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

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THE CHURCH OF SAINT MARY THE VIRGIN
New York City

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

Vol. XL

October, 1971

No. 7

My dear people,

On our feast of Dedication, October 3, we will welcome as preacher the Reverend Harold L. Wright, Chairman of the diocesan Ministries Commission. This is a new post created to help place priests in various ministries and help parishes find priests. For this sensitive post, Father Wright is well suited, I believe, and to have him at Saint Mary's, where he worshipped during his years at General, is a pleasure.

Sung Mass at 9 and Evensong at 6 are resumed this Sunday, together with children's classes, taught by two seminarians and three of our young women. Father Boyer's class at 10 is open to all adults.

On the second weekend of October, I will attend a meeting of the Standing Liturgical Commission in Dallas. It is hard for me to be away from home on a Sunday—I like what we do! So do others, like the young priest whose seminary thesis ended with a tribute which you will find on the next page. Yet, always we must ask ourselves whether we are doing all we can both to make God's worship glorious and others at home here. One special way is the bookshop, with a new look now; another is the Sunday noon tour, badly in need of volunteers.

All of us need to take time off for spiritual reflection. To this end, consider a time at the House of the Redeemer, 7 East 95th Street. For men, I have arranged a quiet day, Monday, October 25 (a holiday), from 10 a.m. to 7 p.m., with meditations on "Praying Today" by Father Campbell-Smith, well remembered by us and just now instituted Rector of the Church of the Holy Apostles, Brooklyn. For women, a weekend retreat, November 12-14, will be conducted by Father Boyer. Reservations should be 'phoned to ATwater 9-0399.

Our house of prayer is also a house of plaster, and it shows in many places badly. We have found the leaks, plugged them, and let the plaster dry. Now we ask you to help pay for that very expensive probing work, and for patching plaster and matching paint. We need \$2500. An envelope is enclosed for your special Dedication offering.

Actually, our buildings seem built to last — though we get asked whether we will not sell. To move would be to lose most of our congregation, and all of our ministry to the new office district. We are not moving. The project announced on the next six pages should prove that we mean to stay. Our ministry is here.

Affectionately your priest,

Donald L. Garfield

★

WHEN GOD COMES TO MAN
IN SAINT MARY'S

I SHALL DESCRIBE a concrete example of a church that has come close to the ideal of what eucharistic worship should be. Of course, there are other forms which may capture the full essence of eucharistic celebration, but I have not seen any recently which has impressed me as much as the form used at Saint Mary the Virgin, near Times Square in New York City.

One is aware of a pervading sense throughout the congregation that this is truly a worshipping community: they participate in the liturgy more fully than any church I have been in, Protestant or Catholic. But the sense of community is accompanied by a sense of the Mystery in which each individual is partaking. The service is rich in symbolism and ceremonial: incense, candles, colorful vestments, music. These are all used most beautifully and meaningfully to convey the sense of mystery which is essential at a celebration of the Eucharist. They are also employed to convey the joy that is the celebration of the Eucharist, and, through definite form, keep the service from sliding into sloppy sentimentality. When God comes to man in Saint Mary's, he is greeted by the community with joy, with splendor, with reverence, and with adoration.

As with any experience of this sort, it is most difficult to describe it in words. The only way to understand why I hold Saint Mary's up to the reader's gaze, is for him to go and participate in the Liturgy in that place. I assure him that he will not be disappointed.

RICHARD G. CIPOLLA

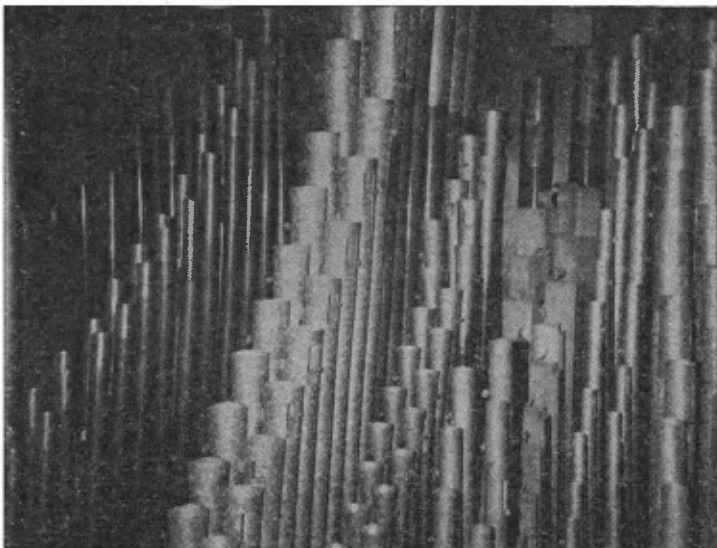
TWO SISTERS IN ONE HOUSE

THE AEOLIAN-SKINNER ORGANS in the chapel of Trinity College, Hartford, Connecticut, and the Church of Saint Mary the Virgin, New York, are sisters. Born in Boston in the same company — Aeolian-Skinner — within a year of each other — 1931 and 1932, they were children of the great builder, G. Donald Harrison, who had just taken over tonal direction of the old firm of Ernest M. Skinner. Harrison was an Englishman who led the way, in this country, back to Baroque principles of organ building: from what has been called "an assembly of beautiful voices" to "an ensemble instrument in which every voice has been treated so as to be part of the whole." His work here and at Hartford, at the Church of the Advent, Boston, and Saint Mark's, Philadelphia, at Harvard's Germanic Museum and Groton School chapel, turned the tide towards what he himself called "Neo-Classical" in organ design. And the Hartford organ was his first.

Here at Saint Mary's his original design was not completed: a surprise to many who know and appreciate the organ at it is. It was not completed because of the Depression of the '30's, and in 1942 it was redesigned as a whole. This was realistic not only because money was lacking but because ideas had progressed in organ design. Ernest White, then Director of Music and himself a distinguished tonal designer, called upon Harrison, and together they reworked the design so that (as the Aeolian-Skinner Company's brochure says) it "became a famous instrument with but two-thirds of its voices installed." So famous, we would add, that to neglect it or replace it would be not only undesirable but irresponsible.

Yet the fact remains that the bombarde division — which would increase the brilliance of the ensemble — never was begun, and the other divisions never were completed — notably the pedal, which has only four independent stops, all the rest being "borrowed" from the manual divisions, with a resultant lack of "bottom". Therefore, those who not only appreciate Saint Mary's organ but know it intimately — not only professionals but many of us in the pews — have devoutly wished for a way to complete it — not as originally designed in detail, but consistently with its great French tonal spirit. Cost of new pipework would be prohibitive for us, of course, and would it be quite the same — historically and tonally — as Harrison's?

Late last spring we learned that we could have Harrison's own work from Hartford to complete his here. Trinity College had decided to put in an organ at the west end of the chapel and could not feasibly build an entirely new organ from the old. Wishing it to be preserved, the college approached us through Professor Clarence Watters. We were excited, to say the least, and, encouraged by several thousand dollars pledged by interested individuals, our Board of Trustees bought the organ at the very fair figure set by Trinity College. Some of its pipes are pictured below.



The slightly elder sister is now on the way to New York. As money comes in from sale of its console and of pipes not needed, and from pledges of parishioners and of others interested in our music, we will incorporate pipes from Hartford into our organ, preserving its essentially French tone and making one consistent, complete whole. The work will be done by Martin E. Boehling. The incorporation — or cohabitation — of these two sister organs will give the needed foundation and flexibility to our organ. It may be, as Professor Watters put it, "the finest French organ outside of France."

SAINT MARY'S ORIGINAL 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'	Spitzflote
* 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'	Rohrflote	16'	Flute Ouverte
8'	Salicional	16'	Diapason
8'	Voix Celeste	16'	Salicional
8'	Viole Sourdine	16'	Spitzflote
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'	Dublette
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
* 8'	Grande Fourniture VII	* 8'	Fagotto
*16'	Double Trumpet	* 4'	Fagotto
* 8'	Trumpet		
* 4'	Clarion		
	Tremolo		

*Prepared for, not installed

All couplers 16', 8', 4'

SAINT MARY'S PRESENT SPECIFICATIONS
(Revised in 1942)

<i>Great Organ</i>	<i>Positiv Organ</i>
16' Principal	16' Salicional
16' Quintaton	8' Gambe
8' Flute Harmonique	8' Flute Traversière
8' Bourdon	8' Viole
8' Quintaton	8' Gambe Céleste
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	2' Piccolo
Cymbale III	Cymbale IV
Harmonics V/VII	16' Musette
	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 Céleste	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
	<i>All couplers 16', 8', 4'</i>

SAINT MARY'S PROPOSED SPECIFICATIONS

<i>Great Organ</i>	<i>Positif Organ</i>
16' Principal	16' Salicional
16' Quintaton	8' Gambe
8' Octave	8' Gambe Céleste
8' Bourdon	8' Flute à Cheminée
8' Quintaton	4' Gemshorn
8' Gemshorn	4' Flûte d'Amour
4' Prestant	2-2/3' Nazard
4' Flûte Couverte	2' Prestant Doux
4' Octave Conique	1-3/5' Tierce
5-1/3' Quint	1-1/3' Larigot
3-1/5' Grosse Tierce	1-1/7' Septième
2-2/3' Octave Quint	1' Sifflet
2' Doublette	Cymbale IV
Fourniture III-V	8' Clarinet
Cymbale III	16' Musette
Harmonics III-V	8' Cromorne
Cornet de Récit V	4' Chalumeau
16' Basson	Cornet de Récit V
8' Trompette	Tremelo
4' Clairon	
Cymbelstern	
<i>Swell Organ</i>	<i>Bombarde Organ</i>
16' Flûte Conique	8' Montre
8' Principal	8' Flûte Harmonique
8' Bourdon à Cheminée	8' Viole de Gambe
8' Salicional	8' Gambe Céleste
8' Viole Sourdine	4' Prestant
8' Voix Céleste	4' Flûte Octaviente
8' Flute Céleste II	2' Doublette
4' Octave	5-1/3' Sesquialtera II
4' Flute Courte	Fourniture V
2-2/3' Nazard	16' Bombarde
2' Doublette	8' Trompette Harmonique
Flute à Bec	8' Cor Anglais
Plein Jeu V	8' Trompette Heroïque
Cymbale III-IV	4' Clairon
Cornet III-IV	Cornet de Récit V
16' Bombarde	
8' Trompette	
8' Hautbois	
8' Voix Humane	
4' Clairon	
Cornet de Récit V	
Tremelo	
<i>Chancel Organ (Manuals)</i>	
8' Principal	
8' Bourdon	
4' Octave	
2' Super Octave	
Mixture III-IV	

Pedal Organ

32'	Prestant		Fourniture VI
32'	Soubasse		Grande Cornet IV
16'	Principal	32'	Contre Bombarde
16'	Contrebasse	16'	1 ^{ere} Bombarde
16'	Flûte Conique	16'	2 ^{me} Bombarde
16'	Quintaton	8'	1 ^{ere} Trompette
16'	Salicional	8'	2 ^{me} Trompette
16'	Bourdon	8'	Musette
8'	Prestant	4'	Clairon
8'	Contrebasse	4'	Musette
8'	Flûte Conique	2'	Chalumeau
8'	Quintaton		
8'	Salicional		<i>Chancel Organ (Pedal)</i>
8'	Bourdon	16'	Spitzfloete
4'	Doublette	16'	Bourdon
4'	Contrebasse	8'	Spitzfloete
4'	Flûte Triangulaire	8'	Bourdon
2'	Flûte	4'	Spitzfloete
5-1/3'	Quint		<i>All couplers 16', 8', 4'</i>
2-2/3'	Carillon II		

THE OPPORTUNITY to buy the Hartford organ and complete the organ at Saint Mary's is one not to be repeated. While the specifications above are not final, they suggest what may be accomplished. Last of all would be the chancel organ in the balcony over the righthand choir stalls, to support congregational singing, and an entirely new console, much needed. Their costs would be approximately \$5500 and \$9000. As a unit the bombarde could be given for \$10,000. Individual stops of the organ range from the largest pedal rank at \$2500 down to \$500 for a set of very small pipes. All these costs include proportionate purchase prices of the pipes, their transportation and installation, and preparation of the organ chests. To do all that we want, we believe we would need \$37,000.

Everyone interested in our musical tradition is invited to pledge. Pledges of \$100 will be appreciated as much as more. Pledges may be arranged with the Rector or Treasurer. Parishioners are not, of course, asked to pledge for the organ in place of, but only in addition to, the regular parochial expenses.

Many parishioners and friends of Saint Mary's will want, we believe, to take this once-in-a-lifetime opportunity of a special gift as a memorial or as a thankoffering for worship at Saint Mary's. To make our worship yet more beautiful will be, we believe, a service to a world and a coming generation which need to learn and long for beauty in holiness.

MARCEL DUPRE
(1886-1971)

*Let us now praise famous men . . .
such as found out musical tunes.*

— Ecclesiasticus 44

PRAISING FAMOUS MEN OF OLD, the Son of Sirach lists men of might, leaders in learning, and peace-makers — all of them honored in their generations, the glory of their times — and among them he makes special mention of "such as found out musical tunes, and recited verses in writing." For these men of music and writing, we are grateful as much as for the powerful, for they make our life beautiful. They benefit mankind, and we believe that their gift is from God.

When we mention such men today, one of them for whom all of us gathered here tonight give special thanks is the great French organist and composer of our own time, Marcel Dupré. At the beginning of this month we were honoring him on reaching the grand old age of eighty-five. In my own parish, his music was played, in his birthday week, by organists who wished to acknowledge their musical debt to Dupré. How could we get on without him, or at least without what he had done? He himself celebrated his birthday in London, with a recital on the new organ of the Royal Albert Hall. Perhaps it was more than he could do, for on Pentecost night, one week ago, he died peacefully in his sleep.

Now, on Trinity Sunday, we make our Te Deum for the glory — the glory of God — which was in Marcel Dupré. And for the happy repose of his great soul we offer this Requiem, itself lovely with the music of Gabriel Fauré. I know that we are all grateful to the chorus singing it and the musicians who arranged for it, and to the Capuchin Fathers, in whose church we offer it. We are pleased, too, to have with us a representative of the Republic of France: M. Guillot de Rode, Head of the Artistic Department of the French Embassy. Our cultural debt to France is great, but she shares her great ones, always, with the world. The world may be thankful for one who so truly showed *la gloire de France*.

Dupré shows more, however, than man's potential of glory. In these days when even theologians — who ought to know better — seem determined to make God flat, music like Dupré's is of great

value, for it makes God great. It exalts him — not beyond our longing but to the exaltation which makes us know that he is our God, and we are his people. I am taken out of myself, when I listen to music of men like Dupré — not to loath myself, but to know how far short I fall of the goodness and glory of God. And that is good for me, for you, for mankind.

It is good to know that there is beauty beyond us, and to know it, if only in promise, by praise of our Creator. He is forever showing himself as we offer him praise. And I think of what is said of him in the chapter immediately before that one in which the Son of Sirach lists the famous men of old. This is what he says of God: "We may speak much, and yet come short: wherefore in sum, he is all. How shall we magnify him? for he is great above all his works. The Lord is terrible and very great, and marvellous is his power. When ye glorify the Lord, exalt him as much as ye can; for even yet will he far exceed: and when ye exalt him, put forth all your strength, and be not weary; for ye can never go far enough."

Surely, justification is there for the glory of music, for the glory of architecture, for all that embodies the invisible glory of God. So also, in the Prayer Book of the Episcopal Church, at the Consecration of a Church the Bishop declares that we consecrate it to God "in order to fill men's minds with greater reverence for his glorious Majesty, and affect their hearts with more devotion and humility in his service."

We would not limit God to a great cathedral nor indeed to any place, great or small. God's true temple is in the hearts of those who serve him. We may not understand great music — it means nothing to many good people. Those who love it, however, as those who love beauty wherever, however, it is embodied, thank God — even when they do not know it — that he is not only everywhere but somewhere, shows his glory in the world and makes man shine with that glory.

Marcel Dupré shone with God's glory, spoke with his Spirit to the spirits of men. On Pentecost night, he fell asleep in the Spirit. We pray that, with him, we may exalt God as much as we can, be not weary in his service, and awake to the glory of the Holy Trinity.

Marcel Dupré was born at Rouen on May 3, 1886, and died at Paris in the night of May 30, 1971. This eulogy by Father Garfield was given at a Solemn Memorial Mass on June 6 at the Church of Saint John Baptist, New York.

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., 12:10 and 6:15 p.m.
Evening Prayer	6:00 p.m.

*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.



OCCASIONAL OFFICES

The MINISTRATIONS OF THE CLERGY are available to all. Holy Baptism is ministered to those properly sponsored or prepared. Preparation for First Confession, Confirmation, and Holy Communion can begin at any time. Holy Matrimony according to the law of God and the Church is solemnized after instruction by the clergy. Holy Unction and Holy Communion are given to the sick when the clergy are notified, and regularly to shut-ins. Burial of the Dead usually follows Requiem Mass in the Church, and the clergy should be consulted before any arrangements are made. Music at weddings or funerals should be arranged with the Director of Music.

CHURCH SCHOOL

CHILDREN attend 9 o'clock Mass on Sunday and receive instruction afterwards in the Mission House. For ADULTS there is discussion at 10 o'clock in Saint Joseph's Hall.



ORDER OF SAINT VINCENT

ACOLYTES of the parish. Men and boys who wish to serve at the altar should speak to the clergy.



SAINT RAPHAEL'S GUILD

USHERS at services of the parish. Men who can help should speak to the clergy.



SAINT MARTIN'S GUILD

TOURS of the church are conducted after Sunday High Mass. Women who would undertake this mission of welcome should speak to the clergy.



SAINT MARY'S GUILD

SACRED VESTMENTS AND VESSELS are cared for by women working on Wednesdays and Saturdays. Those who can sew, wash and iron, and polish should speak to the clergy.



DEVOTIONAL SOCIETIES

SAINT MARY'S WARDS of the Confraternity of the Blessed Sacrament, the Guild of All Souls, and the Society of Mary are open to all communicants.

PARISH LIBRARY

BOOKS MAY BE BORROWED from the William Edward Jones Memorial Library of theology, apologetics, ecclesiastical history, religious biography, and the devotional life. The library is open on Sundays after High Mass.



SAINT FRANCIS DE SALES SHOP

BOOKS MAY BE BOUGHT after Sunday High Mass at the shop next to the parish hall. There are also crucifixes, rosaries, medals, and other aids to worship.



SAINT MARY'S PUBLICATIONS

Exultate Deo, Evensong and Benediction at Saint Mary's: monaural \$4.95; stereophonic \$5.95 (mailing 50c)

Ecce Sacerdos Magnus, The Archbishop of Canterbury at Saint Mary's: monaural \$6.50 (mailing 50c)

Towards a Living Liturgy, essays by seminary professors and parish priests: \$1.00 (mailing 25c)

A Tribute to Saint Mary's, Dr. Macquarrie's articles on Benediction, Stations, and Saint Mary's: 25c

Music at Saint Mary's, James L. Palsgrove's historical review with music lists today: 50c

Worship in Spirit and Truth, papers at the 1970 liturgical conference on Prayer Book proposals: \$2.95

Vêpres du Commun, Dupré's organ antiphons played at Saint Mary's by McNeil Robinson: stereophonic \$5.95 (mailing 50c)

Order from the Saint Francis de Sales Shop



SAINT MARY'S SPECIAL MUSIC FUND

CONTRIBUTIONS from individuals who want to support musical activities which lie beyond the essentials of liturgical worship are gratefully received through the parish office.



REMEMBER SAINT MARY'S IN YOUR WILL

BEQUESTS may be made in the following form:

"I hereby give, devise, and bequeath to the Society of the Free Church of Saint Mary the Virgin, a corporation organized and existing under the Laws of the State of New York, and having its principal office at 145 West 46th Street, New York City, . . . [here state the nature or amount of the gift]."

CALENDAR FOR OCTOBER

1. F. St Remigius, Bishop of Rheims, c. 530.
2. Sa. *Of our Lady.*
3. Su. DEDICATION OF THE CHURCH.
High Mass with Procession 11.
4. M. St Francis of Assisi, Friar, 1226.
5. Tu. *Of Pentecost XVIII.*
6. W. St Bruno, Abbot of the Grande Chartreuse, 1101.
7. Th. *Requiem 6:15.*
8. F.
9. Sa. Robert Grosseteste, Bishop of Lincoln, 1253.
10. Su. PENTECOST XIX.
11. M. *Requiem 7:30.*
12. Tu. St Wilfrid, Archbishop of York, 709.
13. W. St Edward the Confessor, King of England, 1066.
14. Th.
15. F. St Teresa of Avila, Doctor, 1582.
16. Sa. *Of our Lady.*
17. Su. PENTECOST XX.
18. M. SAINT LUKE THE EVANGELIST.
19. Tu. St Frideswide, Abbess of Oxford, 8th c.
20. W. *Requiem 12:10.*
21. Th.
22. F.
23. Sa. SAINT JAMES OF JERUSALEM, MARTYR, c. 62.
24. Su. PENTECOST XXI.
25. M. SS. Crispin & Crispinian, Martyrs of Soissons, 287.
26. Tu. Alfred the Great, King of the West Saxons, 899.
27. W.
28. Th. SAINT SIMON & SAINT JUDE, APOSTLES.
29. F. James Hannington, Bishop of Eastern Equatorial Africa, and
Martyr, 1885.
30. Sa. *Of our Lady.*
31. Su. PENTECOST XXII.
I Evensong of All Saints'.

MUSIC FOR OCTOBER

OCTOBER 3 — DEDICATION OF THE CHURCH

- 11 a.m.
 Missa brevis William Walton
 Motet, O Lord, I have loved the
 habitation of thy house Thomas Tomkins
 6 p.m.
 Magnificat & Nunc dimittis William Byrd
 Motet, Sacerdotes Domini William Byrd
 O salutaris hostia Mode VIII
 Motet, Ave verum corpus William Byrd
 Tantum ergo Mode III

OCTOBER 10 — PENTECOST XIX

- 11 a.m.
 Missa Le bien que j'ai Claude Goudimel
 Motet, Exsultate Deo Alessandro Scarlatti
 6 p.m.
 Magnificat & Nunc dimittis Charles Villiers Stanford
 Motet, Hear my prayer, O God Adrian Batten
 O salutaris hostia Josef Kromolicki
 Motet, Ave verum corpus 14th Century French
 Tantum ergo Josef Kromolicki

OCTOBER 17 — PENTECOST XX

- 11 a.m.
 Missa Papae Marcelli Giovanni Pierluigi da Palestrina
 Motet, O Domine Jesu Christe Francisco Guerro
 6 p.m.
 Magnificat & Nunc dimittis IV/Orlandus Lassus
 Motet, Adoro te devote Jean Desfontaines
 O salutaris hostia Pierre de la Rue
 Motet, O sacrum convivium Marc-Antoine Charpentier
 Tantum ergo Nicolas Gigault

OCTOBER 24 — PENTECOST XXI

- 11 a.m.
 Messe solennelle Jean Langlais
 Motet, Exsultate Deo Francis Poulenc
 6 p.m.
 Magnificat & Nunc dimittis Thomas Tallis
 Motet, I will love thee, O Lord Jeremiah Clarke
 O salutaris hostia Hermann Schroeder
 Motet, Panis angelicus Hermann Schroeder
 Tantum ergo Hermann Schroeder

OCTOBER 31 — PENTECOST XXII

- 11 a.m.
 Mass in D Marc-Antoine Charpentier
 Motet, Psallite Domino Michel Richard Delalande

6 p.m. *I Evensong of All Saints'*

Magnificat & Nunc dimittis	Thomas Attwood Walmisley
Motet, And I saw a new heaven	Edgar Bainton
O salutaris hostia	Anton Bruckner
Motet, Ave verum corpus	Anton Bruckner
Tantum ergo	Anton Bruckner



FROM THE PARISH REGISTER

MARRIAGE

*"Those whom God hath joined together
let no man put asunder."*

August 22 — Frederick Graf Whelan & Margaret Judith Fried.

RECEIVED BY CANONICAL TRANSFER

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

July 6 — John Graham Cadney.

Viola Carolyn Stringham Cadney (Mrs John G.).

July 22 — Guy Colin Bernard.

BURIALS

"My flesh shall rest in hope."

July 26 — Janet Dix.

August 25 — Elvira Herg Oxx.



ALTAR FLOWER MEMORIALS

October 3 — Dedication, Freda Wilson Stewart.

October 10 — Pentecost XIX, Rufus McIntosh.

October 17 — Pentecost XX, Hallie Wilson.

October 24 — Pentecost XXI, Frances Nash.

October 31 — Pentecost XXII, Departed members of the McGrane Family.



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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 John Paul Boyer

PARISH OFFICE

145 West 46th Street, New York 10036 — PLaza 7-6750

Office open Monday to Friday (except legal holidays)

9 a.m. to 1 p.m. and 2 to 4:30 p.m.

Mr William R. Anderson, *Parish Secretary*

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133 West 46th Street, New York 10036—PLaza 7-3962

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Open Monday to Friday, 1 to 5 p.m.

Mrs Emil F. Pascarelli, *Program Director*

Mr John Z. Headley, *Treasurer* PLaza 7-6750

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wish to receive AVE.*

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