

COVER FEATURE

INTERLOCHEN CENTER FOR THE ARTS

DENDRINOS CHAPEL/RECITAL HALL

INTERLOCHEN, MICHIGAN

REUTER ORGAN COMPANY



Reuter Opus 2227, console and pipe facade displayed with stage lighting

From the President of Interlochen Center for the Arts

The world of arts education and performance these days is one of building partnerships and sustaining collaborations that enrich and extend the vitality of programs to new and larger audiences. Certainly that has been the case in the creation of the magnificent Upton-Murphy Organ (Reuter Opus 2227), a symbol of a remarkable collaboration between all who love and support organ education and performance at the Interlochen Center for the Arts, and around the globe.

Organ instruction was offered at Interlochen Arts Camp nearly 60 years ago, and added as a major at Interlochen Arts Academy in 1971. Since that time, this program has become a national leader in the education and preparation of young organists. Our graduates have formed a distinguished group of teacher/performers who have consistently gone on to this country's best collegiate and conservatory programs, great churches, and recital halls around the world.

When it became evident in 2004 that our organ was *in extremis*, a truly remarkable series of partnerships created the beautiful result that you see in these pages. Motivated by the memory of founding organ faculty member Robert Murphy and energized by his successor, alumnus and artist teacher/performer Tom Bara, Interlochen organ alumni, faculty, family, students, trustees, friends, organ lovers, and Interlochen came forward with

funding to make this possible. The selection of the Reuter Organ Company formed the last partnership, as these talented craftsmen and musicians took our instrument and gave it a new life. Perhaps most important, Reuter worked carefully within our budget with a level of respect for our program and engagement with our community that created deep personal and professional partnerships.

In November 2006, President Bush presented the National Medal of Arts to the Interlochen Center for the Arts, citing our distinguished heritage as a center for arts education and performance, and our efforts to energize our mission for the future. Certainly that is what has happened in the restoration of the Upton-Murphy Organ. As we celebrate this wonderful instrument, the partnerships continue to grow. Great alumni organists are returning for special recitals, inspiring the next generation of organ students who will continue this distinguished heritage and unique program. Interlochen has been privileged to support such a program in the past, and we are proud of this installation, so that it can serve as a model to the nation to support and encourage this rich musical tradition.

JEFFREY S. KIMPTON

From the Organ Instructor

Interlochen Center for the Arts, though originally known for its Arts Camp, is also acclaimed for its 475-student fine arts boarding high school with college preparatory academics, as well as two public radio stations,

a K-8th-grade day school, an arts festival, and adult and professional education programs. Interlochen has a distinguished history as a training ground for organists, with successful graduates at all parts of the professional spectrum, including many alumni who have won major competitions and hold prominent music positions. Interlochen's organ department has a threefold mission: to provide an environment and education that attracts talented and dedicated organ students from around the country; to expose talented musicians to the organ and encourage them to pursue it, either as a primary or secondary instrument; and to model and champion leadership qualities such as optimism, responsibility, and entrepreneurial creativity that graduates need to positively affect the organ world.

The new Upton-Murphy organ is the centerpiece of our program. Running almost literally around the clock as a performing, teaching, and practice instrument, it is an inspiration to our students, their teacher, and enthusiastic audiences. This organ complements our 14-rank Gabriel Kney tracker organ, a harpsichord, a fortepiano, and modern grand pianos, giving our students a range of experience with different actions and touches.

Dendrinos Chapel/Recital Hall, where the new organ is housed, is an intimate, warm performing space with many advantages, but it is a challenging acoustic for the organ. Another challenge was that, even with the enthusiastic support of our administration, the board of trustees, and the community, our resources for this project were limited. As we searched for builders, we looked for proven success at voicing in a variety of acoustics and creativity, talent, and artistry in assimilating old organs into new instruments. We were drawn to Reuter by their recent string of successes, especially organ betterment projects in Allentown, Pennsylvania, and Lincoln, Nebraska. Reuter has been absolutely fantastic. They brought to this project an exciting combination of imagination and risk-taking along with experience, capacity, skill, and "don't give up until it's right" follow-through to make this organ so successful.

Our partnership with Reuter has been rewarding and merits comment. When it comes to collaboration and communication, I imagine that there is a wide range of builder-client relationships. On one end is the "customer is always right" model, where the builder does whatever the customer wants, even if ill-advised; on the other end is the "builder as *artiste*" model, where the builder builds what they want, and the customer is virtually irrelevant. I was looking for something in the middle. I came to this project confident of what we wanted, but deferential to the experience and artistry of the builder. From the beginning, I felt especially comfortable with Reuter in that they thoughtfully listened to me and engaged me in mutually respectful give-and-take to make the best choices for this instrument. Tonal director Bill Klimas is an accomplished organist and church musician and an experienced teacher with a thorough knowledge of the repertoire. As we worked on this organ, we were able to visit different Reuter organs and play repertoire combinations that made specific demands on the instrument. Using existing installations as baselines was extremely helpful to our communication in planning our instrument.

Our dedication season started last summer with recitals and masterclasses with distinguished Interlochen alumni Janette Fishell, Scott Hanoian, and Charles Miller. In October, it continued with an alumni recital and Todd Wilson presenting the dedication recital and conducting a masterclass. It continues in February with our presentation of "Pipedreams Live!" with Michael Barone, featuring Interlochen students and recent alumni.

With Reuter Opus 2227, Interlochen has an instrument worthy of its mission and success. This superb instrument will inspire generations of young, talented, aspiring organists for many years to come.

THOMAS BARA

From an Organ Student

I have attended the Interlochen Arts Academy for the past four years and have had the opportunity to be a part of a stellar organ department that I feel has blossomed into an astounding one. Mr. Bara, my instructor at Interlochen, had made the best of our old organ for nearly four years: mending the organ as best he could and taking students into town and on tour to show them how first-rate organs should sound. Even when he preached that it is always the organist's job to make the organ sound good, he couldn't help himself from hinting at how much easier it would be with a good instrument. However, when Mr. Bara explained all the facets of the new organ, we, the students of the studio, began to understand just how easy our lives were about to become. It was interesting to watch the progress of the organ, witnessing both Reuter and Interlochen place complete trust in one another to accomplish their objective. From day one the crew was friendly and willing to take as much time as was necessary to do the job well. They treated each pipe as a separate instrument and were more than eager to re-adjust a rank so that it fit perfectly into the acoustics of our space. The workers were even ecstatic to show us students a few tricks of the trade, as they did their best to make an organ that would be unique to Interlochen. During the six or seven months I have spent playing on this beautiful instrument, I have felt myself grow daily and am thrilled that this organ will help students for years to come. I hope I can continue to play on such exceptional instruments throughout my career.

SAMUEL REESE, Senior Organ Major

From the Builder

BRIEF COMPANY HISTORY

Since its founding in Trenton, Illinois, some 90 years ago and its relocation to Lawrence, Kansas, in 1919, the Reuter Organ Company has grown into one of the country's leading and most respected pipe organ builders, with a highly skilled and dedicated work force of craftspeople, designing and constructing instruments in a state-of-the-art manufacturing and corporate complex—the largest new building project for a major pipe organ builder in the last 50 years. The firm, which in its first year of business in 1917 had but a single contract, has become an international concern with organs in Canada, Taiwan, Korea, and nearly every U.S. state. The first Reuter organ is still playing today in Mattoon, Illinois. Since that first installa-



Interlochen's console in the Reuter shop



Thomas Bara, instructor of organ, and Interlochen organ students

tion, Reuter has created over 2,200 new instruments for cathedrals, churches, chapels, schools, synagogues, concert halls, theaters, and residences. These many different stories are a mosaic of American musical and religious life and one company's role in that heritage. The pieces come together in the Reuter Organ Company of today: a pipe organ builder compelled by an *unwavering vision*—to craft the best the industry has to offer, dedicated to artistry and integrity, and built to the Glory of God.

ON TONAL DESIGN AND THE INTERLOCHEN PROJECT

Tonal direction at Reuter is driven by a conscious effort to gain an understanding of a particular need as it relates to the customer's music program—in this instance the program is extraordinarily comprehensive, because the pipe organ is used constantly as a teaching and performing instrument—and this work is done with an appreciation of the acoustics and architecture of the physical

space. Defined by a cooperative working relationship focused exclusively on artistic results, Reuter's new instrument at Interlochen, the firm's Opus 2227, represents the culmination of a rewarding creative partnership, one built on a well-informed musical vision and strengthened by creative and efficient use of all the resources at hand. This culture of collaborative achievement can deliver extraordinary results, and Interlochen's new recital instrument is a fine example of this work.

It is a rare privilege indeed to be charged with crafting a new organ for an institution such as the Interlochen Center for the Arts. With a long history of musical excellence, the cultural influence of this little school in the quiet woods of Michigan spreads far beyond its tranquil setting, to national and international stature, with its many gifted students, alumni, and faculty.

It was understood from our initial discussions with Tom Bara, Interlochen's organ instructor, that the new instrument must

provide a fitting introduction to the pipe organ for many brilliant yet impressionable young musicians. Musically, it must be versatile enough to offer the tonal resources needed to convincingly and creatively present a wide range of literature. The console must allow for efficient use by several demanding players, and have the capability for quick portability for use in a very busy performance setting. Visually, the facade must not only be pleasing to the eye but also be "musical" to look at. Its appearance would need to evoke the spirit of music, while at the same time distinguishing itself as "uniquely Interlochen."

For nearly 25 years, Interlochen was served by a derivative of Aeolian-Skinner's Opus 1067, originally built for Hanover College in Indiana in 1948. Although of noble pedigree, it had been compromised by an unfortunate reinstallation, internal water damage, and some well-intentioned alterations. A creative approach was needed to retain the most value possible from it. Although the musical expectations were very high for this project, by necessity the new organ also needed to be an expression of good stewardship on the part of all involved. Without musical compromise, the best portions of the Aeolian-Skinner and the subsequent additions were renewed and redeployed in the new instrument. It is no longer an Aeolian-Skinner organ. Rather, it is very much a Reuter organ, but having a uniqueness offered by a distant musical voice of talented artisans from a former time.

The organ features complete principal choruses in each division, all new save for one stop, and each of different design to lend its own voice to the ensemble. All of the existing reeds were retained and rebuilt, with only the Great/Pedal Bombarde being new. The non-facade portions of the Pedal division are made up mostly from the Aeolian-Skinner Great pipes, rescaled with new pipes as needed. The Swell, Choir, and Pedal chests are largely from the existing organ, with the Great chests being new. All of the chamber winding components are new. The flamed copper facade comprises the bass octaves of four stops. The Interlochen Center for the Arts's logo is suspended above the facade. It is constructed of contrasting hand-laminated hardwoods and displayed as a trio of three-dimensional "waves." In keeping with the visual motion of the logo, the overlapping sections and pipe mouth contour of the flamed copper facade were designed to suggest this distinctive symbol of the school.

The intimate acoustical environment of Dendrinos Chapel/Recital Hall presented many tonal challenges. The instrument needed to be strong enough to effortlessly satisfy a full house, while not being overbearing to the students and faculty when practicing in an empty hall. As any experienced builder will know, it often takes some time to really discern an organ's impact in its space. Such builders will also know that it is undesirable to have an instrument that overwhelms the space in its raw form; rather, the knowledgeable builder prefers to approach the acoustical environment from a position of reserve, leaving some of the irreversible "loudening" voicing processes for later stages of the tonal finishing. After some initial onsite tonal work in April 2006, we made subsequent visits in June and October 2006, each time taking "baby steps" to both refine, and arrive at, an ideal level of musical en-

ergy. The finished instrument is commanding both in voice and appearance.

SOME WORDS OF THANKS

It has been a pleasure to work with Interlochen President Jeff Kimpton, organ instructor Tom Bara, and the helpful staff at Interlochen. Also, many thanks to the wonderful organ students whose rare talent and enthusiasm have provided us some of our greatest moments of inspiration. As pipe organ builders, we are extremely honored to have our work chosen as the centerpiece of Interlochen's reinvigorated program. By stepping forward to do this project, Interlochen has made a significant commitment to the future of the pipe organ. Their dedication to the study of music means that the performance of the great literature written for the King of Instruments remains a viable art form. Interlochen's highly regarded position as one of the leading educational institutions for performing arts offers a unique opportunity for organ study, as spotlighted recently in *USA Today*. Reuter is proud of its partnership with such a venerated and visionary institution. Together, Interlochen and Reuter have made a dramatic statement about the future of the pipe organ, and by naming it the Upton-Murphy Pipe Organ, the school has paid tribute to its finest and most enthusiastic supporters of organ music education. In the spirit of that vision, we extend our best wishes to the Interlochen community, and we hope this instrument will provide a lasting inspiration to the bright, young musical minds that will hear it and play it for years to come.

THE REUTER ORGAN COMPANY
ALBERT NEUTEL JR., President
WILLIAM KLIMAS, Vice President and Artistic Director

Special thanks to Lance Luce and Hammell Music (Detroit metro area) for their assistance onsite during the Interlochen project.

THE ARTISANS

Administration
Dorothy Schaake
Kay Miller
Chris Leaver
Bill Klimas
JR Neutel
Albert Neutel Sr.

Assembly
Rod Czerniak
Chris Ruhlman
Mike Morgan

Case and Console Building
Ed Dorssom
David Hadl
Steve Major
Justin Hodson

Case Design
Tom Cashen

Chests and Handwork
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Mary Hulse
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Lloyd Jensen
Kay Leach
Karl Swoyer

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George Renault

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Courtesy of Reuter Organ Co.
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John Bechen
Proctor Crow
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Installation
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John Leach
Aaron Young
Steve Major
Paul Benner
Don Gauthier

Tonal Finishing
Bill Klimas
Proctor Crow
Tom Watgen

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DENDRINOS CHAPEL/RECITAL HALL

UPTON-MURPHY PIPE ORGAN

REUTER OPUS 2227
THREE MANUALS • 50 RANKS • INSTALLED 2006

GREAT

16 Violone (ext.)
16 Rohrflute (Sw.)
8 Diapason
8 Harmonic Flute
8 Bourdon
8 Violone Cello
4 Octave
4 Spillflute
2½ Quint
2 Fifteenth
Cornet III
Furniture IV
16 Double Trumpet (Sw.)
16 Contra Oboe (Sw.)
8 Bombarde
8 Petite Trompette (Ch.)
Tremolo
Chimes

SWELL

16 Rohrflute (ext.)
8 Geigen
8 Rohrflute
8 Salicional
8 Voix Céleste
4 Geigen Octave
4 Traverse Flute
2½ Nazard
2 Block Flute
1½ Tierce
Plein Jeu III-IV
16 Contra Oboe (ext.)
8 Trumpet
8 Oboe
4 Clarion
Tremolo

CHOIR

8 Principal
8 Open Flute
8 Stopped Flute
8 Dulciana
8 Unda Maris
4 Octave
4 Cor de Nuit
2 Super Octave
1½ Quint
Mixture III
8 Bombarde (Gt.)
8 Petite Trompette
8 Clarinet
Tremolo

PEDAL

32 Subbass (ext.)
16 Contrebass
16 Subbass
16 Violone (Gt.)
16 Rohrflute (Sw.)
8 Octave
8 Contrebasse (ext.)
8 Subbass (ext.)
8 Violone Cello (Gt.)
8 Rohrflute (Sw.)
8 Open Flute (Ch.)
4 Choral Bass
4 Subbass (ext.)
16 Bombarde (ext.)
16 Double Trumpet (Sw.)
16 Contra Oboe (Sw.)
8 Bombarde (Gt.)
8 Trumpet (Sw.)
8 Oboe (Sw.)
4 Clarion (Sw.)
4 Oboe (Sw.)