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**CHORAL MUSIC IN CANTERBURY CATHEDRAL 1873-1988:  
THE ROLE OF SERVICE SETTINGS AND ANTHEMS IN THE  
REGENERATION, PRESERVATION AND SUSTENANCE  
OF CATHEDRAL WORSHIP**

by

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**Thesis submitted for the Degree of Doctor of Philosophy**

**2011**

## **Acknowledgements**

This study is dedicated to my late husband, David, who died during my research, but, without whose encouragement, I would not have begun.

Profound thanks are due to my research panel, Professor Grenville Hancox, Dr David Flood and Professor Roderick Watkins, for their patience and sound guidance at all times.

Thanks are also due to the staff of the Canterbury Cathedral Archives and Library for access to documents and the welcome and support they have provided, and also to Canon Christopher Irvine for his guidance in my liturgical studies.

Time spent with Dr Allan Wicks provided me with a recorded interview and many happy memories.

Past assistant Organists, Lay Clerks and choristers have given their memories in person, by letter and email; I am profoundly grateful for the rounded picture they have helped to create.

I am also appreciative of the thoroughness of my reader, Dr Cheryl Dolder, particularly for her questions; also to the many friends and associates who have taken an interest in my studies and thereby encouraged me to continue.

## ABSTRACT

Choral music in Cathedrals was in an impoverished state nationally by the early 19<sup>th</sup> century and Tractarians and Ecclesiologists, who valued antiquity in music and words, challenged ecclesiastical authorities to improve their worship and musical repertoire.

The practice of worship at Canterbury Cathedral was not in the dire state found in many Cathedrals. Nonetheless, the frequency of sung Communion services was increased, and, as encouraged by S. S. Wesley, the compositional quality of their existing repertoire, including additional early music, was improved. During 1873-1988 the Matins and Evensong repertoire was enlarged to include the best of existing, rediscovered and newly composed music. Communion services gradually included new settings, together with those originally set in Latin, but sung in English, and eventually in their original Latin. Much of the liturgy contained in the First Edward VI prayer book was to be reinstated, as the Alternative Ordinary of the Service, in the 1960s, permitting the inclusion and therefore the singing, of parts of the service formerly excluded in the Book of Common Prayer.

The anthem repertoire expanded from four, to over seven, centuries, including music from other nations, eventually sung in the original languages. This change of practice was not without its opponents with a challenge articulated to remain faithful to the more popular English text and Victorian music.

Two World Wars, financial difficulties and changing attitudes towards choral music have not hindered progress in Canterbury Cathedral in its continuance as a place of worship. The revival of early music, the maintenance of the central heart of Anglican Church music and the innovation of contemporary compositions has been pursued courageously and the worship in Canterbury Cathedral has been regenerated, preserved and sustained by the daily offerings of words and music to God.

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Service settings are choral settings of the words of the liturgy. These includeÂ Adult singers in a cathedral choir are often referred to as lay clerks, while children may be referred to as choristers or trebles.[8] In certain places of worship, such as Winchester College in England, the more archaic term quirister is used.[9]. An Anglican choir typically uses "SATB" voices (soprano or treble, alto or counter-tenor, tenor, and bass), though in many works some or all of these voices are divided into two for part or all of the piece; in this case the two halves of the choir (one on each side of the aisle) are traditionally named decani (or 1, for.Â Prior to the Reformation, music in British churches and cathedrals consisted mainly of Gregorian chant and polyphonic settings of the Latin Mass. "The Cathedral" (2x86) is the eighty-sixth episode of the second campaign of Critical Role. The Mighty Nein race to the cathedral of the Dawnfather in a desperate effort to stop Obann's sinister plot Last we left off, the Mighty Nein, for quite some time, have been chasing the tracks of the Angel of Irons, a somewhat new and esoteric cult that only whispers have been discovered about them and what their plot was. You came to uncover that the Angel of Irons was a cover to trick these other people of his new memorial window in Gloucester Cathedral. I had always felt slightly wistful that this piece was somewhat of an orphan on its own, and here was an opportunity to give it a home as part of a larger work.Â He was planning to retire from his position as Minister of Music at a church in Dallas, and his church wanted to give him an appropriate gift to mark his many years of service; I was already thinking I would like to write a fairly substantial new choral work with orchestra, and these two thoughts came together. Terrys church immediately agreed that this new work would be the right gift, and a theme soon suggested itself: in 1985 I had written a Requiem which, like any Requiem, inevitably reflects on death why not write the opposite, a work celebrating life? Canterbury Cathedral, Mother Church of the worldwide Anglican Communion, has a tradition of visitor welcome that reaches back to the days of medieval pilgrimage. We continue that tradition today and look forward to sharing with you the beauty of this great holy place. In 597AD, Pope Gregory the Great sent a monk, Augustine, to England as a missionary.Â In 1170, Archbishop Thomas Becket was murdered in the Cathedral, and when soon afterwards miracles were said to take place, the Cathedral became one of Europeâ€™s most important pilgrimage centres. The Cathedral has a 11thC Romanesque Crypt, Gothic 12thC Quire and 14thC Nave. Beautiful stained glass windows tell the story of Thomas Becket and the Cathedralâ€™s royal connections.