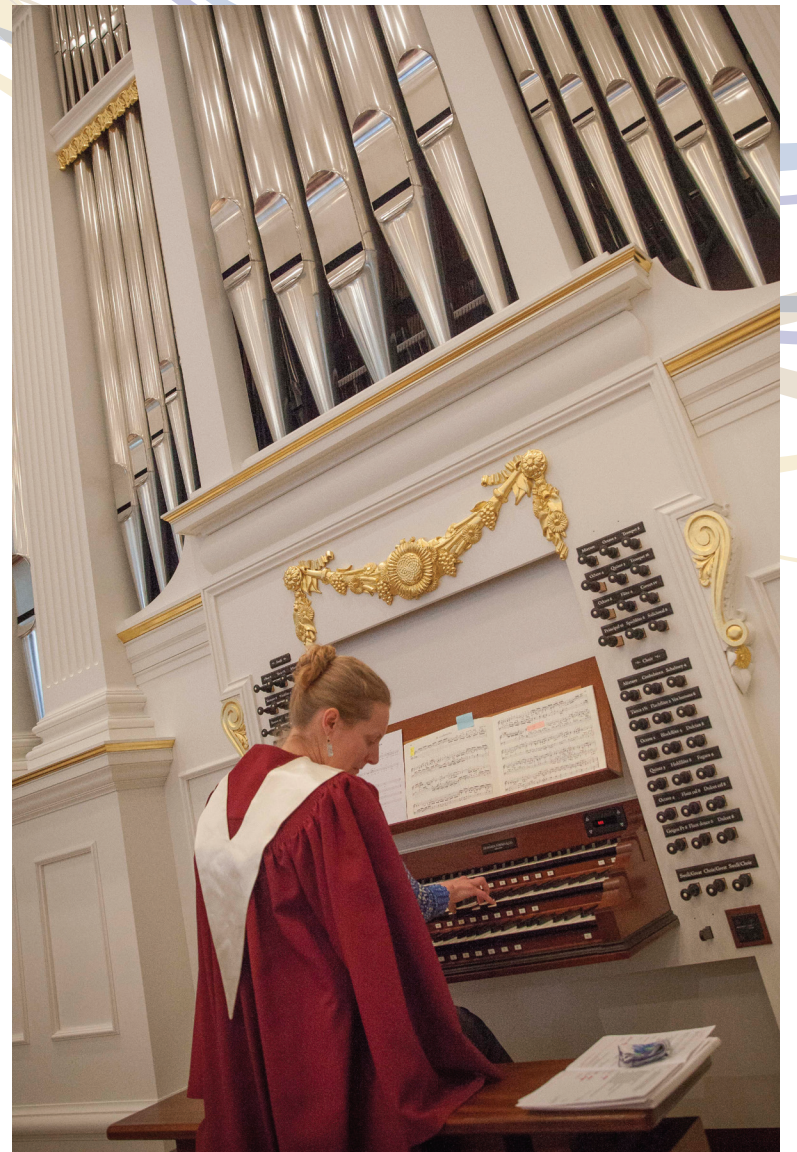


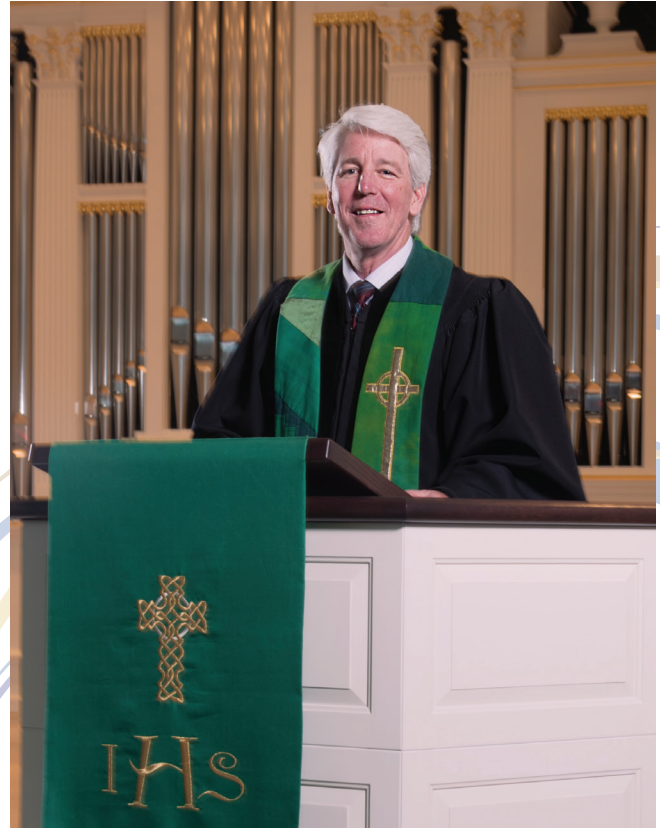


Richards, Fowkes & Co.

# OPUS 22

Village Presbyterian Church  
Prairie Village, Kansas





*Rev. Tom Are, Jr., senior pastor*

# From the Senior Pastor

Dear Village family,

In the early pages of the Book of Order of the Presbyterian Church (USA), there is beautiful language that describes the purpose of the church, called the six “Great Ends” of the church. One of these six Great Ends declares that the church exists for the “maintenance of divine worship.”

Life is rightly oriented when we remember that we are always in the presence of God. We need particular moments to remind us of what is true in every moment, and we need particular places to remind us of what is true in every place. This Sanctuary is the particular place set aside for the maintenance of divine worship. In this Sanctuary we remember the promise and calling of our baptism: we are God’s children and there is no power in heaven or earth that can pull us from God’s love. Here we are reminded of our holy calling to share God’s love and to live toward God’s promised day.

The renovation of this Sanctuary, the creation of this unique organ, and the construction of the Welcome Center where the practice of friendship is frequent, all address the needs of this church family today; and they are gifts to those who will constitute the Village family tomorrow. Most importantly, it is our prayer that these improvements brought to fruition through the Now & Tomorrow, Village Church campaign aid the maintenance of divine worship, and thereby are pleasing to God.

Shalom,

Rev. Tom Are, Jr.



# From the Chair of the Sanctuary and Pipe Organ Committee

*Jim Borthwick, chair*

## **How We Got Here**

When the Pipe Organ Committee began its work in the spring of 2009—more than eight years ago—our task was to determine what should be done about our existing Möller pipe organ. The church had been having a number of problems with it, and they were getting worse. That limited assignment over a period of years evolved into what has now been built—a new pipe organ, an extensive renovation of the Sanctuary, a new Welcome Center, rebuilt rooms beneath the Sanctuary, new chancel furniture, a new sound system and a retractable video screen in the Sanctuary. None of that was on our minds when we began. There was no grand plan. Instead, each part evolved, and each decision seemed to naturally follow the one that preceded it.

We began by retaining Dr. Jan Kraybill as our consultant. We learned how pipe organs were built and who built them. We made a detailed study of our existing organ in order to decide whether to repair, rebuild or replace it. We ultimately concluded that the best option was to purchase a new pipe organ. The Session agreed with our recommendation, and we began our search for an organ builder.

To our surprise, we learned that there are many excellent organ builders in the United States. We looked at and listened to the various pipe organs in the Kansas City area and other cities. We examined and listened to the instruments of more than a dozen organ builders. Our objective was to choose an instrument that would, first, aid in congregational singing; second, provide quality support for the choir; and third, that would perform well in solo recitals. The selection process was a wonderful experience and a rare privilege. It is not often that one

has the opportunity to travel around and listen to great music played on great instruments by great artists. Jan Kraybill, Elisa Bickers and Mark Ball made sure we heard everything that a pipe organ was able to give in the playing of hymns, settling the mind and stirring the soul.

We chose Richards, Fowkes & Co., located near Chattanooga, Tennessee, as our builder. They have built a wonderful instrument that will stand the test of time and enrich and inspire listeners for many generations to come. Its appearance is stately and beautiful, and we hope that in both sound and sight it will add to the experience of worship in our Sanctuary and increase the appreciation of music that has been passed down to us over the centuries by our church fathers and mothers.

In order to make our new pipe organ sound its best, we needed to improve the acoustics in the Sanctuary. Our Sanctuary is a difficult space for good acoustics because it has a relatively low ceiling in a relatively wide rectangular space. Our acoustician, Dana Kirkegaard, suggested we change our flat, curved ceiling into a coffered ceiling that would diffuse the sound and, with the addition of pilasters on the side walls, would make the space more acoustically alive. Dana and Ralph Richards developed the initial design and worked out the difficult problems in the chancel where the sloping, curved ceiling required that each coffered square be a different size and shape.

With the design determined, our local architect, Mantel Teter, and builder, Pearce Construction, made it a reality. That turned out to be a task of great difficulty. They had to design a method of construction that was structurally safe, acoustically lively and within our budget. Over a period of more than a year, we considered more than 15 different construction methods before we finally achieved a result that met all of our criteria. The final product not only made a great acoustical improvement, but was also beautiful.

We are highly pleased with the result of all of these efforts. We not only have a worship space that is wonderfully improved in its acoustics and beauty, but we have also added offices, classrooms and welcoming spaces that will meet our needs for many years to come. As good Presbyterians, this all happened through the efforts of a large number of people meeting in committees and working independently. We hope you enjoy the result as much as those of us do who had the privilege of working on it.

—Jim Borthwick



# From the Organist

Where would we be without music? Without the toe-tapping rhythms that drive us through a day? Or without the soaring melodies that move our hearts to bursting, either from grief or exuberance? Studies have shown that houseplants and crops alike grow more vigorously when music is played to them. How much greater, then, can its effect be on the human soul?

At Village, music narrates a vital part of our story. Here we gather, raising our voices together in unison and in harmony, to bridge the gap between a world torn by trouble and heaven's most yearned-for promises. Music joined with worship is a powerful gift, one that has the ability to motivate us into shouts of joy or inspire us into meditative silence. When the world tempts with its values of "quick," "now," and "me," the church pushes back, insisting on "wait," "breathe," and "us." To do this is our responsibility and our delight.

We are honored to welcome Opus 22 to our church, to do this important work of sharing beauty in a world that is most broken. The incredible artisans at Richards, Fowkes & Co. have done a masterful job of creating a most unique work of art for our vibrant worship and concert culture here. This instrument is modeled from eighteenth-century Dutch organs, whose stops were chosen for the primary purpose of accompanying and inspiring congregational singing. To enhance that rich origin, the builders added more 8' foundational stops and reeds than any instrument in their opus list, as well as enclosed two of the four divisions. This will allow our instrument to not only lead vigorous hymn singing, but also accompany choral literature from every era and play solo organ repertoire that spans the pipe organ's long and varied history. Indeed, the specification of this instrument is impressive, but she is really only complete when God's people join with her in song. So sing! You who are trained in the finest schools, and you who are unsure of your voice's value: come to this place and sing. We will all be the better for it.

The casework of the organ is inspired by Georgian architecture, meant to correlate with and enhance the style of this beautifully renovated Sanctuary. Unique carvings adorn the case and are gilded to bring out their detail: sunflowers, cottonwood leaves and sheaves of wheat to represent the state of Kansas, and the graceful dove, which tells the stories of Pentecost, peace, new beginnings and immanence.



*Dr. Elisa Bickers, principal organist*



All parts of Opus 22 were lovingly built by hand by extremely gifted craftsmen, from the specifically formulated metal alloys for the pipes to the Tennessee tulip poplar for the case. A peek behind the facade reveals that the inner workings of the instrument are as beautifully crafted as the case that holds them. This instrument is built to stand and be heard for many generations to come, gathering both the bold and the weary together to sing with and be astounded by the gifts of her music.

It is one of the greatest blessings of my life to serve as principal organist at Village Presbyterian Church. I adore her people, I admire her mission, and I am positively smitten with her pipe organ. I am proud of us for investing in such a thing of beauty. This culture is becoming increasingly encumbered by under-educated rhetoric and snap judgments. The choice to build, listen to and sing with a pipe organ represents a commitment to a far greater truth: that the patient and insistent hunt for beauty is transformative, and will lead to the healing of this world, if we are brave enough to let it.

Faith, hope and love come together in this place – the greatest, of course, being love. May this fine pipe organ serve as an instrument of love for many, many years to come.

—Elisa Bickers, DMA, FAGO





# Meet the Team

## **Sanctuary Committee**

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Jim Borthwick, *chair*  
Linda Alley  
Marilyn Brewster  
Carrie Craig  
Amy Frye  
Natalie Gillaspie  
Dee Gound  
John Hart  
Brad Hull  
Robert Koenig  
Clarence Munsch  
Mark Thomas  
Tom Are, Jr., *senior pastor*  
Barry Rogers, *owner's representative*

## **Pipe Organ Committee**

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Jim Borthwick, *chair*  
Sandy Coleman  
Jan Dexter  
Stacey Janssen  
Bob Sperry  
Alan Staples  
Bruce Williams  
Tom Are, Jr., *senior pastor*  
Mark Ball, *director of music*  
Dr. Elisa Bickers, *principal organist*  
Dr. Jan Kraybill, *consultant*





## **Richards, Fowkes & Co.**

Bruce Fowkes, *owner*  
Ralph Richards, *owner*  
John Brown, *shop manager*  
Trent Buhr  
Russell Draeger  
Patrick Fischer  
Karla Fowkes  
Keaton Fowkes  
Nathan Govig  
Ray Kronenberg  
Debra Miller  
Brian Miscio

Rick Mcusic  
Steve Okonski  
Nathan Perry  
Derrick Phillips  
Jordan Schilleman  
Richard Schulze  
Nathalie Spiesser  
Patrick Spiesser  
Vladimir Vaculik  
Dean Wilson  
Andy Wishart

## **Dana Kirkegaard, Acoustician**

## **Mantel Teter, Architect**

David Evans, *president*  
Brian Rathsam, *project architect*  
Ashley Schlicht, *project designer*

## **Pearce Construction**

Darin Heyen, *president*  
Ryan Warman, *vice president of construction management*  
Kevin Engelken, *project superintendent*

## **Village Church is grateful for those who generously housed organ builders during installation and voicing:**

Judy Wiseman  
Sam and Marilyn Brewster  
Jay and Elizabeth McKell  
Mark and Melissa Anderson  
Gus and Linda Breytspraak  
Kevin Hennessy and Karen Garrett  
Caroline and Ed Best and Katherine Caputo



*Photo Credit: Peter Obetz*

## **Jan Kraybill**

*pipe organ consultant*

Village Church is deeply grateful to Dr. Jan Kraybill, FAGO, pipe organ consultant for this important project. Dr. Kraybill is the executive director of the Hymn Society in America, and curator of organs at the Kauffman Center for the Performing Arts and the

World Headquarters of the Community of Christ. Her extensive experience as a project consultant, performer and organ curator was invaluable to the Pipe Organ Committee as it navigated the essential tasks of deciding what to do with the Möller pipe organ and selecting the organ builder best suited for our needs. Her guidance through this project has been a tremendous gift to this church.



# Specification

## Great 58 notes C-a'''

Principal 16'	C-E wood, remainder 90% tin alloy, facade
Principal 8'	98% hammered lead
Spielflöte 8'	98% hammered lead
Salicional 8'	90% tin alloy
Octave 4'	28% tin alloy
Flöte 4'	90% tin alloy
Quint 2 2/3'	28% tin alloy, principal scale
Octave 2'	28% tin alloy
Cornet IV (a-a''')	28% tin alloy
Mixture V	28% tin alloy, 1 1/3' pitch
Trompet 16'	98% hammered lead, Northern German style
Trompet 8'	98% hammered lead, Northern German style

## Swell 58 notes C-a''' *under expression*

Bourdon 16'	C-A wood, remainder lead
Principal 8'	28% tin alloy
Rohrflöte 8'	98% hammered lead
Gamba 8'	90% tin alloy
Celeste 8' (c-a''')	90% tin alloy
Octave 4'	28% tin alloy
Flaut Traverse 4'	98% hammered lead, harmonic from g
Nasard 2 2/3'	98% hammered lead, flute scale
Octave 2'	28% tin alloy
Waldflöte 2'	28% tin alloy
Terz 1 3/5'	98% hammered lead, flute scale
Mixture IV	28% tin alloy
Basson 16'	98% hammered lead, Northern German style
Trompet 8'	98% hammered lead, Central German style
Oboe 8'	90% tin alloy, French style



## Choir 58 notes C-a'''

	<i>under expression</i>
Geigen Principal 8'	90% tin alloy
Hohlflöte 8'	Tapered open wood
Dulcet 8'	90% tin alloy
Dulcet Celeste 8' (c-a''')	90% tin alloy
Flaut Douce 8'	98% hammered lead
Flaut Celeste 8' (c-a''')	98% hammered lead
Octave 4'	28% tin alloy
Fugara 4'	90% tin alloy
Blockflöte 4'	Open wood
Quinte 2 2/3'	28% tin alloy
Flachflöte 2'	98% hammered lead
Tierce 1 3/5'	28% tin alloy
Mixture III	28% tin alloy
Dulcian 8'	Northern German style
Vox Humana 8'	90% tin alloy, Dutch style
(Schalmey 4'	Northern German style; prepared)





### **Pedal** 30 notes C-f<sup>3</sup>

Subbaß 32'	Filipino mahogany from Möller
Principalbaß 16'	8 pipes from Möller, remainder new
Subbaß 16'	Filipino mahogany from Möller
Violone 16'	Wood bass, 90% tin alloy treble
Bourdon 16'	From Swell
Octave 8'	98% hammered lead
Spielflöte 8'	98% hammered lead
Gedackt 8'	From Swell
Octave 4'	28% tin alloy
Mixture IV	28% tin alloy
Posaune 32'	Wood resonators, Northern German style
Posaune 16'	Copper & tin resonators, Northern style
Basson 16'	98% hammered lead, Northern German style
Trompet 8'	98% hammered lead, Northern German style
Trompet 4'	98% hammered lead, Northern German style

### **Accessories**

- Mechanical key action (suspended)
- Mechanical manual and pedal couplers
- Electric combination action with sequencer and multiple memory levels
- Flexible wind provided by five wedge bellows
- Tremulant
- Cimbelstern
- Mixtures + (adds two ranks atop existing Great and Pedal mixtures)
- Temperament: Neidhardt for a small city 1732



Celebrating

# OPUS 22

## Schedule of Events

### **Dedicatory Worship Services**

9:30 and 11 a.m. Sunday, Aug. 6, 2017

### **Dedicatory Organ Recitals: Dr. Elisa Bickers**

3 p.m. Sunday, Aug. 20, 2017

7 p.m. Wednesday, Aug. 23, 2017

### **Second Thursday Recital: Dr. Lara West**

12:15 p.m. Thursday, Sept. 14, 2017

### **Solo Organ Recital: Douglas Cleveland**

3 p.m. Sunday, Sept. 24, 2017

### **Village Chamber Choir, Orchestra and William Jewell College Concert Choir**

Featuring two world premieres

3 p.m. Sunday, Oct. 29, 2017

### **Second Thursday Recital: Paul Meier**

12:15 p.m. Thursday, Nov. 9, 2017

### **Te Deum Chamber Choir**

Kurt Knecht, organist

3 p.m. Sunday, Nov. 12, 2017

### **Kansas City Wind Symphony**

Dr. Elisa Bickers, organist

7 p.m. Sunday, Nov. 12, 2017

### **Annual "Tidings of Joy" Concerts**

3 and 6 p.m. Sunday, Dec. 17, 2017

### **Bach Aria Soloists**

7:30 p.m. Saturday, Feb. 10, 2018

### **Second Thursday Recital: Dr. Kenneth Walker**

12:15 p.m. Thursday, March 8, 2018

### **Second Thursday Recital: Mark Ball**

12:15 p.m. Thursday, May 10, 2018

### **Solo Organ Recital and Hymn Festival**

Dr. Jan Kraybill, organist

7:30 p.m. Friday, May 18, 2018

