



Richards, Fowkes & Co.

Opus 25

Organ Dedication

October 2, 2022

**Saint Andrew's
Episcopal Church**

Ann Arbor, Michigan



From the Senior Warden

Music is a central element of our worship in the Episcopal Church. But the organ in a church such as St. Andrew's is far more than just an important component of the liturgy. It is also a gift to the greater community: to local organists, college and university organ students, visiting instrumental soloists, and music lovers. We are delighted with the beauty of the sound created by our new instrument, and we hope that it will enhance our worship and the music of our community for decades to come.

When my husband and I arrived in Ann Arbor eleven years ago we visited St. Andrew's, and learned that a committee had been formed to explore options for repair or replacement of the aging Reuter organ in use at the time. The work of that committee, over nearly two decades, is before us today in the new Richards, Fowkes & Co. organ. This mechanical-action organ, like those used in European churches for centuries, provides a superior sound when played with skill.

Richards, Fowkes & Co. have made mechanical-action pipe organs of various sizes and designs for churches throughout the United States and in the United Kingdom, each a unique creation that fits perfectly in the space aesthetically and acoustically. Both partners, Ralph Richards and Bruce Fowkes, are Episcopalians and organists themselves with intimate knowledge of the connection of the organ to our rich liturgical worship tradition.

As you enjoy listening to this wonderful instrument, please offer prayers of thanks not only to the builders, Richards, Fowkes & Co., but also to Quinn Evans Architects, Threshold Acoustics, Grunwell Cashero, contractors; and especially to the many people who have made gifts of their time, talent and treasure to make this beautiful instrument possible.

Lorraine Field,
Senior Warden
St. Andrew's Episcopal Church

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Organ Dedication Service

Sunday, October 2, 2022

9:40 AM Prelude • 10:00 AM Holy Eucharist

Prelude: *Clair de Lune (Pièces de Fantaisie, Op. 53, no. 5)*.....Louis Vierne (1870-1937)

Choral no. 3 en la mineur.....César Franck (1822-1890)

The Word of God

Processional Hymn: *Come, O Come Our Voices Raise* Hymnal, no. 430

Opening Acclamation Book of Common Prayer, pg. 355

Gloria.....Hymnal, no. S-278

FIRST LESSON: Habakkuk 1:1-4; 2:1-4

The oracle that the prophet Habakkuk saw. O Lord, how long shall I cry for help, and you will not listen? Or cry to you “Violence!” and you will not save? Why do you make me see wrong-doing and look at trouble? Destruction and violence are before me; strife and contention arise. So the law becomes slack and justice never prevails. The wicked surround the righteous— therefore judgment comes forth perverted.

I will stand at my watchpost, and station myself on the rampart; I will keep watch to see what he will say to me, and what he will answer concerning my complaint. Then the Lord answered me and said: Write the vision; make it plain on tablets, so that a runner may read it. For there is still a vision for the appointed time; it speaks of the end, and does not lie. If it seems to tarry, wait for it; it will surely come, it will not delay. Look at the proud! Their spirit is not right in them, but the righteous live by their faith.

PSALM 37:1-10



CHOIR Do not fret yourself because of evil doers; *
do not be jealous of those who do wrong.

ALL For they shall soon wither like the grass, *
and like the green grass fade away.

CHOIR Put your trust in the LORD and do good; *
dwell in the land and feed on its riches.

ALL Take delight in the LORD, *
and he shall give you your heart's desire.

CHOIR Commit your way to the LORD and put your trust in him, *
and he will bring it to pass.

ALL He will make your righteousness as clear as the light *
and your just dealing as the noonday.

CHOIR Be still before the LORD *
and wait patiently for him.

ALL Do not fret yourself over the one who prospers, *
the one who succeeds in evil schemes.

CHOIR Refrain from anger, leave rage alone; *
do not fret yourself; it leads only to evil.

ALL For evildoers shall be cut off, *
but those who wait upon the LORD shall possess the land.

SECOND LESSON: Timothy 1:1-14

Paul, an apostle of Christ Jesus by the command of God our Savior and of Christ Jesus our hope, To Timothy, my loyal child in the faith: Grace, mercy, and peace from God the Father and Christ Jesus our Lord. I urge you, as I did when I was on my way to Macedonia, to remain in Ephesus so that you may instruct certain people not to teach any different doctrine, and not to occupy themselves with myths and endless genealogies that promote speculations rather than the divine training that is known by faith.

But the aim of such instruction is love that comes from a pure heart, a good conscience, and sincere faith. Some people have deviated from these and turned to meaningless talk, desiring to be teachers of the law, without understanding either what they are saying or the things about which they make assertions. Now we know that the law is good, if one uses it legitimately. This means understanding that the law is laid down not for the innocent but for the lawless and disobedient, for the godless and sinful, for the unholy and profane, for those who kill their father or mother, for murderers, fornicators, sodomites, slave traders, liars, perjurers, and whatever else is contrary to the sound teaching that conforms to the glorious gospel of the blessed God, which he entrusted to me.

I am grateful to Christ Jesus our Lord, who has strengthened me, because he judged me faithful and appointed me to his service, even though I was formerly a blasphemer, a persecutor, and a man of violence. But I received mercy because I had acted ignorantly in unbelief, and the grace of our Lord overflowed for me with the faith and love that are in Christ Jesus.

Sequence Hymn: *O Master, Let Me Walk with Thee* Hymnal, no. 659

GOSPEL: Luke 17:5-10

The apostles said to the Lord, "Increase our faith!" The Lord replied, "If you had faith the size of a mustard seed, you could say to this mulberry tree, 'Be uprooted and planted in the sea,' and it would obey you. "Who among you would say to your slave who has just come in from plowing or tending sheep in the field, 'Come here at once and take your place at the table'? Would you not rather say to him, 'Prepare supper for me, put on your apron and serve me while I eat and drink; later you may eat and drink'? Do you thank the slave for doing what was commanded? So you also, when you have done all that you were ordered to do, say, 'We are worthless slaves; we have done only what we ought to have done!'"

Sermon Donna Wessel Walker

Nicene Creed Book of Common Prayer, pg. 358

Prayers of the People (*Form IV*) Book of Common Prayer, pg. 388

The Dedication of the New Organ

Processional Hymn: *When in Our Music God is Glorified*Hymnal, no. 420

Presentation Bruce Fowkes, *Richards, Fowkes & Co.*
Ralph Richards, *Richards, Fowkes & Co.*

Acceptance Robert and Marina Whitman, Virginia Nordby, Mary Matthews,
Honorary Chairs of the Organ Committee;
Harry McLaughlin, Michael Field, *Chairs of the Organ Executive Committee*

Versicles and Responses

Celebrant All things come from you, O Lord
People **And from your own gifts do we give to you.**

Celebrant Prosper the work of our hands;
People **Prosper our handiwork.**

Celebrant Show your servants your works
People **And your splendor to their children.**

Collect

Celebrant Almighty God, we thank you that you have put it into the hearts of your people to make offerings for your service, and have been pleased to accept their gifts. Be with us now and bless us as we set apart this organ to your praise and glory; through Jesus Christ our Lord.

People **Amen.**

Litany

Celebrant For the gift of music: for melodies that echo the harmonies of heaven, for voices transcending time and space, united in the glory of your name:

People **We give you thanks, O Lord.**

Celebrant For instruments of praise: for trumpet, lute and harp, for strings and pipes, drum and bells, for loud crashing cymbals.

People **We give you thanks, O Lord.**

Celebrant For the sounds of Worship: for words spoken, sung, and chanted, for prayers voiced twice in song, for silence to hear your still, small voice:

People **We give you thanks, O Lord.**

Celebrant For those who build and play the instruments of praise: for metal hammered into pipes, for wood that channels breath, for bellows brimmed with willing air, for feet that tread out melody and hands that dance, keyed to the music of the spheres:

People **We give you thanks, O Lord.**

Celebrant To the glory of almighty God, author of all goodness and beauty, giver of all skill of mind and hand:

People **We dedicate this organ.**

Celebrant In the faith of our Lord Jesus Christ, who calls us to offer for his love's sake our pure sacrifice of praise:

People **We dedicate this organ.**

Celebrant Moved by the Holy Spirit, our guide in all truth and beauty:
People **We dedicate this organ.**

Celebrant Blessing, and glory, and wisdom, and thanksgiving, and honor, and power,
and might be to our God forever and ever.
People **Amen.**

Collect

Celebrant O Lord, before whose throne trumpets sound, and saints and angels sing
the songs of Moses and the Lamb: accept this organ for the worship of
your temple, that with the voice of music we may proclaim your praise
and tell it abroad, through Jesus Christ our Lord.
People **Amen.**

The Peace Book of Common Prayer, pg. 360

Announcements

The Holy Communion

Offertory Anthem: *When Justice Awakes* Pamela Ruiter-Feenstra (b. 1961)

The St. Andrew's Adult and Junior Choirs

Commissioned by St. Andrew's in honor of the Dedication of Richards, Fowkes & Co. Opus 25

<i>When someone is suff'ring, God's world is bent. When someone is suff'ring, we sing songs of lament. Kyrie eleison.</i>	<i>Then let the earth ring out! And let the people shout! Let no one be turned out! Let no one be without!</i>	<i>When one is reviled— they too, are God's own child—, we sing Kyrie eleison, we sing Christe eleison, we sing of the child. Christe eleison.</i>
<i>When one has no food to eat, love's incomplete. When one has no food to eat, we sing songs of depletion. Kyrie eleison.</i>	<i>Then let the bells all ring! And let the people sing! Justice in everything, to all be welcoming.</i>	<i>Then let the pipes all play! And let the dancers sway! And may the people pray for equity each day.</i>
<i>When one becomes exiled, God's world unreconciled, we sing of the mother, we sing of the child. Christe eleison.</i>	<i>When one becomes homeless, God's world is spent. When one becomes homeless, we sing songs of torment. Kyrie eleison.</i>	<i>Then let the trumpets blast, and voices be amassed. No one will be outcast. God's love remains steadfast.</i>
<i>How long? When justice awakes God's planet earth shakes we sing Gloria. We sing Alleluia!</i>	<i>When one is mistreated, love's incom- plete. When one is mistreated, we sing songs of deceit. Kyrie eleison.</i>	<i>Let choirs and organs join to sing when justice awakes!</i>

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The Great Thanksgiving

Eucharistic Prayer C Book of Common Prayer, pg. 369

Sursum Corda Hymnal, no. S-120

Sanctus Hymnal, no. S-125

The Lord's Prayer Book of Common Prayer, pg. 364

The Breaking of Bread..... Book of Common Prayer, pg. 364

Fraction Anthem: *Agnus Dei (Messe cum Jubilo, Op. 11)*Maurice Duruflé (1902-1986)

Music at Communion

Anthem: *Let us Love in Deed and Truth* Larry King (1932-1990)

The St. Andrew's Adult Choir

If anyone has the world's goods, and sees his neighbor in need, yet closes his heart against him, how does God's love abide in him? Let us not love in word or speech, but in deed and in truth. By this we shall know that we are of the truth: we have confidence before our God, and we receive from him whatever we ask, because we keep his commandments, and do what pleases him. And this is his commandment, that we should believe in his Son, Jesus Christ, and love one another.

Hymn: *Strengthen for Service, Lord*

1 Strength - en for ser - vice, Lord, the hands that
2 Lord, may the tongues which "Ho - ly" sang keep
3 The feet that tread thy ho - ly courts from

ho - ly things have tak - en; let ears that now have
free from all de - ceiv - ing; the eyes which saw thy
light do thou not ban - ish; the bod - ies by thy

heard thy songs to clam - our nev - er wak - en.
love be bright, thy bless - ed hope per - ceiv - ing.
bod - y fed with thy new life re - plen - ish.

Postcommunion Prayer Book of Common Prayer, pg. 365

The Blessing

Closing Hymn: *Lord, You Give the Great Commission*



1. Lord, you give the great com - mis - sion: "Heal the
 2. Lord, you call us to your ser - vice: "In my
 3. Lord, you make the com - mon ho - ly: "This my
 4. Lord, you show us love's true mea - sure: "Fa - ther,
 5. Lord, you bless with words as - sur - ing; "I am



sick and preach the word." Lest the church ne -
 name bap - tize and teach." That the world may
 bod - y, this my blood." Let us all, for
 what they do, for - give." Yet we hoard as
 with you to the end." Faith and hope and



glect its mis - sion, and the gos - pel go un -
 trust your prom - ise, life a - bun - dant meant for
 earth's true glo - ry, dai - ly lift life heav - en -
 pri - vate trea - sure all that you so free - ly
 love re - stor - ing, may we serve as you in -



heard, help us wit - ness to your pur - pose
 each, give us all new fer - vor, draw us
 ward, ask - ing that the world a - round us
 give. May your care and mer - cy lead us
 tend and, a - mid the cares that claim us,



with re - newed in - teg - ri - ty,)
 clos - er in com - mun - i - ty.)
 share your chil - dren's lib - er - ty.) With the Spir - it's
 to a just so - ci - e - ty.)
 hold in mind e - ter - ni - ty.)



gifts em - power us for the work of min - is - try.

Dismissal

Postlude: *Carillon*Marcel Dupré (1886-1971)

Aaron Tan, Organ

Leaders in Today's Liturgy

Celebrant: E. Wayne Rollins
Preacher: Donna Wessel Walker
Director of Music & Organist: Deborah Friauff
Choir Accompanist: Minji Kim

Acolytes: David Hunsche, Luke Thompson,
 Beau Tennyson, Chris Rochman
Lectors: Harry McLaughlin, Norm Richert
Intercessor: Rodger Piehl
Eucharistic Ministers: Norm Richert, JoAnn Socha
Ushers: Mary Bates, Leslie Stainton

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RICHARDS, FOWKES & CO.

Opus 25

Inaugural Concert Series

Funding provided by donations to the Organ Fund



OCTOBER 2, 2022 4:00 pm
Dedicatory Recital

Aaron Tan

*International prize winning organist and
Director of Music, St. Alban's (Rochester, NY)*



NOVEMBER 6, 2022 7:00 pm
An Evening of Duruflé

Naki Sung Kripfgans
Deborah Friauff



DECEMBER 4, 2022 7:00 pm
Jeremy David Tarrant

*Organist and Choirmaster,
St. Paul Episcopal Cathedral (Detroit)*



FEBRUARY 5, 2023 7:00 pm
Heroic Memory:

Works by and dedicated to Jehan Alain

Deborah Friauff with
Amy Porter, Flute



MARCH 5, 2023 7:00 pm
Nicole Keller

*Professor of Organ,
University of Michigan*



APRIL 2, 2023 7:00 pm
Franz Liszt Via Crucis

St. Andrew's Adult Choir
Deborah Friauff

Dedicatory Recital

Sunday, October 2, 2022 • 4:00 pm

7 Pièces, op. 27
v. Carillon

Marcel Dupré
(1886–1971)

Trio No. 5 in D

Johann Gottfried Vierling
(1750–1813)

Allein Gott in der Höh sei Ehr, BWV 663

Johann Sebastian Bach
(1685–1750)

Phantasie und Fuge, op. 39b

Sigfrid Karg-Elert
(1877–1933)

Suite L'Arlésienne No. 2
iv. Farandole

Georges Bizet (1838–1875),
transcribed by Joel Hastings (1969–2016)

INTERMISSION

Poème Symphonique pour le Temps de L'Avent, op. 69

Rachel Laurin
(b. 1961)

Hymn Tune Prelude on "Song 13"

Ralph Vaughan Williams
(1872–1958)

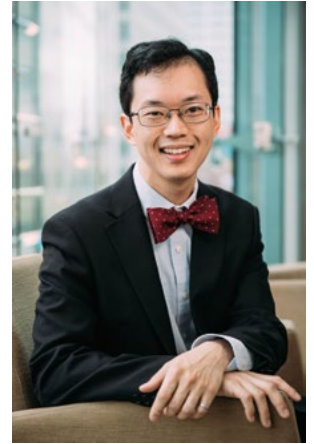
Symphonie No. 5, op. 47
v. Final

Louis Vierne
(1870–1937)

ABOUT THE ARTIST

Aaron Tan

Concert organist Aaron Tan is a leading young artist in North America. In October 2021 he was awarded First Prize at the 2021 Canadian International Organ Competition as well as three additional awards for performances of specific works at the competition (the Sir Ernest MacMillan Award for Canadian competitors, the award for best performance of a work by Marcel Dupré, and best performance of a work by a Canadian composer). Originally from the Philippines and Canada, he is an organist and pianist who enjoys multi-faceted careers as a musician and a materials scientist.



Aaron's primary musical tutelage has been with John Tuttle, David Palmer, Joel Hastings, Martin Jean, and David Higgs. His musical upbringing started on the piano and later on the violin. He received his Associate (ARCT) diploma in Piano Performance from the Royal Conservatory of Music in Toronto, Canada at the age of twelve and went on to earn his Licentiate (LTCL) and Fellowship (FTCL) diplomas in Piano Performance from Trinity College of Music, London, England, at 13 and 15 years of age, respectively. When he was 18, he also completed his ARCT diploma in Violin Performance.

In 2004, under the auspices of the Barwell Scholarship (awarded to pianists interested in learning the organ), he began organ studies with John Tuttle while concurrently entering as a freshman in Engineering Science at the University of Toronto. Since then, he has gone on to complete both Associate (ARCCO) and Fellowship (FRCCO) diplomas in organ from the Royal Canadian College of Organists (RCCO). In addition, he has also won numerous noteworthy contests and scholarships including First Prize at the American Guild of Organists 2018 National Young Artist Competition in Organ Performance, the Toronto RCCO Young Organists Competition, the Osborne Organ Competition of the Summer Institute of Church Music (Ontario), the RCCO's National Organ Playing Competition, the Charlotte Hoyt Bagnall Scholarship for Church Musicians, the Lilian Forsyth Scholarship, the 2012 Poland International Piano Festival Competition, the West Chester University Organ Competition, the Arthur Poister Scholarship Competition, and the Sursa American Organ Competition.

Having recently received both MM and MMA degrees in organ from Yale University, Aaron is currently pursuing doctoral studies at the Eastman School of Music in Rochester, New York. Aaron also holds a Ph.D. in Materials Science and Engineering from the University of Michigan and worked there as a postdoctoral researcher in the University's Laboratory for Complex Materials and Thin Films Research, studying the dielectric and thermal properties of polymer thin films.

Aaron has served as Organ Scholar at St. John's Episcopal Church in Detroit, Michigan, Artist in Residence at the Cathedral Church of St. Paul, Detroit, Assistant Organist at Christ Church Cranbrook, Bloomfield Hills, Michigan, and Organ Scholar at the Church of the Resurrection, New York City, and currently serves as Director of Music at St. Alban's Catholic Church (Ordinariate) in Rochester, New York. In 2019, Aaron released his first commercial recording, "Impressions".

More information about Aaron's musical interests and activities can be found at www.AaronTan.org.



About the Organ Builders

Bruce Fowkes and Ralph Richards founded Richards, Fowkes & Co. in 1988. As trained organists and church musicians, they combined their individual training and organ building skills and ideas in partnership.

After studying organ at Brigham Young University and Utah State University, Bruce apprenticed with Michael Bigelow in Provo, Utah and Matthew Copley in London, England. He later worked for John Brombaugh in Eugene, Oregon. Ralph studied organ at Oberlin College after which he did a short apprenticeship with John Brombaugh. In 1977 he and Paul Fritts started their own company, Fritts-Richards Organ Builders, in Tacoma, Washington.

Over the past three decades we have studied the great masterpieces of European organbuilding looking for inspiration to help create new instruments that are pertinent to current liturgical needs. Although we do not copy antique instruments, we strive to capture the essence of what makes these organs great. Research begun by a previous generation of organ builders in the 20th century has helped us learn the theories and building practices of these iconic instruments. It is because these historic instruments have proven to be incredibly colorful, versatile, and enduring, that we look to them for inspiration in our own work. Opus 25 for St. Andrew's is the distillation of all that we have learned from these traditions.

Richards, Fowkes & Co.

Jakob Barger, Trent Buhr, Bruce Fowkes, Karla Fowkes, Nathan Govig, Alex Haas, Joshua Knight, Rick Mcusic, Brian Miscio, Ralph Richards, Patrick Spiesser, Dean Wilson, Andy Wishart

With additional help from Jackman Corley, Patrick Fisher, David Kazimir, Jesse Mozzini, *and special thanks to* Richard Schultz

Building an Organ for St. Andrew's

Organ projects have a long gestation period where plans are drawn and many revisions made. In short, there is a staggering amount of planning involved. We were first contacted in 2005 when St. Andrew's formed a committee to investigate the possibility of a new organ. As the process evolved, it became apparent that the building needed an extensive restoration and that the project should be separated into two phases. After the building restoration was accomplished, the committee could turn their attention to planning for a new organ. The contract for Opus 25 was signed in 2015.

Designing an organ for a 19th century Neo-Gothic style building seems rather straight forward. However, when an organ is to be placed on only one side of a very beautifully proportioned and decorated room, the balancing act becomes crucial. The new organ for St. Andrew's needed to enhance the architecture of the room and not disrupt the balance. Everything had to be just the right scale to work in this situation.

The case, which is inspired by extant American organs built during the 1840s contains 1809 pipes. It is constructed from quarter-sawn white oak and poplar using traditional joinery methods, finished with Danish oil and hand rubbed wax. The manual keys are covered in cow bone with ebony accidentals. The pedal keys are covered in maple and ebony.

A simple mechanical action gives the player intimate control over the timing, attack, and release of notes. This is commonly referred to as tracker action. Mechanical action helps deliver air to the pipes in a gentle manner that allows a natural and relaxed style of pipe voicing on low wind pressure. This time-honored simplicity also contributes to reliability and longevity. The stop action is electric and has a modern combination action with multiple levels of memory to assist the musicians.

In consultation with Deborah Friauff and Pamela Ruiten-Feenstra, we decided to use a metal alloy of 98% hammered lead to provide a warm vocal foundation to underpin the instrument. The string stops, Oboe, and Vox Humana are made of 90% tin and provide a luminescent sheen of soft harmonics which is essential for choir accompaniment. The largest bass notes are made from wood. The remainder of the pipes are from a metal alloy of 28% tin. Enclosing the swell division in a double paneled box with thick swell shades provides a wide dynamic range for accompanying choir anthems and liturgy.





Opus 25

Built by Richards, Fowkes & Co.

Specification & Construction Details

Great	<i>58 notes C-a'''</i>	
Principal	16'	burnished 98% lead
Octave	8'	hammered lead
Spielflöte	8'	hammered lead
Salicional	8'	90% tin
Octave	4'	hammered lead
Flöte	4'	hammered lead
Quinte	3'	28% tin alloy
Octave	2'	28% tin alloy
Tierce	1-3/5'	28% tin alloy
Mixture	IV	28% tin alloy
Trompet	8'	hammered lead
Vox humana	8'	90% tin alloy

Swell	<i>58 notes C-a''' enclosed</i>	
Principal	8'	hammered lead
Gedackt	8'	hammered lead
Viola da Gamba	8'	90% tin alloy
Celeste t.c.	8'	90% tin alloy
Octave	4'	hammered lead
Rohrflöte	4'	hammered lead
Nasat	3'	hammered lead
Waldflöte	2'	28% tin alloy
Tierce	1-3/5'	28% tin alloy
Mixture	IV	28% tin alloy
Dulcian	16'	hammered lead
Oboe	8'	90% tin alloy

Pedal	<i>30 notes C-f'</i>	
Principal	16'	Great
Subbaß	16'	wood
Octave	8'	Great
Spielflöte	8'	Great
Octave	4'	Great
Posaune	16'	copper and hammered lead
Trompet	8'	Great

Accessories

Couplers

Great to Pedal, Swell to Pedal, Swell to Great

Tremulant affects the entire organ

Balanced swell pedal

Temperament: Neidhardt for a small city 1732

Wind Pressure: 70mm

From the Director of Music

Dr. Deborah Friauff

Director of Music & Organist for St. Andrew's Episcopal Church

Today we celebrate the culmination of a tremendous communal effort of labor, vision and love lasting the better part of 17 years as we dedicate Richards, Fowkes & Co.'s Opus 25 to the Glory of God.

From the foundation of the Organ Committee in July 2005 to the present day, countless people have brought and shared their gifts of time, talent and treasure in every phase of this project. Through it all, the unflagging guidance, support, and vision of the Rev. Alan Gibson was fundamental to the project coming to fruition.

In this brief historical summary of the work of the Organ Committee and many others, the love that the community of St. Andrew's has for the role of musical beauty in service to prayerful, uplifting and soul nourishing liturgy comes through as the ultimate reason for the project's success.

2005-2014

The Organ Committee was officially founded in July 2005 in hopes of addressing the disrepair of the 1971 Reuter Organ as a part of the Phase I Master Plan to renovate the Sanctuary. Three options were considered: rebuilding the Reuter Organ, replacing the Reuter Organ with an existing instrument of quality, or building a new instrument specifically designed for the Sanctuary of St. Andrew's. Upon evaluation of the Reuter Organ by Hal Gober of Gober Organs, Inc., it was determined that the cost of rebuilding the organ was not merited due to the quality of the instrument. One existing instrument of quality was considered but deemed not the correct fit for our community. Research was undertaken to identify quality organ builders for a new instrument, and after interviews were conducted and instruments visited, the committee identified Richards, Fowkes & Co. of Ooltewah, Tennessee as the builder of choice.

In 2005 and 2006 the Organ Committee presented a series of 'Organ 101' presentations to help the congregation understand the problems with the Reuter Organ. A good deal of positive energy developed from those presentations, and parishioners began to understand the failings of the Reuter Organ. Unfortunately, in 2008 a financial feasibility study mounted by the Phase I Master Plan Committee determined that St. Andrew's was, at the time, unable to raise enough funds to replace the Reuter Organ, and so the idea was tabled for the Phase I restoration.

The Rev. Alan Gibson expressed the vision to resume the unfinished Phase I business of replacing the organ. The Organ Committee visited a Richards, Fowkes & Co. instrument in Dallas, Texas, which resoundingly confirmed the choice of builder. The committee resumed its work in 2010, and mounted more congregational education efforts, further explaining the detriments of the Reuter Organ and unveiling a plan to reshape the balcony to house a new organ there. This culminated in 2014 with a presentation to the Vestry including a proposal for an expanded balcony that would house a new organ.

A financial feasibility study was undertaken to determine if the funds could be raised for this project, and it was determined that they could not. The Vestry asked the Committee to investigate whether an instrument could be placed in the front of the church, which would lower the cost of the project and circumnavigate the historical building concerns that were raised with the concept of a balcony expansion.

2015-2022

An Executive Organ Committee was formed with some members of the original committee, as well as some new members, which began the work to develop this new project in the front of the church and raise the funds to bring it to fruition. Architectural firm Quinn Evans worked with Richards, Fowkes & Co. organ builders and Threshold Acoustics to identify the scope of acoustic improvements that the church would need to support the choir, organ, and congregation. The firm of Richner & Richner was retained to guide the Committee through the fundraising process, which included not only gifts from individuals, but also many concerts, group gatherings, and hymnraisers.

In the end, the funds were raised, the building drawings and organ design were completed, the construction company Grunwell Cashero was hired, and construction took place from September 2020-March 2021 while the church was not being used for public worship during the COVID-19 pandemic. The building re-opened for public worship in August 2021, the new organ was delivered on November 1, 2021 and installed and voiced over several months. It was heard in its entirety for the first time on Easter Sunday, April 17, 2022.

Richards, Fowkes, and Co.
Opus 25
Donors

With prayers of thanksgiving to those who contributed to this gift of music for future generations at St. Andrew's, prayers of love for the departed, and prayers of gratitude to those who have given their time and talents to this project, to all of whom this gift is dedicated October 2, 2022:

To the Glory of God

Tom & Sue Adamson
Rebecca Aikman
Robert & Katherine Aldrich
Mel & Donna Amo
Roger Ashley
George & Grace Bacon
The Baird Family
Sally E. Baker
Sharon Mudd & Tom Balinski
Patricia Bard
Stephanie Barker
Chris & Kathryn Barnes
Richard & Dawn Barron
Mary & Stephen Bates
The Rev. Katherine Beck-Ei
Carol & Jacqueline Bennett-Donneghy
The Bickley Family
Anna & Derek Bier
Patricia Compton & Barbara Bleyaert
Fran & Joy Blouin
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Scott Merritts
The Bennett Family
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Robert Copp by James & Flora Ferrara
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Leo Leverault by his Family
Our Loved Ones by Jim & Carole Wortley
Patricia Lyndale and in thanksgiving
for her ministry
Johnson Olusoji Osuntuyi
by Hilda Osuntuyi and Family
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by Edwin & Hope Shimabukuro
Shayna Simon-Jaimon
by Roshayne Jaimon
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by W. Michael Brittenback

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Marion Hackley
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Anne Piehl
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Richard E. Short by John & Laurel Fingerle
Mable Cook Tilley, concert pianist,
by her granddaughter Colby Halloran
Marion M. Wightman
by an Anonymous Donor
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by Marcia & Joseph Sojkowski

In Thanksgiving for

Those donors who have chosen to remain anonymous and all those who contributed talent and treasure to the organ fundraisers.

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OPUS XXV

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