

\* · BENEDICTA · TU · IN · MULIERIBUS · \*



# A·V·E

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

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

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# AVE

A Monthly Bulletin of  
THE CHURCH OF SAINT MARY THE VIRGIN  
New York City

Vol. XXXVII

DECEMBER, 1968

No. 9

## A CLOUD OF WITNESSES

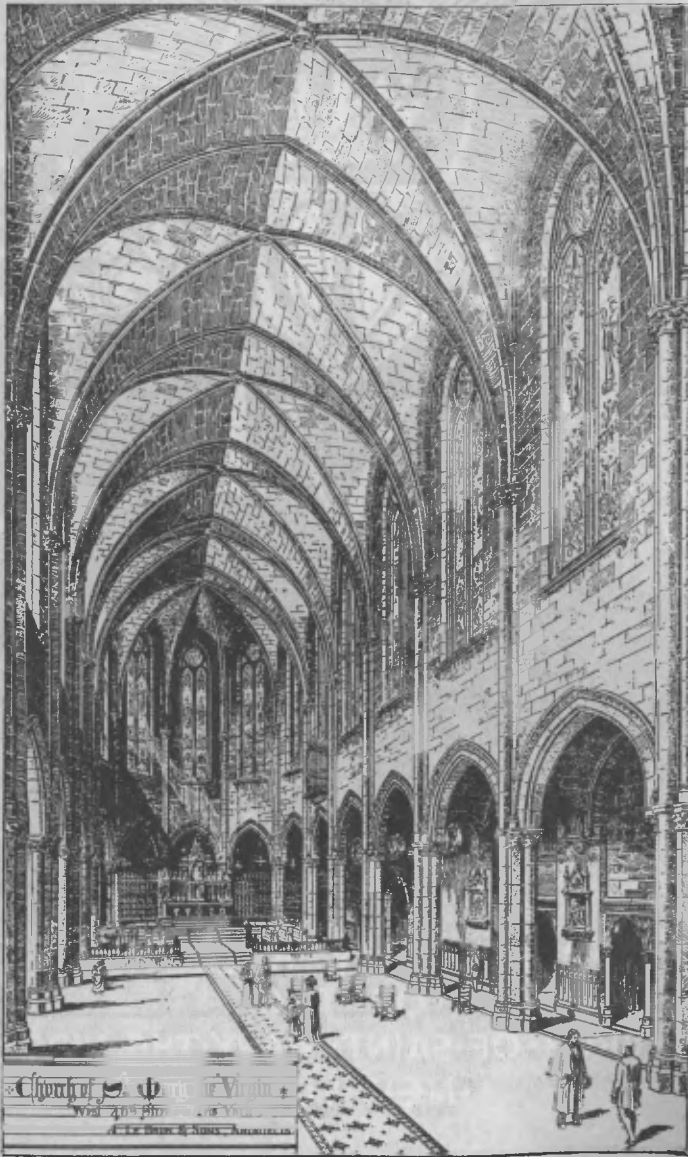
Sermon by the Rector  
Sunday in the Octave of All Saints

WE GIVE THANKS TO THEE, O GOD, "who, in the multitude of thy Saints, hast compassed us about with so great a cloud of witnesses that we, rejoicing in their fellowship, may run with patience the race that is set before us, and, together with them, may receive the crown of glory that fadeth not away." These words of the Proper Preface of All Saints, coming to us from the Epistle to the Hebrews, reflect the question asked by Saint Paul when he wrote to the Corinthian Christians: "Know ye not that they which run in a race run all, but one receiveth the prize? So run, that ye may obtain."

We know what that pictures: the scene so familiar to every citizen and slave of a Greek or Roman city, the race run by athletes — run in the presence of a cheering crowd looking down from the stands — a race which only one man could win.

In sports, there *is* only one first prize: fair enough whether in the Corinth stadium or Madison Square Garden. But Saint Paul, writing to Christians who had been spectators at the races, is lifting their sights from the race-track to the race run by all Christians to obtain, not an olive-wreath that will perish, but a crown that is for ever. And he offers the crown not to one winner but to everyone who crosses the line. "So run," he says, "that *ye* may obtain." You and I are called to be Christians and are thereby called to finish the race, *all* of us, and get a crown, *each* of us.

The Church Triumphant welcomes us with a crown. That is why, when we pray for the dead, we pray "that *we*, following the good examples of those who have served thee here and are now at rest, may at the last enter *with them* into thine unending joy." *They* are the witnesses. They surround and cheer us on. You and I are in a vast arena and the saints look down on us. They have



run the race — “Athletes of God”, Father Hughson called them — and Christ has crowned them with victory. He is the only true victor but he has given his crown to them and offers it to us, if we will so run that we may obtain.

Who is in the race? Each of us, of course; but at this time, approaching our hundredth anniversary as a parish, we ask how Saint Mary's can run the race. Can we keep on, strong to the end, and win the prize of faithfulness? I believe we can.

What is asked of us? First, to be faithful to the past — to the witnesses who watch — those who have worshipped here and now worship the Lamb in the company of his saints. First — after Christ himself — they deserve our good efforts. They will ask us: Did you hold to the faith once delivered to the saints? Surely, with our tradition, we can best run the race by keeping the Catholic Faith entire and witnessing to it in lively ways — freely giving, freely receiving. We have our mission, unique in so many ways, reaching far beyond our city and diocese. We seek to lead, not so others may follow *us* but that *we with them* may win the prize. We have much to do and, in God's providence, there is much that we are *especially called* to do.

We entered the race one hundred years ago and in our early history — in 1898, to be precise — it was recorded that Saint Mary's had been preeminent in setting a musical and ritual standard for the whole American Church. I believe our music and our ways of worship have never been more faithful to the standard set by Father Brown: to be the best and show the way. Can it stay so? Do you know what it costs in dollars and cents? I will say that others who appreciate it — from outside our parish — must support it and they have not given enough support to what serves the whole Church. But you and I must be the first to dig deep into our pockets.

Then we are called to continue the ministry of the Word, teaching the Faith of the Church in ways that are convincing *today*. There are ways that are time-tested and there will be ways that make a new appeal to all those who pass by and do not see Christ crucified. I hope that Saint Mary's will explore very new ways when we have become the center of the new business district, surrounded by office buildings. Then — and it will not be long in coming — we must find times to teach and times for fellowship. And fellowship has

a place already through Father Campbell-Smith's ministry to the poor, sick, and needy and the open doors of the Mission House.

Always our doors will be open. And perhaps that means most: that always this is a house of prayer, a place for “pardon and peace”.

Strangers and pilgrims, seeking homes eternal,  
Pass through its portals.

And at any hour of the day and until the church is closed at night you will see them in prayer, having entered perhaps through curiosity but not leaving without a sense of God's nearness. And I often think now that as life grows closer, as we close in on each other in the world and so very much in this city, we will need sanctuaries where there is peace, and then I pray that Saint Mary's will have doors open and inviting. And I know — do you realize? — how much it costs for heat and light, for watchmen and insurance, to keep these doors open.

But they are open because there are witnesses. Witnesses in heaven, yes. But there are witnesses on earth — witnesses in the streets, witnesses who only pass by because, it may be, they think that inside all is irrelevant. And yet God is here, waiting, offering pardon and peace, offering armour in the evil day, offering a miracle of healing.

Here is the sum of it, then, that in the Body of Christ we have a common vocation: to run and win the prize. But in that Body are particular vocations: each person and also each parish has its special way to win and each must do that special job without side-long glances of jealousy and discontent. Let us so run that we may win! So we will keep the covenant God made with us at our founding. And we will still merit what we were called by Newbury Frost Read in his history of the parish: “The ever-young Saint Mary's!”

“This beginning of miracles did Jesus” in the first century of our conversion and it is only a gateway to the second — the second century of new life, which in another century may be called “the second miracle that Jesus did.” We go into this second century giving our selves, our souls and bodies. We run the race, not that we alone may win, but that we may witness to Jesus “the author and finisher of our faith; who for the joy that was set before him endured the cross, despising the shame, and is set down at the right hand of the throne of God.”

## PARISH NOTES

AT SUNDAY EVENSONG the Psalms will be proper, that is, those appointed to go with the lessons of the Sunday rather than those of the day of the month, and the text pointed for chanting will be provided for the congregation so that all may join in the psalter. Fuller participation is desirable both liturgically and musically and, though it means extra work for the Director of Music, he has suggested that we try it beginning with Advent Sunday.



TICKETS FOR DECEMBER 8 AND 12 may be obtained at the parish office. On Sunday, ticket-holders will use the Forty-seventh Street entrance from 10 to 10:40 and the special offering will go to the Centennial Fund. Tickets for the centennial banquet cost \$7.50 and, if you have not already got them, you should call at once.



FRIENDS OF SAINT MARY'S are reminded of their annual offering at the patronal feast. It is a simple and satisfying thing to join the Friends, who by prayer and financial support, large or small, are members — though not canonical — of our family. Not to draw you away from rightful allegiance to your parish — but would you like to be a Friend of Saint Mary's?



AVE GETS AROUND. An English newspaper says: "Staging an exhibition in St Mary's Church at Andover is not without its hazards evidently. The exhibition of other people's parish magazines was set up on Saturday afternoon, but by Sunday two of the most interesting had disappeared. One was a well-produced publication from an Episcopal church in Times Square, New York (another St Mary's), while the other was from a town where the Anglican and Methodist churches produce a combined magazine. Perhaps the 'borrower(s)' had a weakness for blue, for both had attractive blue covers." And then Bishop McCall of Wangaratta, Australia, speaking at the American Church Union council, said that when he was a theological student the library got only two American publications: AVE from the Church of Saint Mary the

Virgin, New York, and the magazine of the Church of Saint Mary of the Angels, Hollywood, and he thought the American Church was very High indeed! Perhaps it can be added that getting AVE around costs more than we take in. Help!



"THE PLAY OF DANIEL" and "THE PLAY OF HEROD" will again be presented in Saint Mary's by the New York Pro Musica. "Daniel" will be performed on December 18 at 7 p.m. and on December 19, 20, 21 at 7 and 9:15, and "Herod" on December 26, 27, 28 at 7 and 9:15. Tickets must be bought from Pro Musica (874-7711). These productions conceived by the late Noah Greenberg and directed by Dr John White are, as those who saw them last year know, religious experiences.



CHRISTMAS PRESENTS? Besides books and aids to worship, the Saint Francis de Sales Shop sells Ordo Kalendars for 1969 (75¢; \$1.00 if mailed) and our two recordings: *Exultate Deo*, Evensong and Benediction (monaural \$4.95; stereophonic \$5.95), and *Ecce Sacerdos Magnus*, The Archbishop of Canterbury's sermon and special music on October 1, 1967 (\$6.50).



FOR ALTAR FLOWERS at Christmas, use the box so labelled in the vestibule, and to give on a day in 1969 speak to the Rector or to Mrs Newbury Frost Read. Flowers need not be confined to the High Altar: would you like a memorial in the Lady Chapel or at a shrine?



ST. MARY'S NEEDS A GENEROUS CHRISTMAS OFFERING!

## CENTENNIAL CELEBRATION

(1868 - 1968)

Sunday, December 8

## CONCEPTION OF THE BLESSED VIRGIN MARY

Mass 7:30

The Reverend Granville Mercer Williams, SSJE  
*Celebrant*

Pontifical Mass 9

The Right Reverend the Bishop of Northern Indiana  
*Celebrant*

Pontifical High Mass 11

The Right Reverend the Bishop of New York  
*Celebrant*

*with the parish priests and other  
priests of the Diocese of New York*

The Right Reverend the Bishop of Northern Indiana  
*Preacher*

Organ Recital 5

McNeil Robinson

*Marcel Dupre, Vespers BVM*

Evensong and Benediction 6

*with visit to the Shrine of our Lady*

Thursday, December 12

## ANNIVERSARY OF THE

## CONSECRATION OF THE CHURCH

(December 12, 1895)

Mass 7:30, 9:30, 12:10, 6:15

Centennial Banquet 7 for 8

Harvard Club of New York City

27 West Forty-fourth Street

The Right Reverend the Bishop of New York  
*Speaker*

*with greetings from*

The Reverend Granville Mercer Williams, SSJE

Fifth Rector of the Church;

The Reverend John Vernon Butler

Rector of Trinity Church;

The Reverend Canon Peter Chase

Cathedral Church of Saint John the Divine





Sincerely yours  
 T. McKee Brown

Sunday, December 15  
**THE THIRD SUNDAY IN ADVENT**  
*Preacher at High Mass, Father Garfield*

*Advent carols at Evensong*



Sunday, December 22  
**THE FOURTH SUNDAY IN ADVENT**  
*Preacher at High Mass, Father Campbell-Smith*

*At Evensong*

**COMMEMORATION OF THE FOUNDER**

Thomas McKee Brown

Priest & First Rector

(Died December 19—

buried December 22, 1898)

The Reverend Leslie John Alden Lang, STD

Vicar of the Chapel of the Intercession

Historiographer of the Diocese

*Preacher*



**SAINT MARY'S MUSIC — III.**

**THE TRANSITION** from Father Brown and Doctor Prentice, who had established firm traditions, is made through the rectorship of Doctor George M. Christian (1899-1909) to that of Doctor Joseph G.H. Barry (1909-1929), who was the first to make a real effort to change a few traditions. One can only recognize the hand of the Holy Spirit in providing Doctor Christian between Father Brown and Doctor Barry. By Doctor Barry's time most of the old Father Brownites had either died or left the parish.

In order to comprehend the musical scene during these transition years we must recall a few facts. Doctor Prentice was active as a trustee of the church until he died in June, 1907. Walter S. Fleming was appointed Organist and Director of Music in November, 1907, having previously been Assistant Organist. He knew Doctor Prentice and Thomas Prentice and naturally fell heir to their customs and continued them.

Doctor Barry arrived in May, 1909. Finding all essential staff positions filled by those dedicated to carrying on the "original" traditions of the parish, Doctor Barry was expected to accept everything as it was. Mr Fleming must have found it necessary to clarify his position as Director of Music because he attended a meeting of the Board of Trustees in January, 1910. The minutes record that "an arrangement was made with Mr Fleming", but no further explanation is given. Since Doctor Barry claims responsibility for bringing Raymond Nold to the parish and "putting him in charge of the music", Mr Fleming might well wonder where he stood. The Trustees wanted Mr Fleming to carry on the great traditions of the past and the Rector wanted Raymond Nold to change those traditions he found distasteful.

Little is known to us of Walter Fleming but, from the minutes of December, 1917, we read: "The music had long since been put on a satisfactory basis, and at this time the secretary was directed to write to Mr Fleming expressing the congratulations of the Board of Trustees on the completion of ten years' service as Organist and Director of the Choirs." Walter S. Fleming resigned in 1919. Perhaps he was too confused by having the blessings of the Trustees while the Rector was blessing Raymond Nold.

Examination of service programs from 1900 to 1912 reveals little change in repertoire or customs. The choirs continued in the same fashion: chancel choir of men and boys (women hidden behind the boys sometimes) and gallery choir of men and women with the "orchestra". The organs were continuously giving mechanical trouble and being repaired.

The first noticeable change in repertoire is found on Passion Sunday, 1913, when Palestrina's *Missa Papae Marcelli* was performed for the first time at Saint Mary's. This great unaccompanied mass which we know so well today was the first *unaccompanied* mass to be sung at Saint Mary's. What must the orchestra have thought? It was not attempted again until Quinquagesima Sunday, 1914. The change had to be approached slowly!

Proper plainsong intonings had been customary since November, 1903 (introduced by Thomas Prentice after his brother, Doctor George, had retired). Plainsong "post-communion" verses were not established until February, 1911. Unfortunately what was labelled "Plain Song" was in the nature of a psalm-tone and often

monotone. True plainsong and polyphony were yet in the distant future for Saint Mary's. It is difficult to maintain an orchestra, especially a voluntary one, if any opportunity to play is denied. Well established sensitivities prevailed.

In 1915 we find for the first time on the programs the authentic organ music of J. S. Bach. The Toccata in F and the Prelude and Fugue in C were played as prelude music that year. But we still get Chopin largos, Elgar's *Pomp and Circumstance*, and Dubois fanfares through 1919.

Mr Fleming's resignation in 1919 broke the final direct ties with Doctor Prentice. Raymond Nold, with the encouragement of Doctor Barry, proceeded to introduce quantities of new material. Laborious hours were spent by Mr Nold in underlaying English texts to Latin masses and mass propers. Doctor Prentice had done extensive work in this field also but the repertoire was different in that Mr Nold produced polyphonic and plainsong masses in addition to the correct psalm-tone setting of every mass proper in the Roman Gradual. Many of these masses are used today although the propers of the mass have been replaced by the authentic Gregorian melodies edited by Mason Martens and introduced by the present Director of Music in 1963.

The quite candid memoirs of Doctor Barry best explain the transition from Father Brown and Doctor Prentice to the traditions we have inherited today. Of course, these memoirs represent the view of one person, but he was the Rector for twenty years.

*From Doctor Barry's 'Impressions and Opinions'*

In the conduct of the services the ideal impressed by Fr. Brown on St. Mary's was that the Mass should be celebrated in the setting of the most elaborate ceremonial and the most splendid music that was to be found in the Catholic tradition. Dr. Christian had adhered to this ideal. I assented to this ideal in theory. I felt that it was desirable that the full splendor of the Mass should be made evident in parishes where this was possible. There were not many parishes in the American Church where this was possible, which was all the more reason why it should be upheld at St. Mary's. At the same time it did not appeal to me and I should never myself have built a parish worship on those lines. My own preference was for a low Mass with hymns, or if the musical possibilities of the parish made

it possible, a Gregorian Mass. However, having accepted the parish, I felt that I had also accepted its ceremonial and musical traditions. My duty, as I conceived it, was to bring the services as near to perfection as possible.

While the parish had a great reputation for splendid ceremonial and music, I speedily found that in both there was great need for improvement. I sympathised with the point of view of a certain non-Anglican visitor. There was among the parishioners of St. Mary's a very zealous and pious woman whom I came to know very well and to like very much, especially for her delicious sense of humor. She told me that on a certain Sunday morning there were two strange women in the pew with her who sat bolt upright through all the service, taking no part in anything. After the prayer of consecration their indifference got on my friend's nerves and she said, "I do not see how you women can sit there like that when our Lord is on the Altar." One of them replied, "We came to hear the music and find it very inferior." It undoubtedly was.

As to ceremonial I found it necessary at once to make certain changes in the rendering of the Mass. I found it pretty awful to have the whole Mass from start to finish intoned on one note, including even the confession and absolution. I at once ordered that the Gospels and Epistles should be properly sung and that certain parts of the Mass should be said. It is characteristic of Protestant mentality that at least one family withdrew from the church because of the ceasing to sing the confession and absolution!

The music was a much more difficult problem than the ceremonial. The musical tradition rested on the work of Dr. Prentice who was for long musical director of the parish. The feeling was that Dr. Prentice was infallible and the director in charge when I came to St. Mary's appears to have assented to that conviction and had kept on repeating what Dr. Prentice had done — the same old programmes Sunday after Sunday year after year. Each Sunday in the year seemed to have its set musical routine which never was changed in any essential.

I found myself in agreement with the lady who thought it "very inferior". There was a boy choir which, to be sure, had not very much to do, but which was not simply bad, it was atrocious. The mixed choir in the gallery was good, but the instrumentalists were very poor. But the principal objection was not the class of masses



DR. BARRY.



in use. They were such things as Farmer and Conconi, gushes of low class sentimentalism. There was a horror called the Military Mass, which opened with a blare of trumpets, to which the congregation was devoted. And there was a so-called Wagner Mass. Of course, Wagner never wrote a Mass, and I discovered that Dr. Prentice had faked this up from a chorale or some such composition of Wagner's. When Mr. Fiske objected to my throwing this into the discard I was able to quote Wagner himself as saying that he might probably class this as one of his failures. If it was a failure when it left Wagner's hand what was it when it left Dr. Prentice's?

This musical situation was not bad because the musical director was incompetent as a musician — he made very good elsewhere — but that he was obsessed by the parish tradition over which the shadow of Dr. Prentice's infallibility rested. As long as the parish was satisfied, there seemed to be no reason for change. But to me there was reason for change. The whole system was not my choice, but if I accepted it as the parish tradition it must be made as perfect as possible. In the interests of musical improvement I was fortunate enough to get hold of Raymond Nold who turned out to be a musician of the first class, and who thoroughly sympathised with my ideals and, what was more, knew how to put them in practice. After I had been at St. Mary's a short time I put him in charge and things began to move — to move in two directions: the music improved and the parish kicked at the improvements.

The first thing was to improve the masses. We got rid as soon as possible of the atrocities I have mentioned. We knew the parish would not tolerate true ecclesiastical music, that is, Gregorian; and we ourselves would not dream of introducing the ordinary Masses found in Anglican churches by English composers. You have to know at least something about the Catholic Religion to compose a Mass. Nold set about trying out masses. Of course of those left the one that stood at the peak of popularity was Gounod's St. Cecilia, accurately described as "fountains of toilet water". This we could not displace altogether without a revolution so we reduced its occurrence to once or twice a year. Whenever it is advertised the church is filled. People undoubtedly like that sort of thing. One other Gounod Mass we introduced is much superior, the *Messe de Paques*. Of the other new masses — that is, new to St. Mary's —



Raymond Nold

I never was able to make up my mind as to which was the finer, Caesar Frank's [*sic*] or Dvorak's. Then there was Mozart and two masses by Cherubini — these last rather luscious. All this was accompanied by a marked improvement in the orchestra till we began to be told by much travelled persons that we had the finest service in the world, with the possible exception of Cologne Cathedral.

If a priest is really looking for trouble the simplest method to go about it is to disturb the routine of familiar hymns. The hymns that grandmother used to sing, the hymns we sang as a child in old St. Zion's, Johnny's favorite hymn — all these and others one has to contend with. A hymn is an act of worship and should reflect the worshipping attitude of the congregation. The great Medieval hymns do this. The popular modern hymns are individual and sentimental. They really are liked as tunes rather than because they express anything. When one thinks of the words rather than the tune one is often struck with the humor of the situation and recalls the story of the man who lustily sang, "Were the whole realm of nature mine, it were an offering all too small", while he deposited a penny in the collection. What is the point of singing "O Paradise", when Paradise is the last place one really wants to go?

But it is useless to insist on these things to a congregation. They want the "Old Familiar Hymns" whether they mean anything or not. But I am an obstinate person and made up my mind they were not going to have The Old Familiar Hymns at St. Mary's. I had rather resign than have Onward Christian Soldiers on the programme. Nold was entirely sympathetic. Fortunately the system at St. Mary's gave us a wide choice because there were no hymnals in the pews. A programme was printed each week which gave the services and printed the hymns to be sung. This use enabled us to select hymns from any source and did not confine us to any one hymnal. For the fourth time in my experience I threw out Hymns Ancient and Modern when I first came. We adopted the English Hymnal as our common use, but did not confine ourselves to that. There were of course complaints. There never in twenty years ceased to be complaints. There were angry answers when it was suggested to the complainants that they might possibly learn a new hymn — they did not want to learn a new hymn, they wanted the hymns that Mother sang. Well, they did not get them. J.L.P.

## MUSIC FOR DECEMBER

## DECEMBER 1 — ADVENT I

11 a.m.	Missa brevis .....	Giovanni Pierluigi da Palestrina
	Motet, Hosanna to the Son of David .....	Orlando Gibbons
6 p.m.	Magnificat and Nunc dimittis .....	Thomas Tallis
	Motet, Awake, awake, put on thy strength .....	Michael Wise
	O salutaris hostia .....	Robert Whyte
	Motet, O sacrum convivium .....	Thomas Tallis
	Tantum ergo .....	Robert Lucas Pearsall

## DECEMBER 8 — CONCEPTION OF THE BLESSED VIRGIN MARY

11 a.m.	Responsory, Ecce sacerdos magnus .....	McNeil Robinson
	Mass No. 3 (The Imperial) .....	Joseph Haydn
	Motet, Ave Maria .....	Anton Bruckner
6 p.m.	Magnificat and Nunc dimittis .....	Modes VIII, III
	Motet, Ave Maria .....	Josquin des Pres
	Antiphon, Alma Redemptoris Mater .....	Mode V
	O salutaris hostia .....	Georg Henschel
	Motet, Ave verum corpus .....	Edward Elgar
	Tantum ergo .....	Georg Henschel

## DECEMBER 15 — ADVENT III

11 a.m.	Missa brevis in D. ....	Wolfgang Amadeus Mozart
	Motet, Sicut cervus .....	Giovanni Pierluigi da Palestrina
6 p.m.	Magnificat and Nunc dimittis .....	Robert Fayrfax/I, VII
	Motet, Prepare ye the way .....	Michael Wise
	O salutaris hostia .....	Josef Rheinberger
	Motet, Ave verum corpus .....	E. Mègefont
	Tantum ergo .....	Max Regér

## DECEMBER 22 — ADVENT IV

11 a.m.	Missa octavi toni .....	Felice Anerio
	Motet, Rejoice in the Lord .....	John Redford
6 p.m.	Magnificat and Nunc dimittis .....	Orlando Gibbons
	Motet, This is the record of John .....	Orlando Gibbons
	O salutaris hostia .....	Tomás Luis de Victoria
	Motet, Adoramus te .....	Giuseppe Corsi
	Tantum ergo .....	Tomás Luis de Victoria

## DECEMBER 25 — CHRISTMAS DAY

12 midnight	Mass in G .....	Francis Poulenc
	Motet, O magnum mysterium .....	Francis Poulenc

11 a.m.

Missa Kyrie cum júbilo ..... Plainsong  
 Motet, Natus est nobis ..... Jacob Handl

## DECEMBER 29 — CHRISTMAS I

11 a.m.

Missa Ecce quam bonum ..... Hans Leo Hassler  
 Motet, Angelus ad pastores ait ..... Jan Peeter Sweelinck  
 6 p.m.

Service of Lessons and Carols  
 sung by the choir of men and boys  
 of Christ Church Cathedral, Hamilton, Ontario



### FROM THE PARISH REGISTER BAPTISM

*"As many of you as have been baptized into Christ  
 have put on Christ."*

November 17—Heather Ross Garlick

## RECEIVED BY CANONICAL TRANSFER

*"And they continued steadfastly in the Apostles' teaching  
 and fellowship, in the breaking of bread and the prayers."*

October 10—Virginia F. Clark

November 1—Anne Elizabeth Terwilliger



## BURIAL

*"My flesh shall rest in hope."*

November 13—Christopher J. Cliffcorn

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## KALENDAR FOR DECEMBER

- ✘ 1. Su. ADVENT I.
- 2. M. Feria. *Requiem 7:30.*
- 3. Tu. St Francis Xavier, C.
- 4. W. St Clement of Alexandria, C.D. *Mass also 9:30.*
- 5. Th. Feria.
- 6. F. St Nicholas, B.C. *Abstinence. Mass also 6:15 p.m.*
- 7. Sa. St Ambrose, B.C.D.
- ✘ 8. Su. CONCEPTION B.V.M.
- 9. M. Feria. *Of Advent II.*
- 10. Tu. Feria. *Requiem 12:10.*
- 11. W. Feria. *Mass also 9:30.*
- 12. Th. ANNIVERSARY OF THE CONSECRATION OF THE CHURCH.  
*Mass 7:30, 9:30, 12:10, 6:15.*
- 13. F. St Lucy, V.M. *Abstinence. Mass also 6:15 p.m.*
- 14. Sa. Feria. *Of our Lady.*
- ✘ 15. Su. ADVENT III.
- 16. M. Feria. *O Sapientia.*
- 17. Tu. Feria.
- 18. W. EMBER DAY. *Fast and Abstinence. Mass also 9:30.*
- 19. Th. Feria (Founder's Day).  
*Mass of the Eternal High Priest 6:15 p.m.*
- 20. F. EMBER DAY. *Fast and Abstinence. Mass also 6:15 p.m.*
- 21. Sa. St THOMAS, AP. (Ember Day.) *Fast and Abstinence. Mass also 9:30; 6:15 p.m.*
- ✘ 22. Su. ADVENT IV.
- 23. M. Feria.
- 24. Tu. Vigil.
- ✘ 25. W. CHRISTMAS DAY. *High Mass of Midnight, with procession at 11:45 p.m. Mass 7:30, 9:30. High Mass on the Day 11.*
- 26. Th. ST STEPHEN, DN.M. *Mass also 9:30; 6:15 p.m.*
- 27. F. ST JOHN, AP.EVAN. *Mass also 9:30; 6:15 p.m.*
- 28. Sa. THE HOLY INNOCENTS. *Mass also 9:30; 6:15 p.m.*
- ✘ 29. Su. CHRISTMAS I.
- 30. M. Of the Octave.
- 31. Tu. St Sylvester, B.C.

✘Days of obligation.



## ALTAR FLOWER MEMORIALS

- December 8—Conception B.V.M., Departed Trustees
- December 15—Advent III, Virgil Evans Pyle
- December 25—Christmas Day, Thomas McKee Brown, Priest, Founder and First Rector
- December 29—Christmas I, Gerard Holsman Coster

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.*



CONFESSIONS BEFORE CHRISTMAS

FATHER GARFIELD	FATHER CAMPBELL-SMITH
DECEMBER 21: 5-6	DECEMBER 21: 2-3
DECEMBER 23: 12-1	DECEMBER 23: 5-6
DECEMBER 24: 4-6	DECEMBER 24: 2-4

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.*

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Mr John Z. Headley, <i>Treasurer</i> .....	PLaza 7-6750
Mr James L. Palsgrove, <i>Director of Music</i> .....	JUdson 6-0237
Mr McNeil Robinson, <i>Organist</i> .....	MOnument 3-3259
Mr James P. Gregory, <i>Ceremoniaris</i> .....	ACademy 2-1659
Mr George W. Rutler, <i>Seminarian</i> .....	WAtkins 4-2528
Mr Curtis R. Pruitt, <i>Head Usher</i> .....	LExington 2-1294
Mr Louis Fellowes, <i>Funeral Director</i> .....	PLaza 3-5300

*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.*