



# THE PIPES ARE CALLING!

*A Recital to Benefit  
the Restoration of Opus 414*

**Wednesday, August 30 | 6:30 p.m.  
First United Methodist Church  
The Chicago Temple**

# Opus 414

## *A Sanctuary of Sound in the Heart of the City*

Opus 414 (formally, E.M. Skinner, Opus 414) is the name of the pipe organ located in the first-floor sanctuary of First United Methodist Church in the Chicago Temple building. Like most pipe organs, Opus 414 was named for its builder (E.M. Skinner) and given an Opus number (414) that identifies its place in the chronology of the organs built by Skinner.

## Importance of Opus 414



For almost 100 years, Opus 414 has been an integral part of the Chicago Temple and its music ministry. In addition to the organ's critical role in worship services, its music has provided joy, celebration, solace, and comfort to our congregation, our neighborhood, our city, and beyond.

Natural deterioration from nearly a century of continuous use and damage from three separate water leaks have severely compromised the organ's mechanical integrity. In its current state, less than 50 percent of the organ is fully functional and its performance is unpredictable.

*After almost a century of service, less than 50 percent of the organ is fully functional.*

## Our Vision

It is our vision that this invaluable musical resource be restored completely for another century of service as it and the Chicago Temple cross the threshold of their centennial anniversaries.

A restored Opus 414 will be able to continue to fulfill its traditional missions as well as launch new and unique ways of engaging with our immediate neighborhood, the larger metropolitan area, and those who visit us from around the world. The restored organ will help express the identity, mission, and aspirations of First United Methodist Church of Chicago.

# Schantz Organ Company

Through a rigorous bidding and selection process, the Schantz Organ Company has been selected to carry out the restoration of Opus 414. The company was founded in 1873 and is the oldest and largest American pipe organ builder still under management of the founding family. Today Schantz is widely considered to be America's premier builder of electric-action pipe organs.

Our restoration work will involve pipe replacement as well as the careful restoration of existing pipework and the complete refreshment and updating of all mechanical systems of the organ. A new console will be custom designed to perfectly fit the capacities of the restored instrument.

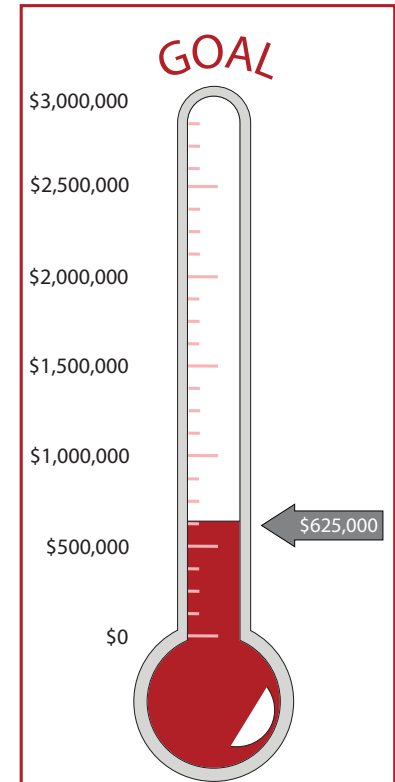
## Project Timeline

The Opus 414 Restoration Campaign began in the fall of 2019, just prior to the pandemic outbreak and lockdown. Our efforts were primarily postponed until this year when we engaged a professional fundraising consultant, Helen Dannelly, to help guide our process.

Once the renovation contract has been signed, Schantz will schedule the Chicago Temple Opus 414 Project into their slate of projects. Removal, restoration, and re-installation of Opus 414 will take between 12 and 16 months.

## Campaign Goal

In addition to the restoration cost of more than two million dollars, we are seeking an additional one million dollars to endow the ongoing maintenance of the organ and to provide a performance fund to ensure that the organ can be heard by the widest audience possible for generations to come.



*The project is nearly 20 percent of the way towards its goal.*

## Program

- I. ELIJAH, Op. 70  
If with all your hearts  
Then shall the righteous shine forth
- II. *Eterno amore e fè*
- III. *Amorosi miei giorni*
- IV. RIGOLETTO  
*Caro nome*
- V. EUGENE ONEGIN, Op. 24  
Lensky's Aria
- VI. POÉMES POUR MI  
*Action de grâces*
- VII. ORATORIO DE NOËL, Op. 12  
*Domine, ego credidi*
- VIII. JOHANNES PASSION, BWV 245  
*Zerfliesse mein Herze*
- IX. Danny Boy
- X. LA TRAVIATA  
*Sempre libera*
- Felix Mendelssohn  
(1809-1847)
- Gaetano Donizetti  
(1797-1848)
- Stefano Donaudy  
(1879 – 1925)
- Giuseppe Verdi  
(1813-1901)
- Pyotr Ilyich Tchaikovsky  
(1840-1893)
- Olivier Messiaen  
(1908-1992)
- Camille Saint-Saëns  
(1835-1921)
- J. S. Bach  
(1685-1750)
- Frederic E. Weatherly  
(1848-1929)
- Giuseppe Verdi  
(1813-1901)

## Artists

### *Ayla Langer, Soprano*

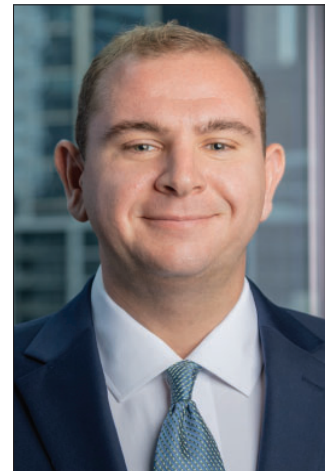


Ayla is a Wisconsin native with a passion for captivating audiences around the world with her powerful and expressive voice. Recent notable highlights include her role as the Soprano Soloist with a Northwestern University symphony and chorus in Poulenc's *Gloria*, and her engagement with the soundSCAPE International New Music Festival in Maccagno, Italy, where she was featured as a main soloist in the European premiere of the contemporary opera *Don't Blame Anyone* by Carlos Sanchez-Gutierrez.

She was awarded first place in the Josephine L Puma Vocal Scholarship from the Casa Italia Vocal Competition. She also secured First Place in the Chicago Chapter NATS Competition and has been recognized as a First Round Winner in the Classical Singer Vocal Competition.

Ayla earned her Bachelor's degree, cum laude and with honors in vocal performance from Northwestern University in 2019. She currently studies in the vocal studio of renowned soprano Emily Birsan. Ayla resides in vibrant Uptown, Chicago with her partner and two kitties.

### *Grant T. Papastefan, Tenor*



Grant is a tenor and lawyer from Chicago. Grant earned his Bachelor of Music in Voice & Opera and Political Science from the Bienen School of Music at Northwestern University, where he studied voice with Kurt Hansen. Also a passionate choral singer and conductor, Grant sang in choirs and studied conducting with Donald Nally throughout his time at Northwestern.

After graduating in 2019, Grant attended the University of Michigan Law School where he continued to pursue music, singing in choirs



with Eugene Rodgers and studying voice with Stanford Olsen. Grant also was a member of the Headnotes—the law school’s cappella group—and TJ Hooper and the Learned Hand, the law school’s cover band.

Originally from Lake Forest, Grant now lives in the Gold Coast and works as a commercial litigator, specializing in antitrust and whistleblower representation. Since moving back to Chicago, he has continued studying music, supporting the arts as a volunteer with Lawyers for the Creative Arts, and singing as a proud member of the Chicago Temple choir.

### *Dr. Phillip Kloeckner, Organist*



Phillip Kloeckner is an organist, harpsichordist, pianist, conductor, teacher, and scholar. Most recently, he presented the newly discovered organ works of Giacomo Puccini to the American Guild of Organists at their convention in Kansas City.

He is the founder and artistic director of the Chicago International Organ Academy (cioa.global), which has pioneered online lessons and courses for organists of all levels of achievement. His textbook, *Functional Hearing: A Contextual Method for Musicianship*, is now being prepared

for a second edition by Routledge. In 2012, he joined the music faculty of The University of Chicago and founded the Rockefeller Chapel Organ Studio.

Phillip Kloeckner has been the organist of First United Methodist Church of Chicago since October, 2016. In addition to playing the organ for all services at the church, he dedicates time to the restoration, preservation, promotion, and appreciation of the church’s historic E. M. Skinner organ.

Dr. Kloeckner earned degrees at Swarthmore College, the Oberlin Conservatory, and at Rice University, where he was invited to serve on the faculty after receiving his doctoral degree in organ performance and was integrally involved in the creation of the Fisk-Rosales organ. His first solo CD, *Exotic Variations*, was recorded on this instrument for Raven Recordings.

While in Houston, he was the artistic director of the United Nations Association International Choir for nine seasons and wrote his doctoral dissertation on nineteenth-century organs in Perú.

His solo and collaborative performances as organist, harpsichordist, and conductor continue to be critically praised and appreciated by live and broadcast audiences in many of the most prominent venues in the USA, Europe, and Latin America. His most recent recital tour of Europe included performances for the College Music Society in Belgium (Ghent) and in Sweden (Karlskrona).

### *Karina Kontorovitch, Pianist*



Ms. Kontorovitch was born in St. Petersburg, Russia. At the age of five, she started attending the Music School for Gifted Children, where she continued to study piano with Olga Manukyan until the family immigrated to the United States in 1991.

Ms. Kontorovitch earned both Bachelor and Master of Music degrees in Piano Performance from Northwestern University, taking a special

interest in chamber music and collaborative piano. Her teachers there included Sylvia Wang, Alan Chow, Laurence Davis, Richard Boldrey and Elizabeth Buccheri.

Ms. Kontorovitch has taught at the Music Arts School in Highland Park and has been on the faculty of the Merit School of Music in Chicago from 2001-2017. She was on the Voice Faculty as a Coach/Accompanist for the National High School Music Institute at Northwestern University from 2005 until 2010. Since 2001, she’s been serving as a collaborative pianist, vocal coach and Russian diction coach at Northwestern University’s Bienen School of Music, where she collaborates with Voice and Opera Department students across all studios, preparing and accompanying recitals and other performances, co-teaching Russian Repertoire and Oratorio classes. Ms. Kontorovitch is a member of the Chicago Piano Vocal Score Ensemble and Tresillo.

She was on the coaching staff of the Castleton Music Festival in Virginia where she worked with the festival’s founder, the late Maestro Lorin Maazel.

Ms. Kontorovitch was most recently heard as a soloist with the Waukegan Symphony Orchestra under Maestro Stephen Blackwelder in a performance of Mozart’s *A Major Piano Concerto*, K 488.

## Thank You

We hope you enjoyed The Pipes Are Calling!,  
a recital to benefit the restoration of Opus 414.

Please consider visiting us at [opus414.org](http://opus414.org) or  
calling us at (312) 854-3835 to learn more  
about the organ, the restoration project, and  
ways you can help to support the next century  
of music, community, and fellowship that the  
restored organ will make possible.

With sincere appreciation,

The Committee for the Restoration of Opus 414



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SCAN ME