

Ver Art Displays

The Church and the Arts

The Community Church
of
Douglaston, New York



FNA Fundación
NEMESIO
ANTÚNEZ

April 21 - May 19, 1968

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Dear Friends:

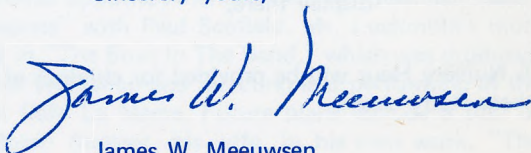
Ralph Waldo Emerson has said, "The artist . . . must work in the spirit in which we conceive a prophet to speak, or an angel of the Lord to act; that is, he is not to speak his own words, or do his own works, or think his own thoughts, but he is to be the organ through which the universal mind acts." Frequently the church loses sight of this concept of the artist and the alienation of the church from the artist frequently causes the artist to deny what Emerson proposes.

The purpose of the Arts Festival is to dramatically bring the Church and the world of the arts together, at least for a few brief weeks. During these days we propose to consider how we can more significantly express our faith through music, drama, and art. We expect to listen to what people in the arts are saying about life, faith and the church. Out of this exposure might come some meaningful creative dialogue.

The Church of Christ has a responsibility for this type of involvement. Possibly the Arts Festival will remind us of two important ideas offered by Nicholas Berdyaev. He has said, "Human creative power is not human only, it is divine-human." Also he writes, "All the great creative works of man enter into the Kingdom of God."

This booklet contains the entire Festival program. Your participation is requested and you are urged to keep in mind the basic purpose of these events as you become involved. We hope this Festival will in a memorable way bring to a climax and close the time of renovation and improvement of our worship facilities in the Community Church.

Sincerely yours,

A handwritten signature in dark ink, reading "James W. Meeuwssen". The signature is fluid and cursive, with a large, sweeping initial "J" and "M".

James W. Meeuwssen,
Minister

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Dialogue — THE CHURCH AND THE ARTS

Adult Education

- April 21 — 9:45 A.M. "A CRISIS IN TODAY'S CHURCH MUSIC?"
Speaker — Dr. Robert Baker. This session will be a discussion of the unrest, criticism, and needs in this vital aspect of the church's worship. Dr. Baker is the Dean of the School of Sacred Music, Union Theological Seminary. The Dallas Times-Herald has written about him, "A surpassingly great organist."
- April 28 — 9:45 A.M. "DO YOU REMEMBER THE COCKTAIL PARTY?"
Speaker — Professor Kenneth Janes. Beginning with Eliot's "The Cocktail Party" and "Murder In The Cathedral," the discussion will proceed to modern writers, Osborne, Pinter, and Albee and their ideas. Prof. Janes is presently the Director of the Minor Latham Playhouse of Barnard College. His background is in the English Theatre and he has acted for BBC radio and in British television productions.
- May 5 — 9:45 A.M. "CONTEMPORARY LATIN AMERICAN ART"
Speaker — Mr. Nemesio Antunez. This presentation will include interesting illustrations of the subject. The effect of the Church on Latin American art will also be discussed. Mr. Antunez is in the Chilean Cultural Mission to the United Nations and a well known artist. He has been commissioned by the government of Chile to do painting for the United Nations building and his works are on display there.

A Nursery Hour will be provided for children of those parents who wish to attend these study classes.

THE CHURCH AND THE ARTS: DRAMA

SEVENTEEN BOXES

A one act pantomime by Raphael Bunuel

LET THERE BE LIGHT

A new play by Raphael Bunuel

The plays are directed by Lawrence Luckinbill

Two performances — The Bible School Auditorium

Saturday, May 4, 8:00 P.M. — Sunday, May 5, 7:30 P.M.

Workshops with the company of actors, director and playwright will follow each performance. Everyone is invited to attend.

Raphael Bunuel was born in New York in 1940. He is a graduate of UCLA where he was awarded a degree in Theatre Arts. He has directed "The Immortal Ones" by Yvan Goll at Der Grune Kakadu, an off-off-Broadway theatre. Presently Mr. Bunuel is engaged in writing a full length play.

Lawrence Luckinbill is directing the play and also appearing as the lead character. Currently appearing as Frank Carver in the CBS daytime serial, "The Secret Storm," Mr. Luckinbill has played numerous roles both in Broadway and off-Broadway productions. He has played opposite Arlene Francis in "Beekman Place" and was in "A Man For All Seasons" with Paul Scofield. Mr. Luckinbill's most recent activities have been a lead in "The Boys In The Band," which was produced by Richard Barr of the Barr-Albee Workshop and directing and performing in the two plays by Raphael Bunuel at Cafe La Mama. Future plans include a tour of colleges and universities with Robin Strasser, his wife, in his own work, "The Yankee Vaudeville."

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THE ORGAN

The original Austin Organ was installed in 1925 in a chamber on the pulpit side of the chancel as a gift of the Women's Guild. The wind chests and many of the pipes of this organ have been reconditioned and incorporated in our new instrument — a bridging of the years and a recognition of the soundness of the original gift. The new portions of the organ are a choir division enclosed in a chamber on the lectern side of the chancel and unenclosed great and pedal divisions ingeniously cantilevered on the walls of the pulpit and lectern sides respectively. The tubular chimes, given by Mr. Frederick H. Leonhardt some years ago, have been maintained and are mounted in the choir chamber.

SPECIFICATIONS

GREAT ORGAN

(unenclosed)		
Principal	8'	61 pipes
Octave	4'	61 pipes
Super Octave	2'	61 pipes
Mixture	IV Rks	244 pipes
(enclosed)		
Rohredeckt	8'	73 pipes
Dolce	8'	73 pipes
Viola	8'	73 pipes
Koppel Flöte	4'	73 pipes
Flemish Bells		
Tubular Chimes		

CHOIR ORGAN

Nason Flute	8'	61 pipes
Erzähler	8'	61 pipes
Erzähler Celeste	8'	49 pipes
Nachthorn	4'	61 pipes
Octavin	2'	61 pipes
Larigot	1-1/3'	61 pipes
Cymbal	III Rks	183 pipes
Krummhorn	8'	61 pipes
Tremulant		
Harp		

SWELL ORGAN

Present Chest		
Viola	8'	(Great)
Rohrgedeckt	8'	(Great)
Voix Celeste	8'	61 pipes
Dolce	8'	(Great)
Spitz Principal	4'	73 pipes
Koppel flöte	4'	(Great)
Sesquialtera	II Rks	122 pipes
Koppel flöte	2'	61 notes
Trumpet	8'	73 pipes
Regal	4'	61 pipes
Tremulant		

PEDAL ORGAN

Bourdon	16'	12 pipes (Gr. Ext.)
Dolce	16'	12 pipes (Gr. Ext.)
Gedeckt	16'	12 pipes (Ch. Ext.)
Principal	8'	32 pipes
Viola	8'	(Great)
Gedeckt	8'	(Great)
Principal	4'	12 pipes
Nachthorn	4'	32 pipes
Mixture	II Rks	64 pipes
Trumpet	16'	12 pipes (Sw. Ext.)
Krummhorn	4'	(Choir)

Console equipment: Full set of couplers; 8 Adjustable Combination pistons for each of the 3 Manual Divisions, and 5 for the Pedal Division; 10 Adjustable Combination pistons affecting the entire organ; Tracker Touch; Toe Studs, Crescendo Pedal. Designed and built by Austin Organs, Inc. of Hartford, Conn.

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A SERVICE OF DEDICATION OF THE ORGAN

The Community Church, Douglaston, New York

May 12 — 11:00 A.M.

PRELUDE — Leonhardt Memorial Carillon

- (a) Songs My Mother Taught Me Dvorak
- (b) Adagio Cantabile (Sonata Pathetique) Beethoven

*SILENT PROCESSIONAL — The Congregation will rise as the choir enters

*INVOCATION AND SALUTATION

*PSALTER — Selection 53

PRAYER OF CONFESSION (A Unison Prayer)

Almighty and everlasting God, who art always more ready to hear than we to pray, and art ready to give more than either we desire or deserve, pour down upon us the abundance of thy mercy; forgiving us those things whereof our conscience is afraid, and giving us those good things which we are not worthy to ask, but through the merits and mediation of Jesus Christ thy Son our Lord. Amen.

KYRIE ELEISON

- MINISTER — Lord, have mercy upon us.
- PEOPLE — Christ, have mercy upon us.
- UNISON — Lord, have mercy upon us.

ASSURANCE OF FORGIVENESS

LITANY OF DEDICATION OF THE ORGAN

- MINISTER — That the ministry through music in this Church may be to the glory of God, let us dedicate this organ.
- PEOPLE — We dedicate this organ to the glory of God the Father, who as the creator and author of life inspires a singing response of gratitude from all people in worship.
- MINISTER — We dedicate this organ to the praise of Jesus Christ the son of man, at whose birth the angels sang, who is a continual source of joy and hope to the world.
- PEOPLE — We dedicate this organ in the name of the Spirit of God who lives in our midst and patiently yet persistently calls us from a discordant life to a harmonious Christian fellowship.
- MINISTER — We dedicate this organ to the service of God's Church in the world; to the comforting of those who are sorrowful, to the strengthening of those who are weak, to the inspiring of the depressed, to the encouraging of the apathetic, and to the maturing of God's people.
- PEOPLE — We dedicate this organ to the cause of a deeper religious commitment, a broader appreciation of sacred music as a way to express our faith, and a rising chorus of people inspired to serve God in the world.
- UNISON — Here in thy holy presence, O God, in the company of those who seek to serve in the world through Christian discipleship, grateful for our inheritance, conscious of the sacrifices which have made this day possible, and in anticipation of the joys and opportunities of future days, we do now dedicate ourselves and this organ to thy service, and to the service of mankind, in the name and spirit of Jesus Christ our Lord.

*THE HYMN OF DEDICATION — Tune, All Saints, New

Great God, to thee we consecrate

Our voices and our skill

We hear the pealing organ sound

That points us to thy will.

Lord, while the music 'round us floats,

May worthless passions die

O grant its rich and swelling notes

May lift our souls on high!

SCRIPTURE READING — Colossians 3:12-17

ANTHEM — Psalm 103 (Metrical Version) Cain

Combined Choirs

GENERAL PRAYERS — LORD'S PRAYER

*HYMN 414, God of our Fathers,

SERMON — "To The Praise of God" Rev. Meeuwsen

PRAYER

THE OFFERTORY

OFFERTORY — ORGAN — Adagio Barber

*THE DOXOLOGY

*A UNISON PRAYER OF DEDICATION

God of all life, speak to us through music and song. Let us hear both the clear perfect sound that seems to block out noise of the world and the strong sound which reminds us that we are a people who live in an exciting, pulsating, age. We listen now, to hear that Word which convicts, challenges, and comforts. In an attitude of praise we consecrate this organ to thy glorification and ourselves to thy service. Amen.

ANTHEM — Sixth Chandos Handel

O praise the Lord with one consent, and magnify his name! Let all the servants of the Lord his worthy praise proclaim.

Praise him, all ye that in his house attend with constant care, with those that to his utmost courts with humble zeal repair.

For this our trust int'rest is glad hymns of praise to sing, and with loud songs to bless his name, a most delightful thing.

That God is great, we often have by glad experience found; and seen how he with wond'rous pow'r above all Gods is crown'd.

With cheerful notes let all the earth to heav'n their voices raise! Let all, inspired with godly mirth, sing solemn hymns with praise.

God's tender mercy knows no bounds, his truth shall ne'er decay. Then let the willing nations round their grateful tribute pay.

Ye boundless realms of joy exalt your maker's fame; his praise your song employ above the starry frame.

Your voices raise, ye Cherubin and Seraphin, to sing his praise! Alleluja.

*RECESSIONAL HYMN 57, Holy, Holy, Holy,

BENEDICTION AND CHORAL RESPONSE

POSTLUDE — Toccata and Fugue in D Minor Fundaci Bach

Organist and Choir Director — Gordon W. Paulsen

Director of Youth Choirs — Helen M. Baxter

Soloists: Soprano — Sonia Styres

Contralto — Gina Morrison

Baritone — Fred Greenwood

Tenor — Robert R. Reynolds

RECITAL — ROBERT BAKER

Sunday, May 12 — 4:30 P.M.

I

PIECE HEROIQUE Cesar Franck
Franck's compositions for the organ—his own instrument—were, oddly enough, comparatively few; but their high quality offsets the loss. This is one of his best, embodying drama, lyricism, and majesty in its various sections. It is aptly named.

CHACONNE IN E MINORDietrich Buxtehude
In the daring inventiveness of his ideas and the originality of his musical idioms Buxtehude stands in the Baroque period somewhat as did Liszt in the Romantic day. Thus the form of the Chaconne, which like the Passacaglia calls for variations over a repeated theme, usually in the bass, imposed an automatic discipline on Buxtehude's talent, and at the same time freed his imagination for full play, requiring many varied ideas without development beyond their original statement.

THREE ENGLISH VOLUNTARIES

1. for Diapasons and Cornet John Travers
2. Pastorale Charles Wesley
3. for Double Organ Henry Purcell

The English voluntary (we would call it postlude) was played at the conclusion of the church service; it embraced a variety of musical forms. The three presented here are typical of the charm and brilliance one finds in these too-seldom-heard portions of the organ repertoire. In the Purcell work, his finest for organ, there is a remarkable kinship with the florid works of the French Baroque; the influence of the exiles of the English court who took refuge in France and returned at the Restoration is easily discerned.

INTRODUCTION AND PASSACAGLIA IN D MINOR Max Reger
Reger's music is experiencing a strong renaissance in Germany today. Perhaps one reason is that his great mastery of contrapuntal writing shows to a stronger advantage on the Baroque-type organ which is once more being built. The different musical lines come forth much more clearly on these instruments with their bright and silvery tones, and Reger's works take on a stature which many had not accorded them when heard on the duller and more ponderous tones of the Romantic organs which prevailed in Reger's own lifetime.

TWO CONTEMPORARY AMERICAN PIECES FOR ORGAN

1. DIALOGUE Myron Roberts

The latest published work for organ by the distinguished composer at the University of Nebraska. It was written for the recitalist's program which comprised part of the 900th Anniversary Observance of Westminster Abbey in 1966.

2. PRELUDE FOR ROSH-HASHONAH Herman Berlinski

Dr. Berlinski, organist of the famed Washington Congregation, has written in this music an evocation of the solemnity and awe which surround the coming of the Jewish New Year. The calls of the Shofar, a trumpet made from the horns of a ram which is blown at the High Holy Days, form the basis of the work. At the close the composer quotes, in canon, the traditional melody associated with the Rosh-Hashonah services, as familiar to those of Jewish faith as is "Silent Night" to Christians.

CONCERTO IV, IN F MAJOR George Frederic Handel

Allegro

Andante

Adagio, ad libitum

Allegro

Handel's concerti were written originally for organ and orchestra, with the composer himself as soloist. They are more often heard today in arrangements for organ alone, the performer so arranging his colors as to preserve the conversational dialogue on which they were constructed.

PRELUDE AND FUGUE IN D MAJOR Johann Sebastian Bach

One of Bach's major works for the organ in which he clearly set out to demonstrate his own virtuosity. The Prelude concerns itself with architectural grandeur, but the Fugue is couched in terms of pure brilliance, and is one of the great bravura vehicles for the instrument.

DR. ROBERT BAKER – GUEST ORGANIST

Dr. Robert Baker holds, as Dean of the School of Sacred Music at New York's Union Theological Seminary, one of the nation's most influential and responsible posts in the field of church music and organ playing. Born in Illinois, his early musical training was at Illinois Wesleyan University, which institution awarded him the honorary degree of Doctor of Music. From Union Seminary he received the degree of Master of Sacred Music, and later was one of the first to be awarded the degree of Doctor of Sacred Music. Prior to his appointment to this position at Union Seminary, Dr. Baker gave distinguished ministries of music to three New York area congregations, Brooklyn's First Presbyterian Church, The Fifth Avenue Presbyterian Church, and Temple Emanu-El. As a concert organist, Dr. Baker's career has taken him from coast to coast many times. He has been one of the most popular recitalists for conventions of the American Guild of Organists, and accorded a high honor when chosen by the Guild to represent them by playing the opening recital at the First International Congress of Organists in London in 1957.

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THE SERVICE OF EVENSONG THE MEN AND BOYS CHOIR THE CATHEDRAL CHURCH OF ST. JOHN THE DIVINE

Sunday, May 19 — 7:30 P.M.

Organ Recital by Miss Marilyn Keiser

Resurrection Suite Alec Wyton

Prologue (Christ The Lord Is Risen Again)

Carol (This Joyful Eastertide)

Epilogue (Alleluia, Alleluia)

Prelude and Trumpetings Myron Roberts

EVENSONG

Introit — Let The Words Of My Mouth Alec Wyton

Psalm 84 Anglican Chant

Magnificant and Nunc Dimittus (Collegium Regale) Herbert Howells

Anthems — O Taste And See R. Vaughan Williams

Psalm 100 Benjamin Britten

Psalm 67 Charles Ives

Sing We Merrily Fredrick Rimmer

Drop, Drop Slow Tears Kenneth Leighton

The Choir of Boys and Men of St. John's Cathedral is one of the best known and most highly regarded choral units in the Western Hemisphere. The Choir sings every day at the Cathedral, twice on Sundays, and has often appeared on nationwide television as well as radio broadcasts. It is particularly noted for its Choral Evensong Services, the epitome of Angelican music.

Marilyn Keiser, Associate Organist and Choirmaster at the Cathedral of St. John the Divine, will give a recital on our new organ immediately preceding the Angelican Service of Evensong. Since this Sunday is designated as National American Guild of Organists' Sunday, her program is made up of compositions by two distinguished members of the Guild. Miss Keiser was born in Springfield, Illinois and holds a Bachelor of Sacred Music Degree from Illinois Wesleyan University (1963) and a Master of Sacred Music Degree (summa cum laude) from New York's Union Theological Seminary (1965). Miss Keiser has often appeared as recitalist and, prior to assuming her present position at the Cathedral, served as Assistant Organist at Riverside Church.

Alec Wyton, President of the American Guild of Organists since 1964 and Organist and Choirmaster of the Cathedral of St. John the Divine since 1954, was born in England and was educated at the Royal Academy of Music and Oxford University, from which he holds Bachelor and Master of Arts Degrees. After having served as Sub-organist at Christ Church Cathedral in Oxford, Organist at St. Matthew's in Northampton and Organist and Musical Advisor for the British Broadcasting Company, Mr. Wyton came to the United States in 1950 to serve as Organist and Choirmaster of Christ Church Cathedral in St. Louis, Missouri. Since coming east in 1954, Mr. Wyton has served as Adjunct Professor of Sacred Music at Union Seminary and on the faculty of Westminster Choir College in Princeton, New Jersey. He is a prolific composer of organ and choral music and has made a number of recordings for Word Records.

* * * * *

THE MUSIC FOR SUNDAY MORNING, May 19, 11:00 A.M.

- PRELUDE — Meditation a Ste. Clothilde Philip James
- CALL TO WORSHIP..... Philip James
- RESPONSE — God Grant Us The Serenity Philip James
- CANTATA — Hear My Prayer Felix Mendelssohn
- Soprano Soloist: Sonia Styres
- POSTLUDE — Toccata (First Organ Symphony) Philip James

The organ and Service music is in honor of Dr. Philip James, distinguished composer and former resident of Douglaston, who celebrates his 78th birthday on Friday, May 17th. Dr. James, retired head of the Music Department of Washington Square College and the Graduate School of New York University, has for many years been a leading member of the American Guild of Organists. It is particularly appropriate that he be honored at this service, which is held on Guild Sunday.

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ART DISPLAYS

Many works of art are on display in the Church during the Arts Festival. You are invited to view these on any Saturday during the Festival, May 4 through May 18, and of course before and after special events which have been scheduled.

Contemporary Latin American Art

Several of the exciting contemporary works of the well known Chilean artist, Mr. Nemesio Antunez, are being displayed. Other works by Mr. Antunez can be seen in the United Nations building.

The Story of Stained Glass

A series of sketches, drawings, and samples depicting the art of stained glass windows are on display. The famous Rambusch Studios of New York City has loaned the Church a number of items which show how this art is accomplished. In addition to this a film on the subject is to be presented on Sunday morning, May 12, at 9:45 o'clock and at other times during the Festival.

Congolese Art

Selected paintings of Congolese Primitive Masters will be exhibited. These have participated in the Intercontinental Exhibition of Monaco 1966, and were awarded top honors including the UNESCO prize. N'Kuru, Kapeza, Bomolo, and Pilipili are native Congolese who express their feelings in color. Though they are completely uneducated their sense of decoration and their extremely artistic colors depict admirably the Congolese life, the tropical forest, the rivers and the wild life of Africa.

A Master like Koyongonda expresses his understanding of the Bible in his own way bringing a fresh outlook on well known subjects.

Dr. John Brom, African expert, art collector, author and film producer will be present to introduce the collection and explain it.

Sunday School Art Work

During the days preceding the Arts Festival, the young people of our Sunday School participated in their own art projects. The younger classes have been instructed in the parables of The Sower and The Prodigal Son and have painted or drawn some aspect or impression of these stories. The older classes have created and developed two stained glass windows. The results of these efforts are being shown during the Festival.

Art at The Broken Wall

The young people who attend the Church's coffee house have also been involved in an arts emphasis. Their efforts are being displayed in The Broken Wall and times for viewing by the community will be announced.

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