

OF unusual size and quality, the Aeolian organ in the Church has been designed to fit all the needs of this magnificent auditorium both as to volume and variety of tone. It is a four manual instrument with the addition of a complete Echo section, and is the gift of Mr. and Mrs. John A. McGregor.

There are six complete organs in one, namely: the Great, Swell, Choir, Pedals, Solo and Echo organs, each of which is in a separate expression box. The Echo organ is located just over the balcony, and the tone is brought out into the auditorium through a special tone enclosure and a grille in the ceiling.

In this Echo organ are located some of the delicate effects, such as a Vox Humana, 2 sets of strings, Flute Celeste, Voix Celeste, and a complete set of Cathedral Chimes.

There are forty-nine pistons placed under the various manuals for the purpose of operating all the stops and couplers in the organ, enabling the organist to make his own tone combinations and often to move the stops without taking his hands off the keys.

There are over five thousand pipes in the seventy-one stops, in addition to the Clarf and twenty-five bells for the Chimes.

The organ has great power, but it has also the most delicate tones in all the various tone families, namely, the Flutes, Diapasons, Reeds and Strings. There are many individual solo stops imitating the instruments of the orchestra, such as the Orchestral Oboe, Concert Flute, Clarinet, French Horn, Tuba, English Horn, Cello, etc. The string tone stops are especially fine.

The variety of tone coloring, contrasts and effects is unlimited and in the hands of an understanding artist the accompaniments to solos or chorus numbers are made extremely attractive and descriptive.

The mechanical details are as fine as the hair spring on an exquisite watch and the workmanship throughout is a delight to see. It is one of the finest organs in the West and Calvary Church can see through the years ahead wonderful enjoyment of this instrument.

"The organ sounds, and unseen choirs
Sing the old Latin hymns of peace and love
And benedictions of the Holy Ghost;
And the melodious bells among the spires
O'er the house-tops and thru heaven above
Proclaim the elevation of the Host.

—Longfellow.

Order of Service
for the
Presentation and Dedication
of the Organ
—
Calvary Presbyterian Church
San Francisco, California

3: P. M.

Sunday, October 6, 1929
—

Ezra Allen Van Nuys, Pastor
Robt. O. Bossinger,
Organist

DEDICATION OF ORGAN

3:00 P. M.

1. PROCESSIONAL by choir—"Holy, Holy, Holy."
2. GLORIA
3. INVOCATION
4. SCRIPTURE READING—Psalm 24.
5. SELECTION BY THE CHORUS CHOIR—"Send Out Thy Light" (Gounod)
6. PRESENTATION OF THE ORGAN—Mr. John A. McGregor.
7. ACCEPTANCE
8. DEDICATION:

(Congregation standing)

Minister: Holy, Blessed and Glorious Trinity, three Persons and One God;

Congregation: To Thee we dedicate this Organ.

Minister: Father of our Lord Jesus Christ, Our Father Who art in heaven;

Congregation: To Thee we dedicate this Organ.

Minister: Son of God, only begotten of the Father, Head of the Body, which is the Church; Head over all things and the Church; Prophet, Priest and King of Thy people;

Congregation: To Thee we dedicate this Organ.

Minister: God the Holy Ghost, proceeding from the Father and Son; given to be our abiding Teacher, Sanctified, and Comforter; Lord and Giver of Life;

Congregation: To Thee we dedicate this Organ.
9. PRAYER OF CONSECRATION
10. HYMN 225—"When I Survey the Wondrous Cross."
11. PSALM 150—By the Minister and Congregation
12. DOXOLOGY

ORGAN PROGRAM

1. MARCH FROM "TANNHAUSER" *Wagner*
A stirring number in true Wagnerian style, opening with the Trumpets, which gave the signal for the march, and developing to the majestic full organ.
2. VESPER BELLS AND CRADLE SONG *Macfarlane*
Of simple melodic design and tranquil character, this seems to suggest the Hymn of the Nativity.
3. CAPRICE VIENNOISE *Kreider*
Kreider glorified all music in this composition which is a perfect gem. It lends itself to a beautiful interpretation on this organ.
4. THE BRIDAL CHORUS, from "THE ROSE MAIDEN" *Cowan*
The obligato accompaniment to the chorus has been transcribed for a beautiful organ solo.
5. AVE MARIA *Schubert*
All of Schubert's soul seems poured out in the worship and spirit of the Ave Maria.
6. PRELUDE *Rachmaninoff*
Towering head and shoulders over contemporary compositions "Prelude"—*The Prelude*—is a favorite for its harmonic colour and rhythmic method.
7. THE SONG OF THE BASKET WEAVER *Russell*
An old French Canadian Woman sits at the door of her home singing a song of long ago, while her deft fingers fashion a basket of river grasses.
8. THE MUSICAL SNUFF BOX *Laidow*
A dainty bit of bluff—a musical bubble. The tightly wound little music box brightly plays its tiny tune, finally runs down and barely plays the last note before it stops. Laidow is a writer of the modern Russian school.
9. THE STORM, IDYLLE *Wiegand*
Illustrating the calm of nature; the songs of birds; Pastoral; Swiss shepherds with their pipes; a village Nuptial Festival which is interrupted by a storm; the villagers pray the storm may cease (hymn, "Sacred Heart"); the prayer is heard; Te Deum in thanksgiving.

The Aeolian Company

makers of

THE AEOLIAN PIPE ORGAN

distinguished internationally as makers of FINE
INSTRUMENTS FOR THE HOME.

WHEELLOCK, STROUD, STECK, and WEBER Pianos,
in both Grand and Upright models, and in Art
and Period designs of rare beauty.

THE DUO-ART REPRODUCING PLAYER PIANO
found in the STROUD, STECK, and WEBER Pianos,
and in the STEINWAY.

THE AEOLIAN DUO-ART REPRODUCING PIPE
ORGAN for the HOME, and its newest model, the
dainty and inexpensive MARIE ANTOINETTE.

ALL ARE "AEOLIAN BUILT", significant of qual-
ity and craftsmanship of the highest order.


Sherman, Clay & Co.

*Kearny and Sutter Streets
Fourth and Clay Streets, Oakland*

CALVARY PRESBYTERIAN CHURCH
SAN FRANCISCO

PRESENTS



Edwin H. Lemare

INTERNATIONALLY FAMOUS ORGANIST AND COMPOSER
FELLOW ROYAL ACADEMY OF MUSIC, LONDON
FELLOW ROYAL COLLEGE OF ORGANISTS
HONORABLE FELLOW AMERICAN GUILD OF ORGANISTS
FORMERLY ORGANIST EXPOSITION AUDITORIUM, SAN FRANCISCO

on the
New Aeolian Pipe Organ

MONDAY EVENING, JANUARY 6, 1930

EIGHT O'CLOCK

Bohemian Club,
San Francisco, Cal.
Oct. 29th, 1929.

The Aeolian Company,
Organ Department,
Fifth Ave.,
New York, N. Y.

Gentlemen:

It was with great pleasure that I played your recent organ in the Calvary Presbyterian Church, San Francisco.

Hitherto my acquaintance with your artistic work has been confined to your residence organs, with player-roll attachment; and I am delighted that you are now branching out into other and larger fields.

The Calvary Church Organ not alone pleased me with regard to its beautiful, characteristic "voicing"—many stops being unique in their tonal qualities—but also the "silens" and quick response of the key and stop-knob actions.

My best wishes to you in this your latest achievement.

Sincerely yours,

(Signed) EDWIN H. LEMARE.

PROGRAMME

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I.

Toccata and Fugue in D Minor, Op. 98 . . . Lemare
(Schott & Co., London)

II.

Sposalizio Liszt
(Lemare Transcription)

III.

Scherzo Symphonic Bossi

IV.

Andantino in D flat (Requested) Lemare
(Victor Record)

V.

Vorspiel "Parsifal" Wagner
(Lemare Transcription)

INTERMISSION

VI.

Allegretto Grazioso Hollins

VII.

Improvisation on a Theme submitted by the audience

VIII.

"Joy to the World" (Op. 164) Lemare
(Christmas Fantasia on "Antioch")
(Published by Oliver Ditson Company)

MARCEL DUPRE

Marcel Dupre is now organist of the Paris Conservatory and his father and grandfather, on both sides of the family, were organists and conductors of some of the largest cathedrals in Europe.

Dupre studied under Guilmant and Widor and at an early stage his compositions won many prizes. A few years ago, Dupre amazed New York by his improvisation of a complete symphony in four movements on themes submitted but a few moments before. H. T. Slack, noted musical critic of the N. Y. Evening Post, termed this feat "A musical miracle" and F. L. Wadsworth in Philadelphia Public Ledger said it was "A phenomenon for which there is no accounting".

Dupre startled the musical world in 1920 by the almost incredible feat, for the first time in history, of playing perfectly from memory, the entire organ works of Bach, in a series of ten extraordinary recitals at the Paris Conservatory. This accomplishment involved the memorizing and playing of over two hundred different pieces and two thousand printed pages of music. The number of actual notes ran into millions.

The ORGAN

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And benedictions of the Holy Ghost;
And the cathedral bells among the spires
O'er the house-tops and their heaven above
Proclaim the devotion of the Host.

—Longfellow.

MARCEL DUPRE



Organ Recital



Saturday, November 2, 1929

8:15 P. M.



Calvary Presbyterian Church

FILLMORE and JACKSON STREETS
SAN FRANCISCO CALIFORNIA

Reverend E. A. Van Nuys, Pastor

Robt. O. Bossinger, Organist

MARCEL DUPRE

Exclusive Management

BOGUE-LABERGE CONCERT MANAGEMENT, Inc.

210 West 57th Street

New York City, New York

Program

1. CONCERT OVERTURE IN B MINOR _____ *James H. Rogers*

One of the most characteristic pieces of the noted Cleveland (Ohio) composer, extraordinarily brilliant throughout, with charming episodes and melody.

2. VARIATIONS FROM CONCERTO IN G MINOR _____ *Handel*

In these delightful Variations, harpsichord and flute are heard alternately producing a most picturesque effect. A sustained crescendo reaches a climax of impressive grandeur and brilliance.

3. CHORAL-PRELUDE "REJOICE, YE CHRISTIANS" _____ *J. S. Bach*

Light and airy, with graceful flourishes on flutes, this exquisite Choral expresses the unbounded joy of Christians.

4. FUGUE IN C MINOR _____ *Mozart*

(transcription by Marcel Dupré)

This Fugue exists under two forms in Mozart's work; one for 2 clavichords, the other for String Quartet. The noble rhythmic character of the subject and its amazing contrapuntal development have suggested to Marcel Dupré the idea of this most adequate transcription for the organ.

5. LE COUCOU _____ *Dupré*

Dupré whose delightful "Noëls" are familiar to all, was most successful in his composition of imitative pieces. Here the mysterious call of the cuckoo awakened by the organ is most suggestive and picturesque.

6. PRELUDE AND FUGUE IN A MINOR _____ *J. S. Bach*

One of the most widely known works of Bach of great architectural beauty. The prelude sets in the Prelude foreshadows the subject of the Fugue which is developed in all its magnificence with powerful lyric intensity.

7. INTERMEZZO FROM 6th SYMPHONY _____ *C. M. Widor*

A sparkling piece of virtuosity with a charming melody played on woodwind in the middle section and a return to the first theme which ends up in a final Mass of dazzling color.

8. PASTORALE _____ *Cesar Franck*

A delightful melody on the oboe alternating with flutes provides the first part of this charming piece. A second part consists of staccato chords on the oboe, with a few deep notes on the pedal to increase the rhythmic effect. The Pastorale is brought up to a conclusion on the first melody, graceful and pleasing, reminding us of a glorious sunset on the calm meadows.

9. SECOND SYMPHONY IN C SHARP MINOR _____ *Marcel Dupré*

- a. Prelude
- b. Intermezzo
- c. Toccata

This Symphony which the author composed immediately after his Symphony in G minor for organ and orchestra, was ended this summer. Its first performance is being given in the States.

The *Prelude*—based on two themes opposed in character opens with a murmuring of detached notes played alternately on two manuals, the themes being gradually brought out and outlined. New rhythmic elements rise in one upon another and converge into a sustained crescendo growing in intensity to the conclusion.

The *Intermezzo*—starts on a 3 time theme developing leisurely and suggesting the gracefulness of old dances while several rhythmic counter-subjects play around it starting in like so many garlands.

The *Toccata*—develops into one continued clean-cut compelling rhythm only interrupted in the middle section by an episode in which the main theme is heard again but transformed and leads to final stretto suggestive of frantic triumph.

10. IMPROVISATION ON GIVEN THEMES