

SPECIFICATION
Renovated Pipe Organ

St. Peter's Episcopal Church
Charleston, South Carolina

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GREAT

8	Principal	61 pipes
8	Gedackt	(Swell)
8	Dolce	(Swell)
4	Octave	12 pipes
4	Flute	(Swell)
2 $\frac{2}{3}$	Sesquialtera II TC	(Swell)
2	Octave	12 pipes
1 $\frac{1}{3}$	Mixture III	183 pipes
	Swell/Great	
	Chimes	

SWELL

8	Gedackt	61 pipes
8	Dolce TC	49 pipes
4	Flute	12 pipes
4	Dolce	12 pipes
2	Principal	61 pipes*
2	Flute	12 pipes
1$\frac{1}{3}$	Quinte TC	44 pipes*
8	Trompette	61 pipes*

PEDAL

16	Subbass	12 pipes
8	Principal	(Great)
8	Gedackt	(Swell)
4	Octave	(Great)
4	Flute	(Swell)
16	Basson	12 pipes*
8	Trompette	(Swell)
	Great/Pedal	
	Swell/Pedal	

ABOUT THE ORGAN

The organ was originally built for St. Peter's-by-the-Sea Episcopal Church. When that church closed, the 1974 W. Zimmer and Sons organ was offered to the congregation of St. Peter's Church.

Envisioning simply moving the organ to its new home, the congregation solicited the advice of consultant Larry Long and the organ building firm of Ontko & Young. Organs, however, can seldom be successfully transplanted to a new location without adaptation to suit the new environment. Relocation expanded to revoicing; revoicing expanded to rebuilding and enlarging. The transformed organ was installed in St. Peter's in May 1986, half again larger and with a new tonal emphasis.

The original organ was very small, with no Swell division and no possibility of expansion because of its limited control system. Electric action had been used for all stops except the 8' Principal, which had pneumatic action. These leathered actions were removed, and new all-electric chests were built for the Principal and new stops. The new chests are constructed of finger-jointed Appalachian maple. A Swell box was added, the winding system replaced, and a new electronic relay built to control the enlarged instrument. The existing case was modified to fit its new location, although no changes were made to the case style.

The organ was originally rather loosely North German in style, designed mainly to play Baroque and pre-Baroque music. The stops had been voiced with a great deal of attack noise. The 8' Principal was very light, and the Mixture predominated in the full chorus. In addition, the lack of a Swell division made the performance of much Romantic and service music difficult.

The organ was redesigned as a more versatile instrument, capable of playing a wider range of music. The balance of the organ was changed so that the 8' Principal was much stronger, and the Mixture was lightened so that it was no longer the predominant voice in the chorus. Most of the attack noise was removed as the pipes were completely revoiced. Stops were added to provide additional tone colors and to complete choruses.

The addition of a 16' Basson/8' Trompette unit not only filled in a tone color missing from the original instrument, but also completed the organ's transition from North German to French in emphasis. This reed was built with French double blocks rather than with the common single block. The presence of two blocks not only provides better support to the reed resonator, but also provides a resonance chamber at the base of the pipe allowing for a more colorful and stable tone. This reed is unique in Charleston, and is very rarely found in American organs.

THE ONTKO & YOUNG COMPANY, INC. FINE ORGAN BUILDING

The Ontko & Young Company, Inc., was founded in 1971, and specializes in contemporary American instruments, each custom-designed and hand-crafted. Allan Ontko, president of the firm, is a graduate of Westminster Choir College, and has studied organ performance with Charles Dodsley Walker and George Markey. Edna Young, the firm's vice president, received her MS in 1974 from the University of Tennessee, and has assisted in the editing and translation of several works on organ building and restoration. Flue pipes for this organ were constructed by James Breczinski, Lakeland, Florida. The reed was built by Roland Killinger, Freiburg, West Germany.

November 3, 1988 at 8:00 p.m.

St. Peter's Episcopal Church

DEDICATORY RECITAL

Larry K. Long, organist

Lobet den Herren mit Pauken und Zimbeln schön, Opus 101
(Praise Him with the Drums and Cymbals) Sigfrid Karg-Elert

Herzlich tut mich erfreun
(My heart abounds with pleasure) Johannes Brahms

Prelude and Fugue in C Minor J. S. Bach

Messe pour les convents François Couperin

Offertoire sur les grands jeux

Chromhorne sur la taille

Élévation

Dialogue

Suite modale, Opus 43 Flor Peeters

Koraal

Scherzo

Adagio

Toccata

“Not Alone for Mighty Empire” Hymn 145, *Hymnal 1940*
(The audience will please rise and sing) Geneva