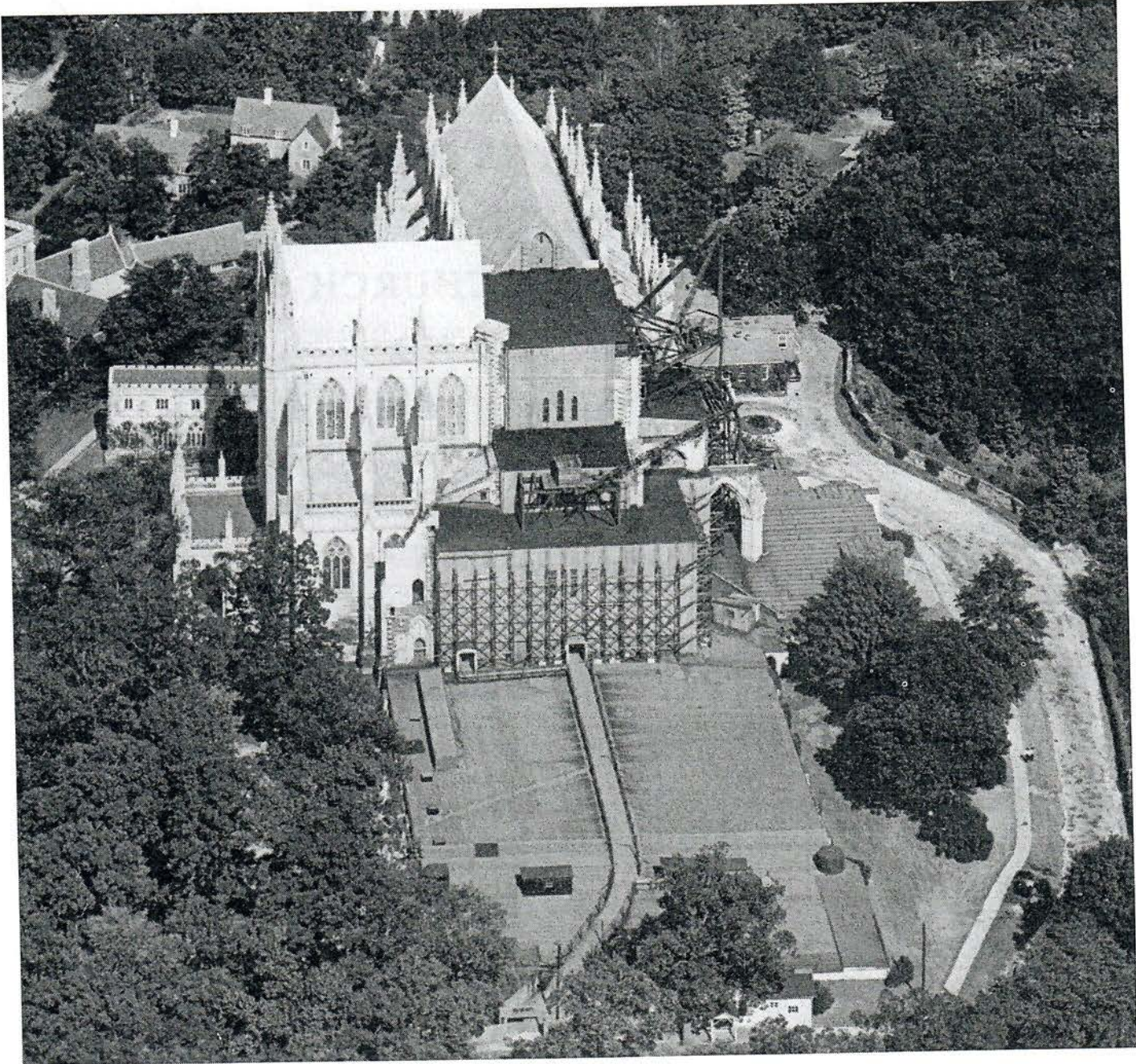


THE MUSIC  
OF  
RICHARD WAYNE DIRKSEN  
COMPOSED AT  
THE CATHEDRAL CHURCH OF  
ST. PETER AND  
ST. PAUL  
+  
WASHINGTON  
in the  
DISTRICT OF COLUMBIA  
+  
Annotated Catalog  
1948 — 1993

*For Pixie K.  
whose long and  
strong support for  
and interest in  
this work has  
been a boon  
and blessing,  
Wayne*





**Richard Wayne Dirksen, COC, DFA, DMus  
Canon Precentor Emeritus 1993  
Washington National Cathedral**

Canon Precentor 1988 - 91  
Precentor/Organist and Choirmaster 1977 - 88  
Assistant Organist and Choirmaster 1942 - 46  
Director of Advance Program 1964 - 77  
Precentor 1969 -73  
Associate Organist and Choirmaster 1947 - 64  
Director of St. Albans Glee Club 1949 - 69  
and of National Cathedral School Glee Club 1950 - 69  
Cathedral Choral Society:  
Assistant Musical Director and accompanist 1946-72  
Manager 1961 - 72  
Musical Director (interim) 1984 - 85

Chairman Gloria in Excelsis Tower Dedication 1964; coordinator, Bicentennial Dedication of the Nave 1973 - 77; coordinator, Consecration of the Cathedral 1988 - 90; founder and director of The Summer Festivals 1976 - 90, and the Annual Open House 1967 - 90; coordinator for the Great Organ Renovation Consortium, 1957, - 88; consultant to the Building Committee for the building and installation of the Bessie J. Kibbey carillon and the Washington Peal 1961 - 63.

Since my retirement as precentor of Washington Cathedral in April of 1991, I have been computer-engraving much of my unpublished work, revising some of it, and preparing all of it for future performance or possible publication. Simultaneously, I continue to compose music that will be added to this list in later editions.

Some of the published works are out of print, and if the publisher can't provide a copy for your examination, please call or write to me for help. Single copies of any music listed as [CE] (computer engraved) may be had upon request, and can be made available for your reproduction and performance if you desire.

Richard Wayne Dirksen  
3824 Garfield Street, N.W.  
Washington, D. C., 20007  
(202) 338 - 2095

AN ANNOTATED  
CATALOG OF MUSIC  
composed by  
Richard Wayne Dirksen

SACRED CHORAL

**Abbreviations:** CE = computer engraved; Fl = H. Flammer; H = Hope;  
HWG = H.W. Gray; OUP = Oxford University Press; NOV = Novello;  
SP = Shawnee Press; LG = Lawson-Gould; BCP = Book of Common Prayer;  
HE = Holy Eucharist; MS = manuscript; KJV King James Version;  
RSV = Revised Standard Version; ['00] = year pub; '00 = year composed.

- A Child, My Choice    see "Let folly praise that fancy loves"
- A Christmas Gloria    see "Glory to God"
- A Christmas Lullaby    see "Hush, my dear, lie still and slumber"
- A Holy Charivari    SATB org. fl. handbells (perc. and timp. opt.)    [CE '88]    '69  
Words by *John Newton* (1725-1807); composed for the wedding of *John Fenstermaker*, the cathedral's assistant organist, and later to become the organist and choirmaster of Grace Cathedral, San Francisco.
- About the fields they piped full right    SA and organ    [CE '92]    '61  
Words: "Music Britannia" vol. 1; nos. 6 and 7, the "York Cycle Play Music"; see **Liturgical Drama**.
- A True Hymn    see "My Joy, my Life, my Crown"
- Accende, lumen sensibus    TTB    [FL '75]    '59  
Trad. Latin introit; "Jesus, thou joy of loving hearts", Eng. paraphrase by RWD in 1975; the third of four motets composed for the summer choir of men. Published as one of "Three Songs of Prayer and Praise".
- Alleluia: A newe work is come    SA organ handbells    [OUP '93]    '61  
The title song, (text from "Musica Britannia" vol. 1), no. 1 of the "York Cycle Play Music";  
see **Liturgical Drama**.
- Alleluia! Christ is now risen again    trebles and organ    [MS]    '50  
Text: Tr. of "Christ est erstanden", composed for the Junior choir at Easter.
- An Easter Hymn    see "Alleluia! Christ is now risen again"
- Angels we heard on high    trebles unison and handbells    [FL '79]    '79  
Words: an alteration of a familiar carol, "Angels we have heard on high", by the composer.  
The tune is "St. Peter's Song" from "The Ballad of Dr. Faustus" — see **Theater**.
- Arise, shine, for thy light is come    SATB and organ    [FL '82]    '82  
Text: "The Third Song of Isaiah", BCP '79; 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.
- At break of day, O how the bells did ring!    SATB and orchestra    [MS]    '73  
Words: 3 stanzas from "On Christmas Day" by *Thomas Traherne* (1636?-1674). Scored for 2 oboes, bassoon, 2 trumpets, trombone, perc., organ, and handbells. Composed for the Bicentennial Celebration of Christ Church in Alexandria, Virginia, on February 25, 1973; *The Reverend William Sydnor*, rector, and *Ted Guston*, organist and choirmaster.

- Balulalow see "O my deir hert"
- Benedictus es, Domine see "Blessed art thou"
- Bless the Father SATB organ brass quartet and timpani [FL '75] '74  
Words: a paraphrase of Ps. 103, in the "Book of Psalms, 1871", Westminster Press. Commissioned for the 50th anniversary of the Chevy Chase Presbyterian Church. The Flammer publication is for organ alone.
- Blessed art thou among women soprano solo and organ [FL '75] '73  
Elizabeth's aria from "The Annunciation Story" listed under Liturgical Drama.
- Blessed art thou, O Lord God TTBB baritone solo organ [MS] '58  
Words: the morning canticle from BCP '28; composed for the summer men's choir with the Dirksen portative organ while the Great Organ console was replaced. ( See note for "O be joyful in the Lord").
- Bonum est confiteri see "Give thanks unto the Lord"
- Born today! see "Hodie! Christus natus est"
- Both Alle and Some see "Nowell sing we"
- Cantate Domino see "O sing unto the Lord a new song"
- Cantate Domino, canticum novum SATB choir and organ OUP '93] '92  
Composed to celebrate the 50th anniversary season of the Cathedral Choral Society. Text: Ps. 149:1 , and "Come, O come, our voices raise", a hymn by *George Wither* (1588-1667).
- Chanticleer SATB choir and organ [FL '72] '50  
Composed for a one-half hour Christmas radio broadcast by CBS (Columbia Broadcasting System). The program featured the second cantata from the Christmas Oratorio by Bach which was 26 minutes long. 2 1/2 minutes more were needed, and since the orchestra had to be used, this piece was scored for 2 fls., 2 Eng. hns., strings and organ — the Bach cantata orchestration. The text is by *William Austin* (1587-1634). In 1959 it was scored for organ alone, and that version is the Flammer publication of 1972. A later orchestral arrangement was made in 1972 for *Norman Scribner* and the Choral Arts Society to use in their annual Kennedy Center Christmas performances. (2 fls., ob., Eng. hn., bsn., 3 trums., 3 troms., timp., and org.)
- Christians, to the Paschal Victim Trebles and organ [MS] '48  
*Victimae Paschali*, No. 97, The Hymnal 1940; composed for the cathedral Junior Choir, Easter, 1948.
- Christ is now risen again Trebles unison and organ [MS] '50  
Based on "Christ ist erstanden". Composed for the Junior Choir.
- Christ our Passover SATB organ 2 trums. 2 troms. timp. [HWG '65] '60
- Close your bright eye SSAATTBB organ or strings optional [OUP '93] '72  
Words from "Christmas Oratorio" by *W. H. Auden* (1907-1973); composed for the Choral Arts Society of Washington, *Norman Scribner*, director
- Come, O come, our voices raise SATB and organ [CE '91] '88  
Words: *George Wither* (1588-1667); No.430 The Hymnal 1982; composed for the choir of St. John's, Beverly Farms, Massachusetts, directed by *Mark Dirksen*, to honor *Helene Canning*, a long-time (50 yrs.) chorister. First performance in November of 1988. (N.B. This hymn is also set in "Cantate Domino, canticum novum".
- Cradle Song see "Hush, my dear, lie still and slumber"

- Deer walk upon our mountains      trebles unison and 8 handbells      [CE '91]      '74  
 Words: *Wallace Stevens* 1879-1955); composed for the dedication of the *Leland Grisier Gardner, Jr.* memorial window, November 6, 1974.
- Deus miseratur      see "God be merciful unto us"
- Fairest of morning lights appear      SSAATTBB unaccompanied      [HWG '60]      '57  
 Words: "Psalm for Christmas Day", by *Thomas Pestel* (1584?-1659?).
- Father, in thy gracious keeping      SA (TB) and organ      [OUP '93]      '75  
 Words by *John Ellerton* (1826-1893), *The Hymnal* 1940, No. 224. "Now the laborer's task is o'er". The tune of a 15th cent. traditional French Carol is the basis for this anthem written for the memorial service of former cathedral treasurer and dear friend, *Benjamin Warder Thoron*. It was orchestrated in 1991 for ob., English horn, 2 horns in F, and strings, 6 violins, (no violas) 2 cellos and bass, and played in a choir concert directed by *Douglas Major*.
- Father, who art in heaven      see "Tua Jesu, dilectio"
- For this cause I bow my knees      SATB organ and string quartet      [MS]      '54  
 Text: Ephesians 3:14-19 KJV; revised 1988 with organ only.
- For those who minister and heal      TTBB unaccompanied      [CE]      '57  
 Words by *John Oxenham* (1852-1941), in *The Hymnal* 1940; a benediction anthem composed for the graduation of Garfield Hospital nurses.
- From heaven high      Unison and organ      [CE '92]      '61  
 Words: "Vom himmel hoch"; No.11, Choral finale of York Cycle Play music.
- Glory to God      SATB organ brass quartet timpani      [Fl '77]      '75  
 HE II, BCP 79; composed for the NBC Christmas day telecast.
- Give thanks unto the Lord      SA and organ      [FL '74]      '73  
 Text: Ps. 92:1-4 BCP 28; Composed for the National Cathedral Association service honoring *Mary DuBose*.
- Glory be to God, the highest      unison and org.      [MS]      '87  
 Text: A three-verse paraphrase of the *Gloria in excelsis* by the composer. Written at the Church Divinity School of the Pacific in October 1987; the tune is named *Gibbs Hall*.
- God be merciful unto us      SATB baritone solo and organ      [MS]      '47  
 Text: Ps. 67 BCP 28; rev. 1948.
- God of our life      SATB organ brass quartet and timpani      [MS]      '74  
 Text by *Hugh T. Kerr* (1871-1950); commissioned for the 50th anniversary of the Chevy Chase Presbyterian Church, Chevy Chase, Maryland, *Kenneth Lowenberg*, organist and choirmaster.
- Hail, O Sun, O blessed light      SA and organ      [CE '92]      '61  
 Words: Stanza 3 of "Chanticleer" by *William Austin* (1587-1634); No. 4 of York Cycle Play music.
- Hear my crying, O God      SATB organ brass quartet timpani      [MS]      '65  
 Text: Ps. 61:1-5, 8 BCP 1928; first of a suite of three anthems composed for the Church of the Christiana Hundred, Wilmington, Delaware; *Clarence Snyder*, music director.
- Hilariter      see "The whole bright world rejoices now"
- Hitotsu-toyo      see "Thank we all our God"

- Hodie! Christus natus est                      TTB unaccompanied                      [FL '75]                      '59  
 Trad. Latin introit; "Born today!"; the fourth of four motets composed for the summer choir of men. Published by H. Flammer as one of "Three Songs of Prayer and Praise".
- Holy little child                      unison with handbells                      [MS]                      '75  
 Poem by *Mrs. Anna Fitch Ardenghi* in French, "Saint petit Enfant", also tr. Eng. She gave the Great Organ in 1938, and contributed generously to the renovation in 1972. We corresponded over several years and she signed herself as "Old Driftwood". "Holy little child" was in a slender volume of lovely poems she had written and published, I set it, had one of our solo boys sing it, taped it and sent it to her for a Christmas present. The following Christmas she was still alive, (though rapidly failing in her late eighties) and heard the choir boys sing it on the NBC-TV broadcast.
- Hush, my dear, lie still and slumber                      SATB unaccompanied                      [LG '60]                      '58  
 Seven stanzas from "A Cradle Song" by *Isaac Watts* (1674-1748), No. 242 in *The Hymnal* 1940.
- I sing the birth                      SATB unaccompanied                      [FL '73]                      '72  
 Words by *Ben Jonson* (1573?-1637).
- Introit, Fanfare and Hymn                      SATB organ                      [MS]                      '67  
 Composed for the service honoring the sixtieth anniversary of Washington Cathedral and its many campaign workers. Text: "Lord of Light, whose name outshineth" by *Howell Elvet Lewis*, 1916.
- Jam sol recedit igneus                      TTBB tenor and baritone solos                      [CE '93]                      '49
- Jesus, thou joy of loving hearts see "Accende, lumen sensibus"
- Jubilate Deo                      see "O Be joyful in the Lord, all ye lands"
- Jesu, Rex admirabilis                      TTB unaccompanied                      [FL '75]                      '59  
 Trad. Latin introit; "Jesus, King ever glorious", Eng. paraphrase by RWD in 1975; the first of four motets composed for the summer choir of men. Published as one of "Three Songs of Prayer and Praise".
- Lamb of God, the Heavens adore thee                      SATB org. 3 trums. timp.                      [MS]                      '65  
 Words: "Lamb of God, the heavens adore thee"; 3rd stanza of "Sleepers, wake", by *Philip Nicolai* (1556-1608), No. 3 in *The Hymnal* 1940. The third of the three festival anthems, a suite composed for the Church of the Christiana Hundred, in Wilmington, Delaware, *Clarence Snyder*, music director.
- Let folly praise that fancy loves                      SATB unaccompanied                      [HWG '57 ]                      '55  
 Words from "A Child my Choice" by *Robert Southwell* (1561?-1595).
- Lo, how soft the light                      SA and handbells                      [MS]                      '76  
 Words: by *Francis B. Sayre, Jr.*, Fifth Dean of Washington, carved in the oak screen of The Good Shepherd Chapel; this was sung on November 17, 1876, at the dedication of that chapel which was given by him in memory of his parents.
- Magnificat                      see Service Music
- Magnificat SA organ from York Cycle Play see Liturgical Drama                      [CE '92]                      '61
- May the grace of Christ, our Savior                      med. voice org. fl. 2 handbells                      [CE '92]                      '75  
 Words: *John Newton* (1725-1807). Music adapted from "Bless the Father" for the wedding of *Geoffrey Dirksen* to *Nancy* on April 20, 1974; *Will Parker*, baritone, *Carl Tucker*, flute, the composer, organ.
- May the grace of Christ, our Savior                      SATB organ flute 4 tambourines                      [CE '92]                      '69  
 triangle, finger cymbals, and handbells. Words by *John Newton* (1725-1807). Music composed, while at Chincoteague in late May, for the wedding of *John Fenstermaker* to *Madeline* on June 14, 1969 in the cathedral. John was then assistant organist and choirmaster, and soon after was appointed organist and choirmaster at Grace Cathedral in San Francisco.

- My Joy, my Life, my Crown medium voice piano flute or oboe [MS] '72  
 Words: "A True Hymn" by *George Herbert* (1593-1632). Commissioned by *Sandy Hynson* for *Dick Hynson's* birthday in 1972. (Fee, a case of wine. Excellent.)
- Noel see "Holy little child"
- Nowell sing we, both all and some SATB unaccompanied [SP '70] '61  
 From the 1961 cathedral schools' Christmas Pageant "Both all and some"
- Nunc dimittis see Service Music
- O be joyful in the Lord high and low voices and organ [LG '60] '58  
 Text: "Jubilate Deo", BCP '28; 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.
- O God of beauty treble voices and handbells [MS] '71  
 Words by *H. H. Tweedy* (1929); 4th stanza of Hymn 265 in *The Hymnal* 1940. The music is based on two themes from "Firebird" by *Igor Stravinsky* (1882-1971), and composed for processional music in the *Soudeikine* Memorial dedication, Nov. 10, 1971. The carving of the bosses in St. Mary's Chapel, representing family prayers from the BCP '28, was given by the *Archie Palmer* family in memory of *Soudeikine*, a relative who designed the stage sets for this ballet in the first Metropolitan Opera production.
- O my deir hert" SA organ [CE '92] '61  
 Words: "Balulalow" by *James, John, and Robert Wedderburn* (c.1567)  
 No. 3 in York Cycle Play Music see Liturgical Drama
- O radix Jesse, supplices te nos invocamus SA and organ [CE '92] '61  
 Text: "Musica Britannia" vol. 1; Nos. 9 and 10 in the York Cycle Play Music see Liturgical Drama
- O ruler of the universe SS(A) organ and handbells [FL '76] '76  
 Text: Rev. 15:3-4. 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.
- O sing unto the Lord a new song SATB organ [MS] '47  
 Text: Ps. 98 BCP 1928, *Cantate Domino*.
- O sing unto the Lord a new song SATB organ 3 trums. timp. [MS] '65  
 Ps. 98 BCP 28, *Cantate Domino*; The second of three festival anthems composed for *Clarence Snyder* at the Church of the Christiana Hundred in Wilmington, Del.
- Psalm for Christmas Day see "Fairest of morning lights appear"
- Rejoice, ye pure in heart SATB organ brass quartet and timpani [FL '74] '74  
 Words by *Edward Hayes Plumptre* (1821-1891), No. 579, *The Hymnal* 1940; stanza 2 omitted because of sexism, and the "Hosannas" added by the composer. Composed for the Installation of *The Right Reverend Presiding Bishop John Maury Allin*, June 11, 1974. The first performance included 3 trums., 3 trombs, tuba, and timp., and the choir of Grace Cathedral, San Francisco, singing with the cathedral choir.
- Run Shepherds, run SATB unaccompanied [OUP '93] '58  
 Words: *William Drummond of Hawthornden* (1585-1649). Revised and first performed December 12, 1987.
- Sacred Charivari see "May the grace of Christ our Saviour", the second listing
- Seek the Lord SATB unaccompanied (solos) [FL '82] '82  
 Text: "The First Song of Isaiah", BCP '79; composed for the choir of St. Thomas Church, New York City to first sing for the 1982 AGO convention opening service in the cathedral, *Gerre Hancock* director.



- Song of Mary at the manger see "Close your bright eye"
- Surely it is God who saves me SSAATTBB unaccompanied (solos) [FL '82] '82  
Text: "The First Song of Isaiah", BCP '79; composed for the choir of St. Thomas Church, New York City, to sing for the 1982 AGO convention opening service in the cathedral, *Gerre Hancock* director.
- Te Deum laudamus see "We praise thee, O God"
- Thank we all, our God *Hitotsu-toyo* children's unison voices [CE '91] '84  
Words are a paraphrase of "Now thank we all our God", written by the composer. The tune is found in Grove's Dictionary, and the whole arranged for the dedication of a window given by a Japanese family. For children's unison voices, rhythm instruments, and handbells.
- The Ballad of the Transfiguration  
See "The Celebration of the Transfiguration" listed under Liturgical Drama.
- The Bells did Ring see "At break of day"
- The Carol of the Angels see "Angels we heard on high"
- The Christ-child lay on Mary's lap SATB unaccompanied [OUP '93] '93  
"A Christmas Carol" by *G. K. Chesterton* (1874-1936), with two stanzas added by the composer.  
Composed for *Norman Scribner* and the Choral Arts Society's Kennedy Center Christmas Concert in 1993.
- The eternal gifts of Christ the King SATB (div.) unaccompanied [OUP '93] '84  
Text: Stanzas 1, 3, and 5 of the plainsong hymn *Aeterna Christi munera*, No. 132 in The Hymnal 1940, combined with "Te Martyrum candidatus" by *Lionel Johnson* (1867-1902); commissioned for the choir of St. Paul's Episcopal Church, Indianapolis, Indiana, *Frank Boles*, organist and choirmaster, in honor of the Bicentennial Celebration of the Episcopal Church in America.
- The Knights of God see "The eternal gifts of Christ the King"
- The Nativity see "Unfold thy face, unmaske thy ray"
- The Song of the Redeemed see "O ruler of the universe"
- The whole bright world rejoices SATB organ brass quartet timpani [HWG '60] '57  
Text: Cologne Gesangbuch, 1623; composed for Easter Sunday. see Hymns
- Three Songs of Isaiah see "Surely it is God", "Seek the Lord", "Arise, Shine"
- Three Festival Anthems a suite for The Church of the Christiana Hundred  
see "Hear my crying, O God", "O sing unto the Lord", and "Lamb of God, the heavens adore thee"
- Three Songs of Prayer and Praise TTB or SSA unaccompanied [FL '75] '59  
see "Jesu, Rex admirabilis", "Tua Jesu dilectio", and "Hodie! Christus natus est"
- Tua Jesu dilectio TTB unaccompanied [FL '75] '59  
Trad. Latin introtit; "Father, who art in heaven", Eng. adaptation by RWD in '75; the second of four motets composed for the summer choir of men. Published in "Three Songs of Prayer and Praise".
- Tyrley, tyrlow see "About the fields they piped full right"
- Unfold thy face, unmaske thy ray SATB and flute [HWG '66] '66  
Words: "The Nativity" by *Christopher Harvey* (1597-1663).
- Wedding anthem or song see "May the grace of Christ our Savior"

- Welcome, happy morning SATB organ brass quartet timpani [FL '78] '75  
 Words: *Venantius Honorius Fortunatus* (540?-600), No. 87 in *The Hymnal* 1940; commissioned by the First United Methodist Church of Hyattsville, Maryland, *Dr. Dale Krider*, director of music.
- Welcome all wonders SATB organ 3 trums. 3 tromps. timpani [FL '81] '57  
 Words: *Richard Crashaw* (1613?-1649), selected from "The Nativity". (See note below, for "Yet even now saith the Lord".) In 1973 an arrangement for orchestra (strings and winds added) was made for the Choral Arts Society Christmas performances in the Kennedy Center. In 1975 a brass quartet arr. was made for use on the Christmas telecast over NBC. It is this arrangement that was published by Flammer in '81. In 1976 it was arranged for performances by the Cathedral Choral Society, and for the University of Maryland Chorale, *Paul Traver* director. In 1982 the Choral Arts Society featured on a nationwide PBS Christmas Special starring *Leontyne Price* as guest soloist, actor *Richard Thomas* as narrator, with *Norman Scribner* conducting. In 1992 a computer-engraved full orchestra arrangement was made. Score and parts are available on rental.
- We Praise thee, O God SATB organ brass quartet timpani gong [CE '92] '80  
 Text: BCP 1979. Commissioned for its Fiftieth Anniversary Celebration by Christ Church, Grosse Point, Michigan, *Frederick DeHaven*, organist and choirmaster. *Mr. and Mrs. Alexander Wiener*, members of Christ Church and strong supporters of the National Cathedral Association were the patrons for this occasion.
- When Jesus died to save us high and low voices organ handbells [CE '93] '93  
 Text: St.1, *F. Bland Tucker* (1895-1984); st. 2 att. *John Donne or Elizabeth I*; st. 3, *Richard Wayne Dirksen*, 1982. A hymn-anthem composed for the Evergreen Conference in July 1993. see Hymns
- Yet even now saith the Lord SSAATTBB and organ [FL '81] '57  
 Text: Joel 2:12; Psalm 145:8; Hosea 6:1-3; selected by the *Very Reverend John W. Suter*, fourth dean of Washington Cathedral. This anthem and "Welcome All Wonders in one Sight" were composed for the fiftieth anniversary of the Laying of the Foundation Stone. Dean Sayre asked his predecessor to write the service for that occasion, and a most brilliant and effective liturgical effort was forthcoming, involving all the cathedral foundation worship and music forces. The service took place on Michaelmas, September 29, 1957.

For additional listings see Extended Works

## CANONS

Composed in two summers for the cathedral choir of men (no boys in the summer) to sing in their annual end-of-August Evensong and concert. There are performance charts for each canon which are "maps" of how to create variations of length and complexity in their working out. They are fun to sing for gatherings of musicians, both men and women. Finally, they are patterned after the Haydn "Canons for The Ten Holy Commands" which we had performed in 1953 with such joy and success that the men ordered me to write new ones. I did and they did, and it was good. (RWD '93)

Eleven Canons for Psalm 101                      for equal voices                      [CE '91]                      '54  
Text: Psalm 101 KJV.

- |  |                                      |
|--|--------------------------------------|
| 1 - My song shall be of mercy and judgment               | 3 voices                             |
| 2 - O let me have understanding                          | 4 voices                             |
| 3 - When wilt thou come unto me?                         | 4 voices                             |
| 4 - I will take no wicked thing in hand                  | 5 voices and coda                    |
| 5 - A froward heart will not depart from me              | 3 voices                             |
| 6 - Whoso privily slandereth his neighbor                | 4 voices                             |
| 7 - Whoso hath also a haughty look and a proud heart     | 4 voices and coda                    |
| 8 - Mine eyes look upon such as are faithful in the land | 5 voices                             |
| 9 - Whoso leadeth a Godly life                           | 4 voices                             |
| 10 - There shall no deceitful person dwell in my house   | 5 voices and coda                    |
| 11 - Glory be to the Father                              | 2 voices in canon at the fifth below |

Twelve Proverbial Canons                      for equal voices                      [CE '91]                      '55  
Text: Verses selected from the first few chapters of The Book of Proverbs, KJV

- |   |                   |
|---|-------------------|
| 1 - A gracious woman retaineth honor            | 4 voices          |
| 2 - The rich man's wealth is his strong city    | 4 voices          |
| 3 - A wise son maketh a glad father             | 3 voice           |
| 4 - Wine is a mocker                            | 5 voices and coda |
| 5 - Pride goeth before destruction              | 4 voices          |
| 6 - The wicked flee when no man pursueth        | 3 voices and coda |
| 7 - A soft answer turneth away wrath            | 3 voices          |
| 8 - The mouth of the just bringeth forth wisdom | 4 voices          |
| 9 - A froward man soweth strife                 | 5 voices and coda |
| 10 - Whoso curseth his father or his mother     | 4 voices and coda |
| 11 - A whip for the horse, a bridle for the ass | 4 voices          |
| 12 - Chasten thy son while there is hope        | 4 voices          |

The Land is Bright                      four equal voices                      [CE '91]                      '74

*And not by eastern windows only,  
When daylight comes, comes in the light;  
In front the sun climbs slow, how slowly!  
But westward, look, the land is bright.*

This verse by *Arthur Clough* is the inspiration for the stained glass window *John Piper* made for the Churchill Memorial Porch in the St. Paul Tower of the Washington National Cathedral. It is inscribed near the window and was quoted by *Sir Winston Churchill* in his world broadcast on April 17, 1941. This setting was first sung at Open House, September 28, 1974, at the opening of an exhibit of Churchill memorabilia in the Rare Book Library, the day preceding the dedication of the porch.

Wyngate Canon    see "You are the Christ, O Lord", under HYMNS.

## HYMNS

**Glossary:** title, *tune*, meter, Year of composition;

Author of the words, [Publishers abbreviations, CHC = Church Hymnal Corporation; CRC = Christian Reformed Church; MS = manuscript; CE = computer engraved, and date of computer work which involved revision. Asterisk\* denotes hymns submitted to the Church Hymnal Commission for *The Hymnal 1982*.

All glory, laud, and honor <i>St. Theodulph</i> (c. 820); tr. <i>John Mason Neale</i> (1818-1866)	<i>David's Royal Son</i>	76.76.D [CE 1992]	'79
All who love and serve your city*	<i>Routley</i>	87.87.D	'83
<i>Eric Routley</i> (1917-1982); five 87.87. stanzas, and RWD one stanza written with the permission of Mrs. Routley, so a double tune could be used., [Hymn Sampler 89, Hope, 1989 — No. 23.]			
Christ is made the sure foundation	<i>Christ Church (Sydnor)</i>	87.87.87	'73
Latin, c. 7th cent., Tr. <i>John Mason Neale</i> (1818-1866) [Ecumenical Praise, HOPE, 1977, The Worshiping Church, HOPE, 1990 — No. 699] (Also in United Methodist, Presbyterian, and Roman Catholic hymnals.) Composed for the Bicentennial Celebration of Christ Church, Alexandria, VA Feb 25, 1973; arranged for SATB, organ, 2 trums., trombone, 2 obs., bassoon, perc. Score and parts in MS.			
Christ, mighty Savior*	<i>Innisfree Farm</i>	11.11.11.5	'83
Mozarabic, 10th cent., tr. <i>Alan G. McDougall</i> (1875-1964), [The Hymnal 1982, CHC— No. 34] The descant for this hymn was omitted from The Hymnal 1982 — a shame!			
Come, let us with the Lord arise*	<i>Cedar Cliff</i>	88.88.88	'83
<i>Charles Wesley</i> (1707-1788) [100 Hymns of Hope, 1992 — No. 80]			
Come, we that love the Lord	<i>Vineyard Haven</i>	SM Refrain	'73
<i>Isaac Watts</i> (1674-1748) [The Hymnal 1982, CHC — No. 51]			
Give us the wings of faith*	<i>Martin</i>	CM	'83
<i>Isaac Watts</i> [CE 1991]			
Glory, love and praise*	<i>Beverly Farms</i>	8.33.6.D	'83
<i>Charles Wesley</i> (1707-1788) [CE 1991]			
God of our life	<i>Chevy Chase</i>	10.4.10.4.10.10	'74
<i>Hugh T. Kerr</i> (1871-1950) Commissioned by the Chevy Chase Presbyterian Church, <i>Kenneth Lowenberg</i> , organist and choirmaster, for celebration of its 50th anniversary. This tune was adapted for the hymn, "Here, O my Lord", listed below.			
Hearken to the anthem glorious*	<i>Tularosa</i>	87.87	'83
<i>Christopher Smart</i> (1722-1771) [CE 1991] The tune is from the operetta of the same name. See <b>Theater</b>			
Here, O my Lord*	<i>Chevy Chase (Irvin)</i>	10.10.10.10	'74
<i>Horatio Bonar</i> (1808-1889) [100 Hymns of Hope, 1992 — No. 88]			
In the cross of Christ I glory	<i>Worthington</i>	87.87.D	'78
<i>John Bowring</i> (1792-1872) Commissioned by the Worthington, Ohio United Methodist Church; An SATB antiphon composed for this unison hymn is the Good Friday anthem: We adore you, O Christ, and we bless you, for by your holy cross you have redeemed the world. [CE 1992]			
Lift up your heads, O gates	<i>Vineyard Haven</i>	SM Refrain	'73
Adapt. Ps. 24, <i>Bert Polman</i> (b. 1945) [Christian Reformed Church of America, Psalter and Hymnal, CRC — No. 148]			

Lord of Light, whose Name outshineth <i>Howell Elvet Lewis</i> (1860-1953) [(CE 1992)]	<i>Campaign</i>	87.87.D	'67
Lord of Wisdom, God of Mercy This tune, with original words by the composer was entered in the United States Army bicentennial hymn contest. It did not win the contest, but rights were purchased by the army in a separate arrangement to permit its use by the USA band and chorus during the bicentennial celebration. [ms.]	<i>Campaign</i>	87.87.D	'75
O God, our source of truth <i>Alan D. Tyree</i> (b.1929) [Hymns of the Saints, HERALD, 1981 — No. .301]	<i>Vineyard Haven</i>	SM Refrain	'73
O Jesus Christ, our Lord most dear <i>Heinrich von Laufenburg</i> (1429) [Ecumenical Praise, Hope 1977 ] Written for the dedication of the <i>Angus Dun</i> (Fourth Bishop of Washington) Memorial Bay in Bethlehem Chapel, Oct. 22, 1972; the occasion also marked the baptism of his great- granddaughter.	<i>Angus</i>	88.88.88	'72
Praise the Lord! O heavens, adore him Adapt. Ps. 148 [Christian Reformed Church Psalter and Hymnal, CRC — No. 148]	<i>Christ Church (Sydnor)</i>	87.87.87	'72
Praise the Lord, rise up rejoicing* <i>H. C. A. Gaunt</i> (b.1902) [CE 1991]	<i>Ellinwood</i>	887.887	'83
Praise the Spirit in creation* <i>Michael Hewlett</i> (b.1916) [CE 1991] (See also <u>Hymn Arrangements</u> for <i>Barley</i> .)	<i>Urbs beata materia</i>	87.87.87	'83
Rejoice, ye pure in heart <i>Edward Hayes Plumtre</i> (1821-1891) [The Hymnal 1982, CHC — No. 51]; also in United Methodist, Presbyterian and Roman Catholic hymnals. see <u>Sacred Choral</u>	<i>Vineyard Haven</i>	SM Refrain	'73
Surely, it is God who saves me* <i>Carl P. Daw, Jr.</i> (b.1944) [CE 1991]	<i>Isaiah's Song</i>	87.87.D	'83
The whole bright world rejoices now* <i>Friedrich von Spee</i> (1591-1635); tr. <i>Percy Dearmer</i> (1867-1936) [The Hymnal 1982, CHC — No. 211] This hymn, at the request of the Hymnal Commission, was arranged from the anthem. see <u>Sacred Choral</u>	<i>Hilariter</i>	LM	'83
Thy strong Word did cleave the darkness* <i>Martin H Franzmann</i> (1907-1976) [CE 1992]	<i>Christ Church (Sydnor)</i>	87.87.D	'83
We limit not the truth of God* <i>George Rawson</i> (1807-1889) [100 Hymns of Hope, 1992 — No. 29]	<i>Walker</i>	CMD	'83
We the Lord's people* <i>John E. Bowers</i> (b.1923) [The Hymnal 1982 CHC — No. 51]	<i>Decatur Place</i>	11.11.11.5	'83
We will extol you* <i>J. Nicholas Grieve</i> (?) [CE 1992]	<i>Chincoteague</i>	10.10.10.10.10	'83
When Jesus died to save us* St. 1, <i>F. Bland Tucker</i> (1895-1984)); st. 2 att. <i>John Donne</i> or <i>Elizabeth I</i> ; st. 3, <i>Richard Wayne Dirksen</i> , 1982 [CE 1992]	<i>Consecration</i>	77.77	'83
Word of God, come down on earth* <i>James Quinn</i> (b.1919) [The Hymnal 1982 CHC — No. 633] CE 1992].	<i>Mt. St. Alban NCA</i>	78.78.88	'83
You are the Christ, O Lord * <i>William Walsham How</i> ((1823-1897) [The Hymnal 1982 CHC — No. 254]	<i>Wyngate Canon</i>	66.66.88	'83

## HYMN ARRANGEMENTS

- Christ is alive SATB, organ brass quartet and timp. [CE] '93  
 Hymn 182 in The Hymnal 1982 arr. for the cathedral choir for Easter and BBC broadcast.
- Ever faithful, ever sure  
 see "A Thanksgiving for Light" for this and others under SERVICE MUSIC
- O splendor of God's glory bright  
 see "A Thanksgiving for Light" for this and others under SERVICE MUSIC
- Praise the Spirit in creation *Barley* 87.87.87. '92  
*Michael Hewlett*. (b.1916) Comm. by the Atlanta Chapter of the AGO for the 1992 national convention. Arr. for double brass quartet, timpani and organ. [OUP '92]

## PSALMS

In 1978 *The Right Reverend John T. Walker* succeeded *William F. Creighton* as Bishop of Washington and asked that the newly-approved Book of Common Prayer (1979) be used exclusively for all cathedral services unless he gave permission for exceptions in specific circumstances. Immediately, the twenty or more psalms sung in the Offices each month had to be pointed, and suitable chants adapted or created since the translations were completely different from the earlier prayer book. During the next two years new chants were written for the following psalms. My own theories of pointing were developed for them. They are meant for choir performance; none are for congregational use. Some are triple chants, the rest double, often irregular (irr.) in rhythmic treatment and harmonically sophisticated. Antiphons (ant.) are added where the text invites their use.

These are the chants that were successful and became staples in the choir's daily office repertoire. They continue to be used regularly as they appear in the lectionary rotation.

Psalm 2	Why are the nations in an uproar	e min. dbl.
Psalm 8	O Lord our Governor	G maj. dbl. with ant.
Psalm 11	In the Lord have I taken refuge	a min. dbl.
Psalm 13	How long, O Lord?	d min. trpl., irr. ending
Psalm 23	The Lord is my shepherd	c# min. dbl.
Psalm 26	Give judgment for me, O Lord	d min./ D maj. 2 dbls.
Psalm 33:12-22	Happy is the nation	g flat min., irr. ending
Psalm 46	God is our refuge and strength	a min. trpl. irr./ plus ant.

This was dedicated to fellow Americans held captive in our embassy in Iran, and to their courageous families. It was first sung in early November of 1980 at a service of prayer and remembrance marking the first anniversary of that tragedy — an Evensong attended by the President, all his cabinet members, and members of congress. Many of the family members of the captives were also present.

Psalm 64	Hear my voice, O God	d min. trpl.
This chant is published in The Hymnal 1982, No. S-210 for use with The Song of Moses. It also appeared in the last supplement to The Hymnal 1940, No. 788, as an additional chant.		

Psalm 65	You are to be praised, O God	A flat maj. dbl., irr.
Psalm 82	God takes his stand in the council	g min. dbl.
Psalm 89:1-18	Your love, O Lord, for ever	same as for Psalm 8
Psalm 89:19-29	You spoke once in a vision	b flat min., dbl./ ant.

This chant appears in a min. in The Hymnal 1982, No. 287, for the *Te Deum laudamus*. In the earlier Hymnal 1940, No. 787, it is printed in b flat minor as an additional chant.

Psalm 95	Come, let us sing to the Lord	same as for Psalm 23
Psalm 100	Be joyful in the Lord, all ye lands	F maj. trpl. with descant
Psalm 121	I lift my eyes to the hills	D flat maj. dbl.
Psalm 122	I was glad when they said to me	A flat maj. dbl.
Psalm 145	I will exalt you, O God my King	same as for Psalm 65

## SERVICE MUSIC

- A Thanksgiving for Light** [CE '91] '72  
 A service on August 27, 1972, with most music arranged or composed for the summer boy's choir trained by *Robert Tate*. The singers and instrumentalists were conducted by the composer.
- There are many passages of scripture from which to select the two lessons for this festival service. The deepening awareness of all the things of creation in our world makes this service, built around the theme of God's Creation of Light and its awesome beauty around us, of contemporary importance.
- The instruments for which this music is scored are 2 flutes, (one dbl. picc.) horn, bassoon, handbells (2 ringers), 1 percussion (a trap set of bass drum (ped.), snare drum, tenor drum, 2 or 3 cymbals, triangle, and glockenspiel), a keyboard player for pipe organ, and one for electronic organ and piano. One or more guitars can readily play on the hymns which are chorded. Full scores and instrumental parts are available for the *Kyrie eleison* (sung in Greek), and the Sanctus, and for the hymns, "O Splendor of God's Glory Bright", and "Ever Faithful, Ever Sure". Following the Opening fanfares, "*Charles Wesley's* "Christ, whose glory fills the skies", to the tune *Ratisbon*, (No. 7 in *The Hymnal 1982*), is suggested for the opening (entry) hymn.
- A lively mixed choir (SATB), and children's voices (prominent in the *Kyrie eleison*) are needed. The children, however, can sing well and will enjoy all of this music. A cantor (tenor or soprano) has beautiful lines to sing in the Introit, the Gradual, and the Sanctus.
- Texts: Introit, st. 1 of "Christ, whose glory fills the skies", by *Charles Wesley* (1707-1788); Gradual, st. 1 of "Awake, my soul, and with the sun", by *Thomas Ken* (1637-1711); "O splendor of God's glory bright", by *St. Ambrose* (340-397), Tr. *Robert Bridges* (1844-1930); "Ever faithful, ever sure", is the refrain from the great paraphrase of Psalm 136: "Let us with a gladsome mind" by *John Milton* (1608-1674). These fine hymns may be found in many hymnals.
- A Song to the Lamb** unaccompanied unison and three-part [MS] '77  
 Text: Rev. 4:11, 5:9-10, 13; *Tonus Peregrinus* and verses in fauxbourdon.
- Christ our Passover** unison organ handbells [CE '91] '71  
 The communion response to the bidding, BCP '79; arr. for NBC TV Christmas 1975, with brass quartet and timp parts.
- Communion Service in A minor** Rite II [CE '92] '79  
 SATB, organ, and 3 trumpets in Glory to God only. Sanctus, Benedictus, "Lord have mercy", and "Jesus, Lamb of God" were added later. Composed for the 11 am service on October 14, 1979, for the visitation of the *Archbishop of Canterbury, Donald Coggin*.
- Communion Service in C minor** Rite II [OUP '93] '80  
 For 2 voices (high and low), and organ. "Glory to God", and the Sanctus/Benedictus were composed in August for the summer men's choir. "Lord have mercy", and "Jesus, Lamb of God", were composed in November for Advent use.

- Communion Service in E major Rite I [HWG '64] '60  
 A Festival Service for Easter, SATB, organ, 2 trumpets, 2 trombones, timpani; dedicated to *Francis B. Sayre, Jr.* A revision of this service in Rite II was created in 1987 and MS score and parts exist in the cathedral library. In 1964 this mass was scored for 2 obs., Eng. hn., 2 clarinets in A, 2 hrs., 2 bsns., 2 trums., 3 troms., and timpani, the instrumentation of the *Stravinsky* mass which was on the same spring concert program performed in the cathedral by the glee clubs of the cathedral schools that year.
- Communion Service in E minor Rite I [HWG '60] '56  
 Two voices, high and low, and organ. Kyrie, Gloria, Sanctus/Benedictus and Agnus Dei. A Trisagion was composed for this service in 1990 [CE '90].
- Communion Service in G Rite I [MS '66] '66  
 Composed for the National Association of Episcopal Schools Convention opening service, November 10, 1966, for unison and two parts, organ, ten handbells, grand carillon, and congregation. The Gloria has a carillon part to be amplified into the building. In the Sanctus the congregation sings in unison and in the Benedictus the congregation shouts "Hosannas". The Sanctus and Benedictus were revised for the Installation of *John Allin* as Presiding Bishop, June 10, 1974 and is computer engraved. (See later entry).
- Exultet From the Great Easter Vigil [MS] '76  
 For high solo voice, four handbells occasionally sounding pitches, and choir responses, "Christ has died, Christ has risen, Christ will come again.", sung in fauxbourdon and repeated as required. It was written for tenor *Charles Bressler* to sing at the Easter Vigil in 1976.  
 There is a second version composed at the request of the cathedral liturgist in 1989 that uses the Book of Common Prayer translation. This second setting is faithful to the new Prayer Book order and rubrics and includes the internal versicles and responses with the deacon. The closing prayer was set as a unison hymn for the choir and congregation to sing. This version has yet to be performed. [CE 1991]
- Introit and Antiphon for the Feast of The Transfiguration [MS] '74
- Magnificat and Nunc dimittis SATB and organ [MS] '48
- Magnificat and Nunc dimittis F sharp minor two voices and organ [CE '91] '91  
 First performed by the boys of the choir in the Bethlehem Chapel at the service marking the completed organ renovation in the spring of 1992. Commissioned by former boys of the cathedral choir as part of my retirement honors presentation in April 1991.
- Magnificat Unison for children's voices with organ [CE '91] '61  
 From "The York Cycle Play Music" see Liturgical Drama
- Palm Sunday Introit Cantor and SATB unaccompanied [CE '91] '74  
 Opening Sentences and responses.
- Preces and Responses Evensong BCP '28, 3 part treble unaccompanied [MS] '77
- Sanctus and Benedictus in G Rite II [CE '91] '73  
 SATB, organ, composed for the National Organization of Women service August 26, 1973.
- Sanctus and Benedictus in G Rite II [CE '91] '74  
 SATB, organ, handbells, congregation; from the 1966 service for the National Association of Episcopal Schools, revised for the Installation of *John Allin* as Presiding Bishop, June 10, 1974.
- Sanctus and Benedictus from "Thanksgiving for Light" (see above) [CE '91] '75  
 SATB, handbells, with brass quartet and timp. parts added for the NBC Christmas telecast. 1975.



## LITURGICAL DRAMA

Celebration of the Transfiguration      5 soloists, choir      [CE '92]      '74

**Text:** An Antiphon from the Roman Rite, sung by the choir in either English or Latin; I Kings 19:1-12, sung by soloists. **Narrator**, alto or baritone, **Jesus**, tenor, **Elijah** and **Messenger**, low voices, **The Word**, several treble voices from the choir, or a single, thrilling tenor or soprano voice.

**The Ballad**, words by the composer, is based on Matt. 17:1-9, and is sung by the choir accompanied with rhythm instruments (keyboard, guitars and drums). Timpani and organ (pedal only) are suggested as optional, but they will make a dramatic difference. Handbells are essential. This service is most appropriate for the Sunday nearest the Feast Day, August 6, or for a Sunday in the Epiphany season. It can also be used (parts of it) for an unusual choir concert presentation, or in a demonstration of contemporary liturgical music and practise. Hymns are suggested for suitability, key, character, and singability. They must be reflective of the mood and music here created. [Performance time 14 minutes if readings and processions are used.]

A Christmas Service      SATB, organ, and speakers      [MS]      '51

This pageant was written for the upper and lower cathedral Schools (National Cathedral School for Girls, and St. Albans School for Boys) by *Madeline Hicks*, drama director of the girl's school, using materials from an early medieval play, "The Representation of Adam", combined with a twelfth century liturgical drama, "Office of the Magi". The music was composed, arranged, and adapted from traditional sources. It was performed with scores of children, costumed and directed in drama and dance by a cadre of assistants each year in the nineteen-fifties. The glee clubs performed in choral interludes that introduced scenes and in leading the congregation in the hymns that were part of the story. There is a good bit of original organ music in this score, but most of the choral music is traditional except for dramatic recitatives.

The score contains all spoken parts. Two narrators, one in the pulpit and the other in the lectern move the story along, but there are other speaking roles for prophets, Magi, etc.. Dramatic pantomime can be elaborate or simple, as desired. On two occasions it was presented effectively with the narrators also reading these minor roles, and the choir and organ and congregation sufficing for the whole work. Its running time is between forty-five and sixty minutes, depending on the production.

Both All and Some      SATB organ and narration,      [MS]      '61

A Christmas pageant arranged, written and composed in collaboration with *Sara Best*, drama director of the National Cathedral School in 1961. Original music for choir: **The people that walked in darkness, Gloria in excelsis Deo** and **Give the King thy Judgments, O God**; from an earlier pageant, **Hodie, Christus natus est**. (composed for the "Four motets" in 1959), and **Rex Pacificus**, the anthem published by Flammer in 1971 as Nowell, **sing we, both all and some**. A fanfare for organ on Christmas themes is used at the opening and closing. (Performance time 1 hour.)

Annunciation Story      solo voices SATB choir handbells lectors      [FL '75]      '73

**Text:** Luke 1:26-46 and Luke 2:1-13, the Great "O" Antiphons. A carol or hymn is sung in procession, taking a route that ends with the choir in the center aisle, Elizabeth in the pulpit, Mary on the chancel steps, and the Narrator at the head of the choir. Following the singing of the story of the visitation, all process to the chancel altar while a second hymn or carol is sung, and there the story of the birth of Christ is read. The choir sings the "Gloria", all read the antiphons responsively, and then process to their usual places. (Perf. time 14 minutes)

Conversion of Saul      4 soloists SA handbells      [MS]      '71

**Text:** The Acts of the Apostles 9:1-18. Composed for the choir boys only to sing on April 28, 1971, at the Evensong dedication of the Munson Memorial Gates that flank the high altar. *Mark Dirksen* was the Narrator. (Perf. time 9 minutes)

- Lazarus a mini-cantata in two parts [CE ' ] '76  
**Texts: Prologue** Ezekiel 37:1-3, 10-14 KJV  
 Part I, **The Sickness and Death of Lazarus** from John 11:1-16, KJV)  
 Part II, **Christ Raises Lazarus to Life** (Adapted from the "Capmaker's Play"  
 from "The York Cycle", ed. by J.V. Purvis)

**Cast:** Lector/Evangelist, tenor, Jesus, baritone, Martha, alto, Mary, soprano,  
 Lazarus, tenor, Choir, SATB, **Instruments:** Six handbells (3 players), suspended cymbal, tenor drum,  
 tambourine and 3 timpani (2 players), piano and organ. The score contains comprehensive staging and  
 performance suggestions. (Perf. time 13 minutes.)

- York Cycle Play Music for high and low girls voices [CE '92] '61  
 The title page of this work reads: "A Festival of Plays in honor of the Nativity of our Lord being certain  
 portions from The Cycle of Mysteries, as hath oftentimes been presented in the City of York, adapted by  
*Gwendolyn Coney* especially for the class of nineteen-hundred-and-sixty-seven of the National Cathedral School  
 for Girls, with appropriate ancient carols selected and set to music by *Richard Dirksen*, to be enacted in the  
 Washington Cathedral on Friday, the fifteenth day of December, nineteen hundred and sixty-one at eight-thirty in  
 the morning."

The original book with all directions for production and all music is available for study. The musical numbers  
 are listed above: see **Sacred Choral**. They are: Alleluia! A newe work is come!, Magnificat,  
 Balulalow, Hail! O Sun, O blessed light, Shepherd's music (organ), Tyrley, tyrlow, Three  
 Kings (organ), and O Radix, Jesse.

## SECULAR VOCAL

**Abbreviations:** CE = computer engraved; Fl = H. Flammer; H = Hope;  
 HWG = H.W. Gray; MS = manuscript; OUP = Oxford University Press;  
 SP = Shawnee Press; LG = Lawson-Gould; BCP = Book of Common Prayer;  
 HE = Holy Eucharist; [ '00] = year pub.; '00 year composed.

- A Wedding Carol see "Sing levy dew"
- All bright red was her morning gown SATB unaccompanied [MS] '50  
 Also see "Faith of our Fathers", under **Theater**.
- At five precisely in the afternoon SATB unaccompanied [CE '91] '84  
 Words: "Crossing" by *Archibald MacLeish* (1892-1982).
- Bewildered, with a broken tongue SATB unaccompanied [CE '91] '84  
 Words: "Words in Time" by *Archibald MacLeish*.
- Deck the halls SATB, unaccompanied [MS] '50  
 See "There Standeth One Among You" under **Liturgical Drama**.
- Know the world by heart SATB unaccompanied [CE '91] '84  
 Words: "Theory of Poetry" by *Archibald MacLeish*.
- Much ado about nothing  
 see "Sigh no more, ladies" and "Pardon, Goddess of the Night" below
- Night children's voices and piano or organ [MS] '61  
 Words by *William Blake* (1757-1827). set to music for a Diocesan Junior Choir Festival service.

- November Night medium voice and piano [MS] '51  
 Words by *Adelaide Crapsey*. Composed for *Paul Hume* to sing in a Philips Gallery recital in 1951. (see also "Sixth Anniversary" and "Triad")
- O mistress mine med. voice and guitar (piano) [CE '91] '73  
 A song in Act I, sc. 5, of "Romeo and Juliet", by *William Shakespeare* (1564-1616). Written for the Trapier Theater's Shakespeare & Co. production in the summer of 1973.
- Pardon, Goddess of the night med. voice and 2 guitars (piano) [CE '91] '73  
 Procession and song, in Act V, sc. 3, of "Much ado about Nothing", by *William Shakespeare*. Written for the Trapier Theater Shakespeare & Co. production in the summer of 1973.
- Romeo and Juliet see "Willow Song" and "O mistress mine"
- Sigh no more, ladies med. voice and guitar (piano) [CE '91] '73  
 Balthasar's song, in Act II, sc. 3, of "Much ado about Nothing", by *William Shakespeare*. Written for the Trapier Theater Shakespeare & Co. production in the summer of 1973.
- Sing levy dew med. voice and piano (guitar) [CE '92] '72  
 Words: "Here we bring new water" from "Tom Tiddler's Ground" by *Walter de la Mare* (1873-1956). Set to music for the wedding of *Laura Dirksen* to *Peter Engebretson* on October 28, 1972; sung by *Rick Dirksen*, accompanied by *Peter Hume* on guitar.
- Six Choral Exercises SATB unaccompanied [CE '91] '84  
 Composed for the American Vocal Ensemble, *Douglas Major*, director, and first performed in the National Gallery of Art January 22, 1984.. See **Know the world by heart, Bewildered, with a broken tongue, At five precisely in the afternoon, Strophe of green leaves, and Why do they ring that bell.** See **Thee God, I come from**, under "Sacred Vocal" above.
- Sixth Anniversary medium voice and piano [MS] '51  
 Words by *Peter de Vries*, and written permission given to use them. Composed for *Paul Hume* to sing in a Philips Gallery recital in 1951. (see also "November Night" and "Triad")
- St. Albans March TTBB with piano [MS] '52  
 Words by the composer, for the glee club to sing at pep rallies. It never caught on, shucks!
- Strophe of green leaves SATB unaccompanied [CE '91] '84  
 Words: "The Linden Branch" by *Archibald MacLeish*.
- The Last Word baritone and piano [MS] '53  
 This melody was composed by the late *Merle Thorpe*, a senior vice-president of the Cities Service Oil Company. He loved to pick out tunes to words, and this poem by *Matthew Arnold* (1822-1888) inspired a melody that might be sung at the annual meeting of his club, the noted Bohemian Grove Club, which met in the California redwoods. His son and my close friend Day Thorpe told me that his Dad had been promised by the great baritone *John Charles Thomas*, also a member, that he would sing this song if a piano arrangement should be made. Day promised me a bottle of Wild Turkey if I would do it. I was unable to attend the meeting, but I am told that Thomas' rendering of this simple song was a smash (or smashed?) . Whatever, here it is. Don't miss it.
- Triad medium voice and piano [MS] '51  
 Words by *Adelaide Crapsey*. Composed for *Paul Hume* to sing in a Philips Gallery recital in 1951. (See also "Sixth Anniversary" and "November Night")
- Willow Song countertenor, or alto and guitar (piano) [CE '91] '73  
 "The poor soul sat sighing" a song in Act IV, sc. 5 of "Romeo and Juliet", by *William Shakespeare*. Written for a Trapier Theater Shakespeare & Co. summer production in the summer of 1973.

Why do they ring that bell      SATB unaccompanied      [CE '91]      '84  
 Words: "The Signal" by *Archibald MacLeish*.

N. B. — For additional secular vocal and choral music see THEATER.

## INSTRUMENTAL

- Alleluia: A Newe Work is Come      trumpet organ handbells      [MS]      '65  
 A suite commissioned by the Wheeling, West VA Chapter of the AGO. Five movements: **Entrata**, adapted from fanfares for the entrance of the dancers composed for the *Gian Carlo Menotti* ballet performances of "The Unicorn, the Gorgon, and the Manticore"; **Veni Emmanuel**, new music; **Magnificat** and **Alleluia! A newe work is come** adapted from the "York Cycle Play Music"; **Recessional** from "Wedding Processional", see listing below under Instrumental. (Perf. time 15 minutes)
- Chorale Prelude on *Urbs beata*      organ      [NOV '65]      '48
- Christ is made the sure foundation      *Christ Church (Sydnor)*      [MS]      '73  
 Composed for the Bicentennial Celebration of Christ Church, Alexandria, VA, Feb. 25, 1973, for SATB, 2 obs., bassoon, 2 trums., trombone, perc. and organ.
- Christ whose glory fills the skies      *Ratisbon*      [MS]      '73  
 Arranged for the Bicentennial Celebration of Christ Church, Alexandria, VA, Feb. 25, 1973, for SATB, 2 obs., bassoon, 2 trums., trombone, perc. and organ. (Score and parts)
- Christmas Prelude      brass quartet timpani and organ      [MS]      '75  
 Based on a melody by *Mark Dirksen* and composed for NBC-TV Christmas 1975.
- Faith of our Fathers      SATB 3,3,3,3,4,3,3 tuba timp. perc. strings      [MS]      '51  
 This symphonic suite was created at the request of *Howard Mitchell*, then the conductor of the National Symphony Orchestra, for a selected city wide high school chorus to sing with the symphony on patriotic occasions. It was used about ten times during the fifties decade, and then shelved. This was my first orchestral arrangement, and I was invited to guest-conduct its first performance. (Perf. time 12 minutes)
- Fanfare and Processional for a Wedding      trumpet and organ      [CE'91]      '83  
 Arranged for the wedding of niece *Brooke Emily Dirksen*, October, 1983.  
 Sources: "York Cycle Play Music", and hymn, "Come, let us with the Lord arise".
- Good Christian folk, rejoice      organ 2 trums. 2 troms. and timpani      [CE'92]      '75  
 Introduction and interludes between verses; arr. for NBC-TV, 1975. *In dulci jubilo*
- Jennah's Own Music Book      piano      [CE '92]      '92  
 Created as a Christmas present for our granddaughter, *Jennah Dirksen*, daughter of *Rick and Libby*, an eight-year-old pianist in her third year of study. Nine pieces are arranged for small hands to play, in two parts usually, with chords in one hand. Each has its own cover, and introductory notes explaining new musical terms or pianistic skills to be encountered and used. Seven are transcriptions of hymns or songs of mine; Haydn's lovely andantino from a string quartet, and an original piece called "Fish Swimming in a Major C" are the other two.
- Much ado about nothing      an overture for organ      [CE '92]      '73  
 This is based on an improvisation in Bethlehem Chapel in June 1973, preparing incidental music for a production of Shakespeare's play in the summer theater program in the new Trapier Theater at St. Albans School, under the direction of *Ted Walsh*. and *Howard Witt*. Two songs and some incidental music had been written, and upon those sketches I based the overture, improvising with the tape recorder on. It was "composed" in 1992 when putting the songs into computer-engraving. (See Secular Vocal.)

- O lux beata trinitas                      carillon    [MS]    '63  
 Composed for *Ronald Barnes*, first cathedral carillonneur to play on the dedication recital in September of 1963. The work is dedicated to the memory of *Newell Ellison, Jr.*, a St Albans graduate who was murdered in August of that year as I was planning this work. That is why the hymn text and plainsong tune was selected.
- Romeo and Juliet    incidental music for a Trapier Theater production                      [CE '92]    '73  
 Overture    organ and percussion  
 Prologue to Act I                                      handbells organ and percussion  
 Dance Act I, sc. 5                                      organ guitar percussion
- Sarabande    for flute and harp    [MS]    '65  
 Entrance music to accompany the procession of dancers into the North Transept to perform "The Unicorn, the Gorgon, and the Manticore". Themes of *Gian Carlo Menotti* are embroidered.
- Sonata for Organ                                      in three movements    [MS]    '51  
 Introduction and Allegro  
 Adagio molto                                      published by *Belwyn-Mills* as "Cantilena" in 1966  
 Finale: allegro vivace
- Sonata for String Quartet, Clarinet and Piano    [MS]    '52  
 three movements Adagio-allegro Andante cantabile Allegro vivace  
 Composed at the request of *Emerson Meyers*, piano department head of Catholic University School of Music, and principal players of the National Symphony Orchestra who were forming a quartet and wanted something new for their premier concert: *Werner Lywen*, violin, *Virginia Harpham*, violin, *Richard Parnas*, viola, *John Martin*, cello, and *William Wright*, clarinet, are friends I have made music with for forty years. (Perf. time 18 minutes)
- Suite for Organ, Trumpet and Handbells                      see above "Alleluia: a Newe Work is Come"
- The American Adventure                                      orchestra    [MS '75]    '75  
 This thirty-eight minute orchestral score was composed for a fifty-two minute theatrical production that was produced by *Robert Johnson* and friends. It was mounted in two newly created small theaters located in the basement of the Earle Warner Theater at 12th and E Streets, N.W. The theaters had quadraphonic sound and seated about 140 each. The audience sat facing a slightly concave screen twelve feet high and thirty-six feet wide, divided into twelve six-by-six foot squares upon which were projected several thousand slides, and some motion picture film at times. By means of this communications system the history of America was vividly unfolded.
- The script was written by *Alexander Nesbitt*, and narrated by *William Conrad*. I began my work in mid-August of 1975 and completed the 34 sections of the score, composed and orchestrated by the middle of October. The first week in November thirty-seven members of the National Symphony Orchestra and I began the recording session at 9 am in the Constitution Hall. We finished at about 6 pm, and my work was done, so I thought. However, I got into the sixteen-track sound mixing studio with engineer *John Burr* where all of the sound effects, narration, and music tracks had to be balanced down to four. That gave me a whole new education. We finished the mix, after many late night sessions, about the first of the year.
- The show opened in February of the Bicentennial Year. and ran each day from 10 am until 9 pm for two years. It then moved to the Wax Museum to be shown by special reservation to tourist groups.
- The King of Love my Shepherd is                      hymn-prelude for organ    [MS]    '50  
 Revised in 1975.
- Wedding Processional                      see "Fanfare and Processional for a Wedding"
- Wedding Processional                      harpsichord flute 2 handbells    [CE '91]    '65  
 Composed for the wedding of *Holly* and *John Chalmers* in Falls Church, Virginia, in June of 1965.

## DESCANTS FOR BRASS

All hail the power Descants for verses 4, 5, 6, and an interlude between 5 and 6.	<i>Coronation</i> 3 trumpets	[CE '92]	
A mighty fortress	<i>Ein' feste Burg</i> 3 trumpets	[MS]	
Christ is the world's true light Also arranged for quartet, timp., and organ.	<i>St. Joan</i> 3 trumpets	[CE '92]	
Glorious things of thee are spoken	<i>Austria</i> 3 trumpets	[CE '92]	'51
Holy, holy holy	<i>Nicaea</i> 3 trumpets	[CE '92]	
How sweet the Name of Jesus	<i>St. Peter</i> unison	[CE '92]	
I bind unto myself	<i>St. Patrick's Breastplate</i> 3 trums.	[CE '91]	
Immortal, invisible	<i>St. Denio</i> 3 trumpets	[CE'91]	
Lift high the cross Arranged for the first Lutheran - Anglican joint celebration of the Eucharist in January of 1983.	<i>Crucifer</i> 3 trumpets	[CE '92]	'83
Praise my soul	<i>Lauda anima</i> 3 trumpets	[CE '92]	
Praise to the Lord	<i>Praise to the Lord</i> 3 trumpets	[CE '92]	
<u>Several hymns</u>	<i>Regent Square</i> 3 trumpets	[CE '92]	
The Church's one foundation Arranged for the first Lutheran - Anglican joint celebration of the Eucharist in January of 1993	<i>Aurelia</i> unison	[CE '92]	'83
Where cross the crowded ways	<i>Rockingham</i> 3 trumpets	[CE '92]	

## FANFARES

"America" Fanfare Introduction on "God save the Queen" for a visit of the Archbishop of Canterbury	3 trumpets	[CE '92]	'82
Bishop Creighton Fanfares For the consecration service of <i>The Right Reverend William F. Creighton</i> as the fifth Bishop of Washington on November 1, 1962.	3 trumpets	[CE '92]	'62
Bishop Dun Fanfare For the entry of the Fourth Bishop of Washington, <i>The Right Reverend Angus Dun</i> into the St. Albans Fiftieth Anniversary Service and Commencement Exercises in June of 1957.	3 trumpets	[CE '92]	'57
Bishop Lichtenberger Fanfare For his installation as Presiding Bishop, January 14, 1959.	3 trumpets	[CE '92]	'59
Both All and Some Fanfare Fanfare for the King's Justice	3 trumpets, or organ	[MS]	'61
Christmas Gospel Fanfare	<i>Joy to the World</i> 3 trumpets	[CE '91]	'74
Entrata Festiva For the fiftieth anniversary of St. Albans School service in 1959, and often thereafter.	3 trumpets timpani and organ	[CE '91]	'57



## THEATER

### THE FLAMINGO HAT An operetta in two acts

Libretto and lyrics copyrighted by *Frank Baer* in 1953.

[MS]

'54

It is set in the late 18th century in Georgetown, a port on the Potomac river and now the oldest part of Washington, D.C. The plot centers on a large, beautiful hat trimmed with flamingo plumes and cursed by the Anacostian Indians with unsettling magic powers that possess its wearer. The cast is large and colorful, with several leading attractive roles befitting the young actors for which they were written.

This work was first staged and performed by the glee clubs of the National Cathedral School for Girls and the St. Alban School for Boys in the first week of May, 1954. Two performances took place in the Whitby Gymnasium of the girls' school and were favorably reviewed by critics from the two newspapers — a high school production! In 1958 revisions were made by the author and the composer and it was repeated for the spring musical presentation. The list of scenes and musical numbers that follows is of that revised version.

Act I, scene 1 — **There stands a lady**, chorus; **He didn't turn out very well**, duet; **They own the world**, solo and chorus; **Sages, Fools and Saints**, solo and chorus; **Our Father's Father**, solo and chorus; **A lovely hat**, soloists and chorus. Scene 2 — **You might give a thought to your smile**, duet. Scene 3 — **Here he comes!**, soloists and company; **I'll try my luck at love**, solo and chorus; **Hornpipe** (instrumental); **Oh, madeira's the best**, soloists and men's chorus; Scene 4 — **I'm available**, solo; **Annabelle**, soloists and chorus; **Get Out!**, soloists and company.

Act II, scene 1 — **There it is!**, soloists and chorus; **Dance me**, duet and chorus. Scene 2 — **You're the queen**, duet. Scene 3 — **The Hat Polka**, duet; **The ducking stool**, duet and chorus; **Finale: Annabelle**, soloists and company. (Perf. time 2 hours)

### THE HOUSEBOAT ON THE STYX An operetta in two acts

Libretto by *Frank Baer*, based on the book by *John Kendrick Bangs*.

[MS]

'57

Lyrics by *Frank Baer* with the composer collaborating.

Staged and performed by the glee clubs of the National Cathedral School for Girls and St. Albans School for Boys, in the Whitby Gymnasium of NCS in May, 1957. The plot centers in a Houseboat moored on the Styx river which serves as a club for the men "shades" of Pluto's Underworld, and the women "shades" who aggressively seek to become members of this exclusive club. The cast is large and renowned, since many of the famous characters in history now dwell in or near Hades. Examples: Dr. Johnson, Socrates, George Washington, Sherlock Holmes, Sir Walter Raleigh, Henry VIII, Captain Kidd, Elizabeth I, Cleopatra, Marie Antoinette, Pocahontas, Lucretia Borgia and Martha Washington.

#### Index of musical numbers:

Prologue — **We're apparitions! Charmers of the underworld**, women's chorus; Act I, scene 1 — **No! You should never have come here**, Johnson, recitative; **I'm just a girl**, Borgia, solo; **Is he on her list?**, Casanova, Boswell, Socrates, recitative; **You, gentlemen, you decided**, Johnson, recit.; **You may think it quite a pity**, Johnson and men's chorus; Scene 2 — **There's a hook in the back**, Borgia, Henry VIII, Casanova, olio; Scene 3 — **Where there's a man**, chorus; **Tell me, is it what you expected?**, recit., **A touch of rose, a blend of blue**, chorus; **Think it through**, Patience and Casanova, duet; **Henry, Henry, Henry**, the six wives in search of Henry VIII; **Hamlet, my son**, Shakespeare and Hamlet, recit.; **Look at the shape of his face**, Shakespeare, Hamlet, and men's chorus; **Raleigh-o**, Raleigh and women's chorus; **Finale — Words, Words!**, women's chorus.

Act 2, scene 1 — **A house and a garden**, Dolly Madison, Cleopatra, Marie Antoinette and women's chorus; **I was a queen without a king**, Elizabeth I, solo; Scene 2 — **Sit down, sit down!**, soloists and men's chorus; **We need a woman's hand**, men's chorus; Scene 3 — **Reprise: Sit down, sit down!**, men's chorus; **Finale — Where there's a man**, entire company. (Perf. time 2 hrs 20 minutes)



**THE ROSE AND THE RING**  
An operetta in two acts

[CE '93] '59

Libretto by *Joan Dirksen*, adapted from a Christmas pantomime written by *William M. Thackery* under the pseudonym of *W. A. Titmarsh*. Lyrics are by the composer in cooperation with the author.

The plot concerns the country of Paflagonia, ruled by a gluttonous regent, who has himself called "King" Valorosa and who is denying his nephew, Prince Giglio, his rightful access to the throne. Paflagonia's relations to the country of Crim Tartary are also involved, for Prince Bulbo is making a visit of state in high hopes of arranging his marriage to Princess Angelica, the daughter of Valorosa. There are witches who put a curse on Count Gruffanuff by turning him into a doorknocker, and a magic rose and a magic ring keep getting accidentally or purposefully passed around and cause no end of high-and-low jinks and misunderstandings. The Prime Minister of Paflagonia, Glumboso, and the Countess Gruffanuff have plots afoot to feather their own nests, and the poor chambermaid, Betsinda, is in and out of love with everyone at sometime or other. But finally all ends happily and toasts are raised to a positive future for the rightful heir, Prince Giglio, as he finally takes his throne and the hand of Betsinda.

It was first staged and performed by the glee clubs of the National Cathedral School for Girls and the St. Alban School for boys in the Whitby Gymnasium of the girl's school in the first week of May, 1959. In 1968 it was repeated — it would be my final performance with those wonderful glee clubs.

Index of musical numbers:

Act I, scene 1 — (short scene, no music) Scene 2 — **Vivat Valorosa!**, Valorosa and chorus; Scene 3 — **Marriage of State**, Princess Angelica, Queen Serena, Betsinda and the ladies-in-waiting.; **The Big Main Chance**, Countess Gruffanuff and Prime Minister Glumboso; **Lucky Giglio**, Valorosa and Glumboso; Reprise: **Lucky Giglio**, add chorus; Scene 4 — **Entry Fanfares for Prince Bulbo**, chorus; **Get it in writing**, Countess Gruffanuff; Reprise: **The Big Main Chance**, with chorus; Scene 5 — **Serenade for a Chambermaid**, Betsinda and chorus; Scene 6 — **Finale: Weep for Bulbo**, chorus.

Act II, scene 1 — **Remember the good old nights**, Blackstick, Bungstorm, and Squint (the three witches); Scene 2 — **A little determination**, the witches, Prince Giglio, and Betsinda; Scene 3,— **olio**; Scene 4 — **Why is Bulbo in a Tizzy**, Bulbo, Angelica, Serena, Valorosa, Glumboso, Captain Hedzoff and chorus; **Finale: Raise your glasses high!**, entire Ensemble. (Performance time 1 hour and 40 minutes)

**TULAROSA**  
An operetta in two acts

Libretto by *Joan Dirksen*, based on a newspaper story.

[CE '93] '61

Rosa Bellaterra, owner of the two-million acre Fancy B Ranch near the Tularosa mountains in New Mexico is asked by the United States Air Force to lease to them a several-thousand acre parcel for top secret work. Rosa, an ardent pacifist suspects weapons testing is afoot, and since the government will tell her nothing, she refuses permission. When condemnation proceedings are threatened she announces the formation of a new country, Tularosa, that will secede from the Union, and will seek admission to and protection by the United Nations.

Two undercover agents from Washington, Adam Jones and Euphoria Busby arrive disguised as vacationing dude ranch guests. They soon become fond of and involved with the citizens of Tularosa and are welcomed as new and respected members of the ranch family. Rosa has three beautiful daughters, Silver, Crystal and Penny. The U. S. Marshal John Remington and Lucky, the ranch foreman, are handsome men. Love interest abounds. Charlie Lodestone a fast-shuffling Amerind entrepreneur, two Air Force generals, and many lively ranch hands and guests are all involved in helping the new nation underway, or in trying to get it back for the United States' real purpose which is to land the first spaceman on the moon. At the end, the flag of Tularosa, called the "Cactus Cat", and the new country's haunting national anthem are both honored one last time in a surprising finale that sets all on the right course.

This work was staged and performed by the glee clubs of the National Cathedral School for Girls and the St. Alban School for Boys in the Whitby Gymnasium, the first week of May, 1961. The role of Lucky was created for our son *Rick*, for his graduating year. (Performance time is 1 hour 50 minutes.)

#### Index of scenes and music:

Act I, scene 1 — (no music); Scene 2 — *What do you say*, chorus; *Cactus Cat*, Lucky and chorus; *They went that-a-way*, John, the marshal, soloists and chorus; *'Silly", he says*, Silver, Crystal, Penny, and Rosa; Scene 3 — *Don't ever count on a horse*, Adam; *We're a brand new country*, Rosa, Crystal, Lucky and chorus; Scene 5 — *The Tularosa National Anthem*, ensemble.

Act II, scene 1 — *Smugglin' train*, Lucky, Adam and men's chorus; *When we're married*, Penny and John; Reprise: *Smugglin' train*, with women singing a descant:

Scene 2 — *Stuff of life*, Rosa and daughters; *Who are they?*, chorus; Scene 3 — *Que grande, que viene el rio*, Lucky; *What do you say*, Silver and Lucky; *Finale*: soloists and ensemble.

### HOUSEBOAT

An operetta in two acts

Libretto by *Joan Dirksen*, based on the book by *John Kendrick Bangs*. [CE '93] '62

This is not a rewrite of the 1957 show. It is a wholly new version with a new plot, action, and ending involving new characters. Among them are Captain Kidd and his inept pirate crew. They, under the leadership of Lucretia Borgia, sneak aboard while the men are at the race track, cut the Houseboat loose, and set out to sea. To their dismay they discover that the women are below deck preparing a surprise party for the men. They have kidnapped the cream of Hades' female society. Also new is a starring role for Sherlock Holmes who deduces "from footsteps on the shore" how and by whom the dastardly crime was perpetrated. Some music from the earlier version was retained and also some of Frank's lyrics, (noted below with asterisks) otherwise the new lyrics are by the composer.

The first performance took place in May of 1962, the usual spring musical time in Whitby gymnasium, and again with staging, production and performance by the combined glee clubs of the National Cathedral School for Girls and the St. Alban School for Boys. In 1969 *John Fenstermaker*, who succeeded me as the glee clubs music director repeated this operetta. Our daughter, *Laura Dirksen*, was a senior that year and played the role of Lucretia Borgia. John wrote his own "Cooking Song", Lucretia's big solo, and Miss Laura was some "ticked off", but did it well.

[N.B.— The choral music in these operettas is complex and often in four to eight parts with *divisi* in each. The chorus comprises a rich, choral-orchestra which augments the solo piano accompaniment. In our productions we would get as many of the choristers into costume as possible and put them on the stage in crowd scenes. This was usually a little less than half of the eighty-or-so glee club members. The remainder were seated in the area before the stage to both sides of the piano like an orchestra. They were dressed in formal evening attire and sang all of their music from memory, with power and impeccable precision, standing to face the audience at the big-sound, show-stopping moments. In this way they were all involved in the operettas and savored the importance of their vital musical support.]

## Index of musical numbers:

Act I, scene 1 — **When you strike up conversation with a shade**, Raleigh and men's chorus; **Don't ever underestimate the power of women**, men's chorus; Scene 2 — **Marooned**, Capt. Kidd and Lucretia Borgia, duet; Scene 3 — **Where there's a man\***, chorus; **A touch of rose\***, chorus; **Should you mean yes, say "no"**, Elizabeth I, solo; **Henry, Henry, Henry!**, the six wives of Henry VIII; Scene 4 — **Giving a party is play**, women's chorus; **Yo heave ho!**, Borgia, Kidd and pirates;

Act 2, scene 1 — **Egad! How simple!**, Sherlock Holmes and men's chorus; **Reprise**, to end scene; Scene 2 — **There's no nicer way to spend the day**, the six wives of Henry VIII while playing Monopoly; **My tutors in the good old days**, Lucretia Borgia's cooking song, solo; **Don't want to go to sea no more**, Kidd and the pirates; **There's a house and a garden\***, Dolly Madison, Martha Washington Marie Antoinette and women's chorus; **Reprise — The pirates' "Don't want to go to sea"** and the women's **"House and garden"** are sung together, full chorus; **Reprise — Yo heave ho!**, to end scene, Borgia, Kidd and pirates; Scene 3 — **Sit down, sit down!**,\* soloists and men's chorus; Finale reprise — **Where there's a man\***. (Perf. time 1 hr. and 50 minutes.)

OTHER THEATRICAL WORKS

## FAITH OF OUR FATHERS

A Symphonic Pageant in Two Acts by *Paul Green*

[MS]

'50

To celebrate the sesquicentennial of the District of Columbia in 1950, and to open the Carter Barron Amphitheater in Rock Creek Park that was built for this production, *Paul Green* was commissioned to write this two-and-one-half hour extravaganza. To write and arrange the music for it, and to recruit, train, and conduct a forty-eight member chorus to sing it was my commission. I began composing in February, auditions were held in early May, and the show opened the first week in August with President Truman in attendance. *Ronald Arnatt* played the Hammond electric organ, and the chorus sang with authority and from memory, resplendent in red, white and blue-spangled costumes. In 1951 it opened in late May and played until late September. The electric organ was replaced by a thirteen-piece orchestra under my direction in the huge pit. (The music was orchestrated by *Charles Cliff*.) The show sounded much better the second summer, but the attendance slacked off toward the end. The third season we did not open because initial interest had eroded and it had become apparent that Washington was not southern Virginia where Green's outdoor drama "The Common Glory" had flourished for two decades. Hymns and psalms didn't make an exciting evening in the theater in a large city.

Not all of the music remains in my files, for it was all owned and copyrighted by Green. He hoped to get it published but it never was, so those wanting to examine the whole score will have to rely on the Library of Congress. For the full record however, this is the music list, in order of performance — all choral music is SATB, accompanied, with frequent divisi in all parts, and instrumental numbers are underlined:

**Overture**; 'Tis Washington's health; **King William was King George's son**; **Yankee Doodle**, arranged; **Yankee Doodle Dance**; Now is the month of maying, chorus and dance, trad. melody, arranged; **God, they say, made Eve and Adam**; **Lord, save thy people**, Anglican chant; **All bright red was her morning gown**; **Month of maying**, reprise; **A mighty fortress is our God**, *Luther*, arranged; **Faith of our fathers**, trad. hymn; **When once of old, William Billings**, arranged; **This, then, is our dream**; **Come join hand in hand**; **Liberty is Dead**, dance; **Psalm 1**, plainsong; **Washington's prayer for the nation**. (See listing for a symphonic suite under **Instrumental**.)

**THERE STANDETH ONE AMONG YOU**  
A play in five scenes by *John Wallace Suter*  
with incidental music

[MS]

'56

*The Very Reverend John Wallace Suter*, Dean of Washington in 1948-1950, was commissioned in 1956 by his successor, *Dean Francis B. Sayre, Jr.*, to write a play for the high school children to perform in Advent — something to replace the annual Christmas pageants! Christmas hymns and carols sung in the third week of December, about the time the schools broke for the year-end recess, were deemed unacceptable in the solemn season of Advent by some clergy and lay people. Dean Sayre heeded them and set us to work, for I was to be the playwright-composer-producer of this project.

I was honored to work with Dean Suter for I admired him greatly. We met at his home in Concord, New Hampshire, (he was Chaplain of St. Paul's School), and for three days we read together, identified and explored the principal themes of Advent, and then wrote them into a play portraying the lives of young people placed in everyday human situations that involved moral decisions. They were to realize as they resolved them that the Advent themes were powerful and realistic guides — resources for spiritual support. (As I write these words in 1993, I can't but marvel how naive the characters in that play would seem to the teenagers of today.)

Nevertheless we tried — and we failed. The play had a passable but hardly enthusiastic performance and reception. It was to be expected considering the dissatisfaction in the schools at being denied their "family Christmas" together before leaving on the holiday recess. It was resented because there was no familiar Christmas music in it, and because it was, well, just "too preachy". I wasn't a playwright, but Jack Suter was a fine theologian and what I learned from him in the experience was worth all of it. There is not much incidental music and it is not inspired, but it is part of this record and so "standeth here among you".

Scene 1 — **Deck the Halls**, chorus unaccompanied; Scene 4 — **He that seeketh and Everyone who hears my words**, chorus unaccompanied; Scene 5 — **As it was in the days of Noah**, chorus, piano and flute; Closing music — **O come, O come Emmanuel** sung by the men, with a descant of **Lo, how a rose e'er blooming**, sung by the women in three parts, accompanied with organ and flute.

The following year we wrote and produced a new Christmas pageant that was triumphantly staged and happily received by our students and faculty.

**GALILEO GALILEI**  
A play by *Berthold Brecht*

[CE'92]

'72

In June of 1972, on the island of Chincoteague, Virginia, the music was composed for this production, setting the quatrains or couplets with which Brecht introduces each of the scenes, in styles appropriate to the coming action or present reflections. The first week in August a cast of thirty-five under the direction of *Ted Walsh*, founder of the Trapier Theater Shakespeare & Co., presented six evening performances of "Galileo Galilei" in the Crossing of Washington Cathedral as part of the Summer Festival. *Howard Witt*, then of the Arena Stage Company, played the title role, and *Stanley Anderson*, also of the Arena company, was cast as Mephistopheles. Forty-four dedicated students and friends, and some members of the cathedral staff created sets, costumes, lighting, and saw to the many details of rehearsals and production. Three-thousand-five-hundred people attended the six free performances.

Four clear and strongly-voiced trebles (boy sopranos), two male altos (counter-tenors), two tenors, and a baritone comprised the chorus which was seated in the choir stalls. The Ballad Singer (onstage) was a fine actress and a mezzo-soprano with a powerful low range. Andrea and the Children, also on stage, had strong natural singing voices. The orchestra supporting the singers consisted of flute (doubling piccolo), alto flute, oboe, bassoon, harp, percussion (trap set and large gong) an electronic keyboard instrument with harpsichord, piano and reed organ stops, and ten handbells suspended on a rack and struck with mallets, or rung by hand.

The Great Organ was used for the procession in 9d, and accompanied the 14b finale. (In a theater production the organ part could be pre-recorded and then amplified into the theater, since all of the music will be enhanced with some amplification even in a small house.) The conductor also played the keyboard part. The index of music follows with the time of each segment in minutes and seconds. Page numbers refer to the piano-vocal score.

Scene	Title	Page	Time
	<b>Overture</b>	1	2:48
Scene	1 <b>At Padua City</b>	10	0:58
Scene	2 <b>The Telescope</b>	11	1:06
Scene	3 <b>Galileo Abolishes Heaven</b>	17	1:12
Scene	4 <b>The Prince's Visit (no music)</b>		
Scene	5 <b>Clavius Upholds Galileo</b>	19	0:56
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			29:27

Performance time with no intermission is 1 hour and 43 minutes.

N.B. All the texts set to music are under the control of the Brecht estate. Permission for their use is pending. The rights to the music are reserved by the composer.

## THE BALLAD OF DR. FAUSTUS

*Christopher Marlowe's "The Historie of the Damnable Life and  
Deserved Death of Doctor John Faustus"  
with additional words and music by Richard Dirksen*

[MS] '76

As part of the 1976 Bicentennial celebration the cathedral nave was finished and dedicated. The summer festival that year was special for there was a lot of new space to fill. This original production of Marlowe's masterpiece was staged and produced by *Ted Walsh* and his *Shakespeare & Co.* in the crossing of the cathedral for five performances, August 4 - 8, 1976.

Our prototype was "The Ballad of Cat Ballou", a favorite film of mine. Precedent for setting morality plays in other periods than their original is long established. In this production, set in the old gold rush California west, Faustus is a travelling medicine and preaching man, placed in a surrealistic time and condition that will make his "Damnable life and deserved death" vividly melodramatic. Mephistopheles is a Franciscan Friar, who comes to Faustus' medicine wagon to tempt him. Lucifer is the wealthiest land and mine owner in the west, and wears formal dress but with a red vest. The American "westerns" are folk morality plays dealing with pride, lust,

greed, and temptation. Those are the traits embodied in the stereotypical characters that move around Faustus. The eerie procession and dance of the Seven Deadly Sins through a wild western saloon, and the nude Helen of Troy who, appearing deliciously in his dreams, devastatingly lures Faustus to lust, are but two scenes of many powerful ones in this unique staging of Marlowe's play.

One short scene was cut from the play, and the remaining eleven were compressed into nine. The ballad opens with five verses as prologue, and then verses continue to be sung in comment on the story between each scene. The strolling ballad singer was *Gene Tucker*, tenor. Faust was played by *Howard Witt* and Mephistopheles by *Stanley Anderson*, both of the Arena Stage Company. Fifty members of Shakespeare & Co played other roles, created costumes and sets, and made it all run. The whole had to be amplified, and we believe that the thirteen body microphones used was the largest number theretofore attempted in any stage production. *Geoffrey Dirksen* was the sound engineer. The orchestra, seated with me in the Great Choir just behind and above the large stage built in the Crossing, consisted of two electric guitars, percussion, synthesizer, and the Great Organ at times for large effects. (Performance time is 1 hour and 35 minutes with no intermission).

## EXTENDED WORKS

### A SONG FOR SIMEON      Mezzo-soprano solo, piano, TB, organ      [CE '92]      '65

It was composed for the cathedral memorial service of *T. S. Eliot* held on February 18, 1965. The boys of the choir are heard in four quietly spoken entries against the chanting of the men on the words of the *Nunc dimittis*, BCP '28. The text for the song is the poem by Eliot, and that text, set to elaborate and difficult parts for both the singer and the pianist, is the thrust of the twelve-minute work. A fanfare on the trompette-en-chamade ends the song, and its final long-reverberant note is picked up by the sound of a flute in a high balcony playing the haunting first theme. Then the flute descends to its lowest possible note which starts the twelve-ton bourdon bell tolling the "nine tailors" knelling the 72 notes for the years of Eliot's life. A recessional begins with handbells striking occasionally. The people leave in silence.

*Diane Beveridge* was the accomplished artist who learned this music on very short notice, and the composer played the piano. The cathedral choir assisted, with *Paul Callaway* at the organ and conducting them. *Carl Tucker* was the flutist, (Perf. time 13 minutes)

### JONAH      an oratorio in seven movements with a libretto by *Day Thorpe*      [CE '93]      '58

Work on *Jonah* began in November of 1957 and the orchestration was completed in early February, 1958. It was composed for the annual concert of the glee clubs of the Washington Cathedral secondary schools, The National Cathedral School for Girls and the St. Albans School for Boys. (I was their director from 1950 until 1969). It was first performed by those able young high school musicians, accompanied by twenty-four members of the National Symphony Orchestra, on February 23, 1958, in the Proctor Gymnasium of the girls' school.

My long enthusiasm for "Moby Dick" was matched by that of my late friend *Day Thorpe*, a principal founder of the Opera Society of Washington, and at that time music editor of the Washington Evening Star newspaper. It was his perceptive eye and ear for dramatic material that spurred him to think of the book's ninth chapter in terms of an oratorio libretto.

Although each has its distinctive patina; the styles of the Book of Jonah in the King James Version, and of Father Mapple's sermon to the whalers in the ninth chapter of *Herman Melville's Moby Dick* are beautifully matched. As separate as they are in time and detail, they dovetail and unite in a nobility and grandeur that makes virtue rather than incongruity of their differences. The librettist has combined the Melville text with the King James in such manner that the narrative of Melville fills out the sketchy account of the Bible and provides the interpolations of Father Mapple at various stages of the events. The score is laid out in a way unusual to baroque oratorio. The Bible narration and Father Mapple's commentary are given to the whole or part of the chorus, and once to an alto speaking voice. The chorus also serves as the Word of God, and for the suspicious and grumbling mariners on shipboard. Jonah is sung by a baritone, (*Robert Ellinwood* in the first performance), and the Captain's two lines by a bass.

The orchestration is for a chamber ensemble of 2 flutes (second doubles piccolo), oboe, trumpet in B flat, horn in F, bassoon, 1 percussionist, (snare, bass, and tenor drums, cymbals, tambourine, castanets, triangle, glockenspiel, xylophone), 1 timpanist (3 drums), and strings, (5,4,3,2,1 for 50 or fewer voices, but at least 8,6,5,4,2 will be needed for larger groups). The timpani player must assist with percussion at times.

On January 19, 1961, the Sunday night before Kennedy's inauguration and in the midst of a raging blizzard, the second performance of *Jonah* was given by the musicians of the Church of the Incarnation in New York City, under the direction of *Thomas Dunn*. The original version ended with a very quiet and somber orchestral coda. It was agreed by all that it was too quiet and did not satisfy because of the exuberant power developed in the moral which ends the story: *Leave ye eternity to the Lord; for what is man that he should live out the lifetime of his God?* Day Thorpe found the solution by adding the hymn included by Melville at the beginning of the sermon chapter, which ends with— *I give the glory to my God, His all the mercy and the power.*

In the ensuing thirty-three years *Jonah* has been performed only four more times, due in part to the fact that a piano reduction of the full score was never made, and only vocal scores with occasional instrumental cues were available for the singers. Hence, preparation of the work could be undertaken only by those able and bold enough to teach and accompany from a full score in manuscript. Now, in my retirement, with the time to correct, edit, re-orchestrate, improve, and reassemble the score for computer engraving, I have "finished" this work, and commend it to you. Its performance time is about 50 minutes — they pass swiftly.

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#### THE FIERY FURNACE                      three choirs and accompaniments                      [CE '93]                      '62

The text is from the Songs of the Three Holy Children in the Apocrypha and the Book of Daniel, selected by *Dr. Leonard Ellinwood*, a distinguished musicologist on the staff of the Library of Congress and a member of the cathedral choir. It was written for the dedication of the South Transept on November 18, 1962. The title page carries this dedication: *This work is offered to the Glory of God in thanksgiving for the labor and the creative gifts of all who carried and set and carved the stones, all who directed them in their labors, and particularly for the special talent of Philip Hubert Frohman, Cathedral Architect.*

There are thirty-one bosses that knit together the massive stone net of the vaulting ribs in the South Transept of the Washington Cathedral. The five largest are ninety feet above the center aisle, and separate the four bays. The twenty-six smaller ones gather each bay's ribs (arches) and combine all with the central bosses. Completion of this large piece of the building took the decade-and-a-half following World War II, during which all building activity had stopped. Its dedication was a momentous occasion for *The Very Reverend Francis B. Sayre, Jr.*, the fifth dean of the cathedral, and a joyous one for the entire cathedral family.

Carved on each of those thirty-one bosses are scenes sculpted by *Heinz Warneke* depicting the themes of the thirty-one verses of the canticle "O all ye works of the Lord, bless ye the Lord". (Its Latin title is *Benedicite, omnia opera Domini*, and in the contemporary Book of Common Prayer it is named *A Song of Creation*.) This song and the one that precedes it, "Blessed art thou, O Lord God of our Fathers", (*Benedictus es, Domine*), are found in the Apocryphal book, "Songs of the Three Holy Children". From chapter three of the Old Testament Book of Daniel the familiar story of Nebuchadnezzar's demand that all his subjects worship his golden idol, and the defiance of that decree by Shadrach, Meshach, and Abednego, was expanded to include their two songs found in the Apocrypha. Composition of this work began in late August, and chorus parts were completed by October in order that rehearsals could begin. The full score was finished and the instrumental parts copied during that month.

The service of dedication planned was a grand one and all the cathedral clergy, the Chapter and Building Committee members, and scores of the workmen were to be in honored attendance. Three musical organizations were to participate, and in this music each had a separate and equally important part to sing. The cathedral main floor interior was a third larger, and the gallery of the South transept presented a whole new and spacious acoustical area to be used. All of these considerations helped shape the dramatic nature of the music and its performance.

During the prelude, the first procession of the Cathedral Choral Society went into the Great Choir and the Glee Clubs of the cathedral schools followed down the center aisle but turned left at the crossing, and proceeded up and into the North Transept Balcony. During the opening hymn the procession of honored guests and the cathedral choir and clergy entered, the choir going into its stalls in the first bay of the Great Choir. The office of Evening Prayer was sung. The sermon was given by the *The Very Reverend Provost H. C. N. Williams* of the Cathedral of Saint Michael, Coventry, England. (At that time he was engaged in finishing the building of that dramatic and modern cathedral, to stand adjacent to the ruins of the old cathedral which was fire-bombed to complete destruction early in W.W. II.)

After the offertory the Dedication began with a small procession to Stations for scripture and prayer which were made at the Crossing and the South Porch, and then returned to the Crossing where the final Dedication prayers were read. This rubric introduced "The Fiery Furnace": *Then shall all be seated to hear the festival setting of the scriptures which are the theme of the keystone carvings in the Clerestory of the South Transept.*

Three powerful unison trumpet calls sounded in the North balcony and were immediately echoed by an orchestral statement in the South. The reverberation was gathered up in a powerful organ chord that fired off the two-hundred voices of the Cathedral Choral Society singing "Nebuchadnezzar the King made an image of gold!". It was instantly heard that the opening of the South Transept space had made a dramatic and beautiful increase in the acoustical dimensions of the cathedral.

In 1964 *Ronald Arnatt* conducted *The Fiery Furnace* in the Art Museum in St. Louis for the triennial Convention of the Episcopal Church. The "Benedicite" has been used on several occasions in cathedral services, notable among them May 7, 1964 for the dedication of the central tower, and later on the occasion of the dedication of National Cathedral Association Pilgrim Observation Gallery.

#### PERFORMANCE NOTES

**Coro I** — The collective word "coro" designates a group of voices and instruments. This chorus should be the largest in number, and the larger the organ, the better. Four timpani are needed, and a very large suspended cymbal. One player can handle the part. In the first performance *Norman Scribner* directed the two-hundred voices of the Cathedral Choral Society, located in the Great Choir.

**Coro II** — This choir might consist of younger voices. In the first performance it was the combined glee clubs of the National Cathedral School for Girls and the St. Albans School for Boys under the direction of the composer. It should be about one-half to two-thirds the size of Coro I. The three trumpets (herald or ceremonial, if available) are in C in the score. The parts are in B flat. There should be a separation between this group and Coro I to enhance the antiphonal effect of part 2, the *Benedictus es, Domine*. Coro II sang in the North Transept Balcony.

**Coro III** — In the first performance these singers were the cathedral choir of twenty-four men and thirty boys, directed by *Paul Callaway*. It was a highly skilled (professional level) choir, and one is needed for the demanding writing. If such a group is not available the ideal choice will be a chamber ensemble of twenty-one exceptionally able singers — five sopranos, four altos, five tenors and seven basses. In the first performance it sang from the new South Transept Balcony. (If one stage and one conductor are used, this choir should be placed between the other two on the stage.)

In the score the trumpet and horn are written in C. (The horn is in the alto, "viola" clef.) Parts are in B flat for the trumpet, and F for the horn. The first bassoon part is in the tenor clef in several places. The percussion part can be played by one very skilled and agile player using a trap set with a pedal bass drum and cymbal; xylophone and glockenspiel are also needed. Space limitation in the South gallery dictated writing it that way, but two players are preferable, and will be more comfortable, since mallets are used in several places. Also, a very large bass drum would be more effective than the smaller pedal drum in a trap set. There is enough work for two players. (Perf. time is 28 minutes.)



N.B. — The excellent piano reduction for the *Benedicite omnia opera* was created in 1964 by *Norman Scribner*, Music Director of the Choral Arts Society of Washington, D.C..

### TREASURE CHEST

[MS]

'54

The words, first published in the National Cathedral Lower School literary magazine, *Half-in-Earnest*, are by *Suzy Hayes*, an NCS fourth grade student. This poem was the winner of the *Tuckerman Prize* in 1954, given for the best writing in the lower school. The setting is scored for the boys of the St. Albans Glee Club (TB), 2 obs., 2 trums. 2 troms., strings, percussion and timpani.

Its first and only performance was given in the 1954 spring concert by the combined glee clubs of the National School for Girls and the St. Alban School for Boys in the gymnasium of the St. Albans School. (Performance time is 11 minutes.)

**Treasure Chest**  
by  
**Suzy Hayes**

Captain Kidd was a pirate / and he had a treasure chest. / Most pirates do. / Captain Kidd buried treasure / as most pirates usually do. / You can ask all over the nation, / but nobody knows where it is, / except good old Captain Kidd. / He was a glorious captain, / and he was hanged! / and heaven knows where he is. / Captain Kidd was a pirate, / and he had a treasure chest. / Most pirates do. / What did he do with his treasure? / Captain Kidd buried treasure, / as most pirates usually do.

### THE TEMPER

SATB, orchestra and five speaking choirs

[MS]

'60

Words by *George Herbert*. Scored for flute, oboe bassoon, horn, trumpet, strings, percussion, timpani and piano. No piano vocal score has yet been made. The piece was taught in sections and then brought together in two rehearsals: one with the orchestra and glee clubs, and one final dress with all the speaking "grades" on risers around the center of the crossing. It was composed for the sixtieth anniversary of the National Cathedral School for Girls and offered as a tribute to the school and its students, teachers, administrators, and supporters past and present.

The challenge posed was how to involve all three-hundred-and-eighty girls in the school from the fourth through the twelfth grades. What do students do best and most wholeheartedly and together? They cheer! They love the excitement of contests. This text seemed eminently suitable for breaking up into many cheers! — many exciting exhortations in the racking contest between the mighty clutching stretch of God and the desperately aspiring reach of humankind. The glee clubs (the boys' school helping) and the chamber orchestra with lots of drums and a forceful solo piano part played by *Father Russell Woollen*, likewise gave the whole the shape of a hard battle. It has not been performed again — a pity! [Performance time 12 minutes.]

## The Temper

George Herbert (1593-1632)

How should I praise Thee, Lord? how should my rhymes  
Gladly engrave Thy love in steel,  
If, what my soul doth feel sometimes,  
My soul might ever feel!

Although there were some forty heav'ns or more,  
Sometimes I peer above them all;  
Sometimes I hardly reach a score,  
Sometimes to Hell I fall.

O, rack me not to such a vast extent,  
Those distances belong to Thee;  
The world's too little for Thy tent,  
A grave too big for me.

Wilt Thou meet arms with man, that Thou dost stretch  
A crumb of dust from heav'n to hell?  
Will great God measure with a wretch?  
Shall he Thy stature spell?

O, let me, when Thy roof my soul hath hid,  
O, let me roost and nestle there;  
Then of a sinner Thou art rid.  
And I of hope and fear.

Yet take Thy way; for sure Thy way is best:  
Stretch or contract me, Thy poor debtor;  
This is but tuning of my breast,  
To make the music better.

Whether I fly with angels, fall with dust,  
Thy hands made both, and I am there;  
Thy power and love, my love and trust,  
Make one place ev'rywhere.

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### Addendum

I was born on February 8, 1921, in Freeport, Illinois, to Richard Watson and Maude Logemann Dirksen. My earliest musical training was received from my mother, a singer and pianist. Subsequent teachers were Iva Swingley Wheat for piano, Eugene Nordgren, organ, and Karl Henry Kubitz, director of instrumental music in the public school system. It was he who came to my sixth grade room and started me out as a bassoon player to join the junior high school band. Until graduation from high school that most able teacher and disciplinarian was the strongest influence in my musical development, and I worked hard enough to be named first chair bassoonist in my sophomore year of high school.

My father was an organ builder and founder of The Freeport Organ Company. It had its influence on me not only through his considerable talent and dedication, but also because it had its existence in the barn behind our house. There were always pipe organs about, and by the time I was sixteen I could play well enough to give dedication recitals in small churches where my father had rebuilt an instrument or installed a new one. I also held a church job in St. Joseph's Catholic Church, accompanied the school glee clubs and some instrumental soloists in the regional and state band competitions, and was a student conductor of both the band and orchestra in my senior year.

Following my graduation from high school in 1938, Dr. Hugh Price, a gifted faculty member of the American Conservatory in Chicago became my teacher and good friend. With him I studied advanced piano and organ as well as harmony and theory for the next two years. My goal was to reach a level of ability and training that would enable me to compete for a major scholarship. It was achieved in September of 1940 when I began my organ study with Virgil Fox at the Peabody Conservatory in Baltimore. In his early teens he had begun his study under Hugh Price. At 27 years of age Virgil had become world-famous as a concert artist and was beginning his second year of conservatory teaching. He was a master of the instrument, convincing in his enthusiasm and knowledge, and he conveyed all of it to his pupils through a compelling and exciting way of speaking about and playing music.

The next two years of intensive study and practise prepared for me a sound foundation of keyboard mastery and classic repertoire upon which I would continue to build for life. All of the above mentors, and many others who gave me encouragement had set me on a straight course. Peabody and Virgil produced the final impetus and the polish for the satisfactory result. Early in June of 1942 I played my senior recital, won an award and graduated with the Church Organist Certificate, magna cum lauda. The next morning I enlisted, and the United States Army claimed my full attention until October of 1945.

In February of 1942 I began work at the Washington Cathedral as a part-time assistant to the third cathedral organist and choirmaster, Paul Callaway. I commuted to Baltimore four times each week while completing my last semester at the conservatory. It was only a period of four months but in that short time Paul and I worked well together — good personal chemistry. But the war was just ahead, and no future planning was practical. Paul was drafted in August of 1942, and began bandmaster training at Fort Myer in Arlington. I was stationed at the Army Medical Center in Walter Reed General Hospital, where I had enlisted, and began learning both medical and signal corps skills, and serving as the organist, choirmaster, and janitor of the chapel on week-ends. Our military service responsibilities were to be many and quite different. At the war's end I wound up in Europe, a technical sergeant with the 19th Special Service Company, and Paul in the South Pacific as a Warrant Officer bandmaster.

On June 8, 1942 we had parted and gone our separate ways. Almost four years later, in May of 1946, the end of World War II brought us back together in the cathedral music department. We would work together as associates for the next thirty-one years until his retirement in 1977. As the fourth organist and choirmaster (and also precentor) of the cathedral, I would continue for another fourteen years until 1991, working with my associate, Douglas Major. In 1988 he succeeded me as the fifth organist and choirmaster of the Washington National Cathedral.

This brief account of the genesis of such a steadfast musical influence in my life is pertinent to this catalog of creative activity. Paul was a master of the organ and conducting skills, and had impeccable taste in choral and instrumental music for a cathedral church. But as years passed he acquired musical experience and abilities far beyond that of an organist and choirmaster. The large repertoire of oratorios that he conducted with his Cathedral Choral Society, and the many operas he prepared and conducted as the founding music director of the Opera Society of Washington and the Lake George Summer Opera Company, raised his musicianship to the highest possible levels of achievement. I was his associate in the preparation and administration of the cathedral music, and the accompanist, assistant musical director, and business manager of the choral society for twenty-six years. Through daily contact with him I was able to observe and imitate and convert to my own mastery his wealth of musical experience.

It is no wonder that this catalog of music exists when such a superior musician and tutor constantly 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 contributions 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.

Finally, the vast dimension of the cathedral itself in my life and work must be noted. Its magnitude and beauty offers endless inspiration to the artist and ennobles the richness of its worship and culture. An incomparable esthetic paragon, it is unlimited in challenge for special gifts and service, ever inviting discerning attention and attracting excellence. Nevertheless, its essence is that of the Eternal and Mysterious Holy One, accessible to human aspiration. Therein lies its greatest power. *Hosanna in excelsis! Amen.*

