

From the Organ Consultant and Acoustician...

Please accept my greetings and sincere best wishes as you celebrate the dedication of the new Nichols & Simpson organ at the Moorings Presbyterian Church. I'm sorry that I cannot be present on the day of celebration, but my thoughts, prayers, and fond memories are certainly with you!

We have traveled a long path together, from our first meetings that discussed and dreamed of the possibilities of a new church building and organ, through many other planning meetings and field trips to hear example organs, and finally to the selection and design of the Nichols & Simpson organ. It has been our honor and privilege to work with and serve Moorings Presbyterian Church as acoustic and organ design consultants, and it is our joy to have the work come to fruition in the form of the music now heard! One of the best parts of the journey has been meeting and working with so many wonderful new friends - almost too numerous to count, but I would like to at least thank Music Directors Dick and Martha Crofts, Organ Committee Chair Mrs. Barbara Everly, Mr. Jim Shannon for his most helpful technical assistance, the Boughton Architects, the entire Organ Committee, and Joe Nichols, Wayne Simpson, and the entire talented team of Nichols & Simpson Organbuilders. My only disappointment is that I will not visit with all of you as often since the organ is now complete!

Composer Wolfgang Amadeus Mozart once declared, "...the organ, of all instruments, the King." Pipe organs certainly have a royal lineage! Images of organs appear in the hieroglyphics of Egyptian Pharaohs, and organs were once given as gifts between European monarchs. Magnificent organs can be found in Churches, Cathedrals, Basilicas, Palaces, Abbeys, Town Halls, Concert Halls, and Universities across the world. The tonal range of an organ can be greater than that of a Symphonic orchestra in terms of musical pitch, variety of tone, color, and volume ranges.

It is indeed a combination of art, craft, science, and history that are joined to create the Moorings Church organ. The musical and tonal features include classic materials and formulas for creating and winding pipes. Raw materials used to build this organ have come from a variety of resources across the world. Included are fine woods such as maple, oak and poplar. Tin, copper, ebony, and silver are also used. The building of a fine pipe organ is one of the few endeavors left in society today that employs a wide range of arts and crafts that include wood working, metallurgy, chemistry, physical sciences, electronics, painting, and sculpture.

All of the visual design and wood crafting, the various materials, the key mechanisms, and the thousands of pipes are crafted together for the purpose of creating music. The musical resources of the Moorings organ include the capacity to render solo organ compositions from across the centuries, lead the singing of hymns, accompany soloists and choirs, and perform with any group of orchestral instruments that the creative mind of a composer can suggest. Again, we are humbled to be a part of this musical and artistic endeavor, as well as honored to have had the opportunity to work with and serve the Moorings Church community and the talented project team of artisans, designers, and craftsmen and women!

-Scott R. Riedel, President

Scott R. Riedel & Associates, Ltd.
Acoustical and Organ Consultants
Milwaukee, Wisconsin

Nichols and Simpson Organ 49 Stops, 63 Ranks PREPARED: 54 Stops, 68 Ranks

GREAT ORGAN

16 Double Diapason	61 pipes
8 Open Diapason	61 pipes
8 Second Open Diapason	12 pipes
8 Flute Harmonique	49 pipes, common bass with Bourdon
8 Bourdon	61 pipes
8 Violone	61 pipes
4 Octave	61 pipes
4 Nachthorn	61 pipes
2-2/3 Twelfth	61 pipes
2 Super Octave	61 pipes
1-3/5 Seventeenth	61 pipes
IV - V Fourniture	268 pipes
16 Bombarde	12 pipes
8 Trompette Harmonique	66 pipes
Tremolo	
Chimes	Walker
Digital	
Cymbelstern	8 Bells
Great Unison Off	
MIDI on Great	

SWELL ORGAN (Expressive)

16 Lieblich Gedeckt	61 pipes
8 Open Diapason	61 pipes
8 Chimney Flute	61 pipes
8 Salicional	61 pipes
8 Voix Celeste	61 pipes
8 Lieblich Gedeckt	12 pipes
8 Flauto Dolce	61 pipes
8 Flauto Dolce Celeste	61 pipes
4 Principal	61 pipes
4 Flute Octaviane	61 pipes
2-2/3 Nasard	61 pipes
2 Octavin	61 pipes
1-3/5 Tierce	61 pipes
II Grave Mixture	122 pipes
III Sharp Mixture	178 pipes
16 Double Trumpet	61 pipes
8 Trompette Harmonique	68 pipes
8 Trumpet	19 pipes
8 Hautbois	61 pipes
8 Vox Humana	61 pipes
4 Clarion	61 pipes
Tremolo	
16 Swell to Swell	
Swell Unison Off	
4 Swell to Swell	
MIDI on Swell	

CHOIR ORGAN (Expressive)

16 Contra Viola	1-12
Walker Digital	
8 Geigen Diapason	61 pipes
8 Viola	61 pipes
8 Viola Celeste	49 pipes
	1-12
Walker Digital	
8 Gedeckt	61 pipes
8 Erzähler	61 pipes
8 Erzähler Céleste	49 pipes
	1-12

Walker Digital

4 Principal	61 pipes
4 Koppelflöte	61 pipes
2 Flautino	61 pipes
IV-V Mixture	268 pipes
16 Bass Clarinet	1-12 Walker Digital
8 Trompette	66 pipes
8 Clarinet	61 pipes
Harp	Walker Digital
Celesta	Walker Digital
Tremolo	
16 Choir to Choir	
Choir Unison Off	
4 Choir to Choir	
MIDI on Choir	

SOLO ORGAN

8 Gross Flute	PEDAL (preparation)
8 Gamba	61 pipes (preparation)
8 Gamba Celeste	61 pipes (preparation)
4 Gross Flute	PEDAL (preparation)
8 French Horn	61 pipes (preparation)
8 English Horn	61 pipes (preparation)
Tremolo	(preparation)
16 Tuba TC	(preparation)
8 Tuba	66 pipes (preparation)
8 Tromba	PEDAL enclosed with Choir

PEDAL ORGAN

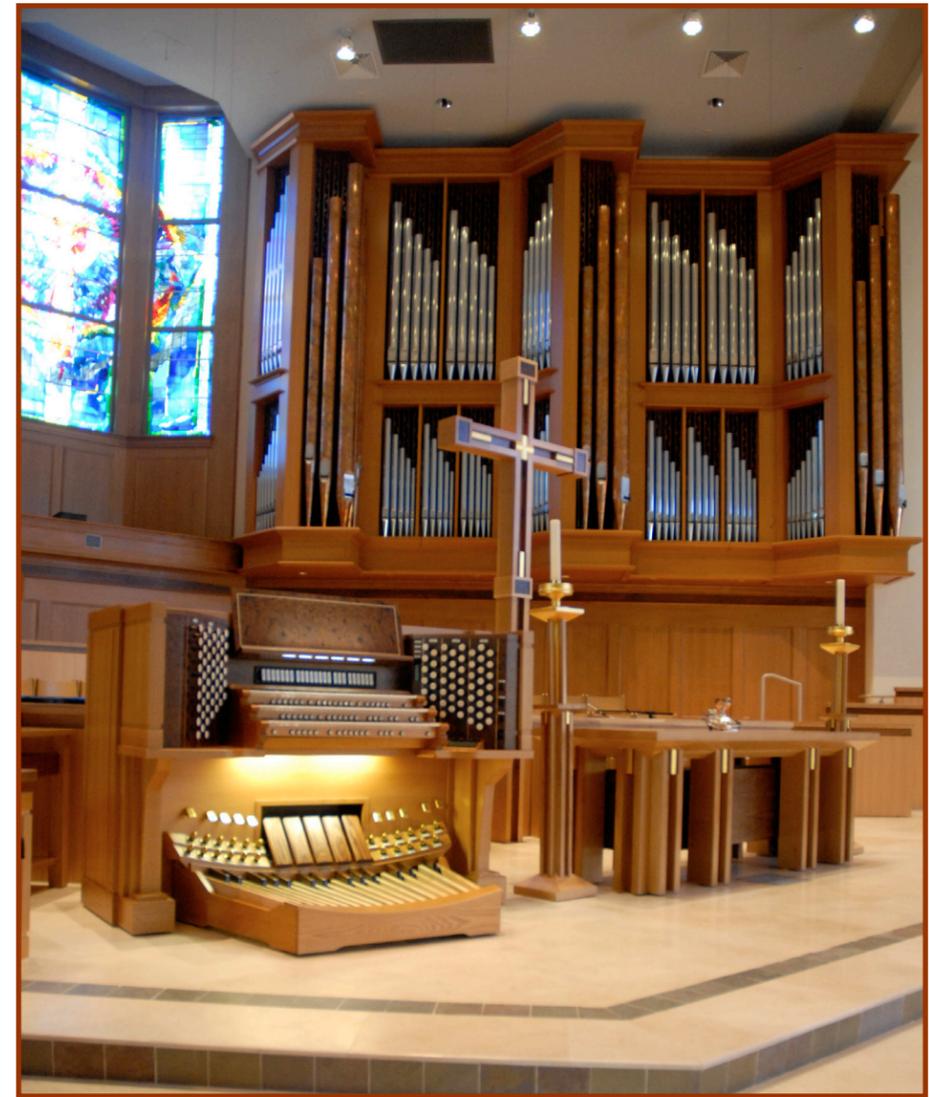
32 Contra Violone	Digital
32 Contra Bourdon	Digital
16 Open Wood	32 pipes
16 Double Diapason	GREAT
16 Subbass	32 pipes
16 Contra Viola	CHOIR
16 Lieblich Gedeckt	SWELL
8 Gross Flute	53 pipes SOLO prep
8 Octave	32 pipes
8 Bourdon	12 pipes
8 Viola	CHOIR
8 Chimney Flute	SWELL
4 Super Octave	32 pipes
4 Gross Flute	SOLO prep
IV Mixture	128 pipes
32 Ophicleide	Walker Digital
16 Trombone	85 pipes,

enclosed with CHOIR

16 Bombarde	GREAT
16 Double Trumpet	SWELL
16 Contra Fagotto	CHOIR
8 Tuba	SOLO
8 Tromba	Unit w/ Trombone
8 Trumpet	SWELL
4 Tromba Clairon	Unit w/ Trombone
4 Clarinet	CHOIR
Chimes	
MIDI on Pedal	

Sterritte Family Organ

at
The Moorings Presbyterian Church
Dedicated November 16, 2008



Built by Nichols and Simpson Inc., Organbuilders
Little Rock, Arkansas

From the Pastor... at the Dedication service

Welcome to the final dedication in a jubilee year of dedications here at the Moorings! How fitting that we celebrate the completion of our wonderful campus acknowledging the glorious music of the new Sterritte Pipe Organ. In a very real way, the notes of this outstanding instrument carry our praise all the way to the ears of our God, helping us make a joyful noise in this part of southwest Florida. Let there be no restraint in our worship or song today. The Moorings Presbyterian Church has entered a new chapter in its short but distinguished history. All the parts which help us be the best possible congregation are now in place. I know I speak for all in declaring how grateful to God we are!

To those who helped make this dream come true I extend hearty thanks. To Marj Sterritte and family, whose generous gift in memory of husband and father Frank Sterritte initiated this project, we extend our gratitude. To the dedicated workers and church musicians at Nichols and Simpson Organbuilders in Little Rock, Arkansas we say, “Well Done.” To the Organ Selection Committee and the Growing To Serve Building Committee, we rejoice and give thanks with and for you. To the many persons whose music ministry here has borne fruit over the years, we communicate our appreciation. The one person whose efforts and perseverance shine most brightly today is Dick Crofts, who along with Martha has offered sure and steady leadership of our music program for over twenty six years. No part of this dedication would be possible without their steadfast commitment.

While some might call this dedication a “completion,” I choose to define it otherwise. It is not an ending, but a beginning. Going forward in a facility and with an instrument that are “second to none,” The Moorings Presbyterian Church is poised for the brightest of futures. Our worship is now more inspirational than ever. Our songs of praise soar beyond the tallest heights as a testimony to what we believe and in whom we believe.

The prophet declares in Isaiah 43:19, “I am about to do a new thing, now it springs forth, do you not perceive it?” God has done a new thing here at The Moorings Presbyterian Church. He has inspired a new campus and the new Sterritte Pipe Organ we celebrate today. The joy we sense in the air, as well as in our hearts and minds, promises to resonate for years to come. Rejoice!

-Chuck Cary

From the Minister of Music...

To say that planning for Moorings Presbyterian’s new pipe organ was *carefully carried out* seems an understatement. While this church’s history began on Sunday, November 14, 1963, no stated goal of a pipe organ is recorded; yet, I clearly heard such a dream articulated in August 1982, at a meeting with the search committee that hired me. By 2000, there were definite plans for a new sanctuary and I was meeting with the third organ committee in my eighteen years. We enlisted the expertise of acoustician and organ consultant Scott Riedel, who organized several field trips. Along this journey, a member of the organ committee stepped up as *organ donor*. While many of us have that title on our driver’s license, it is employed here in its quintessential musical meaning. This gracious gift, announced in April 2002 by Marjorie Sterritte and family continues to bring inspiration and impetus to the entire building process. The Sterritte Organ deservedly wears the appellation *king of instruments*.

The organ search process encompassed hearing instruments of fifteen builders, one of the last being the work of Nichols & Simpson Organbuilders in Little Rock. The product instantly *made music* for itself; *and*, the signs of a genuine trust took early root with company owners Joe Nichols and Wayne Simpson.

As marketers, builders, craftsmen, and musical geniuses, theirs is a winning record. Now celebrating its 25th anniversary, the company continues to elicit the zeal and excitement of distinguished organ virtuosi and church musicians far and wide.

The majority of the organ’s 3470 pipes are newly manufactured to the specifications of the builders. Visibly notable of the new pipes are the large flamed copper pipes, so-called for the process that sets torch to sheets of copper. They join with more polished zinc pipes and wood casing to make the organ’s façade. (The smaller façade shows the location of the eventual Solo organ division on the east wall.) Another rank of pipes named the Open Wood brings history to the Moorings Presbyterian organ. Made of sugar pine almost a century ago by the Aeolian company, these pipes were originally part of the Charles M. Schwab Riverside Mansion organ in New York City, a “home organ” somewhat larger than the Sterritte Organ. When the mansion was demolished in 1948, these wooden pipes began their own long journey to Naples. These very large pipes (behind the scenes) spent many years in a Texas warehouse before they were acquired and nearly rebuilt by Nichols & Simpson.

Looking back over 35 years of church meetings, I shall always recall the best of those when on September 25, 2001 (*my birthday*), building committee member Jim Shannon and Pastor Bruce Ingles brought together *the architect* (Jim Boughton), *the acoustician* (Scott Riedel), *the organ builder* (Joe Nichols), *the liturgical designer* (Terry Eason) and *the minister of music*. This meeting’s harmonious outcome set the stage for superlative worship and music-making. It was the key meeting for the success of a *singing instrument*, able to articulate the music of worship, choirs, and solo repertoire. Completed in August 2008, the organ is already receiving superlative accolades. A particular joy is to discover how many sound combinations are available, ready to join in pleasing ensemble. Simply stated, the organ inspires and renews its appeal daily. The sounds easily move from serene to profound, a characteristic accolade shared when *both the space and the organ* are thoughtfully planned. Speaking for Moorings Music Ministry, this day represents very bright possibilities for both present and future!

-Richard Crofts

From the Builder...

The contract for the new organ at The Moorings Presbyterian Church was signed on July 2, 2002 following several visits to Little Rock, including one by Marjorie Sterritte and two of her daughters.

We attended several meetings in Naples where the yet to be built sanctuary was planned. The team of Terry Bird Eason Design, Scott R. Riedel and Associates, and Boughton Architects did a magnificent job in designing and executing a world-class worship environment for the congregation of The Moorings Presbyterian Church. This team’s attention even to the smallest details made our job very easy.

We always strive to build instruments that are a visual complement to their surroundings. During the process of designing the sanctuary it was determined that another smaller organ case for the Solo division would be necessary to balance the visual weight of the main organ case. The Solo case is presently empty but will eventually house the Solo organ and the Solo Tuba. The case design and construction drawings were entrusted to our friend and colleague Frank Friemel, who did a magnificent job of interpreting our desires within the context of the building’s architecture. Pat Quigley of QLF Custom Pipe Organ Components constructed and installed the casework.

From the beginning, it was decided that the organ console would have three manuals and pedal, with the Solo division “floating” to any of the three manuals rather than having its own keyboard. The tonal design of the organ is certainly influenced by centuries of organbuilding but is not a slavish copy of anything. The primary role of this instrument is to lead worship. To achieve this goal, the sounds this organ makes are warm and inviting, colorful without being distractingly articulate. There is a variety of solo colors available from the usual flue combinations, as well as from some unusual combinations that work exceedingly well. There are also numerous solo reed possibilities. The organ has 3 overblowing stops: the Swell has harmonic flutes at 4’ and 2’ pitches while the Great has an 8’ harmonic flute. The Swell unison reeds are definitely influenced by the French Romantic School of organbuilding, but the Double Trumpet is more English in nature. The Great Trumpet is full and blends well with the flues. The Clarinet in the Choir offers a wonderful solo color, and at 16’ pitch under the Choir Trompette it forms a secondary reed chorus to the Swell reeds. The Pedal reed is big and full, and is available on various manual keyboards for flexibility. There are complete principal choruses in every division, each with its own distinctive character and properly terraced dynamic level to make registration logical. A seamless crescendo is easily achieved, from the Flauto Dolce and Celeste with the box closed to full organ with the crowning reeds. We feel certain that our eclectic approach to this instrument will serve worship at Moorings Presbyterian Church well and at the same time make the bulk of the organ literature accessible and satisfying.

The tonal finishing of the organ was made very easy by the excellent acoustics of the room and optimum placement of the organ pipes. The chest actions are electric-slider with pneumatic-cylinder stop actions and electro-pneumatic/electro-mechanical actions for unit and duplexed stops. The swell boxes are two inches thick and fronted with our hollow shades featuring sound-trap joint construction. Shade movements are controlled by our 12-stage pneumatic-cylinder whiffle-tree swell engines.

The moveable console is constructed of oak finished to match the interior of the church, and features an interior of burl walnut, bone natural keys with rosewood sharp keys, rosewood expression and crescendo shoes, rosewood drawknobs with bone faces, rosewood thumb pistons with bone faces, and bone tilting tablets to operate the intermanual couplers. As with all of our instruments, the keys do not have “tracker-touch” springs, but are instead weighted and equipped with front-mounted compass springs. The organ utilizes a Peterson ICS 4000 control system.

From the beginnings of our dealings with the people of Moorings Presbyterian Church, we knew we were blessed. Our relationship of client/builder progressed into one of deep trust, profound respect, and ultimately, abiding friendship. Dick Crofts was a delight to work with. At every juncture he allowed us a free hand to do as we saw best. We trust that we have met or exceeded his expectations. We are hopeful that the new Nichols & Simpson organ will be featured in numerous recitals, and trust that it will be a continuing vital presence not only to the worship services at the Moorings Presbyterian Church, but also to the entire musical community of the Naples area for many years to come. Soli Deo Gloria!

-C. Joseph Nichols, President
- Wayne E. Simpson III, Vice-President

Timothy M. Bovard, Pipe Organ Technician	Nichols & Simpson, Inc., Organbuilders
Bryan K. Gray, Office Manager	P. O. Box 7375
Christian Lentz, Assistant Voicer	Little Rock, Arkansas 72217
Jorge A. Osorio, Woodworker	(501) 661-0197 www.nicholsandsimpson.com
David C. Scribner, Pipe Organ Technician	
Paul Morphis, Woodworker	