

Volume LXXI, Number 6

November-December AD 2002

# A V E

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



# A V E

CHURCH OF SAINT MARY THE VIRGIN  
145 WEST 46TH STREET  
NEW YORK, NY 10036-8591

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**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; Sung Mass is offered at 10:00 AM and Solemn Mass at 11:00 AM. 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, Sung Matins are offered at 8:30 AM, and Solemn Evensong and Benediction at 5:00 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 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 James Ross Smith, *assistant*;  
The Reverend Rosemari G. Sullivan, *assisting priest*;  
The Reverend Canon Edgar F. Wells, *rector emeritus*.

**The Parish Staff**

Mr. Vince Amodei, *bookkeeper*, Mr. John Beddingfield, *rector's administrative assistant*,  
Mr. Mervin Garraway, *building superintendent*,  
Mr. Robert McCormick, *organist & music director*, Mr. Robert McDermitt, *assistant organist*,  
Mr. Robert Rhodes and Mr. Noah Evans, *seminarians*.

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

Volume LXXI, Number 6

November–December AD 2002

October 15, 2002

Dear Friends in Christ,

At Evensong on the Feast of Dedication, our preacher, the Reverend Canon Carl Gerda, canon to the Presiding Bishop & Primate of the Episcopal Church, spoke in his sermon about how the name of a parish revealed a great deal about the parish community. We are "The Church of Saint Mary the Virgin in the City of New York." From our inception, our parish has had a deep commitment to the very richest expression of the Gospel. The sacrifices made since the beginning have given the parish a widely known witness. I know from the privilege of greeting guests and from my correspondence with the wider parish community that the dedication and life of Saint Mary's remain vital to the ongoing life of the Episcopal Church. There just aren't many parish communities where the liturgical life is fully lived.

One of the more interesting lines of Scripture is our Lord's words in Matthew which he speaks after describing the kingdom of heaven, how it is precious and hidden. Jesus says, "Therefore every scribe who has been trained for the kingdom of heaven is like a householder who brings out of his treasure what is new and what is old" (Matthew 13:52). Saint Mary's has been like a scribe trained for the kingdom since its beginning. This parish is always bringing out of her treasure what is new and what is old.

This issue of AVE is dedicated to our parish organ, Aeolian-Skinner Opus 891-A, and the man who maintains it, Larry Trupiano. On Saturday, January 11, 2003, there will be an organ recital here on the seventieth anniversary of the dedicatory recital of the organ. McNeil Robinson, former organist and music director of Saint Mary's, will play. On Friday evening, January 10, there will be a fund-raising dinner for the organ endowment fund. On Sunday, January 12, the music at the Solemn Mass will include *Messe Solennelle* by Louis Vierne. It will be quite a weekend.

Music at Saint Mary's is really good right now and is growing in its accomplishments. This is in no small part due to our fine music director, Robert McCormick. In terms of age and experience he is young, but to say this is only to suggest the enormous talent and passion he brings to his vocation as a church musician. I'm sure music is going to be very exciting at Saint Mary's for many, many years to come.

What is particularly important about Robert's ministry is his Christian conviction and his commitment to the proposition that everything having to do with the worship of God must be the very best offering possible. It can be no other way at Saint Mary's. Let me quickly add



Photo by Alice V. Manning

*The Right Reverend E. Don Taylor preaching at the Requiem Mass on September 11*

that Robert and I share a conviction that music is a servant of the liturgy and of the eucharistic assembly. In this as in all other areas of our common life we try to bring out the best of what is new and what is old.

November begins with All Saints' Day, on Friday, November 1. There will be a Sung Mass at Noon. At 6:00 PM the Right Reverend E. Don Taylor, Vicar Bishop for New York City, will celebrate and preach at the Procession & Solemn Pontifical Mass. On All Souls' Day, Saturday, November 2, Solemn Mass & Blessing of the Vault will take place at 11:00 AM. The music for All Souls' Day will be the *Messe de Requiem* by Maurice Duruflé, which is especially appropriate as this year is the centennial of Duruflé's birth. To complete the weekend, the Right Reverend C. Christopher Epting, ecumenical officer of the Episcopal Church, will

be here at 11:00 AM on Sunday, November 3, for a Solemn Pontifical Mass.

Recently I received a letter asking why there was no Solemn Mass on Thanksgiving Day at Saint Mary's. The answer has everything to do with the fact that Saint Mary's is the church in Times Square. If you've ever visited Times Square on Thanksgiving Day, the parish tradition needs no further explanation. The Macy's Thanksgiving Day parade closes Broadway completely and affects traffic throughout midtown. Very few people are able to be here on Thanksgiving Day itself, though there is one Said Mass at 12:15 PM for those who can make it. We do hold a Sung Mass on Wednesday evening.

**I**T IS HARD to single out any one event in our parish life across the course of a year. This year, however, one very, very special event will be the parish's patronal celebration on Monday, December 9, at 6:00 PM. The Right Reverend James W. Montgomery, Ninth Bishop of Chicago, will be the celebrant for the Procession & Solemn Pontifical Mass. The Rector Emeritus, the Reverend Canon Edgar F. Wells, and I will be the principal concelebrants. It was Bishop Montgomery who recommended Father Wells to the Board of Trustees to be rector, and it was Bishop Montgomery who submitted my name to the Board of Trustees as well. The preacher will be the Reverend Larry P. Smith, rector of the Church of the Incarnation, Dallas. I served as seminarian for two years in Father Smith's former parish, Trinity Church, Wauwatosa, while I was a student at Nashotah House. My first position in the Church, after ordination by the Bishop Suffragan of Chicago in Bishop Montgomery's presence, was at the Church of the Incarnation. Father Smith is one of the great pastors and pastoral preachers of the American Church today. It is an extraordinary honor for us to welcome him, Father Wells, and Bishop Montgomery to Saint Mary's for the Solemnity of the Immaculate Conception.

Guest preachers at Evensong in November will include the Reverend Canon John Osgood, canon to the ordinary of the Diocese of New York, on Sunday, November 17, and Dr. R.

William Franklin, Bishop's Scholar in Residence in the Diocese of New York, on the Feast of Christ the King, Sunday, November 24. The Right Reverend Richard F. Grein, 14th Bishop of New York, will be with us again this year to preside and preach at the Procession & Solemn Mass of the Nativity at 11:00 PM on December 24.

The richness of our common life does not mean that the parish clergy and I are not the principal pastors and preachers for Saint Mary's. We are. Great occasions allow us to enrich our common life but they are not a substitute for the ongoing life of this community. I think it is in the best tradition for the parish pastors to be the principal celebrants and preachers for the community. In the best liturgical tradition, the celebrant and preacher are generally the same person. And the person who serves as preacher and celebrant does so because he or she is a pastor of the community.

Saint Mary's has always been a parish church, but it has never existed apart from a wider community who support its mission with their presence, their prayers, and their gifts. Bishop Montgomery is as much a part of the heritage of this parish, though in a different way, as is Mr. George Handy, our oldest member, who grew up here and is still very active in the parish today. The mission here in New York, in Times Square, is a great one: to witness to the Lord's death and resurrection. The mission, with your prayers, presence, and gifts, continues—and it is one of which I think you can be very proud.

Yours faithfully,

*Stephen Couth*

### 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].

### CONTRIBUTIONS TO AVE

*received with thanksgiving*

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

Philip Parker, \$30; The Reverend Charles Whipple, \$25; Dr. Leroy Sharer, \$50; Abraham Rochester, \$20; Randall Hover, \$30; Dale Bonenberger, \$25; Linda Bridges, \$25; Eleanor Strain, \$50; and J. Harrison Walker, \$25.

*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.*

## Larry Trupiano, Prince of Pipes

*The man behind our mighty organ is part musician, part mechanic, part Merlin. And all modesty.*

ACRID SMOKE still hung in the air as Larry Trupiano, Organ Curator at the Church of Saint Mary the Virgin, slid himself onto the bench of the chancel console and went to work. Minutes before, there had been a fire at the statue of Christ the King. A prayer scrawled on sheaves of paper and desperately tucked among the votive candles by a visitor had gone dangerously ablaze, scorching the lower extremities of the image. The organ console, directly behind, was covered with fine powder discharged from a fire extinguisher. And Trupiano, who only by coincidence was visiting Saint Mary's at the time of the emergency, needed to determine if the powder might in any way have damaged the instrument. As he lightly glided his fingertips up and down the rows of keys, he looked, appropriately, like an anxious parent soothing a small child with a fever. At last, a relieved smile crept over his face. We'd gotten away with it this time, the intuition born of his 30-some years of experience working on the king of instruments told him. Just clean it up. And don't let it happen again.

At a youthful 52, a bit of a Bill Gates lookalike though without the owliness, Larry Trupiano does not seem to fit the part. After all, even long-term friends and parishioners at Saint Mary's have trouble recalling when anyone other than Trupiano and his Brooklyn-based firm of Mann & Trupiano Organbuilders has worked on our magnificent Aeolian-Skinner (partner Henry Mann retired in 1986). Not much of a stretch, therefore, if you haven't met him, to picture Larry as a gentleman of a certain age, carrying on a longstanding family tradition, very likely the third or fourth generation in a line of Old World craftsmen passing their obscure art down from father to son.

Not much of a stretch, perhaps, but dead wrong. Trupiano actually started the business on his own when it appeared that organ work might offer a better livelihood than art conservation, for which he'd been formally trained at New York University's Art Institute. By the time he graduated, he recalls, "The city didn't need another art conservator." But it could make good use of an authority on organs, for which he had been prepared less formally but no less thoroughly. Trupiano had been a chorister in a parish in Brooklyn whose boys' choir "did music from Palestrina to Kodaly—a good introduction to the music I love." One day when he was all of eight years old, "being a dumb chorister, I dropped my music into the organ. They actually had to remove some of the façade pipes and lower me into the instrument to retrieve the pages." What he saw in there before he was extracted marked him for life. "I realized there was more to an organ than just a few front pipes. That was the beginning of the 'disease,'" as he calls his lifelong passion for the complex instruments that make music in churches.

And a fortunate passion it was, since it led him to work for different firms during his high-school and college years, building and maintaining organs around New York City. By the time he had concluded that art conservation would be a reliable road to penury, Trupiano was headed in a new direction anyway. By the 1970s, he was doing subcontracting work for the Thompson-Allen Company of New Haven, Connecticut, curators of all the organs at Yale. Since our organ needed a good deal of attention back then,

Larry found himself spending more and more time at Saint Mary's, his work cut out for him. "The organ was in very bad shape," he recalls, and then puts numbers to how bad: "You couldn't play through the keyboard on any given set of pipes without finding numerous dead notes. Maybe 60 percent of it was actually working." And the parish had more urgent uses for its limited funds than reviving dead organ notes.

But, then as now, people who love these instruments enough to make them their life's work are like selfless parents, sacrificing behind the scenes to somehow provide. Thompson-Allen found a way to do over a whole section of the organ in the mid-'70s "for practically nothing," Trupiano marvels, working so hard to keep their expenses bare-boned that "They were sleeping in my shop to save the cost of staying in hotels." Eventually, though, it wasn't so much the dollars as the distance that wore Thompson-Allen down. By 1982 they were finding the frequent long trips into New York City too unwieldy, and they withdrew. The "curacy" of our organ, often called "the finest French cathedral organ outside of France" and conservatively valued at some \$2 million, was now wholly in the hands of Mann & Trupiano of Brooklyn, New York.

TRUPIANO was already, of course, intimately familiar with the colorful history of Aeolian-Skinner Opus 891-A, starting with the fact that in 1932, when the organ was acquired, its pedigree was very much unproved. "This was an unusual organ from the beginning," he says. First of all, the company was new, formed when the Ernest M. Skinner Organ Company of Boston, long a purveyor to cathedrals and other prestigious houses of worship like Saint Thomas Fifth Avenue and Saint Bartholomew's on Park Avenue, absorbed the Aeolian Organ Company of Garwood, New Jersey. The Roaring Twenties were gone and the tide of easy money had gone out with them. Aeolian, Trupiano recalls, had mostly produced residential instruments and their market had dried up: "This was the Depression. Not many of their clients were buying organs for their homes any more, since most of them had jumped off buildings or out windows by that time." Still, the Skinner Company figured the Aeolian name couldn't hurt. So in went the hyphen and out came the organs.

The numerically impressive "891-A" notwithstanding, the Saint Mary's organ is one of the very first to have emerged with the new Aeolian-Skinner nameplate—the Skinner company just kept counting after the merger and, anyway, it had started with 100 and not 1. And a work of particular distinction the new



Photo by John A. Delves, III

*After the fire: Larry will soon be able to breathe again*

organ would be from the beginning, despite the relative Depression-era bargain price of just under \$29,000 (a little over half a million in today's dollars).

**T**HAT INITIAL distinction didn't come principally from the factory, however. It came from a unique pairing of gifts: the physical space (or "room," as Trupiano calls it) at the Church of Saint Mary the Virgin, and the talented ear of G. Donald Harrison, engaged by the manufacturer to execute the "tonal design" of the instrument. Brought over from England, Harrison represented something of a departure for the company. "Skinner wanted more of an orchestral type of sound," Trupiano says, whereas Harrison favored a more traditional style that would play the organ repertoire as opposed to orchestral transcriptions, which were "the big thing" in those days. In other words, Harrison the purist wanted us to hear Bach sounding exactly like Bach, rather than Wagner sounding more or less like Wagner.

The final step in an organ installation—the one that ultimately determines how an instrument will sound in a given space—is called regulating the pipes. And that is where Harrison left us his most audible mark. The organ builders "would bring an organ to the church," explains Trupiano, "and an assistant or two would follow Harrison's instructions to regulate the pipes, make each pipe louder or softer. He would give each rank of pipes the dynamic character he wanted it to have, which is what distinguishes an Aeolian-Skinner organ from an organ by any other company. Harrison gave each one character."

He also knew he had something special in "the room." "I'm sure that's why this church got the organ at such a reasonable price," Trupiano declares. "Not just because it was three years into the Great Depression, but because of the church's acoustics. Harrison knew he could do something special here. Most churches are very dry, acoustically. This is one that many organ builders would kill for."

It's partly that collaboration between the instrument and the room, it turns out, that reminds people of a French cathedral organ. When Trupiano makes the startling assertion that "If this organ were removed and put in a room that didn't have the same acoustical environment, it would be a very ordinary organ," he isn't so much taking anything away from the instrument as paying tribute to the brilliant fit that Harrison achieved between the sound and the space. The room here has "a good roll"—a sound that decays graciously and gradually, rather than an echo that comes back at you with a slap. "Many rooms in New York City just do not have that Gothic sound, that liveliness, that roll," Larry says excitedly. "They look like Gothic buildings, but they don't have that Gothic sound." We do. And G. Donald Harrison knew how to make full use of it.

Still, there is more to our organ's "Frenchness" than the roll of its room. Its boldness, as compared to a sound that is "more mellow, rounder, not bright or exciting, almost muffled," a subdued sound that Trupiano characterizes as "English," lies in the reed pipes. "A reed is essentially a glorified kazoo," he simplifies. "A thin piece of brass vibrates, and a conical resonator on top amplifies the sound." So reed pipes are simply pipes that imitate reed or brass instruments—trumpets, oboes, tubas, clarinets—or that make a beating-reed-like sound all their own. "Reeds on French organs tend to be fiery,

very bold, almost brassy," Trupiano says with relish. And though the room's acoustics deserve some of the credit, it's apparent that in the "fiery" department, our reeds take a back seat to no one's. Nor do we give anything up for all of that. "You can get an English sound on this organ too," Trupiano says admiringly. "That's the versatility of this instrument."

But a hard-won versatility it has been. "It wasn't like that when it was built in 1932," Trupiano declares. Not until 1942, ten years later and in the middle of a war that was rapidly shutting off all nonessential use of metals like lead and tin, did the instrument not only come close to realizing its original design, but take on its new Gallic assertiveness in what Trupiano suspects was an "almost illegal rebuild." G. Donald Harrison had by now become president of Aeolian-Skinner, and he and an equally determined parish Music Director, Ernest White, conspired to add the missing ranks, war or no war. The official plan was to remove some expendable large metal pipes and send them off to Boston to be melted and formed into the needed new pipes. However, Trupiano suspects a few helpful "mistakes" must have been made in our favor. "It was the alchemist's dream," he exclaims. "They took lead pipes out of this organ, and they came back tin!" They also came back—some of them, at least—as the kind of pyrotechnic reeds that can still ignite the nave today. And thus it was that our organ's Opus number grew from 891 to 891-A, in the traditional nomenclature for designating an instrument's revision.

Completion of the organ as originally designed would have to wait a further 50-plus years until 1995, when Director of Music Kyler Brown presided over the installation of the final pieces in the so-called Bombarde Division—the most powerful reeds on the



*No, it's not a supercollider; it's the bellows that support our great organ*

Photo by John A. Delves, III



Photo by Alice V. Manning

*The rose window, surrounded by organ pipes*

tions “up there,” as he puts it, in the organ chambers, we have at least enough room for one more set of trumpet pipes—and in fact we have such a set lying in wait in the basement archive room. They fell silent nearly 40 years ago, removed from the organ at Saint Thomas Fifth Avenue in 1966 as part of an effort to give that instrument more of a French flavor. Saint Mary’s—already blessed with French-flavored pipes galore and looking for a few that were a shade more mellow—bought the Saint Thomas pipes and stored them for future use. When Director of Music Robert McCormick finally achieves their installation, what might be called a layer of trumpet subtlety will have been added. Or, in Trupiano’s parlance, another of “the little color stops on this organ so you can play specific music, particularly music from the 17th-, 18th-, and 19th-century French repertoire.”

However, what the ear will some day hear, the eye might be hard-pressed to see. Already the cluttered space “up there” has been said to have all the visual appeal of the exposed plumbing and heating systems aboard a World War I battleship. Trupiano calls it visual cacophony. But what many of us have assumed to be complicated and exotic windworks that set our organ apart in yet one more way are nothing of the kind. “It’s not organized,” Trupiano explains, “because it was never intended to be visible. It was all to be hidden by some future cabinetwork, but that didn’t happen. And you can see just a fraction of what’s really up there—the literally thousands of pipes behind the louvered boxes, the big, square wooden pipes invisible from below, all very traditional for a 20th-century instrument.” But politely concealed behind well-bred wood in parishes that would rather not see what’s under the skin, don’t you know.

Yet Trupiano, who has only three colleagues at Mann & Trupiano to help care for our 5,566-pipe, two-million-dollar treasure—not to mention tending the organs at Saint Thomas Fifth Avenue, Westminster Choir College, the Metropolitan Museum, and, at one time, Trinity Church Wall Street—is diffidence itself about the maintenance challenge. “The organ at Saint Mary’s is a glorified doorbell,” he says with the wave of a hand. “You push a button, it completes a circuit, which opens up a valve. It’s just a mat-

organ, the ones often heard crowning the organ ensemble sound in fanfares and grand climaxes.

But as anyone acquainted with organ builders and organists knows, “completed” rarely means “finished.” “Organists are like horses,” Trupiano smiles, launching into a simile familiar to the trade, “always looking for another stop.” And though we may be running out of space for many more additions

of keeping everything in working condition. In the Middle Ages and the Renaissance and the Baroque periods, the organ was considered such a complicated instrument that anyone who could build one was seen as some kind of Merlin. But it’s not a black art. It’s not magic. It’s common sense and experience. Basically, I’m servicing a machine.”

**I**N LARRY’S judgment, the next thing the machine needs is a thorough tuning, bringing every pipe into tonal agreement with every other pipe—something that hasn’t been done since just before Saint Mary’s hosted the American Guild of Organists in 1996. Not that such a long interval constitutes neglect, in Trupiano’s view. “My attitude is the less you tune the organ the better it is. Each pipe has a little collar on it, and slots. You move these collars up or down to make the pipe flat or sharp, and over the years a lot of the mechanical work we had to do was repair the pipes from too *much* tuning.” The process isn’t even especially long-lived, since the adjustments begin to wander with practically any climatic change. Tune an organ for Midnight Mass, in other words, and it probably won’t still be in tune for the Easter Vigil, which may account for the fact that Europeans don’t seem to worry overmuch about tuning. “Go to Europe, and you just have to tolerate the fact that organs are not in tune,” Trupiano shrugs. “Some of the most famous organs in Europe are never in tune.”

You can keep an instrument close enough, however, with frequent small adjustments, which is why Trupiano can be found a half-dozen or more times each year—usually before major feast days—sharpening a pipe here, flattening one there, moving those little collars up and down just to “make it a little sweeter,” as Robert McCormick appreciatively describes the process. It’s clearly a labor of love for Trupiano. The reason is simple: “I have always enjoyed the church, have always enjoyed the musicians, and have always enjoyed the organ.”

Given proper maintenance, there’s no reason the love affair can’t go on and on. Trupiano admirably calls our organ’s construction “monumental building, not lightweight stuff. That’s why it has lasted. Organs don’t usually survive 70 years in New York City, and it’s amazing this organ is still as intact as it is.” Too many others are either heavily altered, or gone. “We don’t have a lot of instruments in the city that should have been kept,” he says sadly. “An organ like this could go over 100 years with no problem, if it’s tended to.”

As long as there is a Larry Trupiano, evidently, it will be. Kyler Brown implied as much when he concluded his detailed little 1996 volume, *The History of the Organ at Saint Mary’s*, with the following acknowledgment: “. . . to Larry Trupiano, who has labored and toiled beyond anyone’s wildest imagination for the sole glory of hearing this great organ sing.” And surely none who hear that song can ever forget it. Certainly not organ authority A. Thompson-Allen, who for many years would be curator of our organ. In 1950, after first visiting the parish, he wrote in a British quarterly: “As the ebullient strains of St. Mary’s organ blazed forth, I can truly say that the spiritual fires from within were awakened for me in the new world.”

Fifty-two years later, with Trupiano at the bellows, they burn on for the rest of us.

—John A. Delves, III



## THE CALENDAR FOR NOVEMBER



### 1 F ALL SAINTS' DAY

SUNG MASS 12:00 NOON

ORGAN RECITAL 5:30 PM

PROCESSION & SOLEMN PONTIFICAL MASS 6:00 PM

The Right Reverend E. Don Taylor, *Vicar Bishop for New York City,*  
*Celebrant & Preacher*

Mass ordinary: *Missa "O quam gloriosum,"* Tomás Luis de Victoria  
(1548–1611)

Motet: *O quam gloriosum,* Victoria

### 2 SA ALL SOULS' DAY

SOLEMN MASS 11:00 AM

Mass ordinary: *Messe de Requiem,* Maurice Duruflé (1902–1986)

### 3 SU THE TWENTY-FOURTH SUNDAY AFTER PENTECOST

SOLEMN PONTIFICAL MASS 11:00 AM

The Right Reverend C. Christopher Epting, *Ecumenical Officer of the Episcopal*  
*Church, Celebrant & Preacher*

Mass ordinary: *Mass for Three Voices,* William Byrd (1543–1623)

Motet: *Gloria tibi, Domine,* Byrd

SOLEMN EVENSONG & BENEDICTION 5:00 PM

4 M Parish Requiem (A–G from the All Souls' Day list)

5 Tu Parish Requiem (H–M from the All Souls' Day list)

6 W Parish Requiem (N–R from the All Souls' Day list)

7 Th Willibrord, *Archbishop & Missionary*

8 F Parish Requiem (S–Z from the All Souls' Day list)

9 Sa Leo the Great, *Bishop*

*No abstinence*

*Abstinence*

### 10 SU THE TWENTY-FIFTH SUNDAY AFTER PENTECOST

SOLEMN MASS 11:00 AM

Mass ordinary: *Missa tertii toni,* Costanzo Porta (1528/29–1601)

Motet: *Audivi media nocte,* John Taverner (c. 1490–1545)

SOLEMN EVENSONG & BENEDICTION 5:00 PM

11 M Martin, *Bishop*

12 Tu Charles Simeon, *Priest*

13 W Weekday

14 Th Consecration of Samuel Seabury

15 F Weekday

16 Sa Margaret, *Queen*

*Abstinence*

### 17 SU THE TWENTY-SIXTH SUNDAY AFTER PENTECOST

SOLEMN MASS 11:00 AM

Mass ordinary: *Communion Service in G,* Francis Jackson (b. 1917)

Anthem: *Come, my Way, my Truth, my Life,* Richard DeLong (1951–1997)

SOLEMN EVENSONG & BENEDICTION 5:00 PM

The Reverend Canon John Osgood, *Canon to the Ordinary of the Diocese of*  
*New York, Preacher*

18 M Hilda, *Abbess*

19 Tu Elizabeth, *Princess*

20 W Edmund, *King*

21 Th Weekday

22 F Cecilia, *Martyr*

23 Sa Clement of Rome, *Bishop*

*Abstinence*

### 24 SU THE SOLEMNITY OF CHRIST THE KING

Procession & Solemn Mass, 11:00 AM

Mass ordinary: *Missa "Simile est regnum,"* Francisco Guerrero (1528–1599)

Motet: *O nata lux,* Thomas Tallis (c. 1505–1585)

SOLEMN EVENSONG & BENEDICTION 5:00 PM

Dr. R. William Franklin, *Bishop's Scholar-in-Residence, the Diocese of New*  
*York, Preacher*

25 M James Otis Sargent Huntington, *Priest & Religious*

26 Tu Weekday

27 W Weekday

**Thanksgiving Eve**

SUNG MASS 6:00 PM

### 28 TH THANKSGIVING DAY

*(Federal holiday schedule: one Mass only, at 12:15 PM)*

29 F Weekday

**Eve of Saint Andrew's Day 6:00 PM**

30 SA SAINT ANDREW THE APOSTLE

*Abstinence*



## THE CALENDAR FOR DECEMBER



### 1 SU THE FIRST SUNDAY OF ADVENT

SOLEMN MASS 11:00 AM

Mass ordinary: *Missa "Cuiusvis toni,"* Johannes Ockeghem (c. 1420–1497)

Anthem: *Eins bette ich vom Herren,* Heinrich Schütz (1585–1672)

SOLEMN EVENSONG & BENEDICTION 5:00 PM

2 M Advent Weekday

3 Tu Francis Xavier, *Priest & Missionary*

4 W John of Damascus, *Priest*

5 Th Clement of Alexandria, *Priest*

6 F Nicholas, *Bishop*

7 Sa Ambrose, *Bishop*

### 8 SU THE SECOND SUNDAY OF ADVENT

SOLEMN MASS 11:00 AM

Mass ordinary: *Missa "Praeparate corda vestra,"* Stefano Bernardi  
(c. 1585–1636)

Anthem: *This is the record of John,* Orlando Gibbons (1583–1625)

SOLEMN EVENSONG & BENEDICTION 5:00 PM  
**9 M THE SOLEMNITY OF THE IMMACULATE CONCEPTION**  
 ORGAN RECITAL 5:30 PM  
 PROCESSION & SOLEMN MASS 6:00 PM  
 The Right Reverend James W. Montgomery, *9th Bishop of Chicago, Celebrant*  
 The Reverend Larry P. Smith, *Rector, The Church of the Incarnation, Dallas, Preacher*  
 Mass ordinary: *Missa "Sancta et immaculata,"* Francisco Guerrero  
 Motet: *Ave Regina caelorum,* Peter Philips (1560/61–1628)

10 Tu Advent Weekday  
 11 W Advent Weekday  
 12 Th Advent Weekday  
 13 F Lucy, *Virgin & Martyr* *Abstinence*  
 14 Sa John of the Cross, *Priest*

**15 SU THE THIRD SUNDAY OF ADVENT**  
 SOLEMN MASS 11:00 AM  
 Mass ordinary: *Missa brevis,* William Walton (1902–1983)  
 Motet: *Oculi omnium,* Charles Wood (1866–1926)  
 SOLEMN EVENSONG & BENEDICTION 5:00 PM

16 M Advent Weekday  
 17 Tu Advent Weekday  
 18 W Advent Weekday  
 19 Th Advent Weekday  
 20 F Advent Weekday *Abstinence*  
**Eve of Saint Thomas's Day 6:00 PM**

**21 SA SAINT THOMAS THE APOSTLE**

**22 SU THE FOURTH SUNDAY OF ADVENT**  
 SOLEMN MASS 11:00 AM  
 Mass ordinary: *Missa brevis no. 4 (Corde natus ex parentis),* Healey Willan (1880–1968)  
 Motet: *Ave Maria,* Elliot Z. Levine (b. 1948)  
 SOLEMN EVENSONG & BENEDICTION 5:00 PM

23 M Advent Weekday  
**24 TU THE EVE OF THE NATIVITY OF OUR LORD JESUS CHRIST**  
 CHRISTMAS MUSIC & CAROLS 10:30 PM  
 PROCESSION & SOLEMN MASS 11:00 PM  
 The Right Reverend Richard F. Grein, *14th Bishop of New York, Presiding & Preaching*  
 Mass ordinary: *Missa "Dies sanctificatus,"* Giovanni Pierluigi da Palestrina (1525–1594)  
 Motet: *O magnum mysterium,* William Byrd

**25 W THE NATIVITY OF OUR LORD JESUS CHRIST**  
 SOLEMN MASS & PROCESSION TO THE CRÈCHE 11:00 AM  
 Mass ordinary: *Missa brevis,* Andrea Gabrieli (c. 1510–1586)  
 Anthem: *Adam lay ybounden,* Frank Ferko (b. 1950)

**26 TH SAINT STEPHEN, DEACON & MARTYR**  
**27 F SAINT JOHN, APOSTLE & EVANGELIST** *No abstinence*

**28 SA THE HOLY INNOCENTS**  
**29 SU THE FIRST SUNDAY AFTER CHRISTMAS DAY**  
 SOLEMN MASS 11:00 AM  
 Mass ordinary: *Mass VIII (De angelis),* Plainsong  
 Anthem: *Rejoice greatly, O daughter of Zion (Messiah),* G. F. Handel (1685–1759)  
 SOLEMN EVENSONG & BENEDICTION 5:00 PM

30 M Christmas Weekday  
 31 Tu Christmas Weekday  
*The Church and the parish office close today at 2:00 PM.*

*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.*



*This page and cover: The Solemn Requiem Mass on September 11, with Bishop Taylor celebrating*

Photos by Alice V. Manning