



Antiphonal Case

ST. PETER'S EPISCOPAL CHURCH
3 WEST RIDGE ROAD, SAVANNAH, GEORGIA 31411

ST. PETER'S EPISCOPAL CHURCH



*The Service of Dedication
and Recital*

EVENING PRAYER AND ORGAN DEDICATION

PRELUDE: ANDANTE SOSTENUTO (*Symphonie Gothique*)
Charles-Marie Widor

THE INVITATORY AND PSALTER Book of Common Prayer, p. 117

PRECES

Officiant: O God, make speed to save us.

People: O Lord, make haste to help us.

Officiant and People: Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be for ever. Amen. Alleluia.

HYMN *When in our music God is glorified* The Hymnal, No. 420

PSALM 150 (*the congregation may be seated*) César Franck

THE LESSONS

2 CHRONICLES 5:11-14

Magnificat (BCP p. 119) Herbert Sumsion

REVELATION 7:9-17

Nunc dimittis (BCP p. 120) Herbert Sumsion

HOMILY

THE APOSTLES' CREED BCP p. 120

THE PRAYERS

THE LORD'S PRAYER BCP p. 121

SUFFRAGES B

Officiant: That this evening may be holy, good, and peaceful,

People: We entreat you, O Lord.

(*This response is sung or said after each petition*)

That your holy angels may lead us in paths of peace and good will,
That we may be pardoned and forgiven for our sins and offenses,
That there may be peace to your Church and to the whole world,
That we may depart this life in your faith and fear, and not be
condemned before the great judgment seat of Christ,

That we may be bound together by your Holy Spirit in the communion of
blessed Peter and all your saints, entrusting one another and all our life
to Christ,

THE COLLECTS

THE COLLECT OF THE DAY *Proper 23*

Lord, we pray that your grace may always precede and follow us,
that we may continually be given to good works; through Jesus
Christ our Lord, who lives and reigns with you and the Holy
Spirit, one God, now and for ever. *Amen.*

A PRAYER FOR CHURCH MUSICIANS AND ARTISTS (BCP p. 819, No. 17)

O God, whom saints and angels delight to worship in heaven: Be
ever present with your servants who seek through art and music
to perfect the praises offered by your people on earth; and grant
to them even now glimpses of your beauty, and make them worthy
at length to behold it unveiled for evermore; through Jesus Christ
our Lord. *Amen.*

THE DEDICATION OF THE ORGAN

Officiant: Beloved in Christ, Almighty God has moved his people
through the ages to build houses of prayer and praise. Believing
that God has ordained that music be used in worship, we are
joined today to consecrate this instrument of his praise. He has
put into our hearts the desire to dedicate the most venerable of
musical instruments, the pipe organ, king of instruments, to him
who is king of all creation. May the Glory of God, giver of all
skill of mind and hand, fill this house as we dedicate the organ
and all our life to him.

V. All things come from you, O Lord;

R. And from your own gifts do we give to you.

V. Prosper the work of our hands;

R. Prosper our handiwork.

V. Show your servants your works;

R. And your splendor to their children.

Let us pray.

O Lord, before whose throne trumpets sound, and saints and angels sing the songs of Moses and the Lamb: Accept this organ for the worship of your temple, that with the voice of music we may proclaim your praise and tell it abroad; through Jesus Christ our Lord. *Amen.*

O God and Father of all, whom the whole heavens adore: Let the whole earth also worship you, all nations obey you, all tongues confess and bless you, and men and women everywhere love you and serve you in peace; through Jesus Christ our Lord. *Amen.*

THE HYMN *The day thou gavest, Lord, is ended* The Hymnal, No. 24

THE GENERAL THANKSGIVING BCP, p. 125

THE DISMISSAL

Officiant: Let us bless the Lord.

People: Thanks be to God.

OFFICIANT: The Rev. Sam Buice, Rector

CHOIR: The adult choir of St. Peter's Episcopal Church and friends

CHOIRMASTER: Dr. Irene Feddern

ORGANIST: Dale Caldwell



The flowers are given by members of the choir to the Glory of God and in thanksgiving for the work of the music committee under the leadership of chairman John Clapp.

Dedication Program

RECITAL

FINAL (*Troisième Symphonie*)

Louis Vierne
(1870-1937)

TWO CHORALE PRELUDES

Johann Sebastian Bach
(1675-1750)

ERBARM' DICH MEIN, O HERRE GOTT
(*O God, be merciful to me*)

JESU, JOY OF MAN'S DESIRING

TUBA TUNE

Norman Cocker
(1889-1953)

BENEDICTUS, OPUS 59, NO. 9

Max Reger
(1873-1916)

PRÉLUDE ET FUGUE SUR B-A-C-H

Franz Liszt
(1811-1886)



DALE CALDWELL



Dale Caldwell, a native of Cleveland, Ohio began piano study at four years of age and started his organ study in high school. He received the Bachelor and Master of Music degrees from Indiana University. While a student of Dr. Clyde Holloway, he held the position of Associate Instructor of Organ for two years. Winner of the Indianapolis Young Artist Competition in 1969, he was the Great Lakes Regional representative to the organ competition at the American Guild of Organists National Convention held in Buffalo, New York in 1970. He has held the position of Organist/Choirmaster at churches in Illinois and North Carolina, with his last fulltime position at Tabernacle Presbyterian Church in Indianapolis. He has recently served as Interim Director of Music for three large Indianapolis church music programs. Caldwell has performed with the Indianapolis Symphony Orchestra. He has served the Indianapolis Chapter of the American Guild of Organists in a variety of positions as well as being co-chair of the 1993 Indianapolis Regional Convention. He is currently Area Representative for the Schantz Organ Company serving Indiana, Michigan and Ohio. In addition, he operates a Haviland china matching service, is immediate past President of the Haviland Collectors Internationale Foundation and presently serves as Quarterly editor.

Reception

Everyone is cordially invited to a reception in the parish hall following the service and recital.

Thanks to Connie Dimou and her committee, and to all those who provided food for the reception. We give thanks for all our visitors today, particularly John Schantz, Jeffrey Dexter, and Tim Mann from the Schantz Organ Company.

Thanks as well to Stephen Lufburrow, who painstakingly supervised the electrical and mechanical work involved in the organ installation, to Ruth Greenwald for the bulletin layout, and to Steve Bisson of *The Savannah Morning News* for the use of photographs.

Calendar of Events

Please mark your calendars for the following events that will be offered as we continue to share this wonderful instrument with the larger community.

NOVEMBER 2 – 10:00 A.M.

The St. Peter's choir will sing Haydn's *Little Organ Mass* with strings and organ in celebration of the Feast of All Saints.

DECEMBER 21 – 7:30 P.M.

The Savannah Choral Society will present a Christmas Concert.

DECEMBER 24 – 9:30 P.M.

Christmas music for choir, congregation, and organ precedes the 10 p.m. service of Holy Eucharist in celebration of the Nativity of Our Lord.

JANUARY 11 – 7:30 P.M.

Organist Thomas Trenney, who has been commissioned to produce a CD of our new Schantz organ, will play a recital to which the public is invited.

FEBRUARY 1 – HYMNS FOR HOPE – 4:00 P.M.

A benefit for the Interfaith Hospitality Network will feature organists and choirs from the many churches that participate in the Network.

MARCH 7 – 4:00 P.M.

An intergenerational program including a performance of *Rex, King of Instruments*, by organist James Richardson of Savannah's First Baptist Church.

A PIPE ORGAN FOR ST. PETER'S

FROM VISION TO REALITY

Long before St. Peter's had a name, it had a vision.

St. Peter's was to be a "mainstream" Episcopal church: its buildings were to be traditional, it was to be bright and light, we were to be able to peer out through plain unadorned windows and see the shrubs and trees, its nave was to have a brick floor, a bright lively sound, an altar rail, a high pulpit and classical furnishings; and its candle flames were to waver to the energy and sound of a real pipe organ.

St. Peter's moved forward in faith and dispatch. The Holy Spirit was with St. Peter's and its people every step of the way. From Sunday, May 6, 1990 when the congregation first gathered in Bethesda's chapel to worship, everything has fallen into place. The land, the design, the building, the furnishings, and everything else has followed. The commitment of parishioners, their faithfulness and generosity and the continuing presence of the Holy Spirit made it possible to create a caring parish family and to build St. Peter's beautiful church buildings as we see them today. All true to the vision.

Five years ago a remarkable, steadfast member of the parish gave a substantial anonymous gift specifically toward the purchase of a pipe organ. A committee was formed to determine the type of pipe organ and builder that would best suit St. Peter's needs and to bring a recommendation to the vestry.

Enthusiasm and support from parishioners and friends of St. Peter's, coupled with the initial anonymous gift, has made a pipe organ for St. Peter's the reality we experience today.

FROM THE BUILDER

From its humble beginnings in 1873, the Schantz Organ Company, founded by Abraham Tschantz (later changed to Schantz), has evolved into one of the leading pipe organ building firms in the United States. Within the walls of its modern facilities in Orrville, Ohio, the many skilled artisans of the Schantz firm practice their centuries old craft of pipe organ building.

With its distinguished tradition of music making, Saint Peter's Episcopal Church has honored the Schantz firm with the commission to build a pipe organ for its church. The new three-manual, fifty-six rank Schantz pipe organ was designed and constructed especially for the parish. The main organ is encased at the rear of the chancel area while the antiphonal is placed high above the west-end doors. The organ takes full advantage of the superior acoustical environment as well as the overall height of the building to effortlessly produce tone. The organ has been designed and constructed to meet the diverse musical requirements of the music ministry, dynamically support and encourage the liturgy and hymnody of the Anglican tradition, and accompany various styles of choral music, while effectively rendering organ literature of all periods.

The grandeur and beauty of a pipe organ combines the discipline of many diverse crafts to produce an instrument which is visually beautiful, mechanically sound and musically pleasing. Designing a new organ is often spoken of as a marriage between musical considerations and physical parameters. The specification of the organ was a collaborative effort between Jeffrey Dexter, Vice-president and Tonal Director of the Schantz firm, Dr. Irene Feddern, organist/choirmaster of Saint Peter's Church, and Linwood Lunde, area representative of the Schantz firm. Mr. Dexter determined the technical parameters of the pipe construction (scaling) and together with Jeffrey Herr and Kerry Bunn completed the on-site tonal finishing – the final adjustment of each pipe to assure that the many distinctive colors of sound will combine to form an elegant and cohesive ensemble. The organ's case design and physical layout is the work of Eric Gastier, Vice-president – Design and Engineering and Staff Architect of the Schantz firm. In addition to the organ's visual impact and ability to create musically satisfying sounds, great attention was paid to providing ready access to all portions of the organ's interior for ease of maintenance.

Each of the organ's 2,953 pipes is actually an individual windblown instrument designed, crafted and voiced especially for this building. Organized into fifty-four ranks or sets of pipes, the pipes are made from an assortment of materials including zinc, lead, tin and wood. The majority of the pipes, however, are made from a tin-lead alloy, which is cast, cut, shaped and soldered by the pipe makers in the Schantz workshop. The largest pipe in this instrument is sixteen feet in length and over nine inches in diameter. By contrast, the smallest pipes are no larger than a common pencil.

The organ's five divisions - Great, Swell, Choir, Antiphonal and Pedal - are actually complete organs within themselves. The Great and Pedal form the backbone of the ensemble, and are located at the top and sides of the main organ case where they can carry and project sound into the nave. The Swell and Choir, with their variety of accompanimental and solo sounds, are placed behind expression louvers to allow further control of dynamics. The Antiphonal, whose name suggests its musical role, is home to the most dramatic voice of the organ - the telling English-style Festival Trumpet on 12" wind pressure.

The three-manual, English-style drawknob console is made of mahogany, with cherry stop jambs, rosewood drawknobs and keys of bone and rosewood. It features all of the modern conveniences for aiding the player, including a solid-state combination action with ninety-nine levels of memory, a piston sequencer and a record/playback system.

Having been completed during our firm's 130th year, the Saint Peter's organ challenged us again to create an instrument that represents the art of organbuilding in its highest form. This organ embodies the efforts of well over one hundred lay persons, craftspeople, artisans and musicians.

From the noble tone of the Principal chorus, to the softest whisper of the flute stops and the declamatory shouts of the Festival Trumpet, this organ now joins a tradition centuries old - that of calling the faithful to worship and stirring amongst them that which inspired the likes of Bach, Luther, Watts and Wesley. The men and women who are the Schantz Organ Company are honored and privileged to have been a part of this historic process, and are most proud to have been selected as organbuilder for this prestigious instrument. With you we look forward to the many avenues in which this organ will lead well into the future.

Jeffrey D. Dexter
Vice-president, Tonal Director
Schantz Organ Company

SAINT PETER'S SCHANTZ ORGAN SPECIFICATIONS

THREE MANUALS ~ 56 RANKS

GREAT ORGAN

[UNENCLOSED] 3-1/2" WIND PRESSURE

1.	16'	Violone <i>Partially in façade</i>	73 pipes
2.	8'	Open Diapason	61 pipes
3.	8'	Violone # 1	
4.	8'	Chimney Flute	61 pipes
5.	8'	Harmonic Flute	49 pipes
6.	4'	Octave	61 pipes
7.	4'	Spire Flute	61 pipes
8.	2'	Fifteenth	61 pipes
9.	11/3'	Fourniture IV	244 pipes
		19 15 12 8 1	
		22 19 15 12 8	
		26 22 19 15 12	
		29 26 22 19 15	
		9 8 12 16 16	
10.		Tremulant	
11.	8'	Tromba [This stop on 5" Wind Pressure]	61 pipes
12.	8'	Oboe [SWELL]	# 26
13.	8'	Festival Trumpet [ANTIPHONAL]	# 72
14.		Zimbelstern	5 bells

SWELL ORGAN

[ENCLOSED AND EXPRESSIVE] 4" WIND PRESSURE

15.	16'	Bourdon	73 pipes
16.	8'	Geigen Diapason	61 pipes
17.	8'	Viole	61 pipes
18.	8'	Viole Celeste [GG]	54 pipes
19.	8'	Bourdon # 15	
20.	4'	Principal	61 pipes
21.	4'	Harmonic Flute	61 pipes
22.	22/3'	Nazard [<i>Harmonic 11-54</i>]	61 pipes
23.	2'	Piccolo [<i>Harmonic 13-49</i>]	61 pipes
24.	13/5'	Tierce [<i>Harmonic 13-45</i>]	61 pipes
25.	2'	Plein Jeu IV	244 pipes
		15 12 8 5 1	
		19 15 12 8 5	
		22 19 15 12 8	
		26 22 19 15 12	
		17 11 14 7 12	
26.	16'	Bassoon-Oboe	73 pipes
27.	8'	Trumpet	73 pipes
28.	8'	Oboe # 26	
29.	4'	Clarion # 27	
30.		Tremulant	
31.	8'	Festival Trumpet [ANTIPHONAL]	# 72

NOT AFFECTED BY COUPLERS

CHOIR ORGAN

[ENCLOSED AND EXPRESSIVE] 3-1/2" WIND PRESSURE

32.	8'	Stopped Diapason 613-614-226	61 pipes
33.	8'	Gemshorn	61 pipes
34.	8'	Gemshorn Celeste [TC]	49 pipes
35.	4'	Principal	61 pipes
36.	4'	Spindle Flute	61 pipes
37.	2'	Fifteenth	61 pipes
38.	11/3'	Larigot	61 pipes
39.	2/3'	Mixture III	183 pipes
		26 22 19 15 12 8 1	
		29 26 22 19 15 12 8	
		33 29 26 22 19 15 12	
		12 12 12 6 6 5 8	
40.	8'	Cremona	61 pipes
41.		Tremulant	
42.	8'	Festival Trumpet [ANTIPHONAL]	# 72
		NOT AFFECTED BY COUPLERS	

PEDAL ORGAN

[UNENCLOSED] 4" WIND PRESSURE

43.	32'	Contra Bourdon Digital	32 notes
44.	16'	Diapason <i>Partially in façade</i>	44 pipes
45.	16'	Violone [GREAT]	# 1
46.	16'	Subbass	56 pipes
47.	16'	Bourdon [SWELL]	# 15
48.	8'	Octave	# 44
49.	8'	Violone [GREAT]	# 1
50.	8'	Subbass	# 46
51.	8'	Bourdon [SWELL]	# 15
52.	4'	Choralbass <i>In façade</i>	32 pipes
53.	4'	Open Flute	# 46
54.	2'	Mixture III	96 pipes
55.	32'	Contra Trombone Digital	32 notes
56.	32'	Contra BASSOON Digital	32 notes
57.	16'	Trombone [GREAT]	12 pipes
		# 11	
58.	16'	Bassoon [SWELL]	# 26
59.	8'	Tromba [GREAT]	# 11
60.	8'	Trumpet [SWELL]	# 27
61.	4'	Clarion [SWELL]	# 27
62.	8'	Festival Trumpet [ANTIPHONAL]	# 72

ANTIPHONAL ORGAN

[ENCLOSED AND EXPRESSIVE] 3-1/2" WIND PRESSURE

63.	8'	Open Diapason <i>In façade; Unenclosed</i>	61 pipes
64.	8'	Gedeckt	73 pipes
65.	8'	Dolcan	61 pipes
66.	8'	Dolcan Celeste [TC]	49 pipes
67.	4'	Principal	61 pipes
68.	4'	Koppel Flute	# 64
69.	2'	Fifteenth	# 70
70.	2'	Mixture IV 15 15 15 15 19 12 8 1 22 19 12 8 26 22 19 12 20 13 11 17	244 pipes
71.		Tremulant	
72.	8'	Festival Trumpet	61 pipes
[This stop on 10" Wind Pressure] NOT AFFECTED BY COUPLERS			
73.		16' Gedecktbass [PEDAL]	12 pipes

CONSOLE FEATURES

COUPLERS

Great	16	4	Unison Off
Swell	16	4	Unison Off
Choir	16	4	Unison Off

Swell to Great	16	8	4
Choir to Great	16	8	4

Great to Choir		8	
Swell to Choir	16	8	4

Choir to Swell		8	
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Antiphonal on Manual I
Antiphonal on Manual II
Antiphonal on Manual III

Great to Pedal	8	4
Swell to Pedal	8	4
Choir to Pedal	8	4
Antiph. to Pedal	8	

EXPRESSION PEDALS

Swell	Expression Pedal
Choir	Expression Pedal
Antiphonal	Expression Pedal
Crescendo Pedal	

MISCELLANEOUS

Moveable drawknob console
25' of cable
Adjustable Bench [Westwood]
Console lift-up/down buttons
Engraved music rack
Wooden drawknobs, pistons, etc.
Bone/Rosewood Keyboards
Transposer [+/- 6 semitones]
Piston Sequencer [next/previous thumb and toe]
Great/Choir Transfer [RT]
All Swells to Swell [RT]
Four programmable Crescendo settings
Two programmable Full Organ settings

COMBINATION SYSTEM

Musicom	[99 levels of memory]	[digital display]
Great stops/couplers	[thumb]	8
Swell stops/couplers	[thumb]	8
Choir stops/couplers	[thumb]	8
Antiphonal stops	[thumb]	8
Pedal stops	[thumb/toe]	6
General pistons	[thumb/toe]	16
Cancel	[thumb]	
Setter	[thumb]	

REVERSIBLE PISTONS

Swell to Great	[thumb]
Choir to Great	[thumb]
Great to Pedal	[thumb/toe]
Swell to Pedal	[thumb/toe]
Choir to Pedal	[thumb/toe]
Antiphonal to Pedal	[thumb/toe]
Full Organ I & II	[thumb/toe]
Zimbelstern	[toe]
32' Contra Bourdon	[toe]
32' Contra Trombone	[toe]
32' Contra Bassoon	[toe]

ACCESSORIES

Lights for:
Music Rack
Pedal Keyboard
Indicator Lights:
Wind
Crescendo [Bar Graph]
Transposer
Full Organ I & II
Signal Light/Button [Narthex]

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