



The new organ for Peachtree Road United Methodist Church is the culmination of over four years of planning and building. Discussions began at an early stage in the planning of the new Sanctuary to ensure that the instrument suited the building and the use to which it would be put. Initial proposals suggested an organ spread round a semicircular Apse. Later a single centrally placed case was envisaged, but it was felt that this was at odds with the desire to make the marble mounted Crucifix a focal point of worship, which led to the unusual design of two asymmetrical cases with a space in between. It was also assumed that the organ would have electro-pneumatic action, but as the design developed, it became evident that tracker or mechanical action would be a possibility; preferable because of its longevity and superior musicality. The result is an unusual design for an organ, but one well-founded in the requirements of the liturgy and sound organbuilding practice.

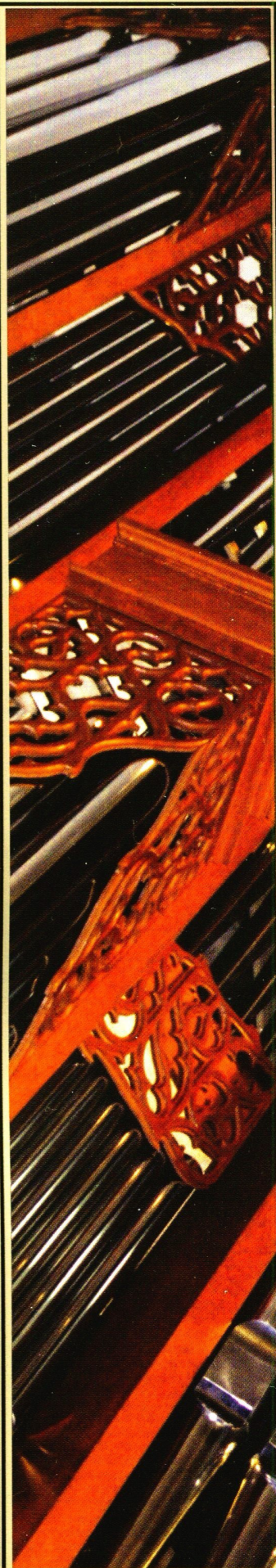
Detailed design work commenced early in 2000. By the middle of that year, manufacture of components and pipework had begun and the construction of the casework was begun early in 2001. Towards the end of 2001, most of the components of the instrument were nearing completion and the first shipments were made early in 2002, after which the lengthy installation process in the church commenced. As the cases were erected, more containers arrived with components to be installed and by the beginning of June, the technical installation was complete. At this stage, work began on making all the various parts of the organ become a musical instrument, the voicing, which took a further four months to complete.

Designing an organ for a church with a lively and varied musical programme such as that at Peachtree Road is a challenging task. After lengthy discussions with the Organist and Choirmaster, Scott Atchison,

a specification was arrived at which addresses those diverse requirements. The cornerstone as always is the Great Organ, a complete division with independent Principal and Flute choruses and mutations, topped by two mixtures and three chorus reeds. The secondary chorus appears in the Swell Organ, also a large division containing the softest sounds on the organ, but also able to create the wonderful "caged rage" effect of the best romantic Swell Organs of the Classic American organ. The Choir Organ is an interesting department as it is required in some respects to fulfil three roles. Firstly, it provides the more gentle enclosed division so necessary for the sympathetic accompaniment of the singers. Secondly, it has the tertiary chorus often demanded in the organ literature. But it also has a solo role providing some of the more idiosyncratic sounds one expects of an enclosed Solo Organ. These three divisions are on mechanical action and built into the left hand case. The fourth division is the one which provides the crowning glory to the instrument. It has three unenclosed Bombarde reeds at 16, 8 and 4ft pitch which whilst considerably more powerful than the Great chorus reeds, are nevertheless closely related in style. In addition, the Solo Organ has the Tuba and Trompette Royale. With exception of this latter stop, which is situated in the Gallery of the church and will ultimately be incorporated in an independent Gallery Organ, the Solo Organ is situated in the Pedal case which is the right hand one of the pair, all the Solo Organ being on electro-pneumatic action. Mechanical action was not feasible for this division as it is too remote from the console and on too high a pressure. The right hand case contains the entire Pedal division, most of which is on mechanical action, the rest electro-pneumatic. Once again, this section is remarkably complete up to a five rank mixture (containing, unusually, a Tierce in its composition) and no less than six reed stops. Behind the case stands an open wood Diapason 32ft, which fills the church with the deep bass sound, the first time such a stop has been made for a Mander Organ.

The console reflects the ethos of the instrument, based on the sumptuous consoles built by the great Classic American organ builder E.M. Skinner. The instrument is designed to be highly versatile, capable of producing musical performances of a wide ranging organ literature, from the Baroque to the modern day French, German, English, Spanish and of course American. If our aim to make the organ truly versatile is successful, the organists will spend many years exploring its tonal capabilities and they will still be discovering new tonal attributes a decade from now.

John Pike Mander, Mander Organs





STOPLIST OF THE GREAT ORGAN

GREAT ORGAN

Double Open Diapason	16
Open Diapason I	8
Open Diapason II	8
Stopped Diapason	8
Harmonic Flute	8
Cone Gamba	8
Principal	4
Octave	4
Open Flute	4
Twelfth	2 2/3
Fifteenth	2
Seventeenth	1 3/5
Mounted Cornet III	2 2/3
Fourniture V	2
Cymbal IV	2/3
Trombone	16
Trumpet	8
Clarion	4
<i>Tremulant</i>	

SWELL ORGAN

Bourdon	16
Open Diapason	8
Gedackt	8
Salicional	8
Voix Celeste	8
Flauto Dolce	8
Unda Maris	8
Principal	4
Wald Flute	4
Fifteenth	2
Flageolet	2
Sesquialtera III	2 2/3
Plein Jeu IV	1 1/3
Contra Fagotto	16
Harmonic Trumpet	8
Hautbois	8
Vox Humana	8
Harmonic Clarion	4
<i>Tremulant</i>	

CHOIR ORGAN

Open Diapason	8
Chimney Flute	8
Viola Pomposa	8
Viola Celeste	8
Principal	4
Koppel Flute	4
Nazard	2 2/3
Fifteenth	2
Recorder	2
Tierce	1 3/5
Larigot	1 1/3
Sharp Mixture IV	1
Cor Anglais	16
Cremona	8
<i>Tremulant</i>	

PEDAL ORGAN

Double Open Diapason	32
Subbass	32
Open Diapason	16
Open Wood	16
Bourdon	16
Lieblich Bourdon	16
Principal	8
Bass Flute	8
Fifteenth	4
Open Flute	4
Mixture V	3 1/5
Contra Bombarde	32
Bombarde	16
Bassoon	16
Trumpet	8
Clarion	4
Schalmei	4
<i>Tremulant</i>	

SOLO ORGAN

Bombarde	16
Bombarde	8
Clarion	4
Tuba	8
Trompette Royale en chamade	8
Chimes	

COUPLERS

Swell to Great, Choir to Great,	
Solo to Great, Swell to Choir,	
Solo to Choir, Great to Pedal,	
Swell to Pedal, Choir to Pedal,	
Solo to Pedal	

IN GRATEFUL APPRECIATION TO THE FOLLOWING SPONSORS OF THE INAUGURAL CONCERT

*Special appreciation to Dr. and Mrs. Charles Moon, Jr. and Dr. and Mrs. William G. Whitaker, Jr.
for their outstanding leadership and generosity in sponsoring this concert.*

Anonymous

Mrs. Thomas E. Addison, Jr.

Mr. and Mrs. O. Alvin Barge, Jr.

Mr. and Mrs. Dameron Black, III

Mr. and Mrs. Jerry Blackstock

Mr. and Mrs. Merritt S. Bond

Dr. and Mrs. Marvin A. Brantley, III

Mr. and Mrs. James H. Bratton, Jr.

Mr. and Mrs. Burton L. Bridges

Mr. and Mrs. Richard E. Brink

Mrs. Wallace Carpenter

Mr. and Mrs. James D. Christian, III

*Mr. and Mrs. Remer H. Crum

Mr. and Mrs. John Davidson

Mr. and Mrs. John C. Ethridge, Jr.

Mr. and Mrs. Terry Gordon

Mr. and Mrs. James C. Howard

Mr. and Mrs. Robert P. Hunter, Jr.

Mr. and Mrs. Raymond A. Jones, III

Mr. and Mrs. E. Crosby Willet

Mr. and Mrs. Frank Kinnett

Mr. and Mrs. Charles E. Landreth

Mr. and Mrs. Louie P. Latham, Jr.

Mr. and Mrs. William C. Lester

Mr. and Mrs. Richard V. McGalliard

Mr. and Mrs. Billy P. Mixon

Mr. and Mrs. Matthew G. Moffett

Mr. and Mrs. Dudley L. Moore, Jr.

Mr. Carl J. Reith

Dr. and Mrs. Stuart Schwarzschild

Mr. and Mrs. Lee A. Scroggins, Jr.

Mr. and Mrs. Albert R. Seaman

Mrs. C. Preston Stephens

Dr. and Mrs. Charles P. Stewart, Jr.

Mrs. Leo Sudderth

Mr. and Mrs. Ralph L. Toon, Jr.

Mrs. Ginger Watkins

Mr. and Mrs. Melvin K. Westmoreland

Mr. and Mrs. Terry White

IN GRATEFUL APPRECIATION TO THE CORPORATE SPONSORS OF THE INAUGURAL CONCERT:

Brasfield & Gorrie, LLC
General Contractors

Jova/Daniels/Busby
Architects & Interior Designers

Willet Stained Glass Studios

WE WOULD ALSO LIKE TO THANK ANYONE WHO MADE CONTRIBUTIONS TO THE CONCERT
AFTER THE PRINTING OF THIS BULLETIN.

THE INAUGURAL CONCERT COMMITTEE

Scott Atchison

Margaret Blackstock

Merritt Bond

Gayle Cummings

Holly Hanchey

Pat Hartrampf

Bob Hill

Bob Hunter

Anne Lester, Co-Chair

Bill Lester, Co-Chair

Janice McGalliard

Few Mixon

Rebecca Moon

Michael Shake

Dick Sharkey

Rob Sunderland, Co-Chair

Ginger Watkins

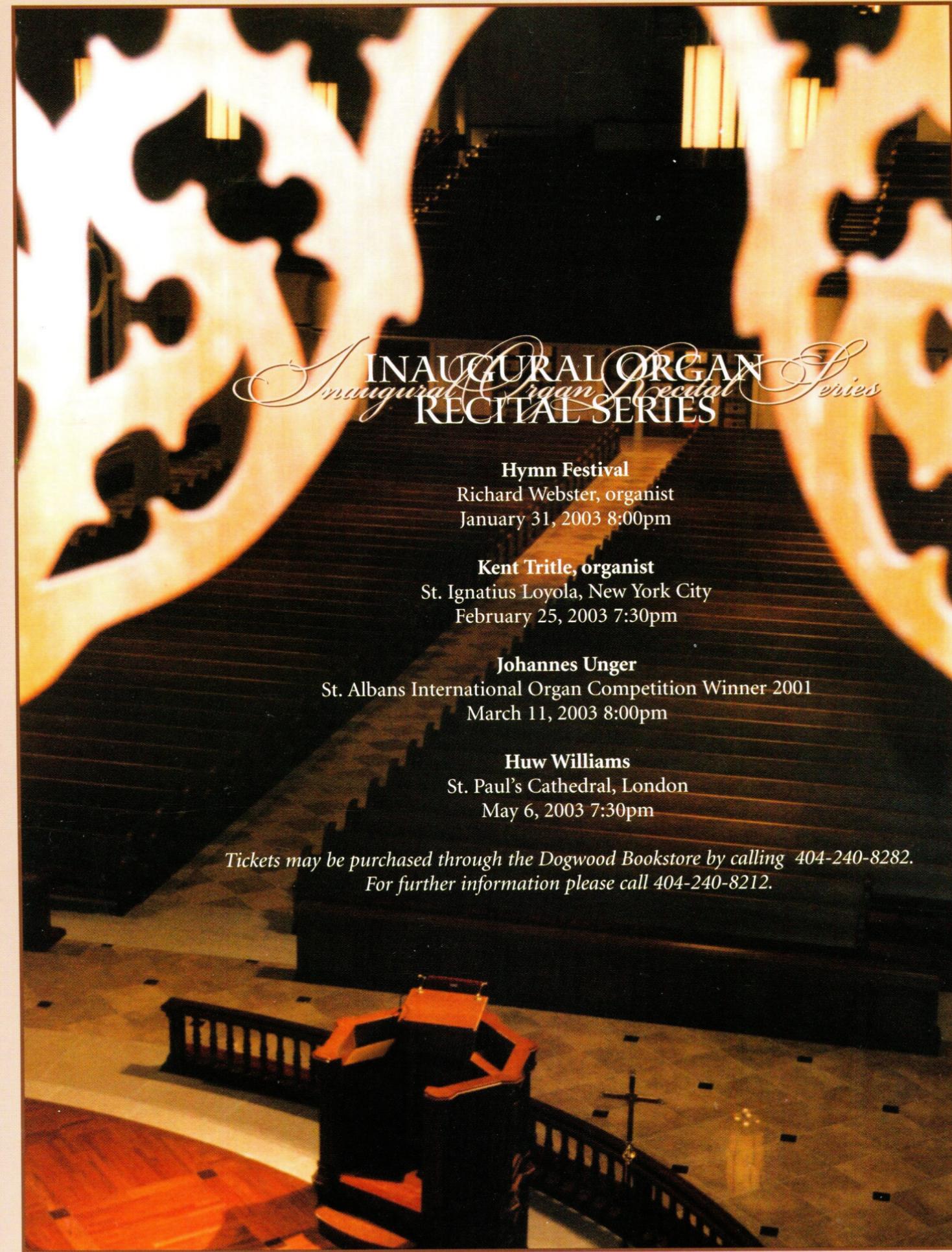
Sally Westmoreland

Michele White

Terry White

SPECIAL THANKS TO TOMMY MCCOOK, ORGAN CURATOR, FOR HIS DEDICATION TO THE ORGANS OF
PEACHTREE ROAD UNITED METHODIST CHURCH





Inaugural Organ Recital Series
**INAUGURAL ORGAN
RECITAL SERIES**

Hymn Festival

Richard Webster, organist
January 31, 2003 8:00pm

Kent Tritle, organist

St. Ignatius Loyola, New York City
February 25, 2003 7:30pm

Johannes Unger

St. Albans International Organ Competition Winner 2001
March 11, 2003 8:00pm

Huw Williams

St. Paul's Cathedral, London
May 6, 2003 7:30pm

*Tickets may be purchased through the Dogwood Bookstore by calling 404-240-8282.
For further information please call 404-240-8212.*