

OPENING

Grand Organ Concert

by

DR. CHAS. A. SHELDON, JR.

Member American Guild of Organists
City Organist, Atlanta



Assisted by

Mrs. Geneva Hutson Rush, *Soprano*

Mr. Paul Templeton, *Basso*

The Central Methodist Episcopal Church, South

Rev. J. Lloyd Decell, Pastor

Tuesday Evening, September 23, 1924

Eight O'Clock

Meridian, Mississippi

Paragraphs

The building and installation of this Organ, which stands in the first rank in size and importance, marks the realization of a high purpose, that has occupied the Central Methodist Church since the new Church was first worshipped in, Aug 1, 1919. To date this is the largest Organ in the State of Mississippi. The pastor and People of Central Methodist, dedicate it to "THE GREATER GLORY OF GOD" and the spiritual uplift of mankind.

This Instrument of Praise was built by The House of Pilcher, whose factory is at Louisville, Ky. They started in the organ business in 1820 and the establishment is now in its one hundred and fifth successive year of business. (They claim to have never lost a cent on any Church account). Their motto is "Esse Quam Videri, - To be rather than seem". Artists all over the country look upon the Pilcher Organ as a standard of perfection, because of its inherent qualities, the result of an hereditary knowledge of over one hundred years, interwoven with progressive twentieth century ideas and methods.

Space will not permit a detailed description of the Organ. It is not a stock organ but one specially designed and built for our auditorium. The case is of colonial design, decorated with French golden bronze pipes. The case completes an impressive symmetry, harmonizing the auditorium into a whole which is calculated to contribute to worship and spiritual meditation. There are two thousand and thirty-eight speaking pipes. Not duplex notes but straight pipes. The Pedal Organ only using a few "notes" borrowed from other pipes. The largest pipe is 16 ft. long, 15 in. x 12in. wide. The smallest is about the size of a lead pencil. The Echo Organ and Chimes are upstairs on the south end of the church. The "Vox Humana"-- human voice -- set of pipes is in the echo Case. There are twenty-two couplers; and twenty-one adjustable combinations. Three Tremolos; Crescendo and Sforzando Pedals. A five horse power electric blower with generator placed in the basement to supply air and current for the Organ. Three of the five Organs are "Expressive" and each of the five are richly endowed with a wealth of broad, dignified, militant and exultantly compelling tones

This Organ was sold by Mr. M. V. Mulette, 147 North Evergreen, Memphis, Tenn., Southern Representative of The House of Pilcher. The work of installation has been done by Mr. James Day, of Edinburgh, Scotland, assisted by T. G. Myles, also of Edinburgh. These gentlemen are now Americans, and employed as field men by the Pilcher's. Mr. William Guenther, factory departmental superintendent, came first and started the erection of the organ. All the gentlemen connected with this Organ have been square and faithful.

See last page for detailed Specifications.

Program

1 *Tocatta and Fugue* —D Minor *Bach*

The Tocatta opens with a florid and impetuous section, and pursues its animated course up to the finale. The theme of the Fugue is introduced quietly and evenly but gains as the number advances and the pedals are introduced. It continues in earnest by a stormy rush of sound. This Toccata and Fugue stand out conspicuously as one of Bach's most dramatic productions. The Fugue continues its rolling and restless course up to a point where a very fine interrupted cadence occurs preceding the cadenza, with which Fugue is brought to a close.

2 *Largo from Xerxes* *Handel*

In this well known number the grand air is accompanied by the harp and clarionet. The air is taken from one of Handel's operas, and is the song of a maiden under a tree, from which she invokes shelter and protection.

3 *Will o' the Wisp* *Gordon Balch Nevin*

This deliciously dainty number is most refreshing, and is an ornament to any program.

4 *Offertoire*—D Minor, Op. 3 *Edouard Batiste*

The late organist of the Church of St. Eustace, Paris, has contributed many compositions to the repertoire of organ music, and his style is classed popular, because of the introduction of melodies of unaffected simplicity, although exceedingly difficult to play, and the effect is grandiose.

5 *Solo: "The Voice in the Wilderness"* *Scott* Mrs. Rush

6 *Dawn (New)* *Sheldon*

7 *Romance* *Fidelis Zitterbart*

This entrancing dreamy number is very delightful, the sweet and reposeful melody assigned to the "saxophone," embellished by the "harp."

8 *The Magic Harp* *J. A. Meale*

An interesting number, with a beautiful singing melody assigned to the pedals, enhanced by a flowing harp accompaniment, relieved by contrast movement, followed by a series of the opening portion, leading into a soft dreamy ending.

9 *Minuet in A* *Luigi Boccherini*

In this quaint little number, the composer has happily caught the spirit of a bygone and chivalrous age. The dainty dance is revealed by the spontaneous grace and charm of the beautiful melody in the measured tread.

10 *"Athalie" -- War March of the Priests* *Mendelssohn*

This well known march forms part of the incidental music to Racine's Biblical Drama, "Athalie." It occurs at that point of the work where the Levites march to battle against the usurper "Athalie," and her followers. The beating of the drums and the blasts of the trumpets, in the roar of the martial music, encourages the warriors to press forward into battle and the glorious ensemble presages victory.

11 *Solo: "The Lord Is My Light"* *Alliston* Mr. Templeton

12 *Improvisation*

13 *Overture to William Tell* *Rossini*

Of all Rossini's operatic Preludes none equals that of the overture to "William Tell" in its picturesque delineation. The tranquility of the opening andante, and the furious storm succeeding it; the charming pastoral movement introducing the "Ranz des Vaches" and the joyous and exhilarating finale, are all expressed here with such rare and consummate power as to stamp the overture as a masterpiece in the department of purely instrumental music.

Specifications of Central Methodist Church Pipe Organ

Meridian, Mississippi

Three Manuals and Pedals

Compass of Manuals CC to C 61 notes.

Compass of Pedals CCC to G 32 notes.

Embracing the following specialties:

Pilcher's Perfected Universal wind Chest.

Pilcher's Perfected Electro-Pneumatic Action.

Pilcher's Perfected crescendo Movements.

Pilcher's Perfected Register Key Stop Action.

GREAT ORGAN

- | | | |
|----|--------------------------------------|----------------|
| 1. | 8 foot Open Diapason No. 1 | Metal 73 Pipes |
| 2. | 8 foot Open Diapason No. 2 | Metal 73 Pipes |
| 3. | 8 foot Viol d'Gamba | Metal 73 Pipes |
| 4. | 8 foot Dulciana | Metal 73 Pipes |
| 5. | Philomela from No. 30 | Wood 53 Pipes |
| 6. | 4 foot Flute Traverso | Wood 7e Pipes |
| 7. | 8 foot Melodia | Wood 73 Pipes |
| 8. | 8 foot Tuba | Reed 73 Pipes |

SWELL ORGAN

(Expressive)

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| 9. | 16 foot Bourdon | Wood 73 Pipes |
| 10. | 8 foot English Open diapason | Metal 73 Pipes |
| 11. | 8 foot Stopped Diapason | Wood 73 Pipes |
| 12. | 8 foot Aeoline | Metal 73 Pipes |
| 13. | 8 foot Voix Celeste | Metal 61 Pipes |
| 14. | 8 foot Viol d'Orchestre | Metal 83 Pipes |
| 15. | 8 foot Oboe | Reed 73 Pipes |
| 16. | 4 foot Flute Harmonic | Metal 73 Pipes |
| 17. | 8 foot Cornopean | Reed 73 Pipes |
| 18. | 2 foot Flutina | Metal 61 Pipes |

CHOIR ORGAN

(Expressive)

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| 19. | 8 foot Violin diapason | Metal 73 Pipes |
| 20. | 8 foot Dolce | Metal 73 Pipes |
| 21. | 8 foot Concert flute | Wood 73 Pipes |
| 22. | 4 foot Flute Harmonic | Wood and Metal 73 Pipes |
| 23. | 8 foot Clarinet | Reed 73 Pipes |

ECHO ORGAN

(Expressive)

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| 24. | 8 foot Echo Flute | Wood 61 Pipes |
| 25. | 8 foot Viol Atheria | Metal 61 Pipes |
| 26. | 8 foot Vox Angelica | Metal 61 Pipes |
| 27. | 8 foot Vox Seraphique | Metal 49 Pipes |
| 28. | 8 foot Vox Humana | Reed 61 Pipes |
| 29. | Cathedral Chimes | Metal 20 Notes |

PEDAL ORGAN

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| 30. | 16 foot Open Diapason | Wood 32 Pipes |
| 31. | 16 foot Bourdon | Wood 32 Pipes |
| 32. | 16 foot Lieblich Gedact from No. 9 | Wood 32 Notes |
| 33. | 8 foot Cello from No. 3 | Metal 32 Notes |
| 34. | 8 foot Flute from No. 31 | Wood 12 Pipes |
| 35. | 8 foot Tuba from No. 8 | Reed 32 Notes |