

# *The Julia Thompson Smith Memorial Organ*



# **Dr. Brice Gerlach**

Director of Music Ministries



The congregation of First Presbyterian Church is truly blessed to have such an outstanding instrument to lead the musical portions of our worship. The craftsmanship and care in the manufacturing of this organ by the Ruffatti Organ Company is remarkable. This organ is a work of art and an instrument of praise.

As an organist, this instrument is an absolute joy to play! It has a tone that is not overpowering but warm and engaging. The variety of tone colors available to the organist is remarkable. From the brilliant brass trumpets en chamade to the wonderful variety of flute stops to the warm string celestes and the low rumble of the pedals, each stop has an individuality and charm all its own.

I feel honored to be the organist at First Presbyterian Church; a church with a great history of excellence in music and where the support for fine music is so strong. This is a great instrument and an instrument for our congregation and our community.

*Brice Gerlach*

## **THE BUILDER**

The Ruffatti family of organ builders derives its tradition from one of the most important European organ building traditions of the 18<sup>th</sup> Century: the Venetian school, which includes famous organ builder Gaetano Callido. Many of his instruments survive today and some of the most important ones have been restored by Fratelli Ruffatti.

Fratelli Ruffatti is owned and directed by Francesco and Piero Ruffatti, sons of Antonio, the founder. Over five hundred instruments have been manufactured by this firm for Italy, Portugal, Lebanon, Serbia, Nigeria, South Korea, Japan, Australia, Canada, and nearly fifty for the United States alone. Notable installations include the five-manual organs for the Crystal Cathedral in Garden Grove, California, Coral Ridge Presbyterian Church in Fort Lauderdale, FL., the San Francisco Symphony Hall, the Shrine of our Lady of Fatima in Portugal and the organ for Castelgandolfo, Italy, summer residence of the Pope.

## **THE ARCHITECTURAL DESIGN**

The organ's façade extends the entire width of First Presbyterian Church of Naples' front wall, with groups of pipes arranged in a variety of configurations, divided by wooden elements made from African walnut. The "grillwork" above the pipes is made from the same material. The result is that of a well balanced and coordinated composition, acting as a pleasant background for the magnificent glass cross in front. The visual effect is enhanced by the beauty of the two groups of horizontal Trompettes with flared resonators, made from hand polished brass.

The visual design has been created by Piero Ruffatti, who engineered the entire instrument, placing every component in such a way to ensure proper sound projection and easy access for maintenance.

## **THE MANUFACTURING**

No effort has been spared to provide the highest quality standards in the manufacturing of this instrument. Almost every wooden component is made of "Sipo", the most precious variety among African Mahogany. It comes from Liberia and the Congo. The large trees are selected personally by Francesco Ruffatti as they reach the Italian port, and are cut to the required thickness and stored in the factory for at least 5 years until they reach a natural seasoning ensuring stability in the years to come. Not only the windchests and reservoirs are made of this precious material, but also the supports and walkboards!

The casework and console shell is made of African walnut from Tanzania. Other precious woods were used in the five-manual console: rosewood for the interior, Nigerian ebony for the sharps of the keyboards and pedalboard, European oak for the pedalboard's naturals and a variety of precious woods for the elaborate decorative inlays. The draw knobs for the stops are made from Grenadilla. The keyboard's naturals are covered with bone.

All pipes have been manufactured by Fratelli Ruffatti in their own shop, starting from the melting of tin and lead ingots and the forming of metal sheets. This long, complicated process ensures total control over quality and the many variables involved in manufacturing. This has made it possible to create “tailor-made” pipes for the acoustical environment of First Presbyterian Church. The choice of materials is very important for the manufacturing of pipes, and no effort has been spared to utilize the best quality available. Many of the larger pipes are made with an alloy containing 95% tin. Other pipes of the “Principal” family have been manufactured with 75% tin, while for other stops, depending on their tonal style, the tin content in the alloy ranges from 52% to 30%. The large Pedal pipes of the 16’ Contrebasse, Subbasse and Posaune are made from Sipo Mahogany.

## **THE TONAL RESOURCES**

The instrument includes a total of 108 ranks and 6,218 pipes including the 18 stops in the Antiphonal division, which are designed to provide an inspiring “echo” effect.

The selection of stops has been made in consultation with the Church’s experts, while the parameters for the pipes’ construction have been determined by Francesco Ruffatti, taking into consideration the size and acoustical response of the room. Some of the stops have been designed after examples from the historical Italian organ building tradition, as in the case of the Flauto Veneziano 4’ in the Swell, a gentle, singing flute stop scaled after the eighteenth Century Venetian organ building master Gaetano Callido. Others are inspired to the French tradition, as in the case of most reed stops and of the Cornets. All pipes have been voiced with a technique which produces highly distinctive tonal qualities while retaining a good blend of the various sounds. This makes it possible to utilize each stop in a countless number of combinations with other stops, thus making the instrument even more versatile than its size would suggest. The objective was that of creating a cohesive, well balanced instrument, tailored to the acoustical space of the church, primarily designed to support the liturgy but at the same time capable of performing a wide variety of organ literature.

## **THE INSTALLATION**

The assembly of the organ at First Presbyterian Church has been conducted by a team from Central Music of Clearwater, Florida, headed by Timothy Newby with the help of Marcio and Daniele Rigatto. The entire process has been supervised by Piero Ruffatti.

The tonal finishing has been performed by Marcio and Daniele Rigatto, Michael Bahman, Timothy Newby, Fabrizio Scolaro and Francesco Ruffatti, with overall supervision by Francesco Ruffatti. Central Music Inc, the Florida and Georgia representatives for Fratelli Ruffatti, were the consultants for this project.



Francesco Ruffatti

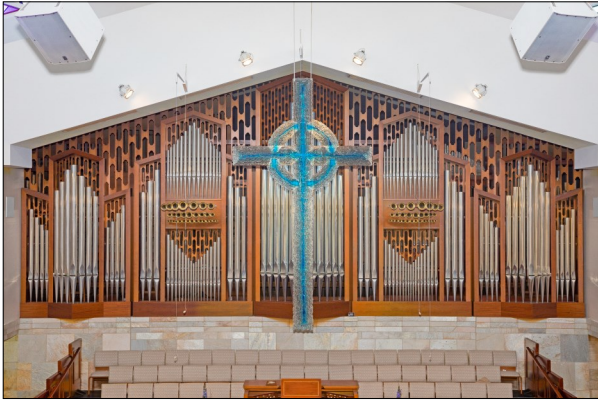
**SPECIFICATIONS**  
**FOR THE RUFFATTI PIPE ORGAN FOR**  
**THE FIRST PRESBYTERIAN CHURCH**  
**NAPLES, FLORIDA**

**CHOIR ORGAN Manual I Enclosed**

SPITZFLOTE	16'	12 pipes
SPITZFLOTE	8'	61 pipes
VIOLA POMPOSA	8'	61 pipes
VIOLA CELESTE	8'	61 pipes
ERZAHLER	8'	61 pipes
ERZAHLER CELESTE	8'	61 pipes
OCTAVE	4'	61 pipes
HOHLFLOTE	4'	61 pipes
FLUTE A BEC	4'	61 pipes
CORNET III	2-2/3'	183 pipes
FOURNITURE IV	2'	244 pipes
CONTRA TROMPETTE	16'	61 pipes
TROMPETTE DE FETE	8'	61 pipes
CLARINET	8'	61 pipes
ENGLISH HORN	8'	61 pipes
CLAIRON	4'	61 pipes
HARP		
CELESTA		
TREMULANT		
MIDI		
CHOIR TO CHOIR	16'	
UNISON OFF		
CHOIR TO CHOIR	4'	



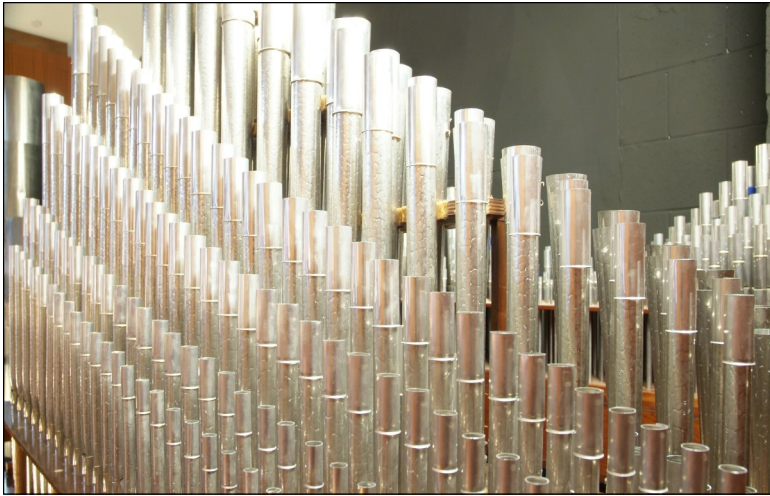
# *Sharing the Beauty of Music*



## **GREAT ORGAN**

### Manual II Unenclosed

PRINCIPAL	16'	61 pipes
PRINCIPAL	8'	61 pipes
MONTRE	8'	61 pipes
FLUTE HARMONIQUE	8'	61 pipes
BOURDON	8'	61 pipes
OCTAVE	4'	61 pipes
FLUTE CONIQUE	4'	61 pipes
TWELFTH	2-2/3'	61 pipes
FIFTEENTH	2'	61 pipes
FORNITURE IV	1 1/3'	244 pipes
CYMBALE III	2/3'	183 pipes
CORNET V	8'	245 pipes
BOMBARDE	16'	12 pipes
TRUMPET	8'	61 pipes
CLAIRON	4'	61 pipes
TROMPETTE EN CHAMADE	8'	61 pipes (brass)
CHIMES	8'	digital
TREMULANT		
MIDI		
GREAT TO GREAT	4'	
UNISON OFF		
GREAT TO GREAT	16'	



## SWELL ORGAN

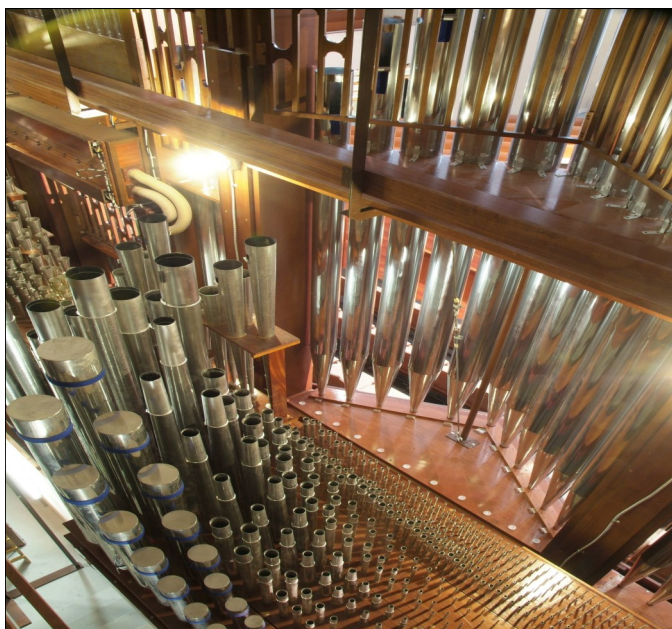
### Manual III Enclosed

BOURDON	16'	12 pipes
GEIGEN PRINCIPAL	8'	61 pipes
ROHRGEDECKT	8'	61 pipes
SALICIONAL	8'	61 pipes
VOIX CELESTE	8'	56 pipes (T.F.)
FLAUTO DOLCE	8'	61 pipes
FLAUTO CELESTE	8'	56 pipes (T.F.)
PRINCIPAL	4'	61 pipes
FLAUTO VENEZIANO	4'	61 pipes
NAZARD	2-2/3'	61 pipes
SUPER OCTAVE	2'	61 pipes
PICCOLO	2'	61 pipes
TIERCE	1-3/5'	61 pipes
LARIGOT	1-1/3'	61 pipes
PLEIN JEU V	2'	305 pipes
CONTRA FAGOTT	16'	61 pipes
PETITTE BOMBARDE	8'	61 pipes
HAUTBOIS	8'	61 pipes
VOIX HUMAINE	8'	61 pipes
PETITE CLAIRON	4'	61 pipes
TREMULANT		
MIDI		
SWELL TO SWELL	16'	
UNISON OFF		
SWELL TO SWELL	4'	

# POSITIV ORGAN Manual IV Partially enclosed

GEMSHORN	8'	61 pipes
HOLZGEDECKT	8'	61 pipes
PRINCIPAL	4'	61 pipes
KOPPELFLOTE	4'	61 pipes
SESQUIALTERA II	2-2/3'	122 pipes
ZAUBERFLOTE	2'	61 pipes
LARIGOT	1-1/3'	61 pipes
SIFFLOTE	1'	61 pipes
CYMBEL IV	1'	244 pipes
DULZIAN	16'	61 pipes*
KRUMMHORN	8'	61 pipes*
MUSETTE	8'	61 pipes*
SCHALMEI	4'	61 pipes*
TROMPETTE EN CHAMADE	8'	from Great
ZIMBELSTERN		
TREMULANT		
MIDI		
POSITIV TO POSITIV	16'	
UNISON OFF		
POSITIV TO POSITIV	4'	

\*under expression







## PEDAL

RESULTANT	32'	
CONTRA BOURDON	32'	digital
CONTRA PRINCIPAL	32'	digital
CONTRE BASSE	16'	32 pipes
PRINCIPAL	16'	from Great
SUBBASSE	16'	32 pipes
SPITZFLÖTE	16'	from Choir
LIEBLICH GEDECKT	16'	from Swell
GRANDE QUINTE	10-2/3'	32 pipes
OCTAVE	8'	32 pipes
OFFENFLOTE	8'	32 pipes
ROHRGEDECKT	8'	from Swell
CHORAL BASS	4'	32 pipes
FLUTE	4'	12 pipes
FLOTE	2'	12 pipes
MIXTURE IV	2-2/3'	128 pipes
CONTRA BOMBARDE	32'	32 pipes (1-8 1/2 L.)
BOMBARDE	16'	from Great
POSAUNE	16'	32 pipes
CONTRA TROMPETTE	16'	from Choir
CONTRA FAGOTT	16'	from Swell
DULZIAN	16'	from Positiv
TROMBA	8'	32 pipes
TRUMPET EN CHAMADE	8'	from Great
CLAIRON	4'	12 pipes
PETITE TROMPETE	4'	from Choir
SHALMEI	4'	from Positiv
HAUTBOIS	4'	from Swell
CHIMES	8'	Digital (Great)
MIDI		



## COUPLERS

SWELL TO GREAT	16' 8' 4'
CHOIR TO GREAT	16' 8' 4'
POSITIV TO GREAT	16' 8' 4'
STRING/SOLO TO GREAT	16' 8' 4'
SWELL TO CHOIR	16' 8' 4'
POSITIV TO CHOIR	16' 8' 4'
SWELL/SOLO TO CHOIR	16' 8' 4'
POSITIV TO SWELL	16' 8' 4'
STRING/SOLO TO SWELL	16' 8' 4'
GREAT TO PEDAL	8' 4'
SWELL TO PEDAL	8' 4'
CHOIR TO PEDAL	8' 4'
POSITIV TO PEDAL	8' 4'
STRING/SOLO TO PEDAL	8' 4'



# REVERSIBLES



SWELL TO GREAT	Thumb and toe
CHOIR TO GREAT	Thumb and toe
POSITIV TO GREAT	Thumb and toe
STRING/SOLO TO GREAT	Thumb and toe
SWELL TO CHOIR	Thumb and toe
POSITIV TO CHOIR	Thumb and toe
STRING/SOLO TO CHOIR	Thumb and toe

POSITIV TO SWELL	Thumb and toe
STRING/SOLO TO SWELL	Thumb and toe

GREAT TO PEDAL	Thumb and toe
SWELL TO PEDAL	Thumb and toe
CHOIR TO PEDAL	Thumb and toe
POSITIV TO PEDAL	Thumb and toe
STRING/SOLO TO PEDAL	Thumb and toe
32' FLUES	Toe
32' REED	Toe
TUTTI (Full organ)	Thumb and toe
16' MANUAL STOPS OFF	Thumb

## COMBINATION ACTION

GENERALS	1,2,3,4,5,6,7,8,9,10,11,12	Thumb and toe
GREAT	1,2,3,4,5,6,0	Thumb
SWELL	1,2,3,4,5,6,0	Thumb
CHOIR	1,2,3,4,5,6,0	Thumb
POSITIV	1,2,3,4,5,6,0	Thumb
STRING/SOLO	1,2,3,4,5,6,0	Thumb
PEDAL	1,2,3,4,5,6,0	Toe
GENERAL CANCEL		Thumb
SET		Thumb
SEQUENCER		Thumb and toe

MEMORY BANKS FOR COMBINATION ACTION:

256 independent memory banks

## CONSOLE

Five manual design, with inlaid wood decorations  
Fifth manual slightly tilted

Movable platform with hardwood parquet floor

Stops controlled by quality draw-knob units. Draw knobs made of grenadilla or ebony with engraved face.

61-note compass keyboards. Naturals covered with bone, sharps of ebony, with longitudinal bone insert

32-note pedalboard, concave and radiating, AGO design

Couplers controlled by tilting tablets made of wood

Swell expression pedal

Choir expression pedal

Positiv expression pedal

String/Solo expression pedal

Crescendo pedal with standard setting and No. 3 additional open settings available to the organist

Recording and playback system for the entire instrument

Blower on/off key switch

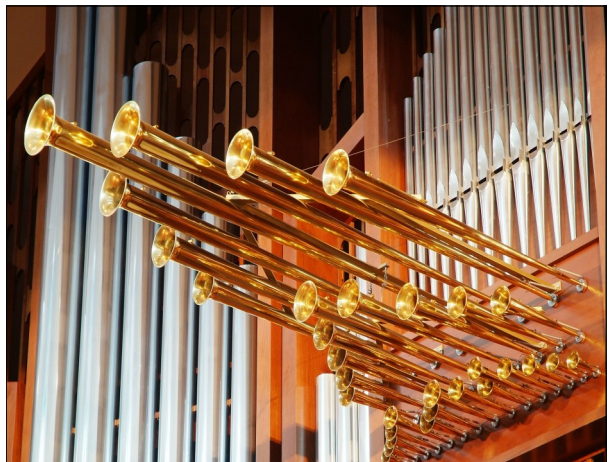
Transposer (-4; +4)

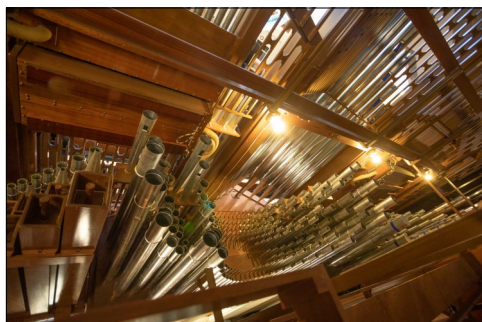
Adjustable bench

Roll top with key

## STATISTICS

108 RANKS OF PIPES  
6,218 PIPES





## STRING/SOLO

Manual V Enclosed

CONTRO VIOLA	16'	digital
PRINCIPALE VIOLINO	8'	61 pipes
VIOLONCELLO	8'	61 pipes*
VIOLONCELLO CELESTE	8'	61 pipes*
FLAUTO D'ORCHESTRA	8'	61 pipes
MUTED VIOLE	8'	61 pipes*
MUTED VIOLE CELESTE	8'	49 pipes*
DULCETT	8'	61 pipes*
DULCETT CELESTE	8'	49 pipes*
OTTAVA	4'	61 pipes
FLAUTO SILVESTRE	4'	61 pipes
VIOLETTA	4'	61 pipes
VIOLETTA IN QUINTA	2-2/3'	61 pipes

CORNO DI BASSETTO	16'	digital
OBOE D'ORCHESTRA	8'	digital
ENGLISH HORN	8'	digital
FRENCH HORN	8'	digital
VOX HUMANA	8'	digital
ECHO VOX HUMANA	8'	digital
HARP	8'	main organ (D)
CELESTA	4'	main organ (D)
CHIMES	8'	main organ (D)

\* Pipe scales based on Wanamaker and Crystal Cathedral Organs

### STRING/SOLO PEDAL

BOURDON	16'	digital
FLUTE	8'	digital

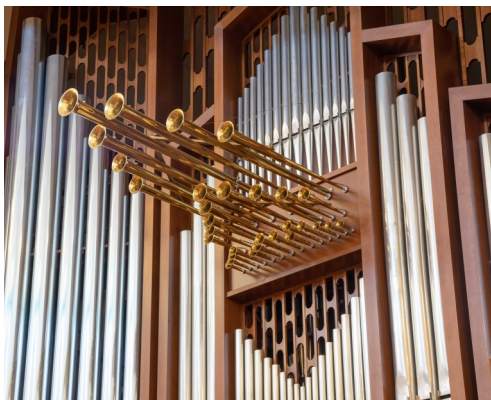
*OUR  
DREAMS  
FOR THE  
FUTURE—*

*Are Now a Reality!*

During the summer of 2009, we welcomed the addition of the antiphonal pipes. We have now completed the original design of the Ruffatti instrument and it is now a landmark for First Presbyterian Church of Naples.



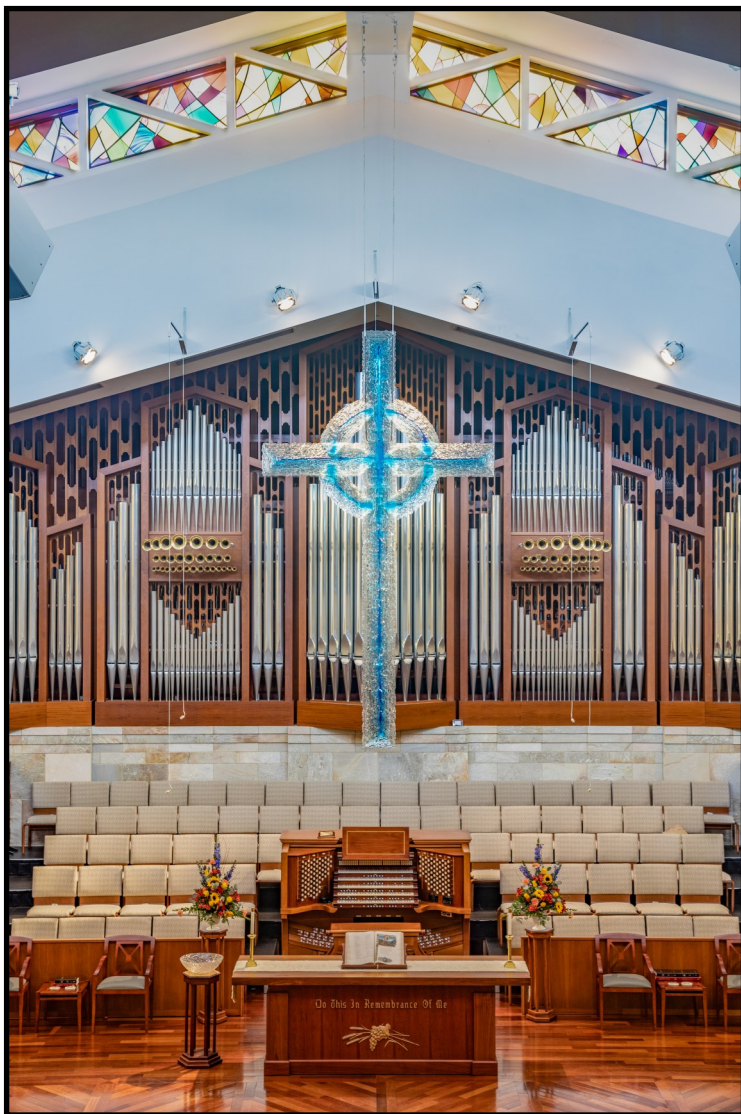
To be included in our *Season of Music* brochure mailing, please e-mail Brice Gerlach at: [briceg@fpcnaples.org](mailto:briceg@fpcnaples.org) or call to be added to the list: 239.262.1311



### ***Praise the Lord!...***

*Praise him with trumpet sound;  
praise him with lute and harp!  
Praise him with timbrel and dance;  
praise him with strings and pipe!...*

*Make a joyful noise to the Lord...*



## **First Presbyterian Church of Naples**

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