

ABOUT THE ORGAN

Phil Parkey and Associates was commissioned in April 1995 to complete the necessary renovation, re-engineering and tonal additions to the 4-manual, 48-rank, 1966 Schantz pipe organ located here at Central Presbyterian. This commission followed many months of intense work with committees covering many aspects of the renovation. The organ builder was charged with a project that took the resources of the present organ and reconfigured them to fit the new surroundings and increased musical needs of the church.

As the project moved forward, an acoustical study was done to verify the needs for changes to the sanctuary and the organ. Parkey's first responsibility was the redesign and placement of the organ. The renovation committee then followed the recommendations of the music staff and organ builder to enhance the sanctuary's acoustical response. Changes were made to place the organ on a central axis of the room, correcting earlier poor chamber placement.

After the renovation committee addressed the "dry" acoustics of the room, the music committee pushed forward to address the expansion of the organ. The original organ design centered around the Germanic and Baroque revival style prominent during the 1960s and '70s, which primarily accommodated the music of J.S. Bach and his contemporaries. Though this has been a prominent and important style of organ building, now many churches and musicians wish to include music that surpasses its limitations. Parkey had to reconsider the present tonal design to successfully match the new additions with the organ's existing resources. Many stops were rescaled and revoiced to achieve an optimal and cohesive tonal balance for the new installation. Parkey secured Mr. Irving G. Lawless of Hagarstown, Maryland, to assist in the tonal consultation and final tonal finishing of the instrument. The specification provided in this pamphlet notes the stops which were added or revoiced within the present organ.

Highlighting the front of the sanctuary and organ is a new 30-foot mahogany case, housing the organ and the new 16' Pedal Violon stop. In addition, a new 8' Festival Trumpet was added to the Choir Division for the organ's final flourish. The Schantz-Parkey organ now encompasses 54 ranks and 4 digital stops, giving 63 stops distributed over 4 manuals and pedal.



Phil Parkey

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CENTRAL PRESBYTERIAN CHURCH
ATLANTA, GEORGIA

This organ-renovation project was underwritten by a gift
from the Campbell Foundation in memory of J. Bulow Campbell,
a lifetime member and elder of Central Presbyterian Church.

December 15, 1870 - June 28, 1948



The rebuilding of Central Presbyterian Church's organ is the latest chapter in the church's long history of commitment to musical excellence as an integral part of its worship experience.

More than 130 years ago, the church traveled all the way to New York for its first organ, commissioning noted organ builder Henry Erben. The organ arrived in Georgia on the last ship to pass through the Savannah harbor before the port was closed by the Civil War.

In 1966, Central's continuing commitment to music led the congregation to purchase a fine four-manual Schantz organ. Unfortunately, the chancel design at that time forced much of the organ to be buried in chambers behind the front walls, where the instrument's richness could not be fully realized. (Old photographs confirm that prior to the latest remodeling, the organ had been exposed in the chancel, making the '60s chancel design neither historically correct nor complimentary to the instrument.)

In 1995, Central Church completed a fundraising campaign to restore the sanctuary to its Victorian splendor. Thanks to the gift of a generous church member, a critical component of the project became the rebuilding and expansion of the organ, with a magnificent new case as the chancel's focal point.

Today, the Schantz-Parkey organ points majestically heavenward from its case filling the chancel arch, with its new principals, strings, flutes and trumpets adding a new and richer dimension to out worship together.

Michael Morgan, Organist
June 1996

GREAT (Unenclosed)		
16	Gemshorn	61 pipes
8	Principal	61 pipes‡
8	Holz Gedackt	61 pipes‡
4	Octave	61 pipes‡
4	Bourdon	61 pipes‡
2	Fifteenth	61 pipes‡
IV	Mixture	244 pipes‡
8	Trompete	61 pipes
	Festival Trumpet	Choir
	Chimes	Prepared for
	Zimblestern	
	Great Unison Off	

SWELL (Expressive)		
16	Rohrgedeckt	Digital 61 notes*
8	Rohrflöte	61 pipes
8	Viole de Gamba	61 pipes
8	Viole Celeste	54 pipes
8	Spire Flute	61 pipes*
8	Flute Celeste	49 pipes*
4	Principal	61 pipes
4	Harmonic Flute	61 pipes‡
2	Spitz Principal	61 pipes‡
III	Plein Jeu	183 pipes‡
16	Bassoon	61 pipes
8	Trompete	61 pipes
4	Schalmei	61 pipes
	Tremulant	
	Swell 16	
	Swell Unison Off	
	Swell 4	

CHOIR (Expressive)		
8	Viola Pomposa	61 pipes*
8	Viola Celeste	49 pipes*
8	Gedeckt	61 pipes‡
8	Erzähler	61 pipes
8	Erzähler Celeste	49 pipes
4	Koppelflöte	61 pipes
2 2/3	Nazard	61 pipes‡
2	Blockflöte	61 pipes‡
1 3/5	Tierce	61 pipes‡
8	Krummhorn	61 pipes
8	Festival Trumpet	61 pipes*
	Tremulant	
	Choir 16	
	Choir Unison Off	
	Choir 4	

POSITIV (Unenclosed)		
8	Nason Gedackt	61 pipes
4	Spitzflöte	61 pipes
2	Prinzipal	61 pipes
1 1/3	Quinte	61 pipes
1	Siffelöte	61 pipes
III	Zimbel	183 pipes‡
	Positiv Unison Off	

PEDAL (Unenclosed)		
32	Contra Principal	Digital 32 notes*
32	Contra Bourdon	Digital 32 notes*
16	Principal	32 pipes
16	Bourdon	12 pipes
16	Violon	32 pipes*
16	Gemshorn	Great
16	Rohrgedeckt	12 pipes
8	Octave	32 pipes
8	Bourdon	32 pipes
8	Gemshorn	Great
8	Rohrflöte	Swell
4	Fifteenth	12 pipes
4	Choral Bass	32 pipes
4	Nachthorn	32 pipes
2	Twenty-second	12 pipes
III	Mixture	96 pipes
32	Contra Posaune	Digital 32 notes*
16	Posaune	32 pipes
16	Bassoon	Swell
8	Trompete	12 pipes
4	Klarine	12 pipes
4	Schalmei	Swell
8	Festival Trumpet	Choir
4	Festival Trumpet	Choir

COUPLERS	
Great to Pedal 8	
Swell to Pedal 8	
Swell to Pedal 4	
Choir to Pedal 8	
Choir to Pedal 4	
Positiv to Pedal 8	
Swell to Great 16	
Swell to Great 8	
Swell to Great 4	
Choir to Great 16	
Choir to Great 8	
Choir to Great 4	

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

Positiv to Choir 16
Positiv to Choir 8

Choir/Positiv Transfer

COMBINATION ACTION	
32 Levels of memory	
Great to Pedal Reversible	Thumb & Toe
Swell to Pedal Reversible	Thumb & Toe
Positiv to Pedal Reversible	Thumb & Toe
Choir to Pedal Reversible	Thumb & Toe
Positiv/Choir Transfer Reversible	Thumb Only
Setter	
General Cancel	
Sforzando Reversible	Thumb & Toe
Reeds Off Reversible	Toe Only
8 General Pistons	Thumb & Toe
6 Choir Divisional Pistons	
6 Swell Divisional Pistons	
6 Great Divisional Pistons	
4 Positiv Divisional Pistons	
6 Pedal Divisional Toe Studs	

Festival Trumpet is not affected by couplers, but moves with Choir/Positiv Transfer

* denotes new additions

‡ denotes revoiced, repitched or relocated ranks

