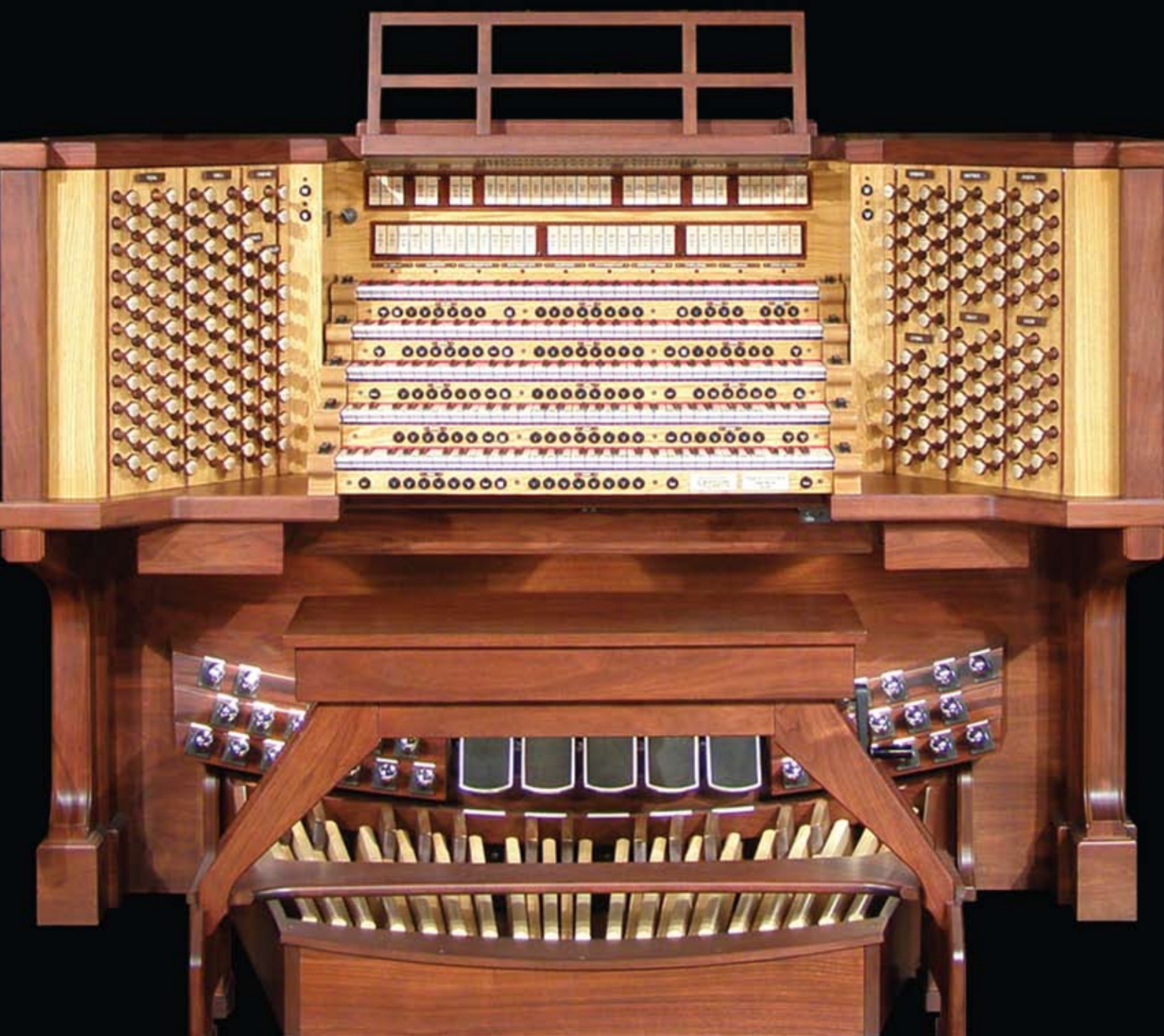


The Sanctuary Organ

of the Peachtree Presbyterian Church



Dedicated to the *Glory* of *God*
OCTOBER 2007

The KING of Instruments



Music holds an important place at Peachtree Presbyterian Church. We love to worship God with the singing of hymns and we love to hear the playing of great music. What a joy it is to celebrate the completion of the renovation of our newly expanded 188-rank Sanctuary organ.

The size of the Sanctuary organ has been doubled! It now has over 5,000 pipes with another 6,000 “virtual pipes” or digital voices. This will allow our organ to accompany choirs and singers in ways never before possible. Many orchestral sounds have been added – oboes, English horns, French horns, and clarinets, as well as soft stops such as strings and flutes.

Is the organ louder? No, I have been assured that it is now “fuller” with a large number of pipes and sound sources speaking at a comfortable level. In addition, this unforced sound comes from the front, the ceiling, and the back of the sanctuary. I look forward to hearing bold trumpets, trombones and tubas that will add a festive fare to worship and weddings.

I want to thank all those who contributed time, expertise, and financial support to the organ renovation project. We now have an organ truly worthy of being called the “king of instruments.”

In praise to God,

Victor D. Pentz
Senior Pastor

From the Music Director



Music has played a significant role in the corporate worship of Peachtree Presbyterian Church for generations. The organ, in its various manifestations throughout these years, has enhanced the congregation's voice in singing and also has inspired listeners through its offerings of preludes, postludes, meditation music and accompaniment of the choirs and other instrumental ensembles.

Every organ is unique. A number of considerations impact the design and tonal characteristics of an installation. And often, even with all considerations weighed, the end result can be amazing, a disaster, or somewhere in between. Such was the case with the Peachtree organ, where the instrument ended up in the "somewhere in between" category. Initially, the Schlicker instrument installed was of a neo-baroque design. Those hearing that original instrument often describe it as having a "sweet" sound. However, as the church grew, additions such as the rear balcony and north and south transepts were added to the Sanctuary to accommodate more people in worship. In an effort to help fill this new acoustic space, additions were made to the organ in the rear and front of the church. The instrument was also re-voiced, giving it a more robust sound overall. While this change provided an instrument strong enough to support congregational singing, the down side was that the softer tones of the organ were few and balancing organ accompaniment with choirs proved difficult. The church made a significant step forward when it made the decision to combine the best of pipes with the best of digital technology.

The latest version of this technology is what we celebrate today. First, a large part of the 5,200 pipes of the Schlicker organ have been repaired and brought back to specifications. Second, the Allen digital components allow an additional 100 ranks of pipe sounds to be utilized in worship. These additions will have a marked impact.

Where there was only one division whose volume could be controlled, there now are five. Where there was only one set of string stops, now there are string sounds virtually everywhere in the Sanctuary. Where there were limited ways in which to accompany choirs, now there are multiple ways, including accompaniment from the rear balcony.

The most impressive way in which worship has been enhanced is through the use and combination of these extra digital ranks for congregational singing. Those in the pews feel more "presence" of sound around them, encouraging them to sing more freely. The characteristic of the organ sound is less harsh, but more full. Whereas our previous instrument was one that could be characterized as a solo instrument primarily, our current instrument may be described as both a fine instrument to accompany God's people in song and also an exceptional solo instrument, capable of performing by itself or with the largest orchestras.

Indeed, with its ability to perform digital sounds from four schools of organ building—Baroque, French Romantic, English Cathedral and American Symphonic—the Peachtree organ is arguably one of the most versatile instruments of its type in the world today. As such, it will serve in a magnificent way the worship life of our congregation for years to come.

To God be the Glory!


S. Bryan Priddy
Director of Music Ministry

The RENOVATION

of the Peachtree Presbyterian Church Sanctuary Organ

The idea of a renovation and expansion of the Sanctuary organ is not a new one. Church records show that proposals and opinions have been requested from numerous organ building and maintenance firms for nearly 20 years.

Undertaken as part of the congregation's "Growing Strong" capital campaign, the 2006-2007 Sanctuary organ project included three main objectives:

- ⊗ Increase the reliability of the organ
- ⊗ Improve the organ's capacity to accompany choirs and soloists.
- ⊗ Expand the tonal palette of the organ to facilitate a wider variety of musical possibilities.

INCREASING RELIABILITY

Over the past 10-15 years, the organ had become increasingly unreliable, on occasion "playing by itself" and causing disruptions to worship services, weddings, funerals, and other events. Replacement of the organ console, rewiring, and conversion to a solid state control system, work performed by Jim Ingram of Allen Organ Studios of Atlanta and Donald Chance of Greensboro, Georgia, in 2000, solved many of these problems. This work also included some minor repairs to the organ pipes themselves.

In recent years, however, aging mechanical parts inside the windchests began failing frequently – a result of years of climate control problems in the Sanctuary as well as the materials used in the chest construction. Villadon pouches were slowly disintegrating to dust and causing more frequent ciphers and related problems.

As part of the 2007 project, these failing parts were removed and replaced with leather and felt, the accepted industry standard, in the Hauptwerk, Positiv, and Swell chests. The Pedal and Gallery chests also contain villadon, but are in better condition and will have the parts replaced in future years as funds become available.







ACCOMPANYING CHOIRS AND VOCALISTS

The Sanctuary organ, by all historical accounts, originally had a sweet and clear sound in a favorable acoustic. As years passed and the church's membership grew exponentially, the Sanctuary was modified and enlarged to seat more people, changing the acoustical properties of the space.

A gallery organ of seven ranks was added in the rear of the church in 1976 to help support congregational singing. When the transepts were added in 1988, the cubic volume of the room doubled, making the organ ill-equipped to fill the room effectively with sound. An attempt to use a mechanical action organ of seventeen ranks to project sound into underserved areas met with limited success. Also at this time, the wind pressures on the main organ were raised and pipe scales modified to push more sound into the room. As an unfortunate side effect of these changes, the sound became more shrill and forced. In subsequent years, the addition of thick carpeting, pew cushions, and acoustical ceiling treatment made an already challenging acoustical environment even more so. The combination of increased wind pressures and modified pipe scales, and the limitation of having only one enclosed division (the swell), made accompanying the choir difficult. Due to its volume and shrill sound, the organ frequently overpowered the choir.

The 2007 project added four more enclosed divisions using the latest in digital organ sound. These additions make accompanying soloists and choir easy and rewarding with dozens of soft and lush sounds that complement the human voice. The organist can select from the best of pipe and digital sound to create optimal balance and blend.

EXPANDING THE ORGAN'S TONAL PALETTE

The 2007 renovation added over 100 ranks of "virtual pipes" to the existing 88 ranks of real pipes, bringing the total to an impressive 188 ranks – the equivalent of over 11,000 pipes. While this project did not change the voicing of the existing pipes, the new digital stops and divisions blend well with them. The digital additions include scores of lush strings, gentle flutes, broad diapasons, silvery mixtures, imitative orchestral reeds, and fiery chorus reeds.

Among the improvements:

- 🔊 The Great and Choir divisions can be used independently of the pipes or used in combination with pipes to great effect. These divisions can play from the front or rear of the Sanctuary and are voiced to be usable in solo/choral accompaniment.
- 🔊 A String division of Gambas, Violes, Dulcets, and two Vox Humanas, all at 16', 8', and 4', can play from the front of the church, from the ceiling, from the rear gallery, or any combination of the three, creating a celestial effect.
- 🔊 The Solo and Bombarde divisions add numerous color stops absent on the original organ – an English Horn, French Horn, Basset Horn, Solo Gambas, large scale Diapasons, and four batteries of bold solo reeds.
- 🔊 The Swell division includes a second complete set of flutes, strings, principals, mixtures, and reeds of a different tonal color, yet complementary to the pipes.
- 🔊 The Pedal division has undergone the most dramatic transformation. The Schlicker pedal foundation included only a 16' Principal and a 32'-16' Subbass, both mildly scaled and in the rear of the organ chamber. The additions include new Bourdon, Violone, Principal, Open Wood, Ophicleide, and Bombarde units – all spanning the range of 32' – 4'.

The audio system for the digital stops consists of 69 amplifiers driving 102 speaker cabinets, located among the organ pipes, in a newly constructed chamber in the choir loft area, in new chambers in the ceiling of the Sanctuary, and on the sides of the balconies. The large number of speakers allows for a fuller, warmer, and less "forced" sound.

The SANCTUARY ORGAN

Specifications



PEDAL (partially expressive)

32	Double Open Wood
32	Contra Bourdon
32	Contra Violone
32	Lieblisch Gedeckt
16	Open Wood
16	Metal Principal
16	Contrabass
16	Violone
16	First Bourdon
16	Second Bourdon
16	Lieblisch Gedeckt (Hw)
8	Open Diapason
8	Octavebass
8	Metal Octave
8	First Bourdon
8	Second Bourdon
8	Metal Gedeckt
8	Quintaton
4	Choral Bass
4	Super Octave
4	Bourdon
4	Flachflöte
2	Nachthorn
V	Mixture
III	Mixture
II	Rauschpfeife
32	Contra Bombarde
32	Ophicleide
32	Contra Double
	Trumpet (Gt)
32	Contra Fagotto (Sw)
16	Bombarde
16	Posaune
16	Cor de Gabriel (Bo)
16	Tuba Profunda (Bo)
16	Bombarde (Bo)
16	Double Trumpet (Gt)
16	Fagotto (Sw)
8	Bombarde
8	Trompette
8	Trumpet
4	Bombarde
4	Clairon

GREAT (manual II, expressive)

16	Double Diapason
16	Double Bourdon
8	First Diapason
8	Second Diapason
8	Gamba
8	Bourdon
4	Octave
4	Spitzflute
2 2/3	Twelfth
2	Fifteenth
2	Waldflute
V-VIII	Full Mixture
IV	Sharp Mixture
16	Double Trumpet
8	Tromba
	Tremulant
	Chimes
	Great Off II

HAUPTWERK (manual II, unenclosed)

16	Lieblisch Gedeckt
8	Prinzipal
8	Spillflute
4	Oktav
4	Spitzflute
2 2/3	Nazat
2	Super Oktav
IV-VI	Mixtur
8	Trumpet
16	Hauptwerk to Hauptwerk
	Hauptwerk Unison Off
4	Hauptwerk to Hauptwerk
	Tremulant

PEACHTREE PRESBYTERIAN CHURCH
Atlanta, Georgia

SCHLICKER ORGAN COMPANY
1967 (main organ)
1976 (gallery organ)

RICHARDS, FOWKES & CO.
1988 (tracker organ, tonal modifications)

ALLEN ORGAN COMPANY
2001 (new console, tonal additions)
2006 - 2007 (console revisions, tonal additions)

ROBERT I. COULTER
2007 (renovations, tonal additions)

SWELL (manual III, expressive)		8	Viole	STRING (floating, expressive)	
16	Bourdon	8	Viole Celeste	8	Viole
8	Diapason	4	Principal	8	Viole Celeste
8	Bourdon	4	Koppelflute	8	Gamba
8	Rohrflute	4	Viole	8	Gamba Celeste
8	Echo Flute	4	Viole Celeste	8	Dulcet
8	Echo Flute Celeste	2	Octave	8	Dulcet Celeste
8	Viola Pomposa	1 1/3	Nineteenth	8	Vox Angelica
8	Viole Celeste	III	Dulciana Mixture	8	Vox Mystica
8	Salicional	16	Dulzian		String Tremulant
8	Voix Celeste	8	Clarinet		Vox Tremulant
4	Octave Geigen		Orchestral Harp	16	String to String
4	Principal		Carillon	4	String to String
4	Hohlfute		Tremulant		
4	Traverse Flute		Choir Off I		
2 2/3	Nazard			GALLERY (floating, rear gallery)	
2	Waldflute	BOMBARDE (manual IV, expressive)		16	Pedal Bourdon
2	Piccolo	8	Grand Diapason	8	Principal
1 3/5	Tierce	4	Grand Octave	8	Gedeckt
1	Sifflet	V	Grand Fourniture	4	Octave
V	Fourniture	16	Bombarde	2	Super Octave
IV-V	Plein Jeu	8	Trompette	III	Mixture
16	Contra Trompette	4	Clairon	16	Gallery to Gallery
16	Fagotto	16	Tuba Profunda	4	Gallery to Gallery
8	Trompette	8	Tuba Major		
8	Trumpet		(85 notes)	CHANCEL (manual V, unenclosed, tracker*)	
8	Oboe	4	Tuba Clarion	16	Pedal Bourdon (Hw)
8	Hautbois	16	Cor de Gabriel (85 notes, non-coupling)	8	Prinzipal
8	Vox Humana		Cor de Gabriel/	8	Hohlflöte
4	Trumpet Clarion	8	Harmonic Trumpet *	4	Oktav
4	Trompette Clairon	4	Cor de Gabriel	4	Flöte
	Tremulant			2	Super Oktav
16	Swell to Swell	SOLO* (manual IV, expressive)		IV-VI	Mixture
	Swell Unison Off	16	Gamba	V	Mounted Cornet
4	Swell to Swell	16	Gamba Celeste	8	German Trumpet
		8	Solo Gamba		Carillon (Choir)
POSITIV (manual IV, unenclosed)		8	Gamba Celeste		
8	Harmonic Flute	8	Flauto Mirabilis		
8	Gedeckt	4	Flute Traversiere		
4	Prinzipal	4	Gambette		
4	Rohrflute	4	Gambette Celeste		
2	Oktav	8	French Horn	FANFARE (floating, en chamade)	
2	Blockflute	8	English Horn	16	Herald Trumpet (TC) *
1 1/3	Klein Nasat	8	Basset Horn	8	Herald Trumpet *
II	Sesquialtera	8	Skinner Harp	4	Herald Trumpet *
III-IV	Scharff		Chimes		
III	Zimbel		Orchestral Harp		
8	Krummhorn		Tremulant		
16	Positiv to Positiv		Solo Off IV		
	Positiv Unison Off		Solo Voices On *		
4	Positiv to Positiv				
CHOIR (manual I expressive)				TONAL DISPOSITION	
16	Contra Viole			Diapasons	34 Ranks
16	Contra Viole Celeste			Flutes	45 Ranks
8	Claribel Flute			Strings	16 Ranks
				Reeds	31 Ranks
				Mixtures	62 Ranks
				Total Size	188 Ranks

* Playable mechanically
or from main console by
electric pull-downs

* Console preparation

* The Solo division
is accessed as second
voices on the Bombarde
division drawknobs.

COUPLERS

8	Great to Pedal
4	Great to Pedal
8	Hauptwerk to Pedal
4	Hauptwerk to Pedal
8	Swell to Pedal
4	Swell to Pedal
8	Choir to Pedal
4	Choir to Pedal
8	Positiv to Pedal
4	Positiv to Pedal
8	Solo to Pedal
4	Solo to Pedal
8	Chancel to Pedal
4	Chancel to Pedal
16	Swell to Great
8	Swell to Great
4	Swell to Great
8	Choir to Great
16	Positiv to Great
8	Positiv to Great
4	Positiv to Great
8	Solo to Great
16	Chancel to Great
8	Chancel to Great
4	Chancel to Great
16	Swell to Choir
8	Swell to Choir
4	Swell to Choir
16	Positiv to Choir
8	Positiv to Choir
4	Positiv to Choir
8	Solo to Choir
16	Chancel to Choir
8	Chancel to Choir
4	Chancel to Choir
8	Great to Choir
8	Hauptwerk to Choir
8	Chancel to Swell
8	Solo to Swell

Fanfare on Pedal, I, II, III, IV, V
String on Pedal, I, II, III, IV, V
Gallery on Pedal, I, II, III, IV, V
MIDI on Pedal, I, II, III, IV, V

ANTIPHONAL CONTROLS

Great-Pedal Main Off
Great-Pedal Gallery On
Great-Pedal South Transept On*
Great-Pedal North Transept On*
Choir Main Off
Choir Gallery On
Choir South Transept On*
Choir North Transept On*
String Main Off
Ethereal Strings On (ceiling)
Echo Strings On (rear gallery)

** Console Preparation*

VENTILS

Gallery Divisions
Chancel Division
Chorus Reeds
Mixtures

MISCELLANEOUS

Great/Pedal Unenclosed
Choir Unenclosed
Bombarde/Solo Unenclosed
Cor de Gabriel on Couplers
Cor de Gabriel mf *
Zimbelstern I (mechanical)
Zimbelstern II (digital)
Tutti I
Tutti II
Crescendo B
Manual I/II Transfer
Continuo
All Swells to Swell
String Expression on I, II, III, IV

Blowers Off
Transposer On
Narthex and North Transept
Signal Lights

** Digitally revoices Cor de Gabriel
for use as a chorus reed*

CONSOLE FEATURES

Piston Sequencer

Divisional Cancels on
Drawknob Jambes

Allen VISTA® MIDI Sequencer
& Sound Module

Laukhuff Custom Keyboards

Optical Keying System

Adjustable and Telescoping
Music Rack

Pedal Television Lights

Adjustable Theatre-style
Bench

Music Storage Area inside
console



Dedication Concerts

TUESDAY, OCTOBER 9, 7 P.M.

Tom Trenney, Director of Music Ministries,
First Presbyterian Church, Birmingham, Michigan.

SUNDAY, NOVEMBER 4, 6 P.M.

Nicholas Bowden, Principal Organist,
Peachtree Presbyterian Church.

TUESDAY, FEBRUARY 5, 7 P.M.

Nicholas Bowden, Principal Organist,
Jeremy Rush, Associate Organist,
Peachtree Presbyterian Church.

TUESDAY, MAY 6, 7 P.M.

Scott Achison, Organist and Choirmaster,
Peachtree Road United Methodist Church.



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