

# AVE

CHURCH OF SAINT MARY THE VIRGIN  
145 WEST 46TH STREET  
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November–December AD 2001

# AVE

*A Bulletin of the Church of Saint Mary the Virgin  
in the City of New York*



**THE CHURCH OF SAINT MARY THE VIRGIN**  
*145 West Forty-Sixth Street, New York City*

*The church is open Sunday from 8:00 AM to 6:00 PM,  
Monday through Friday from 7:00 AM to 7:00 PM,  
and Saturday from 11:00 AM to 6:00 PM.*

**WORSHIP**

**The Holy Eucharist**

On Sunday, Mass is said at 9:00 AM and 5:00 PM. At 10:00 AM, Sung Mass is offered. At 11:00 AM, Solemn Mass is offered. Monday through Friday, Mass is said at 12:15 PM and 6:20 PM. On Saturday, Mass is said at 12:15 PM.

**The Daily Office**

On Sunday, Morning Prayer is said at 8:30 AM and Evening Prayer at 4:45 PM. Monday through Friday, Morning Prayer is said at 8:30 AM, the Noonday Office at 12:00 noon, and Evening Prayer at 6:00 PM. On Saturday, the Noonday Office is said at 12:00 noon and Evening Prayer at 5:00 PM.

**The Reconciliation of Penitents**

Confessions are heard on Saturdays from 11:30 AM to 12:00 noon and from 4:00 PM to 5:00 PM, and by appointment at other times.

**DIRECTORY**

**The Parish Office**

The office is open Monday through Friday from 9:30 AM to 5:30 PM.  
Telephone: 212-869-5830 Facsimile: 212-869-7039  
Worldwide Website: [www.stmvmvrgin.org](http://www.stmvmvrgin.org) E-mail: [info@stmvmvrgin.org](mailto:info@stmvmvrgin.org)

**The Parish Clergy**

The Reverend Stephen Gerth, *rector*;  
The Reverend Matthew Weiler, *curate*;  
The Reverend Thomas Breidenthal, *assistant*;  
The Reverend Arthur Wolsoncroft, The Reverend Canon Maurice Garrison,  
The Reverend Amilcar Figueroa, The Reverend Rosemari G. Sullivan,  
The Reverend James Ross Smith, *assisting priests*;  
The Reverend Canon Edgar F. Wells, *rector emeritus*.

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

Volume LXX, Number 6

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October 1, 2001

Dear Friends in Christ,

Life changed in New York City and in our country on September 11. As I write, an almost endless succession of funerals sweeps across our city. We have been praying for the thousands of innocent victims, men, women, and children, who were killed in the attack on our country. We have been praying for those who mourn. We have been praying for all who are working at the disaster sites and for all who help in this work. We have been praying for our armed forces on active duty, for the leadership of our nation, and for our nation itself.

As a parish priest and a resident of Times Square I am aware of the impact this attack has had on our community. I will never be able to forget the young widow and her two children who sat in the front row of the church praying for a husband and father who will never come home. The children are so young. They will never have a memory of their father.

People are losing their jobs in many businesses in our neighborhood. For the time being, almost no one in this city can meet a friend or colleague, stop in a shop, or even just walk down the street without having to think or speak about the effects of this attack. It is terribly sad and so very unnecessary. But you and I live in a world which seems unable to stop hatred and evil before it erupts into violence. I continue to be amazed at how many seem to be more worried about how our government may respond than they are concerned about the innocent who have already lost their lives, the families of those who have died, and the protection of the nation.

In the midst of all this, of course, we do not lose hope. I want our wider parish community to know how strong is the goodness of the people of our city. Jesus said that no one had greater love than those who lay down their lives for others. Remembering the life-giving work of our firefighters and other civil officers and countless ordinary men and women caught up in these events renews my faith in the goodness of God and the power of the cross to bring good from evil.

Life also goes on in wonderful ways. The appointment of our assistant, the Reverend Thomas E. Breidenthal, as Dean of Religious Life at Princeton University was announced this morning. He assumes his new position as of January 1, 2002. I am sure that the General Theological Seminary community will miss him very much, as will our



*At the farewell party for Father Allen Shin and Clara Mun*

own parish community. But it is altogether appropriate that a priest with his gifts and heart has been called to this position.

The new Bishop of New York, the Right Reverend Mark S. Sisk, will be with us on All Saints' Day to baptize and confirm. His installation was held at the Cathedral Church of Saint John the Divine on Michaelmas. The cathedral was so alive with a huge congregation. The clergy were seated in the front of the nave. I had never heard the "State Trumpets" before—organ pipes that sound like trumpets, fixed to the west wall of the cathedral. I thought they weren't very loud. After the Mass I discovered that

those sitting closer had an entirely different opinion about how loud they were. Saint John the Divine is huge. It was very powerful for so many reasons for our diocesan community to be together. Bishop Sisk spoke purposefully to us about the Gospel and our work in the light of the evil that has been inflicted on our city and our country. It will be an honor for us to have him with us at Saint Mary's for one of the great feasts of the Church year during his first few months as ordinary of our diocese.

**I**N TODAY'S mail I received a copy of a letter to our curate from his bishop, the Right Reverend John W. Howe, bishop of the Diocese of Central Florida, giving his consent to Father Weiler's ordination to the priesthood. This will be held at Saint Mary's on Friday evening, November 30, the Feast of Saint Andrew the Apostle, at 6:00 PM. As Bishop Sisk will already have been with us on November 1, he asked that we have another bishop preside at the ordination. For so many reasons it is going to be an extraordinary celebration. The Most Reverend Frank T. Griswold, Presiding Bishop and Primate of the Episcopal Church, will preside.

It was early on Father Weiler's second day at Saint Mary's that a series of telephone calls settled the date and time of the event. I told everyone but Matthew. We were bouncing off the walls with excitement. That evening, Father Shin and I took Matthew into the church for Evening Prayer. We stopped on the chancel steps. I turned to Matthew and said, "On this spot, the Presiding Bishop and Primate of the Episcopal Church will ordain you to the priesthood on the Feast of Saint Andrew the Apostle." Father Shin and I agreed that in the most marvelous way Matthew was entirely speechless.

Coincidentally, this summer a new member of our parish community, Christopher Hyland, told me that he had read in AVE of our need for new vestments. Christopher

is president of Christopher Hyland, Inc., a firm that specializes in extraordinary fabrics. He is donating a large concelebration set (five chasubles, two dalmatics, a cope, and all the rest) to the parish in memory of his parents. These were to be ready for Christmas, but we've pushed the date ahead so that the set will be worn for the first time at Father Weiler's ordination. The principal fabric is a red and gold brocade manufactured by a very small factory in Italy. It is unbelievably rich and looks as if it were meant only to be worn at Saint Mary's. The vestments are being made here in the city by Patrick Boylan, who was recommended to us by a member of the textile department of the Metropolitan Museum of Art. Mr. Hyland has also donated the fabric for a new Advent set, which Father Weiler will wear at his first celebration of the Eucharist, at 11:00 AM on Sunday, December 2, the First Sunday of Advent.

One of Saint Mary's great friends, the Reverend Alan Moses, Vicar of All Saints, Margaret Street, London, will be here to preach for the patronal feast. This year our principal service for the Solemnity of the Immaculate Conception will be on Friday, December 7, at 6:00 PM. We will have much to celebrate. I would also like you to know that one of the first messages I received on September 11 was from Father Moses. He wanted us to know that we were very much in the prayers of his parish community and that special services would be offered. It meant everything to me, and I know it will to you, that when he learned of the attack his thoughts turned to Saint Mary's.

I close with great hope for the future and great personal thankfulness for the privilege of being rector of this extraordinary parish community at this time. Advent will be here very soon. The freshness and quiet of Advent never fail to refresh my soul. The joys of Christmas need no elaboration for you from me. Thank you for your prayers and support for the witness to the Gospel of Jesus Christ through this wonderful parish, the Church of Saint Mary the Virgin in the City of New York.

Yours faithfully,

*Stephen Ceuth*

### CONTRIBUTIONS TO AVE

*received with thanksgiving*

Please make checks payable to the Church of Saint Mary the Virgin.

William P. Haithcoat, \$20; Charles Nelson, \$25; David and Camille Gillespie, \$25; Dale Bonenberger, \$25; Linda Bridges, \$25; Philip Dean Parker, \$25; George and Helena Handy, \$25; Rosanne Valeri, \$25; the Rev. Charles E. Whipple, \$25; Dr. Leroy Sharer, \$25; Abraham Rochester, \$25; Ricardo and Susan Miranda, \$25; Kenneth Isler, \$14; Peter and Jocelyn Dannenbaum, \$50; and the Rev. Canon Edgar F. Wells, \$50.

*Reminder to our Canadian friends: Our bank will accept only international bank drafts denominated in U.S. dollars, or checks drawn in U.S. dollars on an American bank or the American branch of a Canadian bank.*

## The Cross of Christ

*The following sermon was preached at Saint Mary's by the Reverend Michael P. Basden, Rector of Trinity-by-the-Cove Church in Naples, Florida, on Holy Cross Day, September 14, 2001.*

FATHER GERTH, thank you for your kind invitation to be here, with you and your parish, on this feast day. Little did we know that this week would be marked by such horrific events. However, it is clearly appropriate for us to be celebrating this feast at this particular time.

While I am honored to be here, I am filled with a sense of inadequacy, and I pray that the Holy Spirit will pour the grace necessary upon my offering so that in the midst of this unbelievable tragedy the Good News of God in Christ Jesus will surely shine.

It hung above the altar in the dimly lighted church of my childhood. It was of grand scale. Upon it was the great high priest, crowned and wearing gloriously adorned vestments.

In my paternal grandmother's bedroom it hung on the wall across from her bed. Its corpus was tattered, as if worn down through the years. It was obviously hung so that it could be viewed from the bed where my grandmother spent the last ten years of her life and where she died. It was taken down after her death in preparation for the room to be painted. An outline of its image remained from the stain of nicotine.

It hung inside my other grandmother's casket the night of her wake. My three-year-old son was precariously perched on top of the prayer desk in front of her body. He was reaching into the casket where it hung. Apparently it was crooked and he thought it needed to be straightened. He was singing to himself, or perhaps to her, "Seek ye first the Kingdom of God."

I can still hear Zlata, the survivor of a World War II concentration camp, tell, in an almost unintelligible accent, of the death of her teenage brother as he attempted to prevent two Nazi soldiers from taking the family's prized icon.

My daughter arrived from Korea the Monday of Holy Week, just in time for an Easter Vigil baptism. I'll always treasure presiding at her immersion baptism and anointing her with Chrism, signing her forehead with the words, "You are sealed by the Holy Spirit in Baptism, and marked as Christ's own forever."

And every day this week, in the newspapers and on television, I have seen its shape in twisted steel.

Many images, many memories. Some warm and comfortable. And, most certainly at this time, some dark and indescribably painful. Yet, today is a day of celebration. It is Holy Cross Day—one of many feasts for the Church to offer praise and thanksgiving for the glory and the mystery of our redemption. The cross of Christ. Death and resurrection.

Suffering and healing. Agony and uncontainable joy. One celebration with two realities gloriously fused.

I live in South Florida, not too far from where I was born and reared, and while it is clearly not the Deep South, there is a vein of Christianity present that confounds me. We all know it. It's not only in the Bible Belt of our nation, it's even here in New York. It is a partial faith. It is a faith that fails to incorporate the profound and mysterious reality of suffering and loss. It is glory without agony, and it is not the whole truth. It is a faith that is incapable of carrying us through these times.

Our own faith is a life-long endeavor to appropriate, deep within our soul, God's gift in Jesus Christ. It is a life-long gift to experience the joy and peace that only Christ can bring to our hearts. And it is a life-long journey to walk the way of the cross with our Lord and Savior Jesus Christ. It is also a life-long reality that we too will know suffering, betrayal, loss, and death. This is most clear to us all at this time.



Photo by Alice V. Manning

*Father Basden preaching on Holy Cross Day*

Such is the case today, not only for New Yorkers, but for our nation and the rest of the free world. But as Christians, through the working of the Holy Spirit in and through the Church, as my wife and I experienced it sixteen years ago, we can recover and perhaps discover anew the belief that the cross of Christ, the Paschal Mystery, is what defines our experience and knowledge of God.

THERE WAS no empty tomb without the horror of Calvary. And, beloved in Christ, it has been and most certainly is now the cross of Christ that will lead us home. Over time and with a commitment to the journey, we can come to the place where the mystery of redemption and its paradoxical reality will lead us to healing and to an ever unfolding discovery of God.

Strange, it took the death of my infant daughter for me to know the depth of the truth that the cross, as itself, is the guide to the true life. It was and is that simple. It was and is that complex. St. Augustine said it best when he wrote, "The tree upon which were fixed the limbs of him dying was ever the chair of the Master teaching."

This is where we begin as Christians. Some believers say Christian life begins at the empty tomb. I disagree. Christian life begins at the cross. The cross is the place to which

we bring all that we are, the good, the bad, the painful, the joyful, all to be enveloped in the love of God in Christ Jesus, all to be made new into the likeness of our creator. As Christians we are to bear the cross in the daily embrace of all that it means to be human at this time in our personal and collective histories. Simply put, we gather here this evening to celebrate our faith in the love of God in Christ and the difference this love makes in our lives. And we bring to this celebration all that we are and offer it to God for sanctification.

As we are experiencing this week, to come to the cross is not an action of taking the cross upon oneself, but rather having the fullness of life drawn out of us. We cannot do this alone. We need each other's help to live out the faithfulness that is asked of us.

The Christian life is filled with paradoxical mysteries. In this time of great suffering and pain, may tonight's celebration provide us with the courage and strength to allow God's Spirit to call us deeper into becoming who we already are, and most especially at this time to be the living body of Christ in our fragile world.

## RED-LETTER DAYS

### November 1, All Saints' Day

6:00 PM: Procession and Solemn Mass

*Celebrant:* The Right Reverend Mark S. Sisk, Bishop of New York

### November 2, All Souls' Day

6:00 PM: Solemn Mass

*Celebrant and Preacher:* The Rector

### November 30, Saint Andrew's Day

6:00 PM: The Ordination to the Priesthood of Matthew Weiler

*Celebrant and Preacher:* The Most Reverend Frank T. Griswold, Presiding Bishop and Primate of the Episcopal Church

### December 7, The Eve of the Immaculate Conception

6:00 PM: Procession and Solemn Mass

*Celebrant:* The Rector

*Preacher:* The Reverend Alan Moses, Vicar of All Saints, Margaret Street, London

### December 24, The Eve of the Nativity of Our Lord Jesus Christ

10:30 PM: Christmas Music and Carols

11:00 PM: Procession and Solemn Mass

*Celebrant and Preacher:* The Rector

### December 25, The Nativity of Our Lord Jesus Christ

11:00 AM: Solemn Mass and Procession to the Crèche

*Celebrant and Preacher:* The Rector

## Robert McCormick: The Music Man

*"So many great things are possible here," says our new Director of Music. That will probably turn out to be an understatement.*

IT'S A SUNDAY MORNING in early July. Solemn Mass has just ended. Robert McCormick, the new Music Director, scampers down from the choir loft after his organ postlude to introduce himself to parishioners eager to meet the new man, and as he comes into view I begin to get some notion of how Dorothy and her companions must have felt toward the end of *The Wizard of Oz*. That's because the figure that has emerged from behind the curtain—or in this case from off the organ bench—simply doesn't fit the experience we have just had. He is too young to make music like that. Too unassuming. Too polite. And way too affable. Where's all the difficult artistic temperament that invariably comes along with such prodigious talent?

Absent. Happily absent. Though temperament is possibly the only characteristic commonly associated with great musical ability that *is* absent from this eager, energetic, and joyful 23-year-old. Surely that was the opinion of our Music Search Committee of four professional musicians, who, having heard the finalists audition at the church, unanimously picked Mr. McCormick. And it was evidently the opinion of the audition choir as well, a group of singers who did not work together regularly and therefore were in more than usual need of good direction to produce good music. At the end of Mr. McCormick's turn with them, the singers spontaneously applauded him, and him alone.

You might well suppose that this new addition to the parish is one of those prodigies who have been at this since birth, steeped from the cradle in Renaissance motets, Viennese Masses, and the noble traditions of Anglican worship. You might suppose that, but it's not true. The members of the McCormick clan of Macon, Georgia, where Robert was born and raised, were mostly good Baptists or Methodists—though, Robert is quick to point out, the latter were "High Church Methodists," belonging to "one of the few parishes that did such things as carry a processional cross."

In fact it was the organist and choirmaster at that parish, Camille Bishop, who essentially launched Robert on his long journey to Saint Mary's, starting him on piano lessons when he was nine years old, and later teaching him the organ, an instrument Robert admits "had always captivated me." By the time he was a high-school freshman, Robert was playing solo piano for a Methodist parish that was too small even to have an organ, later moving to a Southern Baptist church where, he says, "There was me playing a mediocre electronic organ on one side, and a lady playing the piano on the other side." But it was a happy time. "I got to know all that repertoire, and I still love it," he says with genuine affection. Then he pauses and appends the obvious: "But it could not be more different from ours." It does, however, account for the fact that, at the time he entered New Jersey's Westminster Choir College as a Sacred Music major, "My idea of the highest form of liturgy would have been a well-planned and well-executed hymn sing."

Robert's tastes would soon be changing, however, as he began attending the two

Episcopal parishes in Princeton, ranging farther afield to Philadelphia and New York on occasional Sundays, as he developed a growing appetite for the Anglo-Catholic style of worship. By the spring of his freshman year he had been confirmed as an Episcopalian at the Main Line parish of Good Shepherd, Rosemont, Pennsylvania, and along the way he changed his major to Organ Performance. His vision of musical excellence had already evolved far beyond the “well-executed hymn sing.” His artistry would gradually do so as well.

**T**HAT MEANT not just being talented enough to make beautiful music himself, but being experienced and sensitive enough to help others do the same. A choir, after all, is simply a human instrument, one that must be played with great care—and with great caring—to sound its best. Westminster helped, of course, since, as Robert puts it, “You do have the experience of making music with others. Everyone pretty much has to be in a choir the whole time you’re there.” But what “really prepared me” for Saint Mary’s, he says, “in ways that my school education never could have,” was being named in his sophomore year as Organ Scholar—and later, Assistant Organist—at Trinity Church, one of the two Episcopal parishes he had attended in Princeton. With a large congregation—over 2,000—Trinity supports an extensive music program, including several strong choirs. So although Robert’s accompanying skills got a honing at four or more services each week, including two choral Evensongs, it was the chance often to be responsible for a choir, not just to play *for* one or sing *in* one, that really helped him to “see how things work.”

It was, in fact, an education all by itself. “I learned a lot in the classroom, but I learned so much more by standing in front of choirs—conducting, working with singers, telling nine-year-old boys that if they’re not quiet, I’d send them out of the room.” And then, of course, there was the wonderful Anglican repertoire. “I got to know and love the best of Stanford, Howells, Noble, and on and on.” But he also learned that while such a decisively English bias “was best for that situation, a lot of it is not quite as fitting for Anglo-Catholic liturgy.” And some of the occasional practices at Trinity would be simply “inappropriate” for Saint Mary’s: “There’s a place—possibly—for the occasional cutesy folk song to draw in the kids, but there are just some pieces I wouldn’t want to put into a liturgical setting.” His simple standard for acceptable music should gladden the heart of anyone at Saint Mary’s: “I will only allow myself to do what I consider to be fine music. There’s too much of that to go into stuff that’s not good.”

Fine music may be a powerful draw that helps a congregation to grow and then keeps it growing, but it must not be confused with the worship itself. “Music is the servant of the liturgy,” Robert maintains, though admittedly an indispensable one for our Sunday liturgical celebrations. “Once you’ve agreed that it’s indispensable, you have to establish what is appropriate.” Appropriate for what? “We have a building, we have an organ, and we have liturgical execution that all demand only the highest; and, frankly, our worship of God deserves only the highest. I’ve looked through a lot of music, much of which I would never do here because I feel it’s simply not good enough.” And “good enough” doesn’t seem to be code for “what suits me.” “Fine music can include everything from the plainsong propers that we do every week, to the most excellent music of today. Last year the choir did an Arvo Pärt Mass here with great success, and I’m happy about that.

There’s other music by him, and by other contemporary composers, that is fantastic and worth doing.”

Which is not to suggest that some kinds of fine music are not in fact more “worth doing” than others, if only because they are so perfectly suited to Saint Mary’s. “My personal preference for a core repertoire here, a repertoire that works best for our Anglo-Catholic liturgy, is the body of Renaissance music, which is frankly my personal favorite. To me, it’s just what church sounds like.” For his organ preludes and postludes, too, nothing will be played if it is not—that word comes up again—“appropriate.” Even if lots of people like it. Could he give an example? “The Wagner Wedding March; pieces with which people have so many other associations.” Believe it or not, “there are big, orchestral transcriptions of opera overtures that actually exist as church preludes and postludes.” He won’t play any of those, either. So please, don’t ask.

Well, then, if Renaissance music is his ideal repertoire, what would be his ideal choir? Robert’s answer could come only from a choirmaster who regards his singers as valuable assets. His ideal choir is, simply, “versatile and stable.” It is a group that would stay in place, and that could sing music of different styles and periods comfortably and authentically. The ability to bring that off, he says, lies largely with the sopranos. “They can have a big, operatic sound, or a leaner, cleaner sound. I’ve been impressed with the sopranos here. All three are opera singers, but they’re able to sing in different styles, to blend with each other, then ‘get out’ their operatic voices again when necessary.” He quickly adds, in an indication of how much he respects his singers’ distinctiveness, “That doesn’t mean asking your women to sing just like boys. They tend not to like that, and I wouldn’t ask them to do that.” And the ideal size of his ideal choir? “We can do a lot with the nine singers we have now”—as anyone who has heard the full choir lately can attest—but Robert would like someday to be standing before a full-throated group of 14 to 16. For the size of Saint Mary’s, “That would be absolutely, perfectly optimal.”

In the meantime, we have our organ, an instrument Robert pronounces, simply, “astounding.” He is in a position to know. “I’ve been lucky to play many fine organs, including



Photo by Alice V. Manning

Robert McCormick with Father Gerth and Father Weiler on the Feast of the Assumption

during a tour to England with the choir of Trinity Church, where we performed in a number of cathedrals with particularly fine instruments. But I’ve never played anything that comes close to having the effect that this organ does. It’s what you call an American Classic, one of the first and finest of instruments designed to successfully perform music from many different periods. But this one also has a very French bias. And you can get a lot of special effects from this organ, so if you can’t afford to hire brass, for example, you’re still not completely lost.”

An instrument so powerful requires great self-control from the organist, Robert warns. "It's a temptation to overuse it, because what is there is so great." But what is there must be invoked with great care and great—that word again—"appropriateness." In hymns, for example, "You always want to reflect the words of a stanza. If the hymn text is talking about something that brings to us the peace of God, you don't want to use thundering pedal reeds and bombarde trumpets."

On the other hand, you don't want to plod through the hymn without variation or ornamentation either, he explains to cheer those of us who grew up in parishes where hymn playing was the ultimate in cut-and-dried music-making. If you're among the many parishioners who can't shake the happy impression that our summer music seemed somehow richer this year, there's a good reason. Robert doesn't so much play hymns as interpret them. "I try to keep a regular rhythmic beat between verses, so people can feel comfortable enjoying the acoustics. During that time, I'll often change the registration—the stops that are out. Sometimes I'll do that during a verse too, depending on what the words are saying. And on the last verse, I like to change the harmony—keep the melody, but play with the chords beneath it and on top of it, trying to liven it up." Oh, so *that's* it. Those of us in the pews thought it sounded so good because we were singing especially well.

**N**ONE OF WHICH explains, however, some of the richly beautiful solo singing this summer—the heartrending bass air "*Mache dich, mein Herze, rein*," from the conclusion of Bach's *Saint Matthew Passion*, or the soothingly melodious soprano air from *Messiah*, "How beautiful are the feet," wonderful pieces not heard in recent memory at Saint Mary's. Who gets the credit for those?

Robert does, to the extent that he knows how to give his singers the freedom they need to flourish. "During the summer," he explains, "many of the soloists will come to me and say, 'I have these pieces rehearsed and ready to sing. What would you like?'" Other than reminding them that the piece shouldn't be too long, he gives the singers wide latitude—though Bach always has an edge. "I might just say, 'This would be nice.'" But he makes it seem more like accepting a present than giving an order. The results already speak for themselves.

Music, Robert understands, is something precious. But it is something powerful too, and its power can be used not just within the parish, but on its behalf as well. When Robert looks to the future, possibilities come spilling out—offering regular organ recitals, inviting well-known choirs to visit, encouraging prominent instrumentalists to play here. Music as outreach. "I'm a parishioner at Saint Mary's," he says quietly, "and I have the sense that all these things may be a wonderful way to draw people in with us." And then? "Once they get here, they may discover something more. I love concerts dearly, but they must help grow the parish." A practical, not just practicing, artist.

At the moment there's not much time for concert planning. But it will come. Robert is sure of that. "There is such an appreciation of fine music here, it is really astounding," he marvels. And then, with all the optimism of his 23 years, he predicts, "So many great things are possible."  
—John A. Delves



## THE CALENDAR FOR NOVEMBER



1 TH	<b>ALL SAINTS' DAY</b> SUNG MASS 12:15 PM PROCESSION & SOLEMN MASS 6:00 PM Mass ordinary: <i>Office of Holy Communion "Collegium Regale,"</i> Herbert Howells (1892–1983) Anthem: <i>And I saw a new heaven</i> , Edgar Bainton (1880–1956)	
2 F	<b>ALL SOULS' DAY</b> SUNG MASS 12:15 PM SOLEMN MASS 6:00 PM Mass ordinary: <i>Messe de Requiem</i> , Gabriel Fauré (1845–1924)	<i>Abstinence</i>
3 Sa	Weekday	
4 SU	<b>THE TWENTY-SECOND SUNDAY AFTER PENTECOST</b> Mass ordinary: Mass IV, Plainsong Anthem: <i>Lord, rebuke me not</i> , Matthew Locke (?1622–1677)	
5 M	Parish Requiem (A–G from the All Souls' Day list)	
6 Tu	Parish Requiem (H–M from the All Souls' Day list)	
7 W	Weekday	
8 Th	Parish Requiem (N–R from the All Souls' Day list)	
9 F	Parish Requiem (S–Z from the All Souls' Day list)	<i>Abstinence</i>
10 Sa	Leo the Great, <i>bishop</i>	
11 SU	<b>THE TWENTY-THIRD SUNDAY AFTER PENTECOST</b> Mass ordinary: <i>Missa "Cantabo Domino,"</i> Ludovico da Viadana (c. 1560–1627) Anthem: <i>Hide not thou thy face</i> , Richard Farrant (c. 1530–1580)	
12 M	Weekday	
13 Tu	Weekday	
14 W	Weekday	
15 Th	Weekday	
16 F	Margaret, <i>queen</i>	<i>Abstinence</i>
17 Sa	Of Our Lady	
18 SU	<b>THE TWENTY-FOURTH SUNDAY AFTER PENTECOST</b> Mass ordinary: <i>Messe in G</i> , D. 167, Franz Schubert (1797–1828) Anthem: <i>Judge eternal</i> , Gerre Hancock (b. 1934)	
19 M	Weekday	
20 Tu	Edmund, <i>king &amp; martyr</i>	
21 W	Weekday	
	<b>THANKSGIVING EVE: SUNG MASS 6:00 PM</b>	
22 TH	<b>THANKSGIVING DAY</b> <i>Federal holiday: Said Mass at 12:15 PM only</i>	
23 F	Clement of Rome, <i>bishop</i>	<i>Abstinence</i>



- 24 Sa Weekday
- 25 SU THE SOLEMNITY OF CHRIST THE KING**  
PROCESSION & SOLEMN MASS 11:00 AM  
Mass ordinary: *Communion Service in G*, Francis Jackson (b. 1917)  
Anthem: *Let all mortal flesh keep silence*, Edward Bairstow (1874–1946)
- 26 M Weekday  
27 Tu Weekday  
28 W Weekday  
29 Th Weekday
- 30 F Saint Andrew the Apostle** *Abstinence Dispensed*  
ORDINATION OF A PRIEST 6:00 PM  
Mass ordinary: *Missa brevis*, William Walton (1902–1983)  
Anthem: *The Spirit of the Lord is upon me*, Edward Elgar (1857–1934)

 **THE CALENDAR FOR DECEMBER** 

- 1 Sa Weekday
- 2 SU THE FIRST SUNDAY OF ADVENT**  
Mass ordinary: *Mass for Four Voices*, William Byrd (1543–1623)  
Motet: *Canite tuba*, Francisco Guerrero (1528–1599)
- 3 M Advent Weekday  
4 Tu Advent Weekday  
5 W Advent Weekday  
6 Th Nicholas, *bishop*  
7 F Ambrose, *bishop*
- EVE OF THE IMMACULATE CONCEPTION** *No Abstinence*  
PROCESSION & SOLEMN MASS 6:00 PM  
Mass ordinary: *Missa brevis*, Giovanni da Palestrina (1525–1594)  
Motets: *Ave Maria*, Clemens non Papa (c. 1510–1556)  
*Ave Maria*, Igor Stravinsky (1882–1971)
- 8 SA THE SOLEMNITY OF THE IMMACULATE CONCEPTION**
- 9 SU THE SECOND SUNDAY OF ADVENT**  
Mass ordinary: *Mass in the Phrygian mode*, Charles Wood (1866–1926)  
Motet: *Lo, in the time appointed*, Healey Willan (1880–1968)
- 10 M Advent Weekday  
11 Tu Advent Weekday  
12 W Advent Weekday  
13 Th Lucy, *martyr*  
14 F John of the Cross, *priest* *Abstinence*  
15 Sa Of Our Lady  
ADVENT QUIET DAY, led by Bishop C. Christopher Epting, 10:30 AM

- 16 SU THE THIRD SUNDAY OF ADVENT**  
Mass ordinary: *Missa brevis*, Simon Preston (b. 1938)  
Anthem: *O thou, the central orb*, Charles Wood (1866–1926)
- 17 M Advent Weekday  
18 Tu Advent Weekday  
19 W Advent Weekday  
20 Th Advent Weekday  
21 F **Saint Thomas the Apostle** *Abstinence*  
22 Sa Of Our Lady
- 23 SU THE FOURTH SUNDAY OF ADVENT**  
Mass ordinary: *Missa "Dixit Maria"*, Hans Leo Hassler (1562–1612)  
Motet: *Ecce concipies*, Jacob Handl (1550–1591)
- 24 M THE EVE OF THE NATIVITY OF OUR LORD JESUS CHRIST**  
CHRISTMAS MUSIC & CAROLS 10:30 PM  
PROCESSION & SOLEMN MASS 1:00 PM  
Mass ordinary: *Missa "O Magnum Mysterium,"* Tomás Luis de Victoria (c. 1548–1611)  
Anthem: *What sweeter music*, John Rutter (b. 1945)
- 25 TU THE NATIVITY OF OUR LORD JESUS CHRIST**  
SOLEMN MASS & PROCESSION TO THE CRËCHE 11:00 AM  
Mass ordinary: *Missa brevis*, Andrea Gabrieli (c. 1510–1586)  
Motet: *The truth from above*, Ralph Vaughan Williams (1872–1958)
- 26 W Saint Stephen, Deacon & Martyr**  
**27 Th Saint John, Apostle & Evangelist**  
**28 F The Holy Innocents** *No Abstinence*  
29 Sa Thomas Becket, *bishop*
- 30 SU THE FIRST SUNDAY AFTER CHRISTMAS DAY**  
Mass ordinary: Congregational setting  
Anthem: *Lullay, my liking*, Gustav Holst (1874–1934)
- 31 M Christmas Weekday  
*The church and the parish office close at 2:00 PM this day.*

*Federal Holiday Schedule: On ordinary federal holidays the parish office is closed and the only public service is the 12:15 PM Mass.*

*Friday Abstinence: The ordinary Fridays of the year are observed by special acts of discipline and self-denial in commemoration of the crucifixion of the Lord.*

