

## Cover feature

**Parkey OrganBuilders,  
Duluth, Georgia  
Church of the Good Shepherd,  
Lookout Mountain, Tennessee**

### *From the builder*

Our first contact with Church of the Good Shepherd was with John Wigal, choirmaster/organist, in early 2006. After receiving his call and having a pleasant conversation, a trip to Lookout Mountain was scheduled to review their current situation. Lookout Mountain is a wonderful mountain plateau area just outside of downtown Chattanooga, Tennessee. Today the mountain is host to a number of quiet neighborhoods and the famous tourist destinations of Rock City and Ruby Falls. Church of the Good Shepherd is an active Episcopal parish serving Lookout Mountain and serves as periodic host to the Chamber Orchestra of Tennessee.

The organ committee and Mr. Wigal realized the shortfalls of the original pipe organ installed in 1961, and spent considerable time in reviewing the options for renovations or replacement. We were honored by their interest in our firm, but concerned with the task of providing a suitable organ. The church nave was renovated extensively in the mid-1990s, with great attention to acoustics. The end results provided a significant improvement over the acoustics of the original nave, but the room was still limited by the A-frame design of the building.

As discussions progressed, the committee investigated various firms for the organ project, talking with both local firms and larger organ builders. Lookout Mountain is a short two-hour drive from the Atlanta, Georgia area, making us one of the “local” builders of consideration. Our firm established shop in Atlanta in 1995, and has produced a number of projects and instruments over the last 14 years, ranging from renovations to complete new instruments. In 2003, we moved to our present location in the Norcross/Duluth area of the Metro Atlanta area. Our 15,000 square foot facility houses our operations with a modern woodworking facility, pipe voicing facility, and clean, separate erecting space. Our shop utilizes both CAD and CNC technology for modern organbuilding.

The majority of organs that we build provide the core foundation of music for church services and congregational singing. As the tonal director, I have studied extensively the designs of organs from Europe and America to draw on sounds that accommodate the appropriate denominational worship style and background. Our organs feature an eclectic base for the final ensemble, but each division is constructed with careful regard to complement the other divisions of the instrument. Our philosophy is that the sum of the parts will be the whole organ, and our performance will be judged on the whole organ and not the parts. Thus our Great divisions are often based on American standards with a solid chorus for the backbone of the instrument. Swell divisions are often heavily influenced by the French school of organ design, but with a level of treble ascendancy to improve options for choral accompaniment. The Choir and Positive divisions draw from and meld the schools of English and German organbuilding for choral and literature work. Pedal divisions are to be independent when at all possible, and should be both felt and heard in the space.

After much consideration and listening, the committee at Church of the Good Shepherd felt confident that we could handle the task of providing an organ for their parish. Visiting our instruments and shop, they expressed their confidence by selecting us to build the new organs for them. Though the present organ had many shortfalls, some materials did prove to be of quality for consideration in the new organs. Thus, some limited material was retained in the new instruments. The limited pipework re-



Chancel Organ, Opus 9 (photo credit: Chris Crevasse)



Gallery Organ, Opus 8 (photo credit: Chris Crevasse)



Gallery Organ, Opus 8, console (photo credit: Chris Crevasse)

tained was cleaned, repaired, rescaled and revoiced in conjunction with the new specification. The discussions of the Gallery Organ included use of an Antiphonal division for additional support of congregation singing. In our discussions, the committee conveyed their interest and desire that an Antiphonal division might yield additional benefits with a separate console as a stand-alone instrument, thus giving options for the second organ for the space. Soon it was decided that the organ project would become two separate organs dovetailed together to function either separately or as one.

The present chambers for the Gallery Organ are located in the optimal position of the room; however, they presented some challenges with tonal egress over

the gallery rail in addition to being deep with a constrictive ceiling, thus requiring creative pipe scaling. The new Gallery Organ (our Opus 8) is installed in the same position as the organ it replaced. The organ speaks on the long axis of the nave, and the Great and Pedal divisions are elevated high in the space. The Choir and Swell divisions are located on floor level of the gallery in chambers behind and below the Great and Pedal divisions.

The second of the organs at Church of the Good Shepherd—deemed the Chancel Organ—probably commanded the greatest amount of consideration for scaling and voicing. The existing reredos set the parameters for space limitations for the Chancel Organ case in addition to influencing the case design. Because no chamber space existed, we designed the

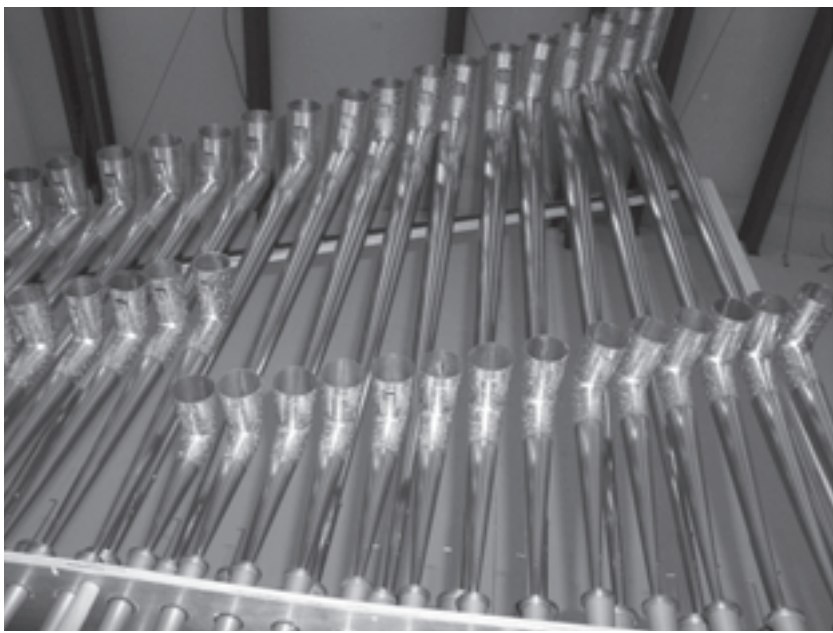
Chancel Organ to be contained in two separate cases. Space did not allow for the inclusion of a swell box, so in an effort to retain independent stops as much as possible, stop selection, scaling, and voicing were crucial in balancing volume and overall ensemble chorus. In the consideration of our production schedule, one of the benefits of the Chancel Organ was that it allowed a seamless transition of instruments for Church of the Good Shepherd. Since the Chancel Organ was to be entirely new, it (our Opus 9) was actually built first. Once completed, we then proceeded with the removal of the old Gallery Organ and preparations for the new Gallery Organ. The church used Opus 9 for the interim until the Gallery Organ was installed in early 2008. The Chancel Organ was first used in summer of 2007, and made its official debut to the community with the Chamber Orchestra of Tennessee in October 2007.

The Gallery Organ (Opus 8) was completed in our shop in late 2007, and installation started in December 2007. Tonal finishing began in January 2008, and the final reed stops were installed and voiced in March. The entire organ was first heard on Easter Sunday of 2008.

The new organs feature three complete manual principal choruses between them. The Great division is the largest and richest of the foundations. The Chancel Organ features a more Germanic secondary chorus, with the third chorus located in the Choir division. The Choir principals are English in nature with more warmth and less articulation. Each division offers a colorful yet distinct 8' flute. True to form with our tonal design, we look to our flutes to provide color and different timbre within each stop. There is no duplication of design within the 8' or 4' flute stops. The reed stops also provide their own color and add fire and commanding authority to the organ's ensemble. The reeds range from a strong Germanic Trompette in the Great to a French Trompette chorus in the Swell at 8' and 4' pitches. The 16' and 8' pitches are completed with a Basson and Hautbois. A large 8' Cromorne provides additional options for literature and solo work.

The final crown of the organ is the 8' Fanfare Trumpet. Mr. Wigal and the committee were very clear on the design of this stop. The Fanfare Trumpet was to provide a strong solo line in both the treble and tenor range but was not to be offensive or overpowering. Therefore, the Fanfare Trumpet is voiced on seven inches of pressure, with resonators hooded to provide optimal projection from the case. Mixture work is carefully terraced across the divisions, starting with the Pedal division and proceeding through the Swell division, Great division, and Chancel division. Wind pressures range from 3" to 3 3/4", which allowed us to voice with prompt speech but to avoid a driven sound. All of our scaling and voicing work is handled completely in-house in our company to ensure the success of each organ. Since no two instruments or rooms are ever exactly alike, scaling and voicing strengths must always be tailored to each organ. Mr. Wigal served as the consultant for the project and provided excellent input and feedback for the development of the specification.

Mechanically, the organ utilizes electro-pneumatic slider chests with electric stop actions and electro-pneumatic unit chests. Winding is regulated through single-rise reservoirs. The casework and consoles are constructed of red oak with maple accents. The console interiors are provided in regular and burled walnut. Keyboards are done in bleached bone with ebony sharps. Drawknobs are turned ebony with laser-engraved maple insets. Tilting tablets are of solid maple. A multi-level capture and relay system was provided by Solid State Organ Systems. The rear case houses the bass of the 16' and 8' Pedal Principal and bass of the Great 8' Principal. The Chancel Organ cases house the bass of the 16' Quintaton and 8' Principal.



Fanfare Trumpet assembled in erecting room



Gallery console and façade, Opus 8 (photo credit: Chris Crevasse)



Gallery Organ Opus 8 taken at gallery level (photo credit: Chris Crevasse)

The staff of our company is essential to the success of each instrument. It is through them that the organ committees and I can see fruition and success of every organ we build. We sincerely appreciate the confidence of the committee and staff of Church of the Good Shepherd for the opportunity to provide two new organs for worship and music. Additional information for these organs may be found at

<[www.parkeyorgans.com](http://www.parkeyorgans.com)>.

—Phillip K. Parkey

President and tonal director

Staff:  
Phillip K. Parkey – president, tonal director, and voicer, tonal finishing  
Michael Morris – shop supervisor, case design and chest layout, installation, tonal finishing

Josh Duncan – office manager, wiring, installation

Otilia Gamboa – chest construction, pneumatic assemblies, wiring, installation

Wayne Mitcham – case and chest construction, installation

Josh Okeson – console, case, chest construction, installation, console wiring

Philip Read – console, case, and chest construction, installation

Tom Helms – tonal finishing

#### From the organist

The Church of the Good Shepherd is so very pleased with the outcome of our new organ and its contribution to our worship here atop Lookout Mountain. In 1961 when the current nave of Good Shepherd was built, the building committee made a firm commitment to a new organ at that time, and chose the firm of Hillgreen, Lane and Co. The installation of that organ was done by D. Byron Arneson of Minneapolis, Minnesota. Unfortunately, the organ was plagued with mechanical problems and tonal insufficiencies throughout its life. In the 1990s, renovations to the nave saw the removal of sound-absorbing carpet and curtains as well as the removal of a portion of sound-absorbing material of the rear wall. Although each decade had brought with it attempts to create a better instrument out of the Hillgreen, Lane organ, none of these attempts were able to do much beyond making the instrument more mechanically reliable. By my arrival in 2002, it was apparent that something must be done.

Early in 2005, a parishioner expressed the desire to present a gift to the parish specifically for the improvement of the organ. A committee was quickly formed with representatives from the choir, vestry and congregation (including one former organist/choirmaster), and work was begun. The committee set out with three important goals in mind: improve the organ's ability to lead the singing of the congregation; improve/increase the avail-

able stops for accompanying the choir(s); increase the variety of available colors.

The committee felt it was important to create an antiphonal organ at the front of the nave that could function in a variety of ways. We desired an antiphonal organ that would allow for basic accompanying of the choirs or small services from the front of the nave, serve as a continuo instrument for choral or instrumental concerts, boost the tonal presence of the organ in the front of the nave for large services, as well as be a foil to the main instrument for literature.

The committee spoke with five builders during its discussions and listened to examples from three of these. In an effort to show good stewardship, the committee desired to retain something of the old organ in any new project. During our discussions and listening sessions with Phil Parkey, it became clear to us that Phil and his firm were willing and able to accomplish our listed goals. It also became clear that Phil was listening to our requests and filtering them with his own high standards, expertise and experience to create the best result for our parish. During the planning stages, the process became very much a guided collaboration between the committee, Phil Parkey, and me, with the end result being an organ that will meet the needs of this parish for many years to come.

The organ has been an enormous success and has generated excitement both in the parish and the community for the music program at Good Shepherd. In October 2007 the Chamber Orchestra of Tennessee performed a concert with the new Chancel Organ featuring two organ concerti of Handel (op. 4, nos. 4 and 6), the *Adagio* by Albinoni, and the Bach *Concerto for Two Violins*, with the organ serving as the continuo instrument. In October 2008 the main organ was heard in a wide-ranging dedicatory recital by Professor Trudy Faber of Wittenberg University, Springfield, Ohio.

The Chancel Organ has led various smaller worship services and has served to support instrumental and choral concerts. The main organ has served admirably to accompany both soloists and combined choral ensembles and to provide the foundation for good congregational song. Each stop has its own timbre, distinct from the others of its family and the combinations are well balanced and complementary within and between divisions. We welcome visitors to the Lookout Mountain community to stop and hear this fine instrument.

—John E. Wigal

Director of music/organist

#### Church of the Good Shepherd Lookout Mountain, Tennessee Gallery Organ, Opus 8 3 manuals, 38 ranks Drawknob console

##### GREAT (Unenclosed)

16'	Contra Viola	Swell	
8'	Principal		61 pipes
8'	Rohrfote		61 pipes
4'	Octave		61 pipes
2½'	Quint		61 pipes
2'	Super Octave		61 pipes
1½'	Mixture III-IV		232 pipes
8'	Trompette		61 pipes
8'	Fanfare Trumpet	Chancel	
	Chimes		21 notes
	Tremulant		
	Great 16		
	Great Unison Off		
	Great 4		
	Stops: 9		
	Ranks: 10		

##### SWELL (Enclosed)

16'	Bourdon		61 pipes
8'	Claribel Flute		61 pipes
8'	Viola		61 pipes
8'	Viola Celeste		56 pipes
4'	Principal		61 pipes
4'	Harmonic Flute		61 pipes
2½'	Nazard		61 pipes
2'	Octavin		12 pipes
2'	Plein Jeu III		183 pipes
16'	Basson		12 pipes
8'	Trompette		61 pipes
8'	Hautbois		61 pipes
4'	Clairon		61 pipes
	Tremulant		
	Swell 16		
	Swell Unison Off		
	Swell 4		
	Stops: 13, Ranks: 13		

##### CHOIR (Enclosed)

8'	English Diapason		61 pipes
8'	Gedeckt		61 pipes
4'	Spitz Principal		61 pipes
4'	Koppel Flute		61 pipes
2½'	Nazard		61 pipes
2'	Block Flute		61 pipes
1½'	Tierce		61 pipes
8'	Cromorne		61 pipes
8'	Fanfare Trumpet	Chancel	
	Tremulant		
	Choir 16		
	Choir Unison Off		
	Choir 4		
	Stops: 9		
	Ranks: 8		

##### PEDAL

32'	Contra Bass (ext 16 Princ, 1-12 digital)		
32'	Contra Bourdon (ext Bdn, 1-9 digital, 10-12 are in pipes)		
16'	Principal		32 pipes
16'	Contra Viola	Swell	
16'	Bourdon	Swell	
16'	Quintaton	Chancel	
8'	Octave		12 pipes
8'	Viola	Swell	
8'	Bourdon	Swell	
8'	Gedeckt	Chancel	
4'	Choral Bass		32 pipes
4'	Flute	Swell	
2½'	Mixture III		96 pipes
16'	Posaune		32 pipes
16'	Basson	Swell	
8'	Trompette		12 pipes
4'	Hautbois	Swell	
4'	Clarion	Swell	
8'	Fanfare Trumpet	Chancel	
	Chimes		21 notes
	Stops: 18		
	Ranks: 6		

##### CHANCEL (Unenclosed)

Playable as a single division from the Gallery console

8'	Principal		
8'	Gamba		
8'	Gedeckt		
4'	Principal		
4'	Rohrfote		
2'	Blockflote		
II	Sesquialtera TC		
1'	Mixture III		
8'	Fanfare Trumpet		61 pipes
	(Located in Chancel case)		
	Stops: 9		
	Ranks: 1		

##### Couplers

Swell to Great 16  
Swell to Great 8  
Swell to Great 4  
Choir to Great 16  
Choir to Great 8  
Choir to Great 4  
Chancel to Great 8

Swell to Choir 16  
Swell to Choir 8  
Swell to Choir 4  
Great to Choir 8  
Chancel to Choir 8

Chancel to Swell 8

Great to Pedal 8  
Great to Pedal 4  
Swell to Pedal 8  
Swell to Pedal 4  
Choir to Pedal 8  
Choir to Pedal 4  
Chancel to Pedal 8

Great/Choir Transfer

##### Chancel Organ, Opus 9 2 manuals, 12 ranks Tilting tablet console

##### MANUAL I

8'	Principal		61 pipes
8'	Gamba	Manual II	
8'	Gedeckt	Manual II	
4'	Octave		61 pipes
4'	Flute		12 pipes
III	Mixture		183 pipes
	Manual II to I		

##### MANUAL II

8'	Gamba		55 pipes
	(1-6 common with Gedeckt)		
8'	Gedeckt		61 pipes
4'	Rohrfote		61 pipes
2'	Blockflote		61 pipes
II	Sesquialtera TC		98 pipes

##### PEDAL

16'	Quintaton		32 pipes
8'	Gamba	Manual II	
8'	Gedeckt	Manual II	
4'	Flute	Manual II	
	Manual I to Pedal		
	Manual II to Pedal		

Cover photo by Chris Crevasse