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*MUSIC*  
· OF · THE ·  
· CHURCH · OF · SAINT · MARY · THE · VIRGIN ·  
· NEW · YORK ·  
JAMES L. PALSGROVE

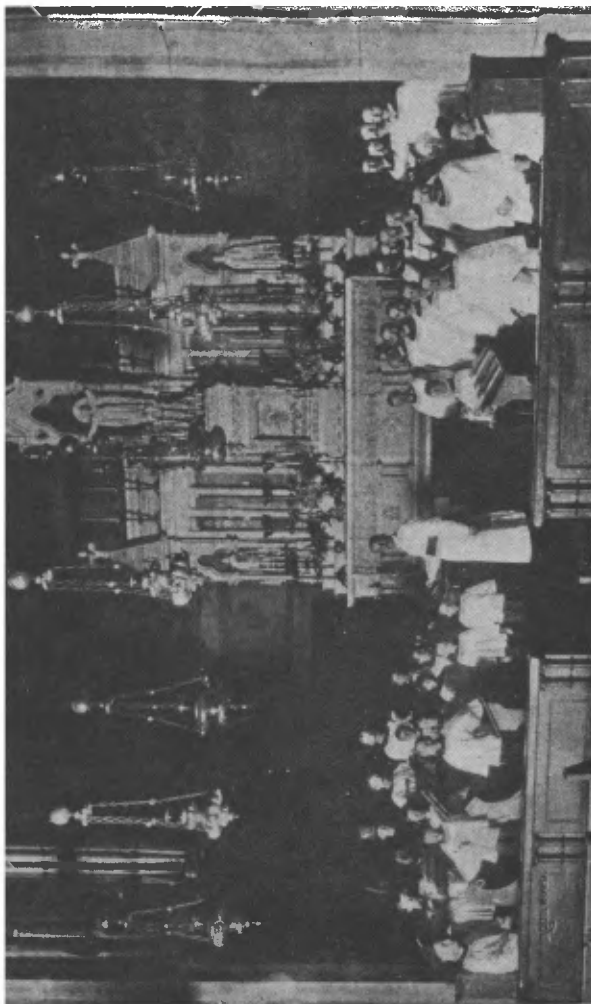
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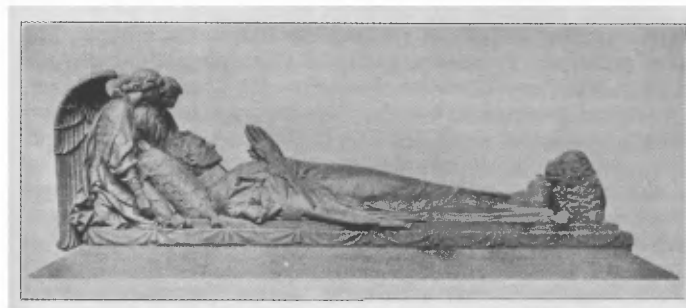


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With Dr George B. Prentice at the organ, Thomas M. Prentice conducts the choir in the Forty-fifth Street church.



THOMAS MCKEE BROWN, FOUNDER & FIRST RECTOR  
Memorial tomb in Saint Mary's

### SAINT MARY'S MUSIC

MUSIC AT SAINT MARY'S has been a prominent department of the church's life from the opening of the church on West 45th Street in 1870. On December 8th of that year a choir consisting of twenty boys and six men sang at the first service of the church. Mr William N. Webb, a student at the General Theological Seminary later ordained a priest, was the organist, and Mr William C. Rhodes, soon to go to Saint Stephen's, Providence, was the choir-master. English communion services were sung and solo parts were taken by boys. However, less than a year later George B. Prentice was appointed organist and changes were made which mark the beginning of "Saint Mary's Music".

The New York Times wrote the following article in its issue of May 16, 1897, reviewing these early years:

"On the second Sunday after Easter, April, 1871, Dr George B. Prentice became organist of the Church of St Mary the Virgin.

The choir was increased to about forty voices by the addition of more tenors and basses and several women, who were placed in the chancel back of the boys, while the soprano and alto solo work was given to women instead of boys. This innovation at the time when most churches were giving up their quartet choirs and putting in those of boys created quite an excitement in church circles, but since then has been adopted by many.

"English adaptations of celebrated masses made by Dr Prentice were introduced in place of the Anglican communion services. The other radical change was the placing of a conductor with baton and stand in the chancel between the choirs. Mr Thomas M. Prentice, a brother of the organist, was given this important position. Another custom inaugurated about this time at St Mary's has been followed by a great many of the city churches, that of having special musical services on Sunday evenings at stated periods. The next innovation was the employment of string and brass instruments in the accompaniments, when on Christmas Day, 1874, Haydn's Imperial Mass was given entire by the choir, assisted by an orchestra of twenty pieces from the Philharmonic Society. A small permanent orchestra is now an established thing at Saint Mary's.

"The choir of the Church of St Mary the Virgin has attained its reputation by faithful and devoted labor on the part of its members, from the organist and choirmaster. It has always received the encouragement and assistance of the rector, The Reverend Thomas McKee Brown, himself an accomplished musician, and of the Trustees of the parish.

"Dr Prentice was born in Norwich, Connecticut, and when a boy studied the organ under Turpin, a prominent organist who had come from England and settled in Eastern Connecticut. He entered the class of '70 at Trinity College, Hartford, and part of the time while there presided over the chapel organ. Later he accepted the position of organist at Christ Church, Norwich, made vacant by the death of his teacher, going down from Hartford on Saturday and returning on Monday.

"At the end of his college course, after a short vacation he accepted his present position. He was given the degree of Doctor of Music by Racine College, Wis., in June 1887, a well deserved compliment to his devotion to the interests of the parish. Dr Prentice has composed several masses, vesper services, and anthems. He

is also Musical Director of the school under the charge of the Sisters of St Mary; one of the founders of the American Guild of Organists, and a charter member of the Clef Music Club of this city.

"Mr Thomas Prentice, also born in Norwich, Connecticut, began his musical career as a chorister at Trinity Church, New York. From there he went to St Mary's in 1874 where for two years he filled the position of bass soloist. In 1876 he was appointed conductor of the choir."

The combination of a remarkable young (twenty-six) priest founding a new parish with two still younger musician brothers engaged to develop the music program practically guaranteed the vigorous and outstanding program which, by 1895, had out-grown its original 450-seat building. Newspaper reviews of services and musical activities abounded. This was a thoroughly new venture organized and run by educated, enthusiastic, and spiritually minded mid-twenty-year-olds in a neighborhood abounding with working families and many children!

As early as 1877 we read in the New York World the following about Saint Mary's:

"The Choir is one of the most important aids in rendering attractive the services of the church. By years of patient work it has come to rank with the best in the city. Not more than half a dozen choirs attempt to produce music so elaborate. Its repertory includes masses by Haydn, Von Weber, La Hache, Lejeal, Farmer, and Concone, all of which have been adapted by Mr Prentice for the Episcopal service. Mr Prentice has also composed two masses with organ and piano accompaniment. His choir consists of ten boy sopranos, three boy altos, six tenors and six basses. They are aided by a quartet who sing behind a screen. The other Ritualistic churches in New York refuse, like Cardinal Manning, to permit the use of female singers, but this quartet consists of Mrs E. C. Robinson, soprano; Miss J. W. Wynne, contralto; Mr H. Brandeis, tenor; and Mr Theron Baldwin, bass. Mrs Robinson's singing is thought by the congregation to be alone enough to show the wisdom of the retention of women in choirs. Miss G. Bluxome is the piano accompanist — a position unusual in New York churches, but shown to be of much importance at St Mary's, especially in voluntaries and *staccato* passages. [!]"

Until April, 1873, when the choral evening service was dis-

continued, there were three fully sung services every Sunday: High Celebration (later called High Mass beginning October, 1891) at 11 o'clock; Even-Song (later called Vespers beginning October, 1872) at 4 o'clock; Compline or Litany at 7:30 o'clock; and *daily* Choral Evening Prayer during Lent. A busy schedule?

The following order of music prevailed at the Mass through the first third of this parish's history:

- Organ Prelude
- Processional Hymn
- Introit Hymn
- Kyrie Eleison (Choir)
- Hymn (in place of Gradual)
- Nicene Creed (Choir, sometimes congregation)
- Offertory (Choir Anthem)
- Sanctus and Benedictus (Choir)
- Hymn of Adoration (Choir)
- Agnus Dei (Choir)
- Gloria in excelsis (Choir, sometimes congregation)
- Hymn (Post-communion; usually *O salutaris* or *Tantum ergo*)
- Recessional Hymn
- Organ Postlude

Composite masses were occasionally sung (that is, parts of the Ordinary by different composers) but usually one mass setting was followed. From every account there was little congregational singing even in some of the hymns. A beautifully trained choir was felt to be a greater aid to worship (often mentioned in newspaper reviews).

Although we know that the Trustees authorized Father Brown in a meeting on November 18, 1870, to buy an organ "for \$300 cash now in his hands and for further payments of \$200 a month", there are no further records about this original instrument. The first new organ of importance was built by George Jardine & Son and installed in 1886. This was an important instrument at that time in its own right but important also because it was moved to the new building (the present church), enlarged, and maintained in working order until the present organ was installed in 1932. A portion of this original Jardine organ remains in the chancel organ space behind the non-speaking gilded pipes. The original console and speaking pipes were removed.

Church of St. Mary the Virgin,

West 45th Street, New York.



Dedication and Exhibition

OF THE

NEW ORGAN,

BUILT BY

GEO. JARDINE & SON,

*Sunday Evening, Oct. 3d,*

◀ 1886 ▶

Burgoyne's Quick Print, 146 Centre St.

# ORDER OF MUSIC.

## PART FIRST.

1. PRELUDE—"Melodie Impromptu," . . . . . SUTTER
2. PROCESSIONAL HYMN 392, . . . . . LASSEN
3. PSALM 150, . . . . . GOUNOD
4. ANTIPHON—(Composed for this occasion), . . . . . G. B. PRENTICE
5. ANTHEM FROM "JUBILEE CANTATA," . . . . . VON WEBER
6. OFFERTORIE IN F, . . . . . BATISTE  
MR. G. B. PRENTICE.
7. TE DEUM, . . . . . KOTSCHMAR
8. RECESSIONAL HYMN 307, . . . . . HEROLD
9. VORSPIEL, . . . . . KRETSCHMER

## SOLOISTS.

MRS. E. C. ROBINSON, Soprano. MISS A. BIRDSALL, Contralto.  
MR. T. DENNISON, Tenor. MR. L. P. LE JEUNE, Bass.

### CHORUS OF THIRTY VOICES.

MR. T. M. PRENTICE, . . . . . Conductor.  
MR. C. G. CLEATHER, . . . . . Tympanist.  
MR. G. B. PRENTICE, . . . . . Organist.

## PART SECOND.

1. FANTASIA, . . . . . JARDINE  
(Displaying the solo stops and the power and variety of the organ.)

MR. JARDINE.

2. OFFERTOIRE IN D, . . . . . BATISTE

MR. WM. E. MULLIGAN.

3. FUGUE, . . . . . HESSE

MR. J. MOSENTHAL.

4. SOLO, . . . . . SELECTED

MR. R. H. WARREN.

- (a. SCHERZO (D major), . . . . . LEMAIGRE
5. (& ALLEGRETTO (B minor) . . . . . GUILMANT

MR. GERRIT SMITH.

6. THUNDER STORM, . . . . . JARDINE

1. Intended to give an idea of the calmness and repose of Nature, and the singing of birds on a Summer afternoon. The pipe of the shepherd is heard in the distance, then echoed from hill to hill, and now near by. Rustic dance interrupted by distant mutterings of thunder.
2. Approach of the storm. Distant thunder is heard; it grows louder as the storm grows nearer; moaning and rushing of the wind. The storm breaks with full violence.
3. The storm subsides and the Vesper Hymn is heard, sung by the peasants as a thanksgiving for a safe deliverance from the tempest. Finale.

MR. JARDINE.

7. FANTASIA IN E FLAT, . . . . . ST. SAENS

MR. WM. E. MULLIGAN.

8. POSTLUDE, . . . . . BATISTE

# ORGAN

— OF —

## Church of St. Mary the Virgin.

BUILT BY  
GEO. JARDINE & SON.

### GREAT ORGAN.

1.	16 ft.—Double Open Diapason.....	Metal,	58	Pipes.
2.	8 ft.—Open Diapason.....	"	58	"
3.	8 ft.—Violin Gamba.....	"	58	"
4.	8 ft.—Doppel Flute.....	Wood,	58	"
5.	8 ft.—Melodia.....	"	58	"
6.	4 ft.—Flute Harmonic.....	Metal,	58	"
7.	4 ft.—Principal.....	"	58	"
8.	2 ft.—Piccolo.....	"	58	"

### SWELL ORGAN.

1.	8 ft.—Open Diapason.....	Metal,	58	Pipes.
2.	8 ft.—Clariana.....	"	58	"
3.	8 ft.—Acolina.....	"	58	"
4.	8 ft.—Lieblich Gedackt.....	Wood,	58	"
5.	4 ft.—Violino.....	Metal,	58	"
6.	2 ft.—Flageolet.....	"	58	"
7.	2 ft.—Cornet.....	"	116	"
8.	8 ft.—Trumpet.....	"	58	"
9.	8 ft.—Bassoon.....	"	58	"
10.	8 ft.—Vox Humana.....	"	58	"
11.	Tremulant.....			

### PEDAL ORGAN.

1.	16 ft.—Open Diapason.....	Wood,	27	Pipes.
2.	16 ft.—Bourdon.....	"	27	"

### MECHANICAL STOPS.

1. Swell to Great Manual.
2. Great Manual to Pedal.
3. Swell Manual to Pedal.
4. Bellows.

### PEDAL MOVEMENTS.

1. Forte to Great Organ.
2. Piano " "
3. Ballance Swell.

The organ is constructed with an extended action, the console being 30 ft. from the wind chests, but owing to its perfect construction and the use of "Jardine's pneumatic pallet," the touch is easy and the pipes have an abundant supply of wind.  
In the voicing the greatest purity and individuality of tone have been produced, in the solo stops, volume and depth of tone in the diapasons, and a brilliancy yet blending quality in the chorus stops, and the whole organ has been finished according to the highest style of art.

The St Cecilia Society founded by Dr Prentice in 1877 combined the choirs of the church (boys, women, and men) for special programs of music, and the many newspapers of the day reviewed these fully. On the fifteenth anniversary of the society (November, 1893) the following review appeared:

"The employment of musical art as a means toward the enkindling of religious emotion in the hearer formed the subject of an address delivered upon the anniversary of the St Cecilia Society of the Church of St Mary the Virgin on the evening of Sunday, November 26, and the sermon gave forth with no uncertain sound the keynote upon which the entire musical system of St Mary's, both in selection and performance, is based.

"However greatly personal opinion may differ as to the service in this church, it must be acknowledged at the outset that it is admirably consistent and coherent. Those portions of the ritual which appeal to the eye, and those which address themselves to the ear, are each the exact complement of the other. The devotions of worshippers at St Mary's have been purely meditative as far as the music was concerned (there being no congregational participation — or next to none) and we therefore draw the conclusion that the contemplative form is found best adapted to the needs of the communicants of the parish. There can be no doubt that Church music of the kind which is performed at St Mary's is a very powerful agent toward the quickening of the dormant emotions of a large body of persons, and since it accomplishes its purposes in this regard will anyone assert that it has not a more sufficient *raison d'être*?

"A glance at the programme provided by Dr Prentice shows how completely, in the pursuit of his aims, he eschews the compositions of Anglican writers: an Overture by Mendelssohn, Psalms chanted to arrangements by Mozart, a Magnificat by Weninger, anthems by Spohr, Lebonc and the last anthem by Dr Prentice himself.

"We wish we could have the opportunity to scrutinize the work of this choir apart from the many instrumental accessories which have always been present on the occasions when we have heard it. The *ensemble* effects are so striking, so varied, and succeed each other in such rapid succession that particulars are lost in generals. True, there was some *a capella* work done, and it was excellently done.



"There has been a fashion in certain quarters, and among certain Church musicians of a different school, to speak a little slightly of the music at St Mary's. 'Light!' says the strict Anglican critic. Yes, light, if you please, but not trivial; and highly effective. 'Theatrical!' says some one less charitable. Not so; dramatic perhaps, and we cannot but think that others might part with a portion of cold, marble-like classicism in return for an infusion of some of the life and warmth and rich coloring of this impressionistic school.

"There is surely a place in the service of the Church for music of this kind, and the organist and choir of St Mary's are occupying their share of it."

Thus, during the first twenty-eight years of the Church of St Mary the Virgin on West 45th Street, Dr George B. Prentice firmly established the musical traditions which have made this parish famous. Although the music repertoire is much enlarged and the music performance is more "professional" by necessity of modern times and there are fewer instrumentalists employed in the musical program, these great traditions are continued and only diminished in scope as cost increases in relation to income.

\* \*

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, Balfé, 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.



**FIRST  
RECITAL  
ON THE  
NEW  
ELECTRIC  
ORGANS**

**BUILT BY  
GEO. JARDINE & SON**

# he Church of St. Mary The Virgin

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

**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.

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, Guilman, 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 resignation 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.

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.



J.G.H. Barry.

*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

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?

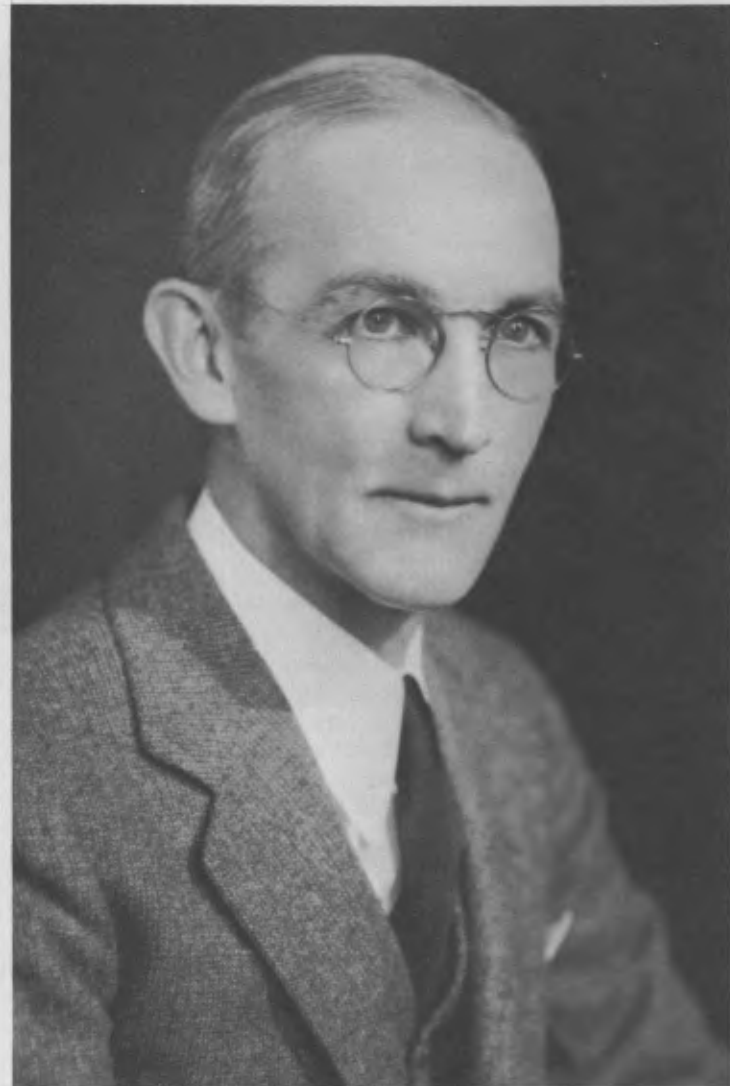
This musical situation was not bad because the musical director was incompetent as a musician — he made very good elsewhere — but that he was obsessed by the parish tradition over which the shadow of Dr. Prentice's infallibility rested. As long as the parish was satisfied, there seemed to be no reason 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 —

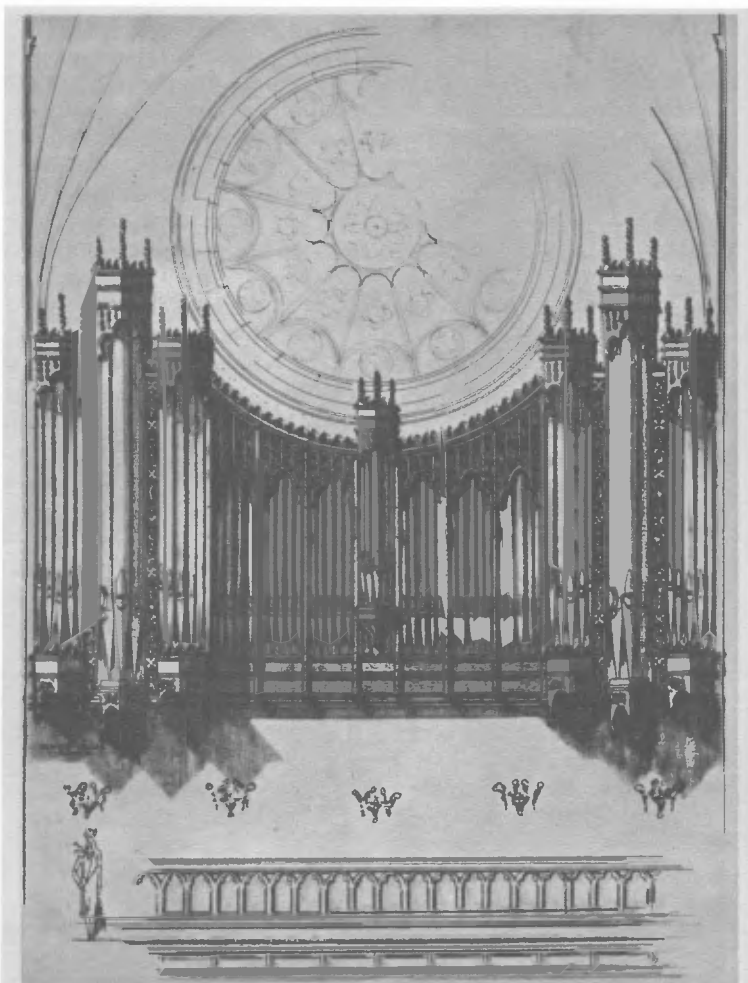
I never was able to make up my mind as to which was the finer, Caesar Frank's [*sic*] or Dvorak's. Then there was Mozart and two masses by Cherubini — these last rather luscious. All this was accompanied by a marked improvement in the orchestra till we began to be told by much travelled persons that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



Raymond Nold



ORGAN CASE  
*proposed by*  
 G. Donald Harrison

THE ORIGINAL JARDINE ORGAN lasted in Saint Mary's until 1932, when a contract for a new instrument was signed with the Skinner Organ Company directed by G. Donald Harrison. Frustrating patience with the old organ might not have stretched over thirty years had it not been for Saint Mary's "orchestra". This aid to music productions might even have inhibited the acquisition of a great new organ menacing the instrumentalists, hanging over them in the gallery as a potential replacement. But it must also be remembered that until G. Donald Harrison came on the organ-building scene in this country, organ design was at its lowest and most decadent level. Had Saint Mary's succumbed to the need for a new organ in 1925 we might *still* be saddled with it. Also it might have been less expensive to maintain a small orchestra rather than spend a large sum for a new organ. The replacement value of the present organ (about \$150,000) would provide an orchestra once a month for the next fifty years!

Raymond Nold had dreamed about and planned a new organ for a long time. Writing in May, 1932, in AVE (which he founded and edited), Father Dale, one of the Cowley Fathers assisting Father Williams and a man whose taste is evident at Saint Mary's, announced plans for the new organ. "Bad times or no bad times, something will have to be done about it soon. Just now, it happens that we could secure particularly attractive terms from the organ builder of our choice were we able to install the new organ at once. The Father Rector is happy to announce that a substantial sum of money has already been placed in his hands, which seems to make a new organ at least within the bounds of possibility. If further developments are favorable, it even seems likely that something may be done in the matter of installing a new organ this summer. If a sum of money, say, \$10,000 in addition to what is now in the Rector's hands, were now available, it would make a new organ in the autumn an actuality."

Enough money was forthcoming to sign the contract in June and work was begun immediately that summer to remove the old organ and prepare for the new one. During this time the gallery choir sang from positions in the ambulatory aisle and the chancel organ was used. Few organs are finished when expected and the new organ was not usable until January, 1933. To be factual, this organ has *never* been completed!



# AEOLIAN-SKINNER ORGAN SPECIFICATIONS 1932

<i>Great Organ</i>	<i>Choir Organ</i>
16' Principal	16' Salicional
8' Principal	8' Geigen Principal
* 8' Diapason	8' Flute Traversiere
* 8' Flute Harmonique	8' Viole
* 8' Gemshorn	8' Viole Celeste
5-1/3' Quint	8' Spitzflöte
* 4' Octave	4' Flute d'Amour
4' Principal	4' Gemshorn
* 4' Flute Couverte	2-2/3' Nazard
3-1/5' Grosse Tierce	2' Piccolo
2-1/3' Octave Quint	1-3/5' Tierce
2' Doublette	1-1/3' Larigot
Harmonics V	Sesquialtera V
* 16' Double Trumpet	* 16' Contra Fagotto
* 8' Trumpet	8' Clarinet
* 4' Clarion	8' Trumpet
	* 4' Clarion
	Tremolo
<i>Swell Organ</i>	<i>Pedal Organ</i>
16' Flute Conique	16' Principal
8' Principal	* 16' Contre Basse
8' Rohrflöte	16' Flute Ouverte
8' Salicional	16' Diapason
8' Voix Celeste	16' Salicional
8' Viole Sourdine	16' Spitzflöte
8' Voix Eolienne	* 10-2/3' Quint
4' Octave	8' Flute Ouverte
4' Flute Triangulaire	8' Octave
4' Salicet	* 8' Violoncello
2' Salicetina	* 6-2/5' Grosse Tierce
Plein Jeu V	* 5-1/3' Octave
Sesquialtera IV	4' Doublette
16' Bombarde	4' Flute Ouverte
8' Trompette	* Harmonics IV
4' Clarion	2' Flute
8' Oboe	32' Contre Bombarde
8' Vox Humana	16' Bombarde
Tremolo	8' Trompette
	4' Clarion
<i>Bombarde Organ</i>	* 16' Double Trumpet
* 8' Viole	* 8' Trumpet
* 8' Viole Celeste	* 4' Clarion
* 8' Orchestral Flute	* 16' Fagotto
* Grande Fourniture VII	* 8' Fagotto
* 16' Double Trumpet	* 4' Fagotto
* 8' Trumpet	
* 4' Clarion	
Tremolo	

\*Prepared for, not installed

# AEOLIAN-SKINNER ORGAN SPECIFICATIONS 1968 (Revised in 1942)

<i>Great Organ</i>	<i>Positiv Organ</i>
16' Principal	16' Salicional
16' Quintaton	8' Gambe
8' Diapason	8' Flute Traversiere
8' Bourdon	8' Viole
8' Quintaton	8' Gambe Celeste
4' Prestant	4' Flute d'Amour
4' Flute Couverte	4' Gemshorn
5-1/3' Quint	2-2/3' Nazard
3-1/5' Tierce	2-1/3' Octave
2-2/3' Nazard	1-3/5' Tierce
2' Doublette	1-1/3' Larigot
Fourniture III/V	1' Sifflet
Cymbale III	Cymbale IV
Harmonics V/VII	16' Musette
Cymbelstern	8' Cromorne
	8' Clarinet
	4' Chalumeau
<i>Swell Organ</i>	<i>Pedal Organ</i>
16' Flute Conique	16' Contre Basse
8' Rohrflöte	16' Diapason
8' Salicional	16' Quintaton
8' Voix Celeste	16' Flute Conique
8' Viole Sourdine	16' Salicional
8' Voix Eolienne	8' Quintaton
4' Principal	8' Flute
4' Salicet	8' Contre Basse
2-2/3' Nazard	8' Salicional
2' Salicetina	4' Doublette
Plein Jeu V	4' Flute
Cornet III	4' Quintaton
16' Bombarde	4' Salicional
8' Trompette	4' Contre Basse
8' Oboe	2' Quintaton
8' Vox Humana	Grand Cornet IV
4' Clarion	32' Euphone
	16' Bombarde
	16' Bason
	16' Musette
	8' Trompette
	8' Musette
	4' Clarion
	4' Musette
	Fourniture IV
	Carillon II

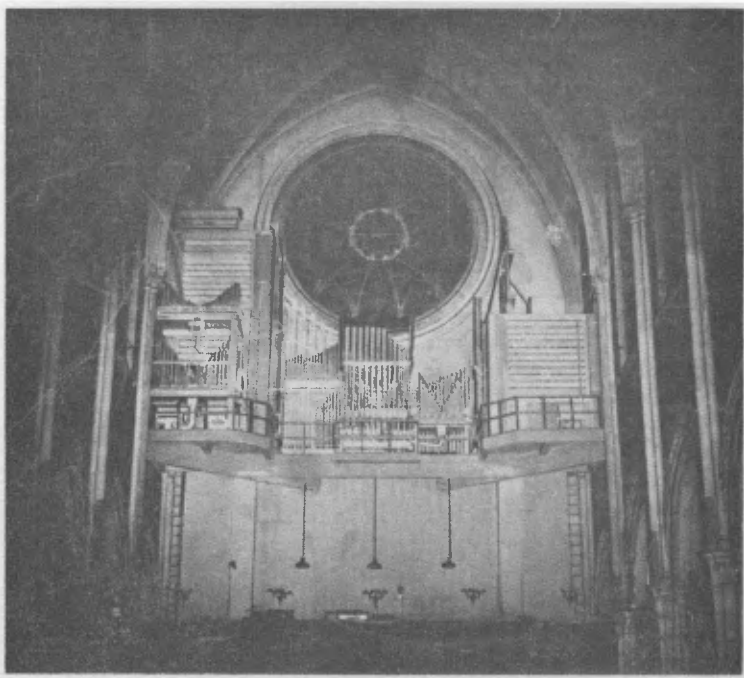
All couplers 16', 8', 4'

The Great Depression subdued further pleas for the Organ Fund since many people were hungry and unemployed. In the original design much was planned to be installed at a later time when money was available. In January, 1934, Father Williams, the Rector, wrote a parish letter which still sounds familiar. "Saint Mary's does have endowments, due to the generosity of former parishioners and friends; but Saint Mary's is quite unable to do business on its endowments. These have shrunk appreciably during the past difficult years. Salaries have been reduced; the choir has had to be made smaller; the orchestra which for so many years has been a feature of our winter services has had to be temporarily abandoned, save for the great festal days. It seems only fair to write plainly the reason of these things, since we have heard rumors that the customary music had been altered or abandoned simply because of some whim of the Rector or of the Director of Music because 'everyone knows there is a special endowment at Saint Mary's for the grand music, the great Masses with orchestral accompaniment.' Unfortunately, there is no such endowment — the music is not endowed at all. The music, like everything else, is dependent upon your regular giving to Saint Mary's according to your ability through a definite weekly pledge. Sporadic giving is of little use in planning the budget."

Thus the new organ came at a time when the music program was curtailed for financial reasons. Raymond Nold was therefore able to sustain musical enthusiasms in the parish by arranging recitals on the new organ. During these lean years the following organists played many fine recitals: G. D. Cunningham, Doctor Stanley Marchant, Hugh Porter, Gunther Ramin, E. Power Biggs, Charles M. Corboin, Winslow Cheney, Carl Weinrich, Charlotte Lockwood, Palmer Christian, Ernest White, Clarence Watters, and Virgil Fox.

The new organ became almost a sensation, with spectacular attendance at recitals. *The American Organist* magazine accorded the instrument the rare honor of four consecutive leading articles (May-August, 1943) and the editor wrote: "There is a grandeur to the Saint Mary's organ I've not met in any other I recall." A contributor said: "The voicing is distinctly American, with all the brilliant, suave, even luscious, packed-in color characteristic of the best American work. But, as this design demands, the organ is not

an assembly of beautiful voices. It is an ensemble instrument in which every voice has been treated so as to be part of the whole. It is, above all, a chorus instrument, in which there is not just one but a multitude of ensembles designed to cope with any kind of music or any ritual demand. So, while still not yet completed, Saint Mary's is an ideal church organ, and a fine recital instrument as well." And a British critic, A. Thompson-Allen, said of Saint Mary's organ: "A pinnacle has been reached over here which rivals the European masterpieces. . . I am convinced that the instrument stands side by side with the great instruments of the older world."



#### "ORGAN WITH A PERSONALITY"

So it is called in this photograph by Ernest White on the cover of *The American Organist* of August, 1950 reproduced here by kind permission of the editor.

Raymond Nold had seen several changes in the parish from Doctor Barry through the upsetting resignation of Doctor Delaney in 1930 to the Cowley Fathers, whom he found to have "genuine musical feeling and astonishingly good taste and accuracy of judgment". In his article "Six Years of Church Music" which appeared in the Golden Anniversary Issue of AVE (May, 1937) Mr Nold referred to the time of the Cowley Fathers and the encouragement he received from them in introducing more plainsong and polyphonic mass settings. Six cantors were placed in the chancel to sing the Proper of the Mass and lead the responses, a custom continued, stopped, and revived several times.

In 1937 George W. Westerfield, an accomplished church musician and Organist under Raymond Nold for about eighteen years, was retired and Ernest White was appointed to take his place. Mr White, a Canadian by birth, had come to this country to study with the famous organist Lynwood Farnham and was later appointed organist of Saint James' Church, Philadelphia, and to the music faculty of Bard College in Columbia University.

One year after Ernest White had come to Saint Mary's as Organist AVE announced: "Both for economic and artistic reasons it has been found desirable to re-organize the musical work of the parish. Saint Mary's has always been known for its fine music and it is expected that, under the new order, the standard not only will not suffer but that the artistic and devotional qualities of our music will be enhanced. The two choral groups, the choir of men and women in the west gallery, and the sanctuary plain chant group will continue to function. The former will henceforth be known as the Polyphonic Choir of the Church of Saint Mary the Virgin."

This ultimatum is followed by a defence of plainsong, unaccompanied polyphony, and modern church music. "We may devoutly hope that our somewhat more sober, but even more exalted, style of music will stimulate an increase of devotion and redound to the glory of God. Certainly, it will mean the greatly increased reputation of the music of our beloved Saint Mary's."

The increased use of plainsong and polyphony was commendable but such an articulate statement of organization at a time when the Director of Music had been incumbent for twenty-five years and was already suffering from leukemia can only be explained by the

fact that a new and vital influence had appeared, namely, Ernest White. Most of the polyphonic and modern masses to be heard for the next twenty-five years were prepared in English and introduced at this time.

When Father Taber became Rector in 1939 Raymond Nold was once again called upon to help the parish through another change. One year after this smooth transition Mr Nold died and shortly Ernest White, his assistant, was appointed Director of Music. In his tribute Father Taber said, "The standard of music has been increasingly heightened during Mr Nold's faithful service over a period of thirty years. Whatever may have been the musical tastes of the members of the congregation, amidst times of musical thrills and musical let-downs, yet all, I believe, recognize and appreciate the fact that Mr Nold was always giving his best to the best."

Shortly after his appointment Mr White read before the young adults' Guild of Saint Francis a paper on "Church Music". The opening statement clearly sets forth the basis on which he produced music at Saint Mary's. We quote in part. "Common prayer and music are two of the means by which a common emotion may be aroused to bind the personalities of a congregation into a unit. They are legitimate aids to worship. They are means by which an individual mind might be stimulated to an understanding of things ordinarily beyond his grasp.

"Of necessity the part assigned to the congregation varies greatly from one parish to another. In residential districts, where the congregation is practically constant, it may be called upon to do more than in a place such as Saint Mary's where there is a great change from week to week. One thing remains — the worshipper comes to church to worship and praise and to present himself before God. He may not be called upon to take part audibly, but the will to worship must be there before he can appreciate or intelligently follow the service.

"The matter of congregational singing, or of audible prayer, does not enter so largely into the service as does the fact that the worshipper should have a feeling for what is taking place before him and of what he is offering as his contribution.

"Because the average musical skill of a large group is too low for a first rate performance, and because the members of a congregation cannot arrange to practice regularly, it is necessary to delegate the audible parts of the service to a choir, who are themselves a part of the congregation. This will not interfere with the worshipper's part — for those trained vocalists are doing his work in a style that the whole congregation could never approach. We do not ask members of the congregation to build our churches unless they be architects trained for the work. In the same fashion our choir singers are called upon to provide that which they are able and trained to do, as pure offering to Almighty God. When the choir sings a piece of music, each person in the congregation should be at one with it, supporting the offering with his spirit."

Ernest White was elected a member of the Board of Trustees in 1944 but it was not his destiny to become another Doctor Prentice. He resigned as Director of Music and a Trustee in 1958. Organists under his direction were Walter Rye, Edgar Hilliar, Marie Schumacher, and Edward Linzel. Mr Linzel succeeded him as Director of Music, Organist, and Choir Master — three in one was new for Saint Mary's. Upon his departure from the parish in the summer of 1962 Edgar Hilliar was called back by Father Taber to direct the music. Mr Hilliar had been granted one year's leave from his position at Saint Mark's, Mount Kisco, and when he returned there the following year, direct descent (or ascent?) to the position of Director of Music at Saint Mary's was no longer possible. That well had run dry and Saint Mary's Rector had to seek an "outsider" for the first time. Father Taber chose James L. Palsgrove, who was directing the music at All Saints' (formerly Saint Thomas' Chapel) on the east side of Manhattan.

\* \*

IT IS SURPRISING to discover how few people know two simple laws of the Episcopal Church. Let us state them clearly. The vestry (or at Saint Mary's the Trustees) call a Rector and the Rector is responsible for the music, appointing the director or organist. There is nothing equivocal about it. However, it must be noted that the vestry or Trustees holding the purse-strings can create excitement. These facts are mentioned here because, as the history of

music at Saint Mary's unfolds, it is obvious that the music was what it was (is what it is and will be what it will be) because the Rector and the Director of Music followed or amended responsibly the traditions they inherited.

Saint Mary's begins her second century in a time of experimental changes in liturgical practice throughout Christendom and therefore is vitally concerned with change in relation to tradition. In one sense there has been continuous change in musical and liturgical practice at Saint Mary's since her beginning. Overlooking details, however, there have been constant factors such as liturgical form, a highly skilled choir, outstanding organs — to say nothing of pastoral accomplishments. These are large and important factors which should not be overlooked when we tend to sink into details.

Dramatic (and, for some, traumatic) changes are taking place in the Roman Catholic Church today. Their changes in liturgical practices are accompanied by a major change in the *mode of performance*. The entire congregation is supposed to participate vocally in every part of the liturgy, whereas heretofore the entire congregation was silent. Thus from one extreme to the other! Very few Roman Catholic parishes maintain skilled choirs to perform the great liturgical music of the past.

Neither the logic of contemplative worship nor the logic of vocal participating worship has been exclusively followed at Saint Mary's, where every Mass and Office is a balance of both, with a skilled choir to enhance the performance. Encouragement of the congregation to sing responses and hymns, the plainsong Creed when there is not one composed, the ordinary of the Mass at Sunday Sung Masses and weekday High Masses, and, at Evensong, the Psalms — all this interweaves well with the choir's contribution.

The present Rector and Director of Music believe in this balance. Here is one place to worship with past glories of liturgical music and to welcome new music to the glory of God.

#### CHURCH OF SAINT MARY THE VIRGIN

139 West 46th Street, New York 10036

(East of Times Square, between 6th and 7th Avenues)

The Rev'd Donald L. Garfield, *Rector*

James L. Palsgrove, *Director of Music*

McNeil Robinson, *Organist*

# MUSIC OF THE CENTENNIAL YEAR 1967 - 1968

## OCTOBER 1 — FEAST OF THE DEDICATION

11 a.m.

Responsory, Ecce sacerdos magnus ..... McNeil Robinson  
Mass of the Holy Spirit ..... Randall Thompson  
Anthem, Stant Syon atria ..... Horatio Parker

## OCTOBER 8 — TRINITY XIX

11 a.m.

Missa le bien que j'ai ..... Claude Gondimel  
Motet, Ego sum panis vivus ..... Tomás Luis de Victoria

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Morley  
Motet, O God, thou art my God ..... Henry Purcell  
O salutaris hostia ..... Pierre de la Rue  
Motet, O sacrum convivium ..... Marc-Antoine Charpentier  
Tantum ergo ..... Gabriel Fauré

## OCTOBER 15 — TRINITY XX

11 a.m.

Missa misericordias ..... Josef Gabriel Rheinberger  
Motet, Ave Maria ..... Franz Liszt

6 p.m.

Magnificat and Nunc dimittis ..... Orlandus Lassus/Tones IV, I  
Motet, Benedicite gentes ..... Orlandus Lassus  
O salutaris hostia ..... Tomás Luis de Victoria  
Motet, Ave verum ..... Giacomo Carissimi  
Tantum ergo ..... Tomás Luis de Victoria

## OCTOBER 22 — TRINITY XXI

11 a.m.

Missa Papae Marcelli ..... Giovanni Pierluigi da Palestrina  
Motet, O sacrum convivium ..... Steffano Bernardi

6 p.m.

Magnificat and Nunc dimittis ..... Orlando Gibbons  
Motet, Almighty and everlasting God ..... Orlando Gibbons  
O salutaris hostia ..... Anton Bruckner  
Motet, Ave verum ..... Anton Bruckner  
Tantum ergo ..... Anton Bruckner

## OCTOBER 29 — FEAST OF CHRIST THE KING

11 a.m.

Missa brevis ..... Zoltan Kodaly  
Motet, Exultate Deo ..... Francis Poulenc

6 p.m.

Magnificat and Nunc dimittis ..... Herbert Howells  
Motet, The Lord is King ..... Henry Purcell  
O salutaris hostia ..... George Henschel  
Motet, Ave verum ..... 14th Century French  
Tantum ergo ..... George Henschel

## NOVEMBER 5 — TRINITY XXIV

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 ..... IV/Orlandus Lassus  
Motet, Justorum animae ..... Orlandus Lassus  
O salutaris hostia ..... Edward Elgar  
Motet, Ave verum corpus ..... Wolfgang Amadeus Mozart  
Tantum ergo ..... Franz Schubert

## NOVEMBER 12 — TRINITY XXV

11 a.m.

Mass in D ..... Wolfgang Amadeus Mozart  
Motet, Ave verum corpus ..... Wolfgang Amadeus Mozart

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Tallis  
Motet, God is our hope ..... Maurice Greene  
O salutaris hostia ..... Jean Langlais  
Motet, Ave verum corpus ..... Josquin des Prés  
Tantum ergo ..... Gabriel Fauré

## NOVEMBER 19 — TRINITY XXVI

11 a.m.

Missa brevis ..... Lennox Berkeley  
Motet, Give thanks unto the Lord ..... Robert Starer

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Attwood Walmisley  
Motet, Hear my prayer, O Lord ..... Adrian Batten  
O salutaris hostia ..... Flor Peeters  
Motet, Ave verum corpus ..... 14th Century French  
Tantum ergo ..... Flor Peeters

## NOVEMBER 26 — SUNDAY NEXT BEFORE ADVENT

11 a.m.

Missa octavi toni ..... Felice Anerio  
Motet, Jubilate Deo ..... Gregor Aichinger

6 p.m.

Magnificat and Nunc dimittis ..... William Byrd  
Motet, Out of the deep ..... Henry Aldrich  
O salutaris hostia ..... Josef Rheinberger  
Motet, Adoro te ..... Josef Kromolicki  
Tantum ergo ..... Sigfrid Karg-Elert

# DECEMBER 3 — ADVENT I

11 a.m.

Mass in G minor ..... Ralph Vaughan Williams  
Motet, Hosanna to the Son of David ..... Orlando Gibbons

6 p.m.

Magnificat and Nunc dimittis ..... Henry Purcell  
Motet, Prepare ye the way of the Lord ..... Michael Wise  
O salutaris hostia ..... Geoffrey Bush  
Motet, Salus aeterna ..... VII  
Tantum ergo ..... Geoffrey Bush

# DECEMBER 10 — SOLEMNITY OF THE CONCEPTION B.V.M.

11 a.m.

Mass in E minor ..... Anton Bruckner  
Motet, Ave Maria ..... Anton Bruckner

6 p.m.

Magnificat and Nunc dimittis ..... Modes VIII, III  
Motet, Awake, awake, put on thy strength ..... Michael Wise  
O salutaris hostia ..... Hermann Schroeder  
Motet, Panis angelicus ..... Hermann Schroeder  
Tantum ergo ..... Hermann Schroeder

# DECEMBER 17 — ADVENT III

11 a.m.

Missa misericordias ..... Josef Rheinberger  
Motet, Veni, Domine ..... Joannes Esquivel

6 p.m.

Magnificat and Nunc dimittis ..... Orlando Gibbons  
Motet, O sapientia ..... Robert Ramsey  
O salutaris hostia ..... McNeil Robinson  
Motet, Ave verum ..... 14th Century French  
Tantum ergo ..... McNeil Robinson

# DECEMBER 24 — ADVENT IV

11 a.m.

Missa dorica ..... Antonio Lotti  
Motet, This is the record of John ..... Orlando Gibbons

# DECEMBER 25 — CHRISTMAS DAY

12 midnight

Mass in C ..... Franz Schubert  
Motet, Dies sanctificatus ..... Josef von Eybler

11 a.m.

Missa Kyrie cum iubilo ..... Plainsong

# DECEMBER 31 — CHRISTMAS I

11 a.m.

Missa brevis ..... Giovanni Pierluigi da Palestrina  
Motet, Natus nobis ..... Jacob Handl

# JANUARY 7—EPIPHANY I

11 a.m.

Missa tertii toni ..... Costanzo Porta  
Motet, Omnes de Saba ..... Jacob Handl

6 p.m.

Magnificat and Nunc dimittis ..... Charles Villiers Stanford  
Motet, Virga Jesse floruit ..... Anton Bruckner  
O salutaris hostia ..... Mode VII  
Motet, Ave verum corpus ..... Edward Elgar  
Tantum ergo ..... Mode V

# JANUARY 14—EPIPHANY II

11 a.m.

Missa brevis in D ..... Wolfgang Amadeus Mozart  
Motet, Jubilate Deo ..... Orlandus Lassus

6 p.m.

Magnificat and Nunc dimittis ..... Robert Fayrfax  
Motet, Angelus ad pastores ..... Jan Pieterszoon Sweelinck  
O salutaris hostia ..... William Byrd  
Motet, Ave verum corpus ..... Josquin des Prés  
Tantum ergo ..... Thomas Luis de Victoria

# JANUARY 21—EPIPHANY III

11 a.m.

Mass for Four Voices ..... William Byrd  
Motet, Come, let's rejoice ..... John Amner

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Tallis  
Motet, O nata lux ..... Thomas Tallis  
O salutaris hostia ..... Thomas Tallis  
Motet, Bone pastor ..... Thomas Tallis  
Tantum ergo ..... Mode V

# JANUARY 28—EPIPHANY IV

11 a.m.

Messe Solonnelle ..... Jean Langlais  
Motet, O mysterium ineffabile ..... Louis Nicholas Clérambault

6 p.m.

Magnificat and Nunc dimittis ..... Herbert Howells  
Motet, O love how deep, how broad, how high ..... Geoffrey Bush  
O salutaris hostia ..... Geoffrey Bush  
Motet, Illuminare, Jerusalem, quia venit lux tua ..... Mode V  
Tantum ergo ..... Geoffrey Bush



# FEBRUARY 4 — EPIPHANY V

11 a.m.

Missa quinta ..... Hans Leo Hassler  
Motet, Cantate Domino ..... Hans Leo Hassler

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Morley  
Motet, O God, thou art my God ..... Henry Purcell  
O salutaris hostia ..... P. Otto Rehm  
Motet, Ave verum corpus ..... Edward Elgar  
Tantum ergo ..... Georg Henschel

# FEBRUARY 11 — SEPTUAGESIMA

11 a.m.

Mass in D ..... Georg Henschel  
Motet, Bonum est confiteri ..... Ernst Eberlin

6 p.m.

Magnificat and Nunc dimittis ..... Henry Purcell  
Motet, I will love thee, O Lord ..... Jeremiah Clarke  
O salutaris hostia ..... Guiseppe Terrabugio  
Motet, O sacrum convivium ..... Giovanni Batista Pergolesi  
Tantum ergo ..... Giacomo Antonio Perti

# FEBRUARY 18 — SEXAGESIMA

11 a.m.

Mass for five voices ..... William Byrd  
Motet, Hear my prayer, O God ..... Adrian Batten

6 p.m.

Magnificat and Nunc dimittis ..... Horatio Parker  
Motet, Urbs Syon unica ..... Horatio Parker  
O salutaris hostia ..... F. M. Breydert  
Motet, Ave verum corpus ..... Everett Titcomb  
Tantum ergo ..... F. M. Breydert

# FEBRUARY 25 — QUINGUAGESIMA

11 a.m.

Messe solennelle ..... César Franck  
Motet, Let nothing ever grieve thee ..... Johannes Brahms

6 p.m.

Magnificat and Nunc dimittis ..... Giovanni Maria Nanino  
Motet, Ecce nunc tempus ..... Francesco Guerro  
O salutaris hostia ..... Ettore Desderi  
Motet, O bone Jesu ..... Marc Antonio Ingegneri  
Tantum ergo ..... Ettore Desderi

# MARCH 3 — LENT I

11 a.m.

Missa in die tribulationis ..... Orlandus Lassus  
Motet, Justorum animae ..... Orlandus Lassus

6 p.m.

Magnificat and Nunc dimittis ..... Bernard Rose  
Motet, O Almighty God ..... Bernard Naylor  
O salutaris hostia ..... McNeil Robinson  
Motet, Panis angelicus ..... Joseph Goodman  
Tantum ergo ..... McNeil Robinson

# MARCH 10 — LENT II

11 a.m.

Missa dona pacem ..... Ettore Desderi  
Motet, O vos omnes ..... Carlos Gesualdo

6 p.m.

Magnificat and Nunc dimittis ..... Benjamin Rogers  
Motet, Teach me, O Lord ..... Benjamin Rogers  
O salutaris hostia ..... Jacob Handl  
Motet, Adoramus te ..... Jacob Handl  
Tantum ergo ..... Tomás Luis de Victoria

# MARCH 17 — LENT III

11 a.m.

Missa Papae Marcelli ..... Giovanni Pierluigi da Palestrina  
Motet, O bone Jesu, exaudi me ..... Giovanni Pierluigi da Palestrina

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Tomkins  
Motet, Almighty and everlasting God ..... Thomas Tomkins  
O salutaris hostia ..... Thomas Tallis  
Motet, O sacrum convivium ..... Thomas Tallis  
Tantum ergo ..... Mode V

# MARCH 24 — LENT IV

11 a.m.

Mass in D ..... Antonin Dvorák  
Motet, Juxta vestibulum et altare ..... Rodericus Ceballos

6 p.m.

*Special music.*  
Magnificat\* and Nunc dimittis ..... Franz Schubert, VII  
Stabat Mater\* ..... Luigi Boccherini  
O salutaris hostia ..... Mode II  
Motet, Ave verum\* ..... Wolfgang Amadeus Mozart  
Tantum ergo\* ..... Franz Schubert

*\*Accompanied by harpsichord and string quartet.*

# MARCH 31 — PASSION SUNDAY

11 a.m.

Mass in G ..... Francis Poulenc  
Motet, Tristis est anima mea ..... Francis Poulenc

6 p.m.

Magnificat and Nunc dimittis ..... John Blow  
Motet, I have longed for thy saving health ..... Maurice Greene  
O salutaris hostia ..... Hermann Schroeder  
Motet, Panis angelicus ..... Hermann Schroeder  
Tantum ergo ..... Hermann Schroeder

# APRIL 7 — PALM SUNDAY

11 a.m.

Missa quaternis vocibus ..... Phillip de Monte  
Motet, Improperium expectavit cor meum ..... Johann Ernst Eberlin

6 p.m.

Magnificat and Nunc dimittis ..... Giovanni Pierluigi da Palestrina  
Motet, O admirabile commercium ..... Giovanni Pierluigi da Palestrina  
O salutaris hostia ..... Tomás Luis de Victoria  
Motet, Adoramus te ..... Franco Roselli  
Tantum ergo ..... Tomás Luis de Victoria

# APRIL 14 — EASTER DAY

11 a.m.

Mass in E minor ..... McNeil Robinson  
Motet, Surrexit pastor bonus ..... Raphael Coloma

6 p.m.

Magnificat and Nunc dimittis ..... Orlando Gibbons  
Motet, If ye be risen again with Christ ..... Orlando Gibbons  
O salutaris hostia ..... Georg Henschel  
Motet, Ave verum corpus ..... 14th Century French  
Tantum ergo ..... Georg Henschel

# APRIL 21 — EASTER I

11 a.m.

Missa quinta ..... Han's Leo Hassler  
Motet, Surrexit Dominus ..... Jacob Handl

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Causton  
Motet, Christ being raised from the dead ..... John Blow  
O salutaris hostia ..... Anton Bruckner  
Motet, Ave verum corpus ..... Edward Elgar  
Tantum ergo ..... Anton Bruckner

# APRIL 28 — EASTER II

11 a.m.

Missa misericordias ..... Josef Rheinberger  
Motet, My Shepherd is the living Lord ..... Thomas Tomkins

6 p.m.

Magnificat and Nunc dimittis ..... William Byrd  
Motet, Make ye joy to God ..... William Byrd  
O salutaris hostia ..... Mode V  
Motet, Ave verum corpus ..... William Byrd  
Tantum ergo ..... Mode VII

# MAY 5 — EASTER III

11 a.m.

Missa Aedis Christi ..... Herbert Howells  
Motet, Christus surrexit ..... Felice Anerio

6 p.m.

## VESPERS OF THE BLESSED VIRGIN MARY

Magnificat ..... Charles Villiers Stanford  
Motet, Ave Maria ..... Anton Bruckner  
O salutaris hostia ..... Anton Bruckner  
Tantum ergo ..... Anton Bruckner

# MAY 12 — EASTER IV

11 a.m.

Mass in D ..... Marc-Antoine Charpentier  
Motet, Psallite Domino ..... Michel Richard de la Lande

6 p.m.

Magnificat and Nunc dimittis ..... Tones IV, I/Lassus  
Motet, Exultate Deo ..... Alessandro Scarlatti  
O salutaris hostia ..... Flor Peeters  
Motet, Ave verum corpus ..... Joseph Noyon  
Tantum ergo ..... Flor Peeters

# MAY 19 — ROGATION SUNDAY

11 a.m.

Missa brevis ..... Lennox Berkeley  
Motet, Petite, et accipietis ..... Sebastian de Vivanco

6 p.m.

Magnificat and Nunc dimittis ..... Horatio Parker  
Motet, I will sing unto the Lord ..... Henry Purcell  
O salutaris hostia ..... Otto Rehm  
Motet, Ave verum corpus ..... Edward Elgar  
Tantum ergo ..... Zoltan Kodaly

# MAY 26 — SUNDAY AFTER ASCENSION DAY

11 a.m.

Missa Ascendo ad Patrem ..... Giovanni Pierluigi da Palestrina  
Motet, Ascendens Christus in altum ..... Tomás Luis de Victoria

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Hunt  
Motet, Ascendit Deus ..... Jacob Handl  
O salutaris hostia ..... Josef Kromolicki  
Motet, Adoramus te ..... Jacob Handl  
Tantum ergo ..... Josef Kromolicki

# JUNE 2 — PENTECOST

11 a.m.

Mass of the Holy Spirit ..... Randall Thompson  
Motet, Nunc Sancte nobis Spiritus ..... Howard Boatwright

6 p.m.

Magnificat and Nunc dimittis ..... Giovanni Pierluigi da Palestrina  
Motet, Spiritus Sanctus ..... Sebastian de Vivanco  
O salutaris hostia ..... Guiseppe Terrabugio  
Motet, Ave verum corpus ..... Giulio Bentivoglio  
Tantum ergo ..... Oreste Ravanello

# JUNE 9 — TRINITY SUNDAY

11 a.m.

Missa brevis ..... Zoltan Kodaly  
Motet, O beata et gloriosa Trinitas ..... Giovanni Pierluigi da Palestrina

6 p.m.

Magnificat and Nunc dimittis ..... Orlandus Lassus  
Motet, Duo Seraphim ..... Tomás Luis de Victoria  
O salutaris hostia ..... Geoffrey Bush  
Motet, Ave verum corpus ..... 14th Century French  
Tantum ergo ..... Geoffrey Bush

# JUNE 16 — TRINITY I

Missa Davidica ..... Lorenzo Perosi  
Motet, Ego sum panis vivus ..... Antonio Caldara

# JUNE 23 — TRINITY II

Mass for three voices ..... Antonio Lotti  
Motet, Oculus non vidit ..... Orlandus Lassus

# JUNE 30 — TRINITY III

Missa brevis ..... Healey Willan  
Motet, Let all with sweet accord ..... Benjamin Rogers

# JULY 7 — TRINITY IV

Mass in G ..... Richard Donovan  
Motet, Praise the Lord, O my soul ..... Maurice Greene

# JULY 14 — TRINITY V

Mass for three voices ..... William Byrd  
Motet, Behold, how good ..... Isaac Blackwell

# JULY 21 — TRINITY VI

Masse Basse ..... Gabriel Fauré  
Motet, O mysterium ineffabile ..... Louis Nicolas Clérambault

# JULY 28 — TRINITY VII

Missa brevis ..... Healey Willan  
Motet, Blessed is he whose unrighteousness is forgiven

Thomas Tomkins

# AUGUST 4 — TRINITY VIII

Missa brevis ..... McNeil Robinson  
Motet, Judica me, Domine ..... Orlandus Lassus

# AUGUST 11 — TRINITY IX

Missa panis quem ego dederó ..... Paul Berthier  
Motet, To thee, O Lord my God ..... Benedetto Marcello

# AUGUST 18 — TRINITY X

Mass for unison choir ..... Virgil Thomson  
Motet, In te, Domine, speravi ..... Michele Saladino

# AUGUST 25 — TRINITY XI

Missa in simplicate ..... Jean Langlais  
Motet, Adoro te ..... Desfontaines

# SEPTEMBER 1 — TRINITY XII

Mass for three voices ..... Antonio Lotti  
Motet, Laudate Dominum ..... Ciro Grassi

# SEPTEMBER 8 — NATIVITY B.V.M.

Missa in honorem Reginae Pacis ..... Flor Peeters  
Motet, Sancta Maria ..... Domenico Massentio

# SEPTEMBER 15 — TRINITY XIV

Missa brevis ..... McNeil Robinson  
Motet, O that my ways ..... Maurice Greene

# SEPTEMBER 22 — TRINITY XV

Mass in F ..... Joseph Rheinberger  
Motet, Thy mercy, Jehovah ..... Benedetto Marcello

# SEPTEMBER 29 — MICHAELMAS

Messe Solonnelle ..... Jean Langlais  
Motet, O quam gloriosum ..... Joannes Esquivel

# OCTOBER 6 — FEAST OF THE DEDICATION

11 a.m.

Missa brevis in F ..... Wolfgang Amadeus Mozart  
Motet, O Lord, I have loved the habitation of thy house

Thomas Tomkins

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Morley  
Motet, I will love thee, O Lord ..... Jeremiah Clarke  
O salutaris hostia ..... Flor Peeters  
Motet, Ave verum corpus ..... 14th Century French  
Tantum ergo ..... Flor Peeters

# OCTOBER 13 — TRINITY XVIII

11 a.m.

Missa Le bien que j'ai ..... Claude Goudimel  
Motet, Cantate Domino ..... Hans Hassler

6 p.m.

Magnificat and Nunc dimittis ..... Henry Purcell  
Motet, O God, thou art my God ..... Henry Purcell  
O salutaris hostia ..... Geoffrey Bush  
Motet, Ave verum corpus ..... Joseph Noyon  
Tantum ergo ..... Geoffrey Bush

# OCTOBER 20 — TRINITY XIX

11 a.m.

Missa Misericordia ..... Josef Rheinberger  
 Motet, O Domine Jesu Christe ..... Francisco Guerrero  
 O salutaris hostia ..... Tomás Luis de Victoria  
 Motet, Ave verum corpus ..... Orlandus Lassus  
 Tantum ergo ..... Tomás Luis de Victoria

6 p.m.

Magnificat and Nunc dimittis ..... Thomas Tallis  
 Motet, Justorum animae ..... Orlandus Lassus  
 O salutaris hostia ..... Thomas Tallis  
 Motet, O sacrum convivium ..... Thomas Tallis  
 Tantum ergo ..... Mode V

# OCTOBER 27 — FEAST OF CHRIST THE KING

11 a.m.

Missa Aedis Christi ..... Herbert Howells  
 Motet, Exultate Deo ..... Alessandro Scarlatti

6 p.m.

Magnificat and Nunc dimittis ..... John Blow  
 Motet, Hear my prayer, O God ..... Adrian Batten  
 O salutaris hostia ..... Hermann Schroeder  
 Motet, Panis angelicus ..... Hermann Schroeder  
 Tantum ergo ..... Hermann Schroeder

# 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

# 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