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AVE

* · ET · BENEDICTUS · FRUCTUS · VENTRIS · TUI · *

· A · MONTHLY · BULLETIN ·
· OF · THE ·
· CHURCH · OF · SAINT · MARY · THE · VIRGIN ·
· NEW · YORK ·

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THE CHURCH OF SAINT MARY THE VIRGIN

New York City

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AVE

A Monthly Bulletin of

THE CHURCH OF SAINT MARY THE VIRGIN

New York City

Vol. XXXVII

NOVEMBER, 1968

No. 8

My dear people,

We are coming to the close of our centennial celebration — or, better, we are entering our second century early in December. Incorporation of the new parish was certified by the founders of the Free Church of Saint Mary the Virgin in October of 1868 and was filed on December 5. That is the first fact of history to be celebrated this December.

But a house built gloriously for God's worship was first and foremost in the founders' minds, and though they laid the cornerstone for it in September of 1868 it was not till December of 1870 that they could enter and worship in it. They chose a day, the eighth, which was blank in the kalendar of the American Episcopal Church but in that of the Church of England was marked "Conception of V.M." To have chosen the Virgin Mary to be patron of the parish might have raised some Protestant eyebrows. To choose from the feasts of the Blessed Virgin that one which the Roman Pontiff in 1854 had made a mark of difference from the rest of Christendom could be considered downright defiant. But our founder, Father Brown, neither picked a fight nor made himself a fool. The feast was in the English kalendar, indeed had originated in England before the Norman Conquest. It originated from a very natural desire to celebrate the first dawning of our salvation. Our Saviour was "born of a pure virgin" and her birth and even her conception are of significance to Christians. To those who had a house to worship in shortly before Christmas — the Nativity of our Lord, his mother's conception was a feast to rejoice in. That was in 1870.

In 1895 on the same feast, which fortunately fell on Sunday as it will this year, a new church was opened. Father Brown had had great success in his ministry. He had had his bishop's approbation when he founded the parish and that bishop's nephew, the second Bishop Potter, had no less regard for him. But Father Brown was a tactful man who would never willingly put his bishop in an uncomfortable position, so he invited the ritualistic Bishop Grafton

of Fond du Lac to preside at the grand opening service on Sunday and on Thursday, when "the services were not so ritualistic as those on Sunday last", Bishop Potter came to consecrate the church.

Happily for us today, "ritualism" is concentrating on the central meaning of the Mass and the Mass is achieving a central place, a rightful and apostolic place, in Christian worship. "Restoring to its proper place and importance the *Worship of God* . . . made beautiful, majestic and impressive by all the outward adornments, which are called the Beauty of Holiness, springing from the heart-love, within" — Father Brown's ideal when he founded the parish, and the secret of the strength of his ministry, can and will account for the changes we are seeing today. And he would rejoice that the Mass is achieving its place and particularly he will rejoice with us, this December 8, when our own Bishop comes to celebrate Mass in Saint Mary's.

It is a happy turnabout of history — never before, I believe, has it happened — for the Bishop of the diocese to come and celebrate here. He will be assisted by concelebrants — the parish priests and others who hold office in our diocese and thus represent its unity with us in our celebration. He will be welcomed at the door by the thrilling *Ecce sacerdos magnus* composed by our organist for the Archbishop of Canterbury. Our musical director is preparing the choir and an orchestra for Haydn's *Imperial Mass*, which was used at the opening of the present church and, in the old church, as far back as the patronal feast of 1874. The preacher on December 8 will be the Bishop of Northern Indiana, the Right Reverend Walter C. Klein, who served at Saint Mary's in the Cowley days. And then on Thursday, December 12, marking the consecration of the church, Bishop Donegan will speak to us at a centennial banquet. It will be a fine affair at the Harvard Club and, lest we have to say space is filled, you would be wise to buy your ticket (\$7.50) at once. You will also want to request tickets for the Sunday Mass, open to ticket-holders from 10 o'clock on and to others at 10:40.

Happy birthday, dear Saint Mary's!

Affectionately your priest,

Donald L. Garfield

CHANGES IN THE RITE FOR THE DEAD

Report by the Rector

AT THE EASTERTIDE MASS of the Guild of All Souls, at which I was privileged to preach a year ago, I drew attention to the changes in the Roman rite intended to set the funeral of Christians in the light of the resurrection. Some of these changes disturb Anglicans because they seem to lessen the emphasis on judgment, and indeed seem to canonize everyone who dies, regardless of how he has lived. I referred to the disuse of black vestments and unbleached candles — which to us had taught the seriousness of death and judgment. Emphasis is needed now, as ever, that death does not canonize sinners. But in our emphasis we may have seemed to underrate the resurrection and God's power of redemption. To restore that theme, the Church of Rome has made specific changes in the funeral rite already, and more are to come. Promulgated on May 4, 1967, the changes are these:

1) At the end of the Mass the blessing is to be given except that, if the absolution follows immediately, it will be omitted and instead of the dismissal is said, "Let us bless the Lord";

2) Violet vestments may be used for the Masses and rites of the dead (or another color may be chosen "which is suitable to the mentality of the people and does not offend against personal grief, while expressing that Christian hope which is founded on the paschal mystery"); and

3) At the absolution, the responsory *Libera me, Domine* may be replaced with others taken from Matins of the dead, namely, *Credo quod Redemptor meus vivit; Qui Lazarum resuscitasti; Memento mei, Deus; Libera me, Domine, de viis inferni*; or instead of these may be said *Subvenite*, which is now prescribed for reception of the Body into the church.

We should also note a previous change, that *Dies irae* is no longer required at every Mass: only on All Souls' Day.

Comment might be made on these changes. First, blessing the people is surely as appropriate at a requiem as at another Mass. "Mass for the dead" is not in any essential way distinct from "Mass for the living". It has been an embarrassment to try to explain why people who have joined in offering Mass for the dead are excluded from a blessing — and even, God forgive us, from making their communions.

Secondly, violet may not be much of a change from black, and already white is being used in the Roman Church with official approbation as it has for some time been used by Protestant Episcopalians and is now being used by Catholic-minded Anglicans. The Roman comment — “there is hardly any fear of offense by the use of a color other than black” — is amusing to us because we have fought for black, would shun purple, and are still scandalized to see white at funerals. I do not expect to give up black at Saint Mary’s now and I do not know what generally will be the outcome. It is not just a question of taste but of theology and, to me, white is as wrong as I suppose I must say is black. Their teaching may represent two extremes: one without hope, the other without judgment.

Thirdly, it would be welcomed by most if not all of us if we found a substitute for *Libera me*. To end a funeral with a song so sad and pessimistic is wrong pastorally and liturgically. I think we should begin to use a substitute and of those suggested the best — the only ones that will do, I would say — are *Credo quod Redemptor meus vivit* and *Subvenite*. But the former is already used as one of the sentences at the beginning of the Burial Office in the Book of Common Prayer. Duplication may be avoided by the revision being undertaken, which will probably coalesce the Burial Office with the Requiem. So if we do not have the Burial Office before Mass, we might begin the absolution with the familiar sentences, “I am the resurrection . . . I know that my redeemer liveth . . . We brought nothing into this world . . .” Or else we might use *Subvenite*, “Come to his assistance, O ye Saints of God.”

It is too early to be sure what changes will be made in the Prayer Book rite, though one can predict a Service of the Word to be used by itself or leading into the Liturgy at the Offertory. Such an arrangement would be all to the good if it encouraged the offering of the Eucharistic Sacrifice for the departed. It would do away with the present awkwardness of beginning with the Burial Office and after its lesson beginning again with the Introit. We would want the Introit at the very beginning, as the Body is brought in or as the Ministers enter; and psalms used as chants in the Mass; and lessons — preferably three — all read in the Mass. We would want the oblations offered by the family or their friends, and they certainly ought to be encouraged to receive the Holy Communion

at the Mass. As Rome is now experimenting with some ceremonies that tie the Mass visibly to the resurrection, so might we: particularly placing the Paschal candle at the bier and even carrying it before the Body into and out of the church. Rome is also considering incensation of the Body not after Mass but at the Offertory, which would make it obvious why we offer Mass over the Body — and incidentally was done in the use of Sarum.

What follows the Mass has traditionally been called the absolution. That is an unfortunate title. While in Latin it means a “loosing”, its English connotation is sacramental and people have sometimes supposed that at the absolution of the dead they are absolved from their sins. (Even a bishop, whom I served at Mass in a military cemetery, apparently thought so, for when he got to the absolution in the Communion Service he stepped forward to the first row of graves and made over them a great sign of the Cross.) Perhaps we can forestall such theological uncertainty if we can rename and revise the rite.

The name now given to us by the Church of Rome is “Final Commendation and Farewell” and in their experimental revision there is first a very short homily, then *Subvenite* or one of the four responsories with the accustomed sprinkling with holy water and incensation, then all pray for a short time in silence and the priest adds the collect which heretofore was said when the Body was absent or else a very free prayer which reminds me of our Commendatory Prayer, “O Almighty God, with whom do live the spirits of just men made perfect . . .” (Prayer Book, page 317). As the Body is taken from the church there is sung the traditional anthem *In paradisum*. And at the grave there is a litany which is worth our consideration.

Requiems as we have known them may in time be replaced by a rite that gives more hope and joy, more reassurance of resurrection. And it will seem that we are losing something needed by all, and not least by Anglicans: a solemn reminder that death is the wages of sin and that after death is judgment. And it may be our Anglican vocation, and our liturgical and theological contribution, to remind Christendom that the dead still need our *prayers*. But *praises* for the victory wrought by Christ are needed, too, for the requiem Mass has next to nothing of that note. So let us not be too proud to learn.

NOVEMBER

THE SAINTS AND FAITHFUL DEPARTED are remembered at every Mass but we make special mention of them in November. The first two days are All Saints' and All Souls' — celebrating our redemption while we do not forget that we face judgment. Celebrating All Saints' — a holyday of obligation — after Mass at 7:30, 9:30, and 12:10, there is High Mass at 6 p.m. Requiems for All Souls' are at 7:30, 9:30, and 12 — the last of these solemn with absolution at the catafalque.

During November there are many Masses at which we commend to God those for whom we are bound to pray and those whose names you have given us. If you will sign and return your list, it will be read at the time indicated by the initial letter of *your* surname (*not* of names of the departed); or you may request a more convenient time. These are the intentions of Requiem Masses in November:

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|---------|------------|--|
| 9. Sa. | 7:30 a.m. | Clergy of Saint Mary's |
| | 12:10 p.m. | Benefactors of Saint Mary's |
| 11. M. | 12:10 p.m. | All who have died for our country |
| 12. Tu. | 7:30 a.m. | A, B |
| | 12:10 p.m. | Trustees of Saint Mary's |
| 13. W. | 7:30 a.m. | C, D, E, F |
| | 9:30 a.m. | Saint Mary's Guild |
| | 12:30 p.m. | All enrolled in the Chantry Book |
| 21. Th. | 7:30 a.m. | G, H, I, J, K |
| | 12:10 p.m. | Confraternity of the Blessed Sacrament
and Guild of All Souls |
| 26. Tu. | 7:30 a.m. | L, M, N, O, P, Q |
| 27. W. | 7:30 a.m. | R, S, T, U, V |
| | 9:30 a.m. | All departed in November |
| 29. F. | 7:30 a.m. | W, X, Y, Z |



ALTAR FLOWER MEMORIALS

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|----------|---|
| November | 1—All Saints' Day, Departed members of Saint Mary's Guild |
| November | 3—Trinity XXI, Matilda Mathews |
| November | 10—Trinity XXII, John Gilbert Winant |
| November | 17—Trinity XXIII, A thank offering |
| November | 24—Sunday next before Advent, Newbury Frost Read |
| November | 28—Thanksgiving Day, Isaac Bradley Johnson |

KALENDAR FOR NOVEMBER

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| ✠ 1. F. | ALL SAINTS' DAY. <i>Abstinence. Mass 7:30, 9:30, 12:10. Evening Prayer 5:30. High Mass 6 p.m.</i> |
| 2. Sa. | ALL SOULS' DAY. <i>Requiem Mass 7:30, 9:30. High Mass and Absolution 12 noon.</i> |
| ✠ 3. Su. | TRINITY XXI. |
| 4. M. | St Charles Borromeo, B.C. |
| 5. Tu. | St Elisabeth, Mother of St John Baptist. |
| 6. W. | St Leonard, Abt. <i>Mass also 9:30.</i> |
| 7. Th. | St Willibrord, B.C. |
| 8. F. | Octave Day of All Saints'. <i>Abstinence. Mass also 6:15 p.m.</i> |
| 9. Sa. | Feria. <i>Requiem 7:30, 12:10.</i> |
| ✠ 10. Su. | TRINITY XXII. |
| 11. M. | St Martin, B.C. <i>Requiem 12:10.</i> |
| 12. Tu. | Feria. <i>Requiem 7:30, 12:10.</i> |
| 13. W. | Feria. <i>Requiem 7:30, 9:30, 12:10.</i> |
| 14. Th. | Bestowal of the American Episcopate. |
| 15. F. | St Albert the Great, B.C.D. <i>Abstinence. Mass also 6:15 p.m.</i> |
| 16. Sa. | St Edmund, B.C. |
| ✠ 17. Su. | TRINITY XXIII. |
| 18. M. | St Hilda, Abbess. |
| 19. Tu. | St Elisabeth of Hungary, W. |
| 20. W. | St Edmund, K.M. <i>Mass also 9:30.</i> |
| 21. Th. | Feria. <i>Requiem 7:30, 12:10.</i> |
| 22. F. | St Cecilia, V.M. <i>Abstinence. Mass also 6:15 p.m.</i> |
| 23. Sa. | St Clement, B.M. |
| ✠ 24. Su. | SUNDAY NEXT BEFORE ADVENT. |
| 25. M. | St Catherine of Alexandria, V.M. |
| 26. Tu. | Feria. <i>Requiem 7:30.</i> |
| 27. W. | Feria. <i>Requiem 7:30, 9:30.</i> |
| 28. Th. | THANKSGIVING DAY. <i>High Mass 11. (No noonday Mass.)</i> |
| 29. F. | Feria. <i>Abstinence. Requiem 7:30. Mass also 6:15 p.m.</i> |
| 30. Sa. | ST ANDREW, AP. <i>Mass also 9:30; 6:15 p.m.</i> |

✠Days of obligation.



The Church of St. Mary The Virgin

WEST FORTY-SIXTH
STREET, BETWEEN
SIXTH AND SEVENTH
AVENUE'S. ✦ ✦ ✦



FIRST
RECITAL
ON THE
NEW
ELECTRIC
ORGANS

BUILT BY
GEO. JARDINE & SON

SUNDAY
EVENING
FEBRUARY
9th 1896

Description of the Grand Organ,

Built by Messrs GEO. JARDINE & SON.

The Organ in the Church of St. Mary the Virgin, possesses some features, which have not been attempted by other organ builders. It is equipped with two consoles or key boards, both being movable, and enabling the Organist to play from either end of the church. Each console is provided with three manuals and pedals, with over fifty speaking stops, and accessories. The main part of the instrument, consisting of the Great, Swell and part of the Pedal Organ, is located in the Gallery, over the entrance. The other division, consisting of the Choir Organ, is located at the Chancel end of the Church, a distance of 150 ft. from the main instrument, as is also the 16ft. Bourdon of the Pedal Organ, all enclosed in an effective Swell Box, operated by electric action. The console in the Chancel is on the ground floor, and connected with the organs by a cable, capable of moving 50 ft., in any direction. The other console is located in the Gallery, and likewise connected with a cable to the organ, and can be moved to any position. The entire instrument can be played from either point, and every part is available through the medium of the accessories, unison, octave and sub-octave, couplers and combination pedals, all actuated by electro-pneumatic action, so easy of operation, that the performer can make all the various changes of tonal effect, while playing, with the greatest facility. The whole action is constructed on the most improved electro-pneumatic system, which has been introduced by Mr. Jardine for several years in some of his finest instruments, that have stood the test of several years use, with the greatest success, showing that this system is so far perfected as to be past the experimental stage. This organ contains an unusual number of 16 and 8 ft. stops, there being 5 of 16 ft. and 17 of 8 ft. pitch, giving it a deep Cathedral tone, besides affording a firm foundation on which to build its tonal structure, and balance the Chorus and Combination Stops. The Solo Stops possess individuality and sweetness of tone, a result of artistic voicing the whole mass blending in a harmonious ensemble, pervading the large church with its melodious volume. The Diapasons are on the same scale as those in Westminster Abbey. Among the reed and solo stops are those of the best foreign schools, copied from the most celebrated organs of Europe. The wind is furnished by two large bellows in the Crypt of the Church, each one being driven by the most improved type of electric motor, the wind from the bellows being conveyed into the organs through iron pipes, built in the masonry, each one being 100 ft. long. Distant as it is from the Organist, the entire blowing plant is under his instantaneous control. The design of the organ is on the new open style displaying all the large speaking pipes, symmetrically grouped and tastefully decorated, occupying the entire width of the Church.

Goerck Art Press, B'way & 51. St.

MUSIC FOR NOVEMBER

NOVEMBER 3 — TRINITY XXI

11 a.m.

Missa O quam gloriosum Tomás Luis de Victoria
 Motet, O quam gloriosum Tomás Luis de Victoria

6 p.m.

Magnificat and Nunc dimittis Henry Purcell
 Motet, I will sing unto the Lord Henry Purcell
 O salutaris hostia George Henschel
 Motet, Ave verum corpus 14th Century French
 Tantum ergo George Henschel

NOVEMBER 10 — TRINITY XXII

11 a.m.

Mass in E minor McNeil Robinson
 Motet, O love how deep, how broad, how high Geoffrey Bush

6 p.m.

Magnificat and Nunc dimittis John Blow
 Motet, Praise the Lord, O my soul Maurice Greene
 O salutaris hostia Jean Langlais
 Motet, Ave verum corpus Giacomo Carissimi
 Tantum ergo Nicholas Gigault

NOVEMBER 17 — TRINITY XXIII

11 a.m.

Missa Ecce quam bonum Hans Leo Hassler
 Motet, O sacrum convivium Gregorius Aichinger

6 p.m.

Magnificat and Nunc dimittis Vaughan Williams
 Motet, Give thanks unto the Lord Robert Starer
 O salutaris hostia Anton Bruckner
 Motet, Ave verum corpus Anton Bruckner
 Tantum ergo Anton Bruckner

NOVEMBER 24 — SUNDAY NEXT BEFORE ADVENT

11 a.m.

Mass in G Franz Schubert
 Motet, Ave verum corpus Wolfgang Amadeus Mozart

6 p.m.

Magnificat and Nunc dimittis Thomas Tallis/VII, I
 Motet, Hear the voice and prayer Thomas Tallis
 O salutaris hostia Edward Elgar
 Motet, Ave verum corpus Edward Elgar
 Tantum ergo Franz Schubert

SAINT MARY'S MUSIC — II.

THE FIRST CHAPTER about music at Saint Mary's traced the formative years of a musical tradition which has continued to the present time. This tradition can be summarily described as elaborate sacred music sung by a highly trained choir with professional soloists and an orchestra whenever the original score required it. The basic concept of accompanying a contemplative form of worship with elaborate "background" music performed by highly trained musicians has always been Saint Mary's musical tradition in a nut-shell.

Thus, when the new church was opened in 1895 (our present building), Father Brown and Doctor Prentice brought an elaborate musical tradition to a grand and magnificent setting. Extensive press coverage of the first Mass in the new church describes this great event. Here we quote from the New York Herald of December 9, 1895:

"The most elaborate ceremonial service ever seen in a Protestant church in this city, and one of the most ornate ever held in any church here, was the solemn high mass which marked the opening of the new church of St. Mary the Virgin, in West Forty-sixth street, between Broadway and Sixth Avenue, yesterday morning. The magnificent structure, the large crowd, the throng of choristers, musicians and clergymen, the complex beauty of the ritual — all these combined to make a memorable service.

"The services, which marked both the opening and the silver jubilee of the parish, were conspicuous as showing in a Protestant parish ceremonial observances of the same character and, to a great extent, of the same details as belong to the Roman Catholic or the Greek churches. Masses were said for communicants, without interruption, one after another, until ten o'clock, half an hour before the time set for the beginning of the high mass, the last of the early masses being a missa cantata.

"The church had begun to fill before ten o'clock with the early arrivals for the late service, who had hastened in order that they might avoid the expected crowds. Admission was limited to those who had tickets, and hundreds were turned away because they came unprovided with the necessary invitation. The large congregation was skillfully handled, and though a squad of policemen were on hand their services were not needed. The whole number of persons in the building must have been five thousand.

"The orchestra began the prelude from its station in the choir loft over the entrance about eleven o'clock. Soon the celebrant of the mass, the Reverend Father Brown, Rector of the church, entered the sanctuary, preceded by acolytes and attended by his deacons of the mass, the Rev. Father Mason and the Rev. Father Staunton, curates in the parish of St. Mary the Virgin. Father Brown wore a magnificent chasuble, heavy with embroidery and set with precious stones, while his assistants wore the prescribed dress of deacons.

"Soon afterwards the procession entered singing the hymn 'The Church's One Foundation'. First came the choristers, more than three score of them; then several students from the General Theological Seminary in Chelsea Square, then the clergy, more than a score, the last of them being Bishop Grafton, of Fond du Lac, a splendid cape thrown over his shoulders and on his head the mitre. The divisions of the procession were marked by acolytes bearing lighted tapers and by those bearing crosses. The procession entered from the Gospel side.

"The great procession was then begun. It withdrew on the Gospel side and passing behind the altar moved to the chancel. While they marched they sang the hymn, 'Blessed City, Heavenly Salem'. The length of the procession was almost that of the distance it traversed. Clouds of incense accompanied it, and the harmony of the choristers was added to the melody of organ and instruments. The great congregation also joined in the music.

"The mass was Haydn's 'Imperial'. For the sequence, Lovoff's 'Rise, Crowned with Light' was sung.

"The preacher was the Rev. Arthur Ritchie, the rector of St. Ignatius Church, in West Fortieth street, and a leader in the so-called Catholic school of the Episcopal Church.

"The offertory anthem was by George B. Prentice, composed for the occasion. The post-communion was Haydn's setting of 'Glorious Things of Thee Are Spoken', and the recessional hymn was 'Jerusalem, the Golden'. The orchestral postlude, with organ, was Reinecke's 'Triumphal March'.

"Solemn vespers were sung at four o'clock in the afternoon, with the same accompaniment of ritual that characterized the high mass. The usual numbers at this service included selections from Haydn, Balfe, Spohr and Gounod."

There were many more detailed accounts of the activities at Saint Mary's on that great day of December 8, 1895, including headlines such as: "Services of Roman Splendor", "Congregation Did Not Sing", "As Grand As Grand Opera". We note from these reviews that a vested choir of men and boys sang in the chancel and an adult choir ("men and women in dark dress") sang in the gallery with the orchestra. The Jardine Organ from the old church (described in the previous chapter) was installed in a second gallery above the choir gallery and a new section was installed in the chancel wall on the Epistle side. A description of this novel installation was printed in the first recital program on the new organ on February 9, 1896. "By request" George Jardine, the builder, again played his "Thunder Storm" suite [!], and an organ duet, "La Procession des Vainqueurs" by Muller Neuhof, with Mr H. B. Taylor at the Gallery Console and Mr G. B. Prentice at the Chancel Console concluded the program.

This organ was indeed a novelty in 1895, but today we regard its design as representative of the most decadent period of organ building, tonally on the heavy, thick, or muddy side and mechanically taking "advantage" of the "new" electric current to the point of placing the player further from the sound he controls than the listeners or other participating musicians. It is amusing to note that a special electric line was run into the new building just for the organ motors while all the lighting in the entire complex of buildings was by gas!

Only four years after the organ was built in the new church it was giving mechanical trouble, and thence for thirty years we read of continuous expensive repairs being necessary "to keep the organ going". The fact that finally, in 1931, at the lowest point of the Depression, a contract was signed for a new organ (basically the present instrument) must have meant total collapse of the Jardine.

The death of Father Brown on December 19, 1898, was the first great shock suffered by the parish. However, one month later the Executive Committee of the Trustees extended a call to the Reverend George M. Christian, Rector of Grace Church, Newark, New Jersey. The following resolution was unanimously adopted by the Board of Trustees: "Resolved, that while this call is unconditional, and the Trustees are far from desiring to hamper in any way the absolute freedom of the Rector in case he should accept,

yet the Trustees think it only proper to point out that St. Mary's has two traditional characteristics which they think it would be well to preserve: first, it has had not only the best music in the American Church, but it has had music adapted to Catholic ritual in Mass and Vespers. Second, it has from the first furnished a standard of ritual for the American Church . . ." Thus the Trustees were afraid of change and felt a keen responsibility. It might also be mentioned here that in 1896, two years previously, Doctor George B. Prentice, Director of Music, had been elected to the Board of Trustees.

After Father Brown's death the musical program continued as before under Doctor Prentice and his brother Thomas, and therefore the transition from the first to the second rector was made as smoothly as possible. At this point (*circa* 1900) it is interesting to glimpse at the names of composers often found on service programs. Music for organ included the following: Bachman, Batiste, Bizet, Chopin, Clark, Gounod, Haydn, Heller, Hoffman, Jacoby, Lemmens, Leybach, Mendelssohn, Rink, Salome, Steele, Stern, Sullivan, Valenti, Vieuxtemps, Volkmar, Von Wilm, and Wely. Music for orchestra included: Abt, Dorn, Franz, Goltermann, Gounod, Kretschmer, Lachner, Mendelssohn, Meyerbeer, Molique, Resch, Rubenstein, and Tinel. Music for the mass included: Adlam, Gounod, Guilmant, Haydn, Hummel, Kalliwoda, Lejeal, Leprevost, Mozart, Neukomm, Prentice, Silas, Thomas, Tours, Von Weber, and Wagner.

Today we ask what became of most of these composers since most of them have not reached us less than seventy years later. Organ transcriptions of piano and instrumental music, orchestral transcriptions of band music and sacred songs from opera were performed in the services of the church along with more "authentic" music such as the Gounod, Haydn, and Mozart masses. Musical scholarship has changed our tastes but we can be certain that in *those days that* music was effective!

In the Fall of 1903 Doctor George B. Prentice resigned as Director of Music because of ill health. It is curious to note that "The Trustees resolved that Thomas M. Prentice be appointed Director of Music" and that he should hire an organist. The Trustees were acting in the sole province of the Rector!

In December, 1905, Thomas Prentice resigned and Frank J. Chedwidden, who had been organist since George Prentice's resig-

nation in 1903, was appointed Musical Director. However, less than two years after his appointment Mr Chedwidden was removed from the position because "his accounts had become involved and were in arrears." (Doctor Prentice was probably still directing the music as a member of the Board of Trustees until his death in June, 1907!) When Mr Chedwidden left, as with him so once again the second in command was promoted: Walter S. Fleming succeeded as Director of Music and held the position for twelve years until, on his retirement in 1919, his assistant, Raymond Nold, became Director of Music. The years between Doctor Prentice and Mr Nold may be regarded as years of transition from the past to the present. In those years great changes took place in the parish and neighborhood.

(To be continued)

J.L.P.



"WE BELIEVE IN . . ."—a series of six sermons at Sunday Evensong setting forth Christian believing now, with a topic for each week, began on October 27 and will continue through Advent Sunday. The Reverend Robert E. Terwilliger, Ph.D., Director of Trinity Institute and Adjunct Professor of Apologetics at the General Theological Seminary, is giving the sermons and seminarians have been invited to the rectory afterwards to meet with Doctor Terwilliger and the parish priests.



MUSIC FOR HARPSICHORD AND CLAVICHORD will be played in the parish hall by Howard Silberer at 4 p.m. on November 10. Since that day is the three hundredth anniversary of the birth of François Couperin, selections from his compositions will be featured. The recital — for which we ask a donation of two dollars — continues the offerings of artists in the parish during our centennial celebration.



THE PARISH LIBRARY is providing selections of reading new and old. Books of current interest and spiritual classics are on display in the parish hall on Sunday mornings and may be taken out if you sign for them with Miss Frances Flagg.



"DO THIS" — our filmstrip on the liturgy — may be ordered from us or from Morehouse-Barlow for \$7.50.

SERVICES

SUNDAYS

Morning Prayer	7:10 a.m.
Mass	7:30, 9:00 (Sung), and 10:00 a.m.
High Mass (with sermon)	11:00 a.m.
Evensong and Benediction	6:00 p.m.

WEEKDAYS

Morning Prayer	7:10 a.m.
Mass daily	7:30 a.m. and 12:10 p.m.
Mass also on Wednesdays and Holy Days	9:30 a.m.
Mass also on Fridays and Holy Days	6:15 p.m.
Evening Prayer	6:00 p.m.
Litany after Evening Prayer on Wednesdays.	

*Other services during the week and on festivals
as announced on the preceding Sunday.*



CONFESSIONS

DAILY, 12:40 to 1 p.m., *also*

FRIDAYS, 5 to 6 p.m.

SATURDAYS, 2 to 3 and 5 to 6 p.m.

SUNDAYS, 8:40 to 9 a.m.

and by appointment.



CONTRIBUTIONS to the cost of AVE are gratefully acknowledged: Mr and Mrs Benton J. Case, \$50; Miss Janet Coleman, \$5; Ryan Edwards, \$5; Mr and Mrs William A. Greenlaw, \$3; The Rev'd Roy J. Hendricks, \$2; Dean C. Jones, \$5; Miss Phyllis L. Kaye, \$3; The Rev'd H. G. D. Richey, \$10.

DIRECTORY

CHURCH OF SAINT MARY THE VIRGIN
139 West 46th Street, New York 10036
(East of Times Square, between 6th and 7th Avenues)
Church open daily from 7 a.m. to 7 p.m.

RECTORY

144 West 47th Street, New York 10036 — PLaza 7-6750
The Rev'd Donald L. Garfield, *Rector*
The Rev'd Timothy E. Campbell-Smith

PARISH OFFICE

145 West 46th Street, New York 10036 — PLaza 7-6750
Mr William R. Anderson, *Parish Secretary*
*Office open Monday to Friday (except legal holidays)
9 a.m. to 1 p.m. and 2 to 4:30 p.m.*

Mr John Z. Headley, *Treasurer* PLaza 7-6750
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*The Church of Saint Mary the Virgin is supported largely by
voluntary offerings through the use of weekly envelopes, which
may be obtained from the Parish Secretary.*

*Annual subscriptions of two dollars or more are asked from
those who do not make other contributions to the parish and
wish to receive AVE.*