'clock noon to celebrate the physical completion of the Cathedral, followed by a service of "the Raising and Setting of the Final Stone and the Dedication of the National Cathedral Association Great Pinnacle." Sursum Corda, "A Musical Offering in Thanksgiving for the Consecration of the Cathedral" was held on that evening. The celebration culminated in Sunday's Consecration service.

Friday's festival evensong began with "The Triple Procession" of about 900 persons led by the Saint Andrews Pipers and Drummers. The triple procession included all the representatives of institutions and organizations from the Protestant Episcopal Cathedral Foundation, the Cathedral Church of Saint Peter and Saint Paul, and the Diocese of Washington. Representatives of five institutions followed the Cathedral banner: the College for the Laity, the College of Preach-

¹ Consecration Service bulletins, Cathedral file.

ers, Beauvoir Elementary School, Saint Albans School, and the National Cathedral School For Girls. The various organizations representing The Cathedral Church of Saint Peter and Saint Paul were led by the Cathedral Choir of Men and Boys including present Choir members and Choir alumni from over the years. Former and present staff members and volunteers followed. The volunteers included members of the National Cathedral Association, the All Hallows Guild, the Altar Guild, Ushers, Lay Readers, Docents, the Volunteer Service Community, the Washington Ringing Society, the Cathedral Choral Society, the Finance Committee, the Building Committee, and the Cathedral Chapter. Finally were the Cathedral clergy, former and present, including the Dean, the Provost, and the Seventh Bishop of Washington. The procession of the Diocese of Washington included clergy and lay representatives from all the parishes, missions, and institutions of the Diocese of Washington.

This was a similarly festive scene but a remarkably different procession compared with the one that opened the service at the laying of the foundation stone on September 29, 1907. According to *The Foundation Stone Book* written by William DeVries, President Theodore Roosevelt attended the ceremonies. The great procession was led by Cathedral clergy and a 150-voice vested male choir invited from St. John's Georgetown Parish, St. John's Lafayette Square, St. Paul's and St. Mark's in the city. All the institutions and organizations represented in the 1990 consecration celebration had developed over time just like the Cathedral building itself. Through the eighty-three years, they were established at different times and developed to different levels. The Cathedral building was raised from the crypt level to today's monumental Gothic construction. The Cathedral clergy changed through seven Bishops and numerous Deans, Precenters, and Canons beginning in 1907.

The Beginnings of the Washington National Cathedral

When President George Washington employed Major Pierre L'Enfant to design the city of Washington, this French architect proposed a church to be erected for national purposes. Henry Yates Saterlee, the first Bishop of Washington, quoted the following words of Major L'Enfant when he wrote the brief historical account of the beginnings of the Washington Cathedral in his book *The Building of a Cathedral*:

A church (should be erected) for national purposes, such as public prayer, thanksgiving, funeral orations, etc.; and be assigned to the special use of no particular denomination or sect; but be equally open to all. It will likewise be a shelter for such monuments as were voted by the last continental congress for the heroes who fell in the cause of liberty.²

The idea of a “national church” was not realized until the 1890’s. At that time, several denominations had already founded major institutions in The City of Washington. The Roman Catholics founded the Catholic University in the 1880’s and officially opened its door to students in November 1889. The American University was founded by the Methodists around the same time and formally established by an Act of Congress in 1893. The Episcopalians felt it necessary to create a diocese in the Washington area and to establish a Cathedral.

Bishop William Paret of Maryland initiated this movement, together with some other Episcopal church leaders including the Rev. Dr. George William Douglas, Rector of St. John’s Church, Washington, Mr. Charles Glover, the President of the Riggs Bank, Gen. John G. Parke, U.S. A., and Alexander T. Britton, Esq.. All of them shared the same vision: to build a Cathedral in the nation’s capitol. According to Bishop Satterlee’s book:

The first memorable meeting was held at the residence of Mr. Glover. Bishop Paret presided and made the opening address; there was a full discussion, and the plan was carefully outlined. After this, further steps were taken, proposed forms of procedure were adopted and submitted to the Bishop of Maryland for his approval and revision; and the whole sub-

² Henry Yates Saterlee, *The Building of a Cathedral* (New York: Edwin S. Gorham Church Missions House, 1901), 3.

ject of a Cathedral Foundation was most carefully considered before the final steps were taken.

On January 6, 1893, a Protestant Episcopal Cathedral Foundation was created by Act of Congress, and it may be an inspiring memory, for all future time, that the charter of the Cathedral of St. Peter and St. Paul was thus granted, and this great Mission church for all people founded, on the ancient Feast Day of the Epiphany.³

The Cathedral Foundation was formally established by Act of Congress on January 6, 1893.

Mount Saint Alban⁴ was chosen to be the site for the Cathedral. The Diocese of Washington was created in 1895. The Rev. Henry Yates Satterlee was the first Bishop of Washington. In October, 1898, the very first service of the Cathedral of Saint Peter and Saint Paul was held to unveil a Peace Cross commemorating the ending of the war between Spain and the United States. The President of the United States, William McKinley, presented an address and acknowledged the acquisition of Mount Saint Alban as the Cathedral Close.

³ Ibid., 6.

⁴ Mount Saint Alban was acquired in 1813 by a man named Joseph Nourse. Mr. Nourse was one of the first civil officers of the Government. He was a personal friend of George Washington and was appointed by President Washington as First Registrar of the Treasury.

Nourse was the son of a London woolen draper. His family emigrated from England in 1770, when Nourse was then a teenage boy. The family settled in Berkeley County in present West Virginia. Joseph Nourse married Anna Maria Bull and they had five children. Nourse also served in the Revolutionary War under General Charles Lee. When the American Bible Society was organized in 1816, Joseph Nourse was appointed its Vice President. In 1813, Nourse moved to the 83-acre land that reminded him of St. Alban's Hill in his homeland. He named it Mount Alban. According to the family legend, Joseph Nourse used to walk in the woods praying constantly that a church should be built on this hill some day in the future and this church should stand as a witness for Jesus Christ and His Gospel.

Joseph Nourse passed away in 1841. His property was sold to the Rev. Dr. Spencer and friends, of Baltimore, for the purpose of establishing a school for boys. The new owner erected a building on Woodley Lane and named it St. John's Institute, Mount Alban. In 1847 this institute rented the building to the Rev. Anthony Ten Broeck, who moved his school there from Orange, N. J. The upstairs of the building was used as chapel that was also attended by Joseph Nourse's grandchildren. Phoebe Nourse, one of the granddaughters, taught the Sunday school and was skilled in needlework. She suffered from ill health and died in 1850 at the young age of 24. A small box containing forty gold dollars earned from her needlework was found after her death. The following words were inscribed on the box's cover: "For a free church on Alban hill." A church building fund soon started and St. Alban's Church was consecrated on May 24, 1855.

The Mount Alban property was bought back by Joseph Nourse's grand-daughter Caroline and her husband, Commodore Bladen Dulany, USN after Mr. Broeck's school went bankrupt in 1853. Mr. and Mrs. Dulany then gave this property to their daughter. In the early 1890's, the Mount Alban property was sold to Mr. Amzi L.

Bishop Satterlee envisioned the necessity of support from Episcopal churches across the nation to create a Cathedral in the nation's capital. This was the origin of the National Cathedral Association. From its founding in 1898 to this date, the National Cathedral Association was the most important vehicle for providing the support needed to move forward the building of the Cathedral and to develop its various programs. The NCA includes members not just from Episcopal backgrounds, but from many different religious traditions.

As interest in the Cathedral increased around the nation, many things happened during the early 1900's. The National Cathedral School for Girls opened on October 1, 1900. In the winter of 1901-1902, the Little Sanctuary was erected. In the summer of 1901, open-air mission services began to be held on the Cathedral grounds on Sunday afternoons. Bishop Satterlee described the scene of the open-air service in the following sentences:

White robe choir sang simple familiar chants and hymns, led by a musical band, and plain gospel sermons are preached to the crowds...sometimes to the number of two thousand.⁵

The Music Program; Cathedral's Policy Toward Music

From the very first service, the Unveiling of the Peace Cross, held on the Cathedral Close, and those open-air services, held at the St. Alban's Church during inclement weather, till today's numerous weekly evensong services and Sunday worship services held at different chapels of the Cathedral, music has been indispensable in the life of National Cathedral.

Barber. The Cathedral Foundation purchased Mount Alban property from Mr. Barber for \$235,000 on September 7, 1898.

⁵ Satterlee. *The Building of a Cathedral*, 21.

Saterlee's "White robe choir" developed into the Cathedral Choir of Men and Boys performing a comprehensive repertory from Western music history. "The music band" was replaced by the Cathedral's musicians and its organs, bells, and carillons. 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.

It took eighty-three years to finish the construction of the Cathedral's colossal building. Likewise, the music program grew in stages in this century as construction advanced. Edgar Priest, the first Cathedral Organist and Choirmaster, established the Cathedral Choir of Men and Boys in those earliest years. He began to create the standard of excellence and the Cathedral's music program when the services were held in the St. Albans Church and in the Bethlehem Chapel. Besides leading the choir, he gave organ recitals and engaged Ernest M. Skinner to plan and design a Great Organ to be installed in the future Great Choir. The dedication recital of the new organ in the Great Choir was played by the second Cathedral Organist and Choirmaster, Robert Barrow. During the short four years of his service at the Cathedral, Mr. Barrow attempted to enlarge the choir in response to the new acoustic space of the Great Choir. Then came Paul Callaway, the third Cathedral Organist and Choirmaster. His long regime lasted from 1939 to 1977, as the Cathedral building extended from the crossing, up to the Central Tower, and finally through the completed nave in 1976. The Cathedral Choir of Men and Boys was enlarged and refined under his direction. Paul Callaway founded the Cathedral Choral Society in 1942.

The Cathedral's music program began its mission to enrich the cultural life in the Washington area. Richard Wayne Dirksen, Paul Callaway's associate and the fourth Cathedral Organist and Choirmaster, pioneered the Cathedral's Advance Program in 1965, a series of creative and inspirational programs to attract more people to the Cathedral. This he accomplished in addition to training the junior choir, directing the combined Glee Clubs of the two Cathedral Schools, and composing. Both Callaway and Dirksen were responsible for the renovation of the Cathedral's Great Organ. Douglas Major, the fifth Cathedral Organist and Choirmaster, began his service as Paul Callaway's assistant from 1974. When Major succeeded Dirksen in the summer of 1988, the scope and task of his duties as Cathedral organist and choirmaster were no longer the same as those of the earlier musicians. He now leads a full fledged music program as the Cathedral approaches the first centennial in the new century. Facing the new millenium, Douglas Major is attempting to reach out to more people by means of the annual choir tour and has established the first Cathedral Girls' Choir here to involve young women in the Cathedral services.

When we survey the musical history of Washington National Cathedral, it is natural to be fascinated by the variety of presentations in the Cathedral's music program. As the main institution in the Protestant Episcopal Diocese of Washington, the nation's capital, the Cathedral is acutely aware of the spotlight of attention it receives from people in the city of Washington, churches (especially Episcopal churches) throughout the nation, and from people all over the world. The Cathedral and the its musicians felt obliged to create a music program with the highest standards. All the performances of Cathedral's music program are not meant to be presented as shows for the performances' sake. From the beginning during Edgar Priest's time to this day, the Cathedral has had a very clear view about its music program: music is offered to God's glory

alone. How that is to be done is outlined in a set of guidelines in the Cathedral archive. These guidelines were probably drafted by Paul Callaway around 1940.

Notes on the Cathedral Policy toward Music

We have four obligations to consider:

- A. Our responsibility to the Diocese
- B. Our responsibility to the Episcopal Church throughout the Nation
- C. Our responsibility to the Nation because of being located in its capital.
- D. Our responsibility to the people of this city as our neighbors and fellow citizens.

The following thoughts may commend themselves as a partial working out of policy regarding the fulfillment of our obligations to these four fields:

A. The Diocese

- a. We should maintain here the highest possible standard of excellence in the music part of our regular services of worship.
 - b. We should welcome to the Cathedral, Diocesan Services for clergy, for laity, for young people, for Sunday Schools, or for the whole Diocese unitedly. In these services we should endeavor to give the best possible leadership in music. We should also endeavor to develop here especially, types of services which might be copied by the parishes for their own use, as for instances, children's services.
- B. Some of the items of A really overlap into this field. We must remember that we have visitors here every Sunday from all over the world, and that our musical standards therefore are criticized or accepted by people from this wider area of Church life. We have the opportunity to extend a good influence in the music worship over the whole country. It is possible that some of the special services developed for use in the Diocese might later become of use throughout the country. From time to time there may be national Church meetings here for which there would be services in the Cathedral. Already this has been true in the meeting of General Convention and in the regular attendance at the College of Clergy from all over the country who come to some of our services in the Cathedral.
- C. Whether the Cathedral is able to extend any general musical influence over the nation is questionable. It is obvious however that there will be national occasions such as Armistice Day, Washington's birthday and others, on which the music of the Cathedral in the program of worship for that day will be a matter of national importance. It must be of the best possible quality. It would seem to be apart

from our field to seek an active influence in the secular music of our nation. It is certainly within our field to strive to improve regulation music for all churches.

D. The City of Washington. The Cathedral should never be thought of as a convenient concert hall for the city of Washington. On the other hand, there are and will be from time to time groups of our own citizens banding themselves together for musical purposes. These organizations are a natural and right out-growth of community life. It is fitting that they should have some expression in the Cathedral. That expression should be a sort of high point for the year for such organizations. Ordinarily it would mean that each organization would not come to the Cathedral more than once a year. Of course there might be exceptions because of special anniversaries or events in any particular year, but as a general policy, we should expect such local organizations to find in an annual service at the Cathedral a means of inspiration and up-lift for the purpose and quality of their work throughout the year.

We have here one of the great organs of the world. It would hardly be Christian to limit the use of that organ to our own staff. We must find way to invite to its console not only the great organists of the country but also our own neighbors in the city of Washington. Yet we must somehow contrive to do this while at the same time, safe-guarding two elements:

1. Our responsibility for setting standards in music, and
2. The necessary time for practice for our own staff and for our regular services.

Somehow we must achieve here both a vision and a reality of musical rendition so high above the general level that our own Cathedral standard will stand out clearly above and beyond all the other things we do in the musical field. That is a standard definitely for worship. It would seem practical therefore to suppose that while the Cathedral musical staff would from time to time give recitals or demonstration services, that the natural place for inviting outside organists and outside singers would be in musical events of special nature, for which the Cathedral might be host but in which the Cathedral musical staff would not necessarily participate. Such a lack of participation should be looked upon not as a failure in hospitality, not as an attitude of superior criticism of our guests, but simply as a necessity in accomplishing the two-fold objective of maintaining our own high standard (which will require a tremendous amount of work) and in serving as host to other individuals and groups. Toward this end, we must build every effort to strengthen musical work of the Cathedral itself, improve the financial structure, the adjustment of programs, the number of singers, and the scope of work attempted within the field of that which is definitely worship.⁶

⁶ This document is found in Cathedral file "The Organization of Cathedral Choral Society". The author assumes that this document was written by Paul Callaway. There is no date of this document. A stamp indicates: Washington Cathedral filing department received October 19, 1944. The document mentions the Great organ, so the date must be after the Fall of 1938. It was not likely to have these statements written out so considerably during

From the above statement, we realize that the Cathedral recognizes its missions of developing the music program responsible to the Episcopal churches in the Dioceses of Washington and even churches nationwide, responsible to the community and the nation. We will see that the Cathedral music program has blossomed over the years. No matter how splendid the music programs grow, the mission of setting the highest standard of sacred music, in this country, and offering it to the Glory of God, is the essential principle that guides the development.

the year of 1939, the year that Robert Barrow would leave the Cathedral and Paul Callaway became the new music leader. From the location of this document, 1940-1941 or around the time the Cathedral Choral Society was established would be the date for this document.

CHAPTER 2

THE BEGINNING OF THE CATHEDRAL CHOIR OF MEN AND BOYS; EDGAR PRIEST, THE FIRST CATHEDRAL ORGANIST AND CHOIRMASTER

The Cathedral Choir School

The Cathedral Choir of Men and Boys is the most visible entity in The Cathedral's worship services. It attracts people's eyes and minds when they are in the procession and people's ears and hearts when they sing. The Cathedral follows the tradition of English cathedrals of training the choir boys in the choir school on the Cathedral close. The choir boys attend the choir school which gives them a formal education in addition to the experience of singing in the Cathedral choir. The choir school arranges a special schedule for the choir boys to accommodate their service to the cathedral.

Throughout the history of building the Washington Cathedral as well as the history of developing the music program, there were many important figures who pledged their contributions during critical situations. Harriet Lane Johnston (1830-1903), a mother who founded Washington Cathedral's choir school in loving memory of her two sons, was one of them.

Harriet Lane Johnston was the niece of James Buchanan, the 15th President of the United States. She also served as the official hostess in the White House for her bachelor uncle. Her sons, James Buchanan Johnston and Henry Elliott Johnston, both of whom died at very young ages, had sung as choirboys at St. Paul's Church in Baltimore, Maryland. Turning her love into

an action of productive beneficence, Harriet Lane Johnston indicated in her will that \$200,000 was to go to the National Cathedral Foundation for establishing a boys' school mainly for the education of the Cathedral choir boys and the progress of church music in America.⁷

In a third codicil to Harriet Lane Johnston's will on March 18, 1903, her bequest was increased to \$300,000. Half of this amount was for the construction of the school building and the other half was to be the fund "applied as specially to provide for the free maintenance, education and training of choir boys; primarily those in the service of the Cathedral."⁸ Harriet Lane Johnston died a few months later. On January 7, 1905, ground was broken for the foundation of Lane Johnston Building of the choir school. A service of laying the cornerstone for the Lane Johnston Choir School for Boys of the Washington Cathedral was held on June 1 of the same year. Finally, the National Cathedral Choir Boys School was dedicated on May 9, 1907, Ascension Day and coincidentally, Harriet Lane Johnston's birthday.

The new school officially opened on October 7, 1909 with Earl Lamont Gregg as the Headmaster and several graduates of Ivy League schools as faculty members. Bishop Harding officiated at the school opening exercises with a communion service in the Little Sanctuary at 7:10 a.m. on October 7, 1909. That evening, the Bishop also gave an address during the evening prayer service held in St. Alban's Church. School enrollment was 34 in the beginning and increased to 59 by the end of the year. The aim of the school, besides training choir boys, was to develop Christian personality and to prepare the boys for university, specifically for college en-

⁷ Stephen A. Hurlbut, *An Illustrated History of St. Albans School*, (Washington, D.C.: St. Alban Press, 1934), 8.

⁸ Richard Wayne Dirksen, "A summary of all material to be found in the Cathedral Archives pertinent to the relationship of St. Albans School to the Cathedral Choir, from the beginning to 1950.", 9 March 1962, File of Choir Boy Correspondance 1940-1974, Cathedral Archive, Washington National Cathedral, Washington, D.C., 2.

trance examinations.⁹ The choir was under the instruction of newly appointed music master of the school, Mr. Edgar Priest of the Royal College of Music at Manchester, England. Mr. Priest was also employed as the organist at the Cathedral. Based on the pattern of choir schools in England and America, the Cathedral Choir School admitted boys who did not sing in the choir, partly, in order to provide the choirboys with a more conventional school experience. A more practical reason was to capture additional income that could bolster inadequate endowment funds. The school committee in 1910 included: Bishop Harding, the Rev. George C. F. Bratenahl (later on, the first Dean of the Cathedral), the Rev. William Levering DeVries (later Precentor of the Cathedral), Headmaster Gregg and Edgar Priest. These five men established the foundation of the choir program in the early period before there was a Cathedral edifice and developed the relationship between the Cathedral and the school.

The Background of the Cathedral Choir

From the very first service on the Cathedral Close, the service of Raising the Peace Cross on October 23, 1898, other special services and the open air services continued regularly beginning in 1901 during the summer months. During winter, the services were held in St. Alban's church, later at the Bethlehem Chapel after its completion. According to the Cathedral file, the regular open air services at the Peace Cross were held under the direction of the Rev. George C. F. Bratenahl, rector of St. Alban's Church. The members of the choir were mostly from St. Alban's Church and other churches in the city of Washington. On special occasions, the combined choir of men and boys from the churches in the city led by St. Mark's pro-Cathedral choir pro-

⁹ Hurlbut, *An Illustrated History of St. Albans School*. 14.

vided the music. The choir leaders were different men at different times during this earliest decade.¹⁰

Edgar Priest, the First Organist and Choirmaster of the Cathedral from 1910 to 1935

The Appointment of Edgar Priest

In the Cathedral Chapter minutes of December 2, 1909, Bishop Harding reported that Mr. Edgar Priest had begun the rehearsals as soon as the school opened in October and that as a result the choir was in a very promising condition. In the beginning, there were fifteen choirboys receiving the Lane-Johnston scholarships. Five of them came to St. Albans School from St. Paul's Church on K Street in downtown Washington with Edgar Priest.

Edgar Priest was born on February 26, 1878 in the West Riding in Yorkshire, England. He attended the school owned by his father and was a child prodigy as a pianist and organist. Edgar also had a magnificent tenor voice. Graduated with honor from the Royal College of Music, he served as the assistant organist at Manchester Cathedral under Dr. J. Kendrick Pyne. In 1901, he came to the United States. His first jobs in America included being the organist at St. John's Church, Kingston, New York, under the Rev. Dr. Octavius Applegate Jr.; Christ Church in New Haven, Connecticut; and St. Paul's Church in Saratoga Springs, New York.¹¹ Arriving in Washington in 1907, Edgar Priest served as the organist and choirmaster at St. Paul's Church on K

¹⁰ William Levering DeVries, "Preface to the Washington Cathedral Choir Roster". October 1935. File of Organist Miss Jean Phillips, Cathedral Archive, Washington National Cathedral, Washington, D.C.

¹¹ Unidentified newsclipping of obituary article. 31 March 1935. file of Edgar Priest, Cathedral Archive.

Street where the Rev. Alfred Harding was the rector. Mr. Priest was skilled in directing boys' choirs. Through his efforts, many Episcopal churches organized such choirs.

In 1907, Bishop Satterlee, upon the recommendation of the Rev. Harding, requested Mr. Edgar Priest to provide a choir and lead it during the service of laying the foundation stone on September 29. The choir consisted mainly choirboys from St. Paul's Church and other churches in the city. The trumpet motif of Mendelssohn's *Hymn of Praise* opened the service. The choir led the processional singing the great hymn of St. Bernard of Cluny, *Hora Novissima*, and sang the *Te Deum laudamus* and the *Gloria in excelsis* during the liturgy.¹²

The Rev. Harding became the Bishop of Washington on June 19, 1909. He recommended Mr. Priest to the Cathedral Chapter as Organist and Choirmaster. The appointment, effective on October 1, 1909, was a part-time arrangement, and Mr. Priest continued serving as the organist and choirmaster at St. Paul's Church.¹³

With the Choir School opened, the Cathedral service music was provided by the choir of boys and five men.¹⁴ The boys' choir sang regularly in the Cathedral Services held each Sunday in St. Albans Church at 4:00 p.m. and in daily school services each school day in the Little Sanctuary, designated by the Bishop as the school chapel, at 9:00 a.m. and 5:30 p.m.

On June 14, 1911, as the Bethlehem Chapel was approaching completion, Priest was appointed by the Cathedral Chapter as the full-time organist and choirmaster of the Cathedral. The Rev. William Levering DeVries, the rector of St. Mark's Church, became the Precentor of the

¹² William Levering DeVries. *The Foundation Stone Book, Washington Cathedral A.D. 1907*, (Washington. D.C.: Press of Byron S. Adams. 1907). 53-84.

¹³ DeVries. "Preface to the Choir Roster" October 1935. File of Organist Miss Jean Phillips, Cathedral Archive.

¹⁴ Hurlbut. *An Illustrated History of St. Alban School*. 16.

Cathedral on October 1, 1911. While continuing to lead the choir during the open air services in the summer of 1911, Mr. Priest was actively preparing a Cathedral Choir of Men and Boys for the opening of the Bethlehem Chapel in May of 1912. During the Fall and Winter of 1911, Edgar Priest and the Rev. DeVries planned the music program, organized the choir schedule, selected the music, and discussed the future music program to commence the Cathedral's worship services in the Bethlehem Chapel.

The Bethlehem Chapel was opened on May 6, 1912. From this day on, all the Cathedral indoor worship services were conducted there. While the construction of other parts of the crypt level continued, the Bethlehem Chapel served as the first worship space of the Washington Cathedral. Many things took shape in this period. In the Rev. DeVries's own words in the preface for the Washington Cathedral Choir Roster in 1935:

. . . in the Bethlehem chapel a standard was set up as to the conduct of the worship and the services and the music thereof, which continued for long years to follow. . . The choir attained very considerable distinction from the beginning; for which the Sunday evensong in St. Alban's Church had been a fine preparation, increasingly appreciated by the church people of this city.¹⁵

Bishop Harding set down the duties of the Cathedral Organist and Choirmaster on January 1, 1913 as follows:

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.

¹⁵ DeVries. "Preface to the Choir Roster" October 1935. File of Organist Miss Jean Phillips. Cathedral Archive.

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 from 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 this statement, the Cathedral Organist and Choirmaster is to be paid at the rate of \$2,500 per annum in monthly installments beginning January 1, 1913.¹⁶

A special committee on appropriations for the Cathedral music, consisting of the Bishop, Canon Bratenahl, Canon Roland Cotton Smith, Col. Truesdell and Mr. Hyde decided that the salary of Cathedral Organist and Choirmaster was to be paid from the Kasson Endowment Fund. The allowance for men singers of the Cathedral Choir and the expenditures for cassocks, cottas, music, carfares of choirboys were also paid from the income of the Kasson Endowment Fund.¹⁷

Development of the Choir from 1912 to 1935

In the Spring of 1911, the School Committee and Cathedral Chapter decided that the Lane-Johnston fund should provide full scholarships for fifteen choir boys and that the choir boys receiving the scholarships should only sing for the Cathedral Choir.¹⁸

¹⁶ File of Cathedral Organist & Choirmaster 1913-1919. Cathedral Archive.

¹⁷ "Resolution of the special committee". file of Cathedral Organist & Choirmaster 1913-1919. Cathedral Archive.

¹⁸ Richard Wayne Dirksen. "A Summary of All Material to be Found in the Cathedral Archives Pertinent to the Relationship of St. Albans School to the Cathedral Choir. from the Beginning to 1950". 9 March 1962. file of Choir Boy Correspondance 1940-1974. Cathedral Archive. 3.

The choirboys were obligated for two rehearsals of an hour each and one service every weekday, three services on Sundays, and special services during school and other hours from time to time. There were seven or eight special services per year, including All Saints Day, Ash Wednesday, Good Friday and Ascension Day. There was an extra rehearsal of the full choir on Friday night. The morning rehearsal was fixed from 11:30 a.m. to 12:30 p.m. and the afternoon rehearsal was from 3:30 p.m. to 4:30 p.m.. The Headmaster agreed to have the choirboys leave school for rehearsal promptly and in good order, and the Choirmaster agreed to have the boys return to the school punctually at 12:30 p.m. for luncheon. They were given the early afternoons off for physical exercise and supervised play. The weekday evening service was held at 4:30 p.m. and the choirboys sang at this service on Tuesdays, Wednesdays, Thursday, Fridays, Easter Eve, and such Mondays and Saturdays as the Precentor appointed from time to time. After evening service the choirboys were free to go home except on special occasions designated by the Precentor.

Table 1. Washington Cathedral Choirboys' weekly regular schedule during the period of 1912-1922.

	Rehearsal	Service	Full Choir Rehearsal
Sunday		Three times	
Monday	11:30 am -12:30 am 3:30 pm -4:30 pm		
Tuesday	11:30 am -12:30 pm 3:30 pm - 4:30 pm	4:30 p.m.	
Wednesday	11:30 am -12:30 pm 3:30 pm -4:30 pm	4:30 pm	
Thursday	11:30 am -12:30 pm 3:30 pm -4:30 pm	4:30 pm	
Friday	11:30 am-12:30 pm 3:30 pm -4:30 pm	4:30 pm	7:00 pm -9:00 pm
Saturday			

The choirboys could be absent from services only with the approval of the Precentor, but the choirmaster could excuse any choirboy from any one service for any good reason. The Precentor was to be notified if there were numerous absences. By authorization of the Bishop, the Precentor was in charge of all matters of choir discipline, expulsion, suspension, etc. The Headmaster was in control of disciplining the boys whenever they were in the jurisdiction of the School. The Choirmaster was responsible for the boys and their discipline during rehearsals and services. The Headmaster's jurisdiction ceased when the boys were in rehearsal and in service, and the Choirmaster's jurisdiction ceased when the boys were at school.

The choirboys were given a mid-day meal every day except Saturdays, and an evening meal Fridays in school during term time at the Cathedral's expense. Each choirboy was also entitled to a transportation fee. These privileges could be withdrawn by the Choirmaster or the Precentor for reasons of bad conduct.

Appointments to membership in the Cathedral Choir and to scholarships in the St. Albans School were made by the Precentor on the recommendation of the Choirmaster and with the approval of the Headmaster, who notified the boys of their appointment. If necessary, the Choirmaster had the right to suspend any errant boy from the Choir, and the Headmaster had the right to suspend the choirboy from the School after discussions with the Precentor. Dismissal from the Choir was decided by the Precentor upon the recommendation of the Choirmaster and after conference with the Headmaster. Dismissal of choirboys from the School was decided by the Headmaster, after consultation with the Precentor. Choir honors were awarded each year by the Precentor on nomination of the Choirmaster. The choirboys were given one month holiday every year and certain days off during the Christmas and Easter seasons. A special teacher was provided to supervise the choirboys' studies.

When his voice changed, a choirboy was entitled to a graduate choir scholarship in St. Albans School, which would continue until the boy's graduation from the School, under the condition of having done good work in the Choir and in his school studies, in addition to having a record of good conduct. This appointment was decided by the Headmaster on recommendation of the Choirmaster and the Precentor.

The number of choirboys, who were day students in the School increased from fifteen of 1909 to eighteen in 1922 and to twenty-four in the Fall of 1928. The Cathedral Chapter preferred that the choirboys live on the Cathedral Close and be in the Cathedral's service on all occasions. However, the funding was not enough to cover the expenses of taking all the choirboys as boarding students.

The Performance of Edgar Priest as the Cathedral Organist and Choirmaster

When the Cathedral Great Choir, located in the east end of the Cathedral sanctuary containing the altar and choir stalls to seat the choir, opened for service in 1932, the Cathedral Choir of Men and Boys numbered twelve men and twenty boys.¹⁹ By this time, the Choir could be heard not only by the worshippers in the Cathedral but also by thousands nationwide by means of radio broadcast. The Cathedral Choir of Men and Boys under the leadership of Edgar Priest became a notable feature of Washington Cathedral. An article in the *Southern Churchman* gives an idea of the influence the Cathedral Choir exerted on the radio:

The congregation's entering into the spirit of this beautiful Cathedral music, formerly limited to four or five hundred at the greatest, now may grow into the thousands through the means of the radio. Services on Sunday afternoons at 4 o'clock at the Cathedral are broadcast by radio all through the year. These services during the summer are in the open

¹⁹ Robert Quade, "A History of the Washington Cathedral. Its Structure and Its Music" (S.M.M.thesis, Union Theological Seminary, 1955), 27.

air and the music, therefore, consists of hymn singing entirely, but through the other months, music of very rare beauty may be heard every Sunday afternoon. The Washington Cathedral, a "House of Prayer For All People", has become likewise a house of music, devotional and rare, for all people.²⁰

Edgar Priest was very strict in his discipline of the choirboys. He insisted on absolute attention during choir rehearsals. He appreciated parents' involvement and interests in the choir work. The guidelines for the parents of choirboys quoted in the following reflect Mr. Priest's thoughtful and disciplinary mind.

The Choir Room, Washington Cathedral, Washington

The following requests are made by the Cathedral Choirmaster of the parents or guardians of boys singing in the Cathedral.

1. Sunday is the most important day of the week. Choir boys should be at their best on this day. Parties, moving pictures, and late hours Saturday night are not conducive to efficient singing Sunday.
2. All Choir boys are to conform as near as possible to the following regulations regarding dress: Eton collar, black tie (wide), dark suit, and black shoes.
3. It is important in all cases of sickness, even of one day, that the parents or guardians notify the Cathedral Choirmaster in writing immediately, so that the boy may not lose any marks in his attendance.
4. Parents and guardians are urged to show interest in the choir work, by attending the services at the Cathedral and to talk over with the Choirmaster anything that will aid in the development of the boy.
5. Do not encourage your boy in slothfulness or tardiness. Let the boy see that you are interested in his work, and he in turn will become keenly interested in his duties.

March, 1925²¹

Graduated with honors from the Royal College of Music at Manchester Cathedral

²⁰ A copy of article "Washington Cathedral Music" in *Southern Churchman* on 3 July 1926. File of Edgar Priest, Cathedral Archive.

²¹ File of Edgar Priest, Cathedral Archive.

under Dr. J. Kendrick Pyne, Edgar Priest “was a good classical solo performer—well versed in score playing, traditional accompaniments—and had the gift of improvisation which was carefully cultivated at the Royal College of Music.”²² Edgar Priest was once praised by Ernest M. Skinner for his fine organ playing. Mr. Skinner wrote the following letter to the editor of *Diapason*.

Dear Sir:

While we are all reading of and hearing the performances of great recitalists, who are more than maintaining the art of organ playing in our time, it is well to remember that the playing of recitals is sister to another and rarer art, which while less spectacular, requires a spiritual element for its fulfillment, not equally necessary to the recital performance.

If one desired to attend a church service in which a communion with the Most High was the entire object and in which entertainment formed no part, the matter would not be simple. Such services are none too common.

A service of the character of which I speak would necessarily have a musical setting of which the quality must be spiritual, devotional and one to beautify the service and make a worthy offering entirely within the ecclesiastical purpose. The instrumental accompaniment with regard to the term “beautify” means richness in tone quality, lovely combinations of color, not bizarre or trivial, but perfectly suited to the place and occasion.

I heard a service of this description a short time ago in Washington, D.C., at the Chapel of the Nativity, played by Edgar Priest. I was impressed by its rarity, by its having everything that belongs to the Church and the entire absence of anything that does not belong to it; the entire success in eliminating any suggestion of entertainment and cultivation of everything that invites to devotion. My conviction, that the building of church organs is a serious business and one worthy of any man’s best efforts, is renewed.

Very Sincerely Yours,
(Signed) Ernest M. Skinner.²³

²² J. Kendrick Pyne, “In Memoriam. Edgar Priest” *The Cathedral Age*, Winter 1936.

²³ Ernest M. Skinner, “Fine Playing in Service” *Diapason*. (November 1922).

Mr. Skinner was the builder of the Bethlehem Chapel's four-manual organ and the Cathedral's Great Organ. Edgar Priest also gave organ recitals in Bethlehem Chapel. *The Cathedral Chimes* of December 1912 indicated that "After evensong on the second and fourth Sunday in each month Mr. Edgar Priest, the Cathedral organist, is giving a short organ recital on the splendid organ of the Bethlehem Chapel."²⁴

Edgar Priest was on the St. Albans School faculty list from 1910 to 1918. He was also one of the founders of the District of Columbia Chapter of the American Guild of Organists. Besides his regular duties, Mr. Priest also composed anthems and liturgical settings. All of his compositions are still in manuscript in the Cathedral archive. Following is the list of Edgar Priest's compositions compiled by the choir room librarian of 1935, Jean Phillips, who was Priest's student since 1921 and served as substitute organist during Priest's tenure:

Benedictus es, Domine [also in the current choir library]
 Communion Service in G minor
 Hide Me Under the Shadow
 I Sought the Lord (Hymn 398)
 Magnificat and Nunc Dimittis in E Flat
 O Sing Unto the Lord
 Tarry With Me, O My Savior (Hymn 31)
 New Year's Carol ("Come, Let Us Anew") (Yorkshire)
 While Shepherds Watched (Yorkshire Christmas Carol)
 O Wondrous Night (Irish Folk Song Arranged)
 Chants in F, A, C, B-Flat, A-Flat, D-Flat, D
 Silent Night, Holy Night²⁵

Edgar Priest died on Saturday night, March 30th, 1935. From 1907 until his death, Mr. Priest served as the first Organist and Choirmaster of Washington Cathedral under three Bishops

²⁴ Service Notices, *The Cathedral Chimes*, 1 December 1912. Cathedral Archive.

²⁵ File of Edgar Priest, Cathedral Archive.

of Washington, the Right Rev. Henry Yates Satterlee, the Right Rev. Alfred Harding and the Right Rev. James E. Freeman. The body of Edgar Priest was buried in the Cathedral crypt vault.

The D.C. Chapter of AGO presented a memorial tablet placed in the south aisle of the nave crypt at Washington Cathedral 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.”²⁶

The Cathedral Chapter issued an official memorial tribute on April 25, 1935 recognizing that “As a man, a Christian, a Churchman, a musician, as Organist and Choirmaster, and especially as a potent, wholesome influence with boys and men, he had a memorable record in this Diocese and Cathedral, from the time of his appointment in October, A.D. 1909 until his early end. He gave distinction, devotion and beauty to our Cathedral worship, whether under difficult circumstances in the Bethlehem Chapel or later in the Great Sanctuary and Choir. His memory shall long endure among us.”²⁷

²⁶ “D.C. Chapter of AGO announcement”. file of Edgar Priest, Cathedral Archive.

²⁷ “Memorial minute of Cathedral Chapter”. file of Edgar Priest, Cathedral Archive.

CHAPTER 3

ROBERT BARROW, THE SECOND CATHEDRAL ORGANIST AND CHOIRMASTER

The Appointment of Robert Barrow

After Edgar Priest's death on March 30, 1935, Miss Jean Phillips was appointed temporarily in charge of the organ music and the choir. The Precentor Canon DeVries almost immediately thought of a successor for Edgar Priest. The name was Robert Barrow, a former Cathedral choir boy, who had graduated from St. Albans School in 1928. DeVries asked Cathedral Canon Anson Phelps Stokes to write a letter to the Music School of Yale University to solicit current information about Robert Barrow. Professor Harry B Jepson of School of Music of Yale University, Chapel Organist of Yale University and a friend of DeVries, replied in a letter giving Robert Barrow a high recommendation. Barrow received B.A. in 1932, B.S. in 1933 and Master of Music in June, 1934, all from Yale University. He also won the prize in an organ playing competition at the Yale Music School in 1932, the Ditson Fellowship for Graduate study at Yale the following year, and was awarded the Ditson Fellowship for Foreign Study for the year 1934-1935. Barrow spent the year in London studying composition with Ralph Vaughan Williams and observing boys choir training in the Westminster Abbey. Before he went to England, Barrow had served as organist and choirmaster at Trinity Church in New Haven, Connecticut for two years. Two of his

compositions for orchestra had been publicly performed by the New Haven Symphony Orchestra.²⁸

Precentor DeVries wrote a letter to Barrow on April 13, 1935 asking him if he would be free to come if invited, when he could come, whether he was still connected to Trinity Church, New Haven, and specifically about Barrow's background in the training of the boys' voices. Upon receiving DeVries's letter, Barrow sent a cable on May 8, 1935 from London saying "Come August one if good offer".²⁹ Barrow also wrote a letter to Canon DeVries the same day explaining that he had no contract with the Trinity Church, and requesting \$2,400 as his desired yearly salary. Barrow stated very clearly about his boy choir training in his letter:

... Since I have left Washington I have been associated constantly and intimately with choir work. For two years I assisted Prof. Jepson with his University Choir. I was then organist and choirmaster of the First Baptist Church, West Haven, Connecticut, for two years, before coming to Trinity. In addition, I have been organist of the Yale Divinity School for the last three years, where I have a very competent male choir. Since I have been in England I have been making an intensive study of the English method of choir-boy training. I have been sitting in regularly at rehearsals of the Westminster Abbey Choir under Dr. Ernest Bullock, and have learned much from him. Beginning next week I am making a tour of the important English Cathedrals to continue my study of the culture of boy's voices. Let me say also that I think I know more of Mr. Priest's methods than any man alive now. I was very close to him for a considerable time; he took a great interest in me, and being at an impressionable age, I absorbed an enormous amount of his ideas and technique. Ever since I left Washington I have been using his methods constantly in all my choir work. I have never found better methods: He was a master in that line.³⁰

Canon DeVries sent the record of Robert Barrow to Bishop Freeman and Dean

²⁸ Harry B. Jepson. Yale University, letter to Canon Anson Phelps Stokes. Washington Cathedral, 8 April 1935. file of Robert Barrow. Cathedral Archive.

²⁹ File of Robert Barrow. Cathedral Archive.

³⁰ Robert Barrow. London. letter to Canon DeVries. Washington Cathedral, 8 May 1935. file of Robert Barrow. Cathedral Archive.

Bratenahl on May 17, 1935. Bishop Freeman was impressed by Robert Barrow's outstanding record and offered him the position in a letter dated May 22, 1935. There were over seventy men under consideration, and Barrow, having been a choirboy at the Cathedral, was felt the ideal person to fill the position.

Following the appointment, DeVries wrote several long letters³¹ explaining the situations at the Cathedral in order to inform Robert Barrow before his arrival in Washington. It was DeVries's responsibility to build up the relationship between him and the new Cathedral Organist and Choirmaster. Those detailed letters proved DeVries's extraordinary devotion to his position as the Precentor and how important he felt about the future cooperation. He informed the new Cathedral Organist and Choirmaster that starting in 1932, the Cathedral had opened the Great Choir for worship services. Part of the Sanctuary could seat over 2,000 congregants. A temporary two-manual organ was being used in the Great Choir from 1932, and the funding for a new Great Organ had been secured. The Cathedral expected to install the new Great Organ when the construction of the South Transept was completed. Meanwhile the Bethlehem Chapel organ was maintained in condition for recitals and services. DeVries also said that the Cathedral wished to include both the classical Western traditional church music of Palestrina, Byrd, Stanford, Bach, Mendelssohn, Brahms, etc. and music involving the congregation like the hymn in Sunday services. It was Cathedral's aim to present music from various schools of different periods throughout the liturgical year to the congregation, community and whole country through the radio. Robert Barrow was expected to share his knowledge of the new English church music which had developed since 1920.

³¹ William Levering DeVries. Washington Cathedral. letter to Robert Barrow. London. 23 May 1935. 10 June 1935. and 17 June 1935. file of Robert Barrow. Cathedral Archive.

Barrow began his duties on September 10, 1935. The contract he received was similar to the one Edgar Priest had since 1913 but revised according to the current situation by Bishop Freeman on May 6, 1935. The Cathedral now held all its services in the Great Choir and Sanctuary. The Choirmaster had no need to prepare the open-air services anymore. Being the Cathedral Organist, he was responsible for the maintenance of all the organs on the Cathedral close. The duties and privileges of the Cathedral Organist and Choirmaster are described in the following memorandum. Changes from the contract of 1913 are shown in boldface.

Washington Cathedral

Duties and Privileges of the Cathedral Organist and Choirmaster

As First Set Forth by Bishop Harding, January 1, 1913

and Revised by Bishop Freeman, Consulting with the Dean and the Precentor
May 6, 1935

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, devotion and beauty in the Cathedral worship.

To this end, he shall maintain and train a choir of men and boys who shall sing at the two major services on Sunday, at five weekday services and such services in reasonable number on Ash Wednesday, Good Friday, Ascension Day, All Saints, Thanksgiving Day, Christmas and such other Holy Days and special occasions as the Bishop or his deputy (the Precentor) may appoint. The daily service shall be choral at least five times on weekdays. There shall be regular choir practice every morning and afternoon except Saturday and Sunday, but these may be omitted or increased in consultation with the Precentor.

The organist and choirmaster is entitled to one month's vacation with pay, at such as the Bishop or his deputy may appoint. The 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 weddings or funerals, or special services on extraordinary occasions.

He shall be ready to take charge of the organ and the music and the rehearsals incident thereto on the occasion of the Commencement and Baccalaureate service of the two schools when the Bishop so appoints. In case of extra rehearsals in connection

therewith of the Girls for their services, he shall be entitled to extra compensation, 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 that 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 and boys of other Episcopal Church choirs 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 or his deputy 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 and responsibility for the discipline of the choir boys during rehearsals and hours of divine service. The hours of both services and rehearsals 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 not from the school, for a period not exceeding two weeks at a time, and an immediate report of such suspensions must be made 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 expelling or dismissal to the Bishop's deputy, to whom the final decision to expel or drop is committed. In case there is a difference of opinion in these matters they shall be decided by the Bishop.

All purchase of music or other supplies for the choir shall be subject to the written consent and approval of the Bishop's deputy.

The full responsibility for the care and use of the Cathedral organs is committed to the Cathedral Organist.

When it is desired to have another than the Cathedral organist to play the organ at weddings or funerals or like services, the consent of the Bishop or his deputy and of the organist shall be obtained, and the Cathedral organist shall be entitled to the usual fees that are given under such circumstances.

The Bishop's appointed deputy until further notice is Canon DeVries, Precentor of the Cathedral, to whom the Bishop delegates 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 this statement, the Cathedral organist and choirmaster is to be paid at the rate of \$ per annum in monthly installments beginning

³²

The Development of Cathedral Choir and Music Program from 1935 to 1939

In June 1936, Robert Barrow wrote a letter to Bishop Freeman emphasizing the need for additional choirboys and men in order to adjust to the acoustics of the Great Choir. This letter reveals Barrow's knowledge of managing the boy choir's voice and his desire to enlarge the choir's repertory to perform antiphonal singing.

I cannot emphasize enough how much we need them. The Great Choir is an extraordinarily large place in which to sing and it has in addition a tendency to disport and thin out the boys' voices.

Four more boys would give much more brilliant soprano parts and would also help to improve the quality of the tone: with twenty-four boys, you see, none of them would have to force the tone for the sake of volume.

Two extra men would be ample to balance these additional boys and at \$25.00 monthly would not entail very great expense. One of these men might well be a good male alto, which we badly need.

With these additions to the choir two important improvements would also be effected from the standpoint of worship: 1. We could do antiphonal singing. 2. The leading of large congregation in singing hymns would be much improved; a rather large volume of tone from the choir is necessary to get people to sing vigorously.³³

This was not the only letter in which Barrow presented his ideas of how to improve the congregational interest in the worship services. In the following report written during his first

³² File of Choir Master Correspondence 1947-1950, Cathedral Archive.

³³ Robert Barrow, letter to Bishop Freeman, 9 June 1936, file of Choir Medals 1934-1955, Cathedral Archive.

year at the Cathedral, Robert Barrow suggested several specific ways to improve the worship situation.

1. A voluntary auxiliary choir of men and women to assist in leading congregation in singing of hymns (approximately 20-25 members). These singers to be recruited from
 - a—older girls from Cathedral School
 - b—older boys from St. Albans School (i.e., those who are able to sing tenor or bass)
 - c—interested members of Cathedral Staff
 - d—other interested persons capable of singing.
2. Improvement of amplification system so as to greatly increase volume of existing choir. Present arrangement adds little to the total sound. Some expenditure for research on the matter necessary; special microphones (for music, not speaking)
3. Abandon processional and recessional hymns and substitute opening and closing hymns to be sung with choir in the Chapel. In order for organist to hear choir in procession, he must play fairly softly—thus not providing enough support for congregational singing. Choir cannot hear organ well when they start procession no matter how loud it is (proved by experiment). Choir being in stalls for these hymns would greatly assist congregational singing.
4. Responsive reading of psalms at all services. Congregation cannot take part in singing of chants, no matter how simple. Easiest of chants is too difficult for layman to learn at one hearing, and most of Cathedral Congregation are there only once (unlike parish, where they gradually come to learn the chants).
5. Five or ten minutes time during Sunday afternoon service devoted to an organ solo: distinctly popular pieces to be used such as Handel's "Largo", Schubert's "Ave Maria", etc. Playing of prelude before service unsatisfactory because people coming in and out and general hubub make it difficult to hear. Good place for this would be following sermon Hymn immediately before sermon; might put congregation in more receptive mood for the sermon.³⁴

The Cathedral clergy often discussed in their meetings ways to encourage the people engaging in the worship services such as by selecting familiar hymns and asking the choir to sing

simpler chants. Barrow's suggestion of an auxiliary mixed choir to support the congregational singing, although not put in action, shows the Cathedral's constant effort to improve their worship services in the 1930's just like thirty years before. Barrow pointed out that the Cathedral congregation was unlike the congregation of regular parishes. Most of the Cathedral congregation were visitors and came only once. This phenomenon was exactly the challenge that the Cathedral clergy and musicians had to meet as they prepared each worship service. Robert Barrow recognized that an important role of the Cathedral Choir in the worship services was to lead congregational singing. So he suggested that hymns be sung after the procession or before the recession when the choir was standing in the stalls. Barrow was also sensitive to his role as the Cathedral organist and was ready to play some special music in order to set up the mood for the sermon time.

The Cathedral clergy including Bishop, Dean, and Precentor planned together with the Cathedral Organist and Choirmaster not only daily and weekly services but also for the coming months, years and even for projects many years in the future. Upon the request of Bishop Freeman, Robert Barrow submitted in November 1937 a projected figure needed to maintain a truly great Cathedral Choir:

Total cost of maintaining choir commensurate with Cathedral requirements and opportunities:

1. For 50 choir boys to be day pupils at St. Albans	\$550 each ...\$27,500
2. Soloists	\$1,800
3. Twenty-three men singers at \$300	\$6,900
4. Administration: chief organist, assistant or substitute doing some rehearsal work; and fund for new music	\$10,000
5. Special orchestral and voice expenditures for four musical festivals per year	\$2,000

³⁴ File of Robert Barrow. Cathedral Archive.

TOTAL COST ANNUALLY\$48,000³⁵

This was an estimated budget for the future music program at such a time when the Cathedral building would be finished. It indicated that the Cathedral Choir of Men and Boys would have 50 choir boys and 23 songmen by that time. There should be an assistant organist besides the chief organist to help with choir rehearsals. Four special musical festivals per year meant that larger choral performances like oratorios with orchestral accompaniment, or performances by famous organists or singers, etc. should be included in the projected budget. The Cathedral Foundation carefully planned for the future music program. Funding was the most important tool to develop any program. The following chapters will gradually reveal how the development of a multi-directional music program resulted from this early planning.

In the Spring of 1939, Cathedral Choir had twenty-four choirboys. The choir led by Robert Barrow was heard over NBC under the auspices of the National Education Association on Wednesday of the Holy Week, 1939.

Robert Barrow's Performances as the Cathedral Organist and Choirmaster

Robert Barrow began his duties on September 10, 1935. Bishop Freeman expressed his appreciation for Barrow's excellent administration of the Choir in the Spring of 1937.³⁶ In 1937, the Cathedral had major personnel changes. DeVries retired after many years' service in the Cathedral as the Precentor. Canon Noble Powell was the new Dean of the Cathedral, succeeding

³⁵ File of Organist & Choir Budget 1937-1963. Cathedral Archive. Robert Barrow would not imagine the actual figure of annual budget of the Cathedral's music program is \$2,000,000 in 1990's.

³⁶ Bishop Freeman, letter to Robert Barrow, 10 June 1936, file of Robert Barrow, Cathedral Archive.

Dean Bratenahl. Canon Anson Stokes, the acting Precentor after DeVries, wrote a short note to Dean Powell a short note on November 22, 1937 praising Robert Barrow's work:

I hear on all sides appreciation of the improvement of the music in the Cathedral during the past two years. The general feeling is that Mr. Barrow has made it more vital and that it drags less than it did in the past. This has been said to me by some of Mr. Priest's admirers and friends.³⁷

On August 11, 1938, Robert Barrow married Miss Esther Jones, a music teacher at Mount Vernon Seminary, at Smith College Chapel, Northampton, Massachusetts. Some of the choirboys who sang under him remembered the visit to the new couple's residence and recall him "as an excellent teacher, and a fair, relaxed disciplinarian."³⁸

The most important thing that happened during Robert Barrow's tenure as Cathedral Organist and Choirmaster was the installation of the Great Organ. He spent considerable time participating in all kinds of discussions with Mr. E. M. Skinner and the Cathedral architect, Philip Hubert Frohman, and inspecting the organ during its construction. These aspects will be discussed in detail in Chapter 7. The Great Organ was dedicated on November 10, 1938, and Robert Barrow played the dedication recital.

The Christmas season of 1938 must have been an exhausting period for Robert Barrow. After November's 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 due to the poor result of the medical examinations at the St. Albans School showing that 80% of the

³⁷ Canon Anson Phelps Stokes. memorandum to Dean Powell. 22 November 1937. file of Robert Barrow. Cathedral Archive.

³⁸ Richard Wayne Dirksen. draft for an article on Robert Barrow sent to Mrs. Barrow, file of Robert Barrow. Cathedral Archive.

boys were below average in posture.³⁹ In the mean time, Barrow started a series of organ recitals to demonstrate the new Great Organ with lecture-style explanations. Two sources reveal his fatigue under pressure. Quoted below are the minutes of a meeting of the Committee on Music on January 16, 1939.

A meeting of the Committee on Music of Washington Cathedral was held in the office of the Dean on Monday, January 16, at 2:30 p.m. Those present were Dr. Phillips, Chairman of the Committee, the Dean, Canon Bradner—Precentor, and Mr. Ogilby, member of the Chapter, Secretary. The meeting was opened with prayer by the Chairman.

The Chairman then referred to the purpose of the meeting, which was to consider the complaints about the music in the Cathedral, and he 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 that there was a lack of discipline in the boys of the choir.

The Dean commented on several occurrences which showed the Organist's lack of fitness for his important position. Canon Bradner then read a report of his careful and painstaking investigation into the situation, closing with a recommendation that Mr. Barrow be put on trial for a period of six months, in the hope that he might improve. It was agreed by all that he is lacking in many of those qualities which are so necessary for the important position he holds.⁴⁰

Several reasons, like Barrow's careless attitude because of his young age, his not being a disciplinary enforcer like Edgar Priest, and too much work pressure in such a highly ordered institution could be the causes of this embarrassing situation.

Complaints also came from Mr. E. M. Skinner. Considered as being America's foremost organ builder at that time, Mr. Skinner was particularly specific about maintenance of the new Great Organ, his masterpiece, built for the Cathedral. There had been no problems during Edgar

³⁹ Precentor Bradner. memorandum to Dean Powell. 10 December 1938. file of Robert Barrow. Cathedral Archive.

⁴⁰ Minutes of the Music Committee meeting on 16 January 1939. file of Robert Barrow. Cathedral Archive.

Priest's time. Skinner and Priest's mutual respect and admiration resulted in several organ projects at the Washington Cathedral. 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.

Judging from Robert Barrow's musical accomplishments, he was in every way a worthy musician. However, he had certain weaknesses, such as insisting upon doing things his own way and being nervous under pressure; this last characteristic was observed by two elders when Barrow was in Connecticut. The Rev. Charles Otis Scoville of the Trinity Church in New Haven, Connecticut wrote a short note upon Cathedral Canon Anson Stokes's request in 1935 about Barrow's credibility:

Dear Dr. Stokes: I can put in few words all that I need to say about Robert Barrow. I think he is going to make a great musician. He was called in to Trinity in an emergency and there was much confusion which did not make any fair test of his ability. He was carrying on his work at Yale part of the time. I know nothing about music and can offer no technical opinion. As rector of the church my opinion was this. He is rather careless of details and did not put in the hard work he should have done. If he is under some clergyman who will take the time to direct and control him he will become a great organist and choirmaster. He needs this badly. He is too young to be turned loose and always have his own way. Every one flattered him as an organist, and he deserved it, but I had an opportunity to see some of his faults though I kept them to myself. Everything depends upon wise and sympathetic and firm control. If you will see that this is done you will have done him a great favor and have a worthwhile man. That is my opinion and I think it is a sound one. Of course this is confidential and just what I think.⁴¹

When Robert Barrow began his duties at the Cathedral, he had Precentor DeVries as the wise clergy person to guide him and control him. The personnel changes in 1937 no doubt created an uncomfortable situation for Barrow.

⁴¹ Rev. Charles Otis Scoville, letter to Canon Anson Phelps Stokes on 20 May 1935, file of Robert Barrow, Cathedral Archive.

The acting Dean of Yale University, H. H. Tweedy, wrote in answer to Canon Stokes's request in 1935 his personal opinion about Robert Barrow besides claiming Barrow's achievement:

... Personally, he is attractive, energetic, sensitive, and emotionally rather high-strung. He will need to have a care not to draw too heavily upon his nervous resources, though I suppose that is the danger of any musician who hasn't the constitution of an athlete.⁴²

It could be a possibility that Robert Barrow thought of changing to an academic teaching job when he felt the tension after the 1937 personnel changes. He applied for a faculty position in Williams College some time during 1938. Another possible reason was that his bride came from Massachusetts and Barrow applied to Williams College for this personal reason. All of these could be causes of his loose attitude toward his professional duties.

In Spring 1939, the records show that Robert Barrow led the Cathedral Choir in the NBC radio special program for the National Education Association. Finally, Robert Barrow accepted an offer to be assistant Professor of Music and Head of the Music Department of Williams College in May 1939. He resigned his Cathedral position on May 23, 1939 and remained on the faculty of Williams College for 37 years until his retirement in 1976. He passed away in 1987.

⁴² Dean Tweedy, Yale University, letter to Canon Stokes on 21 May 1935, file of Robert Barrow, Cathedral Archive.

CHAPTER 4

PAUL CALLAWAY, THE THIRD CATHEDRAL ORGANIST AND CHOIRMASTER AND THE DEVELOPMENT OF THE MUSIC PROGRAM UNDER HIS DIRECTION

The Appointment of Paul Callaway

The Music Committee of Washington Cathedral accepted Robert Barrow's resignation in its meeting on May 26, 1939. Several applications had been received after the public announcement of Barrow's new appointment at Williams College. The candidates were evaluated during the meeting. Considered prominent among these candidates was Paul Callaway of St. Mark's Church of Grand Rapids, Michigan. Mr. Callaway had just given an impressive recital on the Cathedral Great Organ in February. He was also known as a church musician trained under Dr. T. Tertius Noble, organist and choirmaster at St. Thomas Church in New York. The Committee decided to begin the interview process by having Precentor Canon Bradner make a visit to Grand Rapids to hear Mr. Callaway's choir and to investigate his suitability for the position of Cathedral Organist and Choirmaster. Paul Callaway was also invited to Washington to meet the Music Committee on June 6, 1939 in order to give every committee member a chance to talk with him. In this meeting, Callaway's personality strengthened the initial favorable impression.⁴³

Paul Callaway was born in Atlanta, Illinois in August 1909. Having studied piano at an early age, he started his first job as an organist when he was 13 in the First Congregational Church of Rock Falls, Illinois and was a winner of the interscholastic competitions for high school

Church of Rock Falls, Illinois and was a winner of the interscholastic competitions for high school students held at the University of Missouri while he was attending the Missouri Military Academy.

Callaway also attended Westminster College in Fulton, Missouri. At age twenty, he went to New York City to study organ with Dr. T. Tertius Noble. After two years of study, Paul Callaway passed the fellowship examination, the highest rank of certification, of the American Guild of Organists.

While in New York, Callaway served as the organist and choirmaster of St. Thomas Chapel, which is associated with St. Thomas Church, where he studied intensively under Dr. Noble. 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.

Now at age 30, Paul Callaway already had a considerable reputation as an organ recitalist. He had played for the convention of the American Guild of Organists in New York City in 1935, in Cincinnati in 1937, at St. Thomas' Church, and at St. Bartholomew's Church in New York City, and at Princeton University and Yale University. He was invited to play on the Cathedral's new Great Organ in February 1939 and made an impressive appearance.

Callaway's mentor, Dr. T. Tertius Noble wrote several letters to the Cathedral, one of which contained the following positive recommendation:

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.⁴⁴

⁴⁴ Dean Sayre, letter to Bishop Dun on 8 June 1954, appreciating Callaway's contribution to the Cathedral by quoting Dr. Noble's recommendation letter, file of Callaway Honorary Degree, Cathedral Archive.

On June 27, 1939, Dean Noble C. Powell announced the appointment of Paul Callaway as the third Cathedral Organist and Choirmaster.

Dr. T. Tertius Noble responded to the appointment with the following words:

I am more than happy about this appointment for I know that in Paul Callaway you have a man who will, in the course of time, do a great piece of work in Washington. As a recitalist he is right at the top; as a church musician he is outstanding; and as a choir director he has already proved himself in every way most efficient and inspiring.⁴⁵

The Rev. H. Ralph Higgins, rector of St. Mark's Church in Grand Rapids, Michigan, made the following comment:

The great honor which has come to Mr. Callaway is in every way deserved. Leading organists and musicians have for long recognized in him one of the outstanding church musicians of the country. In his new position he will have unlimited scope for his unusual talents and he will be where he can make a notable contribution to the advancement of church music in America.

His going will mean a severe loss to St. Mark's Church and a profound personal loss to me. The church is losing the most outstanding musician in its history of 103 years. During his four years in this city Mr. Callaway has made an enduring contribution to the cause of the music and his constant emphasis upon the devotional aspects of his work has provided a deep spiritual stimulus to the parish and the community.⁴⁶

From 1939 to 1977, Paul Callaway did grow "bigger and bigger" in developing Cathedral's music program. He proved that he was a great performer on the organ and organized monthly organ recital series to promote good music for the instrument. In his training and leadership of the Cathedral Choir, he continuously raised the quality of the Choir and built up its American identity by singing more and more new commissioned works by American composers. His devout personality and humble character were exactly what the Cathedral needed. Callaway also

⁴⁵ "Paul Callaway Appointed Cathedral Organist and Choirmaster." *The Cathedral Age*. Midsummer 1939. 7.

⁴⁶ *The Cathedral Age*. Midsummer 1939. 10.

proved himself in many new directions, such as founding the Cathedral Choral Society and Washington Opera Society, where he was an efficient and inspiring conductor.

Callaway expressed his aspirations upon receiving the new position:

I am thrilled beyond words at the opportunity which will be mine to make of Washington Cathedral a citadel for glorious church music and at the same time I feel pretty humble about my ability to do so.⁴⁷

Let's examine how he made the Cathedral "a citadel for glorious church music."

Paul Callaway's Leadership in Developing Washington Cathedral's Music Program From 1939 To 1977

As soon as Callaway began his duties, he started the monthly organ recital series on the Great Organ following evensong on the first Sunday of each month. The first two recitals featured music from Bach's *Orgelbüchlein*.⁴⁸ Mr. Callaway's intent was to select variety of organ music by the best composers from different periods. These recitals were also played by guest organists from the Washington D. C. area and other places. According to the Winter 1939-40 issue of *The Cathedral Age*, average attendance at the first three concerts given by Callaway was two hundred.⁴⁹ The music lovers were looking forward to hearing good music played by skillful performers.

In December 1941, Mr. Callaway made a special trip to Baltimore's Peabody Conservatory. He auditioned several students and decided to hire Richard Wayne Dirksen to be his assistant organist and choirmaster at the Cathedral. Mr. Callaway's choice had a profound influence

⁴⁷ Dean Sayre, letter to Bishop Dun on 8 June 1954, file of Callaway Honorary Degree, Cathedral Archive.

⁴⁸ "Organ Recitals to Extend Throughout Year," *The Cathedral Age*, Winter 1939-40, 56.

⁴⁹ Ibid.

upon the history of the Cathedral's music program. Callaway and Dirksen, had personalities whose differences were as marked as their drastically different physical appearances, yet they collaborated on many projects and in many ways to develop the Cathedral's music program. Callaway's barely five foot four inch height contrasted with Dirksen's six foot three inch height. When the Great Organ underwent renovation in 1958, the new design included an electric adjusted pedal board to fit the two organists' different height. Dirksen was Callaway's associate for 22 years before Dirksen assumed other duties at the Cathedral. It was hard for anybody to be remain as the second person for a long time. But, Callaway's humble, amiable, and truthful attitude combined with his fame and absolute authority in the knowledge of music made him a good leader to work with Dirksen's dedicated and creative mind. Dirksen had the privilege of assisting Callaway by playing organ, directing the Cathedral Choir, accompanying the Cathedral Choral Society, and in the meantime he also enjoyed the freedom and the opportunity to develop his distinctiveness as a conductor, a keyboard virtuoso, a composer, and a program leader. We will discuss more on Dirksen in the next chapter.

Paul Callaway, as choirmaster, was challenged from 1940 to 1976 by the expansion of the Cathedral building. Edgar Priest had begun with the open-air Cathedral ground moved to Bethlehem Chapel in 1912 and to the Great Choir in 1932. The north transept, crossing, and first bay of the nave of the Cathedral were completed in 1936. Before 1940, the congregation was seated where the choir stalls are now positioned, and the choir was seated in the temporary stalls in what is now the chancel. The permanent choir stalls were installed in 1940.⁵⁰ In 1941, the musician's

⁵⁰ Leonard Ellinwood. "Cathedral Music." *The Cathedral Age*. Spring 1943. 26.

galleries above the choir stalls were completed for seating additional instrumentalists on special occasions.

During Callaway's first three years as the Cathedral Organist and Choirmaster, the Cathedral Choir included twenty choirboys and nine men singers.⁵¹ The choir was also heard regularly nationwide through radio broadcasts, in addition to the usual performances in Cathedral worship services. Callaway emphasized discipline. He told the choir boys that in each service, whether it was a festival Christmas service or a routine weekday afternoon evensong, they were to keep their eyes strictly on the Choirmaster every single moment no matter what was going on around them. According to one choirboy's description: "He was tough, remote, supremely dedicated, and he produced good results. . . he would never have won a popularity contest—that was not his style—but he was an excellent musician, a complete professional, and he made us sing better than we thought we were capable of—and all of us admired him enormously."⁵²

The tradition from 1909 carried on in Paul Callaway's time: each choirboy in the Cathedral Choir received a scholarship funded by the Lane-Johnston endowment. To be eligible for the scholarship, the choirboy needed to pass the musical examination by the Choirmaster and an academic examination by the Headmaster administered in the Spring. Each applicant had to have served at least one year in the junior choir, which included thirty to forty choristers. The junior choir was mentioned in Leonard Ellinwood's article on "Cathedral Music" on p. 26 of the Spring, 1943 issue of *The Cathedral Age*. However it must have already existed well before that date. The Cathedral files indicate clearly that Robert Barrow's program included a junior choir. He se-

⁵¹ A description of the choir in the late 1960s. file of John Fenstermaker. Cathedral Archive.

⁵² John H. Shenefield, "Paul Callaway" in *An Illustrated History of St. Albans School*, ed. Stephen Hurlbut, (Washington D.C.: St. Alban Press), 84.

lected the best boys from junior choir to apply for the opening of the regular choir and if a choirboy did not meet his standard, he would not appoint him.⁵³ So the establishment of the system must have begun during Edgar Priest's time. 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.

Each chorister, regardless of age, was responsible for his school work just like the school's regular students. It was a demanding schedule for a cathedral choirboy. In addition to the regular school hours, the cathedral choirboys attended a two-to-three-hour rehearsal every day except Saturday, three weekday evensong services and two services on Sundays. Although stressful, the challenges of choir work and competitive school work provided the lives of the boys with an invaluable focus.

The men singers were chosen based on the need to balance the tone quality of the choir. Some of them were former choirboys either in the Washington Cathedral or from other cities. The Cathedral signed a contract with each man singer to guarantee attendance and discipline. When the choirboys went on vacation in the summer, the men's choir sang for the services. To prepare for singing two services on Sundays, the men singers, who all had good sightreading ability, attended a three-hour full-choir rehearsal on Friday night and two forty-minute rehearsals before each service.

The responsibility for selecting music resided with the Choirmaster, with the approval of the Cathedral Precentor. The Precentor actually laid down basic guidelines without interfering in the detailed selection of individual numbers by the Choirmaster. This policy was based on the Cathedral's recognition of and respect for the Choirmaster's professional knowledge.

⁵³ File of Robert Barrow. Cathedral Archive.

In the Fall of 1941, Paul Callaway founded the Cathedral Choral Society. This was another of Callaway's milestone contributions to the Cathedral. His intention was to perform the great religious choral repertory on a grand scale to match the magnificent setting of the Cathedral. Callaway himself was inspired by the Cathedral's unique setting. From this inspiration came his devotion, creative ideas, enthusiasm, and endless energy, which ignited the singers and instrumentalists in countless performances. The cultural influence of the Cathedral Choral Society upon the Washington community was felt most immediately in its many performances, and in addition had a longer-term effect. Reading through the "Guide to the Lively Arts" in today's *Washington Post*, one can easily find announcements of several performances by Washington-area choral groups. The Cathedral Choral Society was the leader that began this choral movement fully fifty years ago. The Cathedral Choral Society will be discussed in more detail in Chapter 9.

Besides the monthly organ recital series, Paul Callaway conducted a series of annual Spring festivals of church music. He invited some famous church musicians like canon Winfred Douglas, Dr. T. Tertius Noble, and Leo Sowerby to give lectures and instructions to assist the local church musicians, including choir members, choir directors, and organists, in exploring new directions in the field of church music. The idea of this annual Spring musical festival might be the predecessor of the College of Church Musicians in the 1960's. As the chief music officer of the Cathedral, Callaway understood clearly that the most effective way to further the Cathedral's position of influential importance in the community and the nation was to advance in every possible direction. The quality performance of the monthly organ recitals, Cathedral Choir's singing a comprehensive repertory, the grand presentations of the Cathedral Choral Society and the educational purpose of the annual Spring music festival were dynamic manifestations of Paul Callaway's music ministry at the Cathedral.

World War II not only interfered with Callaway's plans, but of course changed many people's lives, including those of members of the Cathedral community. Cathedral staff members, including Paul Callaway, were drafted to join the armed forces. Mr. Ellis C. Varley served as the acting organist and choirmaster for the three-and-one-half-year period from August, 1942 to March, 1946, while Paul Callaway was in the armed forces. In addition to his ability as an organist, Ellis Varley was also experienced in directing both boy choirs and men's choruses. Many important services were held during this period: Bishop Dun's consecration service, the memorial service for President Roosevelt, and the Inauguration service of President Truman. The Cathedral also planned the series of Cathedral Twilight Hours, organ recitals followed for tours of the Cathedral that were held in Summer evenings. The series was designed for those government personnel and war workers who could not visit the Cathedral during the daytime. Ellis Varley played organ for the Twilight Hours series. Varley carried out his duties with a high degree of competence, and was invited by St. Paul's Cathedral in Detroit, Michigan to become their organist and choirmaster when Paul Callaway returned to Washington.⁵⁴

Callaway resumed his duties as the Cathedral's Organist and Choirmaster on March 18, 1946. He gave credit to Mr. Varley, proclaiming that the Cathedral Choir was in "excellent condition".⁵⁵ The war may have taken Callaway away from Washington but it never decreased his affection for the Cathedral. There was a story told by Patrick Hayes, former General Manager of the National Symphony Orchestra and founder of the Washington Performing Arts Society, that when Callaway was back in the Cathedral, he walked around the Cathedral, in and out, com-

⁵⁴ "Cathedral Chapter meeting resolution", 26 April 1946. file of Ellis Varley. Cathedral Archive.

⁵⁵ Paul Callaway. "Annual Report Covering the Period from 1 February 1946 to 1 February 1947". file of Organists & Choir Annual Report 1940-1955. Cathedral Archive.

menting that during the war years he thought many times that he would never come back alive to see the Cathedral again.⁵⁶ Very soon after his return, he resumed the organ recital series. Callaway himself played the first recital, and many people acclaimed this recital as being the most impressive one among his many recitals. Indeed Paul Hume, music critic of *The Washington Post*, as late as 1992 wrote:

The recital was the first organ program Paul Callaway played in Washington Cathedral after his return from military service in World War II. I shall never forget it. From the opening of the G Minor Fantasy and Fugue by Bach to the thunderous closing of Liszt's Fantasy and Fugue on "Ad nos ad salutarem undam," it remains one of the great concerts of my experience.⁵⁷

Table 2. Schedule of different services attended by two choirs.

	Senior Choirboys	Junior Choirboys
Sunday	11:00 am Holy Communion & 4:00 pm Evensong	9:30 am Holy Communion
Monday		4:00 pm Evensong
Tuesday	4:00 pm Evensong	
Wednesday	4:00 pm Evensong	
Thursday	4:00 pm Evensong	
Friday		4:00 pm Evensong
Saturday		

For the year 1946-1947, the Cathedral Choir had twenty boys and sixteen men. Several members who had left during the war years now returned. Five of these men singers were former choirboys. Richard Wayne Dirksen, also returning from the war, led a junior choir consisting that season of thirty-two boys. From this time on, the Cathedral Choir was systematically divided into

⁵⁶ Cathedral Choral Society. *Music in a Grand Space*. (Washington D.C.: 1992).

⁵⁷ Paul Hume. "Callaway May Be Another Toscanini." *The Cathedral Age*, Winter 1964, 18.

Senior Choir and Junior Choir, trained separately by Callaway and Dirksen, and with different schedules for rehearsals and services. Callaway contemplated augmenting of the Cathedral Choir with 10 more choirboys. The Cathedral did find funding for two additional choirboys starting in September 1947.

In the same year, Paul Callaway started a project of commissioning new compositions by outstanding young American composers. He suggested that the Cathedral set aside a specific budget to encourage talented composers to write high quality sacred music.⁵⁸ 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. The commission project became a tradition, and it continued from Paul Callaway's time at the Cathedral, through the Advance Program of 60's and 70's, and on into the 90's.

Beginning the last Sunday of December in 1947, the 4:00 PM evensong service on the last Sunday of each month was designated as an extended musical service. The Cathedral Choir presented longer musical works that could not be performed in their entirety during the anthem time at the usual evensong service. Thus, once a month the spoken sermon was replaced by a musical sermon. This arrangement demonstrated a relationship of mutual respect and trust between the Cathedral personnel and Paul Callaway. The Cathedral trusted that Paul Callaway's choice of

⁵⁸ Paul Callaway, "Annual Report Covering the Period Between February 1947 and October 1947". file of Organists & Choir Annual Report. Cathedral Archive.

music could deliver a spiritual message commensurate to the clergy's sermon. The worshippers were treated to a different kind of inspiration through performances of musical works like: *Mass* by William Byrd, *The Seven Words of Jesus Christ on the Cross* by Schuetz, the *Requiems* of Cherubini and Faure, *Forsaken of Man* by Leo Sowerby, and *Messiah* by Handel and the premieres of works such as: *The Corinthians* by Ned Rorem, *Four Motets* by Ronald Arnatt, *The Proverbial Canon* by Richard Dirksen, and *Requiem* by Wilmer Welsh. Performing these works required intensive preparation for the choirboys and men singers during rehearsal time. One former choirboy remembered that the Cathedral was short of funding to purchase the required music in the early 50's, and the choir was taught certain scores phrase by phrase until the music was memorized.⁵⁹ Such intensive rehearsal undoubtedly raised the musical standard of the Cathedral Choir of Men and Boys. In the 1950's, there was no Kennedy Center, and no Wolf Trap; Washington had a variety of musical concerts principally in its Constitution Hall. The Cathedral's regular musical events: monthly organ recitals on first Sunday of each month, choral evensong on the last Sunday of each month, and performances of the Cathedral Choral Society's were all major local events covered by Washington music critics during the 50's and 60's. At this time, the Cathedral Choir of Men and Boys acquired their deserved fame as an exceptionally fine choir under the direction of a leading musical figure, Paul Callaway, in the nation's capital.

The Cathedral Choral Society had kept up a schedule of rehearsals and performances under the direction of guest conductors while Paul Callaway was in the armed forces. After Callaway's return in April 1946, he immediately resumed his leadership. Monumental works like Bach's *B-minor Mass*, Verdi's *Requiem*, and Beethoven's *Missa Solemnis*, became part of their regular repertory. In the Fall of 1949, the Cathedral Choral Society absorbed the other choral

⁵⁹ John H. Shenefield. "Paul Callaway." in *An Illustrated History of St. Albans School*. ed. Stephen Hurlbut. 84.

group in Washington, D.C., the Washington Choral Society. Callaway expanded the repertory of the Choral Society to include the Cathedral Choir in many of the performances. From 1950 on, Callaway also had another choral group on the Cathedral Close, the combined glee clubs of St. Albans School and the National Cathedral School led by Richard Wayne Dirksen, at his disposal. The Cathedral Choral Society was not an item in Callaway's contract with the Cathedral. It was a result of a great musician's spontaneous artistic inspiration. Callaway devoted each Monday night to rehearsals of the Choral Society and yet more time to preparations before each performance, arrangement of soloists and orchestra, etc. Callaway's idea of involving choristers, and instrumentalists from the community in the concerts provided the greater Washington community with a wealth of cultural enrichment and helped fulfill the Cathedral's mission of reaching out to the community.

Washington Cathedral inaugurated a new series of special radio programs, "Cathedral Prayer" beginning the first Sunday in November, 1949. This fifteen-minute program was broadcast every Sunday morning over the local station WQQW. Besides the sermon by the Very Rev. John W. Suter, Dean of the Cathedral, the Cathedral men's choir was featured in this program. As mentioned above, when choirboys vacationed in summer, more men singers joined the Cathedral Choir. The men's choir performed through the summer months. Many of their outstanding performances in the 50's and 60' were reported by the music critics.

In the 1953-1954 season the nationwide television broadcast of the Christmas and Easter services in the Cathedral was begun. Even more people now saw the Cathedral Choir and heard the Choir and the Great Organ in television broadcasts. From nationwide radio broadcasts in the 1920's to nationwide television broadcasts in the 1950's, the Cathedral's music program had

grown into a strong representative of the nation's church music. Doubtless, Paul Callaway put all of his talent and energy, and all of his heart and mind into achieving this outcome.

In 1955, Dean Francis Sayre wrote the following to Bishop Dun expressing the Cathedral's appreciation of Callaway's contribution:

Speaking for myself as the present Dean, I may comment that Mr. Callaway has indeed made the Cathedral a citadel of the finest church music anywhere on this continent. Not only through the magnificent Cathedral Choir but also through the two choral societies which he has organized and conducted, he has lifted the standard of musical excellence to its highest pitch and maintained it there these fifteen years. One of the great thrills of being connected with the Cathedral is the privilege of attending the great concerts given by these societies, accompanied by the National Symphony Orchestra. Here the finest music of our heritage is presented in perfect form to a congregation that often includes more than one thousand standees.⁶⁰

Starting in the 1950's, many choral groups from all over the country ranging from high school choirs to university glee clubs, professional choruses, and church choirs came to the Washington Cathedral to perform during various Cathedral services. Many American choirs staged tours in which they performed in cities away from home. On these tours they gained more performance experiences, and also observed and made contact with other choirs. Washington, D. C., the nation's capital, was always the choir tourists' first choice. It was even more attractive to perform in the famous Washington Cathedral which had an excellent musical program. To be permitted to perform there announced that a given ensemble had achieved a certain standard. Although these school choirs did not get any financial reward from the Cathedral, the experience was always memorable. Many visiting choirs requested specifically to observe the performances of weekday Evensong by the boys' choir and Sunday Holy Communion by the Cathedral Choir of Men and Boys. By letting more and more school choirs and church choirs from all over the

⁶⁰ Dean Sayre, letter to Bishop Dun on 8 June 1954. file of Callaway Honorary Degree. Cathedral Archive.

country sing in the Cathedral, Washington Cathedral became an important center of musical education in the nation.

In December, 1954, Paul Callaway led the Cathedral Choir in a tour of Michigan, Ohio and Virginia, along with Cathedral Clergy to promote the idea of a College of Church Musicians and to raise the funding for this new institution. This was the first time the Cathedral Choir had performed outside of Washington, D.C. They were warmly received by the people of Detroit, Michigan; Cleveland, Ohio; and Middlebury, Virginia. In all the three concerts, they sang the following program unaccompanied.

Part I

Come, Redeemer of Mankind (five-part motet) by Johann Walther
Vigilate (five-part motet) (Latin) by William Byrd
Exaltabo te, Domine (five-part motet) (Latin) by Palestrina
Magnificat in the Fourth Mode (treble voices, in four parts) (Latin) by Palestrina
O Praise the Name of the Lord (from the Vesper Service, Opus 52) by Tschaikowsky
Valiant-for-Truth (eight-part motet) by Vaughn Williams
Jam Sol Recedit Igneus (eight-part chorus) (Latin) by Horatio Parker

Part II

Break Forth, O Beauteous Heavenly Light by Bach
Behold, I Bring You Good Tidings (five-part motet) by Vittoria
Born Today! (five-part motet) by Sweelinck
O Jesus So Sweet (four-part chorus) by Scheidt
Resonet in Laudibus (men's voices, in four parts) by Handel
The Three Kings (carol for alto voices, accompanied by an eight-part chorus) by Cornelius
Lullay My Liking (carol for chorus and solo voices) by Holst
Benedicamus Domine (carol for eight-part chorus) by Warlock
Corpus Christi (carol for seven-part chorus and solo voices) by Warlock
The Infant King (carol for four-part chorus) Old Basque Noel
Songs of the Nativity by John La Montaine
 1. *Behold, a Virgin Shall be with Child*
 2. *Now Begin on Christmas Day*
 3. *The Birds*
 4. *Lullaby*

5. *Alleluia*⁶¹

The review in *Cleveland Plain Dealer* on December 13, 1954 commented on the quality of Cathedral Choir.

Outstanding was the magnificat in the fourth mode by Palestrina.... This was performed in four part harmony by the treble portions of the choir, composed of thirty boys....

Choirmaster Paul Callaway presented extremely well trained and attentive singers. Their tones were true, their attack precise and their diction—particularly that of the soloist - was outstanding, considering the trials of singing Latin and the difficult acoustics of a Gothic Cathedral.⁶²

Leopold Stokowski wrote a letter to Callaway after hearing the choir in Cleveland praising the Choir, asking whether there was a recording of their singing of the Palestrina *Magnificat*.⁶³ More and more people in the United States recognized the quality music that was being made at Washington Cathedral under the leadership of Paul Callaway.

Mr. Callaway's correspondence filed in the Cathedral Archive gives a good idea of many of his activities. He worked closely with the Dean and Precentor in arranging the Cathedral Services. They held meetings to discuss future plans, such as creating a College of Church Musicians and improving of the Music Department facility. As a choirmaster, Callaway communicated with the parents of choirboys, the Headmaster of St. Albans School, and the Cathedral Chapter. Callaway also made arrangements for the performers, soloists, orchestra, and the rental of music for Cathedral Choral Society performances. He was the main person to be contacted and to arrange the performances of visiting choirs and visiting organists. His own travel schedule also included giving recitals, auditioning and rehearsing with soloists in other cities. Callaway also

⁶¹ Robert Quade. "A History of the Washington Cathedral. Its Structure and Its Music" (S.M.M. thesis. Union Theological Seminary. 1955). 54.

⁶² *Ibid.* 55.

wrote numerous recommendation letters for his choirboys, his acquaintances, and musicians who had performed under his direction. Many churches, even the Kennedy Center, consulted Paul Callaway when they planned to have a new organ installed, when they needed a new organist, or concerning the development of their music programs. Mr. Callaway was very much in demand as a judge in various musical competitions, and as a lecturer, guest speaker, and visiting faculty member.

There are also letters to and from many famous composers that can be found among Callaway's correspondence preserved in the Cathedral archives. Paul Callaway wrote to Samuel Barber, replying to Barber's request for proofreading of the registrations of Barber's *Festival Toccata for Organ and Orchestra*.⁶⁴ Leonard Bernstein wrote to Callaway in appreciation of Callaway's performance of his *Chichester Psalms*.⁶⁵ Nadia Boulanger expressed in her letter to Callaway her gratefulness of his performance of her sister's work *Du Fond de L'abime*.⁶⁶ Callaway wrote to Hindemith to invite Hindemith to conduct the Cathedral Choral Society in a performance of his work *When Lilacs Last in the Door-yard Bloom'd*.⁶⁷ Callaway and Ned Rorem exchanged in letters their thoughts concerning the performance of Rorem's works.

⁶³ Leopold Stokowski, letter to Paul Callaway on 13 December 1954, file of Callaway Correspondence 1954-1977, Cathedral Archive.

⁶⁴ Samuel Barber, letter to Paul Callaway on 16 March 1961, file of Callaway Correspondence 1954-1977, Cathedral Archive.

⁶⁵ Leonard Bernstein, telegram to Paul Callaway on 22 May 1966, file of Callaway Correspondence, Cathedral Archive.

⁶⁶ Nadia Boulanger, Paris, letter to Paul Callaway on 23 May 1961, file of Callaway Correspondence, Cathedral Archive.

⁶⁷ Paul Callaway, letter to Paul Hindemith on 8 February 1960, file of Callaway Correspondence, Cathedral Archive.

Paul Callaway's fame as a conductor led him to other conducting activities unrelated to his Cathedral duties. From 1947, he was the conductor of the Chamber Chorus of Washington, D.C., a chorus of smaller size than the Cathedral Choral Society but larger than the Cathedral Choir. Callaway was also the conductor of the American University Chorus from 1951 to 1953 and a member of the organ faculty and conductor of the Peabody Chorus at Peabody Conservatory of Music from 1953 to 1957. Callaway appeared several times as guest conductor of the National Symphony Orchestra of Washington, D.C., and he directed concert programs at Dumbarton Oaks and at the Library of Congress.⁶⁸ In 1956, Paul Callaway and Day Thorp, music critic of *The Washington Star*, founded the Washington Opera Society. Callaway was also a faculty member at Tanglewood in the Summer of 1965.

The construction of the south transept and the central tower of the Cathedral building progressed at a fast pace around 1960. The music program also expanded so tremendously that starting from the Fall of 1960, the Cathedral Chapter hired a part-time assistant organist to assist Mr. Callaway and Mr. Dirksen. The new assistant was Mr. Norman Scribner, who was also offered the position of Director of Music at St. Alban's Church and the Chapel Organist of the Little Sanctuary of the St. Albans School. Norman Scribner's duties as a part-time assistant organist at the Cathedral were to play certain week-day evensong services, to be available for funerals and weddings which Callaway and Dirksen were unable to play, and to attend some of the rehearsals which Callaway and Dirksen conducted in order to learn the repertory used by the Cathedral choir. A graduate of Peabody Conservatory of Music, Mr. Scribner later founded the Choral Arts Society of Washington in 1965. He also composed numerous choral works and an oratorio, *The Nativity*.

⁶⁸ File of Callaway Honorary Degree. Cathedral Archive.

The College of Church Musicians, with Dr. Leo Sowerby as its President, formally began classes in the Fall of 1962. Both Paul Callaway and Richard Wayne Dirksen were faculty members. The College of Church Musicians was an ambitious undertaking of the Cathedral to fulfill its mission of education. It will be discussed at length in Chapter 10.

When Mr. Dirksen was released from his duties as Associate Organist in January of 1964 in order to concentrate on the preparation of the dedication of the Central Tower, these duties were divided between Norman Scribner and a new assistant organist, David Koehring, a fellow from the College of Church Musicians. After the Dedication of the Central Tower, Dirksen became Director of the Advance Program and in 1969 Cathedral Precentor. To prepare the dedication of the Cathedral Nave in the bicentennial year was another enormous responsibility for Dirksen. In the 1960's and 1970's, while Dirksen gradually shifted his position towards becoming director of the total Cathedral program, the assistant organists, most of them trained in the College of Church Musicians, played an important role in assisting Paul Callaway. Mr. Koehring served from January 1964 to June 1966. Then came John Fenstermaker, also a graduate from the College of Church Musicians. He served from September 1, 1966 to August 1970. Robert Tate served as an assistant from September 1970 to June 1972 and Antony Furnivall came after him, serving from August 1, 1972 to August 1974.

Table 3 is the weekly schedule of musical events of the Washington Cathedral in the year of 1968. The training of the choirboys and full Cathedral Choir rehearsal for preparation of the Cathedral worship services continued to be conducted mainly by Paul Callaway. The fellows of the College of Church Musicians observed Callaway's rehearsal techniques. They also had organ lessons with Callaway on the Great Organ. The rehearsal schedule of the two Cathedral Schools' Glee Clubs demonstrated the active role of these groups in the Cathedral's music program. Organ

recitals were on most Sundays. The total music program of the Cathedral served in the Cathedral for the purpose of worship, but the program also served an educational purpose, training those choristers, church musicians and Cathedral School students to perform and to appreciate the major choral repertory. All the performances during the worship services and in concerts also

Table 3. Regular weekly schedule of musical events of the Washington Cathedral of 1968. All events were in choir room unless noted.

Monday	9:00 - 10:00	Organ lessons - Great Choir
	12:30 - 1:30	Cathedral boys practice (Callaway)
	1:45 - 2:50	St. Albans Glee Club (Dirksen)
	3:30 - 4:40	Practice and Evensong; Cathedral boys and CCM (Callaway)
	4:30 - 5:00	CCM practice (Callaway)
	5:00 - 6:00	Organ lessons - Great Choir
	8:00 - 10:00	Choral Society practice - Nave (Callaway or Dirksen)
Tuesday	9:00 - 10:00	Organ lessons - Great Choir
	12:30 - 1:30	Cathedral boys practice (Callaway)
	1:15 - 2:10	CCM class - Bethlehem Chapel (Stalford)
	2:00 - 2:50	St. Albans Glee Club (Dirksen)
	3:30 - 4:30	Practice and Evensong; Cathedral Boys and CCM (Callaway)
	4:15 - 5:00	NCS Glee Club (Dirksen)
	4:30 - 6:00	Organ lessons - Great Choir
Wednesday	9:00 - 10:00	Organ lessons - Great Choir
	12:30 - 1:30	Cathedral boys practice (Callaway)
	1:15 - 2:10	CCM rehearsal (Bethlehem or Resurrection Chapel)
	2:00 - 2:50	St. Albans Glee Club (Dirksen)

	3:30 - 4:30	Practice and Evensong; Cathedral Boys and CCM (Callaway)
	4:30 - 5:30	Organ Repertory Class - Great Choir (Stalford)
Thursday	12:30 - 1:30	Cathedral Boys Practice (Callaway)
	2:00 - 2:50	St. Albans Glee Club (Dirksen)
	2:40 - 3:20	NCS Glee Club (Dirksen)
	3:30 - 5:00	Practice and Evensong; Junior Choir – Bethlehem Chapel (Fenstermaker)
Friday	8:30 - 9:30	NCS Chapel Service - Great Choir (Dirksen)
	9:00 - 10:20	CCM Practice and Service (Bethlehem or Resurrection Chapel)
	2:00 - 3:30	Cathedral Boys practice (Callaway)
	3:30 - 5:00	Junior Boys practice and Evensong –Bethlehem Chapel (Fenstermaker)
	7:15 - 9:45	Cathedral Choir Practice - Cathedral (Callaway)
Saturday	10:00 - 11:45	Junior boys practice (Fenstermaker)
Sunday	9:00 - 10:00	Holy Communion; Junior boys – Bethlehem (Fenstermaker)
	11:00 - 12:00	Cathedral Service; Cathedral Choir (Callaway)
	4:00 - 5:00	Evensong, Cathedral Choir (Callaway)
	5:00 -6:00	Organ Recital - Great Choir (Most Sundays)

constituted cultural offerings to the community. Throughout Paul Callaway's tenure in the Cathedral, even as the program grew and his duties expanded and evolved, he adhered to his initial and ultimate ambition to make the Cathedral a citadel of music.

A culminating moment for the Cathedral Choir of Men and Boys came in 1966, when they visited England from April 10 to May 2 to join the celebration of the 900th anniversary of the founding of Westminster Abbey. *The Times* of London introduced the choir as the first American choir ever to sing at the Westminster Abbey.⁶⁹ The Washington Cathedral Choir was the choir in residence at the Abbey from April 15 to May 1 while its regular choir was on Spring vacation. The Cathedral Chapter certainly appreciated Paul Callaway's leadership in this achievement.

Canon Charles Martin wrote:

The Cathedral Chapter is proud that the choir received such warm recognition in a church and among a people most sensitive to the distinctive beauty of a choir of boys and men....The gifts of music, the standard of perfection, and the absolute devotion that you give to the choir which enable it to express man's worship of God with a beauty unexcelled in America or England.⁷⁰

The clergy of Westminster Abbey also appreciated Paul Callaway's contribution.

We appreciate your outstanding contribution to the music which was offered in the Abbey during those weeks after Easter....I confess that I was a little anxious about you, for you had given so much and it was evident that you had exacted almost too much of your strength. Your leadership and enthusiasm were the cause of much admiration.⁷¹

This letter was another evidence to prove Callaway's excellent leadership of the Cathedral Choir. He always gave his all and demanded similar dedication from his choir. Besides the traditional choral repertory, Callaway also chose music by American composers Leo Sowerby and David Koehring to represent the Cathedral Choir's American identity in his performances at Westminster Abbey.

⁶⁹ Newspaper clipping *The Times*, London, 2 May 1966, file of Westminster Abbey Choir Trip, Cathedral Archive.

⁷⁰ Canon Charles Martin, letter to Paul Callaway on 1 June 1966, file of Callaway Correspondence 1954-1977, Cathedral Archive.

⁷¹ The Deanery of Westminster, London, letter to Paul Callaway on 14 May 1966, file of Callaway Correspondence 1954-1977, Cathedral Archive.

Paul Callaway received two Honorary Degrees over the years, the Honorary Degree of Doctor of Music from the Westminster College of Fulton, Missouri in June 1959 and Washington College, Chestertown, Maryland on November 4, 1967.

The Kennedy Center for the Performing Arts was dedicated in the Fall of 1971. Several opening concerts involved musicians from the Cathedral. The Cathedral Choral Society opened its Fall 1971-1972 season performing Handel's *Messiah* in the new concert hall under the direction of Paul Callaway. Callaway was the soloist of John La Montaine's *Wilderness Journal*, a symphony for organ, bass soloist, and symphony orchestra in the concert of dedication of the concert hall's Aeolian-Skinner organ, for which Callaway was the consultant, in the Fall of 1972.

Callaway's activities did not decrease as his age increased. Although he had assistant organists at his disposal, Callaway remained a central figure in the Cathedral's music. After Robert Tate and Anthony Furnivall served as Callaway's assistants, Douglas Major came to the Cathedral in August of 1974 to be the assistant organist.

The Great Organ had undergone major renovations and was rededicated in 1976, a significant year for the Cathedral. The Cathedral Nave was completed in this bicentennial year. After having served the Cathedral for 37 years, Paul Callaway finally had a full acoustic space in the Cathedral to work with. Music by two American composers, John Corigliano and John La Montaine premiered in the Cathedral. Queen Elizabeth of England and President Ford of the United States were present at the dedication service of the Cathedral Nave.

Paul Callaway retired from his position as Cathedral Organist and Choirmaster in 1977, but remained as the Director of the Cathedral Choral Society until 1984. A memorable moment came on November 7, 1984 at the gala concert in the Kennedy Center in which Paul Callaway, the

Cathedral Organist and Choirmaster, was honored for his contribution to the cultural life of Washington.

On March 21, 1995, Paul Callaway passed away of cancer at his home in Washington. The Cathedral Choral Society, the Cathedral Choir of Men and Boys, together with Canon Precentor Emeritus Richard Wayne Dirksen and the current Cathedral Organist and Choirmaster Douglas Major led all the Cathedral musicians in a program featuring several numbers related to Callaway's musical life at the Cathedral. The Cathedral held a service of "Interment of Dr. Paul Callaway's ashes in the Cathedral Columbarium" on October 15, 1995. Dirksen delivered a homily of thanksgiving for his life.

CHAPTER 5

RICHARD WAYNE DIRKSEN, THE FOURTH ORGANIST AND CHOIRMASTER OF THE CATHEDRAL

Dirksen's Appointment (1942)

Shortly before the Christmas of 1941, Paul Callaway decided to hire an assistant. He went to Peabody Conservatory of Music in Baltimore, Maryland and auditioned several students. Richard Wayne Dirksen was selected and officially appointed as the assistant organist and choir-master of the Cathedral on February 1, 1942.

Richard Wayne Dirksen was born in Freeport, Illinois on February 8, 1921. His father was an organ builder. Dirksen took private piano lessons with Hugh Price in Illinois and won a three year scholarship to the Peabody Conservatory in 1940. He studied there under Virgil Fox. The Spring of 1942 was a busy one for Dirksen. He started his regular duties at the Cathedral while finishing his degree at Peabody. Two days after his graduation, Dirksen enlisted in the Army. During the war, he was the organist of Walter Reed Chapel for two years and Director of radio activity at Walter Reed General Hospital until 1944. He also served overseas as an infantryman with 9th Army and, following the end of the European War, with the 19th Special Service Company. He was discharged with the rank of Sergeant in November of 1945.

After the war was over, Dirksen seriously considered going to New York to explore a career on Broadway.⁷² However, just a few days away from his discharge from the Army, Dirksen received a telephone call from the Cathedral. Paul Callaway was still with the Army in the South Pacific, the acting organist Ellis Varley was sick. Could Dirksen come to Washington immediately to take over the music responsibilities? Dirksen responded by returning to the Cathedral immediately. He resumed his activity at Cathedral on November 15, 1945 and served the Cathedral with his musical abilities and his creative mind in different positions until April 1, 1991.

Dirksen's Various Positions at and Contributions to the Cathedral

From Assistant To Associate Organist and Choirmaster; Director of Combined Glee Clubs of St. Albans School and National Cathedral School for Girls

Paul Callaway came back to the Cathedral in March, 1946. From this time on, Callaway and Dirksen began a long cooperative working relationship. They shared the responsibilities for the Cathedral services and the training of the choir boys. Callaway was with the Senior Choir boys and Dirksen with the Junior Choir boys. They also collaborated to develop the Cathedral Choral Society. Both of them were brilliant performers. Dirksen was especially noted for composition and his talent at organ improvisation. In April of 1947, Callaway was ill for almost a month. Dirksen took over Callaway's duties including daily rehearsals and services with the choir boys, the rehearsal of the full choir on Friday nights, organ performances in the Cathedral on three consecutive Sundays, and at various special services, such as the Service for the Convention of the Diocese. Dirksen also prepared at the last moment and performed a recital on the Great Organ

⁷² "Richard Wayne Dirksen - a Profile." *The Cathedral Age*, Fall 1967. 18-21.

for the ladies of the National Cathedral Association. Paul Callaway recommended Richard Wayne Dirksen to the Cathedral Chapter in June of 1948 to become his Associate Organist and Choirmaster. As Paul Callaway took on more and more outside musical engagements such as serving as guest conductor and giving recitals in various cities, he came to depend more and more on Wayne Dirksen. Certainly, Dirksen had extraordinary musical abilities that Callaway could count on. But the endurance of their relationship was founded on their mutual respect, sincere friendship, and the most important element—their ultimate aim of making the Cathedral a great musical center.

Dirksen's talent brought him other musical opportunities. In 1949, he was appointed to teach organ at American University. He was also selected as the Director of the Department of Agriculture Chorus in the same year.⁷³ When the City of Washington celebrated its 150th anniversary in June of 1950, Dirksen was appointed Music Director of the Sesquicentennial Pageant, "Faith of Our Fathers". He composed the overture and the symphonic score for Paul Green's historical play. The chorus for this occasion consisted a 48 voices—one voice for each of the 48 states. Like the cast and dancers of this educational and patriotic presentation, the chorus members were recruited chiefly from school choral groups.⁷⁴ Thus Dirksen forged an independent and individual career as a composer, choral director, and organ teacher.

In 1950, Bishop Dun and the Headmaster of St. Albans School, Rev. Charles Martin asked Wayne Dirksen to direct the school's glee club. Dirksen agreed to take this responsibility only if he could also have the glee club from the National Cathedral School for Girls. It made musical sense to Dirksen to have a mixed chorus rather than just a male chorus. Both Bishop Dun

⁷³ File of Dirksen Correspondence 1942-1974. Cathedral Archive.

⁷⁴ "Press Release Copy". file of Dirksen Correspondence 1942-1974. Cathedral Archive.

and Paul Callaway supported this idea of combined glee clubs from the two Cathedral Schools. The combined glee clubs not only became a prominent choral group, but they also strengthened various facets of the Cathedral musical programs. Dirksen taught these girls and boys major choral repertoire, such as Bach's *B Minor Mass*, Mozart's *C Minor Mass*, Verdi's *Requiem* etc. and also contemporary scores composed by Ned Rorem, Leo Sowerby, and himself. The combined Glee Clubs assisted in numerous performances of the Cathedral Choral Society such as Verdi's *Requiem* and Elgar's *The Dream of Gerontius*. The membership of the combined Glee Clubs soon increased from 32 in the beginning to about 100 from 1954 to 1961. The addition of the combined Glee Clubs to the Cathedral music program was significant because it involved the young students on the Cathedral Close in the Cathedral music program. The educational influence was also another way for the Cathedral to fulfill its mission as an institution of education, as mentioned in the 1893 Charter of Congress. The Glee Clubs also performed musicals by Gilbert and Sullivan, Kurt Weill, and other shows from the repertory of the American musical theater. Each Christmas, they performed the Christmas pageants in the Cathedral. Even as music critics covered numerous musical performances by the Cathedral Choir and Cathedral Choral Society in the 1950's, they also reported the appearances by the Glee Clubs on some special occasions. Mr. Richard L. Coe, Drama critic of *The Washington Post* and *Times Herald*, wrote in his article "True Yule Spirit in Advent Drama" about the 1954 Christmas Pageant.

As one who loathes Christmas carols in October and the lighting of Christmas trees the Friday before the Fourth Sunday in Advent, I was enthralled to find true Christmas spirit beautifully embodied in Washington Cathedral Wednesday evening.

The occasion was the annual Advent play of the Cathedral Schools, children of all ages tracing, in song and mime, the events leading to Bethlehem. With the pure, airy music of Composer-Music Director Richard Dirksen and the rich, warm dignity of the Bishop of Washington, the Rt. Rev. Angus Dun, this effective play by Director Madeline Hicks held the Cathedral congregation of thousands spellbound.

The frozen music of Gothic architecture, bright lights melting into shadowy arches, is a glorious setting. Watching the 200-odd children one was aware that the placid close on Mount St. Alban is not only the seat of the Episcopal Bishop of Washington, it is a community center whose beautiful heart is used for its purpose - a house of prayer for all people.

.....Mr. Dirksen has arranged some lovely, silvery music for the procession of the Bethlehem star and at times sanctuary, choir, crossing, and transepts are shrouded in darkness while young voices sing the traditional melodies.

.....As important is the clarity of the choir boys' diction through Paul Callaway's patient tutelage.⁷⁵

The particular performance reviewed in this article was just one among various inspirational programs presented by the combined glee clubs. Dirksen set an excellent standard for the later music directors of the two Cathedral Schools to follow. Dirksen also wrote four original operettas for the combined glee clubs, *Tularosa*, *Houseboat on the Styx*, *The Flamingo Hat*, *The Rose and the Ring*. His wife Joan Dirksen was the librettist for the combined glee clubs. When the Cathedral Choir of Men and Boys went to England in 1966, the combined glee clubs from two Cathedral Schools served as the choir in the Cathedral services.

Dedication of the South Transept in 1962 and Central Tower in 1964; Richard Wayne Dirksen as a Composer; The Advance Program

While the music program developed under the leadership of Paul Callaway and Richard Wayne Dirksen, the Cathedral building was extended significantly through the 1950's and 1960's. Dirksen assisted Callaway in training, in rehearsing and in performances of the Cathedral Choirs and Cathedral Choral Society, planning the renovation of the Great Organ, designing new organs for use in other Cathedral chapels, and campaigning for the establishment of the College of

⁷⁵ Richard L Coe. "True Yule Spirit in Advent Drama." *The Cathedral Age*. Spring 1955. 25.

Church Musicians. In addition to his directorship of the Glee Clubs, Dirksen was also responsible along with Clerk of the Works, Richard T. Feller, for the contracting of the carillons and bells for the Central Tower. In 1960, his duties had expanded to the extent that an assistant was needed.

Norman Scribner began his duties as the full-time Music Director of St. Alban's Parish and part-time Assistant Organist to Callaway and Dirksen. Having an assistant to share the duties in the Cathedral left Dirksen more time for composing.

The growth of the Cathedral's music program was parallel to the expansion of the Cathedral building. Within twenty years, under the combined leadership of Paul Callaway and Richard Wayne Dirksen, the Cathedral Choir of Men and Boys, the Cathedral Choral Society, and the combined glee clubs of the two Cathedral Schools became a substantial musical force. Dirksen had composed many works for the Cathedral since 1942. In November, 1962, Dirksen's work *The Fiery Furnace* was premiered during the dedication of the south Transept of the Cathedral. *The Fiery Furnace* was a watershed work marking the achievement of the Cathedral's music program established in the beginning by Edgar Priest, continued by Robert Barrow and Ellis Varley, expanded, strengthened, and led to greatness by Paul Callaway and Richard Wayne Dirksen. It was the first in a series of newly-composed works that represented the powerful combination of the music with the Cathedral building in the coming celebrations of many more events leading towards the completion of the Cathedral building in 1990. According to Constance Mellen's report in the 1962 Winter issue of *The Cathedral Age*:

The Fiery Furnace employed perhaps the largest forces and surely the most complex in the history of the Cathedral's choral music. Besides the three large choruses and a number of instruments, five conductors were involved. The composer himself led the combined glee clubs of St. Albans and National Cathedral School - as well as the trumpets - in the north transept gallery. In the great choir the Cathedral Choral Society were directed by Norman Scribner, while in the new south transept gallery Paul Callaway conducted brass and wood winds, harp, percussion, and the Cathedral

Choir. The two remaining conductors coordinated the widely spaced singing groups from a central point, and the great organ added its voice as a source of sturdy richness.⁷⁶

In 1963 Dean Francis Sayre assigned Richard Wayne Dirksen to work with Canon Precentor William Workman in planning and coordinating the celebration activities for the dedication of the Central Tower in May of 1964. In order to carry out this responsibility, Mr. Dirksen was released from the duties of Associate Organist in January of 1964. The duties of his work was divided between Norman Scribner and a new assistant organist, David Koehring.

Dedication of The Central Tower, the “Gloria in Excelsis” Tower, on Ascension Day, May 7, 1964 began a new dimension for the Washington Cathedral. With the completion of the Tower, the Cathedral music program was expanded by the installation of the Ten Bell Ring and the Kibbey Memorial Carillon. (The details of the Bell and Carillon will be discussed in Chapter Eight.) Music composed for the special occasion by American composers Samuel Barber, Lee Hoiby, Leo Sowerby, John La Montaine, Richard Dirksen, Ned Rorem, Milford Myhre, Roy Hamlin Johnson, and Stanley Hollinsworth were premiered on that day. (See Appendix A)

Almost immediately following the dedication of the Central Tower, Richard Wayne Dirksen was appointed by the Cathedral Chapter as Director of a new ministry, the Cathedral’s Advance Program. What was this Advance Program? Since the beginning of building the Cathedral, all the bequests not specified for a special purpose had been assigned to the Cathedral building fund. The accumulated fund, called the “undesignated funds,” was used solely for the Cathedral building unless diverted by some particular authorization. Dean Francis Sayre emphasized to the Cathedral Chapter the importance of the Cathedral’s offering programs of spiritual inspiration in addition to attracting more people to the Cathedral by the magnificent Gothic building. The Ca-

⁷⁶ Constance Mellen, “Music Around Us.” *The Cathedral Age*, Winter 1962, 23.

thedral Chapter recognized this long-term vision and decided to assign some money from the “undesignated fund” to run an experimental three year pilot program presenting a variety of cultural events. Dean Sayre commented upon the appointment of Richard Wayne Dirksen as director of the program that “No man ever wore Joseph’s coat with more imagination than this man of creative devotion.”⁷⁷

Dirksen admitted that:

.....The Advance Program came about in part through the escalation in my necessity to create. The Dean phrased it beautifully when I was going through my adjustment period after I stopped working regularly in the music department. (It’s hard when you’ve played the organ for services every Sunday since you were 13 and then you wake up one Sunday and no one needs you!) but the Dean said, “Don’t worry Wayne, I’m going to give you an organ to play on bigger than any choir or choral society or orchestra you’ve ever had. It’s going to be yours to use, to play on. I trust you.” And he has kept his word.⁷⁸

The Advance Program under Dirksen’s direction carried out numerous works in various directions, such as bringing Noah Greeberg’s “The Play of Daniel” and “The Play of Herod” from New York in 1965, commissioning John La Montaine’s opera “*The Shepherd’s Play*” in 1967, presenting Jose Limon’s ballet program in November 1967, and hosting the Summer Festival beginning in 1965, and featuring series of chamber music concerts open to the public free of charge.

The August 3, 1965 issue of Congressional Record printed the complete schedule of this event and all the reviews from *The Washington Post* and *Evening Star*. Senator Wayne Morse praised the cultural contribution made by the Cathedral to the Washington community.

Mr. President, amid the sound and fury of legislative battles and debate on grave foreign issues in Washington, there is constant need for refreshment of the soul in beauty and harmony.

Such notes were struck on July 26 and 28 with the beginning of a series of outdoor concerts at Washington’s National Cathedral. The “Summer Festival of Chamber

⁷⁷ Dean Sayre. “Report to the Annual Meeting of the Cathedral Chapter.” *The Cathedral Age*, Winter 1964. 9.

⁷⁸ “Richard Wayne Dirksen - a Profile.” *The Cathedral Age*, Fall 1967. 21.

Music.” as it is called, began with a program of trios by Mozart, Haydn, and Schumann. It will extend in the coming weeks, to vocal, choral, and other instrumental presentations.

The scene of the concerts is the Steps of the Pilgrims, which lead upward to the south transept of the Cathedral, where floodlights silhouette the gothic spires against the darkening blue sky. The listeners are surrounded by the ornamental shrubbery of the Cathedral gardens, where birds accompany the performers from time to time.

In the words of music critic Irving Lowens of the *Evening Star* newspaper, these concerts have been a sensational success from many points of view. One indication was the overflow, first-night audience estimated at between 1,500 to 2,000. Mr. Lowens further observes that although many cities have long enjoyed classical music during the Summer, this new venture in Washington should provide encouragement and an excellent precedent.

Although the names of those responsible for the festival do not appear on the program, I understand that it was conceived and planned by Mr. Richard Dirksen, who also plays a leading part as the keyboard artist, in its execution.

Werner Lywen, the concertmaster of the National Symphony Orchestra, and John Martin, its first-chair cellist, head the list of the other outstanding performers.

Mr. Dirksen, who has been with the Cathedral for the past 20 years as its associate choirmaster and organist, now occupies the position of director of the Advance Program. This office was established a year and a half ago for the purpose of expanding the institution’s ministry by presenting events such as the festival as free offerings from the Cathedral to the community.

In my judgment, the Cathedral and these individuals have enriched life in Washington by providing pleasant entertainment in an inspiring setting.

I would thus like the Congressional Record to reflect the appreciation of one member of the Senate District Committee and undoubtedly many grateful citizens.

Mr. President, I ask unanimous consent that the schedule of future concerts, together with reviews from *The Washington Post* and *Evening Star*, be printed following my remarks.⁷⁹

This report indicated that Cathedral’s Summer Festival had first-rate performers, enthusiastic responses from its audiences, and positive influences upon the community even in its initial years. In 1965, the Cathedral’s Summer Festival was the major cultural event offered in the city. Continued in 1966, the Summer Festival expanded that year to include drama and ballet in addition to various musical programs. The festival demanded extra work from Cathedral staff members, such as preparing the music and musicians, a complicated rehearsal schedule, contracting for

⁷⁹ From Cathedral Archive.

sound and electricity equipment, countless correspondences on related matters, and a large expenditure from the Cathedral budget. However, the enthusiastic response from the community also inspired the Cathedral to give more in return.

The Summer Festival continued through 1990's. Besides musical, drama and dance presentations, exhibitions of art work provided the festival with an extra added attraction. A variety of groups performed in the Festival programs over these years. Some of the groups became regular performers in the Summer Festivals in subsequent years. These included the United States Army Chorus and Instrumental Ensemble, the African Heritage Dancers and Drummers, the Paul Hill chorale, the D.C. Youth Symphony Orchestra, the Dupont Circle Consortium, the Capitol Flute Consort, the Wolf Trap American University Academy Modern Dance Group, the Wolf Trap-American University Orchestra and Chorus, the Manchester String Quartet made up members of the National Symphony Orchestra, dancer Jan Van Dyke, the Washington Ballet, Douglas Major's July Fourth Independence Day Organ Concert, the Washington Bach Consort directed by J. Reilly Lewis, the Shir Chadash Choral Society sponsored by the National Jewish Musical Art Foundation, organist William Neil and trumpeter Edward Carroll, the Folger consort, the American Vocal Ensemble directed by Douglas Major, the Washington Camarata, and the Cathedral Choral Society Summer Chorus. Some performing groups came from foreign countries, like the Tokyo String Quartet (1974), the Sandefjord Girls Choir of Norway (1976), the Choir of St. John's College, Cambridge, England (1979), the Tapiola Choir of Finland (1982), Les Petits Chanteurs de Lyon (1989), and the Hilliard Ensemble of London, England (1991). Musical offerings were expanded to involve jazz, folk music, and interfaith religious music in the 1970's and 1980's.

Starting in the Summer of 1970, the Cathedral also sponsored a Summer Choirboy Seminar led by the assistant organists. This two-week training program involved daily musical studies, tours around the capital city, and recreation and sports activities using the Cathedral Schools's facilities. About thirty choristers were accepted into this program each year. They came from Washington area and other parts of the country. The seminar ended with a performance in the Summer Festival.

The Advance Program also created the annual Open House in the Fall. Washingtonians and tourists alike crowded the Cathedral on these occasions to experience the Cathedral spirit: not just the building, but also the various cultural programs, music, lectures, given inside the Cathedral. Society was changing at such a fast pace in the 60's and 70's that the Cathedral relied upon Dirksen's strong and creative personality to carry out the Advance Program to meet the community's needs in unconventional ways. The Cathedral became a cultural center rather than just a tourist destination.

In 1969, Dirksen was named the Precentor of the Washington Cathedral. He was the first layman to hold this position. Since Paul Callaway remained as Cathedral organist and director of the Cathedral Choir and the Cathedral Choral Society, Dirksen, as Precentor, now became Callaway's supervisor. But their relationship remained essentially the same. Their common goal was still, to make the Cathedral a musical, cultural center in America. Under Dirksen's creative planning throughout the 1970's and 1980's, there were many concerts of ever-larger scale and greater creativity. John Eaton's electronic *Mass* of 1970 was performed in collaboration with the Library of Congress music division. Dave Brubeck's Jazz Oratorio, *The Gates of Justice*, was performed by the Cathedral Choral Society in 1971 and conducted by Dirksen. Karl Richter came to Washington with his Munich Bach Choir and performed Bach's *St. Matthew Passion* in the new Ken-

neddy Center Concert Hall in the Fall of 1972; the Cathedral Choir of Men and Boys sang the ripieno chorus part. For the Cathedral Choir, this was a new experience of international-level performance. Leonard Bernstein conducted Haydn's *Mass In Time of War* in the Concert for Peace at the Cathedral during the Inaugural week of 1973.

The Bicentennial year was also the year celebrating the dedication of the Cathedral Nave and also the dedication of the renovated Great Organ. The Summer Festival of 1976, funded in part by a bicentennial special program grant from the National Endowment for the Arts, featured the premiere of a new opera by Gian-Carlo Menotti, *The Egg*. The other programs in the 1976 Summer Festival included one new production, *The Ballad of Doctor Faustus* by Dirksen, based on Marlowe's play. Dave Brubeck's *They All Sang Yankee Doodle* and *Light in the Wilderness*.

After Paul Callaway retired on September 1, 1977, Dirksen was appointed by the Cathedral to be the acting Organist and Choirmaster and on October 22, 1978, he became the fourth Cathedral Organist and Choimaster. In the meantime he retained his position as Cathedral Precentor. Douglas Major became his associate in January of 1980. That year, Dirksen received the honorary degree of Doctor of Fine Arts from George Washington University, Washington, D.C. The year of 1982 marked his fortieth anniversary of service to the Cathedral. Throughout these forty years, he had collaborated with Paul Callaway to build up the Cathedral's music program. Dirksen had become an important figure himself by directing the combined Glee Clubs of the two Cathedral Schools, planning the Advance Program, and becoming the Cathedral Precentor in 1969. He also continued his activity as a composer; for example, the Hymnal 1982 of the Episcopal Church contained six hymn tunes composed by Dirksen.

The Cathedral named Dirksen a Canon in 1983 to recognize his contributions to the Cathedral's development. After Paul Callaway's retirement in 1984 from the Cathedral Choral Soci-

ety, Dirksen served as the acting Music Director of the Cathedral Choral Society until the new director J. Reilly Lewis was selected in 1985.

Although the discussions of Paul Callaway and Richard Wayne Dirksen are treated in separate chapters, the work and contribution of these two men to the Cathedral's music program are inseparably intertwined. Paul Callaway's choice of Dirksen as his assistant initiated a great collaboration between the two. Callaway's humble character gave Dirksen the opportunity to become a great musician. Dirksen expressed his appreciation of Callaway's support in *The Music of Richard Wayne Dirksen Composed at the Cathedral Church of St. Peter and St. Paul, Washington in the District of Columbia, Annotated Catalog 1948-1993* with the following words:

It is no wonder that this catalog of music exists when such a superior musician and tutor constanly spurred its creation. He did this by performing everything I composed for the cathedral. So did I gain steady confidence by quickly hearing what was satisfactory, and learning what was not as good as we could expect. In the index no listing by page number of Paul's contribution could be complete. The many sacred compositions of mine that he first prepared and performed with the choir and the choral society comprise over half of the *oeuvre*. For his unstinting support I am immeasurably thankful and indebted.⁸⁰

Dirksen's contributions—as the assistant, associate, and principal organist and choirmaster, the director of the glee clubs, director of the Advance Program, Cathedral Precentor, and composer—to the Washington Cathedral and to the church music of America were immense. He retired as the Cathedral Organist and Choirmaster on June 5, 1988, and as Precentor on April 1, 1991.

⁸⁰ Richard Wayne Dirksen. *The Music of Richard Wayne Dirksen Composed at the Cathedral Church of St. Peter and St. Paul, Washington in the District of Columbia, Annotated Catalog 1948-1993*, (Washington, D. C., 1994), 41.

CHAPTER 6

DOUGLAS MAJOR, THE FIFTH CATHEDRAL ORGANIST AND CHOIRMASTER; NEW DIRECTIONS OF THE CATHEDRAL'S MUSIC PROGRAM

Douglas Major arrived at the Cathedral in late August of 1974 as Dr. Callaway's assistant organist and choirmaster. He was twenty years old. Born in Berwick, Pennsylvania, he studied piano from age seven, organ from age nine. He attended the University of Missouri in St. Louis studying organ with Ronald Arnatt. In the academic year of 1973-1974, Douglas Major served as the assistant conductor of the University Chorus. He also had experience as the music director of the Jefferson City Little Theatre.⁸¹

The Summer Festival continued in the 1970's inside the Cathedral with a variety of music, dance, and drama programs. Douglas Major's first important activity among his various duties assisting Paul Callaway was directing the Summer Choir Seminar for choir boys which started in 1970. This two-week Summer Choirboy Camp involved intensive score reading, rehearsals, voice development, and recreation activities. Choirboys from other churches in Washington or from other cities attended and learned repertory and liturgy. At the end of the training program, the choirboys together with the Cathedral Choir of Men presented a choral concert as part of the Summer Festival. This Summer Choirboy Seminar gave choirboys from other churches a good opportunity to gain first-hand knowledge of singing as a choirboy in a cathedral.

In June 1975, Douglas Major spent a month in England visiting some large English

⁸¹ "New Assistant Organist-Choirmaster." *The Cathedral Age*, Fall 1974, 26.

Cathedrals, to meet with their music personnel, and to observe their choirs. He examined the relationships between the choirs and their music directors, along with the size and the acoustics of the cathedral buildings, and the choral sounds of the choirs. Comparing the Washington Cathedral with English cathedrals, he concluded that Dr. Paul Callaway's musicianship produced in the music of Washington Cathedral a clear American spirit.⁸² Dr. Callaway gave the Cathedral Choir of Men and Boys an American identity in part by singing much American music in addition to the traditional European choral repertory.

The Cathedral nave was dedicated in the bicentennial year. Renovation of the Great Organ was also completed that year. On June 20, 1976, dedication of the Leo Sowerby memorial swell division was held following the Evensong service. Douglas Major, along with Paul Callaway and Richard Wayne Dirksen, presented a recital of Sowerby's works.⁸³

Douglas Major went back to University of Missouri in September 1976 to finish his University degree. Richard Wayne Dirksen was appointed Musician-in-residence to assist Paul Callaway. Callaway retired in September 1977, Dirksen became the acting Cathedral organist and choirmaster. The year of 1977 was a lean year for Washington Cathedral following it did the big spending year of 1976. The Summer Festival was not held that year due to the shortage of budget and staff. Douglas Major came back to Washington Cathedral as the Assistant organist and choirmaster in September 1977, became Dirksen's associate in January 1980, and was named the Cathedral's fifth organist and choirmaster in Fall 1988. In this period, Douglas Major greatly assisted Richard Wayne Dirksen, Cathedral Precentor and Cathedral's fourth Organist and Choirmaster, in developing new directions for the music program.

⁸² Douglas Major. "Making Music...Choirs of England and America." *The Cathedral Age*. Fall 1975. 15-16.

⁸³ "Music Notes" *The Cathedral Age*. Fall 1976. 28.

Among the various duties of being the Cathedral organist and choirmaster, one was to maintain the Cathedral's leading role in the diocese. In the Spring of 1978, Douglas Major coordinated the first annual gathering of all the choirs of men and boys in the Diocese of Washington in a festival Evensong. In so doing, Washington Cathedral provided an inspirational resource for other parish's choirs. It also strengthened the bonds between the Cathedral, the head of a diocese, and parish churches in the Diocese.

Conferences on Church Music focusing on music and liturgy and sponsored by various organizations were offered at the Washington Cathedral beginning in 1979. The Cathedral also hosted events such as the "Ecumenical Conference on Church Music: Past, Present—and Future" offered by Britain's Royal School of Church Music in November of 1979.

In 1980, Britain's Royal School of Church Music sponsored training courses for girl choristers and held in Washington Cathedral. This was a big change from the past. There was a long tradition of choirs of men and boys in England and in America. But towards the year of 1980, many girl choirs were formed.⁸⁴ Leading institutions like the Royal School of Church Music recognized the new trend toward the end of the twentieth century. According to Douglas Major, "girls' voices mature at different times than do boys'. . . But we must also be aware that girls are fully capable of mastering difficult music and are just as anxious to participate in the services of the church."⁸⁵

In 1980 Douglas Major initiated a Great Organ demonstration offered at 12:45 p.m. each Wednesday. He also created "Glorious Fourth"—an organ recital featuring American music

⁸⁴ Douglas Major, "Music on the Close. Royal School of Church Music - Training Course for Girls." *The Cathedral Age*, Fall 1980. 11.

⁸⁵ Ibid.

played on the morning of the Fourth of July. Over time it became an integral part of Washington's annual celebration of Independence Day. The music in the program is all American. Some of them are transcriptions, for example: *America the Beautiful*, arranged by Clare Fischer and John Philip Sousa's *The Stars and Stripes Forever*. Typical program include significant amount of organ works composed by twentieth-century American composers, for example: *Variations on "America"* by Charles Ives (1874-1954), *A Festival Prelude* by Horatio Parker (1863-1919), *Elegy* by T. Frederick H. Candlyn (1892-1964), *Prelude and Trumpetings* (1961) by Myron J. Roberts, *Concertino* (1988) by Douglas Major, *Much Ado About Nothing* (1991) by Richard Dirksen, and *The Revelation of St. John the Divine* (for prepared tape and organ) by Larry King (1932-1990).

Washington Cathedral was instrumental in founding the Interfaith Conference of Metropolitan Washington in the 1970's. This conference held its first musical concert on November 24, 1980 at the Washington Hebrew Congregation. Choirs from churches of several religious backgrounds participated in this concert. The Interfaith Concert has continued into the 1990's; the Washington Cathedral hosted the event in 1993.

Douglas Major is an acclaimed organ recitalist. In Fall of 1979, he received the highest score in the associate level examinations of the American Guild of Organists. When he took the choirmaster exam in 1981, he again scored highest and received the S. Lewis Elmer Award from the American Guild of Organists. He is also a composer (see Appendix A). Besides his duties at the Cathedral, Douglas Major has been director of the Alexandria Choral Society since 1978.

When he was named the fifth Cathedral Organist and Choirmaster in Fall 1988, Douglas Major had already been at the Cathedral for 13 years (not counting the year he went back to University of Missouri). He took over the reins of a full-fledged music program, built up in the years

since 1910 by Edgar Priest, Robert Barrow, Paul Callaway, and Richard Dirksen. On the one hand, Douglas Major needed to maintain the high standards set by Callaway and Dirksen; on the other hand, he faced the challenge of bringing the music program into the new horizon of a new century.

After the consecration of the Washington National Cathedral in 1990, Douglas Major set out new directions for the Cathedral's music program in the last decade of the twentieth century.⁸⁶

In the 1990's the Cathedral music department has used modern technology to reach out to more people in the diocese, the nation, and the world. Each year, the NBC Christmas telecast from the Cathedral reaches thousands of people nationwide. National Public Radio's "Performance Today" broadcast the Choir's 1994 performance of Handel's *Messiah*. Radio America made six programs in the Cathedral in 1995. The Cathedral's Easter radio broadcasts reached not just the American people, but also to England through the BBC. In addition, Douglas Major made several recordings on the Great Organ released on Gothic Records.

Since 1995, the Cathedral Choir of Men and Boys has gone on an annual choir tour during the choirboys' Spring break from St. Albans School, traveling to a different region each year. The choir tour gives the Cathedral Choir the opportunity to perform in various situations and venues. More and more people in this country have the chance to attend the Choir's live performances. This also has the effect of allowing Cathedral composers to reach more audiences.

In the spring of 1997, the Cathedral music department advertised in *The American Organist* for a music director for the Cathedral Choir of Girls. The Cathedral staff had been concerned to involve the girls from the National Cathedral School in the worship services since

⁸⁶ Laurel Drake-Major. "Sweet Singing in the Choir. Cathedral Music looks to the Future. Con Brio." *The Cathedral Age*, Winter 1995. 10-13.

1980's. Up until 1995, the endowment for the music program was limited to choirboys attending St. Albans School. After the Cathedral's national capital campaign of 1995, newly established scholarship endowments for choristers attending the National Cathedral School allowed the Cathedral to establish the Cathedral Choir of Girls. The regular schedule of the Cathedral Choir is:

Table 4. Regular Schedule of Washington Cathedral Choir in the Fall of 1997

	Rehearsal	Service	Full Choir
Sunday	9:55 am (choirboy) 10:10 am (men singer)	11:00 am service 4:00 pm Evensong	11:00 am service 4:00 pm Evensong
Monday	9:45 – 10:45 am	3:35 – 4:40 pm daily Evensong Boys Choir	
Tuesday	9:45 – 10:45 am	3:35 – 4:40 pm daily Evensong Boys Choir	
Wednesday	9:45 – 10:45 am	3:35 – 4:40 pm daily Evensong Boys Choir	
Thursday	9:45 – 10:45 am	3:35 – 4:40 pm Girls Choir only	6:30 pm – 9:15 pm rehearsal
Friday	9:45- 10:45 am		
Saturday			

Musical concerts were developed in the direction of profound diversity. Weekly organ recital featured a pool of around 34 organists a year from all over the United States and foreign countries. The music department continually sought to have more famous recitalists and more recitalists from different countries all over the world. Each year, about 60 visiting choirs from churches, schools in this country and from overseas, performed during the choral prelude before

the Sunday services. The Cathedral Choral Society presented five concerts a year. The Summer Festival continued to offer to the community a variety of programs.

The music department has placed great emphasis on the educational mission of reaching out to public schools in local community and this country. There are plans being made to invite public school students to visit the Cathedral and observe choir rehearsals in order that they may come to understand the tradition of Cathedral Choir music. There are even hopes that this kind of outreach will eventually open the door to the possibility of involving public school children in the Cathedral music program.

Finally, on the financial front, a small organization called The Friends of Cathedral Music has since 1994 undertaken the responsibility of seeking more donors to support Cathedral's music program.

CHAPTER 7

THE GREAT ORGAN; ORGANS IN OTHER CHAPELS; RECITALS ON THE GREAT ORGAN

The Great Organ of Washington National Cathedral is one of the largest organs in the world. It has 10,650 pipes and was built in several stages. Ernest M. Skinner first built it in 1938 based on extensive discussions with the Cathedral's first organist Edgar Priest. During the construction of the Great Organ, Robert Barrow, the Cathedral's second organist, discussed the instrument further with Skinner, inspected the construction site, and played the dedication recital. When Joseph Whiteford began the rebuilding of the Great Organ in 1958, he consulted with Paul Callaway, the Cathedral's third organist and Richard Wayne Dirksen, then associate organist. Renovation of the Great Organ was completed in 1976. The renovation brought many changes to the original Skinner organ, such as sound quality, and the placement of each division. It also brought new additions like the Trompette-en-Chamade and the Baroque Positiv division. Under the supervision of Douglas Major, the Cathedral's fifth organist, the Great Organ was equipped with a computerized control system. The Great Organ of today is a result of many people's commitment, labor, and passion for the Cathedral.

The Great Organ

The Skinner Great Organ of 1938

As early as in the Spring of 1917, Edgar Priest began to communicate with Mr. Ernest M. Skinner requesting him to plan, design, and lay out the specifications, and the space requirements

of an organ for the future Cathedral in order that these might be included in the architect's model. Mr. Skinner took on this task and worked according to the design of Mr. Henry Vaughan, the first architect of Washington Cathedral. Mr. Skinner's immediate response was that "the bulk of the organ will have to go in some spaces over the aisle practically at the top of the chancel." and he was concerned that "There is not sufficient height anywhere to get an open 32-ft. full length."⁸⁷ Edgar Priest reported on March 20, 1922 after visiting the Cathedral of St. John the Divine and St. Thomas' Church in New York that the dimension of the organ chambers should be 18 ft. high for manual work and 34 ft. high for pedal work as suggested by Mr. Skinner.

In 1923, the Architects firm Frohman, Robb & Little worked with E. M. Skinner's design, drew plans for the Cathedral to put the organ between the columns of the first bay of the Choir Aisles, and in the first and second bays of the Triforium.

The money for the Great Organ came from an anonymous donor in Massachusetts.⁸⁸ Not long after his consecration, Bishop James Freeman wrote an article "The Cathedral in the Nation's Capital" to be printed in a pamphlet prepared to be sent out to seek financial support for the Washington Cathedral. Bishop Freeman emphasized in this article the importance of the Cathedral as a symbol of religious faith in the nation's capital. One day, the Bishop received a letter from a lady who was touched by Bishop Freeman's article. The Bishop invited her to Washington to spend a day at Mount Saint Alban. This lady asked specifically in which way she might make contribution. Finally she decided to give a generous amount to build the Great Organ in memory of her parents, who loved music.⁸⁹ On March 27, 1924 she contributed \$81,168, the proceeds

⁸⁷ Ernest M. Skinner, letter to Edgar Priest on 17 April 1917, file of Organ Correspondence 1917-1936, Cathedral Archive.

⁸⁸ The author respects the Cathedral's policy that the donor remain anonymous.

⁸⁹ File of Great Organ Correspondance 1937, Cathedral Archive.

from the sale of her father's house to Yale University.⁹⁰ The donor requested that no publicity be given to this gift and specified that gift to the organ fund was made in memory of her parents.

Plans for the Great Organ were begun in 1924. Mr. Ernest M. Skinner wrote a letter to the Cathedral Chapter the following words to express his enthusiasm about this Great Organ. He was eager to start this exciting project of designing and building one of the most prominent organs in the world for the Washington Cathedral.

... The object of entering into a contract at this time, is to enable me to personally lay out the plan of construction of the organ, the scales of all its pipes, the wind pressures, to make sample pipes of each stop, to voice them and to do any other work necessary to insure the quality of tone and mechanism of the organ which you are depending upon me to develop, so that in the event of my incapacity or death before the Cathedral is ready for the organ you will not have to depend upon somebody else. I am naturally more interested in this organ than any other, as it is the most important instrument now in prospect in the world, at least that is the way I feel about it.⁹¹

When the Cathedral construction progressed as far as the completion of the North Transept and one bay of the Nave in 1930, many organ builders including the Votteler-Holtkamp-Sparling Organ Company (Cleveland), George Kilgen and Son (Philadelphia), Stanley R. Avery (Minneapolis), Welte-Tripp Organ Corporation (Sound Beach, Conn.), Estey Organ Company (Brattleboro, Vermont), and Tellers-Kent Organ Company (Erie, Pa.) sent their enthusiastic letters to the Cathedral offering their services. The Cathedral authorities, however, had already determined to enter into a contract with E. M. Skinner and entered into final arrangements in the Fall of 1931.

However, the contract was delayed because the donor, now remarried after the death of her husband, insisted that "the Fund for the Organ to remain untouched until such time as the Organ could be built with safety."⁹² The donor wished to wait for several years to start the con-

⁹⁰ Laurel Drake-Major, memorandum to Cannon Perry on 24 May 1981. file of Cathedral Organs General 1929-1981. Cathedral Archive.

⁹¹ Ernest M. Skinner, letter to the Cathedral Chapter on 31 March 1926. file of Organ Correspondence 1917-1936. Cathedral Archive.

⁹² Dean Bratenahl, letter to the Building Committee on 12 May 1936. file of Organ Correspondence, 1917-1936. Cathedral Archive.

struction of the Great Organ until such a time when the Cathedral building had taken a more definite shape. She also requested that no action should be taken regarding the Great Organ except after consultation with Professor Bruce Simonds, Head of the Music Department of Yale University.

In the Spring of 1932, with the Great Choir approaching completion, Mr. Skinner, as the contracted builder of the future Great Organ, made a proposal to build a temporary organ to be used in the Cathedral. On February 8, 1932, he sent the following telegram to Edgar Priest:

Mr. Edgar Priest
National Episcopal Cathedral,
Washington, D.C.

What do you think proposal we make organ as drawn between us and set it up for use in Cathedral in May. No payments any kind the organ to become your property for use in chapel whenever contract for big organ is signed. This amounts to the same thing we talked except that you don't sign any contract now.⁹³

The Cathedral accepted Mr. Skinner's offer and used this temporary organ, installed in the South Triforium of the Great Choir, when the Cathedral began the Services in the Great Choir on Ascension Day, May 5, 1932.

The specification of this temporary organ was as follows:

<u>Great Organ</u>	<u>Pipes</u>
8' Diapason	61
8' Flute Harmonique	61
4' Octave	61
8' Gedeckt (Swell)	
8' Dulciana (Swell)	
4' Flute (Swell)	
8' Flugel Horn (Swell)	
8' Tuba	61
 <u>Swell Organ</u>	
16' Bourdon	73
8' Diapason	73

⁹³ File of Organ Correspondence 1917-1936. Cathedral Archive.

8' Gedeckt	73
8' Salicional	73
8' Voix Celeste	73
8' Aeoline	73
8' Unda Maris (Tenor C)	61
4' Flute	73
Mixture (IV Rks.) 17,19,21,22	244
8' Cornopean	73
8' Flugel Horn	73
Tremolo (also by special attachment on Swell Shoe)	

Pedal Organ - Augmented

32' Resultant	
16' Bourdon	32
16' Echo Lieblich (Swell)	
8' Gedeckt	12
8' Still Gedeckt (Swell)	
32' Fagotto	12
16' Fagotto	32

A publicity article prepared by the Cathedral staff described this temporary organ as follows:

... a useful exhibit of what may be done by a judicious, though limited selection of well voiced stops. The reeds are of recent development by Mr. Skinner in which beauty of tone and power are combined in a remarkable degree. It is believed that this is the only existing instrument limited to a two manual equipment having a Pedal reed of 32' pitch, namely, the Fagotto. This stop, while very effective and impressive in the full organ, is so subtle in character that it can be used with the Swell strings alone. The organ was especially designed for accompanying the choir. It has an unusually complete Diapason foundation for an instrument of its size.

The Tuba Mirabilis is designed to give a final outstanding touch to the full organ and is, in spite of its great power, devoid of any touch of harshness, which characteristic it shares in common with orchestral brass instruments.

Mr. Priest's use of the Aeoline and Unda Maris in the Cathedral services, in his own characteristic way, is quite as impressive as the effect of the full organ. Mr. Priest reports that many inquiries are made regarding the organ and its character.⁹⁴

⁹⁴ File of Organ Correspondence 1917-1936. Cathedral Archive.

The Cathedral in the early 1935 was still not in any position to take up further work on the permanent Great Organ. According to the letter written by Dean Bratenahl on January 14, 1935 to Mr. Skinner, "The donor is uncompromising in her requirement that no work be done at all on the Organ until the Cathedral is sufficiently far advanced to permit its installation."⁹⁵ The donor promised the donation to the Cathedral, but insisted that the organ must be built when the Cathedral's building had reached a certain stage when the organ could be secured in the Cathedral without any damage that might be caused by the unfinished condition of the building. In 1935, in the midst of the Great Depression, the Cathedral did not have enough funding to proceed on the building project, so the contract of Great Organ was delayed.

After Edgar Priest's untimely death in March, 1935, Mr. E.M. Skinner wrote a letter to Dean Bratenahl to express his thoughts concerning the disposition of the installed temporary organ in the Great Choir and to propose integrating the temporary organ into the permanent Great Organ. He regretted that the Great Organ could not have been built, or at least the project be put into action, before Edgar Priest's death. Mr. Priest had given much thought to the design of the Great Organ. Skinner suggested in his letter that the temporary organ be retained and preserved as a memorial to Edgar Priest:

All stops contained therein are such as normally belong to and form a part of the larger scheme as discussed between Edgar Priest and myself. So far as I knew, up to the time of my last visit there had never been any thought except to move it to one of the Chapels when the large Organ was installed. But it occurred to me during the Service for Mr. Priest on Tuesday last that it might be a fitting thing to keep it exactly as it is, inasmuch as it is the organ used by Mr. Priest up to the time of his death and the first organ used in the Great Choir. Mr. Priest was closely associated with this detail of the Cathedral and on that account it may well remain as it is. The wind chest, pipes and expression box could all remain exactly as they are, and the stop knobs by which the voices are controlled would appear in logical order in the large console provided for the ultimate organ.

. . . I would suggest that each knob be marked with a gold star, which would be engraved as lettering is usually engraved on registered knobs, only the filling would be gold leaf instead of ink. There would be nothing out of order, unusual or forced in

⁹⁵ Dean Bratenahl, letter to Ernest M. Skinner on 14 January 1935. file of Organ Correspondence 1917-1936. Cathedral Archive.

this arrangement, and it would really be less expensive on several counts than to move it to one of the Chapels and replace its material in the large organ. There are two stops in the present organ which normally belong to the organ and would not go with it to a Chapel location, namely: the Tuba and the Fagotto. You can imagine that my disposition to use the present organ as outlined above was strengthened when Miss Phillips told me that Edgar Priest had already expressed a desire to incorporate the organ into the large organ exactly as I have outlined. Instruments built for any of the Chapels in future can be made according to the exact requirements of the locality instead of being partially influenced by a preliminary use in the Great Choir.⁹⁶

Mr. E. M. Skinner was the major force behind the 1936 planning for the Great Organ. Having started his own organ building firm in 1901, Skinner had achieved his fame as the most prominent organ builder of American orchestral organ in the 1920s. He believed firmly in his concept of tonal refinement. The 1930s was a period of conflict in the history of American organ design. It was also a dramatic period for Ernest M. Skinner. The Skinner Organ Company bought the Aeolian Organ Company in 1931. This merge resulted in the Aeolian-Skinner Company. Only four years later, Skinner left the Aeolian-Skinner firm to establish the Ernest M. Skinner & Son Company in Methuen, Mass., due to a conflict between E. M. Skinner and his associate G. Donald Harrison,⁹⁷ who had joined the staff of the Skinner Organ company in 1927. Harrison held different views of tonal design. The European Organ Reform in the 1920s was beginning to produce an awakening effect on American organ builders. Bach's music and other organ literature, thanks to the results of many musicologists' research, were once again becoming the inspiration of some American organ builders. G. Donald Harrison believed in the new concept that an organ should be capable of playing different schools of organ literature in different manners. At the height of his career, Ernest M. Skinner could not have known that G. Donald Harrison would alter the course of organ development in America in the next two decades.

⁹⁶ Ernest M. Skinner, letter to Dean Bratenahl on 8 April 1935. file of Organ Correspondence 1917-1936. Cathedral Archive.

⁹⁷ Orpha Ochse, *The History of the Organ in the United States*. (Bloomington & Indianapolis: Indiana University Press, 1975; First Midland Book Edition, 1988). 368-369, 379-380.

In his letter of April 4, 1936 to Canon DeVries, Skinner expressed his concern about his old age, his desire to secure the contract with the Cathedral so that he could make sure to design the Cathedral Great Organ along the lines he had developed through so many years.

My dear Dr. DeVries:

As you know, much thought was given by Edgar Priest and myself to the Great Organ planned for the National Cathedral. The composition of this instrument was developed now, as I recall, nearly, if not quite, twenty years ago. Since then it has been modified slightly from time to time. No all the people who were originally interested in the Cathedral and its development are getting along in years - I was seventy years old my last birthday - and while I am in the best of health and spirits, no one at that age is as secure in his expectation of life as are men of fewer years.

During my years as an organ builder, I have developed something new in organ tone, to say nothing of mechanical developments. I gave something to the organ of which it was totally destitute previous to that time, namely, the warmth, virility and tonal charm characteristic of orchestral instruments - and more especially the violin.

The company I founded built a large number of conspicuous instruments among which I need mention only the Episcopal Churches of New York City, such as St. John the Divine, St. Bartholemew, St. Thomas and Trinity. Also others in the University of Michigan, Chicago University and Princeton, and those in the Bethlehem Chapel and in the Great Choir. Most of these are of similar magnitude to the one planned for the National Cathedral.

I had every right to expect that, when I retired, the company which I founded would carry on with the idea that made the Skinner name, instead of which they have abandoned practically everything that I developed, mechanically and tonally, so that I now feel that when I pass on, my tone will pass with me as, to say the least, its preservation must depend first on the disposition to preserve, not to destroy. Even with every desire to preserve the art there must be certain modifications owing to differences in personal musical taste, however well intentioned. But, as the matter now stands, as I said a moment ago, the Skinner idea passes with Skinner.

Starting 1932, G. Donald Harrison applied his new tonal design to several major projects, such as the new organ built for Trinity College Chapel, Hartford, Connecticut, the organ in the new chapel of Harvard University, and one in the Church of St. Mary the Virgin, New York.⁹⁸ More and more organists welcomed Harrison to design their new organs. Harrison's design had

⁹⁸ Dorothy J Holden, *The Life & Work of Ernest M. Skinner*. (Richmond: The Organ Historical Society. 1987. second edition). 160-161.

an independent pedal division and a more complete chorus in the choir division instead of just having 8' orchestral color stops. The organ under his design had more brightly-toned Diapason work and brilliant reeds. Skinner disliked Harrison's reeds and criticized their musical quality.⁹⁹ Skinner believed in his orchestral tonal design that produced a more harmonic, rounded, and full ensemble. However, establishing his own organ business all over again at age seventy in 1935 was hard for Skinner. In the letter quoted above, the bitterness he felt at seeing his life-long achievement now being dissolved in a company moving in a totally different direction is revealed clearly. Skinner's self-confidence in his knowledge of music and in organ building gave him the courage to deal with the hard times of 1935.

Skinner's letter continued with the expression of his passion regarding the National Cathedral and its organ. Skinner also explained his plan for the disposition of the pipes.

Now, I love the National Cathedral. My long association with it has made it seem like home to me. The thought that I may pass without completing the long cherished plan, is rather burdensome to me. I know you share my hope that the ends you have labored to accomplish my find fulfillment. I am now writing my first practical words to you on this subject.

There are five arches on each side of the Great Choir. The organ can be perfectly accommodated by using the space above four of the arches on the right hand side and five on the left hand side where the transept is already completed. The opening of the fifth arch, next to the transept, can be closed, if necessary, even though the transept is completed. I think that if I were to lay out the organ, the spaces above four of the arches on both sides would prove to be sufficient.

Now the tone of the organ is, of course, the vital principle that ought to be secured. I have thought that the wind chests and pipes might be made, the pipes voiced and finished complete as they ought to be and the wind chests upon which they stand also completed. this would ensure their proper disposition relative to each other and in the main secure the conclusion, even if I were taken away. If this were done, it would include the same type of action I have always employed, which is now used exclusively by me. I could make a detailed layout of the instrument with all particulars of its physical installation, to be left with you and followed by whoever completed the instrument in case I passed on.

⁹⁹ Ibid., 162.

There is one element in the musical structure of this organ which does not appear in the specifications. This is a group of stops of unusual and subtle implication, a part of which is to be located at one end of the organ space and the balance at the other end on the opposite side. These are intended to be used as a group effect. It is something that has never appeared in any instrument and which I have been developing and reserving for the National Cathedral.

. . . The sum of this communication is to draw your attention to the fact that the time element may defeat our mutual desire that I build the organ. Think this over as you have the opportunity.¹⁰⁰

Upon receiving Skinner's statements of passionate concern and attentive planning, the Cathedral Chapter held a meeting on April 16, 1936 authorizing proceeding with the planning of building the Great Organ. The Bishop appointed the Great Organ Committee including the Reverend ZeBarney T. Phillips, D.D., Rector of the Epiphany Church of Washington and Chaplain of the local Chapter of the American Guild of Organists, Mr. Alexander B. Trowbridge, an architectural expert, and Mr. Robert Barrow, the Organist and Choirmaster succeeding Edgar Priest, with Precentor Dr. DeVries as Chairman to study the design and construction of the Great Organ. The Committee held a meeting on April 30, 1936 to discuss issues such as: the location of organ and console (both temporary and permanent as to console), whether or not the location was sufficiently dry, sufficiently large, and spacious enough, and secure from the weather. The console was placed with the understanding that the singing choir was to be located in the second bay of the Choir, from the west. The specifications of the Great Organ, the organ case, and the form of the contract was also discussed. The Committee also recommended that the following persons be recruited as advisers to the committee: Dr. T. Tertius Noble, the organist of St. Thomas' Church of New York City, Mr. Channing Lefebvre, the organist of Trinity Church in the same city, and Dr. Carl Engel, head of the G. Schirmer Company, formerly the Head of the Music Division of the Library of Congress.

On Wednesday, May 27, 1936, a meeting of the Committee on the Great Organ, together with the advisors of the Committee, was held at the Washington Cathedral Office to discuss the building of the Great Organ. Those present were: Dr. DeVries, Dr. Phillips, Mr. Trowbridge, Mr.

¹⁰⁰ Ernest M. Skinner, letter to William Levering DeVries on 4 April 1936, file of Organ Correspondence 1917-1936, Cathedral Archive.

Barrow, and the Advisors, Dr. Carl Engel and Mr. Channing Lefebvre. Dr. T. Tertius Noble was not able to be there because of ill health. It was unanimously agreed that Ernest M. Skinner & Son Company should build the organ and that the contract should specify that the organ be built under the personal supervision of Mr. Ernest M. Skinner.¹⁰¹ It was also decided that Mr. Lefebvre and Dr. Engel would represent the Committee in inquiring of Mr. Skinner regarding what would happen should Mr. Skinner pass away before completion of the project and what consequence this would have on the contract for building the Great Organ. The Committee suggested that Mr. Skinner should provide for this circumstance in the contract. Regarding the issue of the financial responsibility of the Skinner Company, Mr. Lefebvre reported that Mr. Skinner was confident of the financial situation of his company. The Aetna Insurance Company agreed to issue a contract bond of \$80,000 to guarantee the fulfillment of the contract.

The committee then moved to the Cathedral to visit the proposed location of the Great Organ on the Triforium floor. Mr. Lefebvre suggested that none of the pipes should be in the Transept Triforium, for in this case the organ would not be a unit and there would be a possible effect that the organ sound would drown out the choir. Mr. Lefebvre also pointed out that the tiling of the Triforium roof absorbed sound and would furnish a poor resonating surface for the organ. He suggested that the tiling should be coated with a certain type of cement which would improve its resonating qualities. The Committee agreed not to hang pipes in the arches because the process would destroy the architectural beauty of the arches.

During the discussion of the specifications for the Great Organ, all in the committee agreed that the organ should not contain cheap or sensational devices, and should be designed along traditional lines. Dr. Engel recommended that the construction of the Great Organ, although conservative, should not preclude the adoption of the new mechanical devices, such as chimes and tympani.

¹⁰¹ Record of Great Organ Committee meeting on 27 May 1936. file of Organ correspondence 1917-1936. Cathedral Archive.

The Great Organ Committee met again with the advisors on December 7, 1936. Mr. Skinner explained the expense of the Great Organ to the committee. When he had given the temporary organ to the Cathedral in the Spring of 1932, he was still a partner with the Aeolian-Skinner Company. The original agreement for the temporary organ was that the organ would become Cathedral property when the Cathedral granted the contract to the company. In 1936, the situation had changed. Skinner had left Aeolian-Skinner and now headed his own company. The Aeolian-Skinner Company now demanded a payment of \$10,000 for the use of the temporary organ by the Cathedral. Mr. Skinner was willing to deduct this amount from the cost of the Great Organ in his proposed contract. He also agreed to language in the contract that protected the Cathedral in the event of his death. If this unfortunate situation occurred, the Cathedral was entitled to give the contract to another organ builder. In this meeting, the Committee also decided that the console should be made movable so that a permanent installation could be made later in the future choir stalls. It was temporarily decided that the organ cases and organ pipes should be entirely invisible.

The Cathedral Chapter signed the contract with the Ernest M. Skinner & Son Company on January 15th, 1937. Mr. Skinner's company agreed to finish and install the organ on or about December 1, 1937 for the sum of \$57,650. The builder agreed to begin the construction of the organ immediately and to complete the work by November 1937. The Cathedral would retain the temporary organ as an integral part of the Great Organ. To make it clear that the Cathedral was dealing with Mr. Skinner's new company to build the new organ, the Cathedral Chapter would pay \$10,000.00 to the Aeolian-Skinner Company.

Ernest M. Skinner and Son agreed

... that the organ shall in its every detail, mechanically and tonally, be developed under the sole direction of Ernest M. Skinner. It is further agreed that the pipes and voicing shall be completed first, to insure the character of the tone; and that the layout and disposition of the organ shall be completed at the same time as having a substantial influence upon the final result. The drawing shall include specifications and drawings of the mechanism as applied to the console, key, pedal and stop mechanism so fully detailed as to enable any competent builder to complete this work in the same manner as would be done by Mr. Skinner.¹⁰²

The specifications of the Skinner Great Organ were as follows:¹⁰³

<u>Great Organ</u>	<u>Pipes</u>
16' Diapason	61
8' First Diapason	61
8' Second Diapason	61
8' Third Diapason	61
Muted String Ensemble (four 8' and on 4' rank)	
8' Principal Flute	61
8' Clarabella	61
8' Viola	61
8' Erzähler	61
5 1/3' Quinte	61
4' Harmonic Flute	61
4' Octave	61
4' Principal	61
2 2/3' Twelfth	61
2' Fifteenth	61
Plein Jeu (VII ranks) 15-19-22-26-29-33-36	427
Harmonics (IV ranks) 17-19-21-22	244
Cymbale (III ranks)	183
16' Posaune	61
8' Tromba	61
8' Trumpet	61
4' Clarion	61

Solo Heavy Pressure Reeds to Great. Knob in Great group transferring to Great any Solo heavy pressure reed that may be drawn on Solo, except Tuba Mirabilis.

Swell Organ

¹⁰² Copy of Contract. file of Committee on Great Organ 1936-1938. Cathedral Archive.

¹⁰³ File of Great Organ Contract and Specs 1924-1967. Cathedral Archive.

16'	Dulciana	73
16'	Bourdon	73
8'	First Diapason	73
8'	Second Diapason	73
8'	Gedackt	73
8'	Claribel Flute	73
8'	Viol d'Orchestre	73
8'	Flauto Dolce	73
8'	Viol Celeste	73
8'	Salicional	73
8'	Voix Celeste	73
8'	Flute Celeste	61
	Muted String Ensemble	
8'	Aeoline	73
8'	Unda Maris	73
4'	Octave	73
4'	Gemshorn	73
4'	Unda maris (II ranks)	122
4'	Violin	73
4'	Harmonic Flute	61
2 2/3'	Twelfth	61
2'	Fifteenth	61
	Full Mixture (V ranks)	
	15-19-22-26-29	305
	Cornet (IV ranks) 1-8-12-15-17	305
	Carillon (III ranks) 12-17-22	183
16'	Posaune	73
8'	Trumpet (light wind)	73
8'	Cornepan	73
8'	Flugel Horn	73
8'	Vox Humana	73
4'	Clarion	61
	Tremolo	

Choir Organ

16'	Gemshorn	73
8'	Diapason	73
8'	Concert Flute	73
8'	Gemshorn	73
8'	Kleiner Erzähler (2 ranks)	134
8'	Viol d'Orchestre	73
8'	Viol Celeste	73
4'	Harmonic Flute	73
4'	Gemshorn	73
4'	Violin	73

2'	Piccolo	61
2 2/3'	Nazard	61
1 3/5'	Tierce	61
1 1/7'	Septieme	
	Carillon (III ranks) 12-17-22	183
8'	Trumpet (Small orchestral type)	73
8'	Clarinet	61
16'	Orchestral Bassoon	61
8'	Orchestral Oboe	61
	Celesta &	
	Celesta Sub	61
	Tremolo	

Solo Organ

8'	Flauto Mirabilis	73
8'	Gamba	73
8'	Gamba Celeste	73
4'	Orchestral Flute	61
	Compensating Mixture (VII ranks)	
	8-12-15-17-19-21-22	427
16'	Ophicleide	73
8'	Tuba Mirabilis	73
8'	Trumpet	73
4'	Clarion	73
8'	French Horn	61
8'	Cor d'Amour	61
8'	English Horn	61
8'	Corno di Bassetto	61
16'	Corno di Bassetto	12

Muted String Ensemble to consist of four ranks of 8' Flauto Dolce pipes and one 4' rank. A part of these pipes to be located on one side of the Great Choir at one end and the balance at the other end on the other side. This will produce an effect of tonality without a location but present everywhere and with an effect of mysticism.

Pedal Organ

32'	Diapason	12
32'	Violone	12
16'	Diapason	32
16'	Diapason (metal)	32
16'	Contra Bass	32
16'	Violone	32
16'	Gemshorn	32
16'	Dulciana (Swell)	

16'	Bourdon	32
16'	Echo Lieblich (Swell)	
8'	Octave	12
8'	Principal (metal)	12
8'	Gedackt	12
8'	Cello	12
5 1/3'	Quinte	
8'	Still Gedackt (Swell)	
4'	Super Octave	
4'	Still Flute	32
	Mixture (V ranks)	
	15-19-22-26-29	160
	Harmonics (IV ranks)	
	17-19-21-22	126
32'	Bombarde	12
32'	Fagotto	12
16'	Trombone	32
16'	Fagotto	32
8'	Tromba	12
8'	Fagotto	12
4'	Clarion	12
4'	Fagotto	12

Couplers

Swell to Great)	
Choir to Great)	
Solo to Great)	
Swell to Choir)	Unison
Solo to Choir)	
Great to Solo)	
Swell to Solo)	

Swell to Swell	4)	
Swell to Swell	16)	
Swell to Great	4)	
Swell to Great	16)	
Swell to Choir	4)	
Swell to Choir	16)	
Choir to Choir	4)	Octave
Choir to Choir	16)	
Choir to Great	4)	
Choir to Great	16)	
Solo to Solo	4)	
Solo to Solo	16)	
Solo to Great	4)	

Solo to Great 16)
 Swell to Pedal)
 *Great to Pedal)
 Choir to Pedal)
 Solo to Pedal 4) Pedal
 Swell to Pedal 4)
 Choir to Pedal 4)
 Solo to Pedal)
 *Also by reversible Piston

Combinations

Adjustable at the console; moving knobs
 Swell 1-2-3-4-5-6-7-8-9-10
 Great 1-2-3-4-5-6-7-8-9-10
 Choir 1-2-3-4-5-6-7-8-9
 Solo 1-2-3-4-5-6-7-8-9
 Pedal 1-2-3-4-5-6-7-8-9-10
 Full 1-2-3-4-5-6-7-8-9-10-11-12
 Couplers 1-2-3-4
 General Cancel to include crescendo and sforzando
 Coupler Cancel

Mechanical

Swell expression with tremolo control
 Choir expression with tremolo control
 Solo expression with tremolo control
 Crescendo
 Sforzando by pedal and piston reversible
 16' manual stops off
 32' pedal stops off

All swell to Swell

3 Reversibles for 32' stops

The contract was signed by Bishop Freeman, Dean and Precentor DeVries, Cathedral
 Chapter Secretary Mr. Ogilby, and Mr. E. M. Skinner. Cathedral Organist Robert Barrow sent
 the specifications to Professor Bruce Simond of Yale University for approval. On January 21,

1937, the donor of the Great Organ Fund sent a cable agreeing to the plan to commence construction of the Great Organ.¹⁰⁴

In the meantime, Aeolian-Skinner Organ Company moved to claim the Cathedral Great Organ contract for itself. It submitted specification of its own on March 4th, 1937 with 139 stops and 10,797 pipes compared to E. M. Skinner's specification of 117 stops and 8,178 pipes.¹⁰⁵ In a letter dated March 19, 1937 from the Treasurer of Aeolian-Skinner Organ Company, Inc., Mr. George L. Catlin, to the Cathedral Chapter Secretary, Mr. F. R. Ogilby, also a lawyer, Mr. Catlin made the following argument that the Aeolian-Skinner Company had superior specifications for the new organ:

You may imagine our disappointment when we read the published specifications for the organ, which, in our opinion, do not begin to portray or embody the remarkable improvements in organ design which have been developed in the last five or six years. It seems such a shame that with an adequate appropriation for an instrument that should be the outstanding instrument of its day, the Committee have apparently made no thorough investigation of the subject of specifications.¹⁰⁶

The Aeolian-Skinner Company pursued its claim against the Cathedral Foundation claiming that the Cathedral had entered into a formal contract upon accepting the temporary organ offered by E. M. Skinner in 1932. Mr. Henry M. Channing, the Attorney for Aeolian-Skinner Company suggested that the Cathedral should pay for the temporary organ on amount of \$12,000.00, plus \$1,000 to cover the interest from the date that it was first used in public service, as well as the expenses related to getting the contract to build the Great Organ. This settlement would not prevent Aeolian from proceeding against Skinner in Massachusetts. Mr. Channing also suggested:

Aeolian-Skinner Organ Company remain of opinion Mr. Skinner will fall down on his contract with Cathedral which will throw up its hands and ask for help in six months to a year to finish organ. ASO Co will refrain from suing EMS and give him and Cathedral free rein provided the Cathedral agree that if the Cathedral have to seek

¹⁰⁴ File of Great Organ Correspondance 1937. Cathedral Archive.

¹⁰⁵ See Appendix B.

¹⁰⁶ File of Great Organ Correspondance 1937. Cathedral Archive.

outside help, the Cathedral will then call on ASO Co to complete for cost plus 10% basis. In such event EMS to rely only on his own resources and not to be permitted to call in Mohler or any one else.¹⁰⁷

Many American organists regarded Ernest M. Skinner highly, and they tended to take his side in the dispute. In the letter providing his personal view to Mr. Ogilby on April 26th, 1937, Dr. T. Tertius Noble of Saint Thomas Church of New York City, one of the advisory committee on the Cathedral Great Organ, wrote:

I consider Ernest M. Skinner one of the greatest organ builders living today. In 1913 he built the magnificent organ in my church, that is 24 years ago. The instrument is considered to be one of the finest in the country. It was built by Skinner and voiced by Skinner. Tonally and mechanically the organ is still perfect. I feel that Mr. Skinner was treated badly by those who held the money bags of the company, and shall always stand by Mr. Skinner and back him up to the limit whenever I can. I am sure that you will have a glorious instrument, you need not worry about that! Up to the present time my organ is in the care of the Aeolian-Skinner Co. A change has been considered by many of us, but nothing definite is settled as yet. If I wanted a big four manual organ for my church I would employ Ernest M. Skinner, and not the Aeolian-Skinner Co.¹⁰⁸

The Cathedral Chapter decided in its meeting on May 20, 1937 to hold firmly the contract with the Ernest M. Skinner and Son Company for the construction of the Great Organ. It authorized Mr. G. B Craighill, the Cathedral's counsel, to settle the claim of the Aeolian-Skinner Organ Company.

The controversy with Aeolian-Skinner Organ Company was finally settled on October 21, 1937. The Cathedral Foundation paid the Aeolian-Skinner Organ Company \$10,260.00 for the construction of the temporary organ, plus interest of \$2,821.50 for use of the instrument for five years, plus \$1,000.00 representing expenses incurred by the Aeolian-Skinner Organ Company, plus an adjustment of differences of \$779.25. The total amount for settlement was \$14,860.75.¹⁰⁹

¹⁰⁷ Memorandum of Telephone conversation between H.M.Channing and C.F.R.Ogilby regarding Great Organ on 19 May 1937. file of Great Organ Correspondance 1937. Cathedral Archive.

¹⁰⁸ File of Great Organ Correspondance 1937. Cathedral Archive.

¹⁰⁹ Copy of Cathedral Chapter Resolution. file of Organ Correspondence 1937. Cathedral Archive.

On July 1, 1937, Mr. Skinner was at the Cathedral together with the architect, Mr. Philip Hubert Frohman, examining the Triforium spaces. Robert Barrow also joined them. After some discussions, the three of them all preferred to have some of the organ pipes be exposed. Mr. Frohman explained that when he prepared the plans for the crypts, he had provided a blower room beneath the floor of the second bay of the Great Choir. The blower room had an opening in the ceiling for the wind ducts, and these ducts together with the ducts and conduits from the console up to the organ chambers in the triforium would be concealed, in the original plan, behind the panelling in back of the choir stalls and there above by the woodwork and exposed pipes of the organ case. He also mentioned that the original scheme for the organ cases in Mr. Vaughn's original model for the interior of the choir was too large in proportion to the size of the choir. The design of the organ cases had been corrected for size, and the triforium with the traceried openings in every bay of the choir was designed and built with the expectation that the organ case or cases would be there and would not conceal the colonnettes and traceried arches of the triforium. It was anticipated that some sets of the open metal pipes of the great organ and pedal organ would be exposed. The tops of these pipes and carved brestings of the tallest portions of the case work would extend slightly above the triforium floor to conceal any ducts and conduits which would connect the blower and console with the organ chambers and swell boxes in the triforium. Mr. Frohman was very happy to know that both Mr. Skinner and Mr. Barrow felt that this was an excellent scheme. They did not agree with the idea that the entire organ should be rendered invisible by placing it in the triforium gallery because many people liked to see an organ as well as to hear it. Besides, a beautiful organ case of appropriate size would enhance the beauty of the Great Choir.¹¹⁰ Mr. Skinner decided that "the bases of the sixteen foot Great Diapason, twenty-five in number could be replaced as front pipes."¹¹¹

¹¹⁰ Phillip Hubert Frohman, letter to Dean Powell on 1 July 1937. file of Organ Correspondence 1937. Cathedral Archive.

¹¹¹ Ernest M. Skinner, letter to Dean Powell on 28 October 1937. file of Organ Correspondance 1937. Cathedral Archive.

On July 20, 1937, Robert Barrow visited the Skinner plant at Methuen, Massachusetts to inspect the Great Organ under construction there. He made the following report in his letter dated July 21, 1937 addressed to Dean Powell.

1. Console finished and completely wired.
2. All pipes completed except eleven stops in the swell, which are now in use in the present organ in the Great Choir. Mr. Skinner cannot go ahead with these until he learns what disposition is to be made of the present organ. If the latter is purchased by the Cathedral from the Aeolian-Skinner Organ Company for \$12,000.00, as expected, he will merely remove these eleven stops from the present organ and incorporate them in the new one. If some other arrangement is made and the present organ does not become Cathedral property, then Mr. Skinner will duplicate the aforesaid eleven stops at the factory. Arrangement has been made so that these stops can be wired into the console at any time, without inconvenience.
3. Combination action finished, and much of it already assembled. All mechanicals completed.
4. Blowing equipment and motors (which Mr. Skinner does not manufacture himself) purchased and ready for installation.
5. Swell, Choir, and Solo Swell-folds completed, and the Choir-folds already set up in frames and tested.

In short, the work has progressed to an even greater extent than specified in the contract.¹¹²

Mr. Barrow reported on August 23, 1937 that Mr. Skinner had notified him of the first shipment of the organ. Mr. Skinner wrote a letter to Dean Powell on August 31, 1937 indicating that "the pipes and voicing of the Great organ are complete, to the last note." He felt that "in many respects the results I have obtained have really gone beyond my expectations."¹¹³ For the Swell organ, Mr. Skinner expressed his frustration in a letter, dated August 31, 1937 and written to Dean Powell, about the dispute over the temporary organ, which hindered the process of inte-

¹¹² Robert Barrow. letter to Dean Powell on 21 July 1937. file of Organ Correspondance 1937.

¹¹³ Ernest M. Skinner. letter to Dean Powell on 31 August 1937. file of Organ Correspondance 1937.

grating the swell division into the new swell division. He wrote: "I have thought of the Swell as an entity, which involved the entire Swell, of course. Every time I get to the reeds I am blocked completely by the fact that the pressures, scales and schallots in the present Swell stand right in the way of my doing what I wish to do with the Swell ensemble."¹¹⁴ The Choir organ was sent to the Cathedral in time for the Christmas, 1937.¹¹⁵ The large Pedal pipes for the Cathedral Great Organ were finished by the end of 1937, and the Solo organ was expected to be shipped in the beginning of 1938 according to Skinner's letter dated December 31, 1937 addressed to Dean Powell.

As of February 18, 1938, Solo Organ was in place and being used. The Pedal Open Diapason was installed and wired, but was waiting for the Cathedral to install the wind trunks from the blower room. The pedal violone and the pedal trombone were completed in the factory and being tested.¹¹⁶ By the end of March of 1938, the Swell organ of 32 stops had been delivered and was being installed. The pedal 32 foot bombarde and the 32 foot violone were at the Cathedral and were being used. The factory was finishing the pedal Trombone, Clarion, the pipes for two pedal mixtures, and the contra-bass were being manufactured at the factory.¹¹⁷

The contract for making the two organ cases designed by the Cathedral architects Messrs. Frohman, Robb and Little was signed on April 8th, 1938 by the William F. Ross & Company and the Cathedral Foundation. One of the two organ cases was to be positioned directly above the console and the other in a corresponding position on the south side of the Great Choir. The organ cases were being completed with adjustments of color in October, 1938.¹¹⁸

¹¹⁴ Ibid.

¹¹⁵ Ernest M. Skinner. letter to Robert Barrow on 6 December 1937. file of Organ Correspondence 1937.

¹¹⁶ Richmond H. Skinner. letter to Richard W. Hynson on 18 February 1938. file of Great Organ Organ Cases 1937-1941.

¹¹⁷ Richmond H. Skinner. letter to Corcoran Thom on 28 March 1938. file of Great Organ Organ Cases 1937-1941.

¹¹⁸ Organ Committee meeting. 6 October 1938. file of Committee on Great Organ 1936-1938.

On May 6, 1938, The Great Organ Committee of Washington Cathedral held a meeting in the Dean's office and also tried out the organ in the Cathedral. Dr. Z. B. Phillips, Chairman of the Committee, Dean, Dr. T. Tertius Noble, Dr. Carl Engel, Mr. Barrow, Mr. Skinner and Mr. Ogilby who was requested by Bishop Freeman to act as Secretary were present in this meeting. The Committee decided to have frosted silver finish for the visible pipes and to install carved oak Organ Cases for the Great Organ.¹¹⁹ Mr. Skinner decided to include the following:

16'	metal Diapason
16'	Violone
8'	Violone

for the visible pipes on the organ cases. He also offered to install a set of chimes for the Great Organ. The Committee accepted and clarified that the chimes should be used with discretion, for example, never during introductions to hymns. Dr. T. Tertius Noble tried out the organ in the Cathedral. He was very pleased with the feel of the organ and with its sound. Dr. Noble mentioned particularly the mixture of the full organ. Although some of the stops had not been installed yet, Dr. Noble said that the Great Organ represented the finest work Mr. Skinner had ever done. The Committee agreed to change the location of the console from the north to the south side of the Choir after experiencing the different speed of sounding of the pedal stops. Mr. Robert Barrow explained how difficult it was for the choir to hear the pedal stops before the sound of other stops reached their ears when the choir was stationed near the console. When the choir stood on the south side of the Choir, all the stops were heard to sound together.

On October 6, 1938, the Organ Committee decided to give the organ a ninety-day test and a maintenance contract with the local Lewis & Hitchcock Organ Company before a final settlement, and it also decided to arrange four to five recitals a year by outstanding organists. In that meeting, the Committee authorized the Dean to approve the final payments on the organ to Mr. Skinner. The memorial plate on the organ console bears the following words:

To the Glory of God

¹¹⁹ Organ Committee meeting, 6 May 1938, file of Committee on Great Organ 1936-1938.

and In Grateful Memory of
a Dear Father and Mother
This Organ is given by
A Loving Daughter.

The dedication service of the Great Organ was held on Thursday, November 10, 1938 at eight o'clock. The service started with a processional hymn *Praise, My Soul, the King of Heaven*, sung by the choir, unaccompanied. Bishop James Freeman said the dedication prayer.

Then followed the dedication organ recital, played by Mr. Robert Barrow. The recital program included the following:

Sonata No. 6, in D minor by Mendelssohn

Three Chorale-Preludes by Bach

"Das alte jahr vergangen ist"

"Alle menschen müssen sterben"

"Ich ruf' zu dir, Herr Jesu Christ"

Intermezzo, from *Symphony No. 6* by Widor

A Legend by Barrow

Landscape in Mist by Karg-Elert

Two movements from the *Third Symphony* by Vierne

Scherzo

Final

This program was well chosen to demonstrate the sound and color of the Skinner Great Organ. Mr. Robert Barrow wrote the program notes discussing the music as well as the stops he used. The first work he played was Mendelssohn's *Sonata No. 6 in D minor*, variations based on the chorale *Our Father which Art in Heaven*. Mr. Barrow opened this piece with a chorus sound to imitate the choir singing. In the first variation, he used a solo stop against a choir of light flutes. A reed combination was used for the second variation with the bass part imitating the pizzicato of the double-basses in the orchestra. Gamba-Celeste, sounded like several cellos playing together, was used in the third variation. Mendelssohn wrote the last variation in two continuous

sections. Barrow used the full pedal organ for the first section's chorale in the bass. The piece closed with the full organ. The organist demonstrated in this one piece the Great Organ's various capacities of small chorus sound, full organ sound, and different combinations of accompanying ensemble contrasting with the colorful solo sound. Skinner's trademark of refined tone production, backed up by his well developed mechanical system, were revealed most clearly when Barrow used the full pedal organ for the chorale theme against a registration that called for a full accompaniment sound. This accompaniment registration needed to be brilliant enough to bring out the scale passages clearly but without harshness. The full pedal organ for the solo choral theme needed clarity and depth. In this organ, Skinner's method of using low wind pressure and precise voicing gave the reeds, strings and flutes distinctive identities, but they were also well integrated as an ensemble. The other orchestral colors Barrow used in the dedication concert were Flugel-Horn in Bach's *Alle Menschen Mussen Sterben*, flute, oboe and soft pedal stops in the *Intermezzo* from Widor's *Symphony No. 6*, and the chimes, clarinet, piccolo, English Horn, Flauto Mirabilis in Barrow's *A Legend* written specifically for this occasion. The Great Organ was also capable of producing the "vague, ephemeral sound"¹²⁰ in Karg-Elert's *Landscape in Mist* and "the more bizarre sound effects" in the *Scherzo* from Vierne's *Third Symphony*.

Skinner built this organ as his masterpiece. According to Skinner's own words, he put into this organ everything he knew regardless of the cost.¹²¹ The Cathedral's Great Organ was designed and built as a consummation of Mr. Skinner's many years' experience and to anchor the Cathedral's rich musical culture. Each manual of the organ was given a specific tone quality to contrast each the others. The Great division, full of the Diapason sound, had a resonant and broad effect. More brilliance was given to the Swell division. The Muted String Ensemble was the unique design Mr. Skinner reserved for the Cathedral Great Organ. Many organists complimented its balances, blends and power after hearing the dedication concert.

¹²⁰ Program Notes. file of Great Organ 1938-1961.

¹²¹ Ernest M. Skinner. letter to Cathedral Precentor William Murray Bradner on 3 May 1939. file of Organ Correspondence 1939-1963.

With the installation of the Great Organ, the music program of the Cathedral entered into a new phase. Robert Barrow planned a series of demonstration recitals. Several distinguished organists including T. Tertius Noble, Paul Callaway, and Palmer Christian were invited to play. A monthly organ recital series was inaugurated by Paul Callaway immediately after he became the Cathedral Organist and Choirmaster. There were organ recitals by organist from all over the United States and some from Europe on the first Sunday of every month from 1946 to 1962. After the installation of the Baroque Positiv organ, the organ recitals were held every Sunday afternoon at five o'clock whenever there was no other event in the Cathedral.

Rebuilding of the Great Organ

During the 1940's the Great Organ was not maintained in a satisfactory manner. This was partly due to the loose security caused by the ongoing construction of the Cathedral. On December 27, 1945, only seven years after the installation, Mr. Richard Wayne Dirksen reported in detail problems that he had found in the Great Organ. There were many notes dead, badly out of tune, or in need of regulation. The worst situation Mr. Dirksen found was that the tuners of the Tuba Mirabilis pipes and some other pipes had been torn with files or large screwdrivers. Some of the tuners had been hammered flat by blunt objects. Other problems caused by the dampness, dust, and deterioration of the mechanical system continued to accumulate into the 1950's.

In October, 1956, Mr. Joseph Whiteford of the Aeolian-Skinner Organ Company, at the request of Paul Callaway and Richard Wayne Dirksen, did a thorough study of rebuilding the Great Organ. Whiteford sent a specification for the rebuilt organ and a letter explaining his ideas behind the changes.

<u>Great Organ</u> 4 1/4" Pressure		<u>Pipes</u>
16'	Violon	61
16'	Quintade	61
8'	Prinzipal	61
8'	Spitzprinzipal	61
8'	Holzbordun	61
8'	Wald Flöte	61
8'	Salicional	61
8'	Erzähler	61
4'	Oktave	61
4'	Spitzoktave	61
4'	Koppel Flöte	61
2 2/3'	Quinte	61
2'	Super Oktave	61
2'	Blockflöte	61
	Sesquialter (II Rks)	122
	Klein Mixtur (IV Rks)	244
	Mixtur (IV - IX Rks)	325
	Scharf (IV Rks)	244
16'	Fagott	61
	Tremolant	
	Positiv on Great	

<u>Positiv Organ</u> 3" Pressure		<u>Pipes</u>
*R	8' Prinzipal	61
*L	8' Nason Gedackt	61
*R	4' Praestant	61
*L	4' Rohr Flöte	61
*R	2' Lieblich Prinzipal	61
*L	2' Nachthorn	61
L	1 3/5' Terz	61
L	1 1/3' Larigot	61
R	1' Sifflöte	61
R	Mixtur (III - V Rks)	226
L	Zimbel (III Rks)	183
*	Stops installed back of railing.	
	Tremulant	
	Zymbelstern (operates by reversible)	6 special Bells

Swell Organ 5" Pressure

*16'	Flûte Conique	68
*8'	Montre	68

8'	Bourdon		68
16'	Flûte Courte		68
8'	Flûte a Fûseau		68
8'	Flûte Douse		68
8'	Flûte Céleste		68
8'	Viole De Gambe		68
8'	Viole Céleste		68
8'	Violes Célestes	(II)	136
4'	Eolienne Céleste	(II Rks)	136
	Choeur des Violes	(V Rks)	340
*4'	Praëstant		68
4'	Flûte Traversière		68
4'	Gambette		68
2 2/3'	Nasard		61
2'	Octavin		61
1 3/5'	Tiërce		61
	Petit Jeu	(IV Rks)	244
*	Plein Jeu	(VI Rks)	366
*	Cymbale	(IV Rks)	244
*16'	Bombarde		68
* 8'	Trompette		68
8'	Hautbois		68
8'	Cor D'amour		68
8'	Voix Humaine		68
* 4'	Clairon		68
	Tremblant		
	Positiv on Swell		
	*	in new chamber on South side	

Choir Organ 5" Pressure

16'	Dolean		68
8'	Viola Pomposa		68
8'	Viola Céleste		68
8'	Chimney Flute		68
8'	Kleiner Erzähler	(II Rks)	136
8'	Viole D'orchestre		68
8'	Viole Céleste		68
	Choeur des Violes	(V) (from Swell)	--
4'	Principal		68
4'	Gemshorn		68
4'	Harmonic Flute		68
2 2/3'	Rohr Nasat		61
2'	Spillflöte		61
1 3/5'	Tiërce		61

	Plein Jeu (III Rks.)	183
16'	Bassoon	68
8'	Cromorne	68
8'	Clarinet	68
4'	Rohr Schalmey	68
	Tremulant	
	Celesta)	
) Action recovered	
	Celesta Sub)	
	Positiv on Choir	

Solo Organ 10" Pressure

8'	Solo Flute	61
8'	Cello	61
8'	Cello Céleste	61
4'	Orchestral Flute	61
	Tierce Mixture(VI - X Rks)	495
16'	Bombarde	61
8'	Trompette Harmonique	61
4'	Clarion Harmonique	61
16'	Corne di Bassetto	12
8'	French Horn	61
8'	Flugel Horn	61
8'	English Horn	61
8'	Corno di Bassetto	61
	Chimes(action releathered)	
	Tremulant	
	Positiv on Solo	
	Trompette-en-Chamade (Prepared for)	

Pedal Organ 5" Pressure

32'	Contre Basse	12
32'	Sub Bass (Ext. Bourdon)	12
16'	Principal	32
16'	Contre Basse	32
16'	Bourdon	32
16'	Violon (Great)	---
16'	Flûte Conique (Swell)	---
16'	Dolcan (Choir)	---
16'	Flûte Courte (Swell)	---
8'	Octave	32
8'	Principal (Ext. 16 in case)	12
8'	Cello (Ext. Great Violon)	12

8'	Spitzflöte	32
8'	Gedackt (Ext. Bourdon)	12
6 2/5'	Great Tierce	32
5 1/3'	Quinte	32
4'	Choral Bass	32
4'	Cor-de-Nuit	32
4'	Holzflöte	32
2'	Fife	32
	Cornet (IV Rks)	128
	Fourniture (IV Rks)	128
	Acuta (III Rks)	96
32'	Bombarde (10" Pressure)	12
32'	Fagott (Ext. Great)	12
16'	Ophicleide (10" Pressure)	32
16'	Bombarde (Swell)	---
16'	Fagott (Great)	---
16'	Corno-di-Bassetto (Solo)	---
8'	Trompette	32
8'	Cromorne (Choir)	---
4'	Clairon (Ext. 8')	12
4'	Rohr Schalmey (Choir)	---
2'	Zink	32
	Chimes(Solo)	

COUPLERS

* Solo to Great	8'
Solo to Choir	8'
Great to solo	8'
Swell to Solo	8'
Swell to Swell	4'
Swell to Swell	16'
Swell to Swell	Unison
Choir to Choir	4'
Choir to Choir	16'
Choir to Choir	Unison
* Swell to Pedal	8'
Swell to Pedal	4'
* Solo to Pedal	8'
Solo to Pedal	4'
* Great to Pedal	8'
* Choir to Pedal	8'
Choir to Pedal	4'

Positiv to pedal

* = Also by reversible piston

Swell to Great	16'
* Swell to Great	8'
Swell to Great	4'
Choir to Great	16'
* Choir to Great	8'
Choir to Great	4'
Swell to Choir	16'
* Swell to Choir	8'
Swell to Choir	4'

COMBINATIONS

Adjustable at the console and visible operating the draw stop knobs.

Swell	- 1,2,3,4,5,6,7,8,9,10,0	
Great	- 1,2,3,4,5,6,7,8,9,10,0	
Choir	- 1,2,3,4,5,6,7,8,9,10,0	
Solo	- 1,2,3,4,5,6,7,8,9,0	
Pedal	- 1,2,3,4,5,6,7,8,9,10,0	(Pistons & Studs)
Coupler	- 1,2,3,4,5,0	
Positiv	- 1,2,3,4,5,6,0	
General	- 1,2,3,4,5,6,7,8,9,10,11,12	(Pistons & Studs)
General Cancel		

CONSOLE

The present console case is to be used and equipped with a motor operated adjustable pedal board. The bench, keys, stop and coupler controls are to be new, and a new remote control combination action supplied. The console case and interior is to be refinished. The instrument is to be releathered throughout, magnets replaced where necessary, and a selenium D. C. voltage supply rectifier is to be installed.

New all electric relays are to be installed.

The entire instrument is to be guaranteed as new for a five year period.

MECHANICALS

Swell Expression Pedal
 Choir Expression Pedal
 Solo Expression Pedal
 Crescendo Pedal and light indicator
 Full Organ Reversible Piston & Pedal

16' Manual Stops off Reversible
 32' Pedal Stops off Reversible
 All Swells to Swell Reversible
 32' Bombarde Reversible
 32' Fagott Reversible
 32' Sub Bass Reversible

 32' Violon Reversible

This suggested specification was based on the idea of changing and improving the extant Great Organ to adjust to the growing spaces inside the Cathedral. Since the installation of the Skinner Great Organ in 1938, the construction of the Cathedral building had continued and the spaces inside the Cathedral had changed over the years. In the meantime, the organ building in the United States had developed in new directions following the European organ revival in the 1920's. Performances of the masterpieces of organ literature called for an instrument with authentic organ sound instead of an orchestral sound. According to the specifications suggested by Joseph Whiteford, it was evident that the rebuilt Cathedral Great Organ was designed to be a versatile instrument which could play different schools of organ literature with more choices of suitable stops. Whiteford explained the improvement as the following:

The Console, of course, is an immediate and objective problem. I would propose a thorough reconditioning of the case and stop jambs and the inclusion of remote control equipment for the entire console. I have also added the adjustable pedalboard feature that we built for the little organ in Bethlehem Chapel.

My general feeling about what the instrument is, that it should be centered primarily around flue work. In other words, I feel that there is something in the feeling and architecture of this building which calls for essentially a "flue" instrument, rather than one dominated by reeds in the French style. I have tried to include enough French material, however, to give the proper effect for all literature, but I feel that generally the flue work of the Great and Swell should be the heart and soul of the instrument, together with a much better Pedal.

Whiteford used different language for the stop names in each division to denote their sound character. Instead of Diapason chorus, he divided the Great division into two flue choruses, each with its own mixture.

You will notice the various divisions have somewhat specialised language which I feel appropriate for the functions of the divisions concerned.

Turning to the Great organ, I feel that the pressure should be lowered to 4 1/4", and I have been able to replace stops rather than to add new chests, with the exception of the upper end of the 16' Violon, thus cutting mechanical costs to a minimum in this division. The only stops that I would recommend using from the old Great would be some basses, the Erzähler, and various of the upper ranks which would be used in the Pedal Organ. I have created here essentially two flue choruses, one major and one minor, both going from 16' through 2' pitches. the Violon basses would be those in the case. The small chorus has a mixtur all its own and the Sesquialter would also be designed for use with this smaller ensemble. The two Mixtures for the main chorus would be progressive and put the top on the total flue picture. The only reed I have indicated is a 16' Fagot—a half length Baroque type reed which gives a wonderful growl, or depth, to the full Great without muddying it what so ever. A number of the features in this Great, I think could be observed in Saint John the Divine.

Paul Callaway had been discussed his idea of adding a Positiv Organ, ideal for playing the German Baroque organ literature, and using the north and south Musicians' Galleries for the placement of the pipes.

Your [Paul Callaway's] suggestion of the Positiv Organ being divided and placed in two separate locations in the Musicians' Galleries, seems to me to be a superb solution to the problem of placement. I have indicated which stops would be on the right and which stops on the left. Those stops asterisked would stand against the organ case, and those not would be placed on a chest outside the gallery on the floor level, actually bracketed out over the heads of the choir. I think this would make a stunning visual effect—three terraces of pipes, starting with the very short ones, going to the longer ones, and then up to the formal case itself. I would propose to use wood (matching the case) for some pipes and tin (matching the pipes in the case). I do not think it would be advisable to complicate the architecture by using varied materials here. The two sides would not look exactly alike but would be similar in appearance—enough so that the symmetry of the two sides of the Choir would not be disturbed. I am preparing a drawing which will be forwarded at the earliest opportunity.

The tonal content of the Positiv Organ embodies both flute and principal choruses with a mixtur for each component. This would be a complete answer to the Great Organ for episodical purposes, for instance, and I am sure would be quite useful with the choir. This position seems to me to be ideal in this setting because it is the only way of giving any sense of physical relief from the Great Organ itself, such as is contemplated in so much of the music, and at the same time being acoustically and architecturally practical.

While the Positiv Organ reflected a German influence, the Swell Organ manifested French influence.

The Swell Organ I have cast toward the French side. I really feel the most economical answer is to remove the Pedal work from the South chamber opposite the Great Organ and to build an enclosure housing the eight stops asterisked. Of these, seven are the important chorus stops and I feel that they should be given every advantage. (This enclosure was later became the Sowerby Memorial Division.) I have planned swell shades on either side so that the pipes may speak directly into the crossing, as the Great does now.

After long consideration it seemed to me it would cost more money to move the "original" Swell division and incorporate it in the existing Swell, than it would to leave everything just as it is. The labor involved in these operations is quite costly. Then, too, I feel that the very soft voices and the reed in the "original" division are given a considerable charm by the distance afforded in this layout. Essentially, then, the chorus stops would have the prime advantage, the accompanimental stops be behind the case and nearest to the choir, and the most delicate ones in the remote position they occupy at present.

Whiteford emphasized the importance of having well-articulated stops to project the sound of the Choir Organ.

In the Choir Organ I have simply replaced pipes and no chests need be considered here. After testing rather carefully I am convinced that a very satisfactory Choir Organ can be installed without going to the expense of moving chests and shades. When one considers such a complete Positiv Organ for musical purposes of organ literature, the Choir becomes less significant and, placed where it is, our tests indicate that well-articulated stops will really project despite the fact that one might not consider the physical layout of the chests ideal. The close and sloping ceiling does tend to act as a very good reflector. I really feel that most of the difficulties now in clarity, have more to do with the sealing, voicing and finishing of the pipes that are now there. Incidentally, all chamber surfaces should be painted with several coats of glossy enamel to insure maximum reflectivity. This is very important.

Whiteford added more power to the Solo Organ. He also prepared the console for the future installation of the Trompette-en-Chamade.

The solo Organ is really, as specified, a combination of solo and Bombarde Organ. I have left most of the color and solo stops, only replacing the three chorus reeds and the Mixtur. I feel that these should be of the French type and the Tierce Mixtur is an extremely important agent to bind these reeds together into a truly magnificent climax to the full organ. This is quite similar to the one at Saint John the Di-

vine which I think surpasses in effect anything that we have ever done. You will notice also that I have prepared in the console for the possibility of an eventual trumpet at the West end or in one of the galleries.

Whiteford substantially enlarged the Pedal Organ and gave brightness to it.

Turning to the Pedal, a lot of the material that is there could be more effectively voiced and I have contemplated this in specifying the various names that I have. I think the lower twelve notes of the present "Diapason" can be much more effectively dealt with if the stop is revoiced as a Bourdon type or Sub Bass. I feel that one of the severe weaknesses of the organ as it stands, is a very limited Pedal Organ, particularly in mezzo voices. With the creation of complete flue choruses in the Great, Swell, Choir and Positiv Organs, it seems imperative to include material which will fit with these divisions in the Pedal. I would like to see a very special type of French Bombarde which would not have nearly so much weight as the present wood stop, but a great deal more "tear" and "fire". A 32' Fagot would be an extension of the Great 16' stop and be usable in many places where the French Bombarde would not be so appropriate. I have also borrowed the Baroque reeds from the Choir division into the Pedal for obvious uses against manual flues and mutations.

The most important reason to rebuild the Cathedral Great Organ was to adjust to the growing size of the Cathedral and to have an instrument versatile to play various schools and periods of organ literature.

Generally, I feel that the present organ is quite effective in certain ways, but that its versatility for the many periods and types of music, is quite limited. I do believe that these limitations will become much more apparent as the building grows in size. It is obvious that it was not scaled or finished with the complete Cathedral in mind, and our thoughts must project in that direction. Generally the pipes are not articulate and clean in sound, which, when the building grows, will mean that the lines of the music will become less and less clear. The Pedal is terribly ponderous and depends entirely on couplers for clarity and the Principals, Mixturs and reeds generally, are far from the modern concept which I truly feel is much more musical and versatile.

I have used as many old pipes (sometimes with different names because of revoicing) as I felt possible. However, my examination of the pipes indicated metal that is very thin and voicing techniques that would not make these stops appropriate to a much larger building. I feel that it would be a pity to compromise anything in this magnificent Cathedral. I hasten to add that we have sometimes made mistakes in this direction in the past, hoping because of financial limitations, that we could secure good results. When the new type voicing is put beside the old, it is easy to see the lack of color of the older methods. Certainly this organ should be envisioned as the one which will musically command the entire Cathedral as planned. I would not say that it must be this size to be effective, but I do feel that this would be a truly magnifi-

cent Cathedral organ and all anyone could wish for the rendition of all the great literature and for the finest accompaniment of every type of service imaginable.¹²²

An Organ Committee including Dean Canon Monks, Dr. Lucas, Mr. Thoron, Dr. Paul Callaway and Wayne Dirksen, Mr. Alec Wyton, Organist of the Cathedral of St. John the Divine, New York, and Dr. R. E. Gibson, Director of the Applied Physics Laboratory of the Johns Hopkins University was appointed by the Bishop in December 1956. The committee held two meetings on January 25, 1957 and February 15, 1957. Dr. Paul Callaway explained the problems: "The present organ, built by Ernest M. Skinner, was installed in the Cathedral about twenty years ago and has given good service. It is approaching the time when either replacement or major repairs will be necessary. In addition, the added volume now enclosed in the Cathedral calls for a rethinking of the best organ arrangement."¹²³ Mr. Callaway told the Committee that he had requested Mr. Joseph Whiteford, President of the Aeolian-Skinner Company to prepare the recommendations in full detail regarding everything that should be done to the Great Organ. The Committee expressed concern that consultation was limited to one firm. However, the Committee agreed that no other organ builder had the same reputation as the Aeolian-Skinner Company when it came to building organs of cathedral size. Mr. Joseph Whiteford, according to Paul Callaway, "grew up in Washington, attended St. Albans School, knew the Cathedral and its beautiful organ intimately, and had become one of this country's most distinguished artists in the field of organ design and construction."¹²⁴ Up to the year of 1957, Mr. Whiteford had not built any large organs under his own name, but in collaboration with Mr. G. Donald Harrison, the late President of Aeolian-Skinner, he had gained much experience with highly important projects. The Committee agreed upon to consult Mr. Whiteford the suitable procedures to rebuild the Great Organ.

¹²² Joseph Whiteford, letter to Paul Callaway and Richard Wayne Dirksen on 25 October 1956. file of Great Organ Contract and Specs 1924-1967.

¹²³ Memorandum of Organ Committee Meeting on 25 January 1957. file of Great Organ 1938-1961.

¹²⁴ Paul Callaway, letter to the donor of Great Organ Fund on 1 December 1971. file of Cathedral Organs General 1929-1981.

Mr. Joseph Whiteford made a presentation to the February 15, 1957 Organ Committee meeting. He pointed out that the most important space to shape the acoustics of the Cathedral, the areas adjacent to the organ and choir were approximately 90% complete. These areas contained the most important surfaces and air volume related to the projection of the sound to the listener. On the other hand, the air spaces and surfaces at the west end of the Cathedral would be important as a terminus but would not shape and control the sound compared to the capacity of the Great Choir and Crossing. Whiteford suggested that an up-to-date instrument could be installed at the time and that only minor changes would be necessary when the Nave was eventually completed. Since the time of the installation of the Skinner Great Organ, many improvements had been made in making a Cathedral organ more flexible. A great cathedral organ demanded highly focused and clear sound. Mr. Whiteford emphasized that it was essential to have proper placement of the pipes to project these highly focused and clear sounds into the body of the Nave.

Mr. Whiteford explained that the most urgent procedure, mechanically, was to replace the existant console with a new one which would accomodate all the future tonal additions and, artistically, was to install a Positiv Organ, which could be used independently of the main instrument.

The Committee strongly favored the installation of a new console and the Positiv-Pedal division. The contract for building the new console was signed on July 2, 1957. The specification was as the following:

A new oak console is to be built, together with remote control machines and relays, to accomodate the specifications submitted February 14, 1957. the pedal board is to be adjustable, motor operated.

The following controls are to be included:

Great	22 knobs
Positiv	10 knobs
Brustwerk	7 knobs
Pedal (Pos. & Brust.)	6 knobs
Swell	33 knobs
Choir	28 knobs
Solo	20 knobs
Pedal	35 knobs
Couplers	22 Tablets

Eight Coupler Reversibles**Combinations** - Adjustable at the console and visibly operating the draw stop knobs.

Swell	1,2,3,4,5,6,7,8,9,10,0
Great	1,2,3,4,5,6,7,8,9,10,0
Choir	1,2,3,4,5,6,7,8,9,10,0
Solo	1,2,3,4,5,6,7,8,9,0
Pedal	1,2,3,4,5,6,7,8,9,10,0 Pistons & studs
Coupler	1,2,3,4,5,0
Positiv-Brust.-Pedal	1,2,3,4,5,6,0
General	1,2,3,4,5,6,7,8,9,10,11,12, Pistons & studs
General Cancel	

Mechanics

Swell Expression Pedal

Choir Expression Pedal

Solo Expression pedal

Crescendo Pedal and light indicator

Full Organ Reversible Piston and pedal and light indicator

16' Manual stops Off Reversible and light indicator

32' Pedal stops Off Reversible and light indicator

All Swells to Swell Reversible and light indicator

32' Bombarde Reversible

32' Fagott Reversible

32' Sub Bass Reversible

32' Violon Reversible

Electric Clock

The final details of placement of controls and the console itself will be determined by conference with the Builder and the Purchaser's organist and/or assistant organist.¹²⁵

The old console was removed on July 7, 1958, and the new console was delivered on August 1, 1958. This new organ console, built with an electronically controlled elevator which could raise and lower the pedal board, not only would fit the 5 foot 3 inch chief organist and the 6 foot 4 inch associate organist, but the in-between sizes of any the guest performers as well.

The contract to build the Positiv Organ was signed on May 23, 1962 by the Cathedral Foundation and the Aeolian-Skinner Organ Company. The funding was a gift of \$27,000.00 from Mrs. Houghton P. Metcalf (Katharine Herrick) of Virginia in honor of Paul Callaway's work at the Cathedral.

¹²⁵ File of Great Organ Rebuilding 1956-1975.

The specification of the Positiv Organ was as the following:

Brustwerk - 61 pipes

8' Spitzprinzipal
 4' Praestant
 2 2/3' Koppel Nasat
 2' Lieblich Prinzipal
 Mixtur (IV - VI ranks) - 330 pipes
 8' Rankett - 73 pipes

Positiv - 61 pipes

8' Nason Gedackt
 4' Rohrflöte
 2 Nachthorn
 1 3/5' Terz
 1 1/3' Larigot
 1' Sifflöte
 Zymbel(IV ranks) - 244 pipes
 4' Rankett (Brustwerk)
 Tremulant (controlled by knob from another division, possibly Choir)

Pedal - 32 pipes

16' Gedacktbass (Pos. Ext.) - 12 pipes
 8' Oktave
 8' Nason Gedackt (Positiv)
 4' Super Oktave (Pedal Ext.) - 12 pipes
 4' Rohrflöte (positiv)
 16' Rankett (Brustwerk Ext.) - 12 pipes
 4' Rankett (Brustwerk Ext.)

The Positiv on the North Musicians' Gallery, Brustwerk on the South Musicians' Gallery and pertinent pedal pipes controlled from the Great Organ console.¹²⁶

When the Cathedral Chapter met on October 8, 1963, Dean Sayre reported that the Positiv Organ had been installed although not fully completed. It added richness to the music of the Cathedral and was visually effective in the two musicians' galleries.

¹²⁶ File of Positiv Organ 1961-1965.

Fire struck in the West Partition of the Cathedral on April 26, 1963. The damage to the Great Organ was inspected by Mr. R. W. Dirksen of the Freeport Organ Company. Mr. Dirksen reported that there was not much direct damage since the fire was quite a distance away from the organ. The problem was that there was a great deal of black, oily soot deposited over and in the organ pipes. The soot and the dust accumulated between the period of normal cleaning would cause a great problem for the reed pipes. Mr. Dirksen recommended a thorough cleaning of the organ. Upon inspecting the Great Organ, Mr. Dirksen also reported some major problems related to careless and poor maintenance. Up until 1963, the cathedral organs had been maintained by the Lewis & Hitchcock Organ Company of Washington, D.C. After that date, they were taken care of by the Newcomer Organ Company of Hagerstown, Maryland.

In December, 1963, Mrs. Frederick Wildman of New York City undertook a campaign to install the Trompette-en-Chamade in the Washington Cathedral. Paul Callaway suggested to the Chapter the location of the set of pipes for Trompette-en-Chamade and explained his thinking in this way:

"I've always felt that such a stop would be much more useful if located closer to the main section of the organ. It can of course well be used for fanfares to herald the entrance of ecclesiastical and other dignitaries. It can also be used as a great encouraging factor in congregational hymn singing, and it can also be used as a thrillingly effective voice in many compositions in the organist's repertoire. If it is situated a block away, its use is automatically limited to fanfares and other musical devices which do not necessarily engage the big organ. After playing and listening to the state trumpet at the Cathedral of St. John the Divine in New York, where such an arrangement is the case, I am more than ever convinced that such a stop would be much more useful if it were closer to the principal divisions."¹²⁷

The Trompette-en-Chamade, located above the high altar, was dedicated at Evensong on January 24, 1965.

¹²⁷ File of Great Organ Trompette En Chamade 1963-1965.

The Renovation of the Great Organ

After the dedication of the South Transept in 1962 and the Central Tower in 1964, Paul Callaway urged the Cathedral Chapter in 1966 to undertake the last stage of rebuilding the Great Organ. When Dr. Joseph Whiteford had outlined the rebuilding of the Great Organ in 1957, the very last stage after the installation of a new organ console in 1958, the addition of Positiv Organ in 1963, and the Trompette-en-Chamade in 1965 was the additions, revoicings and relocations in the main body of the organ in order to produce the highly focused and clear sound projected into the soon-to-be completed Nave. The last stage of the procedure was the most important and most costly. It consisted of building one new manual division which would project the sound into the south transept and nave, as the existant Great division projected the sound directly into the north transept and nave; revoicing and relocation of most of the pipes in the Great division, the Solo and Choir and the entire Pedal division.

The original donor of the Great Organ, continued her financial contributions over the years. Her donations and the income from the weekly organ recitals comprised the major funding for the last stage of the organ renovation. In April of 1973, Dr. Joseph Whiteford, retired president of the Aeolian-Skinner Organ Company, Mr. Roy Perry, Dr. Whiteford's associate for many years, Mr. Harold Newcomer of the Newcomer Organ Company, and Richard Wayne Dirksen as the coordinator held the renovation project planning meeting. According to Richard Wayne Dirksen's report of "The Washington Cathedral Great Organ Renovation Project,"¹²⁸ the renovation project was divided into four stages. Stage one, revoicing and relocation of the Great Division pipes beginning in July 1973, was completed in October. The new Great division was in use on the Thanksgiving Day of 1973. Stage two and three, planned for the entire year of 1974, involved building an entirely new Swell division to be located in the southeast triforium gallery, and renovation of the Choir and Solo divisions as well as the old Swell division. The new Swell divi-

¹²⁸ File of Organ Restoration 1973-1975. Cathedral Archive.

sion was named Sowerby Memorial Division,¹²⁹ in memory of the late Leo Sowerby, Director of Cathedral's College of Church Musician, comprised:

Montre	8'
Prestant	8'
Cymbale IV	
Plein Jeu IV-V	
Clairon	4'
Trompette	8'
Bombarde	16'
II Violon Celeste	16'

Stage four continued with the Pedal division. The dedication of the Sowerby Memorial Swell Division and the celebration of the completion of the renovation of the Great Organ were held on June 20, 1976. According to Cathedral's official report, after the renovation, among the 25 stops in the Great Division only three stops were from the original instrument and an additional five stops contained original pipes. Of the 2,435 pipes in the Great Division, 2,145 were new after renovation and only 290 remained from the original instrument.¹³⁰ The Swell Organ contained three divisions—the Sowerby, the Main and the String Swell after the renovation.

In the Fall of 1986, ten years after the renovation of the Cathedral's Great Organ under the direction of Joseph Whiteford, replacement of each leather pouch with an electro-magnetically controlled pallet was being done by the R. E. Daffer Organ Company of Fulton, Maryland with the close cooperation of the Wicks Organ Company. Robert Wyant was the supervisor.

In the Spring of 1989, the Great Organ console was rebuilt to be fitted to the newly installed computer system capable of several levels of memory to control the various combinations of stops.

Following is the specification of Washington National Cathedral's Great Organ as it stands in 1998. It is one of the largest organs in the world. With four manuals and 186 ranks, the Great

¹²⁹ "Announcing the Sowerby Memorial Organ Fund at Washington Cathedral." *The Cathedral Age*. Winter 1973. 33.

¹³⁰ Laurel Drake-Major. Memorandum to Canon Perry on 24 May 1981. file of Cathedral Organs General 1929-1981.

organ is a versatile instrument capable of playing the organ literature of different schools and different periods. The Great Organ is used in the Cathedral worship services to accompany the Cathedral Choir of Men and Boys, to lead the congregation in hymns, and in the weekly organ recital and special events played by organists from all over the world.

Specification of the Great Organ of Washington National Cathedral

Ernest M. Skinner, 1938

Aeolian-Skinner console, 1958

Tonal additions by Joseph Whiteford, 1963, 1974

New control system by R.A.Daffer and Son, 1989

4 manuals, 186 ranks

Great

First bay north triforium

16'	Violon
16'	Bourdon
8'	Prinzipal
8'	Spitz Prinzipal
8'	Waldflöte
8'	Holz Bordun
8'	Salicional
8'	Violon
8'	Erzähler
4'	Oktav
4'	Spitz Oktav
4'	Koppel Flöte
2 2/3'	Quinte
2'	Super Oktav
2'	Block Flöte
VI-X	Terzzymbel
IV-V	Mixtur
IV	Klein Mixtur
IV	Scharf
II	Sesquialtera
16'	Bombarde
8'	Trompette-en-Chamade (Solo)
8'	Tuba Mirabilis (Solo)
8'	Post Horn
8'	Trompette

4' Clairon

Swell

Sowerby Memorial division (1974)

First bay south triforium

16' Violoncelle
 8' Montre
 8' Violoncelle Céleste II
 4' Préstant
 V Plein Jeu
 IV Cymbale
 16' Bombarde
 8' Trompette
 4' Clairon

Main Swell Division

Second bay north triforium

16' Flûte Courte
 8' Bourdon
 8' Flûte à Fuseau
 8' Flute Céleste II
 8' Viole de Gambe
 8' Viole Céleste
 8' Viole Céleste II
 4' Octave
 4' Flûte Traversière
 2 2/3' Nasard
 2' Octavin
 1 3/5' Tierce
 IV Petit Jeu
 16' Posaune
 8' 2ème Trompette
 8' Hautbois
 8' Cor d'Amour
 4' 2ème Clairon
 Tremblant

String Swell Division

Fifth bay south triforium

8' Flûte d'Argent II
 8'-4' Choeur des Violes V
 8' Eolienne Céleste
 8' Voix Humaine

Choir

Third bay north triforium

16' Gemshorn
 8' Chimney Flute
 8' Viola Pomposa
 8' Viola Pomposa Celeste
 8'-4' Choeur des Violes V (Swell)
 8' Viole Céleste II
 8' Kleiner Erzähler II
 4' Principal
 4' Harmonic Flute
 4' Fugara
 2 2/3' Rohr Nasat
 2' Hellflöte
 1 3/5' Terz
 III-IV Mixture
 II Glockenspiel
 16' Orchestral Bassoon
 8' Trompette en Chamade (Solo)
 8' Tuba Mirabilis (Solo)
 8' Post Horn (Great)
 8' Trumpet
 8' Cromorne
 4' Regal
 Tremolo
 Harp
 Celesta
 Zimbelstern (Great)

Solo

Fourth bay north triforium

8' Diapason
 8' Flauto Mirabilis
 8' Gamba
 8' Gamba Celeste
 4' Orchestral Flute
 VI-X Terzzymbel (Great)
 VII Full Mixture
 16' Post Horn (Great)
 16' Bombarde
 16' Corno di Bassetto
 8' Trompette en Chamade
 8' Tuba Mirabilis
 8' Post Horn (Great)
 8' Trompette Harmonique
 8' French Horn

8' Corno di Bassetto
 8' English Horn
 8' Flugel Horn
 4' Clairon Harmonique

Tremolo

Chimes

Pedal

First through fourth bays south triforium

32' Subbass
 32' Kontra Violon
 16' Contre Basse
 16' Principal
 16' Bourdon
 16' Violon (Great)
 16' Violoncelle (Swell)
 16' Violoncelle Céleste (Swell)
 16' Gemshorn (Choir)
 16' Flûte Courte (Swell)
 10 2/3' Quinte
 8' Octave
 8' Spitzflöte
 8' Gedackt
 8' Violoncelle Céleste II (Swell)
 8' Flûte Courte (Swell)
 5 1/3' Quinte
 4' Choral Bass
 4' Cor de Nuit
 2' Fife
 IV Gross Kornett
 II Rausch Quinte
 IV Fourniture
 III Acuta
 64' Bombarde Basse
 32' Contre Bombarde
 32' Contre Fagotto
 16' Ophicléide
 16' Post Horn (Great)
 16' Bombarde (Swell)
 16' Fagotto
 8' Trompette en Chamade (Solo)
 8' Tuba Mirabilis (solo)
 8' Trompette
 8' Bombarde (Swell)
 4' Clairon

2' Zink
Chimes (Solo)

Musicians Gallery Divisions (1963)

Brustwerk

First bay north gallery
8' Spitz Prinzipal
4' Praestant
2 2/3' Koppel Nasat
2' Lieblich Prinzipal
IV-VI Mixtur
8' Rankett

Positiv

First bay south gallery
8' Nason Gedackt
4' Rohrflöte
2' Nachthorn
1 3/5' Terz
1 1/3' Larigot
1' Sifflöte
IV Zymbel
4' Rankett (Brustwerk)

Pedal

First bays north and south galleries
16' Gedackt Bass
8' Oktav
8' Nason Gedackt (Positiv)
4' Super Oktav
4' Rohrflöte (Positiv)
16' Rankett (Brustwerk)
4' Rankett (Brustwerk)

Couplers

8 Great to Pedal
8-4 Swell to Pedal
8-4 Choir to Pedal
8-4 Solo to Pedal
8 Gallery Pedal to Pedal
8 Brustwerk to Pedal
8 Positiv to Pedal
16-8-4 Swell to Great

16-8-4 Choir to Great
 16-8-4 Solo to Great
 16-8-4 Solo to Swell
 16-8-4 Swell to Choir
 16-8-4 Solo to Choir
 MIDI to Pedal
 MIDI to Great
 MIDI to Choir

Combinations

32 levels of memory available

General	1 – 20 Thumb pistons
General	1 – 20 Toe studs
Pedal	1 – 10 Thumb pistons
Pedal	1 – 10 + cancel Toe studs
Swell	1 – 10 + cancel Thumb pistons
Brust/Pos	1 – 5 + cancel Thumb pistons
Solo	1 – 10 Thumb pistons
Great	1 – 10 + cancel Thumb pistons
Choir	1 – 10 + cancel Thumb pistons
Coupler	1 – 5 + cancel Thumb pistons

General Cancel Thumb piston

Reversibles

Great to Pedal	Thumb piston and toe stud
Swell to Pedal	Thumb piston and toe stud
Choir to Pedal	Thumb piston and toe stud
Solo to Pedal	Thumb piston and toe stud
Full Organ	Thumb piston and toe stud
All Swell to Swell	Thumb piston
Doubles Off	Thumb piston
MIDIS Off	Thumb piston
Reeds Off	Thumb piston and toe stud
64' Bombarde Basse	Toe stud
32' Kontra Violon	Toe stud
32' Subbass	Toe stud
32' Contre Bombarde	Toe stud
32' Contra Fagotto	Toe stud
Swell to Great	Thumb piston
Choir to Great	Thumb piston
Solo to Great	Thumb piston

Balanced crescendo Pedal
 Balanced Swell Expression Pedal
 Balanced Choir Expression Pedal
 Balanced Solo Expression Pedal

The Bethlehem Chapel Organ

Bethlehem Chapel was the oldest part of the Cathedral building. It has been the site of thousands of services since 1912. The contract for building the organ in the Bethlehem Chapel of the Nativity was signed on April 22, 1911 by the Ernest M. Skinner Company and the Cathedral for the sum of \$9,500.00. This organ was a gift from Mrs. B. H. Buckingham and Miss Isabel C. Freeman in memory of Bishop Henry Yates Saterlee.¹³¹ Installation was completed on October 15, 1911. The specification was as the following:

Great

16' Bourdon
 8' Diapason 1st
 8' Philomela
 8' Erzähler
 8' Wald Flute
 4' Flute

Swell

16' Bourdon
 8' Diapason
 8' Salicional
 8' Voix Celestes
 8' Aeoline
 8' Vox Angelica
 8' Gedackt
 4' Flute
 8' Mixture
 16' Horn
 8' Cornopean
 8' Oboe
 Tremolo

Choir

¹³¹ File of Bethlehem Chapel Organ 1911-1963.

8' Concert Flute
 8' Diapason
 4' Flute
 2' Piccolo
 8' Clarinet
 8' Vox Humana
 8' Orchestral Oboe
 Chanson Angelique
 Tremolo

Solo

8' Philomela		
8' Vox Humana)	
8' Clarinet)	Interchangeable with Choir
8' Orchestral Oboe)	
Chanson Angelique)	

Pedal

16' Diapason
 16' Bourdon 1st.
 16' Bourdon 2nd.
 8' Octave
 8' Gedackt
 16' Horn

Couplers

Great to Pedal
 Swell to Pedal
 Swell to Pedal 4'
 Choir to Pedal

Swell to Great
 Swell to Choir
 Choir to Great

Swell to Swell 4'
 Swell to Swell 16'
 Swell to Great 4'
 Swell to Great 16'
 Swell to Choir 4'
 Great to Great 4'
 Choir to Choir 16'
 Choir to Choir 4'

Combinations: adjustable and visible operating the registers.

Swell 1,2,3,4
 Great 1.2.3
 Choir 1,2,3
 Pedal 1,2,3

Mechanicals

Balanced Swell
 Balanced Choir
 Balanced Crescendo
 Great to Pedal reversible
 Sforzando full organ

Details

Solid ivory register knobs
 Every stop to extend throughout the compass
 No stopped basses on normally open stops
 Suitable blowing apparatus exclusive of wirings.

Over the years, the accumulation of dirt and dust in the pipes caused by the construction of the Cathedral building was a serious problem of the Bethlehem Chapel organ. Other problems, such as hardening of the leather on the valves and mechanical deterioration, were unavoidable. After the major Cathedral worship services moved up to the Great Choir in 1932, Mr. E. M. Skinner in 1934 undertook a complete restoration of the Bethlehem Chapel organ. Problems were so serious in the console, reservoirs, and pipes due to the dampness and dirt that by the mid 1940's, the Bethlehem Chapel organ was clearly in need of major repairs.

The old organ did valuable service from 1912 to 1953. Its physical size, however, was considered too large for the chapel. According to Robert Quade,¹³² the old organ had a very thick tone. The Great needed the 4' couplers all the time to produce a 2' sound. The Mixture of the Swell did not produce a clear sound. Judging from the specification of the old Skinner organ, the Solo organ stops were all borrowed from the Choir and the Great. Although it was a four-

¹³² Robert Quade. "A History of the Washington Cathedral. Its Structure and Its Music." (S.M.M.. Union Theological Seminary. 1955). 38.

manual organ, its sound spectrum seemed limited. The whole organ lacked selections of 4' and 2' pitch stops. Most of the 8' stops did not have bright sound. It was possible that when Skinner designed the organ, his ideas of incorporating these stops were to produce suitable volume inside the Bethlehem Chapel, to accompany the choir, and to suit Edgar Priest's playing style. Besides the deterioration of the organ over the years, the position of the console away from the organ chambers across the chapel was another problem for Paul Callaway to deal with when he accompanied the choir. The old console was formerly located in the sanctuary beside the altar with choir stalls at the two sides of the altar. In this arrangement, the choristers were closer to the choirmaster. But since the pipes of the organ were at the other end of the chapel, it was difficult to achieve the balance in the performance of accompanied music.

Mr. Paul Callaway talked in 1947 to Mr. G. Donald Harrison, President of Aeolian-Skinner Organ Company about designing a new organ for Bethlehem Chapel. Mr. Harrison sent a specification of the new organ on July 9, 1947. The Cathedral considered of selling the old Skinner organ in order to get the new one. The sale was not successful until 1953. The Skinner organ in the Bethlehem Chapel was sold to the Unitarian-Universalist Church, Portsmouth, New Hampshire for \$4,500.00.¹³³ In 1951, Mrs. Charlotte Nichols Greene of Boston expressed her wish to give a new organ to the Bethlehem Chapel as a memorial to her parents, John Howard Nichols and Charlotte Peabody Nichols.¹³⁴ The contract was signed on December 27, 1951 for the price of \$17,200.00. Mr. G. Donald Harrison reported finishing the organ on July 23, 1953.

¹³³ File of Bethlehem Chapel Organ Sale 1947-1953.

¹³⁴ Mr. Thoron, business manager, letter to Mr. G. Donald Harrison on 18 May 1951, file of Bethlehem Chapel Organ 1951-1963.

The new Bethlehem Chapel organ was a seventeen rank two-manual organ with 1,006 pipes. The pipes were in the two organ chambers at the rear of the chapel. The console of the new organ was on a platform, which was specially designed to be raised and lowered as the organist chose. This special feature was made for Paul Callaway and Richard Wayne Dirksen. As observed above (in reference to the Great Organ), the first of them was five foot three, the second six foot four inches tall. The new instrument was smaller than the old, so the extra space left in the original organ case was changed into choir stalls. The new arrangement positioned the organ console, the choir and the pipes all at the rear of the chapel to improve the balance between choir and organ.

The specification of the new organ in Bethlehem Chapel:¹³⁵

<u>Great Organ</u>		<u>Pipes</u>
8'	Montre	68
*8'	Flauto Dolce	68
*8'	Flute Celeste (Tenor C)	56
4'	Octave	68
*4'	Flauto Traverso	68
	Plein Jeu (III-IV Ranks)	201

Tremulant

Great 4'

Great 16'

Great Unison

<u>Swell Organ</u>		
8'	Viola Pomposa	68
8'	Viola Celeste (Tenor C)	56
8'	Cor- de- Nuit	68
4'	Gemshorn	68
2'	Blockflöte	61
8'	Trompette	68

Tremulant

Swell 4'

¹³⁵ File of Bethlehem Chapel Organ 1951-1963.

Swell 16'
Swell Unison

Pedal Organ

16'	Bourdon	32
*16'	Flauto Dolce (Extension of Great 8' Flauto Dolce)	12
8'	Spitz Prinzipal	32
8'	Cor-de-Nuit (from Swell)	12
4'	Choral Bass (Extension of 8' Spitzprinzipal)	

* - Enclosed in Great expression box

Couplers

Swell to Great	16'
Swell to Great	8'
Swell to Great	4'
Swell to Pedal	8'
Swell to Pedal	4'
Great to Pedal	8'
Great to Pedal	4'

Combinations - Adjustable at the console and visibly operating the draw stop knobs.

Great - 1,2,3,0
Swell - 1,2,3,0
Pedal - 1,2
General - 1,2,3, duplicated by toe studs

General Cancel

Mechanicals

Great to Pedal Reversible
Great Expression Pedal
Swell Expression Pedal
Crescendo Pedal
Full Organ Reversible

Judging from the specification, the Great had a full chorus while the Swell had the colorful stops. Mr. G. Donald Harrison designed the tonal scheme of this organ to suit its various uses in

the Chapel. He thought that this organ, not too large, should have “not only a good ensemble, but some variety in softer work.”¹³⁶ According to Paul Callaway, “the new organ has rich, full, though transparent sound when played fortissimo and a good variety of softer effects, so that it is equally able to accompany a large congregation in the singing of a majestic hymn, or a small group of choir boys in a piece of quiet plain chant.”¹³⁷

The G. Donald Harrison organ was used at many weddings, funerals and special services, at the 9:30 a.m. Holy Communion each Sunday, at the 8:30 a.m. service for the National Cathedral School for Girls each Friday, and as a teaching and practice instrument for the Cathedral organists. From the time of its installation it remained basically unchanged tonally and mechanically until it underwent restoration in the Fall of 1991. The restoration, including the releathering of all pneumatic valves, wind reservoirs, and the replacement of the console mechanisms, the correction of off-speech pipework, and refinishing of the console cabinet, was done by the Di Gennaro-Hart Organ Company according to historical guidelines.¹³⁸ The restored Bethlehem Chapel Organ was rededicated at Evensong on May 13, 1992 in honor of Richard Wayne Dirksen’s ministry in the Cathedral.

The Priest Memorial Organ

After Edgar Priest’s death in March, 1935, his friends established a memorial fund committee with Canon DeVries as the chairman. The Committee decided to give \$10,000.00 as an Edgar Priest Memorial Scholarship for one additional choir boy at St. Albans School.¹³⁹ In Sep-

¹³⁶ G. Donald Harrison, letter to Paul Callaway on 9 July 1947. file of Bethlehem Chapel Organ 1911-1963.

¹³⁷ Paul Callaway. Draft of 28 January 1954. file of Bethlehem Chapel Organ (New) Correspondence & contracts.

¹³⁸ “Bethlehem Chapel Organ Rededicated.” *The Cathedral Age*. Fall 1992. 24.

¹³⁹ Canon DeVries. “Report of Special Committee on Memorial to Mr. Edgar Priest”. 11 October 1935. file of St. Joseph of Arimathea Organ 1935-1949.

tember, 1937, the Committee changed the form of the Memorial from that scholarship to the installation of a new organ in the Chapel of St. Joseph of Arimathea in which Mr. Edgar Priest was interred.

Ernest M. Skinner offered to build an organ in memory of Edgar Priest. The Cathedral architect Mr. Philip Hubert Frohman designed the organ case. He also discussed with Mr. Skinner the issue of coordinating the voicing of the organ for the Chapel of St. Joseph of Arimathea with some of the qualities expressed in the chapel's architecture.

I hope the organ will combine that roundness and dignity of tone which will suggest depths below and the great round piers and massive simplicity of the chapel, together with those lighter and more harmonic qualities which suggest spiritual exaltation and invisible heights above.¹⁴⁰

Following is the Specification of this Skinner organ in the Chapel of St. Joseph.¹⁴¹

Great

8' Diapason
 8' Gedackt
 8' Salicional
 8' Voix Celeste
 4' Flute
 Mixture III Ranks
 8' Flugel Horn

Swell

8' Gedackt
 8' Salicional
 8' Voix Celeste
 4' Flute
 Mixture III Ranks
 8' Flugel Horn

Pedal

¹⁴⁰ Phillip Hubert Frohman, letter to Ernest M. Skinner on 19 January 1938, file of St. Joseph of Arimathea Organ 1935-1949.

¹⁴¹ Robert Quade, "A History of the Washington Cathedral, Its Structure and Its Music.", (S.M.M. thesis, Union Theological Seminary, 1955), 41.

16' Bourdon
 8' Gedackt
 5 1/3' Quint

Swell to Pedal 8'
 Great to Pedal 8'

Swell to Great 16'
 Swell to Great 8'
 Swell to Great 4'

This two manual organ had only seven ranks. The Swell used the same pipes as the Great. Although the size was limited, the simple scheme had both the Diapason chorus and softer stops. The conception of the balance between chorus stops and softer stops of the Priest Memorial organ seemed more economical than the 1912 Bethlehem Chapel organ. The "roundness and dignity of tone" of the Diapason chorus resonated among those great round pillars in the Chapel expressed symbolically the depth below the Chapel ground where Mr. Edgar Priest was interred. Built after the installation of the Great Organ in 1938, this organ had those precisely-voiced softer stops like the Gedackt, Salicional, and Voix Celeste that were trademarks of Skinner organs.

The Priest Memorial Organ was dedicated on November 25, 1939 in the Chapel. Bishop James E. Freeman led the service. The Choir sang Edgar Priest's *Magnificat and Nunc dimittis*, and his anthem *Hide Me Under the Shadow of Thy Wings*.¹⁴²

The Priest Memorial Organ served in the St. Joseph's Chapel in the following two decades. While the Bethlehem Chapel was the one among three crypt chapels that emphasized the birth of Jesus Christ, St. Joseph Chapel emphasized death and entombment. The Resurrection Chapel emphasized Jesus Christ's resurrection to complete an architectural reflection of Christ's life. The majority of the services held in St. Joseph's Chapel were funerals (and occasionally, weddings). Though there were weddings sometimes. When the College of Church Musicians was about to open in the Fall of 1962, Richard Wayne Dirksen had the idea of building another

¹⁴² Dedication Service Bulletin, file of Edgar Priest.

organ and moving the Priest Memorial organ to the Resurrection Chapel for the college fellows to use as a practice instrument.

Reuter Organ

In April, 1962, Richard Wayne Dirksen's father, founder of the Freeport Organ Company in 1941 in Freeport, Illinois, visited the Cathedral and made out the specifications for a little organ for the St. Joseph's Chapel. According to Wayne Dirksen's idea,¹⁴³ St. Joseph's Chapel needed an organ with quiet and light voicing and scaling. The organ would not be used heavily to support congregational singing since majority of the services held in the St. Joseph's Chapel were funerals and weddings. This projected instrument should also be a good practice organ. A contract was signed on July 7, 1962, with the Reuter Organ Company of Lawrence, Kansas, with which Mr. Dirksen senior was a consultant and designer.

The tonal scheme of the new organ consisted of four ranks of pipes: Rohrflöte (metal), Gemshorn (metal), Gemshorn Celeste (metal), and Principal (metal), and a 12-note metal Bourdon extension to furnish the bass.

Casework for the console and casework for enclosure of the chests, pipework and associated mechanisms were furnished by Reuter. The case work was made of solid cherry at the request of Dean Sayre, and completely enclosed the pipes with dutch doors that were opened when it was played.

The entire organ was a self contained free-standing instrument with attached console, and the entire unit was placed on a movable platform. Because of the limited area in the Chapel of St. Joseph of Arimathea, and the different type of services held in this Chapel, it was necessary that this organ, patterned on an actual 16th Century instrument, be both mobile and versatile enough for service playing as well as for possible recitals and practice work by Fellows of the College of Church Musicians.

¹⁴³ Richard Wayne Dirksen, letter to his father on 17 April 1962. file of Portable Reuter Organ.

The organ was designed jointly by Richard Wayne Dirksen Senior and Franklin Mitchell of the Reuter Organ Company upon the recommendations of the Cathedral organists. It arrived in Cathedral in the middle of February, 1963, and was dedicated and used in the Crossing of the Cathedral at a special service in the afternoon of February 24, 1963. It remained on the main floor of the Cathedral through the Choral Society's performance on March 11. During this performance, the new Reuter organ was used as one of the two continuo instruments for the Monteverdi *Vespers*. The organ was movable on six large pneumatic-tired wheels.

Following is the specification of this Reuter Organ.¹⁴⁴

General Specifications

Manuals	Compass CC to C4, 61 notes
Pedals	Compass CCC to G, 32 notes
Action	Electro-pneumatic
Registration	Controlled by Draw Knobs
Console	Attached
Pitch	A-440

Casework Casework for the console and casework for enclosure of the chests, pipework and associated mechanism to be furnished by the Reuter Organ Company. The casework to be of Red Cherry finished in a dull rubber oil finish. The panels in the upper front doors are to be made so that they are removable and are to be held in place with small stops on the inside of each panel. The design for the casework for the organ to be based on the drawing submitted with the specification and dated June 28, 1962.

Installation The organ to be self contained free standing with attached console, the organ blower and rectifier to be included within the case, the entire unit to be placed on a movable platform thus making the organ mobile. The platform to be provided by the Reuter Organ Company.

Tonal Analysis The following analysis lists the sets of pipes the organ will contain and the pitches at which they will be playable on the two manuals and pedal.

	Pitch	Pipes	Manual I	Manual II	Pedal
Rohrflote (metal)	8 ft.	85	8'-4'-2 2/3'	8'-4'-1 1/3'	8'-4'
Viola (metal)	8 ft.	73	8'-4'	8'-4'	8'
Viola Celeste T.C.(metal)	8 ft.	49	8'	8'	

¹⁴⁴ Drawings in the file of Portable Reuter Organ.

Principal (metal)	4 ft.	73	4'-2'	2'-1'	4'
Bourdon (metal)	16 ft.	12			16'

Division I

1.	8 ft.	Rohrflote	61 notes
2.	8 ft.	Viola	61 notes
3.	8 ft.	Viola Celeste (TC)	49 notes
4.	4 ft.	Principal	61 notes
5.	4 ft.	Rohrflote	61 notes
6.	4 ft.	Viola	61 notes
7.	2 2/3' ft.	Rohrflote	61 notes
8.	2 ft.	Principal	61 notes

Couplers to Division I:

Division II to Division I 8 ft.

Division II

9.	8 ft.	Rohrflote	61 notes
10.	8 ft.	Viola	61 notes
11.	8 ft.	Viola Celeste (TC)	49 notes
12.	4 ft.	Rohrflote	61 notes
13.	4 ft.	Viola	61 notes
14.	2 ft.	Principal	61 notes
15.	1 1/3 ft.	Rohrflote	61 notes
16.	1 ft.	Principal	61 notes

Pedal Organ

17.	16 ft.	Bourdon	32 notes
18.	8 ft.	Rohrflote	32 notes
19.	8 ft.	Viola	32 notes
20.	4 ft.	Principal	32 notes
21.	4 ft.	Rohrflote	32 notes

This portable Reuter organ has been used in chapel services, as a continuo instrument during many of the Choral Society's concerts and the Summer Festival concerts. It remains on the Cathedral's main floor today.

Organ at The College of Preachers Chapel

The contract for building the organ for the College of Preachers, Washington Cathedral was dated August 31st of 1929 by the Skinner Organ Company, Inc., of Boston, Mass. The organ cost \$2,100 and had the following specification:

<u>Manual</u>	<u>Pipes</u>
8' Rohrflöte	61
8' Dulciana	61
8' Unda Maris	49
4' Flute	12
4' Violina	12
 <u>Pedal</u>	 <u>Pipes</u>
16' Bourdon	12
8' Gedeckt (Extension)	

Swell Expression

Action to be electro Pneumatic. Casing of console to be of native oak, or of any other native wood of equal value; of simple design to harmonize with the period of the architecture of the building.

An organist's bench of same material as console casing. All bases of the larger winded stops on separate chests.¹⁴⁵

This organ was dedicated on November 1, 1929. Mr. Edgar Priest practiced on this organ.

Organ Recitals

Organ recitals at the Washington Cathedral began with Edgar Priest playing on the Bethlehem Chapel Skinner organ. The service bulletins kept in the Cathedral Archive indicate that Mr. Edgar Priest's organ recitals were held on the second and fourth Sundays after the 4 p.m. even-song beginning in 1912. The recital schedule changed to once a month on the third Sundays in

¹⁴⁵ File of Cathedral Organs General 1929-1981.

about 1917. The author has not been able to locate any of the Bethlehem Chapel organ recital programs so far. However, there is a program sheet of "An Hour of Organ Music" played by Edgar Priest at the Chamber Music Auditorium of the Library of Congress on March 23, 1926 that kept in the Cathedral Archive. This program sheet reveals some of the repertoire in Mr. Priest's organ recitals. The program included Arcangelo Corelli's *Suite in F Major*, Dewin H. LeMare's *Cantique d'Amour*, Bach's *Fugue in D Major*, Richard Wagner's *Prelude to Parsifal*, Karg-Elert's *Choral Improvisation*, Edward Bairstow's *Evening Song*, Joseph Bonnet's *Introduction, Theme, and Variations*, and *A Memory* by Alec Moncrief (Priest's pseudonym). The orchestral transcriptions filled the first half of the program.

The dedication recital that Robert Barrow played on the Great Organ in 1938 drew an audience of 3,000 to the Cathedral, that at the time consisted of the Great Choir, North Transept and part of the Crossing in 1938.¹⁴⁶ After the dedication of the Great Organ, Robert Barrow wrote a letter on December 9, 1938 to Ernest M. Skinner indicated that he was planning to give a series of short recitals with illustrative talks in the Spring of 1939.¹⁴⁷ Some famous recitalists, like Dr. T. Tertius Noble and Palmer Christian played on the newly installed Great Organ. Mr. Paul Callaway, then the organist and choirmaster at St. Mark's Church in Grand Rapids, Michigan, was also invited to play a recital in February, 1939. His playing and his use of the reeds greatly

¹⁴⁶ Mabel R. Frost "Great Organ Opened in Capital Cathedral. Work of Ernest M. Skinner. Robert G. Barrow Plays Dedicatory Recital in the Presence of Distinguished Audience. Including Bishop and Clergy". *Diapason*, 1 December 1938.

¹⁴⁷ File of Great Organ Organ Cases 1937-1941.

impressed audiences.¹⁴⁸ The Cathedral also felt the importance of having public recitals performed on the Great Organ. Dean Noble Powell suggested that the American Guild of Organists, District Chapter, be invited to use the organ for one of its recitals each year.¹⁴⁹ Soon after Paul Callaway became the Cathedral Organist and Choirmaster, he started the monthly organ recital series with a performance of music by Bach. During the War years, the Cathedral presented a series of Cathedral Twilight Hours, mainly organ recitals played by the acting organist Ellis Varley each Tuesday night during the Summer.

The monthly organ recital resumed as soon as Paul Callaway returned to the Cathedral after the War. These recitals were played by Paul Callaway, Richard Wayne Dirksen, and organists from the Washington area and from other cities in the country. Some of them were Paul Callaway's students. According to the files of "Organists in Recital, 1946-1962" in the Cathedral Archive, many recitalists came back again and again to play on the Skinner Great Organ. For them, it had to be a supremely fulfilling experience to play on a large Cathedral organ in the nation's capital. Although the Cathedral was still under construction during the 1950's, the acoustics in the Great Choir were unique.

When Paul Callaway re-instituted the monthly organ recitals in 1946, he and Richard Wayne Dirksen were the main recitalists on the schedule. As the years went by, more and more organists came to know the fame of this recital series and the Cathedral's Skinner Great Organ, and the recital schedule filled up with guest organists from all over the country. Usually, these recitals were scheduled at least a year in advance.

¹⁴⁸ Mabel R. Frost. "Notes from Capital: Cathedral Recitals and Other Activities." *Diapason*. 1 March 1939. 27.

¹⁴⁹ Dean Powell, letter to Organ Committee Dr. Phillips on 30 September 1938. file of Great Organ Organ Cases 1937-1941.

Construction of the Cathedral progressed rapidly in the 1960's. The Great Organ underwent a rebuilding program supervised by Dr. Joseph Whiteford of Aeolian-Skinner Organ Company. The South Transept was finished in 1962. Beginning in May, 1962, the organ recital increased to almost every Sunday to accommodate the increasing number of recitalists who were interested in playing at the Cathedral. During the intermission of the recitals, offerings were taken to provide for future organ renovation. After the Central Tower dedication in 1964, the Cathedral music program entered into a new phase with the launch of the Summer Festival and of the Advance Program in 1965. The organ recitals became a *weekly* event after the complete renovation of the Great Organ in 1976. Barring any other special events, the organ recital was held every Sunday after the 4:00 p.m. Evensong.

Although most of the organ recitals were solo recitals, there were times when the organ was combined with other instruments, like brass ensemble, trumpet, pre-recorded tape, and chamber orchestra. There were also other types of performances, like Dirksen's improvisation on the Great Organ to accompany a ballet dancer.

Besides the regular Sunday organ recitals, concerts featuring the Great Organ and played by Cathedral organists were held at other times in the year, too. Each Spring, when the National Cathedral Association held their convention in the Cathedral, an organ recital played by the Cathedral organist usually was included as a part of the convention program. The American Guild of Organists, the National Association of Music Educators, and the religious organizations of denominations other than the Episcopalians frequently held their regional or national conventions in the Cathedral. Here, too, an organ concert often provided a focal point. The Cathedral Chapter fulfilled its responsibilities to the people in the city of Washinton and to the nation by providing a high standard of music in a space with a unique setting.

The Great Organ is now one of the largest organs in the world. To American organists, it is a challenging and educational experience to play a recital in the Washington Cathedral. After the completion of renovation of the Great Organ in 1976 and the addition of an electronic control system in 1989, the four-manual instrument features 10,650 pipes in 9 divisions with a natural reverberation of about 5 seconds in the Cathedral Nave. It is an ideal instrument upon which to play different schools of organ literature. Recitalists need to adjust to the acoustics and understand the principals behind the stop lists in order to play effectively. Recitalists have come from Austria, France, Finland, Germany, England, and Switzerland in the last three decades. Some of them have returned several years later. They testify that the Great Organ of Washington Cathedral is equal to European Cathedral organs. To Washington audiences, it is a different experience to hear the organ played by organists trained in different cultures.

For many years, the Washington Cathedral benefited from Paul Callaway's fame as an organ virtuoso and Richard Wayne Dirksen's improvisations on the Great Organ. Beginning with the July 4th of 1980, then associate organist and choirmaster Douglas Major started his annual July 4th Independence Day organ concert, featuring American organ music.

There are works of music that have been composed specifically for the Great Organ.¹⁵⁰ Several recordings of performances on the Great Organ have been produced. Paul Callaway recorded "The Great Organ of Washington Cathedral, A.D. 1973" before the renovation of the Great Organ. Two recordings of Douglas Major by Gothic Records, "Bach in the Cathedral" and "Festival Music" were released in the Spring of 1984. An album of marches—including *Stars and Stripes Forever* by John Philip Sousa and the *Bridal March* by Felix Mendelssohn—performed by

¹⁵⁰ See Appendix A.

Douglas Major on the Great Organ, was released by Gothic Records in May, 1989.

Recitals on the Great Organ are cultural events the Washington Cathedral offers to the people of Washington and the nation. Their influences are multiple—as sources of inspiration, of healing, and of joy; as a profound educational experiences; and as manifestations of artistic achievement.

CHAPTER 8

CARILLON AND BELLS

The Kibbey Carillon

The Kibbey Carillon, installed in the Gloria In Excelsis Tower of Washington Cathedral, was a gift of Miss Bessie Juliet Kibbey (1859-1949). She was a long time Cathedral friend, who had made the first payment to Bishop Satterlee to secure the Cathedral Close.¹⁵¹ In 1926, Miss Kibbey promised the Cathedral a carillon for its future Gloria in Excelsis Tower in memory of her grandparents, William B. Kibbey and Sarah A. Kibbey. She made contact with John Taylor and Co., the famous English bell-foundry, about the possibility of making a carillon for the Washington Cathedral. Dean Bratenahl also communicated with the company at that time. The specifications were developed as early as 1930, while construction of the Great Choir and North Transept was underway. Thirty years later, construction efforts were being concentrated on the South Transept and the Central Tower, so that in January 1961, the contract for making a 53-bell carillon for Washington Cathedral could finally be signed.

Richard Wayne Dirksen and Ronald Barnes, the Cathedral's future carillonneur, went to the Taylor Company in Loughborough, England on March 20, 1963 to inspect the carillon and accepted it officially on behalf of the Washington Cathedral. The bells arrived at the port of Baltimore on June 10, 1963 and were transported by ten trucks to the Cathedral. The installation

¹⁵¹ "The Kibbey Carillon." *The Cathedral Age*. Fall 1962, 19.

involved using a truck crane to raise the bells 150 feet above the ground. After all the bells were hung in place, the cabin to house the carillon console was built. It was felt that the closer the carillon keyboard was to the bells, the responsiveness of the instrument would be more precise.

On September 22, 1963, the Kibbey Carillon was dedicated. Cathedral carillonneur Ronald Barnes, played the first carillon recital on the Cathedral close. He selected music composed specifically for the carillon, including works composed by Leo Sowerby and Richrd Wayne Dirksen, for this dedication concert.

The Specification of the 53-Bell Carillon

The Kibbey carillon has 53 bells tuned in a chromatic scale through four octaves. The console is “composed of oaken key-levers and pedals mounted in the form of a gigantic organ keyboard.”¹⁵² When the carillonneur plays at console, he needs both artistic touch and physical strength. Instead of fingers, the carillonneur uses two hands in the shape of fists to strike on the keyboard. The pedal keys are played to sound the heavy bells.

Table 4. List of the 53 bells¹⁵³

Bell Number	Inscription	Psalm	Verse	Note	diameter	Weight Lbs.
1	The Lord He is God	100	2	E flat	104”	24.000
3	O come let us sing unto the Lord	95	1	F	91”	15.680

¹⁵² “The Kibbey Carillon,” *The Cathedral Age*, Fall 1962, 18.

¹⁵³ William G. Workman and Wayne Dirksen. *The Gloria in Excelsis Tower Dedication Book*. (Washington Cathedral. 1964). 28-29.

4	Let us heartily rejoice in the strength of our salvation	95	1	F sharp	86"	13.750
5	Let us come before His presence with thanksgiving.	95	2	G	81"	11.200
6	And show ourselves glad in Him with psalms	95	2	G sharp	76"	9.500
7	For the Lord is a great God	95	3	A	72"	7.840
8	And a great King above all Gods	95	3	B flat	68"	6.720
9	In His hand are all the corners of the earth.	95	4	B	64"	5.400
10	And the strength of the hills is His also.	95	4	C	60.5"	4.600
11	O come let us worship and fall down	95	6	C sharp	57"	3.950
12	And kneel before the Lord our Maker.	95	6	D	54"	3.470
13	For He is the Lord our God.	95	4	E flat	51"	2.900
14	And we are the people of His pasture.	95	4	E	48"	2.400
15	And the sheep of His hand	95	4	F	45.5"	2.050
16	O sing unto the Lord a new song	96	1	F sharp	43"	1.750

17	Sing unto the Lord all the whole earth.	96	1	G	40.5"	1.450
18	Sing unto the Lord and praise His name	96	2	G sharp	38"	1.290
19	Be telling of His salvation from day to day	96	2	A	36"	1.120
20	Declare His honor unto the heathen	96	3	B flat	34"	950
21	And His wonders unto all peoples	96	3	B	32"	820
22	For the Lord is great and cannot worthily be praised	96	4	C	30.5"	700
23	He is more to be feared than all Gods	96	4	C sharp	29"	620
24	Glory and worship are before Him	96	6	D	27.5"	530
25	Power and honour are in His sanctuary.	96	6	E flat	26"	420
26	Ascribe unto the Lord the honour due unto His Name	96	8	E	25"	390
27	Bring presents and come into His courts	96	8	F	24"	350
28	O worship the Lord in the beauty of holiness.	96	9	F sharp	23"	310

29	Let the whole earth stand in awe of Him	96	9	G	22"	280
30	Tell it out among the heathen that the Lord is King	96	10	G sharp	21"	250
31	Let the heavens rejoice and let the earth be glad	96	11	A	20"	220
32	For He cometh. for He cometh to judge the earth	96	13	B flat	19"	190
33	And with righteousness to judge the world	96	13	B	18"	155
34	And the peoples with His truth	96	13	C	17"	130
35	Rejoice in the Lord ye righteous	97	12	C sharp	16"	110
36	And give thanks for a remembrance of His holiness	97	12	D	15"	90
37	O magnify the Lord our God	99	9	E flat	14"	80
38	Worship Him upon His holy hill	99	9	E	13"	65
39	For the Lord our God is holy	99	9	F	12.5"	55
40	O be joyful in the Lord all ye lands	100	1	F sharp	12"	50
41	Serve the Lord with gladness	100	1	G	11.5"	45

42	And come before His presence with a song	100	1	G sharp	11"	38
43	Be ye sure that the Lord He is God	100	2	A	10.5"	34
44	It is He that hath made us and not we ourselves	100	2	B flat	10"	30
45	We are his People and the sheep of His pasture	100	2	B	9.5"	26
46	O go your way into His gates with thanks-giving	100	3	C	9"	22
47	And into His courts with praise	100	3	C sharp	8.75"	22
48	For the Lord is gracious	100	4	D	8.5"	20
49	His mercy is everlasting	100	4	E flat	8.25"	20
50	And His truth endureth	100	4	E	8"	17
51	A light for the righteous	97	11	F	7.75"	17
52	Show yourselves joyful	98	5	F sharp	7.5"	17
53	Sing, rejoice and give thanks	98	5	G	7.5"	17
54	Amen. Amen	72	19	G sharp	7.5"	17

According to the table, the heaviest bell is 24,000 pounds while the smallest bells weigh 17 pounds. The total carillon weight is at least 200,000 pounds.

Music Composed for the Kibbey Carillon

When the Kibbey Carillon was dedicated on September 22, 1963, Richard Dirksen composed a Toccata on "O Lux Beata" for the special occasion.¹⁵⁴

The following two pieces: *Fantasy on King's Weston for Carillon* by Milford Myhre and *Te Deum Laudamus for Carillon* by Roy Hamlin Johnson were composed in 1964 for the dedication of the Gloria in Excelsis Tower of Washington Cathedral. Other pieces written for the Kibbey Carillon include: *In Dulci Jubilo* (1970) by Roy Hamlin Johnson, *Prelude and Fugue on Old 104th* by Ronald Barnes, *Variations on "Michael Archangele Veni" from the Sarum Plainsong*, *Variations on "Noel Nouvelet"* (1992), and *An English Christmas: Suite for Carillon* (1996) by Edward Nassor.

A recording, *The Carillon of Washington Cathedral*, was released in 1975.

Cathedral Carillonneurs

With the installation of the Kibbey Memorial Carillon, a new sound of music was added in the skies of Washington. The 53 bells were rung during many joyous occasions: the dedication of the Central Tower, the Bicentennial celebration and completion of the Cathedral Nave, the Consecration of Washington National Cathedral in 1990, the installation of Bishop, the inauguration of Presidents of the United States. The heaviest Bourdon bell was tolled at times of mourning. This 24,000 pound bell was equipped with an electric motor and tolling device which can be controlled by a switch on the Great Organ.¹⁵⁵ One of the smaller bells was similarly equipped to be used as a "call" bell signifying the beginning of a worship service.

¹⁵⁴ Constance Mellen. "Music Around Us." *The Cathedral Age*. Winter 1963. 21.

¹⁵⁵ "The Kibbey Carillon" *The Cathedral Age*. Fall 1962. 18.

Ronald Barnes was appointed the Cathedral's first Carillonneur in September 1963. Before he came to Washington Cathedral, he had been the Carillonneur at the University of Kansas in Lawrence, Kansas for 12 years. He was also the president of the Executive Committee of the Guild of Carillonneurs in North America when he came to Washington.¹⁵⁶

In Summer 1976, Richard Strauss was named acting Carillonneur. Born in Germany, Strauss had a B.A. from Lehigh University. He worked as a pipe-organ technician and library technician at the Library of Congress before he came to the Cathedral. He was also a student of Ronald Barnes. Strauss studied the mechanics of the carillon and was also interested in the preservation of carillons.¹⁵⁷

James Gillis Saenger became Carillonneur in Spring 1985. Born in Allentown, Pennsylvania in 1955, he had been city carillonneur of Aschaffenburg in West Germany since 1977 and Carillonneur in Munich since 1978. Saenger also studied organ building in Bonn and Ludwigsburg. A graduate of Lehigh University, he also learned to play carillon at University of Michigan, Ann Arbor. In 1977, he played on the Taft and Netherlands carillons in Washington for the inaugurations of President Carter and in 1981 for President Reagan.

Edward Madison Nassor became Cathedral Carillonneur in Spring 1991. He had a bachelor's degree from Virginia Commonwealth University and graduate degree from Catholic University. His duties as the Cathedral's carillonneur include playing a weekly recital on Saturday at 12:30 p.m. and arranging a carillon recital series by guest carillonneurs during the Summer. Nassor received a Fulbright grant for the period from September 1991 to June 1992 to study car-

¹⁵⁶ "Cathedral Appoints Carillonneur." *The Cathedral Age*, Spring 1963. 21.

¹⁵⁷ "Acting Carillonneur Appointed." *The Cathedral Age*, Summer 1976. 28.

illon performance and campanology at the Netherlands Carillon School in Amersfoort, Netherlands.

Today, the Kibbey memorial carillon can be heard on every Saturday between 12:30 -1:15 p.m., a half hour before each festival service, and at the carillon recitals in the Summer Festival. The music of the bells is another cultural offering made to the people by the Washington Cathedral.

THE TEN BELL RING

History of the Bell Ring

Bell ringing has long been reported in historical books (including the Bible) from the earliest civilizations onward. It always signified the occurrence of something important whether that be joyful or mournful. Bell ringing is also an integral part of ceremonies, religious and societal. Countless numbers of people have been attracted by the harmony of the bells and have sought in their sound inspiration. The country of England has over 5,000 bell rings which have the bells set in a tower for change-ringing, an old English art. Change-ringing was developed shortly after the publication of the 1662 *Book of Common Prayer*. There were instructions in that book for the priests to sound the bells before the worship services. Most of the bell rings contained five, six or eight bells. Some of the rings in large English cathedrals had ten or twelve bells. Rings of bells

varied in weight. "The weight of the tenor, the heaviest bell of the ring, is used to denote the weight of the ring as a whole."¹⁵⁸

The ring of bells is not expected to play musical tunes like the carillon does because the ways of hanging the bells are different. The carillon bells are hung fixed and struck by hammers, which are connected to the carillon console. Each bell of the bell ring is set in the specially designed frame. The frame looks like a wheel. Its diameter is about twice the height of the bell. There is a rope around the wheel frame for the ringer to pull. The bell resting in a mouth-down position starts traveling upward when the ringer pulls down the rope dangling through the ceiling of the ringer's room. The clapper in the bell strikes the bell when the bell is swung through a full 360 degrees.

Change-ringing is a mathematical exercise. "The object is the methodical ringing of permutations."¹⁵⁹ During ringing, each bell is controlled by one ringer. There are many methods of producing the permutations. The ringer is expected to make his/her bell being struck at the right moment in the permutation. The bells are rung successively in different permutations called "rows." Each bell is struck once in each row. Every row is different. A "change" is the progress from one row to the next. Here is an example¹⁶⁰ of changes rung on four bells:

1234	3412	3214	1432	3241
2143	3142	2341	1423	2314
2413	1324	2431	4132	2134
4231	1342	4213	4312	1243
4321	3124	4123	3421	1234

¹⁵⁸ John R. Mayne. "Ring Out Wild Bells." *The Cathedral Age*. Spring 1964. 9.

¹⁵⁹ *ibid.*.

¹⁶⁰ Brian Ashurst. "Bells and Worship." *The Cathedral Age*. Fall 1978. 10.

This method, called Plain Bob, contains 24 changes produced by four bells. The methods begin and end with the row called “rounds.” The rounds for six bells contain 720 changes, and there are 5040 changes for seven bells. The time needed to ring the six bell rounds is about twenty minutes. It would take 38 years to ring the twelve bell changes.

The Ten Bell Ring of Washington National Cathedral

The ten bell ring in the Gloria in Excelsis tower resulted from the inspiration and effort of Dean Francis B. Sayre, Jr. He felt that the change-ringing bells were as important as the carillons. While the carillon bells expressed the Cathedral’s mission in musical tunes, the change-ringing announced different events in people’s lives. Washington Cathedral is the first Cathedral in the world to have two sets of bells in a tower—carillon bells and change-ringing bells.¹⁶¹

The bells were cast at the Whitechapel Foundry in England and shipped to the United States together with the carillon bells in 1963. They are tuned to the key of D Major.

Bell 1	Treble, F sharp, 2’4”, 608 lbs.
Bell 2	E, 2’5”, 627 lbs.
Bell 3	D, 2’7”, 712 lbs.
Bell 4	C sharp, 2’8”, 722 lbs.
Bell 5	B, 2’10”, 851 lbs.
Bell 6	A, 3’1”, 1,071 lbs.
Bell 7	G, 3’5”, 1,450 lbs.
Bell 8	F sharp, 3’8”, 1,733 lbs.
Bell 9	E, 4’1”, 2,320 lbs.
Bell 10	Tenor, D, 4’7”, 3,588 lbs.

When the Cathedral’s ten bell ring was dedicated in 1964, ten bell ringers from the Ancient Society of College Youths in England were invited to perform, demonstrate, and teach the

¹⁶¹ Jean Grigsby. “Ringing the Changes. twenty-five years of change ringing at Washington Cathedral.” *The Cathedral Age*. Summer 1989. 9.

art of change-ringing in Washington Cathedral. Two bands of ringers were established right away, the Cathedral Ringing Society and the Whitechapel Guild of the National Cathedral School. Richard S. Dirksen was the Cathedral's Ringing Master from 1964 to 1986. The Cathedral Ringing Society changed its name to the Washington Ringing Society in 1981 when it began ringing the bells in the Old Post Office tower in downtown Washington. The Old Post Office tower also had a ten-bell ring which was a bicentennial gift from England to the Congress of the United States.¹⁶² John King, a lawyer and a member of the Cathedral Ringing Society since January 1981, has been Cathedral's Ringing Master from 1986 to the present.

The Washington Ringing Society practices on Tuesdays from 7:00 to 8:30 p.m. throughout the year. Rain or snows, hot or cold, the ringers' chamber high in the Central Tower is the place to practice the ancient art of change-ringing each Tuesday night. Ten bell ringers stand in a big circle on a raised platform in the center of the ringers' chamber. The ten-bell ring is performed on every Sunday 12:30 p.m. after the Holy Eucharist. They use the repertory from *The Ringing World Diary* published by The Ringing World of Guildford, England. In this weekly journal for church bell ringers, there are numerical tables of different changes under special titles such as "Oxford Treble Bob Minor", "Gainsborough Little Bob Major" and so on.¹⁶³

¹⁶² Sherwood Harris. "John King, Master of the Bells." *The Cathedral Age*. Spring 1996. 18.

¹⁶³ Sherwood Harris. "John King, Master of the Bells." *The Cathedral Age*. Spring 1996. 18.

CHAPTER 9

THE CATHEDRAL CHORAL SOCIETY

The Formation and Organization of the Cathedral Choral Society

As early as in 1925, when the Cathedral Chapter was preparing the contract to build the Great Choir and two transepts, Dean Bratenahl expressed the Cathedral's intent to present oratorios and major choral works by inviting choral societies and orchestras to perform at Washington Cathedral as part of the music program. He used the practice of oratorio performance in the Westminster Abbey as an example to explain that Washington Cathedral was a wonderful setting for the inspirational performances of oratorios like Handel's *Messiah*, and Mendelssohn's *Elijah*. The following is an excerpt from Dean Bratenahl's article entitled "The National Cathedral Music":

About thirty-three years ago the Royal Choral Society of England on the occasion of its two hundred and fiftieth anniversary gave the *Messiah* in Westminster Abbey. The choir and the organ were supplemented on that occasion by an orchestra and a full chorus, the soloists being the most celebrated men and women singers of the day. The effect upon those who heard the oratorios given at that time in the Abbey was an unforgettable experience and seemed conclusive evidence that no secular hall or music auditorium could possibly produce the results which, so far as sacred music was concerned, could be achieved in a Cathedral setting. Particularly, perhaps, this was due to the association of ideas, perhaps to the effect of the vaulted ceiling and the resonance of the building. It is for this reason that plans are being made for the rendering in dignified and adequate way of the works of the composers of great religious music in the Cathedral in Washington.

It is the hope that the Cathedral music will be a source of inspiration and refreshment not only to the people of Washington, but to the tens of thousands of visitors who every year come to the city.

The twenty-seven thousand that can be accommodated within the Cathedral and the vast radio audience will then hear the *Messiah*, *Elijah*, and other religious masterpieces given in a manner possible in no other place in the United States.¹⁶⁴

According to Dean Bratenahl's vision, the Cathedral in the 1920's did not plan to have a resident chorus. However, the Cathedral did present performances by an earlier choral society before the existence of the Cathedral Choral Society. Not long after the Great Organ was installed, the Washington Choral Society, a chorus of 150 voices, assisted by part of the National Symphony Orchestra and the Cathedral Organist Robert Barrow on the Great Organ, together with Soprano Ruby Potter and Baritone Edwin Steffe, also a Cathedral Choir alumni, and conducted by Louis A. Potter, presented Brahms's *German Requiem* as part of the observance of All Souls' Day in November, 1938. There were about 2,500 people in attendance.¹⁶⁵ In the Lenten season of 1939, the same choral society performed again in Washington Cathedral Bach's *St. Matthew Passion*. This performance also drew a large audience.¹⁶⁶

Dean Bratenahl's dream of presenting the great choral masterpieces with a large chorus and an orchestra was realized in 1941 by the new Cathedral Organist and Choirmaster, Paul Callaway, and the new Dean of the Cathedral in 1941, the Very Rev. ZeBarney Thorne Phillips. In November 1941, Paul Callaway discussed with Dean Phillips the possibility of organizing a large chorus of men and women to sing great religious choral works in a great religious building. According to Paul Callaway's own words: "I felt that as in one of the most important capitals in the world, certainly one of the most beautiful church buildings in the world it deserves a large choral

¹⁶⁴ Dean Bratenahl. "The National Cathedral Music." 14 January 1925. file of Senior Choir 1939-1947.

¹⁶⁵ "Washington Cathedral's Ministry: House of Prayer for All People" *The Cathedral Age*. Winter 1938. 39.

¹⁶⁶ "Cathedral Chronicles." *The Cathedral Age*. Spring 1939. 59.

group of men and women singers as well as a wonderful choir of men and boys.”¹⁶⁷ Callaway had the vision of forming a resident choral society presenting regular performances instead of depending upon outside forces. He was certain that establishing a large choral society would beneficially expand the Cathedral’s music program. As things stood there were many choral masterpieces that could not be performed during the limited time and space of worship services by the Cathedral Choir of Men and Boys. With his ability to lead, his knowledge of music, and his devoted spirit, Callaway was eager to pursue his ambition of presenting in Washington Cathedral the great oratorios by the Cathedral’s own choral society under his direction. Dean Phillips, having served on the Cathedral music committee, also had been an organist and choirmaster himself before entering the priesthood, enthusiastically shared this vision with Paul Callaway. Bishop James E. Freeman and the Honorable William R. Castle of the Cathedral Chapter also strongly supported the undertaking.

As a result of this confluence of interest and talent, the Cathedral Choral Society was organized in November, 1941. The Rt. Rev. James E. Freeman D.D., Bishop of Washington, was the honorary chairman of the new choral society, and Dean Phillips was its chairman. William E. Coyle, a well-known radio commentator, was the president.¹⁶⁸ And, of course Paul Callaway was the music director. The aim of the Cathedral Choral Society according to Mr. Callaway was:

to present the great masterpieces of church music in their original scorings and in an appropriate setting; to encourage the composition of music for the church by commissioning and performing new works; and to lend the Society’s growing library of music to choirs anywhere who may not be able to purchase scores for themselves.¹⁶⁹

¹⁶⁷ *Music in a Grand Space*. 50 Years of the Washington Cathedral Choral Society. Written and Prod. Huston Simmons. 28 min.. The Cathedral Choral Society. 1992. videocassette.

¹⁶⁸ “New Choral Society.” *The Cathedral Age*. Winter 1941. 20.

¹⁶⁹ Meeting Records. file box of Cathedral Choral Society. Cathedral Archive.

As soon as Paul Callaway decided the plan of presenting two concerts a year, advertisements to recruit the choristers were distributed in almost every corner in the city of Washington. Nobody knew whether those government workers and politicians would come to sing. After two weeks' of auditions, one hundred and fifty singers showed up in the Great Choir in the Cathedral on December 1, 1941 for the very first rehearsal. The work being rehearsed was Verdi's *Requiem*.

The first presentation of the Cathedral Choral Society of Washington, D. C., conducted by Paul Callaway, took place on May 13, 1942. The program, Giuseppe Verdi's *Requiem Mass*, turned out to be performed as a memorial to of the Very Rev. ZeBarney Thorne Phillips, who died unexpectedly just before the concert date. The Chorus was assisted by The National Symphony Orchestra. This was the first time that Paul Callaway had conducted an orchestra in a performance.¹⁷⁰ The Washington Star's review seemed to support the new endeavor: "last night's performance may be considered the beginning of a new era and of new possibilities in the field of choral singing."¹⁷¹

The Cathedral Choral Society was incorporated on November 29, 1943 under the laws of the District of Columbia. The object of this corporation was:

to promote the cause of choral singing and of Church music, to produce in the Washington Cathedral worthy presentations of the great masterpieces of religious music, to give inspiration and pleasure to those who sing and to those who listen to the great works of choral music, and to promote interest in the singing of ecclesiastical music throughout the Nation.¹⁷²

¹⁷⁰ Andrea Tietjen Merrill and Margaret Shannon, eds., *Music in a Grand Space. Commemorating the Fiftieth Anniversary of the Cathedral Choral Society 1942-1992*. (Washington, D.C.: Mount Saint Alban, 1992), 9

¹⁷¹ *ibid.*

¹⁷² File of Cathedral Choral Society organization 1939-1979.

The eight founding charter members were: Hampton Davis, Ramona Blunt Forbes, Dorothy Mills Parker, Betty Hansen Davis, Helen Gordon Minifie, Leonard Ellinwood, Richard Dirksen, and Paul Callaway. Some of these charter members were still actively connected with the Cathedral Choral Society when the Cathedral Choral Society celebrated its 50th anniversary in 1992.

The membership in Cathedral Choral Society was open to anyone by individual audition as vacancies opened up in the 250-voice ensemble. Singers paid membership fees each year, and many contributed generously in addition.¹⁷³ There was also a volunteer governing board, with trustees and officers. The organization of the board included trustees and officers. The officers included president, vice-president, treasurer, secretary-historian, secretary assistant, recording secretary, general counsel, librarian, assistant librarian, robe committee chairman, seating committee chairman, and program and publicity chairman.

Many distinguished artists served on the Advisory Board of the Cathedral Choral Society during its first fifty years, including Ronald Arnatt, Phyllis Bryn-Julson, Phyllis Curtin, Robert DeCormier, James DePriest, Richard Wayne Dirksen, Todd Duncan, Margaret Hillis, Marilyn Horne, Paul Hume, David Koehring, Andrew Litton, David Lloyd, Douglas Major, Gian Carlo Menotti, Jessye Norman, James Weldon Norris, Simon Preston, Mstislav Rostropovich, John Rutter, Norman Scribner, Robert Shaw, Ronald Stalford, V. William Steck, Theodor Uppman, Beverly Wolff and Hugh Wolff.

In the beginning, the Cathedral Choral Society was founded and operated under the authority of the Cathedral Chapter. It was an integral part of the Cathedral organization and

¹⁷³ Dorothy Mills Parker. *Four Decades In Praise of Music*. (Washington Cathedral. 1982). 20.

brought much publicity and good will to the Cathedral. The Cathedral also supported the Cathedral Choral Society financially. Each year, half of the budget for the Choral Society was to be provided from Cathedral's Sustaining Fund, contributions earmarked for the Choir and Choral Music and the income of musical endowments. The balance was to be provided from offerings at the concerts and dues of the Choral Society Members.¹⁷⁴ In 1976, the Cathedral Choral Society became independent of the financial support of the Cathedral Foundation. The Women's Board, established in that year, devised and organized several fund-raising events to help the Cathedral Choral Society in its efforts to achieve a more stable financial condition. The work of the Women's Board "broadened the base of donors, patrons and benefactors."¹⁷⁵

Beginning in 1986, the Chorus Affairs Committee was established, chaired by a singing member from the governing board. This committee issued a quarterly newsletter and an annual directory, with each singer's picture, in order to facilitate communication among the choral members. The committee also organized social events for choral members. The board of trustees provided internships for training young leaders serving on board committees.

Paul Callaway retired as the Music Director of the Cathedral Choral Society in 1984. After Richard Wayne Dirksen served as interim music director for one year, Dr. J. Reilly Lewis became the new music director after a nationwide search in 1985.

The Growth of Cathedral Choral Society and its Influence on the City of Washington.

At the beginning of the Cathedral Choral Society, indeed after its very first performance,

¹⁷⁴ File of Organist & Choir Budget 1937-1963.

¹⁷⁵ Parker. *Four Decades In Praise of Music*, 20.

Paul Callaway left for the war. The Cathedral Choral Society continued its performances under the baton of several guest conductors: William Remsen Strickland (1914 - 1991), led the Cathedral Choral Society from 1942 - 1944; Conrad Bernier (1904 - 1987), in the 1944 - 1945 season and Richard Bales (b. 1915), in the 1945 - 1946 season. These early directors conducted works by Bach, Mozart, Mendelssohn, Brahms, Dvorak, Vaughan Williams, Leo Sowerby, Kent Kennan, Robert Ward, and others.¹⁷⁶

When Paul Callaway was in the army stationed at Fort Benning, Georgia, he sent to the Society his newly composed Christmas song *Hark, The Glad Sound*, dedicated to the President of the Cathedral Choral Society Mr. William R. Castle and his wife. The words were from a hymn written by Philip Doddridge in 1735. This new work was premiered on December 27, 1944.¹⁷⁷

Pre-war Washington was a quiet city. The musical scene was rather provincial and limited, according to Richard Wayne Dirksen.¹⁷⁸ The Second World War and the large number of war workers who moved in changed the city. Patrick Hayes, former general manager of the National Symphony Orchestra and founder of the Washington Performing Arts Society, who also served as both an active and an honorary member of the Cathedral Choral Society Board of Trustees, recalled that those young and new residents of Washington, having sung in their hometown in the church choirs and in university glee clubs, made up a long waiting list for Paul Callaway's Choral Society.¹⁷⁹

¹⁷⁶ Murrill and Shannon. *Music in a Grand Space*. 18.

¹⁷⁷ Meeting Records, file box of Cathedral Choral Society, Cathedral Archive.

¹⁷⁸ *Music in a Grand Space*, videocassette. 1992.

¹⁷⁹ *Music in a Grand Space*, videocassette. 1992.

Mr. Callaway returned to Washington in the Spring of 1946 and resumed the Society's yearly two performances with the following programs:

Monday, November 25, 1946, 8:30 p.m.

Five Part Mass by William Byrd
sung a capella

Hymn of Jesus by Gustav Holst

two choruses, a semi-chorus by the Cathedral boys' choir, orchestra and organ, played by Richard Wayne Dirksen.

The Long Home - premiere - by Ned Rorem

commissioned by the National Cathedral Choral Society, with full chorus, orchestra, and organ.

and

May 28, 1947

Mass in B Minor, by Johann Sebastian Bach

Mr. Paul Hume, wrote in *The Washington Post*:

Many of the technical secrets of the *Mass* lie in the tempos adopted in the varying moods. Here Mr. Callaway made the soundest choices, realizing fully those places where the text and music are most joyful, and where reflective; his pacing of the soprano and tenor duet, or the chorus *Cum sancto spirito*, or the triumphant moment of *Et ressurexit*, was the touch of genius. But these were not exceptions, for it was a performance which grew from period to period in cumulative power and meaning because of the spirit behind the conducting. This is more than technique and stems from a musicianship which is instinctive and of brilliant insight. Paul Callaway has been responsible for some of Washington's finest music in the past, but nothing he has done here reached the mature heights of his mastery of music and musicians last night.¹⁸⁰

In the first performance of the season 1946-1947, Paul Callaway presented traditional choral repertory and also a new American work. During these performances, he moved the Choral Society out of the Great Choir and into the crossing of the Cathedral. At that time, no one had

¹⁸⁰ "B Minor Mass Presented." *The Cathedral Age*. Summer 1947. 30.

any idea when the Nave would be completed. Paul Callaway had a large chorus, but there was no “grand space” yet in which to perform the major choral works.

May 6 of 1948, the Cathedral Society gave their second performance of the Bach *B minor Mass*. When the Cathedral Choral Society celebrated its 50th anniversary in 1992, the Bach *B minor Mass* had been performed in its entirety thirteen times, in 1947, 1948, 1949, 1950, 1953, 1955, 1962, 1967, 1971, 1975, 1978, 1982, 1991.

The rehearsals of the Cathedral Choral Society were held once a week throughout the year except in the summer months. Usually, the men rehearsed with Mr. Dirksen in the Cathedral choir room, the women with Mr. Callaway in St. Alban’s Church parish hall. The separate rehearsal lasted about an hour and then the two groups combined to rehearse for another hour. The last three or four rehearsals for each performance were held by the full chorus in the Cathedral. One or two days before the concert, the orchestra and soloists rehearsed with the chorus.¹⁸¹

In the Fall of 1949, the Washington Choral Society was combined with the Cathedral Choral Society. On December 22, 1949, Paul Callaway directed the enlarged chorus with 300 voices in a presentation of Handel’s *Messiah* in Constitution Hall. Apart from special engagements, Washington Cathedral had been the regular concert hall of the Cathedral Choral Society.

The Cathedral Choral Society fostered the early stages of many famous singers’ careers through its young singer’s program. Singer Adele Addison gave her first Washington performance in January 1953. Kathleen Battle and Jessye Norman performed with the Cathedral Choral Society when they were still young and unknown. One of the high points in the history of the

¹⁸¹ “The Cathedral Choral Society”. *The Cathedral Age*. Spring 1949. 14.

Cathedral Choral Society was the 1968 performance of Handel's *Messiah* in the Constitution Hall, with Jessye Norman as one of the soloists.¹⁸²

In the 1960's, the city of Washington experienced a cultural explosion. In 1960, the Cathedral Choral Society was the single choral organization in Washington, D.C.. In 1965, Norman Scribner founded the Choral Arts Society. By the end of the 1960's, there were Robert Shaefer's Oratorio Society, the Paul Hill Chorale, and Paul Traver's University of Maryland Chorus. It was unusual to have five first-class choral groups in one city. They all followed in the footsteps of the Cathedral Choral Society. Many people called Paul Callaway, the founder of the Cathedral Choral Society, the "grand-daddy" of choral singing in Washington.¹⁸³

Since its founding, the Cathedral Choral Society has cooperated with the National Symphony Orchestra and has often been assisted by the Cathedral Boys' choir and the combined Glee Clubs of the two Cathedral Schools. Richard Wayne Dirksen was the accompanist, keyboard soloist, assistant conductor, business manager, and interim music director during his forty years at the Cathedral. Norman Scribner, new Cathedral assistant organist from 1960, the fellows of the College of Church Musicians in the 1960's, and Douglas Major, now Cathedral organist and choirmaster, also served the Society as accompanists.

Dorothy Mills Parker, the founder of the Women's Board of the Cathedral Choral Society made the following observations about the Society's principal leadership:

Both Callaway and Dirksen are geniuses in their own right and both are much loved by their singers. Each is a dynamic, inspiring conductor, Dirksen perhaps a little less terrifying to newcomers—especially sopranos!—who quake at Callaway's diatribes "Wake up, ladies! Get your heads out of your books!", not yet knowing the rewards of his beatific smile at the end of a fine performance. His invective is tinged

¹⁸² *Music in a Grand Space*. videocassette. 1992.

¹⁸³ *Ibid.*

with his own brand of humor. One tremulous excuse, about sun in the eyes—the light from the stained-glass windows—evoked the thunderous reply, “I don’t care if its the Aurora Borealis! Get your heads up!!” He is a conductor who is able to transmit his own deep feeling and excitement to his singers.¹⁸⁴

In 1964, with the Nave half completed, Paul Callaway put the chorus against the construction wall on the west side during the performance of Benjamin Britten’s *War Requiem* in its Washington premiere. The Cathedral Choral Society again performed Britten’s *War Requiem* on May 22, and 23, 1968.

Verdi’s *Requiem* was performed again during the Silver Anniversary season. As mentioned earlier, this was the very first work the Choral Society performed in its first concert. Later on, the Verdi’s *Requiem* became the anniversary work of choice. The Cathedral Choral Society performed in its 30th, 35th, 40th, and 50th anniversary concerts.

The political struggle in the late 1960’s had one unforgettable effect on the Cathedral Choral Society. Dr. Martin Luther King came to the Cathedral and preached in April 1968. That same week, he was assassinated in Memphis. Paul Callaway had already scheduled the Choral Society’s performance of Bach’s *St. Matthew Passion*. Now nobody could predict the chaos that would erupt in Washington that weekend. Certain areas downtown were engulfed in flames and smoke. The police imposed a curfew and told Paul Callaway that he could have the concert only if he would shorten the music. But there was no time to discuss where cuts for the performance would be made. Paul Hume, a baritone in the Choral Society and also the music critic of *The Washington Post*, recalled that Paul Callaway told them before the performance to follow him, listen to him, and he would tell the chorus what to do next. The shortened version of *St. Matthew Passion* had the effect of enhancing the intensity of the work. According to Paul Hume:

¹⁸⁴ Dorothy Mills Parker. “The Cathedral Choral Society - 23rd season.” *The Cathedral Age*. Fall 1963. 20.

The drama of the work and the intensity of it, as you sat there that afternoon, every one knew that Martin Luther King has been in that church one week before and you could not forget what is going on, and the text of the passion took on the added meaning because of the tragic event and the statement of the eternal hope.¹⁸⁵

The cultural growth in the city of Washington continued through those days of political unrest. The Kennedy Center for the Performing Arts was dedicated in 1971. The Cathedral Choral Society was invited to perform Handel's *Messiah* on December 4 and 5 of 1971 with Paul Callaway conducting at the Kennedy Center. Antal Dorati invited the Cathedral Choral Society to join with the National Symphony Orchestra in three performances of Verdi's *Quattro Pezzi Sacri* at the Kennedy Center in April 1972. That same season, Paul Callaway led the Cathedral Choral Society, the Cathedral Choir of men and boys and the National Symphony in a performance of Elgar's oratorio *The Dream of Gerontius* with the British tenor Richard Lewis as the soloist.¹⁸⁶ Lawrence Sears, writing in *The Cathedral Age*, observed:

The various choral interjections by the Cathedral Choir of Men and Boys had a special poignancy, contrasting strongly with the sturdy weight of the Choral Society.¹⁸⁷

The Society's concert of May 1973 was dedicated to the memory of the former Cathedral Dean, Dr. ZeBarney Thorne Phillips (1875-1942). The program was a premiere of a setting of the *Mass* composed by Ronald Perera, Dean Phillips's grandson, in 1967 as a tribute to his grandfather. Dean Phillips was the person who had originally brought Paul Callaway to the Cathedral and who had early on encouraged the establishment of the Cathedral Choral Society.

¹⁸⁵ *Music in a Grand Space*. videocassette. 1992.

¹⁸⁶ This performance was the Choral Society's fourth performance of the same work the earlier performance having occurred in 1950, 1951, and 1962.

¹⁸⁷ Lawrence Sears. "Music on the Close." *The Cathedral Age*. Summer 1972. 24.

When the Society performed Mahler's *Symphony of a Thousand* in 1974, the National Cathedral School for Girls's lower school chorus (the seventh and eighth grade chorus), and the boys from the Cathedral Choir joined the combined chorus of the Cathedral Choral Society and the Choral Arts Society all under the baton of Norman Scribner.¹⁸⁸ It seemed easy to find choruses of different age groups on the Cathedral Close. This phenomenon was like a harvest to Paul Callaway and Richard Wayne Dirksen. For the many years that they worked together at the Cathedral, they not only trained the Cathedral choir, the Cathedral School students, they also created opportunities for countless other musicians.

Beethoven's *Missa Solemnis* was also a frequently performed work. The Cathedral Choral Society presented this work in 1951, 1955, 1960, 1963, 1970, 1974, 1981, and 1987.

In 1974 concert, Rachmaninoff's *The Bells* was in the repertory. This work involved the Cathedral's Kibbey Carillon. Ronald Barnes, the Cathedral carillonneur, kept in communication with Paul Callaway and some of the performers by means earphones. The performance was an accurate success as a result.

The construction of the Cathedral accelerated during the 1970's and the Nave was completed in 1976, the nation's bicentennial year. At last the Cathedral Choral Society finally had its full grand space in which to perform major choral works. The Cathedral Choral Society premiered John Corigliano's *A Dylan Thomas Trilogy* on April 24, and Gian-Carlo Menotti's *The Egg* on June 17-23 of that year. Rehearsing new music was sometimes difficult for the chorus, especially when the composer was still working on the piece. Corigliano's music was sent to the Cathedral Choral Society in sections as the vocal score grew closer to completion. It was difficult at first for the chorus to perceive the overall unity of the work. There were strange harmo-

¹⁸⁸ Lawrence Sears. "Music on the Close." *The Cathedral Age*. Summer 1972. 28.

nies and the singers were required to speak instead of singing vocal lines. The work had a very complex musical structure and demanded the greatest concentration in preparation. There were evenings that the singers left rehearsal tired and confused. It was at the first orchestra rehearsal that bewilderment began to diminish. The addition of instruments and soloist made the over-all structure more clear. And by the time the composer himself explained to the chorus about the emotional intensity of the work, the chorus members began to show their enthusiasm.

On September 1, 1977, Paul Callaway retired from his position as the Cathedral Organist and Choirmaster. However, he continued as director of the Cathedral Choral Society until 1984.

Paul Hume, music critic of *The Washington Post*, wrote in tribute:

Among his other memorable accomplishments at the Cathedral, the greatest is the Cathedral Choral Society which Callaway founded shortly after coming to Washington, and which he quickly made into one of the top choral organizations in the country. From his initial offering of the Verdi *Requiem*, Callaway proceeded, in the years after his return from army duty, to present the masterpieces of Bach, Handel, Beethoven and Mozart, Berlioz and Mahler, Elgar, Delius, the American Sowerby, LaMontaine, Allanbrook, Menotti and dozens more. World premières under his direction were sought after by composers who knew that he would give their music the special kind of study and preparation for which all composers long.¹⁸⁹

Starting in 1976, the Cathedral Choral Society presented an annual concert called "The Joy of Christmas." The following year a recording was made entitled "The Joy of Christmas," sung by the Cathedral Choral Society and the Cathedral Choir of Men and Boys under the direction of Paul Callaway.

In Summer 1978, Dr. Paul Traver, director of the University of Maryland Chorus invited the members of the Cathedral Choral Society to supplement his singers performing Berlioz's *Req-*

¹⁸⁹ Paul Hume. "Callaway - Master Musician." *The Cathedral Age*. Spring 1977. 15.

uiem at Wolf Trap Farm Park under the baton of the new conductor of the National Symphony Orchestra, Mstislav Rostropovich.

In 1981, another performance of Mahler's *Symphony of a Thousand*, became a memorable celebration of the Cathedral Choral Society's fortieth anniversary and a summing up of Paul Callaway's achievement. The four keyboard players of the Mahler performance were all associated with and influenced by Paul Callaway: Richard Wayne Dirksen, his associate organist and choir-master of the Cathedral; Douglas Major, his assistant organist and choirmaster and the fifth Cathedral Organist and Choirmaster; J. Reilly Lewis, his successor as the music director of the Cathedral Choral Society; and Norman Scribner, his assistant organist in the 1960's and founder of the Choral Arts Society of Washington.

In 1982, a composition contest, open to composers thirty year old or younger, and held in celebration of the 40th anniversary, was announced by the Cathedral Choral Society. "Each entry must consist of a sacred Christmas-related text and voice parts for the two hundred fifty member chorus; it may be either unaccompanied or with organ accompaniment."¹⁹⁰ The winner was James Stuart Grant for his composition, *Hodie!*, premièred by the Society in December 1982.

Paul Callaway conducted his final performance as the music director of the Cathedral Choral Society in May, 1984. The work performed at this occasion was Berlioz's *Requiem*, with eighteen timpani, four brass bands at the corners of the orchestra and a chorus of two-hundred singers. Paul Callaway's achievement in founding and leading the Cathedral Choral Society was of great importance. The most important contribution he made, besides initiating the choral movement in Washington and presenting major choral literature to the Washington audiences,

¹⁹⁰ "Composition Contest." *The Cathedral Age*. Spring 1982. 28.

was his effort to encourage the creation of new compositions by American composers and to premiere the music that resulted. His musicianship inspired many singers and musicians. The Cathedral Choral Society established in 1991 the Callaway Conducting Chair in honor of Dr. Paul Callaway for his leadership of thousands of choral singers, soloists, and instrumentalists, and his contributions to the Washington community.

The New Music Director J. Reilly Lewis

The Summer 1985 issue of *The Cathedral Age*, announced the new music director of the Cathedral Choral Society. "Dr. J. Reilly Lewis, who has been since 1978 associate conductor and accompanist of the Cathedral Choral society, has been chosen as music director of the Choral Society from a field of more than sixty applicants in a nationwide search."¹⁹¹ J. Reilly Lewis was a member in the Cathedral's Junior Choir under the direction of Richard Wayne Dirksen. Dirksen also taught him to play the organ. He went to Oberlin College majoring in organ and conducting, then went to the Juilliard School of Music for his Masters and Doctoral degrees. In 1975, he went to Europe, as a Fulbright Scholar, studying composition with Nadia Boulanger in France, and studying the music of Bach with Helmut Walcha in Frankfurt, Germany. He founded the Washington Bach Consort in 1977 upon his return from Europe. The Washington Bach Consort had the honor of being invited to attend the International Bach Festival in Leipzig in March 1977.

J. Reilly Lewis is an experienced conductor and keyboard soloist. Under his direction, the Cathedral Choral Society has presented a variety of repertory since 1985. The Cathedral Choral Society has also employed new directions in encouraging more people to join in choral singing.

¹⁹¹ "J. Reilly Lewis Appointed Choral Society Director." *The Cathedral Age*, Summer 1985. 31.

They have sponsored a Summer Chorus, which invites other choral groups from the churches and schools in the city of Washington and nearby communities to perform with the Choral Society. The intent of this program is to let other groups get the chance to experience singing choral works in a grand space like the Washington Cathedral.

In 1991, The Cathedral Choral Society announced a composition contest to celebrate its 50th anniversary in 1992. The composition was required to be an original, sacred, Christmas-related text, suitable for the Cathedral Choral Society's 200 voices. The winner was Cary Boyce with the composition titled *Hodie Christus Natus Est*, an a capella setting. The Cathedral Choral Society premiered this anthem on December 14, 1991 during "The Joy of Christmas" concert.

Starting in 1992, the Cathedral Choral Society began an Adopt-A-School program as part of the Cathedral's outreach and education program. The purpose was to involve local choral students in live performances. For example, the Jefferson Junior High School chorus observed a dress rehearsal and sang Christmas carols with the Choral Society in December of that year.

As noted just above, the Cathedral Choral Society celebrated its 50th anniversary. The group published a booklet *Music in a Grand Space* and held an exhibition, "Classic Sounds for Fifty Years," in the Cathedral commemorating the special occasion.

List of Newly Composed Works and Washington Cathedral Premières of Existing works¹⁹²

Allanbrook, Douglas (b. 1920)

Te Deum in 1947

¹⁹² Murrill and Shannon. *Music in a Grand Space*. 23-27.

Berstein, Leonard (1918-1990)

Chichester Psalms in 1966, Washington premiere

Boyce, Cary (b. 1955)

Hodie in 1991

Boulanger, Lili (1839-1918)

Du fond de l'abime in 1961, Washington premiere

Britten, Benjamin (1913-1976)

War Requiem in 1964, Washington premiere

Busoni, Ferruccio (1866-1924)

Doktor Faust in 1976, Washington premiere

Callaway, Paul (1909-1993)

Hark! The Glad Sound in 1944

Cooper, Charlene Moore

Refuge in 1991

Corigliano, John (b. 1938)

A Dylan Thomas Trilogy:

Fern Hill in 1965, Washington premiere

Poem in October in 1976, Washington premiere

Poem on His Birthday in 1976

Crosse, Gordon (b. 1937)

Changes in 1967, Washington premiere

Delius, Frederick (1862-1934)

Sea Drift in 1963, Washington Premiere

Dirksen, Richard (b. 1921)

Cantate Domino in 1992

Welcome, All Wonders in 1957, Washington premiere

Elgar, Edward (1857-1934)

The Dream of Gerontius in 1950, Washington premiere

Flagello, Nicolas (b. 1928)

Passion of Martin Luther King in 1974

Gawthrop, Daniel Edward (b. 1949)

Four Seasonal Metaphors in 1990

Grant, James Stuart (b. 1954)

Hodie! in 1982

Hindemith, Paul (1895-1963)

In Praise of Music (Frau Musica) in 1947, Washington premiere

When Lilacs Last in the Door-yard Bloom'd in 1960, Washington premiere

Hoiby, Lee (b. 1926)

A Hymn of the Nativity in 1961

Hollingsworth, Stanley (b. 1924)

Stabat Mater in 1959, Washington premiere

Holst, Gustav (1874-1934)

Hymn of Jesus in 1946, Washington premiere

Honegger, Arthur (1892-1955)

Jeanne d'Arc au bucher in 1967, Washington premiere

Howells, Herbert (1892-1983)

Hymnus Paradisi in 1975, Washington premiere

Janacek, Leos (1854-1928)

M'sa Glagolskaja in 1986, Washington premiere

LaMontaine, John (b. 1920)

The Lessons of Advent in 1983, Washington premiere

Sacred Service: Birds of Paradise in 1976, Washington premiere

Mass of Nature in 1976

Te Deum in 1964

The Whittier Service in 1979

Wonder Tidings in 1969, Washington premiere

Mahler, Gustav (1860-1911)

Symphony of a Thousand in 1966, Washington premiere

Menotti, Gian carlo (b. 1911)

The Death of the Bishop of Brindisi in 1965, Washington premiere

The Egg in 1976

Missa "O Pulchritudo" in 1984, Washington premiere

Perera, Ronald (b. 1941)

Mass in 1973

Pinkham, Daniel (b. 1923)

Fanfares in 1976, Washington premiere

Rorem, Ned (b. 1923)

The Long Home in 1946

Sowerby, Leo (1895-1968)

Canticle of the Sun in 1953, Washington premiere

The Throne of God in 1957

Stravinsky, Igor (1882-1971)

Symphony of Psalms in 1947, Washington premiere

Threni in 1961, Washington premiere

Walton, William (1902-1983)

Belshazzar's Feast in 1951, Washington premiere

Postscript

On September 29, 1990, the Cathedral set its final stone after 83 years of construction. In the last half century, the Cathedral Choral Society premiered sixteen new choral works by American composers. The Cathedral Choral Society celebrated its golden anniversary in 1992 with Paul Callaway as guest conductor present to give the first downbeat of the whole season's celebration. At the age of 83, Paul Callaway still conducted with energy and passion. The audience stood to express its gratitude to a man who had contributed so much to the city of Washington.

Today, reading through the section of "Guide to the Lively Arts" in *The Washington Post*, it is overwhelming to see so many choral concerts presented throughout the Washington area. There are many distinguished choral organizations in the Washington metropolitan area: the Washington Bach Consort, the Choral Arts Society, the Paul Hill Chorale, the Alexandria Choral

Society. The Cathedral Choral Society was the initiator and the cornerstone of this Choral Capital of the United States.

CHAPTER 10

THE COLLEGE OF CHURCH MUSICIANS

The Idea for and Establishment of the College of Church Musicians

Around 1960, construction of the Cathedral's South Transept and Central Tower was accelerating. By that time, the music program under the direction of Paul Callaway and Richard Wayne Dirksen, both nationally and internationally known musicians, was well developed after many years' hard work. The Cathedral Choir of Men and Boys, the Cathedral Choral Society and the combined Glee Clubs of two Cathedral Schools were notable for the quality of their performances. The Cathedral Choir of Men and Boys sang regularly in the Cathedral services. They also presented a whole musical Evensong service on the last Sunday of every month and went on tour to other cities in the United States. The Cathedral Choral Society presented three concerts each year—Fall, Winter, Spring. The Glee Clubs attended Choral Society performances and also presented their annual Christmas Pageant in the Cathedral. The Cathedral's music was heard by thousands of visitors throughout the year. Television broadcasts of the Cathedral's Christmas and Easter services made possible to have even more people in the country to hear this music. In addition, the Cathedral encouraged the composition and performance of new church music.

Over the years, an interest in the Cathedral Choir and the Cathedral music program developed and intensified as a result of the high quality of the performances that had reached so many music lovers. Many musicians, including church music leaders and those who intended to become

church musicians, believed that it would be a great benefit if the Cathedral could operate a school to train the church organists and choirmasters.

For many years, most of the Cathedral staff, including the Bishops, the Deans, the Canons and the musicians, also thought of establishing a college devoted to the training of the church musicians. In the Spring of 1953, some leading church musicians of the country, including members of the Joint Commission on Church Music of the Protestant Episcopal Church in the U.S.A., representatives of the American Guild of Organists, and some prominent composers, were invited to the Cathedral during Easter Week for a Colloquium on the Training of Church Musicians. Dean Francis Sayre explained in the opening session the reason for this Colloquium by appropriately emphasizing "the function of a Cathedral in serving the Church in its widest aspects, its contributions and opportunities in the field of church music."¹⁹³ Many people who attended believed intensely in the responsibility of the Church for training musicians for its own needs, training its clergy adequately in musical understanding, and in assisting part-time and amateur musicians to become equipped for fuller and more skillful services. Dr. Leo Sowerby led the discussion of "The Education of the Church Musician". He reported that:

. . . the music schools and colleges paid no attention to the basic needs of church music—service playing, improvisations, repertory, choir organization, management, and training in composition of sacred music. It was also noted that these same schools no longer give adequate preparation for the examination of the American Guild of Organists. The lack of a feeling of vocation for church music was deplored.¹⁹⁴

The chairman of Department of Christian Education, National Council, the Rev. Walter

¹⁹³ "The Report of a Colloquium on the Training of Church Musicians." *The Cathedral Age*. Summer 1953. pp. 12-13.

¹⁹⁴ *Ibid*.

Williams, outlined a tentative plan for a college of church musicians which included:¹⁹⁵

- (1) the nature of the staff
- (2) curriculum
- (3) entrance and graduation requirements; and
- (4) the best size for the student body.

For the financial aspects of the planned college of church musicians, it was estimated that the college would require a quarter-million dollar endowment for operating expenses. All those present favored the establishment of a college of church musicians by the Chapter of Washington Cathedral. The chairman appointed committees to draw up a recommendation to establish the College. He emphasized that the influence of the College on all church music would be designed to be ecumenical, not just limited to Episcopal churches.

The Cathedral Chapter authorized the Dean on April 18, 1953 to explore the possibilities and to formulate tentative plans for a proposed College of Church Musicians. In 1955, Dean Sayre and Paul Callaway led the Cathedral Choir of Men and Boys on a trip to Michigan and Ohio to promote the idea of the College of Church Musicians and to raise funds.

Financial help came on October 24, 1960. In a meeting held by the National Cathedral Association Board of Trustees, Richard Wayne Dirksen told the trustees about the project of establishing the College of Church Musicians at the Washington Cathedral. He also explained the purpose of training church musicians and the influence of the college on church music in the future. The Board of Trustees of the National Cathedral Association approved the establishment of the College of Church Musicians at the Washington Cathedral and pledged to provide all necessary support to establish it.¹⁹⁶

¹⁹⁵ Ibid.

¹⁹⁶ Neil Phillips. "A Proposed College of Church Musicians." *The Cathedral Age*. Fall 1961. 38-39.

Mr. Dirksen and the President of the National Cathedral Association, Neil Phillips, then presented the project to the Cathedral Chapter. The Chapter ordered the Dean and the President of the National Cathedral Association, in consultation with Paul Callaway and Richard Wayne Dirksen, to prepare the detailed plan of establishment for the College of Church Musicians for the Cathedral Chapter to review. It was agreed that the funding for this college should be an endowment or contribution made specifically to the works of the College of Church Musicians.

The following is the detailed plan of establishing the College of Church Musicians written by Neil Phillips, the President of the National Cathedral Association in 1961, in his article "A Proposed College of Church Musicians" appeared in the Fall, 1961 issue of *The Cathedral Age*.

- (1) The college to start slowly with perhaps only a single faculty member and a few fellows. This start would be considered a pilot program.
- (2) It is estimated that about \$60,000 would be needed for a three-year pilot program. This money would have to be raised by special contributions.
- (3) One full-time faculty member and director would be engaged; to be a person of the highest professional caliber. Occasional or part-time instructors might be engaged as needed and as funds were available.
- (4) Five fellows of proven ability and musical background would attend the school each year. They would be housed together in a house near the Close, rented by the college and staffed by a housekeeper-cook. Fees for tuition and board would be established. Fellowships would not be limited to any particular church denominations.
- (5) The program of the college would be carried on in cooperation with Mr. Callaway and Mr. Dirksen and would be on the graduate-school level. It should be so arranged, however, that it would not become an additional burden to the already fully-occupied Cathedral musicians. As the student progress, they would be expected to work with and to assist the Cathedral musicians, to their mutual benefit. participation by these graduate students in the Cathedral music program eventually should prove a great service to church music in general; when these graduates take up work in churches elsewhere.

- (6) The pilot program, if succeeds, should create sufficient interest to finance a larger project.¹⁹⁷

Dr. Leo Sowerby as the Director of the College of Church Musicians

Dean Francis Sayre announced in Spring 1962 that adequate funds had been secured for the first year of the three-year pilot project and that the College of Church Musicians would formally open in the Fall of 1962. The inaugural service for the College of Church Musicians was held in the Cathedral on Sunday, September 16, 1962. Dr. Leo Sowerby was invited to be the Director of the pilot project.

Leo Sowerby was born in Grand Rapids, Michigan, on May 1, 1895. He received formal musical instruction under Calvin Lampert, Arthur Olaf Andersen, and Percy Grainger. His talent as a composer was recognized very early. On January 18, 1917, an entire program of Sowerby's orchestral works was presented by the Chicago Symphony Orchestra in Chicago's Orchestra Hall. He was also a concert pianist. During the first World War, Sowerby served as a bandmaster in the American Army. Graduated in 1918 with the degree of Master of Music from the American Conservatory in Chicago, Sowerby was the first American composer to be awarded the Rome Prize from the American Academy in Rome, Italy. He remained in Italy from 1921 to 1924. As soon as he came back to the United States, he began teaching composition at the American Conservatory in Chicago, where he became the head of the composition department in 1933, a post he held until 1962. Leo Sowerby served as the Organist and Choirmaster at the St. James Episcopal Church of Chicago from 1927 to 1957. Sowerby also won the Pulitzer Prize in Music in 1946 with his *Canticle of the Sun*.

¹⁹⁷ Ibid.

From 1920 to 1940, American church music went through some significant changes. General interest in Bach's music, awareness of the importance of Gregorian Chant, the influence of England's church music revival, and some American composers including T. Tertius Noble, Everett Titcomb, Eric DeLamater, David McK Williams, Seth Bingham and Leo Sowerby to make an effort to raise the standards of the church music repertory. Leo Sowerby's work at the St. James Cathedral in Chicago attracted the attention of many prominent musicians. He in turn wrote high quality music for them to perform. Besides orchestral, chamber, choral and piano works, and art songs, Sowerby had made significant contributions to organ literature and to church music. His anthems and service music were composed to fit the entire liturgical year.¹⁹⁸ His organ compositions included sixty-one solo organ works, six works for organ and orchestra of different sizes, and six works for organ and various instruments. The monumental *Symphony in G*, and *Pageant*, were among his most frequently played organ works. Leo Sowerby's *The Throne of God* was commissioned for the fiftieth anniversary of Washington Cathedral.

Other faculty members of the College of Church Musicians included Paul Callaway and Richard Wayne Dirksen. Callaway taught organ and Dirksen supervised the choirmaster training. William G. Workman, Canon Precenter of the Cathedral, taught liturgy, and Dr. Leonard W. Ellinwood, Senior Subject Specialist in the Humanities of 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 organist, became the director of studies of the College of Church Musicians in 1963.

¹⁹⁸ George R. Hubbard. "With the Anthems of Leo Sowerby." *The American Organist*. March 1992. 86-87.

The Curriculum of the College of Church Musicians

The college was founded to encourage the composition and performance of church music in the United States. The curriculum included the study of liturgy, hymnody, plainsong and Anglican chant, service music, advanced organ studies, composition, analysis and orchestration, as well as the recruitment, training and administration of choirs.¹⁹⁹ The course schedules were worked out within the framework of the entire musical program of the Cathedral. College fellows observed and participated in Cathedral Choir and Choral Society rehearsals and performances, and in chorus rehearsals of the school music programs. The College provided the Fellows an environment rich in hands-on experience learning how to inspire and to lead as church musicians.

To be eligible as a Fellow, the applicant needed to have the intention of serving in the field of church music and to have received extensive musical education. Applicants were examined carefully by the faculty members for their qualifications.²⁰⁰

The Cathedral Chapter designated the Board of Trustees of the National Cathedral Association as the Board of Governors of the College for the first three years. The Board was responsible for the promotion of the College as well as for the supervision of its program. The National Cathedral Association invited some distinguished musicians and educators to serve on the Advisory Board. The members of the Advisory Board included Samuel Barber, Vernon DeTar, Howard Hanson, and Alec Wyton.

In addition to the regular courses, the College of Church Musicians also held several two-day Advanced Seminars with varieties of topics by notable musicians, such as:

¹⁹⁹ "College of Church Musicians – The Dream Becomes a Reality." *The Cathedral Age*, Spring 1962. 5.

²⁰⁰ *Ibid.*

January 14 and 15 of 1963

Seminar of "The Psalter" led by the Rev. Dr. Messey Hamilton Shepherd, Jr., professor of liturgies at the Church Divinity School of the Pacific at Berkeley, California.

April 29, 30 of 1963

Seminar of "The Artist in Religion" led by Dr. David McK. Williams; May 18 and 19 of 1964, led by Dr. Gerald Knight, head of the Royal School of Music, Croydon, England.

October 11 and 12, 1965

Ronald Arnatt gave four lectures, "Practical Problems Facing the Church Musician", "A tribute to Leo Sowerby", "20th Century Organ music", and "Improvisation on the organ".

April, 1966

Seminar by Alec Wyton, "Administration, Organization and Delegation", "Christmas Music", "Chanting- Speech, Rhythm or What?", and "Choir Discipline".

October 7 to 11, 1968

Seminar of "Changing Sounds in Worship".

and workshops, such as:

January 26, 1963

Workshop for choir directors, organists and choir members.

December 17, 1963

"The Music of the Medieval Church drama." led by Dr. William Smolden, British specialist in liturgical drama.

November 5 and 6, 1967

Workshop for choir directors and organists at St. Paul's Cathedral, Detroit, Michigan, led by Dr. Leo Sowerby.

February 24 of 1968

"The Future of Church Music" for church musicians and clergy of the country.

After completing the program, the fellows were expected to take home an enriched spirit.

an increased knowledge of music and the church, and a wealth of experience including having

heard their own original compositions played and sung. They would raise the level of perform-

ance of church music wherever they worked or taught, and they would continue to discover skills and knowledge that would be useful during their entire working lives.

All the students formed a College Fellow choir responsible for the Friday Matin service. Each student took turn as the choirmaster for two consecutive weeks. Dr. Sowerby taught the students composition. He asked the students to compose original pieces and worked privately with each student every week. Some of the pieces written by the students were used in the Cathedral services. The students conducted rehearsals with the Junior Choir under the supervision of Richard Wayne Dirksen. They also attended rehearsals of the Cathedral Choral Society and the Combined Glee Clubs of the two Cathedral Schools to learn different interpretations and various styles of music. The Canon Precentor often assembled the students at the organ to explain a particular worship liturgy. All the students also had the privilege of playing on the Great Organ during the organ lesson with Paul Callaway and they were expected to present recitals in the Cathedral and at other venues. Music taught in classes and rehearsals during the week was presented on Friday in the Cathedral services of Morning Prayer and Holy Communion, where one of the College students served as organist-choirmaster, being responsible for rehearsing and directing during the service.

The College of Church Musicians limited the number of Fellows to fifteen to guarantee a master-apprentice relationship. The students came from different religious backgrounds, including Episcopalians, Baptists, Presbyterians, Congregationalists, Lutherans and even a Jesuit priest.

Evaluating the College of Church Musicians

Starting in 1964, Fellows began to finish the program with the degrees of Master of Church Music from the College of Church Musicians. They served in different churches and some in schools all over the country. Their influence was ecumenical and nationwide. For examples: John Fenstermaker served at the Grace Cathedral in San Francisco, California; David Koehring served at the Christ Church Cathedral in Indianapolis, Indiana; Dale Kreider, at First United Methodist Church in Hyattsville, Maryland; Kenneth Lowenberg, at Chevy Chase Presbyterian Church in Chevy Chase, Maryland; and Robert Grogan, at the National Shrine of the Immaculate Conception of Washington, D. C.

In 1966, when the Cathedral Choir of Men and Boys made a trip to Westminster Abbey in London, England, John Fenstermaker and David Koehring went as assistants to Paul Callaway. They played organ recitals in the Westminster Abbey and the Cathedral Choir also performed in David Koehring's anthem.

When the College of Church Musicians was in session during the 1960's, the cathedral musical program occupied every corner of the Cathedral close. The College Fellows strengthened the musical program by assisting the Cathedral musicians in every possible way. They led the choirs, played organ in the services, gave organ recitals, composed anthems for the choir, and accompanied the Choral Society rehearsals. They learned advanced skills by observing and participating in the Cathedral Musical Program.

When Dr. Leo Sowerby passed away in August 1968, his ashes were interred in the Cathedral Columbarium. Four new faculty members were appointed in 1968: John Corigliano, as teacher of composition; Richard Roecklein, organist and choirmaster of All Saints Episcopal

Church, Chevy Chase, Maryland, as teacher of voice training; Albert Russell, organist and choir-master 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.

In June 1969, the College of Church Musicians was incorporated into the department of worship and program of the Cathedral. Dean Sayre commented:

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.²⁰¹

Richard Wayne Dirksen, Chancellor of the College, made the following comment, which also serves to explain why program was terminated:

Many excellent organ and choral training programs are already in existence, and several school, 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 standards 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.²⁰²

The College of Church Musicians, though it existed for only a short time from 1962 to 1969, offered a practical and intensive courses of study for people who intended to pursue a career in the field of church music. Generally, the programs were excellently designed. The College

²⁰¹ Nancy S. Montgomery. "College of Church Musicians." *News of Washington Cathedral, The Cathedral Age*, Fall 1969, 24.

²⁰² *Ibid.*

Fellows had the privileges of studying with the faculty members in the master-apprentice style.

All the teachers gave each student instruction according to that individual's needs. In addition to this kind of costly private instruction, the operation expenses of the College were relatively high for an institution totally supported by endowments. The Cathedral Chapter evaluated the circumstances and decided to integrate the fellowships into Cathedral's Department of Worship and Program. With this development, the College of Church Musicians officially closed in 1969.

The remaining endowments allowed later fellowship program in the 1970's and 1980's for individual candidates to study at the Cathedral for a five-or six-month period. The candidates for these scholarships similar to the College fellows, undertook substantial musical training and had to have intentions to serve in the field of church music. The Cathedral thus continued to recognize the significance of its mission of education. However, given its limited endowment it was compelled to continue that mission by other more affordable means.

CONCLUSIONS

From English Tradition to American Identity

In September 1997, Washington National Cathedral celebrated the ninetieth anniversary of the laying of its foundation stone. The Choir School was the basic core of the Cathedral's initial music program. The Cathedral's music program started when the Cathedral Choir School opened in 1909. Even today, the Cathedral Choir of Men and Boys, about fifty in number, is still an important part of Cathedral's music program. In the first chapter, the author stated that the history of the development of the Cathedral's music program had a meaning more profound than simply establishing a choir, installing an organ, and hiring a music director in the manner of regular churches. The "Notes on the Cathedral Policy toward Music"²⁰³ show how the Cathedral clergy and musicians consciously emphasize their position of leadership as the Episcopal Cathedral in the nation's capital. They exercise this leadership by not just performing the highest quality music, but also by advancing American church music in general and presenting more and more newly composed works by American composers. This can be proved by tracking trends in the repertory performed there since the institution's inception.

Cathedral Organists and Choirmasters, including Edgar Priest (1878 -1935), Robert Barrow (1911 -1987), Paul Callaway (1909 -1995), Richard Wayne Dirksen (b. 1921), and Douglas Major (b. 1953), all led the Cathedral Choir during their careers at the Cathedral. The Cathedral Choir grew from under 20 members before 1920 to about 30 in the 1920's. Edgar Priest trained

²⁰³ Quoted on page 8-10.

the Cathedral Choir in the English tradition, with a repertory consisting mainly of English choral music, Gregorian chant, and choral music by European composers. The service bulletins collected in the Cathedral Archive contain a "Music Lists for December" of 1912, the first Advent season celebrated in the Bethlehem Chapel. This bulletin includes all the music used in two Sunday worship services (Holy Communion at 11:00 A.M. and Choral Evensong at 4:00 P.M.), for the four Sundays in Advent and in one worship service each for both Christmas Day and for the first Sunday after Christmas.²⁰⁴ The music used on four Sunday morning Holy Communions included:

Processional Hymn (by P. C. Lutkin, Ancient Plain Song, Crassellius, and J. Turle)
 Introit: Benedictus (Gregorian)
 Communion Service (by Merbecke, J. T. Field in A., Bruce Steane, S. P. Tuckerman in F.)
 Hymn before Sermon (by J. B. Dykes, Tune *St. Thomas*, J. B. Dykes, Crassellius)
 Offertory Anthem (by Sir John Goss, Bruce Steane, Sir G. C. Martin, Mendelssohn)
 Communion Hymn (by F. C. Maker, Sir Arthur Sullivan, F. C. Maker, J.S.B.Hodges)
 Nunc Dimittis (R. Farrant in F for two Sundays, Sir Joseph Barnby in E for two Sundays)
 Recessional Hymn (by Sir G. J. Elvey, Tune *Greeland*, *St. Thomas*, Ancient Plain Song)

And for the Choral Evensong, the music included:

Processional Hymn (by P. C. Lutkin, Ancient Plain Song, Crassellius)
 Special Psalm
 Magnificat & (by Sir John Stainer in A, W. A. C. Cruickshank in G, E. Bunnett in F)
 Nunc Dimittis
 Hymn Before Sermon (by W. H. Monk, T. Haweis, Luther's Hymn)
 Offertory Anthem (by J. B. Dykes, W. H. Woodward, Mendelssohn)
 Benediction Hymn (by M. Portogallo, A. H. Brown, W. H. Monk)
 Recessional Hymn (by Sir G. J. Elvey, Tune *Greeland*, Tune *St. Thomas*)

The services on the Christmas Day and first Sunday after Christmas used the same music:

Processional Hymn by J. Reading
 Introit: *Arise, shine for the light is come* by Sir G. J. Elvey
 Communion Service by A. J. Eyre in E Flat
 Te Deum by Lemoine
 Hymn after Sermon (Traditional)
 Offertory Anthem by Miles B. Foster
 Communion Hymn by L. Redner

²⁰⁴ 1912 Advent season bulletin. Cathedral Archive.

Nunc Dimittis by Sir Joseph Barnby in E.
 Recessional Hymn by Mendelssohn

On the fourth Sunday in Advent, the Cathedral Choir presented a Cantata *The Story of Bethlehem* by John E. West during the Choral Evensong. English composers were obviously in the majority on the lists.

Edgar Priest composed some service music and anthems himself. Beyond this, American composers' works formed only a small portion of the choir repertory. However, it is worth noticing here that Edgar Priest did compose for the Cathedral Choir, and did select American works for the Cathedral Choir to sing. In the bulletin for the Advent season of 1926, music of one American composer, Horatio Parker, was chosen for one of the Benediction hymns on the fourth Sunday in Advent, and one of the Offertory Anthems on the second Sunday after Christmas.²⁰⁵ The anthem was *Light's Glittering Morn*. Edgar Priest was trained in the English cathedral tradition. But in choosing American music, albeit a very small amount of music, he showed his appreciation and awareness of new compositions by American composers.

In the short four years that Robert Barrow served the Cathedral, he mainly followed in Priest's footsteps. The music listed for the Sundays of Epiphany, 1939, showed that besides English cathedral music and traditional hymn tunes, Barrow used Edgar Priest's *Benedictus Es* and his own compositions *Jubilate*, *Magnificat* and *Nunc dimittis in A* in the service.²⁰⁶ The music content for the two Sundays after Epiphany included:

Processional Hymn "*Morning Star*" and "*Salzburg*"
 Venite (by Arnold)
 Benedictus Es (by Priest, Marchant)
 Jubilate (by Barrow, Woodward)
 Hymn before Sermon "*Moscow*" and "*Chesterfield*"

²⁰⁵ 1926 Christmas season bulletin, Cathedral Archive.

²⁰⁶ Service Bulletin of 25 December 1938. 1. 8. and 15 January 1939. Cathedral Archive.

Offertory Anthem by (by Chambers, Horatio Parker)
 Recessional Hymn by “Dix” and “Zoan”

We see American composers: Priest, Barrow, and Parker on this list. The other composers are still mainly English. Music by Continental composers was notably absent.

Paul Callaway brought great changes in the repertory. In 1939, Callaway’s first Christmas Day service in the Cathedral, he selected Palestrina’s *Missa Aeterna Christi Munera*.²⁰⁷ Each movement of the Mass was sung at the appropriate point in the service. This practice of using a whole Mass by one composer enhanced the continuity of worship. Callaway’s choice of music was more balanced, with works by composers of different nationalities and different periods. He also added more twentieth-century music. The first Christmas Day service after he returned to the Cathedral from the Second World War, he chose the *Mass* by Healey Willan, a twentieth-century Canadian composer, as the service music. The Offertory Anthem for the 9:30 A.M. Holy Communion in the Bethlehem Chapel was an anthem by Adolf Torovsky, a twentieth-century American musician, and for the 11:00 A.M. Morning Prayer in the Great Choir was an anthem by Clarence Dickinson, also a twentieth-century American church musician.²⁰⁸

Leonard Ellinwood in *The History of American Church Music* notes this same trend away from English cathedral music and toward American repertory. Ellinwood documents the music used by the Washington Cathedral Choir for the decade 1941-1951.²⁰⁹ He divides the long list of music into categories according to the time periods: Mediaeval Plainsong, Early Polyphony, Etc.

²⁰⁷ Service Bulletin of 24 and 25 December 1939. Cathedral Archive.

²⁰⁸ Service Bulletin of The Vigil of Christmas. 24 December 1946 and the Nativity of Our Lord. 25 December 1946. Cathedral Archive.

²⁰⁹ Leonard E. Ellinwood. *The History of American Church Music*. (New York: Morehouse-Gorham Co.. 1953). 191-200.

(fifteenth to eighteenth centuries), Eighteenth Century, Nineteenth Century, Early Twentieth Century, and Mid-Twentieth Century. Under the category of Early Twentieth Century, the music was divided into American works and English works. This is the longest list among the different categories. It reflects the advancement of church music in both England and America in the early twentieth century. It also shows the effort of Cathedral musicians during the 1940s to present a significant amount of new American music. Under the category of Mid-Twentieth Century, the music is divided into American works, English works, Canadian works and Russian works. The American works increased significantly in number during this period and many of them were premiered at the Washington Cathedral. The composers responsible for these premiered works were Ronald Arnatt, Paul Callaway, Richard Wayne Dirksen, Garth Edmundson, and Leo Sowerby. In Ellinwood's book this category of Mid-Twentieth Century is even longer than the category of Early Twentieth Century. Works by English composers Benjamin Britten, Herbert Howells, Eric Thiman, and Peter Warlock, Canadian composer Healy Willan, and Russian composers Bortniansky, Rachmaninoff, and Stravinsky are also included. Again this shows the effort of Cathedral musicians to learn and promote the new music by composers of America and other countries. This effort proved their leadership in the field of American church music. Its significance was twofold: it advanced American church music by presenting sacred choral music composed by American composers and it also advanced American musical culture by presenting newly composed twentieth-century music by composers of different countries.

The list of Works Premiered at the Cathedral in Appendix A of the present study demonstrates the leadership of Cathedral Organist and Choirmaster Paul Callaway and his associate Richard Wayne Dirksen in commissioning, composing, and performing new works by American composers. The tradition of the choirmasters composing for the Washington Cathedral Choir be-

gan with Edgar Priest, and continued with Robert Barrow. Paul Callaway composed only a few works for the Cathedral Choir and the Cathedral Choral Society. His main effort was to encourage young American composers to create new American choral works, mainly sacred ones, by commissioning and performing them in the Washington Cathedral. The fourth Cathedral Organist and Choirmaster Richard Wayne Dirksen composed a substantial amount of music for the Cathedral Choir on many Cathedral's special occasions. Dirksen is a widely recognized American church musician and choral composer. Many of his compositions are published by the Oxford University Press. His leadership in directing the combined Glee Clubs of the two Cathedral Schools was another important force in educating a younger generation of Americans. When the Cathedral celebrated the completion of the Gloria In Excelsis Tower in 1964, it commissioned eleven new compositions by nine American composers. The event was monumental even for the Washington Cathedral (see Appendix A, 1964 items). Douglas Major, the fifth Cathedral Organist and Choirmaster, also has composed several choral works for the Cathedral Choir, as well as music for organ.

The whole music program of the Washington Cathedral emphasized its identity as the principal Cathedral in America's capital city. The Cathedral Choral Society, founded in 1941, was a self-consciously American institution from the outset. Commissioning new American works was one of its founding purposes. Callaway commissioned *The Long Home* by Ned Rorem for the Cathedral Choral Society's first performance after he came back to the Cathedral after the War. This commissioning project continued through the 1990's. The trend of moving away from English repertory and toward American repertory was significant in Washington Cathedral's musical history. It fulfilled the wish of Ms. Harriet Lane Johnston's establishing the Cathedral Choir

School for Boys—mainly for the education of the Cathedral choirboys and the progress of church music in America.

In 1990, the Cathedral celebrated the Consecration of the Cathedral Church of Saint Peter and Saint Paul. The music selected for performance on this occasion reflected the traditions of the Washington Cathedral Choir performing music composed by Washington Cathedral Organists and Choirmasters, and of the Choir commissioning new works. One of the newly commissioned works was *Te Deum Laudamus* written by the English composer Herbert Howells (1892-1982).²¹⁰ This is a rather interesting point. The fame of the Washington Cathedral and its musical program had spread across the Atlantic Ocean since the Choir's 1966 trip to England. From 1970's on, England's Royal School of Church Music often cooperated with the Washington Cathedral musicians in choir training programs.²¹¹ Thus did the Cathedral's music program evolve from its foundation by an English musician Edgar Priest, through the stages of establishing an American identity, to being chosen as the American site at which to establish a music training program for an English institute of church music, and finally to the commissioning of an English composer to honor an American musician Dr. Paul Callaway—a remarkable eighty year journey.

Reflection of American Organ History in the Twentieth Century

The history of the organ at the Washington Cathedral parallels that of the history of the instrument in America in the twentieth century. All the organs on the Cathedral Close installed

²¹⁰ *Te Deum Laudamus* was commissioned by the men of the Washington Cathedral Choir in honor of Dr. Paul Callaway. The work was not completed when Howells died in 1982. Dr. John Buttrey, a choir member of Westminster Abbey in London, located the manuscripts, finished the last few measures, and sent the work to Washington for its premiere in the Consecration service.

²¹¹ Mentioned on page 85.

before 1940 were built by Ernest M. Skinner. The first Cathedral Organist and Choirmaster Edgar Priest maintained a long friendship with Mr. Skinner. Washington Cathedral recognized the fact that E. M. Skinner was America's preeminent organ builder at the time. Mr. Ernest M. Skinner built the four-manual organ in Bethlehem Chapel in 1912, the temporary two-manual organ in the Great Choir in 1932, the four-manual Great Organ in 1938, the two-manual Priest Memorial organ in the Chapel of St. Joseph in 1939, and the two-manual Resurrection Chapel organ in 1938. These organs were representative of Skinner organs in both small and large design.

In the 1930s, American organ design set out upon a different path away from the American orchestral organ and toward the development of the future American classic organ. The European organ reform in the 1920s brought a new vision of the future for some American organ builders who were eager for change. According to Orpha Ochse's *The History of the Organ in the United States*, G. Donald Harrison achieved his goal of producing "an instrument on which all of the organ's literature could be interestingly performed regardless of the tonal environment of the school that produced it" in the short period of 1932 – 1940.²¹² When management of the Aeolian-Skinner Company changed hands, and as it became clear that Harrison had chosen to build organs that differed totally from the original Skinner organ design, E. M. Skinner spent the larger part of the 1930's working on the book *The Composition of the Organ* to record on paper all the principles and ideas of the orchestral organ's tonal design.²¹³

Ernest M. Skinner in spite of his advanced age eventually set up his own firm in Methuen, Massachusetts in 1935. It was hard for Skinner to start his own business at that late point in his

²¹² Orpha Ochse. *The History of the Organ in the United States*. (Bloomington & Indianapolis: Indiana University Press. 1975). First Midland Book Edition 1988. 379.

²¹³ Holden. *The Life & Work of Ernest M. Skinner*. 180.

life and in the meantime to see several of his purely orchestral-design organs being rebuilt by G. Donald Harrison. If it had not been for his passion and enthusiasm to build his masterpiece in the Washington Cathedral, the organ history of the Cathedral might have turned out differently. The time favored the classic Bach organ, suitable for performing Bach's music; transcriptions of orchestra music were thought to be old style. G. Donald Harrison and the younger generation categorized Skinner design as "old fashioned" in the 1930s. However, there were still many who endorsed Skinner's work. The contract with the Washington Cathedral in 1937 was a result of Skinner's long time relationship with Edgar Priest and the Cathedral clergy. The organ committee advisors such as Dr. T. Tertius Noble, Dr. Channing Lefebvre, and Dr. Carl Engel all revered E. M. Skinner as the best organ builder in America. Robert Barrow, the second Cathedral Organist and Choirmaster, who had recently studied in Europe, offered the following praise of the 1938 Skinner Great Organ:

The Great Organ recently completed at Washington cathedral is, in my opinion, the greatest instrument as yet produced in this country, and one of the really great organs of the world. It is a truly musical instrument, capable of presenting the whole field of organ literature, and not designed for a particular, narrow portion of that literature. All its many voices are musical and lovely, yet this beauty of individual stops does not in any way preclude an effective ensemble which is clear and brilliant beyond description. This is, indeed, an organ designed by a musician, for musicians.²¹⁴

Ten years later, when Paul Callaway and Richard W. Dirksen embarked upon their project of rebuilding the Bethlehem Chapel organ, their choice was Aeolian-Skinner's American Classic Organ designed by G. Donald Harrison. The project of the Great Organ's renovation was planned in 1957. When G. Donald Harrison passed away in 1956, Harrison's associate Joseph Whiteford became the President of the Aeolian-Skinner Organ Company. A St. Albans School

²¹⁴ *Ibid.*, 187.

alumnus, Dr. Joseph Whiteford, who understood both Ernest M. Skinner's legacy in the Great Organ and G. Donald Harrison's ideas of the American classic organ, worked closely with Paul Callaway and Richard Dirksen to rebuild and enlarge the Great Organ as the Cathedral building itself expanded.

Baroque divisions on the Musicians Galleries (Brustwerk, north and Positiv, south) and Trompette-en-Chamade were added between 1962-1965. Both of these additions were influences from classic German and Spanish organ design. From 1972 to 1976, major renovation and enlargement of the Great Organ was carried out. In the whole process of renovation from 1957 to 1976, Whiteford's approach was to retain the useful from the original Skinner design and to replace and add new features according to subsequent needs. According to Richard Wayne Dirksen, the result of the renovation and enlargement was a new Great Organ, "comprehensive and esthetically satisfactory in every degree"²¹⁵ with five main divisions: Great, Swell, Choir, Solo, and Pedal.

The 1962 Reuter portable organ illustrates the Neo-Baroque interest in the twentieth-century American organ history. It was designed by Richard Wayne Dirksen, Sr. and Franklin Mitchell of the Reuter Organ company upon the recommendations of the Cathedral organists. This portable organ was patterned on an actual sixteenth-century instrument. The organ is used as a continuo instrument during concerts and as a practice instrument.

²¹⁵ Richard Wayne Dirksen, "A History of the Fifty Years of Growth of the Great Organ of Washington Cathedral and a Projection of Its Needs for Its Completion Coincidental with the Cathedral Consecration in 1990-1991". file of Great Organ – Rebuilding. Cathedral Archive.

The Significance of the Cathedral Music Program and Its Influences

The music program of the Washington Cathedral grew side by side with the construction of the Washington Cathedral. Edgar Priest established the foundation of the Cathedral Choir in the Bethlehem Chapel from 1912. From the 1920's the sound of the Cathedral Choir reached out nationwide through radio broadcasts. This was the beginning of Cathedral's mission of musical outreach. Certainly, the music program was just one of many Cathedral programs. But, it was a significant and indispensable part among the Cathedral's many other programs. Radio Broadcasts spread the fame of Washington Cathedral Choir along with Cathedral clergy's sermons. To many people in the 1920s and 1930s, the Cathedral radio programs were an inspiration.

The Great Organ brought changes to the Cathedral's music program. After the dedication recital in 1938, Robert Barrow announced the organ recital plan. The organ recital was the new aspect of outreach by the Cathedral music program at the end of 1930s. Robert Barrow scheduled regular demonstration recitals. Some major figures in the organ world came to play on the newly installed Skinner Great Organ.

Paul Callaway was one of the famous organists who came to play an organ recital. The Cathedral clergy were so impressed by his playing and character that immediately after Barrow's resignation, they started to recruit Paul Callaway. Callaway was certainly different from his two predecessors. He was destined to transform the Cathedral into a musical citadel. The Cathedral Choral Society, the monthly organ recital, and choral evensong services were among Callaway's contributions to the expansion of the Cathedral's music program.

Callaway's appointment of Richard Wayne Dirksen as his assistant was a pivotal event in the history of Washington Cathedral. Their cooperative partnership was to last from 1946 until 1977. In the 1950's, music critics greeted the Cathedral's musical events with acclaim. Nation-

wide television broadcasts of both the Easter Day and Christmas Day services let more people hear the sound of the Cathedral Choir and the Great Organ. Dirksen's training of the combined Glee Clubs of two Cathedral Schools added another dimension to the choral music program on the Cathedral Close. The Cathedral Choir had about fifty members in the 1950's. When the Cathedral dedicated the South Transept in 1962, Richard Wayne Dirksen's *The Fiery Furnace* showed off the resources of the Cathedral's choral forces.

The Gloria in Excelsis tower was dedicated in 1964. The ten bell ring and the Kibbey Memorial Carillon were added to the music program. These two sets of bells added a new sound to the Washington soundscape. The commissioning of new works for the carillon increased from 1964 on.

The Cathedral's Advance Program was launched in 1965 to attract even more visitors. Each year, people in the city of Washington and thousands of tourists benefited from these cultural events. The Cathedral's outreach programs were spurred to an unprecedented level by the leadership of Richard Wayne Dirksen. Varieties of music in each year's Summer Festival was the core of the Advance program.

Paul Callaway served at the Cathedral from September 1939 to September 1977. His musical ability transformed the Cathedral into a position of preeminence in the musical world. Richard Wayne Dirksen served even longer: from 1942 to 1991 in different capacities. His creativity shaped the Cathedral's music program in the 1960's and 1970's.

By the time the Nave was completed in 1976, the Cathedral's music program had already gained national and international fame. Its contribution to the history of American church music in the twentieth century is significant. Since the foundation stone was laid in 1907, much new music, mainly sacred choral compositions had been heard on the Cathedral Close. This included

new works composed by Cathedral musicians for the Cathedral, and new works commissioned by the Cathedral. Performances by the Cathedral Choir of Men and Boys, the Cathedral Choral Society, Cathedral Organists, the Carilloneurs, the Washington Ringing Society, and the two Cathedral School Choruses set a high standard for both American church music and for the world of music in general. The music program also educated many outstanding musicians. Robert Barrow was the first choirboy returning to the Cathedral to be one of the music staff. After four years of service in the Cathedral, Barrow continued his musical career as a music professor at the Williams College of Massachusetts. Day Thorpe, alumnus of St. Albans School on the Cathedral Close, became a music critic of *The Washington Star* in 1950s. He and Paul Callaway together founded the Washington Opera Society in 1956. The College of Church Musicians was in full operation from 1962 to 1969 with Dr. Leo Sowerby as the director. Many of the graduates from the College of Church Musicians hold posts as music directors at major churches in the nation, for example, John Fenstermaker at the Grace Cathedral of San Francisco, California. Some become composers, like David Koehring. Some of the Cathedral Choir members, too, become composers, like David Hogan.

The Cathedral Choral Society became an inspiration and model for Washington metropolitan area musicians. In the 1960s, many choral organizations began to form, like the Washington Choral Arts Society, the Paul Hill Chorale, and later on in the 1970's, the Washington Bach Consort.

Under the direction of current Cathedral Organist and Choirmaster, Douglas Major, the music program will enter into twenty-first century. Many new initiatives such as the annual Choir tour, a program wherein Washington city school children are invited to the Cathedral to learn about the Cathedral's music program, the establishment the Cathedral Girls' Choir, the hosting of

the diocesan children's choir festival, as well as the continuing development of the radio and television programs, have served to reach out to wider areas. In these ways and others, the Cathedral's music program in its first century has made an invaluable contribution to the history of American church music in the twentieth century.

Appendix A Works Premiered at the Washington National Cathedral

This is a list compiled by the author based on the research in the Cathedral archive. The sources are from the Cathedral files and articles in *The Cathedral Age*. The informations are more complete after 1940. Dr. Dirksen's works are based on *The Music of Richard Wayne Dirksen Composed at the Cathedral Church of St. Peter and St. Paul*, an annotated catalog compiled by Dr. Dirksen himself and is located in the file of "Richard Wayne Dirksen Music Catalog" at the Cathedral archive. This list includes the works composed for the Cathedral and premiered in the Cathedral.

Composer	Title	Performance date
Edgar Priest	Benedictus es, Domine	Not known
Edgar Priest	Tarry with Me, O My Savior	In 1917 Hymnal
Edgar Priest	O Sing Unto the Lord Introit	Easter 1917
Edgar Priest	Magnificat and Nunc Dimittis in E Flat	June 1919
Edgar Priest	Silent Night, Holy Night	Harmonized in 1925
Edgar Priest	I Sought the Lord (Hymn)	April 27, 1934
Edgar Priest	Chants in various keys	Copyright in 1935
Edgar Priest	Hide Me Under the Shadow of thy Wings Anthem	Published in 1937
Robert Barrow	Jubilate	Between 1936 and 1939
Robert Barrow	Magnificat and Nunc Dimittis in A	Between 1936 and 1939
Robert Barrow	Legend for organ	1938, composed for the Skinner Great Organ dedication recital.
Leo Sowerby	I was Glad	1942, written for the installation of Henry St. George Tucker as presiding Bishop in 1942, dedi- cated to the Washington Cathed- ral Choir.
Paul Callaway	Hark! The Glad Sound	1944, for Cathedral Choral Soci- ety.
Ned Rorem	The Long Home	1946, for Cathedral Choral Soci- ety.

Richard Wayne Dirksen	Fanfare of trumpets, written for the occasion of the installation of the Right Reverend Henry Knox Sherrill, D.D., LL.D., as Presiding Bishop	January 14, 1947
Richard Wayne Dirksen	God be merciful unto us SATB, baritone solo and organ	1947, revised 1948
Douglas Alanbrook	Te Deum	1947, for Cathedral Choral Society
Richard Wayne Dirksen	O sing unto the Lord a new song (Cantate Domino) SATB organ	1947
Richard Wayne Dirksen	Christians, to the Paschal Victim Trebles and organ	1948, composed for the Cathedral Junior Choir, Easter, 1948
Richard Wayne Dirksen	Jam sol recedit igneus TTBB tenor and baritone solos	1949
Richard Wayne Dirksen	Alleluia! Christ is now risen again (An Easter Hymn) Trebles and organ	1950, composed for the Junior Choir at Easter
Richard Wayne Dirksen	Chanticleer SATB choir and organ	1950, composed for Christmas radio broadcast by CBS
Richard Wayne Dirksen	A Christmas Service	1951, written for the upper and lower Cathedral Schools
Richard Wayne Dirksen	Eleven Canons for Psalm 101 for equal voices	1954 for Cathedral Choir of Men in the summer
Richard Wayne Dirksen	For this cause I bow my knees SATB organ and string quartet	1954, revised 1988 with organ only
Richard Wayne Dirksen	Twelve Proverbial Canons for equal voices	1955 for Cathedral Choir of Men in the summer
Richard Wayne Dirksen	Let folly praise that fancy loves (A Child my Choice) SATB unaccompanied	1955
Richard Wayne Dirksen	Communion Service in E minor Rite I	1956, A Trisagion was composed for this service in 1990
Richard Wayne Dirksen	The whole bright world rejoices SATB, organ, brass quartet, & timpani	1957, composed for Easter Sunday
Richard Wayne Dirksen	For those who minister and heal TTBB unaccompanied	1957, a benediction anthem composed for the graduation of Garfield Hospital nurses.
Richard Wayne Dirksen	Welcome All Wonders SATB, organ, 3 trumpets, 3 trombones, timpani	September 29, 1957, the Cathedral's fiftieth birthday service.

Richard Wayne Dirksen	Yet even now, saith the Lord SSAATTBB and organ	1957, composed for the Cathedral's 50th anniversary.
Richard Wayne Dirksen	Fairest of morning lights appear SSAATTBB unaccompanied	1957, Christmas
Leo Sowerby	The Throne of God an Oratorio Commissioned by the Cathedral for the 50th Anniversary of laying the foundation stone.	November 18, 1957
Richard Wayne Dirksen	Psalm for Christmas Day	Sung during "The Festival of the Seven Lessons and Carols" held on the Sunday before Christmas, 1957.
Richard Wayne Dirksen	Jonah an Oratorio libretto by Day Thorpe	February, 1958 By the combined glee clubs of the Cathedral preparatory schools, and thirty members of the National Symphony Orchestra made up the chamber orchestra.
Richard Wayne Dirksen	O be Joyful in the Lord High and low voices and organ	1958, composed for the summer choir of men while the Great Organ console was being replaced. The Dirksen portative organ was first used – a forty-nine note keyboard, no pedals, and six stops controlled with on/off toe-studs.
Richard Wayne Dirksen	Blessed art Thou, O Lord God TTBB baritone solo organ	1958, composed for the summer men's choir with the Dirksen portative organ while the Great Organ console was replaced
Richard Wayne Dirksen	Hush, my dear, lie still and slumber (A Christmas Lullaby) SATB unaccompanied	1958
Richard Wayne Dirksen	Three Standeth One Among You. an Advent Play Words by Dr. John Wallace Suter.	December 24, 1958
Richard Wayne Dirksen	The Rose and the Ring a musical comedy libretto by Joan Dirksen	June, 1959 Presentation by the Glee Clubs of NCS and St. Albans School.

Richard Wayne Dirksen	Psalm 101 a set of canons, sung by the men of the Cathedral choir	1959
Richard Wayne Dirksen	Jesu, Rex admirabilis TTB unaccompanied	1959, the first of four motets composed for the summer choir of men
Richard Wayne Dirksen	Father, who art in heaven (Tua Jesu, dilectio) TTB unaccompanied	1959, the second of four motets composed for the summer choir of men
Richard Wayne Dirksen	Accende, lumen sensibus TTB	1959, the third of four motets composed for the summer choir of men
Richard Wayne Dirksen	Hodie! Christus natus est TTB unaccompanied	1959, the fourth of four motets composed for the summer choir of men
Richard Wayne Dirksen	Triptych three poems: George Herbert's "The Temper", William Blake's "Night", and Vachel Lindsay's "General William Booth Enters Heaven".	February 28, 1960 By five speaking choirs, one singing choir, four percussion instruments, piano, cellos, basses, and various solo instru- ments. National Cathedral School for Girls, Glee Club of St. Albans School
Richard Wayne Dirksen	Festival Communion Service in E Dedicated to Dean Sayre	Easter, 1960
Richard Wayne Dirksen	Christ our Passover SATB organ, 2 trumpets, 2 trombones, timpani	1960
Richard Wayne Dirksen	Prayers of all Living Creatures	March 5, 1961 by the combined glee clubs of the two Cathedral Schools.
Richard Wayne Dirksen	York Cycle Play Music, include the following musical numbers: Alleluia! A new work is come!, Magnificat, Balulalow, Hail! O sun, O blessed light, Shepherd's music (organ), Tyrley, tyrlow, Three Kings (organ), and O Ra- dix, Jesse. About the fields they piped full right SA and organ	December 15, 1961, presented in the Cathedral by the class of 1967 of the National Cathedral School for Girls.

Richard Wayne Dirksen	Nowell sing we, both all and some SATB unaccompanied	1961, for the Cathedral Schools' Christmas Pageant "Both all and some"
John La Montaine	Novellis, Novellis One of John La Montaine's project under the Guggenheim Fellowship (file of Novellis Novellis)	December 24, 1961
Lee Hoiby	A Hymn of the Nativity	1961, for Cathedral Choral Society.
Richard Dirksen	The Fiery Furnace "A Narrative from the Book of Daniel and Songs of the Three Holy Children fashioned into an anthem for three choirs and various musical instrumental accompaniments."	November 18, 1962 Dedication of the South Transept. Three large choruses and a number of instruments, and five conductors.
Samuel Barber	Chorale for Ascension Day	1964, dedication of Gloria in Excelsis Tower. For 3 trumpets, 2 horns 3 trombones, tuba and timpani.
Lee Hoiby	Ascension (for wind and brass and chorus for the dedication of the central tower).	June, 1964
Leo Sowerby	Come Risen Lord	A tune composed for Hymn 207 in the Protestant Episcopal Hymnal, 1940, and arranged for wind instruments by the composer in 1964.
Leo Sowerby	In Babilone	1964, A chorale for 3 trumpets, 2 horns, 3 trombones, tuba, timpani, and carillon.
Leo Sowerby	O God, My Heart is Ready	1964, An unaccompanied setting for mixed chorus of the opening verses of Psalm 108, as found in The Book of Common Prayer.
John La Montaine	Te Deum Laudamus	1964, for piccolo, 2 flutes, 2 oboes, 2 clarinets (E-flat, B-flat), bassoon and contrabassoon, 3 trumpets, 2 horns, 3 trombones, tuba, timpani, percussion, 4 herald trumpets, chorus, and Narrator.

Ned Rorem	The Ascension	1964, A festival setting of a sonnet by Joseph Beaumont (1615-1699) for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 trumpets, 2 horns, 3 tronbones, tuba, timpani, percussion and mixed voices.
Milford Myhre	Fantasy on King's Weston	1964, for carillon
Roy Hamlin Johnson	Te Deum Laudamus	1964, for carillon
Stanley Hollingsworth	Gloria in Excelsis Deo	1964 for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 trumpets, 2 horns, 3 trombones, tuba, timpani, percussion, 4 herald trumpets, and mixed voices. Piano reductions of the orchestral scores by Norman Scribner, Assistant Organist and Choirmaster.
David Koehring	Alleluia, Sing to Jesus (Hymn 347) Tune: Hyfrydol	1964, arranged for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 trumpets, 2 horns, 3 trombones, tuba, timpani, and organ.
Norman Scribner	Hail thee Festival Day (Hymn 102) Tune: Salve Festa dies	1964, arranged for the above combination of instruments with the addition of herald trumpets for the last refrain of "Salve festa dies".
Robert Grogan	Holy, Holy, Holy, (Hymn 266) Tune: Nicaea	1964, arranged accompaniment
Richard Wayne Dirksen	Fanfare	February 18, 1965, in memory of T. S. Eliot.
Richard Wayne Dirksen	A Song for Simeon a musical setting of T. S. Eliot (1888-1965) poem.	February 21, 1965 a memorial service for the noted poet and playwright T. S. Eliot (1888-1965) sponsored by The Institute of Contemporary Arts and the Cathedral
David Koehring	"Fundamentum ejus" (Her foundations are upon the holy hills)	1965 to honor the visit of Princess Margaret to the Cathedral in 1965.
David Koehring	Introit	1965, for Cathedral Choir

Richard Wayne Dirksen	Communion Service in G Rite I	1966, composed for the National Association of Episcopal Schools convention opening service, November 10, 1966
Richard Wayne Dirksen	Bell Mass Written for maximum congregational participation, and employing handbells, organ, and carillon.	November, and Christmas Day, 1966
Richard Wayne Dirksen	The Nativity (Unfold thy face, unmaske thy ray) SATB and flute	1966
Richard Wayne Dirksen	Introit, Fanfare and Hymn SATB organ	1967, composed for the service honoring the sixtieth anniversary of Washington Cathedral
John La Montaine	The Shephardes Playe A Pageant Opera Opus 38 Musical Direction by Paul Callaway, Staged and Directed by James Waring, Costumes by Constance Mellen, Commissioned and Produced under the Advance Program, Richard Dirksen, Director	December 27-30, 1967
Dave Brubeck	The Light in the Wilderness Oratorio Chorus, soloist, orchestra, jazz piano, bass, drums, and organ	February 23, 24, 1969 CBS TV broadcast on Easter Day, 1969 The Cathedral Choral Society, National Symphony Orchestra, combined glee clubs of the two Cathedral Schools. Dave Brubeck, jazz piano improvisation William Justus, soloist Norman Scribner, organ Richard Wayne Dirksen, Conductor.
Richard Wayne Dirksen	A Holy Charivari SATB organ, flute, handbells (perc. And timp. Opt.)	1969, composed for the wedding of John Fenstermaker on June 14, 1969
Richard Wayne Dirksen	May the grace of Christ, our Savior SATB organ flute 4 tambourines	1969, for John Fenstermaker's wedding.

Richard Wayne Dirksen	Conversion of Saul	Composed for the choirboys to sing on April 28, 1971, at the dedication of the Munson Memorial Gates that flank the high altar.
Richard Wayne Dirksen	O God of beauty Treble voices and handbells	1971, composed for processional music in the Soudeikine memorial dedication on November 10, 1971.
Richard Wayne Dirksen	Galileo	1972, musical drama.
Richard Wayne Dirksen	A Thanksgiving for Light	For a service on August 27, 1972 with most music arranged or composed for the summer boy's choir trained by Robert Tate.
Richard Wayne Dirksen	My Joy, My life, My Crown (A True Hymn) Medium voice, piano, flute or oboe	1972, commissioned by Sandy Hynson for Dick Hynson's birthday in 1972
Richard Wayne Dirksne	Close your bright eye SSAATTBB organ or strings optional Words from "Christmas Oratorio" by W.H.Auden (1907-1973)	1972, composed for the Choral Arts Society of Washington, Norman Scribner, director
Richard Wayne Dirksen	I sing the birth SATB unaccompanied	1972
Richard Wayne Dirksen	Esultet	1973, for one cantor, chorus and bells
Anthony Furnivall	This Aye Night	1973 Easter, for Cathedral Choir of Boys.
Anthony Furnivall	Since By Man Came Death	1973 Easter anthem
Ronald Perera	Mass	1973, for Cathedral Choral Society.
Richard Wayne Dirksen	Give thanks unto the Lord SA and organ	1973, composed for the National Cathedral Association service honoring Mary Dubose
Richard Wayne Dirksen	Annunciation Story Solo voices, SATB choir, handbells, lectors	1973 Christmas
Nicolas Flagello	Passion of Martin Luther King	1974, for Cathedral Choral Society

Richard Wayne Dirksen	Celebration of the Transfiguration (Liturgical Drama) 5 soloists, choir	1974
Richard Wayne Dirksen	Rejoice, Ye Pure in Heart. (Vineyard Haven) SATB organ brass quartet and timpani	June 11, 1974, for the installation service of John Maury Allin, Presiding Bishop. The first performance included 3 trumpets, 3 trombones, tuba, and timpani and the choir of Grace Cathedral, San Francisco, singing with the Cathedral Choir.
Richard Wayne Dirksen	The Land is Bright Four equal voices	1974
Richard Wayne Dirksen	For all the Saints	1974 setting of Vaughan Williams's tune.
Anthony Furnivall	Amazing Grace	1974, arranged hymn
Tony Piccolo	God be in My Head	1974, a hymn
Richard Wayne Dirksen	Canon	1974, for the dedication of the Churchill Memorial.
Richard Wayne Dirksen	Deer walk upon our mountains Trebles unison and 8 handbells	1974, composed for the dedication of the Leland Grisier Gardner, Jr. memorial window, November 6, 1974.
Mark D. McNulty	Psalm 42 Anthem	February 2, 1975
Raymond H. Chenault	Hail, Star of the Sea Anthem	February 2, 1975
Richard Wayne Dirksen	Memorial Fanfare for T.S.Eliot	1975, organ
Richard Wayne Dirksen	May the grace of Christ, our Savior Medium voice organ flute 2 handbells	1975
Richard Wayne Dirksen	Lord of Wisdom, God of Mercy	1975, for the United States Army
Richard Wayne Dirksen	Father, in thy gracious keeping SA(TB) and organ	1975, written for the memorial service of former Cathedral treasurer and dear friend, Benjamin Warder Thoron. It was orchestrated in 1991.

Richard Wayne Dirksen	Holy little child Unison with handbells	1975
Richard Wayne Dirksen	Glory to God (A Christmas Gloria) SATB organ, brass quartet, timpani	1975, composed for the NBC Christmas day telecast
Richard Wayne Dirksen	Exultet	1976, written for tenor Charles Bressler to sing at the Easter Vigil
Richard Wayne Dirksen	Lazarus	1976
John Corigliano	A Dylan Thomas Trilogy: Poem on His birthday	1976
Gian-Carlo Menotti	The Egg Opera, World Premiere Directed by Gian-Carlo Menotti and Conducted by Paul Callaway	June, 17, 1976
Gian-Carlo Menotti	Martin's Lie Opera, American Premiere	June 17, 1976
Richard Wayne Dirksen	O ruler of the universe SS(A) organ and handbells	Composed in honor of the visit of Elizabeth II and Prince Philip to the Cathedral on July 8, 1976 for a service in Dedication of the Nave.
Richard Wayne Dirksen	The Ballad of Dr. Faustus (a Theater work)	August 4-8, 1976 as part of the 1976 Bicentennial celebration
Richard Wayne Dirksen	Lo, how soft the light SA and handbells Words by Dean Francis Sayre, Jr.	1976, sung on November 17, 1976 at the dedication of the Good Shepherd Chapel in memory of Dean Francis Sayre, Jr.'s parents
Richard Wayne Dirksen	A Song to the Lamb Unaccompanied unison and three-part	1977
John La Montaine	The Whittier Service	1979, for Cathedral Choral Society.
Arthur Willis	Toccata for Two	1979 for Ray and Beth Chenault
Richard Wayne Dirksen	Communion Service in A minor	1979, composed for the 11 am service on October 14, 1979 for the visitation of the Archbishop of Canterbury, Donald Coggin
Richard Wayne Dirksen	Communion Service in c minor	1980, composed for Advent use

Richard Wayne Dirksen	Seek the Lord SATB unaccompanied (solos) Text: The first Song of Isaiah	Composed for the choir of St. Thomas church for 1982 AGO convention opening service in the cathedral
Ricahrd Wayne Dirksen	Surely it is God who saves me SSAATTBB unaccompanied (solos)	Composed for the choir of St. Thomas Church, New Yore for 1982 AGO convention
Richard Wayne Dirksen	Arise, shine, for thy light is come SATB and organ (Text: The Third Song of Isaiah)	1982, composed for the choir of St. Thomas Church, New York city, to sing for the 1982 American Guild of Organists convention opening service in the cathedral, Gerre Hancock director and Judith Hancock organist
Gerald Near	An Endless Alleluia	1982 AGO convention, new anthem
Richard Wayne Dirksen	Six Hymn Tunes: Decatur Place, Hilariter, Innisfree Farm, Mt. St. Alban NCA, Vineyard Heaven, & Wyngate Canon	In <i>The Hymnal 1982</i>
James Stuart Grant	Hodie!	1982, for Cathedral Choral Society.
Douglas Major	Chant on Psalm 98: 1-6	1982
Richard Wayne Dirksen	Thank we all, our God Children's unison voices, rhythm instruments, and handbells	1984, for the dedication of a window given by a Japanese family
Richard Wayne Dirksen	Run Shepherds, run SATB unaccompanied	First performed December 12, 1987 (composed in 1958)
Daniel Edward Gawthrop	Four Seasonal Metaphors	1990, for Cathedral Choral Society.
Leo Sowerby	La Corona	April 28, 1990, world premiere, composed towards the end of Sowerby's life. Based on seven poems by John Donne on the life of Christ.
H. David Hogan	Magnificat	1990
H. David Hogan	Nunc Dimittis	1990
Ronald Arnatt	Direct us, O Lord	1990, anthem, commissioned for the 1990 Consecration.
Herbert Howells	Te Deum Laudamus	Commissioned from the men of Cathedral Choir in honor of Dr. Paul Callaway, premiered on September 30, 1990.

Douglas Major	My House shall be called a house of Prayer	September 30, 1990 in honor of consecration.
Cary Boyce	Hodie	1991, for Cathedral Choral Society.
Charlene Moore Cooper	Refuge	1991, for Cathedral Choral Society.
Richard Wayne Dirksen	Cantate Domino, canticum novum SATB choir and organ	1992, composed to celebrate the 50 th anniversary season of the Cathedral Choral Society
Richard Wayne Dirksen	When Jesus died to save High and low voices organ handbells	A hymn-anthem composed for the Evergreen conference in July 1993
Richard Wayne Dirksen	The Christ-child lay on Mary's lap SATB unaccompanied	Composed for Norman Scribner and the choral Arts Society's Kennedy Center Christmas Concert in 1993
Craig Philips	Missa Brevis	1996, commissioned from National Cathedral Association to honor John Shenefield, retiring NCA President.
Nicholas White	Poor Little Jesus	1996, African-American Spirituals, arranged for the Christmas Service 1996
Nichola White	Carol of Joy	1996

Appendix B

The Aeolian-Skinner Organ Company, in order to claim their contract to build the Great Organ of Washington Cathedral, submitted the following specification dated March 4, 1937 to compete for winning the contract. However, the Cathedral Chapter decided firmly to award the contract of building the Great Organ to Ernest M. Skinner. The organ with the following specification was never built.

Great Organ - (Based on the 8' Fundamental) Pipes

Wind pressure 3 1/4" for flue work - reeds 6"

16'	Spitz Principal	61
16'	Bourdon	61
8'	Principal	61
8'	Diapason	61
8'	Gemshorn	61
8'	Flute Harmonique	61
8'	Bourdon	61
4'	Principal	61
4'	Octave	61
4'	Gemshorn	61
4'	Flute Couverte	61
2 2/3'	Quinte	61
2'	Fifteenth	61
2'	Super Octave	61
1 3/5'	Tierce	61
1 1/7'	Septieme	61
	Full Mixture (IV Rks.)	244
	Fourniture (IV Rks.)	244
	Cymbel (III Rks.)	183
16'	Double Trumpet	61
8'	Trumpet	61
4'	Clarion	61

Coupler Bombarde on Great

Swell Organ - Wind pressure flue work 3 3/4" - reeds 7"

16'	Contra Geigen	73
16'	Lieblich Gedackt	73
8'	Geigen	73
8'	Viola	73
8'	Stopped Diapason	73
8'	Flute Triangulaire	73

8'	Viole-de-Gambe	73
8'	Viole Celeste	73
8'	Salicional	73
8'	Voix Celeste	73
8'	Flauto Dolce	73
8'	Flute Celeste (tenor C)	61
4'	Octave Geigen	73
4'	Fugara	73
4'	Flauto Traverso	73
2 2/3'	Nazard	61
2'	Fifteenth	61
1 3/5'	Tierce	61
8'	Cornet (III to V Rks.)	269
	Mixture (IV Rks.)	244
	Plein Jeu (VI Rks.)	366
16'	Contra Oboe	73
16'	Bombarde	73
8'	Trompette	73
8'	Harmonic Horn	73
8'	Oboe	73
8'	Vox Humana	73
4'	Clarion	73
	Tremolo	

Positiv Organ - (Based on the 4' fundamental)

Wind pressure 2 1/2" throughout (Unencolosed)

8'	Quintade	61
8'	Singend Gedackt	61
4'	Principal	61
4'	Kopperflöte	61
2 2/3'	Nasat	61
2'	Oktav	61
2'	Blockflöte	61
1 3/5'	Terz	61
1 1/3'	Larigot	61
1'	Sifflöte	61
4/5'	Terz	61
	Scharf (IV Rks.)	244
	Zimbel (III Rks.)	183
16'	Fagot	61
8'	Krummhorn	61
4'	Rohr Schalmey	61
	Tremolo	

Choir Organ (Enclosed) Wind pressure 5" throughout

16'	Contra Dulciana	73
8'	Viola	73
8'	Nachthorn	73
8'	Dulcet (II Rks.)	146
8'	Dolcan	73
8'	Dolcan Celeste	73
4'	Dulciana	73
4'	Viola	73
4'	Zauberföte (harmonic stopped pipes)	73
2'	Piccolo Harmonique	61
	Carillon (III Rks.)	183
16'	Bassoon	73
8'	Clarinet	73
8'	Orchestral Oboe	73
8'	Trompette	73
	Tremolo	

Choir on Positiv Off
 Positiv on Choir Off
 Both On

Bombarde Organ - (Based on the 16' fundamental)

Wind pressures flues 3 3/4" reeds 10"
 Flue work unenclosed, reeds enclosed in Solo box

16'	Principal	61
8'	Octave	61
8'	Flute Ouverte	61
5 1/3"	Quint	61
4'	Super Octave	61
3 1/5'	Tierce	61
2 2/7'	Septieme	61
	Rausch Quinte (II Rks.) 12th & 15th	122
16'	Grosse Cornet (III to V Rks.)	269
	Grosse Fourniture (VI Rks.)	366
16'	Posaune	61
8'	Trompette Harmonique	61
8'	Posaune	61
5 1/3'	Quint Trompette	61
4'	Clarion Harmonique	61

Solo Organ - Wind pressure 7" & 20"

16'	Contre Viole	73
-----	--------------	----

8'	Viole	73
8'	Viole Celeste	73
8'	Orchestral Strings (II Rks.)	146
4'	Viole	73
4'	Orchestral Flute	73
	Cornet-des-Violes (III Rks.)	183
16'	Corno-de-Bassetto	73
8'	English Horn	73
8'	French Horn	73
8'	Tuba Mirabilis	73
	Tremolo	

Pedal Organ - Wind pressures flue work 3 3/4" & 5"
reeds 7" & 10"

32'	Contre Basse (Open)	32
32'	Bourdon (Stopped)	32
16'	Principal (Metal)	32
16'	Contre Basse (Wood)	32
16'	Flute Ouverte (Wood Open)	32
*16'	Violone (Metal)	32
16'	Bourdon (Wood)	32
*16'	Flute Conique (Metal)	32
*16'	Dulciana (Metal)	32
10 2/3'	Grosse Quinte (Metal)	32
8'	Principal (Metal)	32
8'	Octave (Metal)	32
8'	Flute Ouverte (Wood)	32
*8'	Cello (Metal)	32
*8'	Gedackt (Stopped Metal)	32
6 2/5'	Grosse Tierce (Metal)	32
5 1/3'	Quint (Metal)	32
4 4/7'	Grosse Septieme (Metal)	32
4'	Principal	32
4'	Nachthorn	32
	Harmonics 17, 19, b21, 22 (16' series)	128
	Fourniture 22,26,29,33,36 (16' series)	160
32'	Contra Posaune	32
*32'	Fagotto	32
16'	Bombarde	32
*16'	Fagotto	32
8'	Trompette	32
*8'	Krummhorn	32
4'	Clarion	32

(*) Enclosed in separate box, the shades of which can be coupled to any of the Crescendo shoes.

Couplers

Solo to Pedal)	
Bombarde to Pedal)	
Swell to Pedal)	
Great to Pedal)	
Positiv to Pedal)	
Choir to Pedal)	Pedal
Solo to Pedal 4')	
Swell to Pedal 4')	
Choir to Pedal 4')	
Swell to Great)	
Swell to Choir)	
Choir to Great)	
Positiv to Great)	Unison
Solo to Great)	
Solo to Choir)	
Solo to Swell)	
Swell to Swell 4')	
Swell to Swell 16')	
Solo to Solo 4')	
Solo to Solo 16')	
Choir to Choir 4')	
Choir to Choir 16')	
Swell to Great 4')	
Swell to Great 16')	
Swell to Choir 4')	Octave
Swell to Choir 16')	
Solo to Great 4')	
Solo to Great 16')	
Solo to Choir 4')	
Solo to Choir 16')	
Choir to Great 4')	
Choir to Great 16')	

Combinations - Adjustable at the console and visible operating the draw stop knobs

Great	- 1,2,3,4,5,6,7,8,9,10,11,12,0
Swell	- 1,2,3,4,5,6,7,8,9,10,11,12,0
Positiv & Choir	- 1,2,3,4,5,6,7,8,9,10,11,12,0

Solo & Bombarde	- 1,2,3,4,5,6,7,8,9,10,11,12,0
Pedal	- 1,2,3,4,5,6,7,8,9,10,11,12,0
Couplers	- 1,2,3,4
General	- 1,2,3,4,5,6,7,8,9,10,11,12

Mechanicals

All intermanual and manual to Pedal Unison couplers controlled by reversibles

Swell Expression
 Choir Expression
 Solo Expression
 Pedal Expression
 Crescendo
 Sforzando
 Pedal box to Solo shoe
 Pedal box to swell shoe
 Pedal box to Choir shoe
 All Swells to Swell
 16' Stops Off

This specification featured 139 stops and 10797 pipes compared to E.M.Skinner's specification of 117 stops and 8178 pipes. The following comparison was done by Cathedral staff, presumably Robert Barrow, Cathedral Organist and Choirmaster in 1937, and found the file of "Organ Correspondance 1937".

Department	Aeolina-Skinner		Ernest M. Skinner	
	Stops	Pipes	Stops	Pipes
Great	22	1830	21	1830
Swell	28	2656	30	2753
Choir	15	1266	19	1474 *
Positiv	16	1281	-----	-----
Solo	12	1059	14	1243
Bombarde	15	1489	-----	-----
Pedal	31	1216	29	476 **
Muted String Ensemble	----	-----	3	341 ***
Harp	----	-----	1	61 Bars
Totals	139	10797	117	8178

*Harp included separately, last item.

**Of the 29 stops in Mr. Skinner's specification three are derived from the manuals, and of the remainder 15 are extensions of 16' ranks. The Aeolina-Skinner Pedal is entirely straight.

***The three stop controls from the Muted String Ensemble of Mr. Skinner's scheme appear in Great, Swell and Choir, i.e., on knob in each department.

Appendix C. Photographs Courtesy of Washington National Cathedral Archive



Fig. 1. Service of Setting the Foundation Stone on September 29, 1907



Fig. 2. Washington Cathedral Choir School – Lane-Johnston Building in 1909



Fig. 3. Washington Cathedral Crypt Level around 1912



Fig. 4. Edgar Priest



Fig. 5. Washington Cathedral circa 1920



Fig. 6. Cathedral Choir under the Direction of Edgar Priest (standing at the left) around 1930

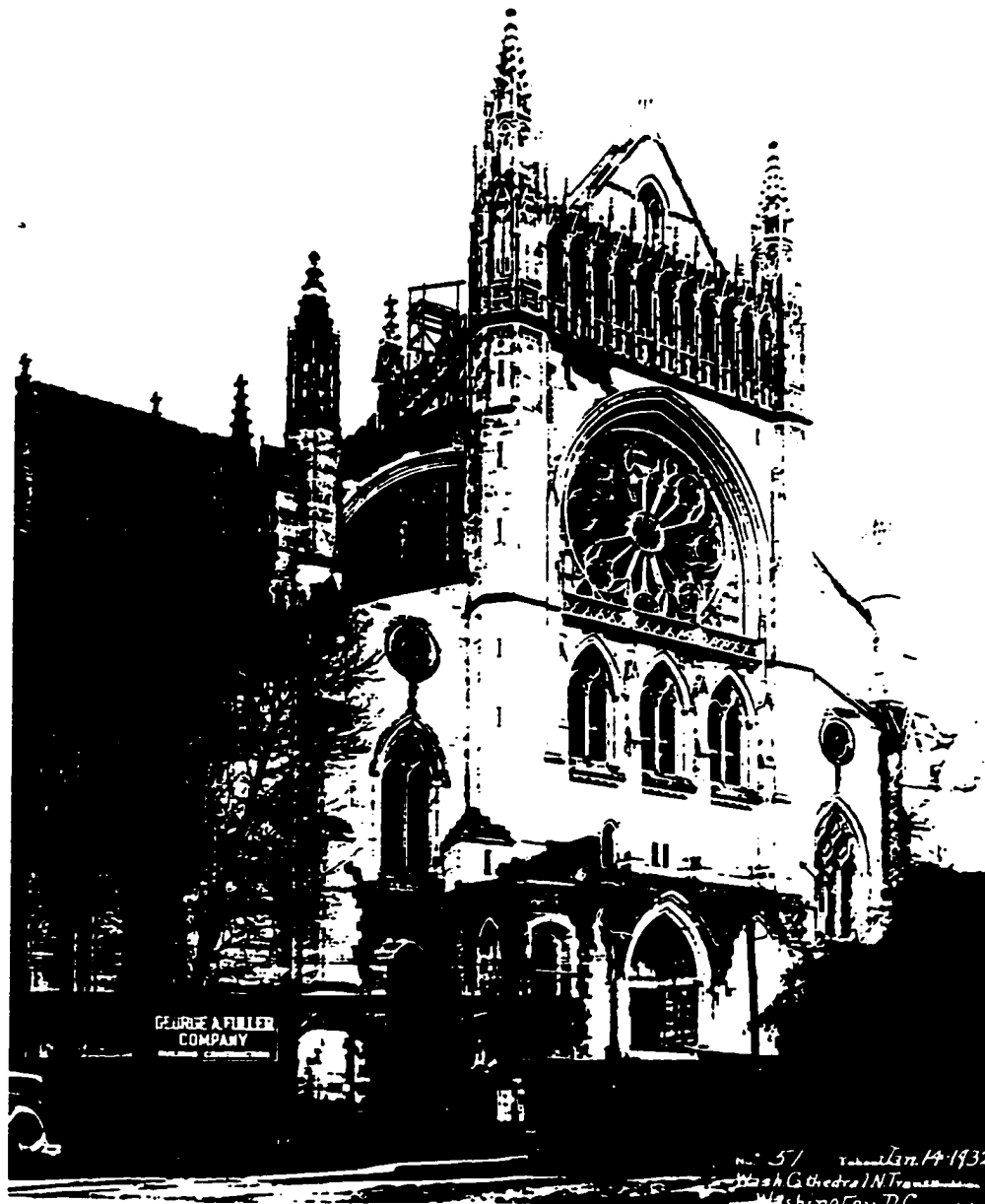


Fig. 7. Washington Cathedral North Transept Building in 1932

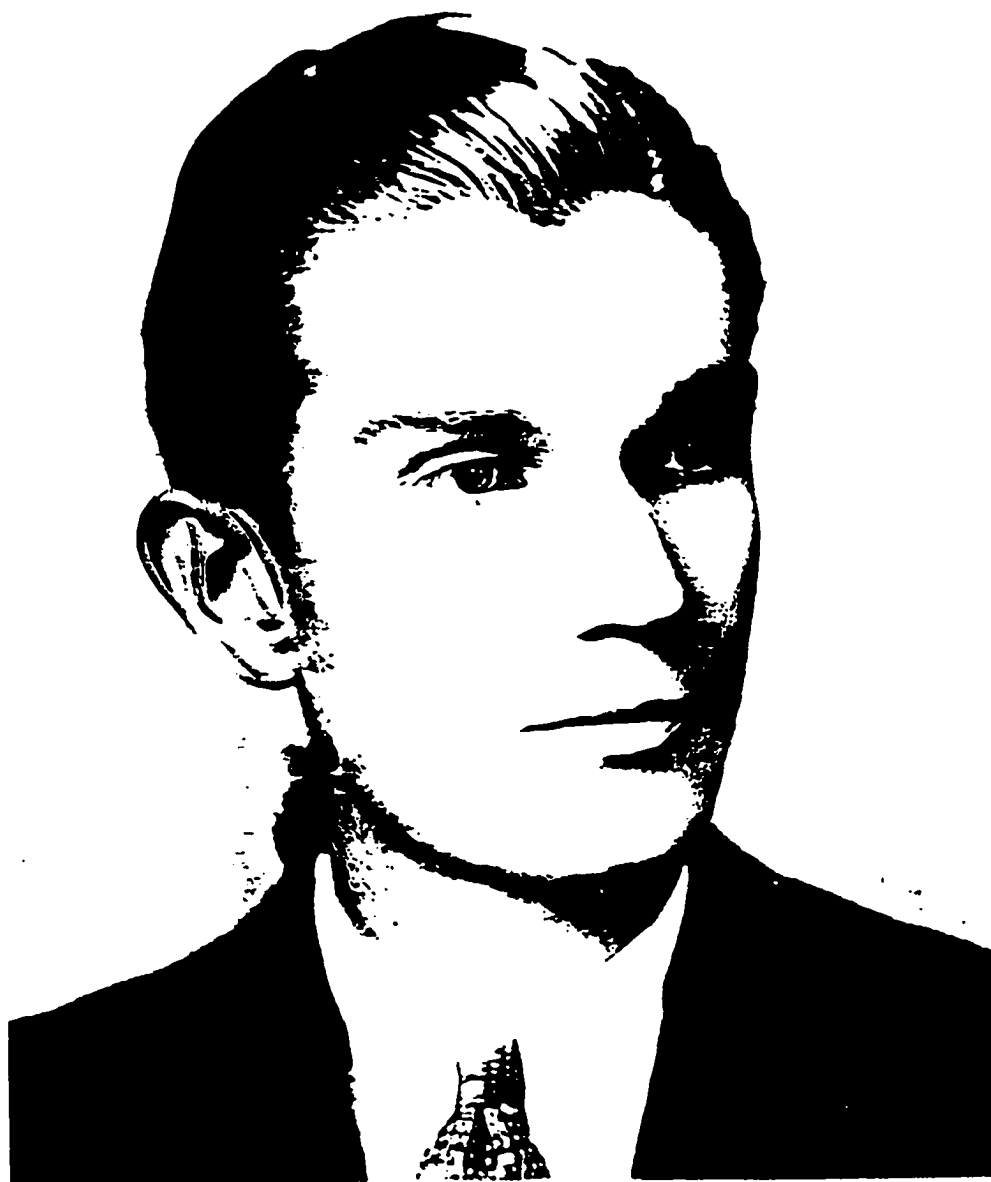


Fig. 8. Robert Barrow

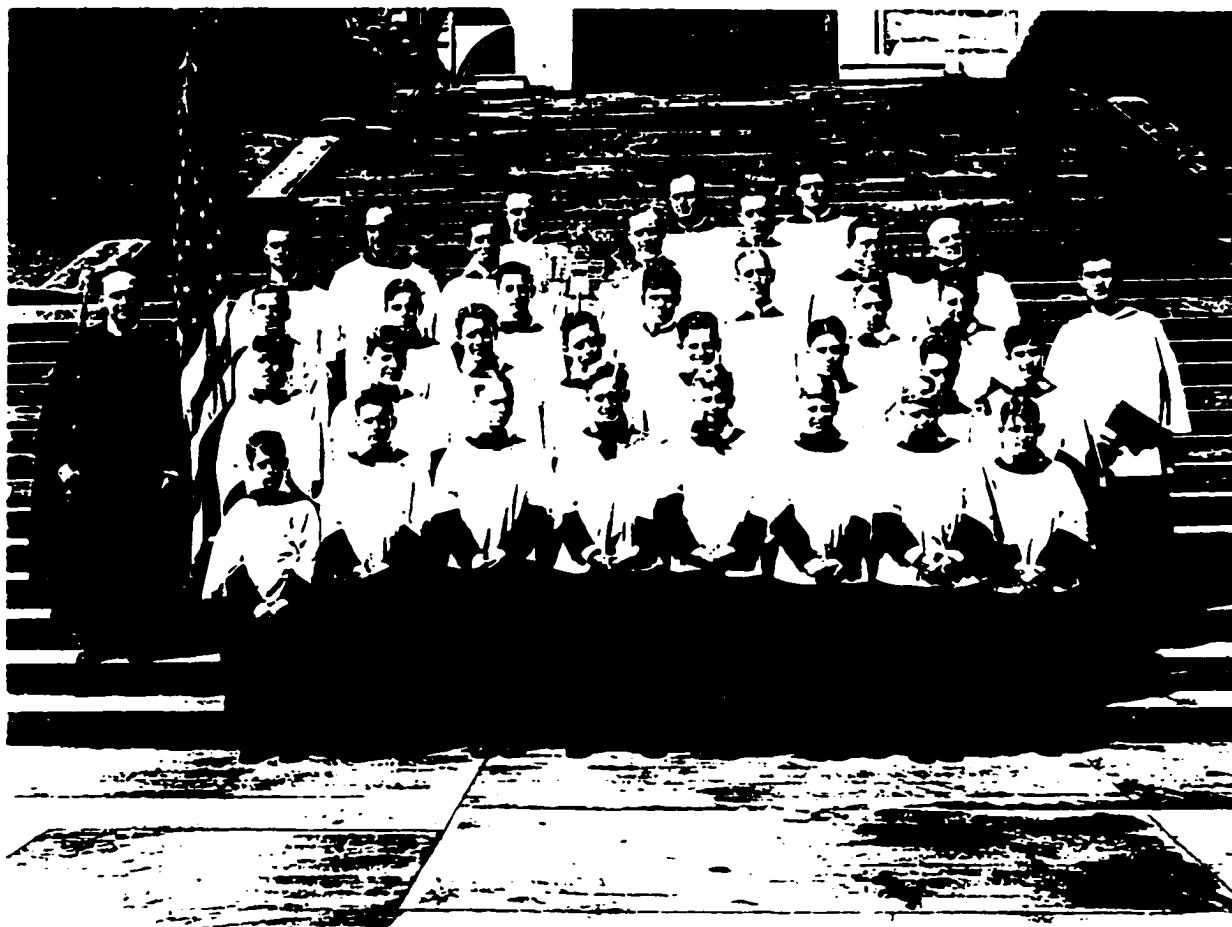


Fig. 9. Cathedral Choir under the Direction of Robert Barrow

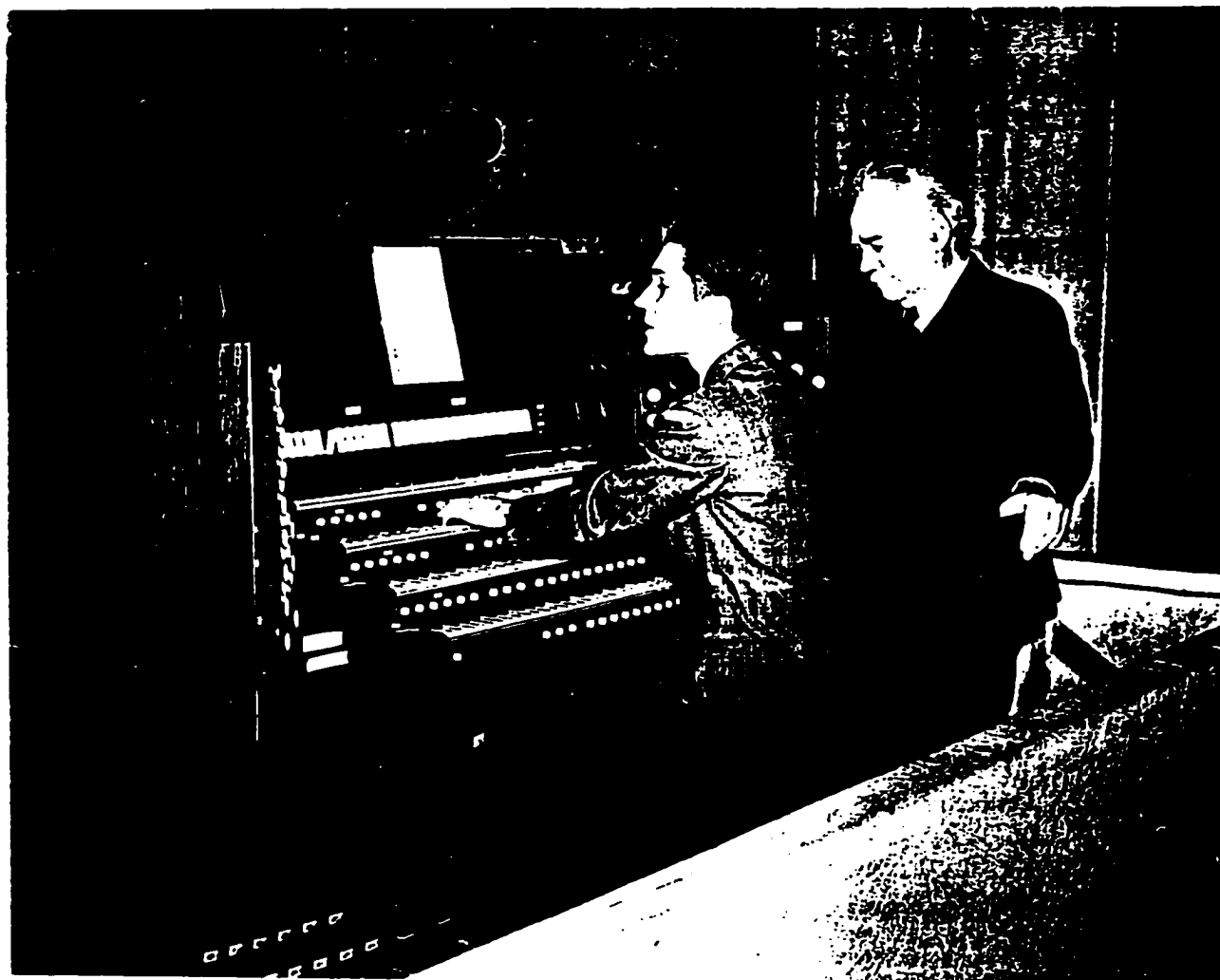


Fig. 10. Robert Barrow played the Great Organ while Mr. Ernest Skinner looked on



Fig. 11. Dedication of the Priest Memorial Organ in the Chapel of St. Joseph (1939) with Paul Callaway at the console



Fig. 12. Richard Wayne Dirksen



Fig. 13. Cathedral Choir under the Direction of Paul Callaway and Wayne Dirksen



Fig. 14. Christmas Pageat by the Cathedral Schools



Fig. 15. Leonard Bernstein rehearsed with soparno Phyllis Bryn-Julson in the Cathedral



Fig. 16. Douglas Major



Fig. 17. Paul Callaway at the Great Organ console

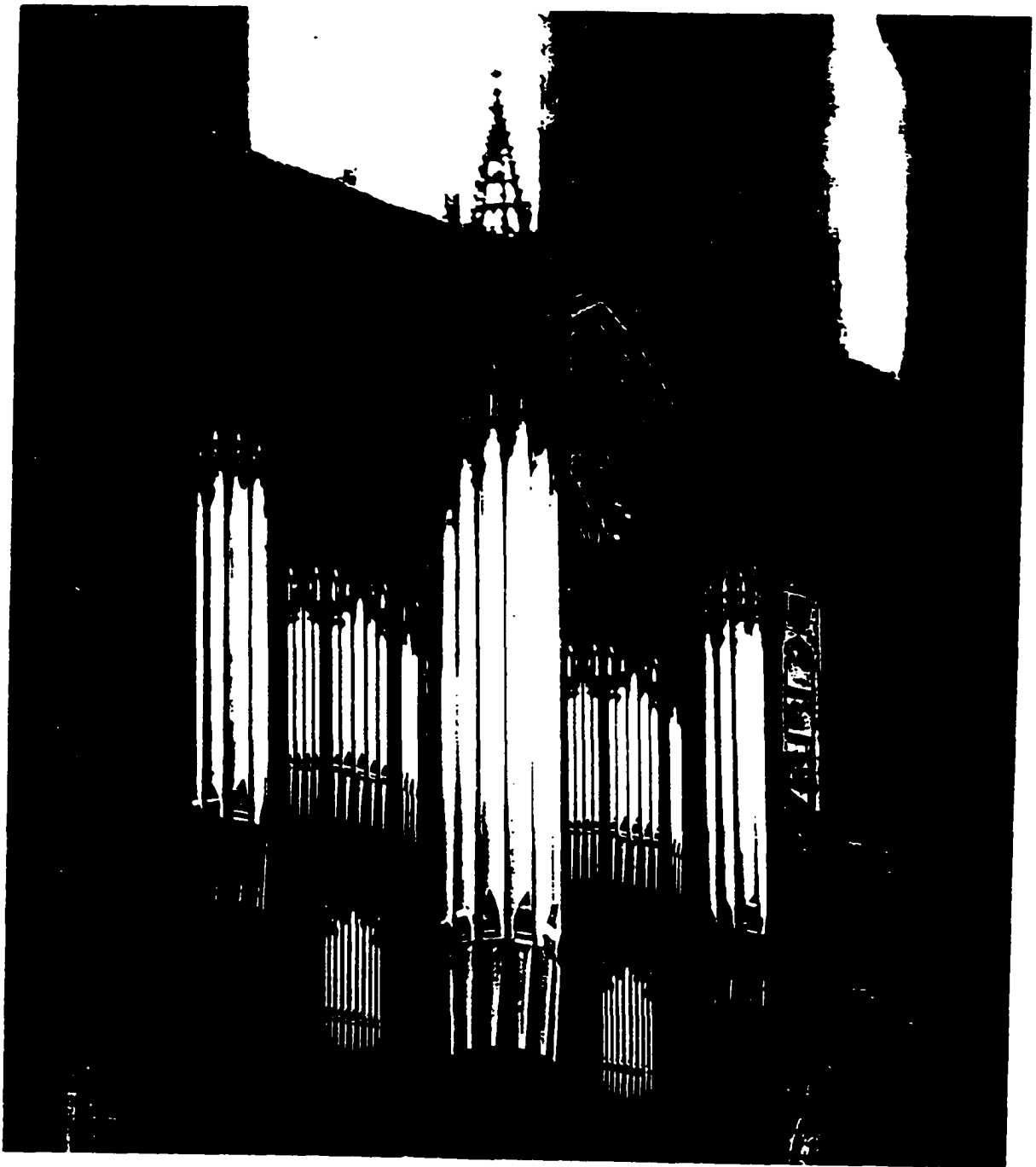


Fig. 18. North Great Organ Screen

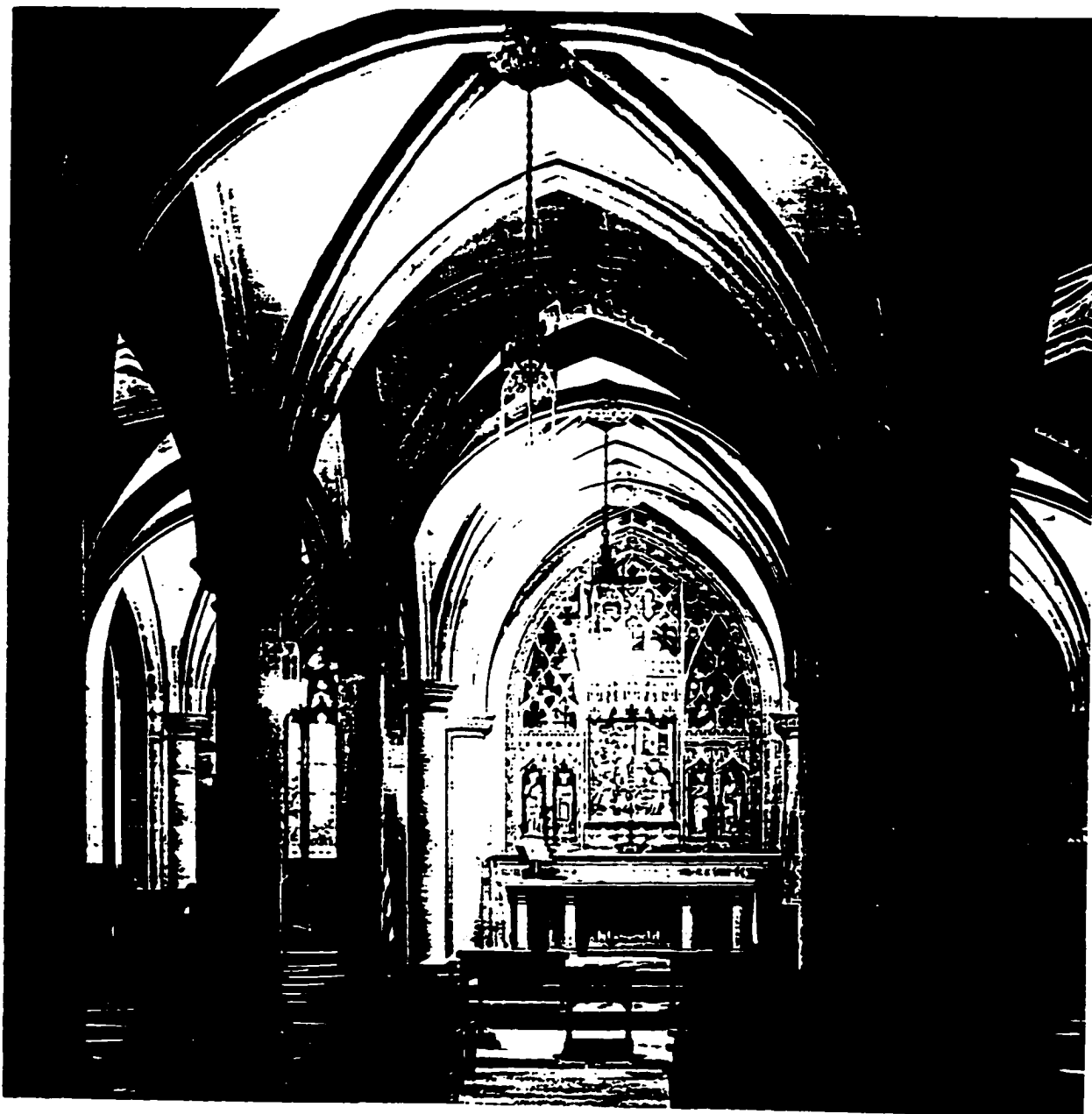


Fig. 19. Bethlehem Chapel in 1912, organ console at the right hand side

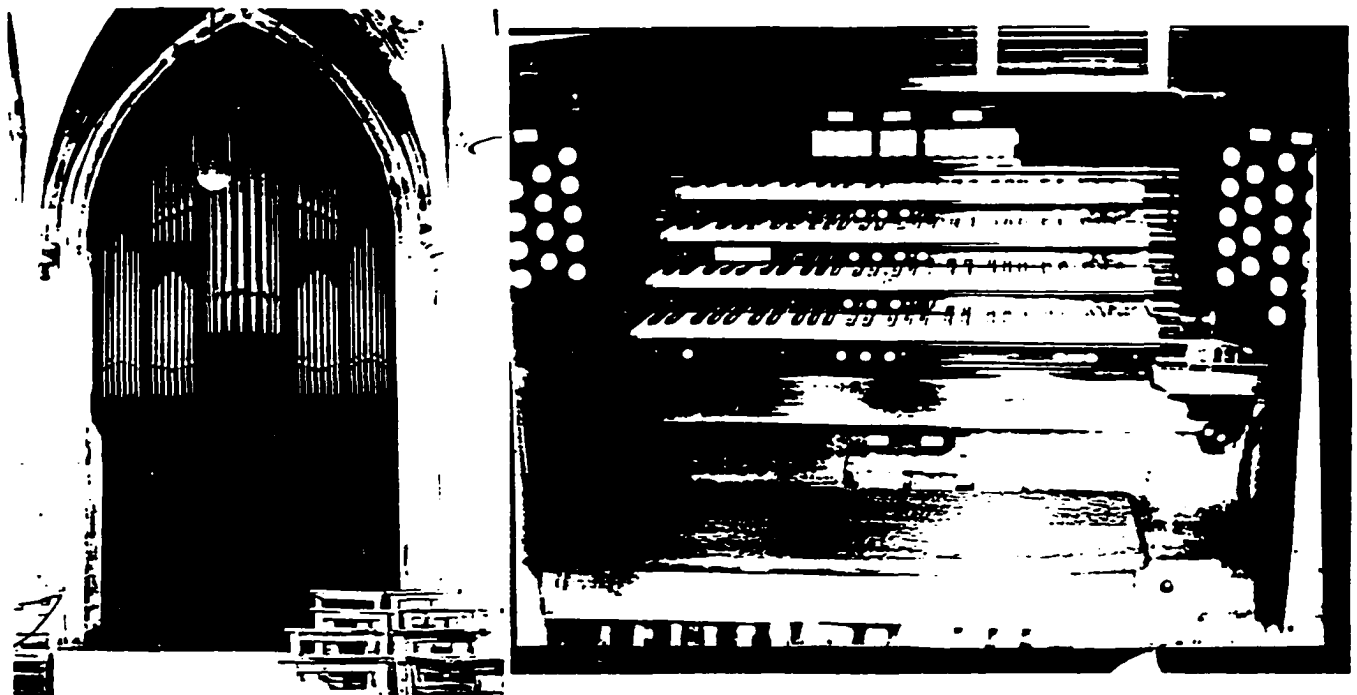


Fig. 20. Bethlehem Chapel Skinner Organ Console, with pipes located at the other end of the Chapel



Fig. 21. The Reuter Organ

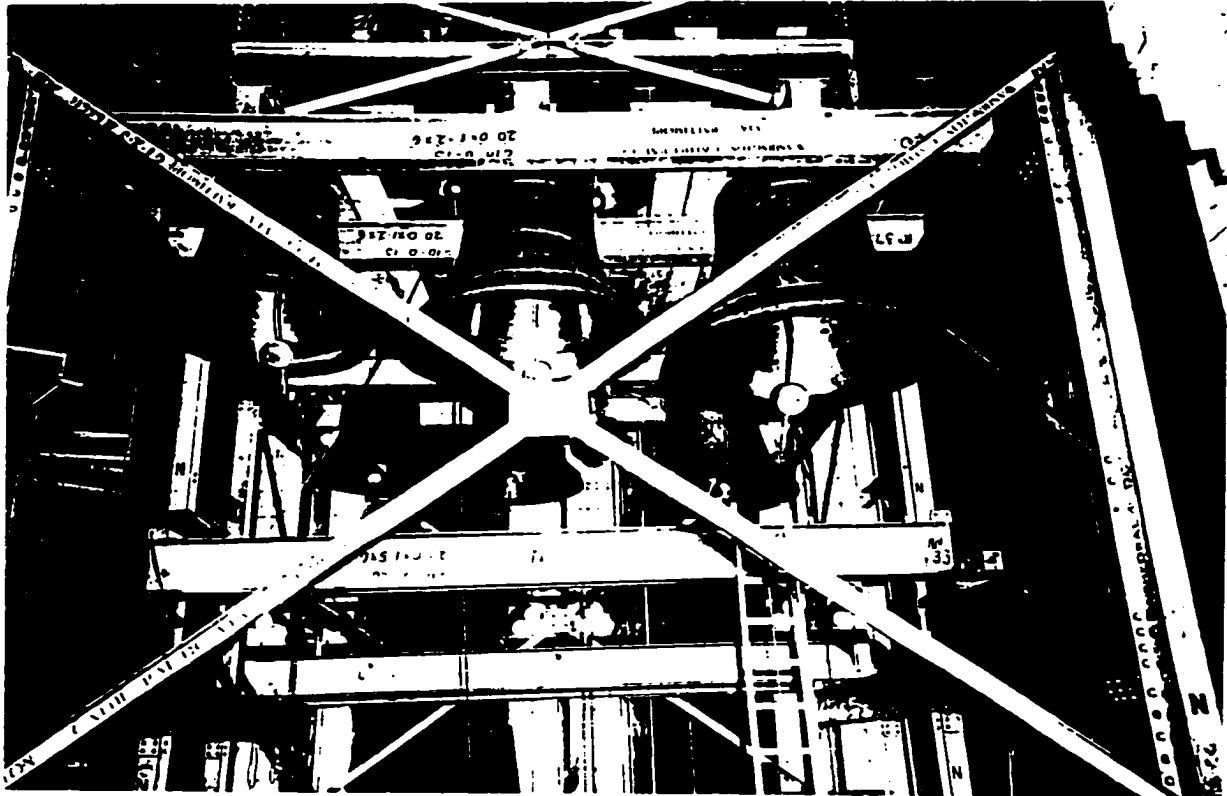


Fig. 22. The Kibbey Carillon



Fig. 23. Carillon Console

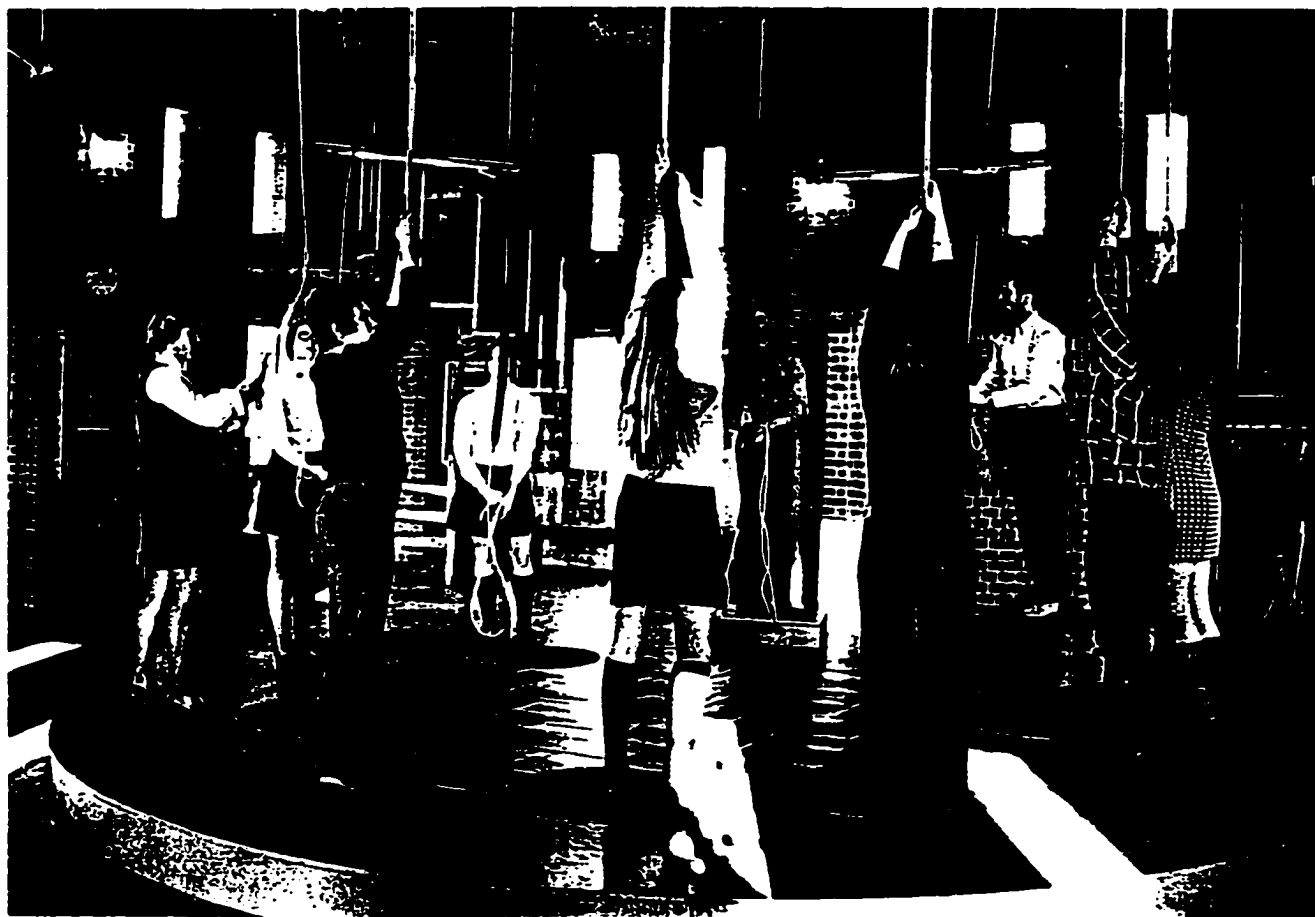


Fig. 24. Ten Bell Ring at the Washington National Cathedral



Fig. 25. Cathedral Choral Society under the Direction of Paul Callaway



Fig. 26. Leo Sowerby



Fig. 27. Setting the Final Stone of Washington National Cathedral, 1990

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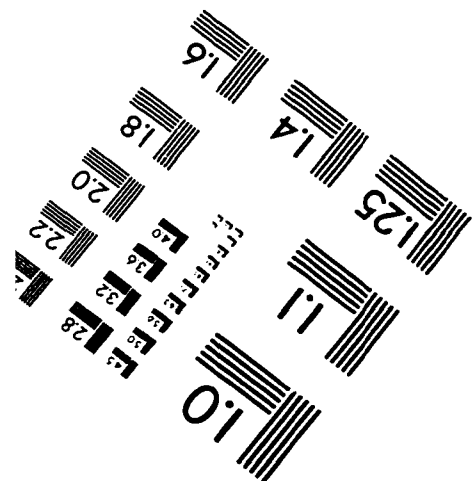
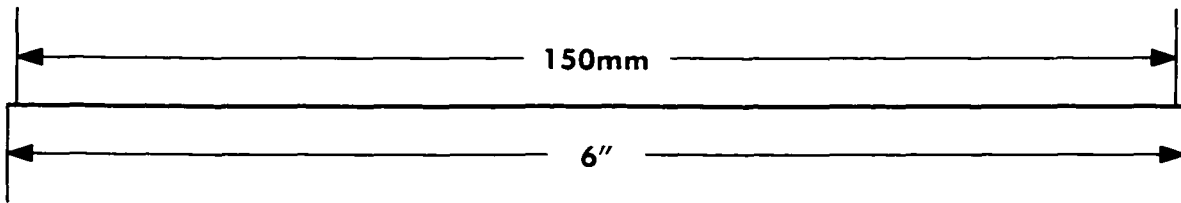
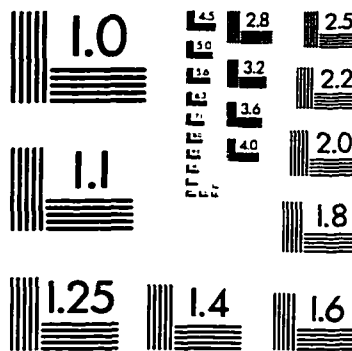
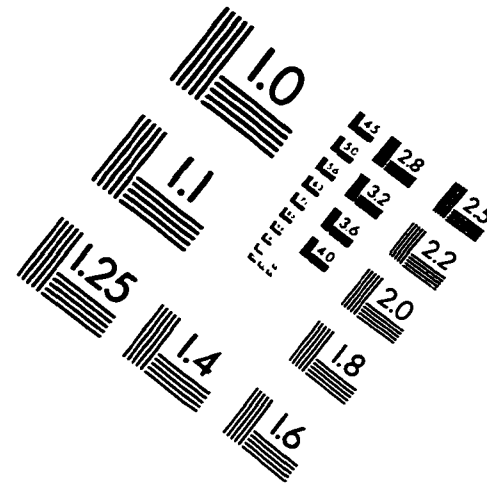
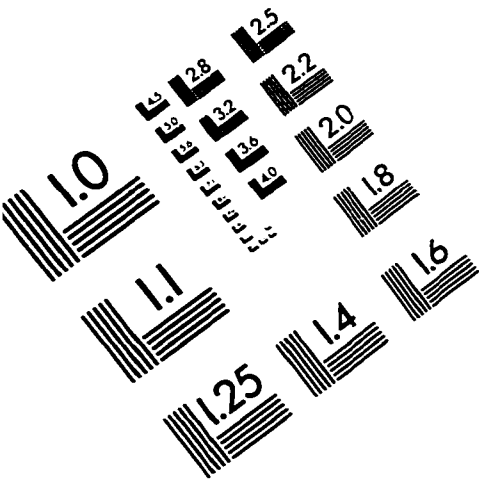
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1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989

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