

*Please Silence All Cell Phones*

## **DEDICATION EVENSONG**

**Introit**

Leo Sowerby (1895-1968)

Eternal light, shine into our hearts,  
Eternal goodness, deliver us from evil,  
Eternal power, be our support,  
Eternal wisdom, scatter the darkness of our ignorance,  
Eternal pity, have mercy upon us,  
Through Jesus Christ our Lord. Amen.

Alcuin (735-804)

*Please Stand*

**Hymn Praise to the Lord, the Almighty**

LOBE DEN HERREN

Text: Joachim Neander – Music: *Erneuerton Gesangbuch*, 1665

1. Praise to the Lord, the Almighty, the King of creation;  
O my soul, praise him, for he is thy health and salvation:  
Join the great throng, psaltery, organ, and song,  
Sounding in glad adoration.
2. Praise to the Lord; over all things he gloriously reigneth:  
Borne as on eaglewings, safely his saints he sustaineth.  
Hast thou not seen how all thou needest hath been  
Granted in what he ordaineth?
3. Praise to the Lord, who doth prosper thy way and defend thee;  
Surely his goodness and mercy shall ever attend thee.  
Ponder anew what the Almighty can do,  
Who with his love doth befriend thee.
4. Praise to the Lord! O let all that is in me adore him!  
All that hath life and breath come now with praises before him!  
Let the amen sound from his people again;  
Gladly for ever adore him.

**Psalm 150**

Anglican Chant (G. S. Talbot)

- 1 Alleluia! Praise God in the holy temple; \*  
praise God in the firmament of power.
- 2 Praise God for every mighty act; \*  
praise God's excellent greatness.
- 3 Praise God with the blast of the ram's-horn; \*  
praise God with lyre and harp.
- 4 Praise God with timbrel and dance; \*  
praise God with strings and pipe.
- 5 Praise God with resounding cymbals; \*  
praise God with loud cymbals.
- 6 Let everything that hath breath\*  
praise the Lord.

**1<sup>st</sup> Reading:** Psalm 101: 1-3, 6,7; Proverbs 3:33

*I will sing of your love and justice;  
to you, Lord, I will sing praise.  
I will be careful to lead a blameless life  
when will you come to me?*

*My eyes will be on the faithful in the land,  
that they may dwell with me;  
the one whose walk is blameless  
will minister to me.*

*I will conduct the affairs of my house  
with a blameless heart.  
I will not look with approval  
on anything that is vile.*

*No one who practices deceit  
will dwell in my house;  
no one who speaks falsely  
will stand in my presence.*

*The Lord's curse is on the house of the wicked,  
but he blesses the home of the righteous.*

**Magnificat (Evening Service in G)**  
Gabrielle Haigh, soprano

Charles Villiers Stanford  
(1852-1924)

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For he hath regarded the lowliness of his handmaiden. For behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified the, and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things, and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed for ever. *Gloria.*

**2<sup>nd</sup> Reading:** Hebrews 3: 1-6

*Therefore, holy brothers and sisters, who share in the heavenly calling, fix your thoughts on Jesus, whom we acknowledge as our apostle and high priest. He was faithful to the one who appointed him, just as Moses was faithful in all God's house. Jesus has been found worthy of greater honor than Moses, just as the builder of a house has greater honor than the house itself. For every house is built by someone, but God is the builder of everything. "Moses was faithful as a servant in all God's house," bearing witness to what would be spoken by God in the future. But Christ is faithful as the Son over God's house. And we are his house, if indeed we hold firmly to our confidence and the hope in which we glory.*

**Nunc Dimittis (Evening Service in G)**  
Brennan Cockey, baritone

C. V. Stanford

Lord, now lettest thou thy servant depart in peace, according to thy word; For mine eyes have seen thy salvation, which thou hast prepared before the face of all people, To be a light to lighten the Gentiles, and to be the glory of thy people Israel. *Gloria.*

**Sermon – A Symphony of Life**

The Rev. Dr. Daniel Tipton

By wisdom a house is built,  
and through understanding it is established;  
Through knowledge its rooms are filled  
with rare and beautiful treasures

Proverbs 24: 3-4

*Please Stand*

**Liturgy of Dedication for the House**

Minister: In acknowledgment of God's faithfulness, enduring love and great grace extended to all through Jesus Christ, we join Dr. & Mrs. Blackstone in the dedication of this house to the honor and glory of the triune God.

**All: Praise God from Whom all blessings flow.**

Minister: We acknowledge with gratitude the inspiration, vision and dreams inspired in them by the Holy Spirit of God.

**All: Praise Him all creatures here below.**

Minister: We blend our hearts with those above who joyfully celebrate God's blessings and His great glory.

**All: Praise Him above, ye heavenly hosts.**

Minister: To God be the glory, great things He hath done.

**All: Praise Father, Son and Holy Ghost. Amen.**

Minister: May this house and home always be a place where God is loved and honored and where all who live or come and go from this place may grow in grace and goodness and in favor with God and man.

**All: We dedicate this house.**

Minister: May this house and home always be a place where through the years its residents shall have a place of private worship, a place of prayer and renewal, then go forth to serve the needs of humanity.

**All: We dedicate this house.**

Minister: May this house and home be a place of joyful celebration, inspiring all who come and go from here with the blessings of music, art and architecture.

**All: We dedicate this house.**

Minister: May this house always be a witness to God's excellence in all things, but especially in modeling God's intended gift of harmony, balance and beauty in all aspects of life.

**All: We dedicate this house.**

Minister: To the honor and glory of God, for the benefit of its residents, for the blessings, encouragement and service to all possible people and the needs of society.

**All: We dedicate this house.**

**Liturgy of Dedication for the Instruments**

Forasmuch as God has placed in the hearts of Dr. & Mrs. Blackstone to build this pipe organ and secure these instruments as a testimony of God's glory and goodness, it is right that we should join them as friends, coworkers and family in dedicating these splendid instruments to the glory of God, the Father, to Jesus Christ our Lord and Redeemer, and to the blessed Holy Spirit, whose presence alone transforms melodies into ministries in the inner recesses of our hearts and souls.

Minister: To our Father, which art in heaven, the author and designer of all music, art, beauty, goodness and wisdom, the creator and planner of the vastness of our universe and the intricacies of all creation.

**All: We praise You, O God. Hallowed be Your name.**

Minister: To our Lord Jesus Christ, the provider of redemption according to the plan of the Father,

**All: We praise You, Lord Jesus. May Your kingdom come and Your will be done, on earth as it is in heaven.**

Minister: To the blessed Holy Spirit, Whose presence sanctifies our gifts and brings the grace of God to our hearts and minds through faith in Christ.

**All: We praise You, oh blessed Holy Spirit of God. You are welcomed in this place.**

Minister: Because You, oh God, have given us the privilege of rejoicing in the creative blessings of music and melody to bless us and others.

**All: We dedicate these instruments to Your honor and glory.**

Minister: Because Your gift of music to us, oh God, creates a symphony of joy in our hearts that reminds us of Your goodness and grace.

**All: We dedicate these instruments to Your honor and glory.**

Minister: Because of the deep desire and motives of the hearts and minds of those who commissioned the development and acquisition of these instruments that these will each reveal the greatness and majesty of God.

**All: We dedicate these instruments to the honor, glory and praise of God.**

Minister: Because inspiration and praise will rise from the hearts of all who bask in the blessings of the music sounding forth from these instruments.

**All: We dedicate these instruments to the honor, glory and praise of God.**

Dedication Prayer

The Rev. Dr. Tipton

Introduction of the Architect, Richard Fleishman

Introduction of the Organ Builders

Remembering those who have gone before, and who played a part in creating this organ

Anthem: I Was Glad

Sir Hubert H. Parry  
(1848-1918)

I was glad when they said unto me,  
we will go into the house of the Lord.  
Our feet shall stand in thy gates,  
O Jerusalem.  
Jerusalem is builded as a city  
that is at unity in itself.  
O pray for the peace of Jerusalem;  
they shall prosper that love thee.  
Peace be within thy walls,  
and plenteousness within thy palaces.

Psalm 122, vss. 1-3, 6,7

Concluding Prayer

The Rev. Mark McGuire

*Please Stand*

Hymn O God, our help in ages past  
Text: Isaac Watts – Music: William Croft

ST. ANNE

*1. O God, our help in ages past,  
our hope for years to come,  
our shelter from the stormy blast,  
and our eternal home.*

*4. A thousand ages, in thy sight,  
like an evening gone;  
short as the watch that ends the night,  
before the rising sun.*

*2. Under the shadow of thy throne,  
still may we dwell secure;  
sufficient is thine arm alone,  
and our defense is sure.*

*5. Time, like an ever rolling stream,  
bears all who breathe away;  
they fly forgotten, as a dream  
dies at the opening day.*

*3. Before the hills in order stood,  
or earth received her frame,  
from everlasting, thou art God,  
to endless years the same.*

*6. O God, our help in ages past,  
our hope for years to come;  
be thou our guide while life shall last,  
and our eternal home.*

*The Trinity Chamber Singers  
Todd Wilson, Organist & Choirmaster  
Nicolas Haigh, Associate Organist*

## INTERVAL

Dr. Eugene and Janet Blackstone and Architect Richard Fleischman will be available to answer questions about the house. Todd Wilson, Michael Petrosch, David von Behren, Garrett Law, and organ builders will be available to answer questions about the pipe organ.

Gravis Catering offers:

Roast beef sliders with horsey sauce cornichon pickle

Caprese sliders with fresh mozzarella, basil, tomato, balsamic glaze

Smoked salmon sliders with dill, cream cheese spread

Pork belly sliders

Fresh-cut assorted vegetables

Assorted cubed cheeses, brie, grapes, crackers

*Please Silence All Cell Phones*

## CONCERT

**Todd Wilson, House Organist,  
and Friends**

Passacaglia in C Minor, BWV 582

Johann Sebastian Bach  
(1685-1750)

Aria from Messiah

Rejoice greatly, O daughter of Zion

Margaret Carpenter, soprano

George Frideric Handel  
(1685-1759)

Two English Miniatures

Tuba Tune in D, Op. 15

Craig Sellar Lang  
(1891-1971)

Londonderry Air

arr. Edwin H. Lemare  
(1865-1934)

Fantasy on themes from *Carmen*

George Bizet  
(1838-1875)  
arr. E. H. Lemare

Clarinet Concerto in A Major, K. 622

II. Adagio

Franklin Cohen, clarinet

Wolfgang Amadeus Mozart  
(1756-1791)

Two Preludes on American Hymn Tunes

There is a happy land

I love thee, my Lord

George Shearing  
(1919-2011)

A Song without Words

Craig Phillips  
(b. 1961)

Pamela Kelly, cello

Symphony No. 5, Op. 42

I. Allegro vivace (Variations)

Charles-Marie Widor  
(1844-1937)

## BIOGRAPHICAL SKETCHES

### Musicians

**Todd Wilson**, house organist, heads the Organ Department at the Cleveland Institute of Music, is Director of Music at Trinity Cathedral, and is curator of the Norton Memorial Organ in Severance Hall, home of the Cleveland Orchestra. He can be heard in major venues around the world.

**Nicolas Haigh** is a Fellow of the Royal College of Organists. He served last year as Organist at New College, Oxford, UK, and is now Assistant Organist at Trinity Cathedral. He is cofounder of L'Académie du Roi Soleil, an early music consort performing French Baroque music – a collaboration between English and American colleagues.

**Trinity Chamber Singers** is an auditioned group of approximately 20 singers who sing Evensong and concerts at Trinity Cathedral. They sang services at Wells Cathedral in England in 2012, and will return to Wells and Chichester Cathedrals in 2016.

**Gabrielle Haigh**, soprano, studied Classics at Cambridge University, where she also sang in the Clare College Choir. She has appeared as soloist with the Canton Symphony, Apollo's Fire, and the European Baroque Orchestra. She currently sings with Quire Cleveland, Trinity Chamber Singers and Trinity Cathedral Choir.

**Brennan Cockey**, bass, is a senior at the Baldwin Wallace Conservatory of Music where he studies with James Mismas and sings in the Motet Choir. He has sung with the Trinity Chamber Singers and Cathedral Choir since 2014. He hopes to graduate this spring and secure a music teaching job in the Cleveland area.

**Margaret Carpenter**, soprano, specializes in early renaissance and baroque music. She is cofounder with Nicolas Haigh of L'Académie du Roi Soleil. She sings with Apollo's Fire, Quire Cleveland, and at Trinity Cathedral, while dividing her time between the US and abroad.

**Franklin Cohen** heads the Clarinet Department at the Cleveland Institute of Music and is Principal Clarinet Emeritus of the Cleveland Orchestra, having recently stepped down after 39 seasons with the Orchestra. He has performed around the world, and launched ChamberFest Cleveland with his daughter, violinist Diana Cohen, heard here at the Blackstone residence this spring and for the finale in July.

**Pamela Kelly** has taught a generation of young cellists over the past 20 years in her position as teacher in the Preparatory Department at the Cleveland Institute of Music. She is a member of the Suzuki Association of the Americas, and is well known as a performer as well as a teacher.

### Architecture

**Richard Fleischman**, of Richard Fleischman + Partners Architects (RF+PA), Cleveland and Cincinnati, is an award-winning architectural firm that since 1961 has designed spaces where people learn, work, play, worship, and dream. His work with scores of sacred spaces was an ideal background to create a home for music—not just aural but equally visual as he worked tirelessly with the organ builders to create the dynamic appearance of the pipe organ.

#### **Organ tonal design, pipe-making, voicing, and tonal finishing**

**John Hendriksen**, former head voicer, Aeolian-Skinner Organ Co., specified the tonal palate of the Blackstone Residence Pipe Organ starting in 1983, with pipe voicing beginning in Birmingham in 1988. Antiphonal and Echo organs were added in the mid-1990s, and then again when the 64-rank instrument was moved from Birmingham to Cleveland. All pipe voicing was done on site, followed by tonal finishing. (See Tributes.)

**Thomas Anderson**, former head of flue pipemaking, Aeolian-Skinner Organ Co., made the vast majority of the many thousands of new pipes in the organ, including those he made in the 1980s, 1990, and for the Cleveland installation. He spent weeks on site in Birmingham refurbishing a number of “found” recycled pipes, mainly for what is now the South Pedal Division.



**Organ construction and infrastructure – from visual design, to windchests, scaffolding, winding, organ control, and myriad other details**

Paul Staley and David Bond, pipe organ installers  
Niagara Organ Works, Inc.  
Buffalo, NY

Kevin Scheider, console refinishing and chest work  
Keuka Specialty Woodworking of WNY, Inc.  
Buffalo, NY

John Nolte and sons, visual design, South Organ and North Principal Facade  
Nolte Organ Building  
West Allis, Wisconsin

Shawn Keith, visual design, North Organ and North Organ chest work  
S.P. Keith & Associates  
Ludington, MI

Richard Schneider, electrical and pipe refinishing  
Schneider Pipe Organs, Inc.  
Kenney, IL

Joe Clipp, organ reeds  
Trivo Company, Inc.  
Hagerstown, MD

Dick and Linda Wilcox, pipe organ relay (brains of the organ)  
Uniflex Relay Systems  
Union City, IN

**Dedication**

**Rev. Dr. Daniel Tipton** is Senior Pastor, Daybreak Church, in the Columbus, Ohio, area, on the Board of Trustees of Ohio Christian University, and formerly General Superintendent of the Churches of Christ in Christian Union. A decade before his death, Dr. Blackstone's father, George Blackstone, chose Dr. Tipton to officiate at his funeral service, as he also did for the funeral of Mary Blackstone. Dr. Tipton officiated at the groundbreaking service for the Blackstone Residence on Breezy Bluff in June 2005.

**The Rev. Mark McGuire** is rector, St. Paul's Episcopal Church, Lee's Summit, Missouri, an historic Carpenter Gothic style building on the U.S. National Register of Historic Places. Prior to entering the priesthood, Father McGuire worked for a quarter century in journalism at The Examiner newspaper in Independence, Missouri. A long-time associate of John Hendriksen, he assisted John with tonal finishing of the Blackstone Residence Pipe Organ.

# Blackstone Residence Pipe Organ Console Specifications

## 137 Ranks, 4706 Pipes, 10 Carillon Voices, 469 Electromechanical Bells

Great Division			
No.	Pitch	Stop Name	Pipes
1	16	Major Principal Bass	49
2	8	Major Principal	12
3	8	Principal	61
4	8	Harmonic Flute	61
5	8	Wood Stopped Flute	61
6	8	Support String	61
7	4	Principal	61
8	4	Coupler Flute	61
9	4	Support String	12
10	4	Forest Flute	61
11	2-2/3	Tapered Flute	61
12	2	Principal	61
13	2	Recorder	73
14	1-1/3	Tapered Flute	12
15	1	Fife	12
16	2	Minor Mixture 3 Rks	183
17	1-1/3	Mixture 4 Rks	244
18	16	Trombone	
19	8	English Trumpet	61
20	8	English Bells	25

Swell Division			
No.	Pitch	Stop Name	Pipes
21	16	Muted String Bass	61
22	16	Soft Bass Flute	61
23	8	Diapason	61
24	8	Chimney Flute	12
25	8	String	61
26	8	Celestial String	61
27	8	Muted String	12
28	8	Celestial Muted String	61
29	8	Celestial Twin Flute	61
30	4	Diapason 8th	61
31	4	Transverse Flute	61
32	4	Chimney Flute	12
34	4	Celestial Violin	
33	4	Celestial Muted Violin	
35	2-2/3	Chimney Flute	61
36	2	Diapason 15 <sup>th</sup>	61
37	1-3/5	Tapered Flute	61
38	2	Mixture 4 Rks	244
39		Grand Mutations 5 Rks	
40	16	Bassoon	61
41	8	French Trumpet	61
42	8	Oboe	61
43	4	Harmonic Trumpet	61
44		Chime	25 bells
45		Harp	44 bells
46		Celesta	25 bells
47	16	Swell to Swell	
48	8	Unison Off	
49	4	Swell to Swell	
50		Tremolo	

Baroque Division			
No.	Pitch	Stop Name	Pipes
51	8	Unison	61
52	8	Chimney Flute	61
53	4	Octave	61
54	4	Spire Flute	61
55	2	Fifteenth	61
56	2	Dark Flute	61
57	1-1/3	Nineteenth	61
58	1	Mixture 3 Rks	183
59	8	Crown Trumpet	61
60	8	Crook Horn	61

South Pedal Division			
No.	Pitch	Stop Name	Pipes
61	32	Principal Subbass	32
62	32	Resultant	
63	16	Principal Bass	12
64	16	Stopped Bass Flute	32
65	16	Muted String Bass	
66	16	Soft Bass Flute	
67	10-2/3	Fifth	32
68	8	Octave	32
69	8	Stopped Flute	
70	8	Chimney Flute	
71	8	Muted String	
72	5-1/3	Twelfth	12
73	4	Fifteenth	12
74	4	Double-mouth Flute	32
75	4	Wood Open Flute	32
76	4	Stopped Flute	32
77	2-2/3	Nineteenth	32
78	2	Twenty-second	32
79	2	Piccolo	32
80	3-1/5 / 2-2/3	Mutations	32
81	2	Mixture 4 Rks	128
82	1	Minor Mixture 3 Rks	96
83	32	Harmonics	
84	32	Subcontrabass Tuba	12
85	32	Contrabass Trombone	12
86	16	Trombone	32
87	8	Trumpet	12
88	4	Chimney Reed	32
89	2	Piccolo Trumpet	32
90		Tinkling Bells	80 bells

Antiphonal Division			
No.	Pitch	Stop Name	Pipes
91	16	String Bass	17
92	8	Tapered Principal	61
93	8	Celestial Tapered Principal	61
94	8	Dark Flute	61
95	8	Cello	12
96	4	Solo Principal	29
97	4	Tapered Octave	61
98	4	Hole Flute	61
99	4	Dark Flute	12
100	2	Tapered Principal	61
101	2	Hole Flute	12
102	1-1/3	Mixture 4 Rks	244
103	2-2/3 / 1-3/5	Fifth/Third 2 Rks	74
104		Grand Mutations 5 Rks	150
105	16	Lake Trombone	17
106	8	Trumpet	29
107	4	Piccolo Trumpet	12
108	8	English Bells	25 bells
109	8	Flemish Bells	61 bells
110	8	Quadra Bells	61 bells

Solo Division			
No.	Pitch	Stop Name	Pipes
111	8	Major Diapason	61
112	4	Major Octave	61
113	2	Major Super Octave	61
114	2	Major Mixture 4 Rks	244
115	8	Major Flute	61
116	8	Concert Flute	49
117	4	Concert Flute	12
118	8	Cello	61
119	8	Celestial Cello	61

120	4	Celestial Violin	24
121	16	Basset Horn	61
122	8	Crown Trumpet	
123	8	Tuba	61
124	8	French Horn	61
125	8	Keyhole Oboe	49
126	8	English Horn	61
127	8	Clarinet	12
128	8	Orchestral Oboe	61
129		Unison Off	
130		Tremolo	

Echo Division			
No.	Pitch	Stop Name	Pipes
131	16	Soft Bass Flute	12
132	8	Soft Stopped Flute	12
133	8	Keen String	61
134	8	Celestial Keen String	61
135	8	Muted String	61
136	8	Celestial Muted String	53
137	8	Silver Flute	49
138	8	Silver Flutes	49
139	8	Storyteller	61
140	8	Celestial Storyteller	61
141	4	Metal Stopped Flute	61
142	4	Celestial Keen Violin	
143	2	Magic Flute	61
144	1	Treble Magic Flute	12
145	16	Capped Bassoon	61
146	8	Capped Oboe	12
147	8	Human Voices	61
148		Harp Bells	61 bells
149		Celesta Bells	61 bells
150		Tremolo	

North Pedal Division			
No.	Pitch	Stop Name	Pipes
151	32	Double Stopped Bass	12
152	32	Resultant	
153	16	Principal Bass	32
154	16	String Bass	32
155	16	Stopped Bass Flute	32
156	16	Soft Bass Flute	
157	10-2/3	Fifth	32
158	8	Eighth	32
159	8	Celestial Tapered Principal	
160	8	Stopped 12 <sup>th</sup> Flute	32
161	8	Stopped Flute	12
162	8	Cello	12
163	8	Celestial Keen Strings	
164	5-1/3	Twelfth	12
165	4	Solo Principal	32
166	4	Fifteenth	32
167	4	Stopped 12 <sup>th</sup> Flute	12
168	4	Stopped Flute	12
169	4	Recorder	32
170	4	Violin	
171	2	Twenty-second	32
172	2	Dark Flute	32
173	2	Fife	12
174	2-2/3	Low Mixture 2 Rks	64
175	2	Mixture 3 Rks	96
176	32	Lake Contrabass Trombone	32
177	16	Lake Trombone	12
178	16	Capped Bassoon	
179	8	Trumpet	32
180	8	Capped Oboe	

## BEATITUDE WINDOW

In 1985, we commissioned Rohlf Studio of New York to create a stained glass window in the style of the 12<sup>th</sup> century, but informed by modern Near East archeology. Both the Rev. George Blackstone and the father of Flora Walters, the artist, worked together to create the unique set of 8 medallions. Each depicts one of the 8 beatitudes of Matthew 5:3-12 with a different story from both Old and New Testaments.



**Matthew 5:3** Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Depicted is the return of the lost, prodigal son (Luke 15:11-32)



**Matthew 5:4** Blessed are they that mourn: for they shall be comforted.

Jesus and the disciples are depicted en route to the raising of Jairus' daughter, only to be stopped on the way by the woman who touched the hem of Jesus' garment and was healed of her chronic hemorrhage. (Luke 8:41-56)





**Matthew 5:5** Blessed are the meek: for they will inherit the earth.

Meek, meaning disciplined. Depicted is prophet Jeremiah in the potter's house: "I went down to the potter's house, and I saw him working at the wheel. But the pot he was shaping from the clay was marred in his hands; so the potter formed it into another pot, shaping it as seemed best to him." (Jeremiah 18:1-4)

**Matthew 5:6** Blessed are those who hunger and thirst for righteousness: for they will be filled.

Depicted is the Samaritan women at Jacob's well, receiving the water of eternal life. (John 4:5-30)



**Matthew 5:7** Blessed are the merciful: for they will be shown mercy.

Depicted is the Good Samaritan who helps the injured Jewish man who had been mugged, unlike the priest and Levite who avoid him. (Luke 10:30-37)



**Matthew 5:8** Blessed are the pure in heart: for they will see God.

Depicted is Joseph rejecting the advances of Potiphar's wife, after which he was falsely accused and thrown into prison.  
(Genesis 39:7-20)

**Matthew 5:9** Blessed are the peacemakers: for they will be called children of God.

Depicted is making the first move: "If you are offering your gift at the altar and there remember that your brother has something against you, leave your gift there before the altar and go. First be reconciled to your brother, and then come and offer your gift."  
(Matthew 5:23-24)



**Matthew 5:10** Blessed are those who are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

Depicted is the stoning of Stephen, the first Christian martyr. Witnesses laid their coats at the feet of young man Saul, later to become the Apostle Paul. (Acts 7:54-60)



## TRIBUTES

### From the Architect

Bratenahl is a distinctive residential village, founded in 1905, with a current population of 1,350 and located along the shores of Lake Erie ten minutes northeast of downtown Cleveland. The surrounding residences, built over a century ago, were progressively eclectic in their day, when their classic European grandeur helped create a lifestyle for Cleveland's cultural and political leaders. Dr. Blackstone, a prominent physician-scientist at Cleveland Clinic, selected two parcels in the Breezy Bluff Development. This decision was the result of the need for sufficient space to build a house that could accommodate two separated divisions of a large pipe organ, each of different character, but blending as one.

Music (sound) was a major design determinant. Space was designed to incorporate interior shapes and surface to resolve the issue of echo and reverberation of playing instruments at both ends of the structure.

The proportion and size of the space created resulted in dimensions appropriate for a music, living, and dining environment. The residence is 9,000 square feet on three levels, with undulating wall surfaces and open floors. The major space is 80 feet long by 34 feet wide and 43 feet high, and the two pipe organ spaces each occupy an additional 8 feet. The pipe organ requires the house to remain "firm and solid," zero tolerance, with no drifting from reverberation or wind gusts, and no prominent standing waves.

With two portions of the organ dictating the size and proportion, the villa continues to reflect the same quality as its old classic counterparts. Because of sound, the spacious living areas are open to each other. This encourages flow from room to room. "The spaces are deceptively simple," notes Dr. Blackstone. "There is great beauty in the apparent emptiness and magnificent sound." He informed us that he and Janet covet their space, and the agreement between architect and owners was based on design compatibility. They believe their home is poetic and they have a responsibility to be the curator of their space. The villa is oriented toward the lake, affording expansive views with floor-to-ceiling glass.

The steel frame with 5-inch pipe columns and 10-inch wide flange beams were selected to meet the space expectations of the Blackstones' requirements. The diagonal bracing further acts as a design factor to defuse the sound and reverberation. The rigid frame with moment connections creates the volume for proper sound required for the zero tolerance. The central airshaft provides tempered air and proper levels of humidity. It also controls the sound factor associated with mechanical systems. The entire house is pressurized, and air is distributed at the pinnacle, with return air following the open grilles at ground level.

The house is a mosaic, created by the owner and architect.

**Richard Fleischman, FAIA, architect**

## **From the Rev. Mark McGuire**

In January of 1957, John Hendriksen left his native Holland for the United States to begin a new chapter in his life as a voicer for the prestigious Aeolian-Skinner Organ Co. of Boston. It was a career move that was to last well beyond the life span of the venerable organ building company.

For 6 of the 15 years he was with Aeolian-Skinner, John served as head voicer, voicing pipes for many of this country's most notable organs in cathedrals, churches, universities, and concert halls. While at Aeolian-Skinner, John met Isabelle, a "Skinnerette," as he would call her, who did engraving and leather work for the company. They were married six months later. It was a marriage that was to last for 55 years. Isabelle died in 2013, between the voicing of the South and North Organs at the Blackstone home. The Hendriksens have five children and 11 grandchildren.

Though Aeolian-Skinner closed its doors in 1972, John's career continued, voicing new pipes and revoicing old ones for clients. Among his clientele was the National Cathedral, Washington, D.C., for the massive rebuild of the cathedral organ in the mid-1970s. But John also has voiced pipes for hundreds of other organs in smaller venues throughout the continental United States, Hawaii and Mexico.

The beautiful-sounding Blackstone pipe organ is a true treasure to the ear, and there is no denying its Aeolian-Skinner lineage, which can be clearly heard. Pipe organs in homes require different scaling and voicing treatments than those typically found in churches and concert halls, and the Blackstone masterpiece is no different. Its cohesiveness, clarity and beauty of sound certainly are due in part to the artistic genius of John Hendriksen. John employed to full advantage the wisdom of his 60-plus years of experience to ensure the success of the Blackstone opus.

And with this instrument the book will close on the final chapter of the historic Aeolian-Skinner Organ Co. John, who turns 83 in 2015, intends to retire, making this his last large organ of an illustrious career.

**The Rev. Mark McGuire, rector**  
St. Paul's Episcopal Church  
Lee's Summit, Missouri  
December 13, 2014

## **From John Hendriksen**

It is very difficult to describe "sound." Each person hears it differently, and what might sound "good" to one could be "just awful" to another.

Aeolian-Skinner sounds are unique. It is a combination of scaling—the diameters of pipes—mouth widths, lip formation, and voicing. Buildings, location, wind pressures available, finances and, yes, even religion, play a role in deciding what an instrument should sound like in a particular building. Some companies rely on strict designs—no matter what—resulting in instruments that sound either overbearing, strident and harsh, or thin, squeaky and unmusical. These organ builders claim to have figured the "Eureka" in sound, but it is not always the case.

Aeolian-Skinner instruments were designed to play any and all repertoires of music, be it romantic, baroque or modern masters and, yes, one could even play "The Sound of Music" on it and it still would sound beautiful. But most of all, the instrument was designed to play Sunday services, choral accompaniments, Evensongs, funerals and weddings. That was the first and foremost requirement.

Aeolian-Skinner was not all that much concerned with "the letter of the law," but rather with the spirit of what the instrument would sound like—not just to a few "experts," but to all people. I like to compare it to a choir. The Mormon Tabernacle Choir has many, many members, but not all voices are the same. Each individual has a different timbre—louder, softer, thinner or darker—but together they make beautiful music. And that is what counts. Aeolian-Skinner tried to make all pipes as perfect as they could, but it is done by human hands, and differences occur there. But it does not matter. The final result of an Aeolian-Skinner instrument was—in most cases—stunning.

At the Blackstone's you will hear the sound of a true Aeolian-Skinner. It is melodious, genteel, suave, brazen, yet it can be called a "gentle giant."

**John H. Hendriksen**

## ACKNOWLEDGMENTS

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*For this occasion:*

Bruce Egge, Azica Records, Recording Engineer

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John Stillo, Set-up

Stephen and Michael Emery, Emery Brothers, Inc., Allentown, PA, full organ tuning

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