RECITAL SCHEDULE

Saturday Afternoon, May 27, 2:00 – Summerall Chapel at The Citadel.................................4
  David Friddle, Summerville, SC; Micah Gangwer, violin, Charleston, SC;
  Damian Kremer, cello, Charleston, SC

Sunday Evening, May 28, 7:30 – Grace Church Cathedral .................................................5
  Todd Fickley, Washington, DC

Monday, May 29, 10 AM – Cathedral of St. Luke and St. Paul ...........................................7
  Paul Thomas, Charleston, SC

Tuesday, May 30, 10 AM – (Huguenot) French Protestant Church .......................................8
  William Gudger, Julia Halow, Jason Pedeaux, Charleston, SC

Wednesday, May 31, 10 AM – Grace Church Cathedral ..........................................................9
  Katherine Meloan, New York, NY

Thursday, June 1, 10 AM – St. Michael’s Church .................................................................10
  Brandon Burns, Tempe, AZ

Friday, June 2, 10 AM – St. Matthew’s Lutheran Church ....................................................11
  Tyler Canonico, Tuscaloosa, AL

Sunday Evening, June 4, 7:30 – Summerall Chapel at The Citadel ....................................12
  Joby Bell, Boone, NC; Zach Bowyer, Lenoir, NC; Andrew Byrd, Charleston, SC;
  Jake Hill, Winston-Salem, NC; Rodney Ward, Lenoir, NC

Monday, June 5, 10 AM – First (Scots) Presbyterian Church .............................................13
  Jennifer McPherson, Charleston, SC

Tuesday, June 6, 10 AM – St. Matthew’s Lutheran Church ................................................14
  Clara Gerdes; Caleb Wiebe, trumpet, Philadelphia, PA

Wednesday, June 7, 10 AM – Cathedral of St. John the Baptist ........................................15
  Daniel Sansone, Charleston, SC

Thursday, June 8, 10 AM – St. Matthew’s Lutheran Church ............................................16
  Jason Pedeaux, Charleston, SC

Friday, June 9, 10 AM – Bethel United Methodist Church ..................................................17
  Noah Vancina, Manhattan, IL

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For L’Organo 2017, we are proud to present two weeks of outstanding organ recitals on the “King of Instruments” with a Saturday afternoon, two evening, and weekday morning programs. In addition to recitalists who come from all regions in the United States, this year we recognize several of Charleston’s accomplished organists from the church and academic community. After a two-year absence, we happily announce the return of First (Scots) Presbyterian Church as one of our venues, and the Summerall Chapel recital on June 4 features the newly installed Trompette Militaire.

The brief histories are narratives that recount over two hundred and fifty years of the many instruments that have been in churches on this series. Two pages display copies of images dating from 1767 to 1870s and photographs of organs built by some of the nation’s master artisans from the early twentieth century.

When the Piccolo Spoleto Festival began in 1979, it included L’Organo. The founders envisioned programs for the community that were free from paid admission and showcased an impressive array of organs in the downtown historic churches. After 38 years, this tradition continues with the help and cooperation of the clergy, church organists, and staff members who willingly provide use of buildings, practice times, and air-conditioned comfort. The series sustains itself because of our audience. Your support through free will offerings is the sole means for us to compensate our recitalists.

Robert Gant, DMA
Chair

L’ORGANO COMMITTEE
Jack Cleghorn, MM; Clara Godshall, BM; Julia Harlow, DMA
Nancy Lefter, MA; Jason Pedeaux, MM; Daniel Sansone, MA

CITY OF CHARLESTON OFFICE OF CULTURAL AFFAIRS
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L’Organo Recital Series digital version online: https://issuu.com/piccolospoleto Facebook: https://www.facebook.com/PiccoloSpoletoFestival/

Those wishing to perform on the L’Organo 2018 series should contact the Office of Cultural Affairs. Information will be available in September. Email: culturalaffairs@charleston-sc.gov
AFTERNOON RECITAL
Saturday, May 27, 2:00
Summerall Chapel at The Citadel
Cornel Zimmer Console (2014), Page 29

DAVID FRIDDLE
organ

MICAH GANGWER
violin

DAMIAN KREMER
cello

Suite for Violin and Organ, op. 166 (1889-90)
   Präludium
   Canzone
   Allemande
   Moto perpetuo

Josef Gabriel Rheinberger
(1839-1901)

Suite for Violin, Cello, and Organ, op. 149 (1887)
   Con moto
   Thema mit Veränderungen
   Sarabande
   Finale

Dr. David Friddle is the Director of Music at St. John the Beloved Church in Summerville, SC. He is a graduate of the Juilliard School, New York, NY, with a Doctor of Musical Arts and a Master of Music. He also earned a Doctor of Musical Arts in Choral Conducting from the University of Miami Frost School Of Music (FL). He earned a Bachelor of Music cum laude from Baylor University, Waco, TX. A native of Greenville, SC, Dr. Friddle is recipient of accolades including the Theodore Presser Award and the Valentine Memorial Scholarship. His published articles appear in the Choral Journal, the Newsletter of the American Liszt Society, and The American Organist. In 2014, he was featured choral clinician at the Royal Canadian College of Organists National Convention in London, ON. www.davidfriddle.com

Violinist Micah Gangwer is the Assistant Concertmaster of the Charleston Symphony Orchestra. Micah made his solo debut performing with the Toledo Symphony Orchestra at the age of 11, and throughout his childhood and college was a prizewinner in many solo, chamber music, and concerto competitions. He has performed as soloist with various professional and collegiate orchestras, played in chamber music concerts across America and Europe, and has been showcased on public radio and television. Mr. Gangwer studied at Miami University, the University of Oklahoma, and the University of South Carolina. www.micahgangwer.com

Cellist Damian Kremer is the Assistant Principal Cello with the Charleston Symphony Orchestra and has taught in the College of Charleston’s Music Department as an adjunct faculty member. He has performed throughout the world as a soloist and as a chamber and orchestral musician. A native of Chapel Hill, NC, Mr. Kremer studied cello at Michigan State University, East Lansing; Western Illinois University, Macomb; and Boston University (MA); and spent many summers at the Meadowmount Summer School of Music, Westport, NY.
EVENING RECITAL
Sunday, May 28, 7:30
Grace Church Cathedral
Reuter Organ (1952), Page 24

TODD FICKLEY

Kyrie from *Messe propre pour les couvents de religieux* (1690) François Couperin (1668-1733)

Plein Jeu
Fugue sur la trompette
Récit de chromhorne
Trio à dessus de chromhorne et la basse de tierce
Dialogue

Concerto in D minor, BWV 596 Johann Sebastian Bach (1685-1750)

After Concerto in D minor, RV 565, by Antonio Vivaldi (1678-1741)

[Allegro]
Grave; Fuga
Largo e spiccato
[Allegro]

Partite diverse sopra it coral “O Gott, du frommer Gott,” BWV 767 J. S. Bach (1715-1788)

(Oh God, thou faithful God)

Schmücke dich, o liebe Seele, BWV 654 J. S. Bach

Two Chorale Settings on “O Welt, ich muß dich lassen” (1896) Johannes Brahms (1833-1897)

(O world, I must leave thee)
Opus 122, no. 3
Opus 122, no. 11

Orgelsonate (Trio), op. 18/2 (1939) Hugo Distler (1908-1942)

Rache, energische Halbe
Einleitung
Rect geschwinde Achtel

Choral No. 3 in A minor (1890) César Franck (1822-1890)

Biography – Page 6
EVENING RECITAL
Sunday, May 28, 7:30, Grace Church Cathedral
Todd Fickley

Todd Fickley is the Associate Director and Chorus Master of the Cathedral Choral Society in Washington, DC. He is also the Acting Artistic Director of the acclaimed Washington Bach Consort, having performed with them for over 15 years under the late Bach expert J. Reilly Lewis. Mr. Fickley is the Assistant Director and Keyboard Artist for The Choralis Foundation as well as the Organist of The Falls Church Anglican in Falls Church, Virginia. He has performed with a wide variety of ensembles, such as the National Symphony Orchestra, The Washington Ballet, the National Philharmonic, and the Three Notch’d Road baroque ensemble. A native Washingtonian, Mr. Fickley began his organ studies at the Washington National Cathedral under Bruce Neswick. At the age of 23, Mr. Fickley was made a Fellow of the American Guild of Organists (AGO). He also holds the AGO Choirmaster Diploma as well as the Master of Arts in Organ Performance with High Distinction from the University of Wales, UK. A prize-winning organist and specialist in the music of J.S. Bach, Mr. Fickley has been featured numerous times on NPR and PRI and has performed and conducted across the United States, Israel, and Europe. In 2014 he launched “The Bach Project,” a cycle of concerts performing and recording all of Bach’s organ works, the first time in almost a quarter of a century that such a project has been undertaken in the DC area. MSR Classics label recently released the second volume of this cycle. The first volume was praised in Fanfare Magazine as “some of the most enthralling Bach organ playing you are likely to hear anywhere by anyone.” Mr. Fickley is frequently seen as conductor, soloist, accompanist, and speaker in the Washington DC metro area. He is an officer in the Order of St. John and a member of the National Society of Washington Family Descendants. www.toddfickley.com

EVENING RECITAL
Sunday, June 4, 7:30, Summerall Chapel at The Citadel (Page 12)
Joby Bell, Zach Bowyer, Andrew Byrd, Jacob Hill, and Rodney Ward

Since 2004, Dr. Joby Bell has served on the faculty of the Hayes School of Music, Appalachian State University, Boone, NC, where he teaches organ and church music studies. His teaching specializes in practice techniques, memorization, service playing, and choral accompanying. He earned the Bachelor of Music in Organ and Piano from Appalachian State University and the Master of Music and Doctor of Musical Arts in Organ from Rice University, Houston TX. http://jobybell.org

Zach Bowyer is a junior at Appalachian State University, studying sacred music and organ performance. He has been Organist at First United Methodist Church in Lenoir, NC for one year and serves as president of the College Music Society Student Chapter at Appalachian. Zach plans to become a music minister and attend graduate school for sacred music and musicology in order to teach classes in those disciplines at the university level.

Native Charlestonian Andrew Byrd began playing organ when he was ten, studying with S. Wayne Foster, Stephen Distad, and Dr. Julia Harlow. He is a graduate of the Charleston County School of the Arts, where he studied piano with Debra Benson and Joe Clarke. At Appalachian State University, he is pursuing a degree in sacred music. In addition to playing the organ, Andrew plays harpsichord with the University’s early music group, Collegium Musicum.

Jake Hill is a candidate for the degree Master of Music in Organ Performance and Choral Conducting at Appalachian State University. He holds a Bachelor of Music in Sacred Music and Organ Performance from ASU. He is Principal Organist at First Baptist Church in Winston-Salem, NC. Previously, he has served as organist at First Baptist Church in Elkin, NC; Trinity Moravian Church, Winston-Salem; and Baltimore United Methodist Church, East Bend, NC.

Rodney Ward holds a Bachelor of Music and Master of Music in Organ Performance from Appalachian State University. A native of Conway, SC, he served as Organist for the Saturday mass at St. James Catholic Church in Conway from age fourteen until he left for his studies at ASU. He also served as Associate Organist at St. Paul’s Episcopal Church, Conway, from 2005-2007. He presently serves as Organist for First Baptist Church of Lenoir, NC.
Prelude and Fugue in E-flat, BWV 552  
(“Saint Anne”)

“Nun bitten wir den heiligen Geist,” BuxWV 208  
(We now implore the Holy Ghost)

Sonata in B-flat, op. 65, no. 4 (1845)  
Allegro con brio  
Andante religioso  
Allegretto  
Allegro maestoso

Miroir (1989)

Partita “Nun komm, der Heiden Heiland,” op. 8, no. 1 (1933)  
(Come now, Savior of the heathen)  
Toccata  
Choral mit variationen  
Chaconne  
Toccata

Johann Sebastian Bach  
(1685–1750)

Dieterich Buxtehude  
(c. 1637–1707)

Felix Mendelssohn  
(1809-1847)

Ad Wammes  
(b. 1953)

Hugo Distler  
(1908-1942)

Paul Thomas is the Organist and Choral Ministry Director of the Cathedral Church of St. Luke and St. Paul, Charleston, SC. He is on staff at Charleston Southern University as a vocal accompanist. He earned a Master of Music in Organ Performance and Certificate in Church Music Studies from the Yale School of Music and Institute of Sacred Music, New Haven, CT. While at Yale, he received the Richard Paul De Long prize for the student “whose work best exemplifies the dedication and the use of those special gifts required of practicing church musicians.” He obtained a Bachelor of Music magna cum laude in Organ Performance from Furman University, Greenville, SC. Mr. Thomas has given recitals throughout the eastern United States, notably at Woolsey Hall at Yale, Saint Thomas Church Fifth Avenue, NYC, and Washington National Cathedral. Mr. Thomas conducted the choir of the Episcopal Church at Yale for three years, has sung as a solo baritone with The King’s Counterpoint and the Pro Musica chamber ensemble of the Yale Camerata as well as accompanied choirs on domestic and international tours including Ely and Wells Cathedrals in England. He frequently accompanies the College of Charleston Concert Choir, The King’s Counterpoint, and the Taylor Festival Choir. He is a committed teacher of young musicians, having founded the Cathedral Choir of Boys and Girls, affiliated with the Royal School of Church Music. He also teaches private music lessons and recently adjudicated the Young Organist Competition of the American Guild of Organists, Columbia, SC.
Tuesday, May 30, 10:00 AM
(Huguenot) French Protestant Church
Henry Erben Organ (1845), Page 26

William Gudger
Julia Harlow
Jason Pedeaux

Concerto in F major, op. 4, no. 5, HWV 293 (1735)
George Frideric Handel
(1685–1759)
Larghetto – Allegro – Alla Siciliana – Presto
Jason Pedeaux, front gallery organ, solo; William Gudger, rear gallery organ, orchestral reduction

Voluntary in F, op. 7, no. 6
Andante – Vivace
John Stanley
(1712–1786)

Trio Sonata No. 5 in C major, BWV 529
I. Allegro
Johann Sebastian Bach
(1685-1750)
Julia Harlow

Andante in D major, MWV W 32 (1844)
Felix Mendelssohn
(1809–1847)
Jason Pedeaux

Petite Sonata on Huguenot Psalm tunes (2017)
William Gudger
Praeludium, Psaume 68 – Adagio, Psaume 51 – Scherzo, Psaume 42 (b. 1947)
Finale, Psaume 133
William Gudger, première performance for this occasion

Concierto de dos órganos, Nº 3 en Sol mayor (c. 1770)
Padre Antonio Soler
(1729–1783)
Andantino – Minué
William Gudger, front gallery organ; Julia Harlow, rear gallery organ

Dr. William Gudger, co-founder of L’Organo Recital Series (1979), served as Organist of the Cathedral of St. Luke and St. Paul from 1985 to 2011. He is Professor Emeritus of Music History and Theory at the College of Charleston, and has appeared as organist and harpsichordist with the Charleston Symphony Orchestra. A native of Asheville, NC, Dr. Gudger holds degrees from Duke and Yale Universities. His articles on the music of Handel have appeared in American, British, and German journals and in a book published by the Library of Congress; he serves on the board of the American Handel Society. Dr. Gudger is a contributor to the New Grove Dictionary of Music and Musicians, the Grove Dictionary of Opera, and the Cambridge Handel Encyclopedia, and was program note annotator for the Charleston Symphony Orchestra for many seasons. A-R Editions (Recent Researches in Music of the Baroque Era) and Bärenreiter (Hallische Händel-Ausgabe) publish his editions of the Handel organ concertos.

Dr. Julia Harlow is Director of Music and Organist at Second Presbyterian Church and organist for Congregation Kahal Kadosh Beth Elohim. As adjunct instructor at the College of Charleston, she teaches organ and harpsichord. She earned a Doctor of Music Arts in Organ Performance and Pedagogy and Master of Music in Early Keyboard Performance at the University of Oregon, Eugene, and a Bachelor of Music in Organ Performance from the University of Iowa. Dr. Harlow has extensive performance experience of early music, Celtic, Balkan and Middle Eastern folk music and has often performed as harpsichordist or organist at the College of Charleston, in Piccolo Spoleto, with the Charleston Symphony, Chamber Music Charleston, and the Ensemble of St. Clare. In June 2010, she formed the ensemble “La Belle Musique” (on Facebook) which performs music of the seventeenth and eighteenth centuries, notably that of women composers.

Jason Pedeaux biography see page 16.
Variations on a Theme by Paganini for Organ Pedals (1962)  George Thalben-Ball  
(1896–1987)

Prelude für Orgel in F major (1829)  Fanny Mendelssohn-Hensel  
(1805–1847)

“Blessed Be the Tie that Binds” (2000)  Libby Larsen  
(b. 1950)

“Nun Komm der Heiden Heiland,” BWV 659  Johann Sebastian Bach  
(Come now, Savior of the heathen)  
(1685–1750)

Toccata, Adagio, and Fugue in C major, BWV 564  J. S. Bach

Première Symphonie, op. 14 (1898-99)  Louis Vierne  
(1870-1937)

Prélude  
Final

Dr. Katherine Meloan is Organist/Director of Chapel Music at the United States Merchant Marine Academy at Kings Point, NY, where she plays for all services on campus and directs The Mariner Chapel Choir and The Kings Point Glee Club. She is also the Associate Organist at Saint John Vianney Catholic Church, Flushing, NY, and recently joined the organ faculty at The Manhattan School of Music, NYC. Dr. Meloan received a Bachelor of Arts magna cum laude in Piano from Florida International University, Miami, and from The Manhattan School of Music she earned a Master of Music and a Doctor of Musical Arts in Organ. Her performance has garnered the Outstanding Music Performance Award from Florida International University and the Bronson Ragan Award for outstanding organ performance from Manhattan School of Music. Recitals within the last two years include appearances at Princeton University Chapel, Princeton, NJ; National Cathedral in Washington, D.C.; and Saint Mary the Virgin in New York City, a performance that was subsequently featured on American Public Radio’s Pipedreams. Her performances in France include The Cathedral of Saint Pierre and Paul, Poitiers on the 1790 Cliquot and Notre-Dame Church, Epernay, on the 1868 Cavaillé-Coll. In addition, Dr. Meloan is a classical dancer. Dr. Meloan has danced with Ballet Long Island, Staten Island Ballet, International Folk Dance Ensemble, and has served as artistic director of Bridal Ballet. She has performed variations from ballets such as Sleeping Beauty, Le Corsaire, Paquita, La Bayadere, Chopiniana, Swan Lake, and numerous contemporary works. Concert Artist Cooperative represents her. http://katherinemeloan.com
Thursday, June 1, 10:00 AM
St. Michael’s Church
Kenneth Jones Organ (1994), Page 28

Brandon Burns

Sonata No. 8 in E minor, op. 132 (1883)
  Introduction und Fuge
  Intermezzo
  Scherzoso
  Passacaglia

Josef Gabriel Rheinberger
  (1839-1901)

Partite sopra la Follia
Girolamo Frescobaldi
  (1585-1643)

Trivium (1976)
Arvo Pärt
  (b. 1935)

Messe du Deuxieme Ton, Livre d’Orgue (1688)
  Christe-Trio en passacaille
André Raison
  (c. 1640-1719)

Passacaglia in C minor, BWV 582
Johann Sebastian Bach
  (1685-1750)

Brandon Burns is Interim Organist and Interim Director of Youth and Children’s Handbells at Pinnacle Presbyterian Church, Phoenix, AZ, where he has the pleasure of playing on the Richards, Fowkes, and Co. Opus 14 for weekly services. Currently, he is pursuing his doctorate in organ performance at Arizona State University at Tempe. Mr. Burns has served as an organist at the Basilica of the Sacred Heart at the University of Notre Dame, where he earned a Master of Sacred Music in Organ. Prior to that position, he was the Music Director at St. Paul Lutheran Church–Startown in Newton, NC, where he directed the adult choir, children’s choir, and handbell ensemble in addition to serving as organist. He received a Bachelor of Arts in Sacred Music from Lenoir-Rhyne University in Hickory, NC. Mr. Burns has attended workshops in Lövstabruk, Sweden and Alkmaar, the Netherlands as well as in Germany, the Czech Republic, Poland, and Italy. In addition to playing the organ, he has experience in organ building, having served as an intern with both the Noack Organ Company in Georgetown, MA, and Taylor and Boody Organ builders in Staunton, VA.
Deuxième Symphonie, op. 20 (1902-03)  
Allegro  
Louis Vierne  
(1870-1937)

Fantasia in F minor, K. 594 (1790)  
Wolfgang Amadeus Mozart  
(1756-1791)

Toccata in D minor, BWV 565  
Johann Sebastian Bach  
(1685-1750)

Sonata in D minor, op. 65, no. 6 (1845)  
Chorale and Variations: Andante sostenuto  
Allegro molto  
Fuga: Sostenuto e legato  
Finale: Andante  
Felix Mendelssohn  
(1809-1847)

Four Concert Etudes (2005)  
Introduction  
No. 1. Octaves  
No. 2. Accordes alternées  
No. 3. Sarabande avec double-pedale  
No. 4. Tierces  
David Briggs  
(b. 1962)

Tyler Canonico is the Organist and Assistant Director of Music at Christ Episcopal Church, Tuscaloosa, AL, and is the collaborative pianist for the Alabama Choir School. Mr. Canonico is a graduate of the University of Alabama, Tuscaloosa, where he earned a Master of Music in Organ Performance and received a Bachelor of Arts in Music with a concentration in Organ Performance and Sacred Music from Lebanon Valley College, Annville, PA. He has won numerous awards: First place AGO/Quimby Region III Competition for Young Organists; Music Teachers National Association Award; the John Phillip Sousa Band Award; the Patapsco High School and Center for the Arts Department Talent and Achievement Award. Scholarships include the Vernon de Tar Scholarship from the Delaware Chapter AGO; Pipe Organ Encounters in MD, NC, PA, and VA; and the Oberlin Conservatory Summer Organ Academy in OH. He has performed at national and regional AGO conventions and is co-founder of Allegro con Fuoco, a duo with baritone Jordan Markham. Mr. Canonico is a frequent concert artist and a guest conductor throughout the country. Recently, he traveled to Germany to play on the organs that Johann Sebastian Bach designed or played. In July, Mr. Canonico will be the Minister of Music and Organist at Market Square Presbyterian Church, Harrisburg, PA. [https://tylercanonico.com](https://tylercanonico.com)
EVENING RECITAL
Sunday, June 4, 7:30
Summerall Chapel at The Citadel
Cornel Zimmer Console (2014), Page 29

Joby Bell
Zach Bowyer
Andrew Byrd
Jake Hill
Rodney Ward

Fanfare (1952)  
_Prelude G major, BWV 550_  
Lullaby (1982)  
Fanfares (1979)  
Master Tallis’s Testament (1940)  
Marche religieuse sur un thème de Händel, op. 15, no. 2 (1861)  
(“Lift up your heads”)  
Sonata No. 4 in B-flat major, op. 65, no. 4 (1845)  
“O Man, bewail thy grievous sins,” BWV 622  
Rex, King of Instruments (1995)

John Cook  
(1918-1984)  
Johann Sebastian Bach  
(1685-1750)  
Calvin Hampton  
(1938-1984)  
Herbert Howells  
(1892-1983)  
Alexandre Guilmant  
(1837-1911)  
Louis Vierne  
(1870-1937)  
Felix Mendelssohn  
(1809-1847)  
J. S. Bach  
Marcel Dupré  
(1886-1971)

Biographies of Organists – Page 6
King David’s Dance (2002)

Stephen Paulus
(1949-2014)

Andante in D major, MWV W 32, (1844)

Felix Mendelssohn
(1809-1847)

Allegro, Chorale, and Fugue in D minor (1844)

Jehan Alain
(1911-1940)

Le jardin suspendu, JA 71, AWV 63 (1934)

Jehan Alain
(1911-1940)

12 Pièces nouvelles pour orgue, op. 59 (1894)

Théodore Salomé
(1834-1869)

Églogue

Marche religieuse sur un thème de Händel, op. 15, no. 2 (1861)

(“Lift up your heads”)

Alexandre Guilmant
(1837-1911)

Prélude et Fugue sur le nom d’Alain, op. 7 (1942)

Maurice Duruflé
(1902-1986)

Jennifer McPherson is the newly appointed Minister of Music and Organist at First (Scots) Presbyterian Church, Charleston, SC. She holds a Master of Music in Historical Performance from Oberlin Conservatory of Music, Oberlin, OH, and a Bachelor of Arts in Music from the College of the Holy Cross, Worcester, MA. As a recitalist, Ms. McPherson has performed throughout New England and the Cleveland, OH area. In 2014, she was featured on the Organ Recital Series at the Methuen Memorial Music Hall in Methuen, MA. She has also performed as guest organist and accompanist on concert tours of Ireland and Prague with the Boston College University Chorale. At the age of 21, Ms. McPherson was awarded Third Prize in the 2012 International Jan Pieterszoon Sweelinck Organ Competition in Amsterdam, the Netherlands. In the summer of 2013, she won First Prize in the AGO Quimby Region I competition and was featured as a Rising Star soloist at the National AGO Convention in Boston, MA, the following year. In the spring of 2015, she performed alongside other selected Oberlin musicians at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She also performed with Oberlin Baroque at the 2015 Boston Early Music Festival. Ms. McPherson spent her post-graduate year as an Assistant and Music Department Intern at Church of the Covenant in Cleveland, OH. She was most recently featured as the organ soloist for the Covenant Choir/Case Western Reserve University’s collaboration concert, performing Maurice Duruflé’s Requiem.
Fantasia and Fugue in G minor, BWV 542
Johann Sebastian Bach (1685–1750)

Trois Impressions, op. 72 (1909)
Harmonies du Soir
Sigfrid Karg-Elert (1877–1933)

24 Pièces de Fantaisie: Quatrième Suite, op. 55 (1926-27)
Naïades
Louis Vierne (1870–1937)

Concerto in E minor, op. 18 (1899)
Allegro moderato
Adagio religioso
Rondo: Allegro scherzando
Oskar Böhme (1870-1938)

Gershwinesc (2000)
Naji Hakim (b. 1955)

Clara Gerdes serves as Organ Scholar at Saint Mark’s Church in Philadelphia, PA. From Davidson, NC, Ms. Gerdes entered the Curtis Institute of Music in 2014 with an anticipated graduation date spring 2018. Her awards and honors include: First place in the University of North Carolina School of the Arts/Winston-Salem AGO Organ Competition; first place in the Albert Schweitzer Organ Competition; recipient of the AGO Pogorzelski-Yankee Scholar; recipient of the Stigall Scholarship, sponsored by the Charlotte, NC, Chapter of the AGO; and most recently the recipient of the Rosalynn Tureck Bach Research Institute Fellowship, starting September 2106. Ms. Gerdes’ performances have been broadcast on WDAV 89.9 classical public radio, NPR’s “From the Top,” and have been featured on the “Curtis Performs” livestream. She is a frequent collaborator and chamber musician, working with the Choral Arts Philadelphia, Opera Philadelphia, and Penn Composers’ Guild in addition to numerous Curtis student ensembles during the 2015-16 school year. She has assisted the Charlotte, Houston, and King’s College (Wilkes-Barre, PA) Royal School of Church Music in America summer training courses as organ scholar, and studied privately and performed at the summer organ academies at Oundle School, Peterborough, UK and McGill University, Montréal, Quebec, Canada.

Caleb Wiebe grew up in Indiana and completed a bachelor’s degree at Indiana University’s Jacobs School of Music in 2014. He continued his studies at the Colburn School in Los Angeles before earning an Artist Diploma at the Curtis Institute of Music in 2016. While at Curtis, the Trumpet Ensemble he was in won first place at the National Trumpet Competition in the small ensemble division. Experiences include performances with the New York String Orchestra at Carnegie Hall, working as an Artist Year Fellow in Philadelphia, being a trumpet mentor for Youth Orchestra Los Angeles—an El Sistema inspired initiative of the LA Philharmonic—and outreach through The Brass Project, a brass sextet founded at Curtis, with outreach in Philadelphia and in New Mexico. https://calebwiebe.wordpress.com
Daniel Sansone is the Director of Music and Liturgy for the Cathedral of St. John the Baptist, which serves as the Diocese of Charleston, SC. A native of Syracuse, NY, Mr. Sansone received a Master of Music in Organ Performance and Literature from the University of Notre Dame, Notre Dame, IN. He holds a Bachelor of Music in Organ Performance from the State University of New York at Fredonia. Mr. Sansone has held numerous church positions including serving as Director of Music and Liturgy at St. Ignatius Loyola Cathedral in Palm Beach, FL, and serving as organist at St. Mary’s Cathedral in Portland, OR. He also worked in the Office of Campus Ministry at the University of Portland in Oregon, and served as adjunct faculty in the Performing and Fine Arts Department, teaching organ and harpsichord. Mr. Sansone has performed organ recitals throughout the United States including the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., St. Paul’s Cathedral in Pittsburgh, and has appeared as guest organ soloist with the Peabody Concert Orchestra, and the United States Naval Academy Brass Ensemble. He has also performed on the Baltimore Bach Series. He is a past recipient first-prize winner of the Arthur Poister National Organ Playing Competition sponsored by the Syracuse New York Chapter of the American Guild of Organists. In November 2000, Mr. Sansone served as Director of Music Ministry at the Cathedral of Mary Our Queen, serving the Archdiocese of Baltimore, where he oversaw a comprehensive Liturgical Music Program and was Artistic Director of the Cathedral Music Series.
Jason Pedeaux

Paraphrase sur un Chœur de Judas Maccabæus de Händel, op. 90, no. 15 (1904)
Alexandre Guilmant
(1837-1911)

Prelude, Largo, and Fugue in C major, BWV 545
Johann Sebastian Bach
(1685-1750)

Twelve Hymn-Preludes, op. 38 (1942)
BETHANY (“Nearer My God to Thee”)
TOPLADY (“Rock of Ages, Cleft for Me”)
OLIVET (“My Faith Looks Up to Thee”)
Seth Bingham
(1882-1972)

Variations on an American Hymn Tune (1960)
NETTLETON (“Come, Thou Fount of Every Blessing”)
Gordon Young
(1919-1998)

Troisième Symphonie, op. 28 (1911)
Adagio
Final
Louis Vierne
(1870-1937)

Jason Pedeaux serves as Associate Director of Music and Organist at Mount Pleasant Presbyterian Church, Mount Pleasant, SC. Mr. Pedeaux holds a Bachelor of Music in Piano Performance from Louisiana State University, Baton Rouge, LA, and a Master of Music in Organ Performance from the University of North Texas, Denton, TX. He has presented recitals for the Dallas Chapter of the American Guild of Organists and the New Orleans Chapter of the Organ Historical Society. He has appeared on the concert series of First Presbyterian Church, Washington, NC, and the dedicatory recital series at Bentwood Trail Presbyterian Church in Dallas, TX. A frequent performer locally, Mr. Pedeaux has appeared on the L’Organo Series of the Piccolo Spoleto Festival, the Ludlum Concert Series at St. Matthew’s Lutheran Church as well as the St. Luke’s Recital Series at St. Luke’s Chapel on the campus of the Medical University of South Carolina. Currently he serves as Dean of the Charleston Chapter of the American Guild of Organists.
Friday, June 9, 10:00 AM
Bethel United Methodist Church
A. E. Schlueter Organ (2004), Page 20

Noah Vancina

Toccata in F major, BWV 540
Johann Sebastian Bach
(1685–1750)

Récit de tierce en taille (1699)
Nicolas de Grigny
(1672–1703)

Scherzo, op. 2 (1926)
Maurice Duruflé
(1902–1986)

Choral No. 3 in A minor (1890)
César Franck
(1822-1890)

A Quaker Reader (1976)
“There is a Spirit That Delights to Do No Evil”
Ned Rorem
(b. 1923)

Two Hymn Arrangements (1997)
“Come, Christians, Join to Sing”
“When I Survey the Wondrous Cross”
Carolyn Hamlin
(b. 1937)

Toccata Marina (1969)
Richard Purvis
(1913-1994)

Noah Vancina grew up in a musically rich home and church in northern Illinois. At age nine, he began to study violin, and a few years later, began studying organ. Throughout high school, he sang in choir, played organ for services, played violin in orchestra, and accompanied the performance of Handel’s Messiah and Mendelssohn’s Elijah. He is a rising senior at Bob Jones University, Greenville, SC, pursuing a Bachelor of Music in Keyboard Performance. As accompanist, he has performed at Carnegie Hall in New York City with the BJU Singers. In 2015, he traveled through Europe for nine weeks with the university’s Musical Mission Team, presenting some sixty concerts. He is a member of the BJU Chorale, Symphony Orchestra, University Pre-Law Forum, and Officer of the Chi Epsilon Delta Library Society. Conversational in German, Mr. Vancina is recipient of the Bob Jones University Academic Excellence and Leadership Award and continues to maintain a 4.0 GPA in his studies. He is a member of the Greenville Chapter of the American Guild of Organists, and the American Choral Directors Association. Outside of music, he has abiding interests in hiking, reading history and philosophy, and politics. An avid reader, Mr. Vancina’s growing collection of books threatens to push his family into the garage.
A BRIEF HISTORY OF THE ORGANS

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BUILDERS OF HIGH GRADE
PIPE ORGANS, REED ORGANS
PEKIN, ILLINOIS
January 12th, 1917.

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Lutheran Church of your city is contemplating the purchase of
a pipe organ, we take pleasure in calling your attention to
our instruments. We are building organs of the highest class
and quality at very reasonable prices, and are placing our work
in all parts of the country.

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now fully prepared to
build Church or Parlor
ORGANS, of any size,
from $300 up to $10,000.

Having had twenty-five
years' experience in Or-
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pared to produce as good
an instrument as any in
the United States. I have all materials on
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I can produce the best testimonials as to en-
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any style of case desired, or to suit the archi-
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TO BE SOLD AT AUCTION,
At the usual place in Charles Town, on Thursday the 20th
of Oct.
A Very neat CHAMBER ORGAN,
from Pipes gilt, and has four whole and two half
Stops; it is now up in St. Michael's Church, where it may
be seen.
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Charleston, S. C.

Church and Parlor Organs,

T. G. BATES & SON,
Organ Builders,
61 Ludgate Hill, London.

Reuter,
LAWRENCE, KANSAS.
Grace Church, John Baker Organ, 1867


St. Matthew’s Lutheran Church
Nameplate: Austin Organs, Opus 2465, 1967

The Cathedral of St. John the Baptist
Ernest M. Skinner Organ Opus 139, 1906

First (Scots) Presbyterian Church Sanctuary c. 1914; Felgemaker Organ Opus 469, 1887
(Edward G. Lilly, Beyond the Burning Bush, Image 5)
The Bethel congregation, established in 1797, sang without musical instruments until 1874, when the Board of Stewards wrote in its minutes:

After given the subject full consideration, we are of the opinion that an improvement in our singing is desired by a large number of our congregation; and that this can be obtained by the use of an instrument of some kind.¹

Bethel's first keyboard instrument was a melodeon (a type of nineteenth-century reed organ, usually housed in a table-like case) that was placed in the balcony in 1874.² Renovations were already underway in the church when the Great Earthquake struck in August 1886. The following year, “Bethel determined not only to repair but to remodel and beautify” by redesigning the chancel area with a choir loft and a chamber housing a hand-pumped organ.³ Built by A. B. Felgemaker Organ Company, Opus 475 was a tracker-action organ with two manuals, 12 ranks, and hand-pumped bellows.⁴ In 1913, “the music committee was authorized to engage an organ pumper . . . at a salary of $2.00 per month”; by 1921, workers had installed an electric motor-blower.⁵ In 1934, Austin Organ Company, Hartford, CT, built Opus 1867, with three manuals, 16 stops, 14 ranks, 934 pipes, and electro-pneumatic action; four-and-a-half ranks were added in the 1970s, totaling 1,178 pipes in 18 ½ ranks.⁶ For over 70 years, Opus 1867 was in use until badly damaged by Hurricane Hugo in September 1989. Although repaired, the organ committee recommended replacing it. In 2004, A. E. Schlueter Pipe Organ Company designed an instrument with three manuals and 51 ranks; it incorporated a romantic orchestral nature with chorus structure, paying homage to the genius of Skinner and Harrison.⁷ The non-speaking façade pipes and case from the Austin remained visually unchanged and the organ chamber was increased to its present size.⁸ The dedication ceremony to celebrate the Schlueter organ was on March 28, 2004.

### GREAT
- 16’ Double Open Diapason
- 8’ Open Diapason
- 8’ Principal
- 8’ Violone
- 8’ Bourdon
- 8’ Harmonic Flute
- 4’ Octave
- 4’ Spire Flute
- 2⅔’ Twelfth
- 2’ Fifteenth
- Cornet V
- 1⅓’ Mixture IV-V
- 8’ Clarinet
- 16’ Trombone
- 8’ Tromba Heroique
- 4’ Tromba
- 8’ English Tuba
- Chimes Ch/So

### SWELL
- 16’ Lieblich Flute
- 8’ Chimney Flute
- 8’ Geigen Principal
- 8’ Viole de Gamba
- 8’ Viole Celeste (TC)
- 8’ Flauto Dolce
- 8’ Flauto Dolce Celeste (TC)
- 4’ Koppel Flute
- 2½’ Nazard
- 2’ Flageolet
- 1¼’ Tiere
- 2’ Mixture IV-VI
- 16’ Contra Oboe
- 8’ Trumpet
- 8’ Oboe
- 8’ Vox Humana
- 4’ Clairon

### CHOIR/SOLO
- 16’ Gemshorn
- 8’ English Diapason
- 8’ Hohl Flute
- 8’ Gamba
- 8’ Gamba Celeste (TC)
- 8’ Gemshorn
- 8’ Gemshorn Celeste (TC)
- 4’ Principal
- 4’ Traverse Flute
- 2’ Piccolo
- 1⅓’ Quint
- 8’ Choral Mixture III
- 8’ Clarinet
- 8’ French Horn
- 8’ Tromba Heroique
- 16’ English Tuba
- 8’ English Tuba
- 8’ English Tuba
- Harp (61 notes)
- Zimbelstern (9 bells)

### PEDAL
- 32’ Untersatz
- 16’ Principal
- 16’ Double Diapason
- 16’ Gemshorn
- 16’ Bourdon
- 16’ Lieblich Flute
- 8’ Octave
- 8’ Open Diapason
- 8’ Gemshorn
- 8’ Bourdon
- 8’ Chimney Flute
- 4’ Choral Bass
- 4’ Cantus Flute
- 2⅔’ Mixture III
- 32’ Contra Trombone
- 32’ Harmonics
- 16’ Trombone
- 16’ Contra Oboe
- 8’ English Tuba
- 8’ Tromba
- 8’ Oboe
- 4’ Clairon

### Augustus Barnard Felgemaker (1836–1905)

The firm of Derrick & Felgemaker was established in 1866, Buffalo, NY, and relocated to Erie, PA, in 1872. The name changed to A. B. Felgemaker Organ Company in 1875. When it closed in 1918, nearly 1,300 organs had the Felgemaker nameplate; over 330 were portable—a specialty of the firm in its early years.⁹ Professional performers as well as critics of organ builders held Felgemaker’s pipe organs in the highest regard. The company produced 24 instruments for South Carolina, six of which were located in Charleston:

- First (Scots) Presbyterian Church, Opus 469; Bethel United Methodist Church, Opus 475;
- Citadel Square Baptist Church, Opus 562; Masonic Temple, Opus 871; Mt. Zion African Methodist Episcopal, Opus 482; Trinity Methodist Episcopal, Opus 496.¹⁰
The first organ in St. Paul’s Church, Radcliffeborough, was installed shortly after completion of the building in 1816, at a cost of $2,600; however, there is no record of the builder.  

William Goodrich and Thomas Appleton were working for Mackay & Co. of Boston (earlier styled Hayts, Babcock & Appleton, and also known as the Franklin Musical Warehouse). That firm listed an organ in 1815–1820 for Charleston, but did not name the church. In 1839, Thomas D. Warren, installing an Appleton organ at Trinity Episcopal Church in Columbia, SC, had occasion to travel to Charleston “with some pipes for the organ in St. Paul’s Church,” according to a letter from Thomas Appleton.

This organ was sold in 1853 to make way for an instrument built by Theodore Charles Bates, 6 Ludgate Hill, London, at a cost of $5,000. In order to accommodate the larger Bates case, construction on the west gallery wall began by extending it several feet into a design resembling an archery bow. The Bates organ was played for nearly six decades until 1912, when Austin Organ Company, Hartford, CT, installed Opus 423, a three-manual, 22-rank, electro-pneumatic instrument utilizing the classic nineteenth-century English case.

The organ console and the choir were moved to the chancel at the east end of the church at that time. (In 1949, St. Paul’s congregation united with St. Luke’s Episcopal Church, which became the Cathedral Church of St. Luke and St. Paul.) In the late 1960s, the choir again sang from the west gallery and the organ console was placed in the south gallery. The Austin organ served until 1974 when it was decided again to place a mechanical-action organ inside the Bates case.

Gabriel Kney of London, Ontario, built the instrument that has two manuals, 27 stops, 36 ranks, over 1,700 pipes, mechanical key action, and electric stop action. The organ “is a superb example of contemporary craftsmanship. The metal pipes were made in Germany and Holland, and the wooden pipes in Canada. . . . The stop knobs are hand lettered Old English from London, England. The old organ case is . . . restored as near as practicality permits to its original beauty.” It was the first modern mechanical-action “tracker” instrument to be placed in a South Carolina church. The services of dedication and thanksgiving of the Gabriel Kney organ were on October 2–3, 1976.

### GREAT

| 8’ Principal | 8’ Gedeckt | 16’ Subbass |
| 8’ Rohrflöte | 8’ Gamba | 8’ Principal |
| 4’ Octave | 8’ Celeste (TC) | 8’ Gedeckt |
| 4’ Spitzflöte | 4’ Principal | 4’ Choralbass |
| 2½’ Nasat | 4’ Flute | 2½’ Mixture IV |
| 2’ Blockflöte | 2’ Octave | 16’ Posaune |
| 1¼’ Terz | 1½’ Quinte | 8’ Trumpet |
| 2’ Mixture V | 1’ Scharff III | Zimbelstern (5 bells) |
| 16’ Trumpet | 16’ Dulcian | |
| 8’ Trumpet | 8’ Schalmei | |

### SWELL

### PEDAL

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**Theodore Charles Bates (Active 1812–1864)**

George (Giles) Longman and Theodore Charles Bates, located at 6 Ludgate Hill from 1826 to 1829, were listed in the London Post Office Directory as “Organ and Pianoforte Makers.” The London Gazette printed a notice stating their partnership as “Music-Sellers and Musical-Instrument-Makers” was dissolved by mutual consent on August 1, 1829. The January 1832 issue of the Harmonicon printed an advertisement regarding Theodore C. Bates as seller of Dressler’s Flutes from T. C. Bates, Music Warehouse, 6 Ludgate Hill. In 1859, the business name became Theodore Bates and Son, continuing successfully until its closing in 1864. Bates made his reputation as a builder of pipe organs, pianofortes, and seraphines (keyed wind instrument with air blown across metallic reeds). He specialized in barrel-operated organs, which played psalms and hymn tunes from pinned cylinders. A few organs by Bates are still in existence. Jonathan Wallace of Nottingham restored one such, at the Methodist Chapel, Glentham, England, in 1993. Louis Huivenaar, of the Netherlands, certified appraiser/valuer and restorer of harmoniums and reed organs, says of Theodore C. Bates, “His craftsmanship is perfect!”
Cathedral of St. John the Baptist (Roman Catholic)
Bedient Pipe Organ Company, Lincoln, NE, Opus 22 (1986)

On December 30, 1821, a small group of worshipers used a wooden structure as a temporary chapel, built on the northwest side of Broad and Friend (now Legare) Streets. Right Reverend John England, first Roman Catholic Bishop of Charleston, christened it as St. Finbar, and by 1840, the building housed a Henry Erben pipe organ. A Gothic-style building, started on July 30, 1850, and consecrated on April 6, 1854, was named the Cathedral of St. John and St. Finbar: “The new Cathedral boasted what must have been a large Erben organ, built in 1854.” The Great Fire of December 1861 destroyed much of downtown Charleston, including the Cathedral. The fire, along with the ravages of the War Between the States, the Great Earthquake of August 1886, and the slow economic recovery, prevented the construction of a new building until 1890. In May 1906, the church purchased a pipe organ built by America’s foremost organ builder and master artisan, Ernest Martin Skinner of Boston, MA. The “Specifications of the Organ for The Cathedral. Charleston. [sic] S.C.” stated in part:

The organ to be constructed of the best materials that money can purchase, with the highest finish that skilled labor can impart. The Builder warrants the action and construction in every particular, and agrees to make good at any time defects in materials, workmanship, or methods. The reeds to have a special form of valve insuring perfect speech of tone. The case to be made of any native hard wood, from designs to be submitted for approval. Suitable electric blowing machinery to be provided, the same to be absolutely noiseless in operation. The organ to be erected in the church, tuned, and left ready for use. ($6,750)

Opus 139 had three manuals, 35 stops, 33 ranks, 1657 pipes, and electro-pneumatic action. The dedication for the Cathedral and its new pipe organ was on April 14, 1907. Over the years, moisture and water damage rendered the Skinner organ unplayable, and in 1967, the church purchased an electronic Allen as a substitute. In 1989, Hurricane Hugo damaged the sanctuary and destroyed parts of the Skinner organ. In March 1993, the organ committee recommended purchasing the Bedient Opus 22, originally built for Christ Church Cathedral, Louisville, KY. After careful consideration and much discussion, the Cathedral purchased the instrument in 1994. That summer, the Cathedral also purchased a Bedient portative, Opus 50, to use in the sanctuary until the installation of Opus 22 in the rear gallery. Dedicated in November 1994, Opus 50 has one manual, four stops, and five ranks. Preparations for installation began with volunteers from the congregation removing the damaged Skinner organ and storing the salvaged pipes at Mepkin Abbey. The rear gallery rail was modified and on September 17, 1995, the same congregation volunteers unloaded the crated pipes of the Opus 22 under the direction of Gene Bedient. This French Romantic design was inspired by Aristide Cavaillé-Coll, the most distinguished mid-nineteenth-century French organ builder, who introduced innovations such as vents — levers that add or subtract mixture and reed stops, devices for mechanical crescendo/decrescendo with a graduated swell pedal, and imitations of orchestral instruments. The organ has two manuals, 27 stops, 33 ranks, 1,676 pipes, mechanical key and stop action, and a flat pedalboard. Bedient added two new stops: Cornet II on the Récit and Contre Soubasse 32’ in the Pédale, the latter being primarily composed of a restored rank of pipes from the old Skinner. The organ contains a novelty stop found on some nineteenth-century French instruments: Orage, which creates a thunder effect. The dedication service of the Bedient Opus 22 was on November 17, 1995.

### Specifications of the Organ

<table>
<thead>
<tr>
<th>GRAND-ORGUE</th>
<th>RÉCIT</th>
<th>PÉDALE</th>
<th>Pédales de Combination</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Bourdon</td>
<td>8’ Viole de Gambe</td>
<td>32’ Contre Soubasse++</td>
<td>L to R</td>
</tr>
<tr>
<td>8’ Montre</td>
<td>8’ Flûte Harmonique</td>
<td>16’ Contrebasse</td>
<td>Orage (storm pédale)</td>
</tr>
<tr>
<td>8’ Flûte Harmonique</td>
<td>8’ Voix Céleste (F)</td>
<td>16’ Soubasse (G. O.)</td>
<td>G.-O./Pédale</td>
</tr>
<tr>
<td>8’ Salicional</td>
<td>4’ Flûte Octavante</td>
<td>8’ Basse ouverte</td>
<td>Récit/Pédale</td>
</tr>
<tr>
<td>8’ Bourdon</td>
<td>2’ Octavin</td>
<td>16’ Bombarde*</td>
<td>G.-O. Octaves Graves</td>
</tr>
<tr>
<td>4’ Prestant</td>
<td>8’ Basson-Hautbois*</td>
<td>8’ Trompette*</td>
<td>Anches/Pédale</td>
</tr>
<tr>
<td>4’ Octave*</td>
<td>(replaced by builder 2008)</td>
<td></td>
<td>Anches/G.-O.</td>
</tr>
<tr>
<td>2’ Doublette*</td>
<td></td>
<td></td>
<td>Anches/Récit</td>
</tr>
<tr>
<td>Plein-Jeu Ill-VI*</td>
<td></td>
<td></td>
<td>Récit/G.-O.</td>
</tr>
<tr>
<td>16’ Basson*</td>
<td>8’ Trompette*</td>
<td>++ added 1994</td>
<td>Tremblant</td>
</tr>
<tr>
<td>8’ Trompette*</td>
<td>8’ Voix Humaine*</td>
<td></td>
<td>Récit Expressif</td>
</tr>
<tr>
<td>4’ Clairon*</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

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25, 26, 28, 29, 30, 32

$6,750
First (Scots) Presbyterian Church
Ontko & Young Co., Pipe Organ Builders, Charleston, SC, Opus 21 (1992)

The congregation of First (Scots) Presbyterian Church dates to 1731, when some forty-two members from twelve Scottish families wished to govern themselves according to the discipline of the Church of Scotland. By June 1734 and used for worship until the current sanctuary was completed and dedicated on December 29, 1814; over a decade later, a new organ was installed in the rear gallery. Thomas Appleton, a renowned Boston artisan known for his musical sophistication and excellent workmanship, reported a new gallery organ for the "Presbyterian Church, Charleston" in 1829. Based on similarities to organs built by Appleton, it may have been comprised of two manuals, 16 to 18 ranks, with mechanical key and stop action. During the War Between the States, nearly all of the church records were taken for safekeeping to Columbia, SC, but were destroyed when Columbia was burned on February 17, 1865. Without proof from early church documents, the builder and components of the first organ remain unknown. The Great Earthquake of August 1886 damaged the building and destroyed the gallery organ. After renovations to the building the following year, A. B. Felgemaker Organ Co., Erie, PA, built Opus 469, a two-manual organ with slider chests and mechanical key and stop action. Felgemaker installed the organ in the chancel, utilizing a display case with an exposed façade of decorative speaking pipes. Over the years, the church building sustained damages from natural disasters, including a hurricane in 1911 and a tornado in 1938. On August 26, 1945, a fire severely damaged the Sunday school building and part of the chancel, rendering the organ useless. In 1947, Austin Organ Co., Hartford, CT, built Opus 2092, with three manuals, four divisions, 28 ranks, and electro-pneumatic chests. Austin placed the pipes and wind chests in the chancel chamber behind three massive iron grilles, each weighing more than one ton. Hand wrought by H. W. Dabney of the Savannah Iron and Wire Works, twelve Scottish thistles (national Scottish emblem) and a variety of shapes in curved lines completed the airy design, which allowed full transmission of the organ sound.

By 1967, the Opus 2092 needed considerable repairs. Austin Organ Co. contacted to restore the instrument. Schantz Organ Co., Orrville, OH, performed a tonal rebuild of the organ, and replaced all of the Austin pipework except for portions of two ranks in 1978. In 1980, Ontko & Young Co., Pipe Organ Builders, Charleston, SC, assumed maintenance of the organ. Over time, the Schantz reed pipes had begun to collapse and the organ required repairs. In May 1989, Allan Ontko contracted to rebuild the Austin/Schantz to 53 ranks; in late September of that year, the “death knell sounded for the organ” during Hurricane Hugo, when two inches of water seeped into its windchest. The University of South Carolina loaned the church an “Artiste” organ, Opus 10495, built by M. P. Möller, Hagerstown, MD, for two manuals, 16 to 18 ranks, and 4,126 pipes, with a combination of direct electric and electro-pneumatic action. Ontko incorporated new pipes, salvaged pipes from the Austin/Schantz, and purchased pipes from an organ built by Estey Organ Co., Brattleboro, VT, for the Eastminster Presbyterian Church in Columbia, SC. The inaugural recital for the Ontko & Young organ was on October 25, 1992.
Grace Church Cathedral (Episcopal)
The Reuter Organ Company, Lawrence, KS, Opus 994 (1952)

Before the construction of Grace Church was completed, the vestry appointed a special committee to purchase an organ. On February 21, 1848, the committee reported the following:

A contract has been made with Henry Erben of New York, for such a one as would presently suit; abandoning the opinion of the necessity of any future change. The organ will exceed the cost of the one authorized by the vestry to be contracted for, by eight hundred dollars, but from this sum Mr. Erben has kindly consented to deduct four hundred dollars, as a donation from himself to the Church; so that the amount to be paid him will be only sixteen hundred dollars, for which is obtained a much larger and very superior organ to the one designed to have been procured.\(^{50}\)

Approved by the vestry, a contract was awarded to Henry Erben, March 6, 1848. The organ, having two manuals, 20 stops, and enclosed in a Gothic-style case, was placed in the center of the chancel in December 1848.\(^ {51}\) When the church was renovated in 1859, it was relocated to the gallery over the entrance of the church.\(^ {52}\) In 1862, during the War Between the States, the organ was dismantled and stored safely outside the city. By unusual circumstances, the organ from the Huguenot Church was brought to Grace and used until the spring of 1866. The organ of Grace Church was retrieved from its hiding place and reinstalled in its former position. Later that year, it was sold to a Presbyterian Church in Columbia, SC, for $1,180 and by April 1, 1867, John Baker had installed a new instrument at a cost of $3,650.\(^ {53}\) The \textit{Charleston Daily News} printed a favorable review:

THE NEW ORGAN—it was our privilege last night, in the company of hundreds of others, to be present at the trial of the new organ, just completed for Grace Church. This organ was constructed in Charleston by one of our citizens, Mr. JOHN BAKER, a highly skilled organ builder. The organ is “divided,” allowing the splendid Gothic window in front to be seen between its two halves. . . . There are a great many of the very latest improvements on this organ not to be found on any other in the city. . . . The wood work is finished in a very handsome style, entirely in accordance with the style of Grace. The pinnacles, finials are of the purest Gothic and all the other architectural niceties of this organ are perfectly preserved. . . . the finest instrument for the price we have ever seen in our city. We congratulate the vestry, congregation, and choir of Grace Church on the acquisition of such an [instrument]; and congratulate Mr. BAKER on the eminent success which has crowned his labors. The following gives a technical description of this noble instrument: [two manuals, 21 stops, 12 ranks, 1,056 pipes]. (March 30, 1867)

The organ was ruined during the Great Earthquake of August 1886; its battered remains were sold for $300 in 1892.\(^ {54}\) At this time, Roosevelt Organ Works, Brooklyn, NY, built Opus 532, a two-manual organ, for $4,000.\(^ {55}\) On March 21, 1926, it was resolved that the vestry be authorized to spend a sum not exceeding $8,000 to rebuild the present organ. Specifications in the proposal included a three-manual organ, an Echo division, and Chimes; the contract was awarded to Hillgreen, Lane & Company Organ Builders, Alliance OH.\(^ {56}\) In 1952, the organ was replaced by Reuter Organ Company, Opus 994; it had three manuals, 46 stops, and 26 ranks. In 1980-81, Phillip Schwartz installed a Holtkamp console. In 1983, Randall Dyer & Assoc., Inc., Jefferson City, TN, added Opus 19, a four-stop Antiphonal division. During a roof repair to the organ chamber, rainwater entered the chamber, damaging the organ—the console remained intact. Dyer removed, repaired, and replaced the organ in 1990-91. The organ received a Reuter four-manual console in 1997, renovation in 2000, tonal enhancement in 2002 and 2004, and Solo-Antiphonal added 2008. In 2011, the Positiv division was enlarged; the Solo division, comprised of stops borrowed from other divisions, was recreated. Both were relocated to the right side of the chancel. The organ has four manuals, 79 ranks, apx. 4,597 pipes, and electronic key-stop action.\(^ {57}\)

\begin{verbatim}
<table>
<thead>
<tr>
<th>GREAT</th>
<th>SWELL</th>
<th>SOLO</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Violine</td>
<td>16' Rohrflöte</td>
<td>16' Dulciana++</td>
<td>32' Violine</td>
</tr>
<tr>
<td>16' Quintaton (Pos)++</td>
<td>8' Principal</td>
<td>8' Major Flute++</td>
<td>32' Resultant</td>
</tr>
<tr>
<td>8' Principal</td>
<td>8' Geigen Diapason</td>
<td>8' Harmonic Flute (Gt)</td>
<td>16' Principal</td>
</tr>
<tr>
<td>8' Bourdon</td>
<td>8' Rohrflöte</td>
<td>8' Concert Flute (Ch)</td>
<td>16' Subbass</td>
</tr>
<tr>
<td>8' Harmonic Flute</td>
<td>8' Concert Flute (Ch)</td>
<td>8' Viole d'Orchestre++</td>
<td>16' Violine (Gt)</td>
</tr>
<tr>
<td>8' Violine (Ext)</td>
<td>8' Flute de Teitte (Ch)</td>
<td>8' Celeste (CC)++</td>
<td>16' Dulciana (So)</td>
</tr>
<tr>
<td>4' Octave</td>
<td>8' Viola da Gamba</td>
<td>8' Dulciana (Ext)++</td>
<td>16' Rohrflöte (Sw)</td>
</tr>
<tr>
<td>4' Koppelflöte</td>
<td>8' Voix Celeste</td>
<td>8' Unda Maris (GG)++</td>
<td>8' Octave (Ext)</td>
</tr>
</tbody>
</table>
\end{verbatim}
The funeral for John Baker was at St. Paul’s Church, Radcliffborough, on January 18, 1882. The burial of Baker was in the section of Charleston’s historic Magnolia Cemetery known as “Outer Circle Old.”
Henry Erben, “undoubtedly the most eminent organ builder in America,” built the Huguenot organ in 1845. Located in the east gallery over the pulpit, the two-manual, 14-stop, mechanical key and stop-action instrument was enclosed in a three-section Carpenter’s Gothic-style case with florid carvings, and Erben voiced it in a “gentle and refined manner”; it was insured for $2,000. During the War Between the States, shellfire damaged the church but the organ was seemingly intact. That is, until this organ attracted the attention of certain members of the Union Army, who determined to send it to New York. The organ was taken apart, and more than half the parts were removed from the Huguenot Church, and placed on a boat for shipment, when Mr. T. P. O’Neale, organist of the Huguenot Church, with influential friends, persuaded the soldiers not to take the organ away from Charleston. The organ was then brought to Grace Church where it was used until the spring of 1866, when it was returned to the Huguenot Church. Mr. O’Neale served as organist while the organ remained in Grace Church. He then returned to the Huguenot Church with the organ.

Around the age of 16, Erben began an apprenticeship in the shop of Thomas Hall. By 1824, Hall and Erben, now brothers-in-law, had formed a partnership; it lasted only three years. From 1827 to 1874, Erben managed his own business, Henry Erben–Organ Manufacture. From 1874 to 1879, Erben was in partnership with William M. Wilson under the name of Henry Erben & Co. In 1880, Erben’s son, Charles, joined the business and the name became Henry Erben & Son. Throughout his career of more than six decades, many of the largest, most prestigious churches and cathedrals in the nation sought after his instruments. Erben stated, “It is unnecessary for us to EULOGIZE our instruments, as they are well known. The unprecedented number of first-class Organs that we have turned out and distributed . . . are not only the LARGEST, but also the most superior instruments.” His work, numbering between 1,250 and 1,875 (his obituary cited 1,734 organs), was to be found throughout the Americas.

The City Gazette, Charleston, South Carolina printed an announcement for organ building:

HALL & ERBEN, Church and Chamber ORGAN BUILDERS, New-York, respectfully inform their Southern Friends, that having considerably enlarged their Establishment, they are prepared to execute orders for Organs of every description at the shortest notice, and upon the most accommodating terms. All organs built at this Establishment, are warranted. (June 1, 1824)

Around the age of 16, Erben began an apprenticeship in the shop of Thomas Hall. By 1824, Hall and Erben, now brothers-in-law, had formed a partnership; it lasted only three years. From 1827 to 1874, Erben managed his own business, Henry Erben–Organ Manufacture. From 1874 to 1879, Erben was in partnership with William M. Wilson under the name of Henry Erben & Co. In 1880, Erben’s son, Charles, joined the business and the name became Henry Erben & Son. Throughout his career of more than six decades, many of the largest, most prestigious churches and cathedrals in the nation sought after his instruments. Erben stated, “It is unnecessary for us to EULOGIZE our instruments, as they are well known. The unprecedented number of first-class Organs that we have turned out and distributed . . . are not only the LARGEST, but also the most superior instruments.” His work, numbering between 1,250 and 1,875 (his obituary cited 1,734 organs), was to be found throughout the Americas.

The order from Erben’s 1877 Organ Manufactory catalog listed 17 organs for Charleston:

French Protestant, 1845; St. Philip’s, 1833; St. Stephen’s, 1852; St. Peter’s, 1836; Grace, 1837; Grace, 1848; St. Finbar’s Cathedral, 1840; Charleston Cathedral, 1854; St. Patrick’s Church, 1848; St. Mary’s, 1867; Hebrew Synagogue, 1841; Congregational, 1854; Baptist Church, 1832; Odd Fellow’s Hall, 1848; German, 1847; German, 1855; Second Presbyterian Church, 1857.
Founded on December 3, 1840, by German-speaking citizens wishing to worship in their native language, the members occupied a newly built Greek Revival edifice at 48 Hasell Street in 1842. On March 14 of that year, Council voted to purchase an organ for $850. On April 8, 1854, it was decided to purchase “a new quality organ . . . to help improve our singing in church,” and by July 12, 1854, “the church had acquired the Cathedral Organ for $1,200 in cash, which is in excellent condition . . . we call a beautiful organ our own.”

John Baker, organ builder, contracted a fee of $50 for weekly inspections and tuning the organ to keep it in working condition. On July 14, 1864, during the War Between the States, Council deliberated to have it removed for safekeeping. Due to Mr. Baker’s high moving expenses of $650, and difficulty finding a safe place, this did not materialize. By October 6, 1864, with limited funds to repair damages caused by the war, Council acknowledged an unforeseen need:

The heaviest loss we have endured is that of our organ. Mr. Baker tells us that the main part of it has been taken out by thieves and what is left is only a secondary part or second register. It will be virtually impossible for us to replace this loss anytime soon. Even if we could repair some of the damage, we would not have the money to dismount and remount the instrument.

On March 3, 1872, Council conferred on where to place an organ in the newly constructed Gothic Revival sanctuary at 405 King Street. Mr. Baker contracted to build and install the organ cost $5,250. Built by Hinners Organ Company, Pekin, IL, 1918, the three manuals, 61 ranks, and 3 electronic organ was in use for services in the church parish hall during the rebuilding of the sanctuary at 405 King Street, and tuning the organ to keep it in working condition. On January 13, 1865, a fire destroyed the roof, steeple, interior sanctuary, and the Austin Opus 2085. For the next two years, an electronic organ was in use for services in the church parish hall during the rebuilding of the sanctuary. An Austin gallery organ, Opus 2465, with three manuals, 61 ranks, and 3,464 pipes, was dedicated in 1967. Austin installed the Trompette en Chamade in 2000; six years later, Bedient Pipe Organ Company restored the organ and digitalized the Contra Lieblich Gedeckt 16’ and Contra Bombarde 16’ to a 32’ pitch. From 2013 to 2015, while the sanctuary was closed for renovations, Austin restored the console by installing solid-state electronics with new combination action, added two stops to the Chancel division (wooden Principal 8’, 4’), and replaced the Pedal Gedeckt 16’. The highly anticipated celebratory service to rededicate the sanctuary and restored Austin console was on June 28, 2015.

<table>
<thead>
<tr>
<th>GREAT</th>
<th>CHOIR</th>
<th>SWELL</th>
<th>PEDAL</th>
<th>POSITIV</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Gemshorn</td>
<td>8’</td>
<td>16’ Lieblich Gedeckt</td>
<td>32’ Contra Lieblich (Dig)</td>
<td>8’ Suavial</td>
</tr>
<tr>
<td>8’ Principal</td>
<td>8’</td>
<td>8’ Geigen Principal</td>
<td>32’ Resultant (Ext)</td>
<td>4’ Prestant</td>
</tr>
<tr>
<td>8’ Bourdon</td>
<td>8’ Flauto Dolce</td>
<td>8’ Hohl Flöte</td>
<td>16’ Principal</td>
<td>2’ Principal</td>
</tr>
<tr>
<td>8’ Gemshorn (Ext)</td>
<td>4’ Flute Celeste</td>
<td>8’ Gamba</td>
<td>16’ Bourdon</td>
<td>1⅓’ Larigot</td>
</tr>
<tr>
<td>4’ Octave</td>
<td>2⅓’ Koppelflöte</td>
<td>8’ Gamba Celeste</td>
<td>16’ Gemshorn (Gt)</td>
<td>4’ Cymbal III</td>
</tr>
<tr>
<td>4’ Spitzflöte</td>
<td>2’ Blockflöte</td>
<td>4’ Principal</td>
<td>16’ Lieblich Gedeckt (Sw)</td>
<td>4’ Schalmei</td>
</tr>
<tr>
<td>2’ Waldflöte</td>
<td>1⅓’ Tiefre</td>
<td>4’ Rohrflöte</td>
<td>16’ Flauto Dolce (Ch Ext)</td>
<td></td>
</tr>
<tr>
<td>Rauschquint II</td>
<td>8’ Krummhorn</td>
<td>2’ Flautino</td>
<td>8’ Octave</td>
<td></td>
</tr>
<tr>
<td>Fourniture IV</td>
<td>8’ Bombarde</td>
<td>Plein Jeu IV</td>
<td>8’ Gemshorn (Gt)</td>
<td>4’ Choralkant</td>
</tr>
<tr>
<td>8’ Trompette en Chamade (Ch)</td>
<td>16’ Conta Fagotto</td>
<td>8’ Gedeckt (Ext)</td>
<td>16’ Gedeckt</td>
<td>8’ Flute</td>
</tr>
<tr>
<td>Zimbelsvern</td>
<td>8’ Trompette en Chamade</td>
<td>4’ Chorall Bass</td>
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<tr>
<td>Chimes</td>
<td>Chancel, cont.</td>
<td>8’ Trompette</td>
<td>Mixture III</td>
<td>CHANCEL PEDAL</td>
</tr>
<tr>
<td>8’ Diapason</td>
<td>8’ Trompette en Chamade</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Gedeckt</td>
<td>4’ Viole Celeste</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Viole d’Amore</td>
<td>8’ Trompette</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHANCEL</td>
<td>8’</td>
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<td></td>
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<tr>
<td>4’ Principal</td>
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<tr>
<td>4’ Chimney Flute</td>
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<tr>
<td>Mixture III</td>
<td></td>
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<tr>
<td>Chancel, cont. (2015)</td>
<td></td>
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<tr>
<td>8’ Trompette en Chamade (Ch)</td>
<td></td>
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</table>

St. Matthew’s Lutheran Church
Austin Organs, Inc., Hartford, CT, Opus 2465 (1967)
St. Michael's Church borrowed a small organ for the opening ceremony in February 1761. The next year, Sampson Neyle loaned the church “a very neat chamber organ, front pipes gilt, and has four whole and two half Stops.” In 1767, a three-manual organ with 21 stops, 21 registers, and 900 pipes built by Johann Snetzler, “who is now the most considerable, and the most reputable Organ Builder in England,” was purchased for £528 sterling, including shipping and installation. William Goodrich of Boston repaired the instrument in 1816. In 1833, New York organ builder Henry Erben examined the instrument and presented his assessment to the vestry: “The Organ is much in want of Bass, and the deep and Sonorous tones of the Pedals will give a grand effect.” By March 1834, John Faucett, an agent from Erben’s shop had installed an octave of pedals and a new wind chest; in 1859, the organ was “expanded again and several new stops were added.” During the War Between the States:

After a Thanksgiving service November 19, 1863, punctuated by the explosion of falling shells, the Church was ordered closed, the organ . . . [was] removed, and services ceased until November 26, 1865. . . . The organ was stored in the Sunday-school building of St. Paul’s Church, Radcliffeborough, where it remained until replaced in this Church in the late fall of 1865. In 1871, John Baker overhauled the organ at a cost of about $1,900; “worn out action was replaced; a combination stop, known as the ‘furniture stop’ [sic] and the ‘bassoon’ were removed.” Baker modernized the keyboard by reversing the colors of the sharps, which had been white, and the naturals black; the console, which was en fenêtre, was brought outside the case. The Great Earthquake of August 1886 damaged the building, necessitating the dismantling and removal of the organ for approximately ten months. The vestry discussed repair issues in 1894; an expert urged that it would be injudicious to put modern improvements into an old organ, and that it would be really much more economical to build a new one. . . . We had the opinions of probably not fewer than ten to twelve representatives of organ manufacturers, and whilst every one of them recommended a new organ, not one of them would agree to undertake and guarantee a renovation of the old instrument.

Preservation efforts were unsuccessful. In June 1910, the vestry awarded a contract to Austin Organ Company, Hartford, CT, which considered the proposed estimate to be for “an excellent instrument”:

Though the pipework could no longer be repaired, the mahogany case-work was still in such good condition that it could be utilized as the case of the new organ. In the rebuilding, the sides of the old case were swung on line with the front of the organ, and new sides and rear were added. . . . The proportion and grace of the old Snetzler organ were retained; at the same time, the requirements of the modern organ were met. By January 27, 1911, Opus 308 with three manuals and 26 ranks was installed, at a total cost of $6,840.76. Needing more repairs in 1939, plans were made to electrify a new console and replace the action; Austin Organ Company completed the work by January 1940. In 1993, Kenneth Jones and Associates crated the surviving pieces of the original 1767 casing and shipped them to Bray, Ireland, where work began on an instrument for the recreated case. Jones shipped the new organ back to Charleston in March 1994. It has three manuals, 40 stops, 51 ranks, 2,519 pipes, tracker key action, and mechanical stop action with parallel electric stop action. The service of thanksgiving and blessing of the Kenneth Jones organ was on June 5, 1994, and the dedicatory recital was on September 24, 1994.

### GREAT

<table>
<thead>
<tr>
<th>16’</th>
<th>Lieblich Bourdon</th>
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<tbody>
<tr>
<td>8’</td>
<td>Open Diapason</td>
</tr>
<tr>
<td>8’</td>
<td>Stop IV Diapason</td>
</tr>
<tr>
<td>4’</td>
<td>Principal</td>
</tr>
<tr>
<td>4’</td>
<td>Open Flute</td>
</tr>
<tr>
<td>2½’</td>
<td>Twelfth</td>
</tr>
<tr>
<td>2’</td>
<td>Fifteenth</td>
</tr>
<tr>
<td>1½’</td>
<td>Mixture IV</td>
</tr>
<tr>
<td>Cornet V (mid C)</td>
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</tr>
<tr>
<td>8’</td>
<td>Trumpet</td>
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### SWELL

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<tr>
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<tbody>
<tr>
<td>8’</td>
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</tr>
<tr>
<td>8’</td>
<td>Voix Celeste (TC)</td>
</tr>
<tr>
<td>4’</td>
<td>Principal</td>
</tr>
<tr>
<td>4’</td>
<td>Wald Flute</td>
</tr>
<tr>
<td>2½’</td>
<td>Mixture III-IV</td>
</tr>
<tr>
<td>16’</td>
<td>Double Trumpet</td>
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<tr>
<td>8’</td>
<td>Cornopean</td>
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<tr>
<td>8’</td>
<td>Oboe</td>
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### CHOIR

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<tr>
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<tr>
<td>4’</td>
<td>Principal</td>
</tr>
<tr>
<td>4’</td>
<td>Flute</td>
</tr>
<tr>
<td>2½’</td>
<td>Nazard</td>
</tr>
<tr>
<td>2’</td>
<td>Fifteenth</td>
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<tr>
<td>2’</td>
<td>Blockflute</td>
</tr>
<tr>
<td>1½’</td>
<td>Tierce</td>
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<tr>
<td>1½’</td>
<td>Cymball II</td>
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<tr>
<td>8’</td>
<td>Cromorne</td>
</tr>
<tr>
<td>8’</td>
<td>Grand Trumpet</td>
</tr>
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### PEDAL

<table>
<thead>
<tr>
<th>16’</th>
<th>Open Wood</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’</td>
<td>Sub Bass</td>
</tr>
<tr>
<td>16’</td>
<td>Lieblich Bourdon</td>
</tr>
<tr>
<td>10½’</td>
<td>Quint</td>
</tr>
<tr>
<td>8’</td>
<td>Principal</td>
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<tr>
<td>8’</td>
<td>Bass Flute</td>
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<tr>
<td>5½’</td>
<td>Twelfth</td>
</tr>
<tr>
<td>4’</td>
<td>Choral Bass</td>
</tr>
<tr>
<td>4’</td>
<td>Mixture III</td>
</tr>
<tr>
<td>16’</td>
<td>Trombone</td>
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</tbody>
</table>
Charles Pelot Summerall Chapel at The Citadel
Cornel Zimmer Organ Builders, Denver, NC, Four-manual Console, Opus 135 (2014)
Digital Stop Components by Walker Technical Company, Zionville, PA (2014)
The Reuter Organ Company, Lawrence, KS, Opus 500, Pipes (1937)

The organ in the chapel at The Citadel has provided music for thousands of cadets. Built in 1936, Summerall Chapel has held a special place in the life of the Corps of Cadets since its dedication. The cornerstone of the chapel was laid on September 7, 1936. The first service was held almost a year later on September 9, 1937, and the chapel was dedicated on April 10, 1938 as the Cadet Chapel. After General Summerall’s retirement as president of The Citadel in June of 1953, the name was officially changed to General [Charles] Pelot Summerall Chapel.98

The Reuter organ, Opus 500, “worthy of the magnificent construction of our chapel,” was installed in 1937; it had three manuals, 31 stops, 34 ranks, and 2,156 pipes.99 Six ranks of pipes were added in 1949. Reuter altered the console to four manuals in 1960 and rebuilt it as Opus 1507 with an additional 28 ranks in 1965.100 The organ was essentially unplayable by 1985; without available funds to restore the instrument, the decision was made to purchase a two-manual electronic Allen organ.101 Plans to restore the Reuter were initiated in 2004; The Citadel Class of 1963 undertook the project to “bring back the glory of a Pipe Organ befitting of the grandeur and majestic history of Summerall Chapel.”102 Campaigning to raise funds began and by July 2014, the first step in the multi-phase project of restoring the historic Reuter started with removing all of the Great and Pedal pipes from the north and south chambers. Cornel Zimmer Organ Builders drafted a customized plan for the console. The proposal integrated traditional artistic elements found throughout the chapel, specifically from the existing woodwork of the pulpit, the reredos, and altar; arch motifs completed the design.103 On March 15, 2015, as part of Corps Day Weekend, Zimmer debuted the handcrafted four-manual console. A large battery of solo horizontal trumpets was mounted on the west wall of the chapel in March 2017; phases two and three include adding pipes to the Great division and refurbishing all original Reuter pipes.104

Upon restoration, the Summerall Chapel organ will be the largest in the state, having over 100 ranks.

<table>
<thead>
<tr>
<th>GREAT</th>
<th>SWELL</th>
<th>PEDAL</th>
<th>CHOIR</th>
<th>ANTIPIHAL</th>
</tr>
</thead>
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<tr>
<td>16’ Sub Principal</td>
<td>16’ Lieblich Gedeckt</td>
<td>32’ Contrabass</td>
<td>16’ Dulciana</td>
<td></td>
</tr>
<tr>
<td>8’ First Open Diapason</td>
<td>8’ Diapason</td>
<td>32’ Contra Bourdon</td>
<td>8’ Principal</td>
<td></td>
</tr>
<tr>
<td>8’ Second Open Diapason</td>
<td>8’ Geigen Principal</td>
<td>16’ Principal</td>
<td>8’ Concert Flute</td>
<td></td>
</tr>
<tr>
<td>8’ Principal Flute</td>
<td>8’ Voce Umana</td>
<td>16’ Sub Principal (Gt)</td>
<td>8’ Dulciana</td>
<td></td>
</tr>
<tr>
<td>8’ Bourdon</td>
<td>8’ Salicional</td>
<td>16’ Dulciana (Ch)</td>
<td>8’ Unda Maris (TC)</td>
<td></td>
</tr>
<tr>
<td>8’ Viole de Gamba</td>
<td>8’ Voix Celeste (TC)</td>
<td>16’ Violine</td>
<td>8’ Gedeckt</td>
<td></td>
</tr>
<tr>
<td>8’ Gemshorn</td>
<td>8’ Rohrflute</td>
<td>16’ Bourdon</td>
<td>4’ Octave</td>
<td></td>
</tr>
<tr>
<td>4’ First Octave</td>
<td>4’ Octave</td>
<td>16’ Spitzflute</td>
<td>4’ Koppelflute</td>
<td></td>
</tr>
<tr>
<td>4’ Second Octave</td>
<td>4’ Flute Triangulaire</td>
<td>16’ Lieblich Gedeckt (Sw)</td>
<td>2’ Super Octave</td>
<td></td>
</tr>
<tr>
<td>4’ Hohlflute</td>
<td>2½’ Nazard</td>
<td>8’ Octave</td>
<td>1½’ Quinte</td>
<td></td>
</tr>
<tr>
<td>2½’ Twelfth</td>
<td>2’ Flautino</td>
<td>8’ Gemshorn</td>
<td>1½’ Scharf IV</td>
<td></td>
</tr>
<tr>
<td>2’ Fifteenth</td>
<td>1½’ Tierce</td>
<td>8’ Bourdon</td>
<td>16’ Fagotto</td>
<td></td>
</tr>
<tr>
<td>1½’ Fourniture IV</td>
<td>2’ Plein Jeu IV</td>
<td>8’ Still Gedeckt</td>
<td>8’ Cornopean</td>
<td></td>
</tr>
<tr>
<td>1’ Cymbale III</td>
<td>32’ Contre Basson</td>
<td>4’ Choral Bass</td>
<td>8’ English Horn</td>
<td></td>
</tr>
<tr>
<td>16’ Double Trumpet</td>
<td>16’ Basson</td>
<td>4’ Cantus Flute (So)</td>
<td>8’ Clarinet</td>
<td></td>
</tr>
<tr>
<td>8’ Tromba</td>
<td>8’ Trompette</td>
<td>16’ Mixture IV</td>
<td>8’ Tuba Major</td>
<td></td>
</tr>
<tr>
<td>8’ Flugel Horn</td>
<td>8’ Oboe</td>
<td>32’ Contre Bombarde</td>
<td>Harp</td>
<td></td>
</tr>
<tr>
<td>4’ Clarion</td>
<td>8’ Vox Humana</td>
<td>32’ Contre Basson (Sw)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Trompette Militaire (So)</td>
<td>4’ Clarion</td>
<td>16’ Bombarde</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Tuba Major (Ch)</td>
<td>Chimes (So)</td>
<td>16’ Double Trumpet (Gt)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOLO</td>
<td></td>
<td>16’ Basson (Sw)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Grand Open Diapason</td>
<td>16’ Trompette Militaire</td>
<td>16’ Fagotto (Sw)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Harmonic Flute</td>
<td>8’ Trompette Militaire</td>
<td>8’ Trompette Militaire (So)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Viola Pomposa</td>
<td>16’ Tuba Major (Ch)</td>
<td>8’ Cornopean (Ch)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Viola Celeste</td>
<td>8’ Tuba Major (Ch)</td>
<td>4’ Clarion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4’ Orchestral Flute</td>
<td>4’ Tuba Clarion (Ch)</td>
<td>4’ Flugel Horn (Gt)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grand Cornet IV</td>
<td>Chimes</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The various organ consoles represented in the series may have accessories such as inner-and-intra-manual couplers, transposer, multi-level memory, programmable venti cutouts, expression pedals, tremulants, combination thumb pistons and toe studs, MIDI record/playback, and ITT star facility with read-write capability. Due to space limitation on each page, these accessories have been omitted.
NOTES

35. Lilly, *Beyond the Burning Bush*, VII.
38. Laufman, “Walking Tour,” 22; OHS ID 2712; Lilly, *Beyond the Burning Bush*, 36-37 photograph #5;
42. Lilly, *Beyond the Burning Bush*, 16; Choi, “Historic Synopsis,” 2.
44. Austin Organs, Inc., OHS ID 2053; Choi, “Historic Synopsis,” 2.
Towards the Cathedral of St. John and St. Finbar and the new Erben organ (1854) was on April 6, 1854.

Church Council” (July 12, 1854), 147

General Meeting” 1813. During the War Between the States, shells of U. S. forces on Morris Island destroyed the sanctuary’s roof and most likely an Erben organ (1837). Shortly after, the church disbanded and the property was sold by 1879.


71. David B. Schneider, “Churches and Religion,” Historical Resources of Sullivan’s Island, South Carolina, National Register of Historic Places, August 2002, section E. 7. Grace Episcopal Church, Sullivan’s Island, est. in 1813. During the War Between the States, shells of U. S. forces on Morris Island destroyed the sanctuary’s roof and most likely an Erben organ (1837). Shortly after, the church disbanded and the property was sold by 1879.


73. St. Matthew’s German Evangelical Lutheran Church (SMLC), Minutes (trans. German, 1840–1918): “A General Meeting” (March 14, 1842), p. 12; “Regular Meeting of Church Council” (April 8, 1854); “Quarterly Meeting Church Council” (July 12, 1854), p. 147. Most likely, this is the Erben organ (1840) used in the church of St. Finbar. The dedication of the Cathedral of St. John and St. Finbar and the new Erben organ (1854) was on April 6, 1854. SMLC minutes of April 8, 1854 stated, “Luckily the opportunity presented itself to acquire the Cathedral Organ.”

74. SMLC Minutes, “In a Special Meeting Church Council” (July 14, 1864), p. 262.

75. SMLC Minutes, “Regular Meeting of Church Council” (October 6, 1864), p. 263.


78. SMLC Minutes, “Special Meeting of the Congregation” (June 1, 1916), p. 336; “Minutes” (1918). SMLC Minutes “Report of Treasurer Organ Fund” (February 5, 1918); Laufman, “Walking Tour,” p. 27.


75. www.citadel.edu/root/chapel-organ-project; Reuter Organ Co., Opus 1507, 1966, OHS, ID 20275; OHS, ID 21339.
78. www.zimmerorgans.com/history.htm; Office of Chaplaincy, “Chapel Organ.”

ACKNOWLEDGMENTS

Mary-Julia Royall, historian and church organist in many Charleston churches for over 60 years and organizer, editor, and researcher of the South Carolina Chapter of the Organ Historical Society 1979–1982, shared copies of her Newsletter research information. Daniel Sansone, the Director of Music and Choirmaster at the Cathedral of St. John the Baptist, provided research files associated with the organs at the Cathedral. Nancy Kruger, Archivist, and Douglas Ludlum, retired Director of Music/Organist at St. Matthew’s Lutheran Church compiled and supplied unpublished archival information.

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The cover features a drawing of the Trompette en Chamade and Antiphonal division at Grace Church Cathedral. The interior pages display drawings of the organs’ façade pipes, casework, and a console represented in the recital series. Art work by Edward Allen; www.AllenArt.com. ©2017

RECIPIAL VENUES AND PARKING INFORMATION

Bethel United Methodist Church, 57 Pitt Street; Park on Pitt and in the church parking lot
Cathedral Church of St. Luke and St. Paul, 126 Coming Street; Park on Vanderhorst or in the church lot across Coming
Cathedral of St. John the Baptist, 120 Broad Street; Park on Broad, Legare or in the church lot
First (Scots) Presbyterian Church, 53 Meeting Street; Park on Meeting and Tradd
Grace Church Cathedral, 98 Wentworth Street; Park on Wentworth, Glebe, Coming Garage at Wentworth and St. Philip
(Huguenot) French Protestant Church, 136 Church Street; Park on Church, State Garage at Church and Cumberland
St. Matthew’s Lutheran Church, 405 King Street; Park on King or Garage on King
St. Michael’s Church, 71 Broad Street; Park on Meeting, Garage at King and Queen
Summerall Chapel at The Citadel, 171 Moultrie Street; parking spaces across from the chapel along Avenue of Remembrance, parking lot—turn right at end of Avenue of Remembrance, right again