



INDEPENDENCE
DAY

Concert

TUESDAY • **JULY 4, 2023** • 11:00 AM



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 WASHINGTON
**NATIONAL
CATHEDRAL**



INDEPENDENCE
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TUESDAY
JULY 4, 2023
11:00 AM

WASHINGTON
NATIONAL
CATHEDRAL

PROGRAM

**“Fanfare for the Common Man”
from Symphony No. 3 (1942)**

AARON COPLAND (1900–1990)

**Fantasy on “The Star-Spangled Banner”,
Op. 1275 (2018)**

CARSON COOMAN (B. 1982)

Fanfare on Psalm 150

JAEBON HWANG (B. 1982)

Green’s Farms Concertino (2010)

JAMES WOODMAN (B. 1957)

OFFERING

A Sweet for Mother Goose (2004)

GEORGE AKERLEY (B. 1950)

- I. Little Bo-Peep
- II. The Clock
- III. The Cats of Kilkenny
- IV. The Tale of Miss Muffet
- V. One, Two, Buckle My Shoe
- VI. The Fiddlers

Amazing Grace (2019)

ANONYMOUS MELODY;
ARR. KEVIN MCKEE (B. 1980)
AND PHIL SNEDECOR (B. 1963)

AUDIENCE SING-ALONGS

America the Beautiful

SAMUEL A. WARD (1848–1903);
ARR. JARI VILLANUEVA

Battle Hymn of the Republic

JULIA WARD HOWE (1819–1910);
ARR. PETER WILHOUSKY (1902–1978)

The Stars and Stripes Forever

JOHN PHILIP SOUSA (1854–1932);
ARR. ELIZABETH AND RAYMOND CHENAULT

“The Great American Experiment”: Two Hundred and Fifty Years After the Boston Tea Party

Two hundred and fifty years ago, on December 16, 1773, the Sons of Liberty garbed themselves as Native Americans and threw three hundred and forty-two chests of tea from three ships docked at Boston Harbor. Pithily named the “Boston Tea Party,” this act marked an early boutade of dissent among the colonies, already in some sense committed to the notion of representational and governmental autonomy.

Indeed, murmurings of independence were afoot. Settlers had begun to articulate a national consciousness by the mid-seventeenth century, establishing themselves as “British-Americans” and—though still retaining the intimacy of state citizenship—placed designations such as “Virginians,” “New Englanders,” “Marylanders,” and “Carolinians” as secondary to a greater collective cause of nationhood. Among the first instances of this unified cross-colonial identity appears in Nathaniel Ward’s *The Simple Cobbler of Agawam*, written in Massachusetts and published in 1647:

Weepe not for him that is dead, neither bemoan him; but weep for him that is gone away and shall returne no more to see his Native Country. Divers[e] make it an Article of our American Creed, which a celebrate Divine of England hath observed upon Heb. 11. 9. That no man ought to forsake his owne cuntry, but upon extraordinary cause, and when that cause ceaseth, he is bound in conscience to returne if he can: We are looking to him who hath our hopes and seasons in his onely wise hand.

Thus the colonists’ identity occupied a liminal space. They still considered themselves English and distinct from the Native American peoples—indeed, their costuming in Indigenous attire borrowed from the medieval European Carnival tradition, symbolizing an act of political subversiveness that established a pretense of closeness with “America,” while also channeling both a Rousseauian reversion to nature and an exoticist fear of the native peoples. At the same time, they conceptualized an image of themselves as a resilient, pioneering, and independently emergent force on the global political stage, representative of newly enlightened social philosophies that could flourish only in an “untouched” land.

Considering the colonists’ defiance to the Tea Act of 1773 an act of treason, the British government responded harshly through the imposition of oppressive taxation, the deflection of “American” representation in Parliament, and the seemingly arbitrary quartering of British soldiers in homes in the New World. Gradually, this isolated episode heralded the American Revolution and launched the Founding Father’s “great American experiment”—an untested, aspirational ideal of self-government. Their ambitions to consolidate a diverse constituency of immigrants-turned-ragged colonists into a singular nation were revolutionary, and, perhaps, audacious; yet in doing so, they recast “democracy” from a fringe idea, long-separated from its idyllic Athenian conception, to a widely shared ideal of enlightened self-rule. Soon others, too, felt inspired to liberate themselves from aristocratic and colonial rule—thus followed the French Revolution of 1789, the Haitian Revolution of 1791,



*You may reduce their Cities to Ashes; but the **Flame of Liberty in North America shall not be extinguished. Cruelty and Oppression and Revenge shall only serve as Oil to increase the Fire. A great Country of hardy Peasants is not to be subdued.***

BENJAMIN FRANKLIN UNDER THE PSEUDONYM “FABIUS,” “AN OPEN LETTER TO LORD BUCKINGHAMSHIRE, 2 APRIL 1774,” PRINTED IN *THE PUBLIC ADVERTISER*.

the Irish Rebellion of 1798, and a thread of civil uprisings across Latin America.

Certainly, the efforts of the Founding Fathers and the successors to realize an ever “more perfect union” remains unfinished—the moral arc of the United States has encompassed a taxing and enduring struggle to apply “certain unalienable Rights” without caveat unto all its citizens. This struggle indeed animates our nation—we are restless and relentless, never satisfied, critical of every wisdom, insatiably eager to ask a further question, and never hesitant to propose yet another perspective. Thus philosopher Alexis de Tocqueville reflected in *Democracy in America* (1835): “The greatness of America lies not in being more enlightened than any other nation, but rather in her ability to repair her faults.” In constructing a nation predicated on an idea—the universal right to life, liberty, and the pursuit of happiness—rather than brute strength in conquest, the Founding Fathers manifested an ambition to begin the world over again.

Washington National Cathedral, as “a house of prayer for all people,” reflects this aspirational promise of unity in diversity—*e pluribus unum*, or “out of many, one.” It is a spiritual home for the nation, capturing within its stained-glass windows, ornate carvings, and intricate liturgies the legacies of our history—our triumphs, reckonings, celebrations, and mourning. Yet our stories—our narratives—are dynamic and often flawed insofar as they resound the course of our nation. Each act of worship, dedication, service, presidential inauguration, and

state funeral is not rigidly one-dimensional but instead embodies the kaleidoscopic experiences of the American constituency, diverse and perpetually aspiring for the greater good even when internally challenged.

In 1918, President Woodrow Wilson attended the official thanksgiving service for the end of the First World War; in 1968, the Rev. Dr. Martin Luther King, Jr. preached his last Sunday sermon from the Canterbury Pulpit; in 2001, the Cathedral hosted a National Day of Prayer and Remembrance Service in the wake of the September 11 terrorist attacks; in 2018, the ashes of Matthew Shepard were interred in St. Joseph’s Chapel, twenty years following his death in a homophobic hate crime that drew national attention to LGBTQIA+ rights. In 2021, the Cathedral reckoned with the nation’s “original sin” of slavery and racism in its reimagining of its Confederate windows, commissioning visual artist Kerry James Marshall and poet Elizabeth Alexander “to share a new and more complete story” that dismantles Stonewall Jackson and Robert E. Lee as “Southern saints” and instead contemplates and centers the African American experience. In 2022, Cathedral officials rung the Bourdon Bell 1,000 times to commemorate one million lives lost to COVID-19 across the country.

These motives of reflection, reckoning, and reconciliation thus permeate today’s program. Peter J. Wilhousky’s (1902–1978) stirring 1944 arrangement of *Battle Hymn of the Republic*, replete with sweeping dynamic contrasts and expressive harmonic colors offer a pronounced American patriotism

that coexists with his Carpatho-Rusyn heritage; John Philip Sousa's (1854–1932) rousing *The Stars and Stripes Forever* (1896), the official National March of the United States of America by a 1987 act of Congress, resounds a collective ambition of progress that defines our nation. Aaron Copland's (1900–1990) *Fanfare for the Common Man* (1942), composed in response to the U.S. entry into World War II, reflected conductor Eugene Goossen's ambition to make "stirring and significant contributions to the war effort" and premiered on March 12, 1943, to "honor the common man at income tax time."

James Woodman's (b. 1957) *Green's Farms Concertino* celebrates the tercentenary of the founding of Green's Farms Congregational Church in Westport, Connecticut, established by "Puritan" colonists—then a derogatory English term referring to their preference for simplicity in church organization and worship—and nurtured by the conviction that the settlers were divinely ordained to play a central role in the development of the New World. Deploying a festive combination of organ and brass, yet uplifting the simplicity, clarity, and candor of New England, Woodman offers a succinct and richly American celebration of diverse traditions: the first movement, "Ceremonial," juxtaposes a rhythmic French *ouverture* with a miniature *sinfonia*; "Idyll" is a meditative *chaconne* that gradually unfolds in dialogue among the musical lines; and "Revel" is a rambunctious fugue in a brilliant, eccentric mode.

George Ackerly's (b. 1950) *A Sweet for Mother Goose* dramatizes six beloved nursery rhymes—"Little Bo-Peep," "The Clock," "The Cats of Kilkenny," "The Tale of Miss Muffet," "One, Two, Buckle My Shoe," and "The Fiddlers"—through programmatic organ effects overlaid by theatrical vocal narration. In enlivening fantastical stories that are an integral element of the "Americana" childhood, Ackerly memorializes the deeply held traditions of our literary imagination while also recontextualizing them within a distinctly avant-garde soundscape.

Finally, today's program celebrates rousing testaments to our national identity, such as *America the Beautiful*, first published in 1910 as Samuel Ward's musical setting of Katharine Lee Bates' poem "America" and today performed in arrangement by Jari Villanueva—over the last century, this work has even prompted efforts to replace *The Star-Spangled Banner* as the United States' official anthem.

On the two hundred and fiftieth anniversary of the Boston Tea Party—a pivotal early effort that enshrined the pursuit of democracy, liberty, and opportunity for pilgrims around the world—let us remember that these early ambitions must continue to animate our striving for "a more perfect union" today. Indeed, our "patriot dream...sees beyond the years," "undimmed" yet still not fully realized.

© Beatrice Dalov
Music Publications Manager





AUDIENCE SING-ALONGS

America the Beautiful

SAMUEL A. WARD (1848–1903);
ARR. JARI VILLANUEVA

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam,
Undimmed by human tears!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

Battle Hymn of the Republic

JULIA WARD HOWE (1819–1910);
ARR. PETER WILHOUSKY (1902–1978)

*All are invited to stand and sing
the final refrain:*

Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.

The Stars and Stripes Forever

JOHN PHILIP SOUSA (1854–1932);
ARR. ELIZABETH & RAYMOND CHENAULT

*All are invited to stand and sing
the final refrain:*

Hurrah for the flag of the free.
May it wave as our standard forever
The gem of the land and the sea,
The banner of the right.
Let tyrants remember the day
When our fathers with mighty endeavor
Proclaimed as they marched to the fray,
That by their might and by their right
It waves forever.

Renovating the Cathedral Organ

The Cathedral's Great Organ was installed in this building in 1938 and has been in continuous service since then as one of the most played organs in the world. Save for a restoration project in the mid-1970s and repair work in the late-1980s and early 90s, it has only received tuning and occasional maintenance. As with any piece of complicated machinery—this organ contains tens of thousands of moving parts—used this much, constant use produces wear over time. With the last major mechanical work now over 30 years ago, the time has come for another major renovation of the organ.

We are very pleased that the organ will be receiving this necessary work very shortly. The entire organ will be removed and taken to the Tolland, CT workshop of Foley-Baker, Inc. for a full renovation. This will solve the reliability issues that have plagued this organ for decades, though it will also address a more subtle issue as well. When the organ was originally designed, the Cathedral was not yet finished. While the 1970s rebuild tried to increase the sonic clarity in the building, it was still not quite completed at that time either. Therefore, this renovation project provides the first opportunity to design and build an organ for the completed Cathedral space that will have the necessary clarity for the enormous volume of air enclosed within it.

Two small divisions of the organ (called the Brustwerk and Positiv) were already removed several weeks ago. The exposed location of these pipes made them vulnerable to potential damage during the construction to follow. An elevated platform will be constructed in the Great Choir after Christmas to support the organ removal, and the remainder of the organ will be removed during the summer of 2024 and brought to Foley-Baker's workshop.

During the time when the pipe organ is gone from the Cathedral, a digital organ built by Walker Technical Company of Zionsville, PA will provide organ music to ensure that our worship and music programming is not interrupted or unacceptably compromised. This digital organ will be in place and playing before the pipe organ is removed, so there will be no time when the Cathedral will find itself without an organ.

When this pipe organ was originally built in the 1930s, it was part of what is known as the Symphonic Organ Movement, which favored lush, warm, thick sounds reminiscent of the sounds of the symphony orchestra. When it was rebuilt in the 1970s, that project was influenced by the Organ Reform Movement of the mid-twentieth century. This movement favored bright, clear, aggressive sounds instead. Therefore, the current organ has influences of both of those schools of thought, not always seamlessly integrated. While many of the existing pipes will be reused (many are damaged beyond repair), the specification of the organ will be adjusted to provide a single vision, honoring the sound of the current organ while focusing it to make sure that the organ speaks with a coherent voice. The renovated organ will have increased clarity but with increased warmth as well. It will be an organ to carry the music program of the Cathedral through the next century.

© Thomas Sheehan

Cathedral Organist and Associate Director of Music



Scott Wood
Conductor

Thomas Sheehan
Organist and Associate Director of Music

Rebecca Ehren
Organ Scholar

Laura Choi Stuart
soprano, Head of Vocal Studies

PERFORMERS

The Cathedral Choir, the resident liturgical choir at Washington National Cathedral, draws its members from the most distinguished musicians in the D.C.–Maryland–Virginia region. The ensemble performs alongside the student choristers for weekly worship services, events of national or ecumenical significance, and an annual concert series that champions a breadth of historical and contemporary repertoire. Recent high-profile engagements include state funerals for President George Bush, Senator Robert Dole, former Secretaries of State Colin Powell and Madeleine Albright, and Her Majesty Queen Elizabeth II's memorial service; highlights of the season included performances of Handel's *Messiah*, Duruflé *Requiem*, and Monteverdi *Vespers* alongside renowned period orchestras.

Over the course of a year, the Cathedral Choir's regular singers participate in over 250 services encompassing Eucharists, Evensongs, and holidays within the liturgical season; the Choir additionally engages singers for external events, weddings, celebrations of life, prayer services, concerts, and special projects.

The Washington National Cathedral Choir

Soprano

Kerry Holahan
Mira Fu-En Huang
Grace Srinivasan
Laura Choi Stuart

Tenor

Aaron Cates
Ben Hawker
Jonathan Hoffman
Andrew Sauvageau

Alto

Hannah Renee Baslee
Kristen Dubenion-Smith
Roger Isaacs
Charlotte Woolley Stewart

Bass

Joseph Hubbard
Shreyas Patel
Gilbert Spencer
Jason Widney

The Washington Symphonic Brass is comprised of some of the finest professional musicians in the Washington/Baltimore area. While the members are in constant demand for orchestral, solo, and chamber music performances, they have assembled to play some of the great literature written for large brass ensemble. Conductor Milt Stevens and trumpeter Phil Snedecor formed this group of players out of their love of and excitement about this fine literature. Individually, the members of the WSB have performed with many of the nation's best orchestras, such as The National Symphony, The Baltimore Symphony, and The Philadelphia Orchestra, among other illustrious institutions. The WSB performs throughout the Washington and Baltimore metropolitan area, appearing at some of the great performance spaces on the east coast. Specializing in compositions written for large brass ensemble and percussion (four trumpets, four horns, four trombones, euphonium, tuba, timpani, and percussion instruments) with organs, choruses, and other instruments optional, the varied repertoire of the Washington Symphonic Brass covers five centuries.

Trumpet

Phil Snedecor
Craig Taylor
Kevin Gebo
David Puchkoff

Tuba

Seth Cook

Timpani

Bill Richards

Horn

Peter de Boor
Chandra Cervantes
Evan Geiger
Alex Kovling

Percussion

Joe Connell
Shari Rak

Trombone

Bryan Bourne
Doug Rosenthal
Myles Blakemore
Jeff Cortazzo

Concerts at the

WASHINGTON NATIONAL CATHEDRAL
SUNDAY, SEPTEMBER 3, 2023
2:00 PM

LABOR DAY ORGAN RECITAL

Join us to usher in the new season with our Labor Day organ recital, featuring **Bruce Neswick**, former Canon for Music at Trinity Episcopal Cathedral and former Director of Music at Washington National Cathedral.

CATHEDRAL CHORAL SOCIETY
SUNDAY, OCTOBER 22, 2023

TWO CATHEDRALS: BAROQUE SPLENDOR FROM MEXICO CITY

CCS and **Washington Bach Consort** join forces to celebrate Baroque music from Mexico City's Cathedral, extraordinary music resulting from a collision of cultures.

WASHINGTON NATIONAL CATHEDRAL
SATURDAY, NOVEMBER 11, 2023,
4:00 PM

VETERANS DAY CONCERT: A NATIONAL TRIBUTE

National Veterans Day is an opportunity to honor those who have served in the Armed Forces, celebrate their indomitable spirit and triumph over adversity, and recognize their extraordinary sacrifices for our nation. Join Washington National Cathedral and **"The President's Own" United States Marine Chamber Orchestra** for an evening of patriotic and celebratory music, presented in collaboration with organizations working to support veterans and their families in civilian life.

WASHINGTON NATIONAL CATHEDRAL
SUNDAY, NOVEMBER 19, 2023
2:00 PM

THANKSGIVING DAY CELEBRITY ORGAN RECITAL

Celebrate Thanksgiving with **Caroline Robinson**, Organist and Associate-Choirmaster at the Cathedral of St. Philip in Atlanta, for an afternoon of organ music in a Cathedral adorned with the beauty of God's abundance.

WASHINGTON NATIONAL CATHEDRAL
FRIDAY, DECEMBER 8, 2023
7:00 PM

SATURDAY, DECEMBER 9, 2023
12:00 PM & 4:00 PM

SUNDAY, DECEMBER 10, 2023
4:00 PM

HANDEL'S MESSIAH

Join Washington National Cathedral for Handel's beloved *Messiah* and experience this Christmas classic in a space as Handel would have intended. The Cathedral's soaring architecture and Gothic splendor offer a venue unlike any other in Washington to experience Handel's masterpiece.

WASHINGTON NATIONAL CATHEDRAL
FRIDAY, DECEMBER 15, 2023
7:00 PM

CHRISTMAS WITH THE KING'S SINGERS

Celebrate the magic of the Christmas season with one of Britain's most beloved vocal ensembles, **The King's Singers**, in their only Washington-area appearance. From Christmas favorites to lesser-known gems to some brand-new surprises, there's no better way to embrace the warmth of the season than with these six talented singers.

CATHEDRAL CHORAL SOCIETY
DECEMBER 16-17, 2023

JOY OF CHRISTMAS

Bells ring and jubilant voices beckon to all this holiday season. Gather with us at Washington National Cathedral to celebrate the Joy of Christmas.

WASHINGTON NATIONAL CATHEDRAL
MONDAY, DECEMBER 25, 2023
1:30 PM

CHRISTMAS DAY ORGAN RECITAL

We invite you to come home to the Cathedral this Christmas as Cathedral Organist **Thomas Sheehan** presents a program of festive music in celebration of the coming of the Messiah!

CATHEDRAL CHORAL SOCIETY
WEDNESDAY, JANUARY 31, 2024

SEVENTEENTH ANNUAL HIGH SCHOOL CHOIR FESTIVAL

Choirs from schools around the Washington, DC region come together for a series of magnificent performances. **Steven Fox** conducts over 100 of DC's best and brightest young singers in this favorite choral tradition.

**TICKETS
GO ON SALE
AUGUST 23!**

Cathedral 2023-2024

WASHINGTON NATIONAL CATHEDRAL
SUNDAY, FEBRUARY 18, 2024
4:00 PM

PRESIDENTS' DAY CELEBRITY ORGAN RECITAL

Celebrate President's Day with **Kola Owolabi**, Professor of Organ at the University of Notre Dame, with an afternoon of music that commemorates our nation's history.

WASHINGTON NATIONAL CATHEDRAL
SATURDAY, FEBRUARY 3, 2024
4:00 PM

ONWARD AND UPWARD

Join us in our vision to build stronger communities, together. In this celebratory program launching Black History Month at the Cathedral, the future generation leads us through an inspirational evening of spoken word, dance, and music. Featuring **Children of the Gospel**, the **Katherine Smith Contemporary Dance Ensemble**, and the **SE Tennis and Learning Center's "Blacks in Wax,"** we showcase the power and passion of the future generation to enact change.

CATHEDRAL CHORAL SOCIETY
SUNDAY, MARCH 10, 2024

SONIC BLOOM: MUSIC OF BRUCKNER, ESMAIL AND GABRIELI

Immerse yourself in the music of Gabrieli, Bruckner, and Esmail as trumpets and voices resound in the vast expanse of the Cathedral Nave.

WASHINGTON NATIONAL CATHEDRAL
SUNDAY, MARCH 24, 2024
4:00 PM

J.S. BACH'S ST. MATTHEW'S PASSION

We invite you into the sacred space of Washington National Cathedral for a musical and spiritual experience unlike any other. The **Washington National Cathedral Choir and Baroque Orchestra** perform Johann Sebastian Bach's *St. Matthew's Passion*, a retelling of Christ's journey to the cross as the ultimate symbol of mankind's redemption. Luminous textures, gripping emotions, and biting drama define Bach's work, earning it a place among the greatest masterpieces of the sacred concert canon.

WASHINGTON NATIONAL CATHEDRAL
SUNDAY, MARCH 31, 2024
2:00 PM

EASTER DAY ORGAN RECITAL

Thomas Sheehan celebrates the joy of Easter with a selection of uplifting music to celebrate the Resurrection on the Cathedral Organ.

CATHEDRAL CHORAL SOCIETY
SUNDAY, MAY 19, 2024

DUKE ELLINGTON'S SACRED CONCERT

Chorus meets big band: journey with us through jazz, choral music, blues and more in Ellington's *Sacred Concert*, a work deemed "one of the towering giants of American music."

WASHINGTON NATIONAL CATHEDRAL
SUNDAY, MAY 26, 2024
2:00 PM

MEMORIAL DAY CELEBRITY ORGAN RECITAL

Featuring **Thomas Sheehan**, Cathedral Organist, we celebrate the resilience and fortitude of our armed services, giving thanks for their bravery and their dedication to our country.

WASHINGTON NATIONAL CATHEDRAL
WEDNESDAY JUNE 19TH, 2024
7:00PM (DATE SUBJECT TO CHANGE)

A CELEBRATION FOR JUNETEENTH

Join us for an uplifting celebration of "America's second Independence Day" in this community-centered, open-air performance at Washington National Cathedral. From vibrant expressions of Caribbean and Latino cultures to soulful jazz and Gospel, this concert has something for everyone—and we welcome you to be a part of the festivities. Gather your families and invite your neighbors as we reflect on our past, celebrate our future, and move forward as a community united in our diversity.

WASHINGTON NATIONAL CATHEDRAL
THURSDAY, JULY 4, 2024
11:00 AM

A JULY 4TH MUSICAL CELEBRATION!

You're invited to join Washington National Cathedral and **Washington Symphonic Brass** for an Independence Day concert to celebrate the enduring values that make America strong, resilient and compassionate. Love of God. Love of country. Love for each other. Happy birthday, America!

**VISIT WWW.CATHEDRAL.ORG/CONCERTS
FOR MORE INFO!**

JOIN US THIS SEPTEMBER FOR THE UNVEILING AND DEDICATION OF THE
KERRY JAMES MARSHALL RACIAL JUSTICE WINDOWS



“This Cathedral
is no ordinary space,
Kerry James Marshall
is no ordinary artist,
and there is
nothing ordinary
about these windows.”

- HENRY LOUIS GATES, JR.

DEDICATION OF THE RACIAL JUSTICE WINDOWS BY KERRY JAMES MARSHALL
SAVE THE DATE **SEPTEMBER 23, 2023 • 11 AM**
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Make a gift to
help us restore the
Cathedral's Great
Organ!



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serve as a great church for national purposes.

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