

A Day of Celebration

Dedication and Blessing
of the Robert L. Sipe Organ
with Holy Eucharist



Third Sunday after Epiphany
Sunday, January 26, 2003 10:00 AM

St. Catherine's Episcopal Church
502 Druid Hills Road
Temple Terrace, Florida

Organ Specification

Robert L. Sipe, 2003

2 manual and pedal, 32 stops, 19 ranks

<u>Great Organ:</u>		<u>Swell Organ</u>		<u>Pedal Organ</u>	
16'	Bourdon	8'	Spitzfloete	32'	Resultant (from Bdn.)
8'	Principal	8'	Viole	16'	Bourdon
8'	Bourdon	8'	Viole Celeste	8'	Principal
8'	Viole	4'	Principal	8'	Bourdon
4'	Octave	4'	Spillfloete	8'	Spitzfloete
4'	Spitzfloete	2'	Spitzfloete	4'	Octave (Gt. Princ. Ext)
2 2/3'	Nasard	1 1/3'	Nasat	4'	Bourdon
2'	Super Octave	III-IV	Fourniture	16'	Trombone
III-IV	Mixture	16'	Contre Hautbois	16'	Contre Hautbois
8'	Trumpet	8'	Hautbois	8'	Trumpet
16'	Swell to Great	4'	Hautbois Clairon	4'	Hautbois
8'	Swell to Great		Tremulant		Great to Pedal
4'	Swell to Great	16'	Swell to Swell		Swell to Pedal
		4'	Swell to Swell		

The Organ Builder - Robert L. Sipe

Robert L. Sipe of Garland, Texas, has established a reputation as one of the foremost designers and voicers of pipe organs in America. His experience in organ building began while he was in high school, continued during his education at Baylor University, and was extended through subsequent study of historic and contemporary organs throughout Europe.

In 1968, after several years of building instruments on his own, he was asked to join Aeolian-Skinner Organ Company of Boston. Aeolian-Skinner was considered the premier organ builder in America during its time. Robert became vice-president and a co-owner of the company in 1969 and expanded their work into the field of mechanical-action instruments. He functioned as technical and artistic director until 1972. One of the last instruments completed under Sipe's direction was the large concert organ in the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Sipe's organs reflect the contemporary movement for organ reform wherever the organ plays an important part in religious and cultural expression. Central in importance to the principles of organ reform are low wind pressure, slider wind chests, mechanical key action, the integrity of each separate division housed in the main organ case, and the case itself standing high and free so that the sound can travel in every direction unhindered. Sipe organs also incorporate certain modifications to meet the requirements of many 19th and 20th century compositions and the need for versatility in the leadership of modern worship.

Since returning to Texas in 1972 to build organs under his own name, Mr. Sipe's reputation has broadened with many notable installations, including those at Luther College in Decorah, Iowa, Hennepin Avenue Methodist Church in Minneapolis, the Cathedral of Our Lady of the Rosary in Duluth, Minnesota, and the Mormon Assembly Hall in Salt Lake City, Utah.

History of the Acoustics and Organ Projects

There has been a Music Committee, by one name or another, at St. Catherine's for over 18 years. The initial purpose was to provide advice to the Music Director, the Rector, and the Vestry on pertinent musical issues and to lay the groundwork for the acoustical and musical aspects of a new church building, including a new organ. In those days, Martin Andrews, Roger Cole, Claire Caldwell, Shirley Curtin, Beth Foley, John Hackney, Darlene Johnson, Paul Johnson, Dennis Rezabek, Dee Dee Schatzberg, Kelly Schnabel, Pam Schultz, Pat Smith, Averill Summer and Ginny Zinn served as committee members at various times.

In early 1985, John Hackney, the leader of the Music Committee, wrote a position paper emphasizing the need for a coordinated planning effort for a new church building with a live acoustic environment, and for an organ. He listed several principles that this planning needed to work toward:

- Support the liturgy.
- Facilitate hearing the spoken word.
- Support congregational participation in worship.
- Support hymn singing.
- Provide visual inspiration.
- Provide a medium for choral, instrumental and organ offerings.

These principles have guided us throughout the years as we worked first with the Building Committee and our consultant in 1990-93 to specify the building characteristics that would be needed to provide excellent acoustics. At that time the Acoustics and Organ Sub-committee consisted of Dennis Rezabek, Tara Swartzbaugh, and Averill Summer (the latter two being the then present and past Organist and Choir Director). Then in 1994-1996, the Committee added three new members: Fr. Ed Henley, Esther Kleine and Susan Rowan. The committee worked with the consultant to see and hear many organs, finalize an organ specification based on our user requirements, and receive potential organ-builder bids. The project was shelved at the time for lack of funds, but the committee gained valuable insight into the organ-purchase process that would help us in the future.

By 2000, the group was now known as the Organ Committee. It consisted of Phillip Channell, Margaret Dominguez, Cathy Guerard, Darlene Johnson, Kurt Knecht, Carol Harlow, Dennis Rezabek, Averill Summer, and Robert Summer. With the arrival and support of The Reverend Edward R. Rich, III, our third Rector, the organ project was resurrected. This time we revaluated our specification, reviewed new bids, secured the necessary final funding, and on February 9, 2002, recommended to the Vestry that we purchase a new pipe organ from Robert L. Sipe, Inc., of Garland, Texas.

The contract was signed on March 12, 2002 with a promised completion of 18 months hence. Mr. Sipe was able to deliver the organ structure and all pipes except two ranks of reeds on November 4, 2002. He and his wife, Susan Sipe, voiced and tuned all pipes on hand by year end. Through Mr. Sipe's generosity, we were able to use the organ at Christmas time, even though it was not complete and we did not yet own it.

Acoustics and Organ Consultant - Scott R. Riedel

In 1990, the Building Committee was in the early planning stages for the new church building. The Vestry authorized the Music Sub-committee to hire an acoustic and organ consultant to assist it and the Building Committee in providing the acoustics "user requirements" to the designer. The sub-committee hired Mr. Scott R. Riedel of Milwaukee, Wisconsin, whose credentials surpassed those of other candidates.

Over the course of the next two years, Mr. Riedel's recommendations were implemented in the construction of the building, resulting in our building acoustics being highly praised by musical professionals and average listeners alike. He was responsible for our adopting several features: a high, sound-reflective ceiling, the niche for the organ pipes down the center-line of the church, no carpeting, and hard-backed pews. The result is a reverberation time that many churches would envy.

In the ensuing years, Mr. Riedel supported the Organ Committee in its search for the organ that would best meet the needs of St. Catherine's within the space confines. Mr. Riedel led the committee on several "organ crawls" to learn what our user requirements were and to show us many existing instruments so that we could gain an appreciation of various builder capabilities. He developed the organ specification, submitted it to several builders, and received and processed the bids for our review. Finally, in 2001, he and his staff facilitated the negotiations between us and our eventual selection, Robert L. Sipe, Inc. His final act will be to "sign off" on the voicing & tuning process and to assure us that we can accept the organ with confidence.

Mr. Riedel is a consultant in acoustics and organ design from Milwaukee, Wisconsin. Projects under his consultation have included the design of acoustical environments, organs, and sound systems for new and renovated churches and auditoriums nationwide. He is Organist-Choirmaster at Sherman Park Lutheran Church in Milwaukee, and is a guest lecturer at Columbia College in Chicago, Illinois. He has served on many church music committees and boards, including the American Guild of Organists, and has had numerous articles on acoustics and organ design published in *The Diapason*, *Your Church*, *The Living Church*, *GLA Quarterly*, and *CrossAccent* magazines.

Guest Organist - Kurt Knecht

Kurt Knecht received his Bachelor of Music in piano performance and theory from the University of Tampa (*magna cum laude*) and his Master of Music in composition from Southern Methodist University (*magna cum laude*). As a performer, he is an eclectic musician and has been a featured soloist with groups ranging from The Florida Orchestra to Smokey Robinson. Mr. Knecht is published by Walton Music, and his *Manly Men's Chorus Extravaganza* has been featured on All State Chorus concerts in New York and Louisiana. He is currently the director of the Collegiate Chorale at the University of Tampa as well as serving as the Music Director for First Christian Church in Tampa, Florida. He has studied organ with Robert T. Anderson and David Clark Isele.