



Edward W. Weidner Center for the Performing Arts
University of Wisconsin-Green Bay
2420 Nicolet Drive, Green Bay, WI



Dedication · 19 September 1993

The Wood Family Organ
Casavant Opus 3702

From the Organ Selection Committee

The opportunity to select a pipe organ for a performance hall of the Weidner Center's stature is a rare and rewarding experience. The process of organ selection began in 1988 when University Chancellor David Outcalt gave the charge to choose an instrument that would best suit the needs of a multi-purpose hall of this size and distinction. A generous gift allowed the organ committee to search out the best. After visits to numerous organ installations and after discussions with several organ builders, the Casavant Frères Limitée organ company of St. Hyacinthe, Québec, was awarded the contract for the new organ. Additional organ committee hours have been spent in working with the Casavant company in designing the 3-manual, 44-stop, 68-rank instrument now standing in the Weidner Center. The consulting services of Dr. Marilyn Mason, organist and consultant of national renown, were secured to follow through in working with the Casavant builders in technical details of construction and voicing of the instrument. We are proud of the efforts made in bringing the project to completion and we are pleased to have Marilyn Mason present this instrument to the community.

The committee gratefully acknowledges the gift making possible this magnificent organ from the Paper Converting Machine Company, the Lester G. Wood Foundation, and Patricia and Frederick E. Baer of Green Bay.

As we look to the future, we trust the Wood Family Organ will play a significant role in the musical and cultural life of the university, the community, and the region of the upper midwest.

Dean Robert Bauer

Chairperson

Ruth Tweeten

University Organist

Professor Arthur Cohrs

Communication & the Arts

Professor Terence O'Grady

Communication & the Arts

The Wood Family Organ A Lasting Memorial

The Casavant Opus 3702 installed in the Cofrin Family Hall of the Weidner Center for the Performing Arts honors L.G. and Laura Wood and family. It was a gift of Paper Converting Machine Company, the Lester G. Wood Foundation, and Patricia and Frederick E. Baer.

L.G. Wood was an entrepreneur, civic leader, and philanthropist who was prominent among those who provided impetus that led to the founding of the University of Wisconsin-Green Bay. At the University, L.G. Wood Hall honors him. Laura Wood also was active in civic affairs, especially the YWCA, and had strong musical interests.

The Lester G. Wood Foundation was established by L.G. Wood. It has given a number of significant gifts in the Green Bay and Chicago areas. Its directors are Marcia and L. Bates Lea and Patricia and Frederick E. Baer.

The Wood Family Organ recognizes both the musical interests of Laura Wood and the community development interests of L.G. Wood.



From the Consultant

To the Chancellor and faculty of the University of Wisconsin-Green Bay and the people of the community:

Nearly three years have passed since we began preparing for the dedication of the Wood Family Organ at the Edward W. Weidner Center for the Performing Arts. Through the gracious generosity of Paper Converting Machine Company, the Lester G. Wood Foundation, and Patricia and Frederick E. Baer, the creation and installation of this grand instrument has been realized. As consultant for the organ, I wish to take this opportunity to share some observations about pipe organs and the very special qualities of this Casavant instrument.

The pipe organ is the oldest keyboard instrument. For thirteen hundred years following the establishment of Christianity, serious European music was essentially sacred music in which the organ played a prominent role. The organ is the only instrument that has remained in continuous use; other musical instruments have come and gone according to the fashion of the times.

This Casavant pipe organ is an integrated artistic masterpiece which continues this long tradition. It is a unique creation, a combination of woods, metals, leather, magnets, electrical systems and numerous other materials. A pipe organ has three essential components: pipes, a wind supply to provide air, and a key desk, or console. No two instruments are alike. Each instrument varies according to the number of pipes and each console is built according to the builder's design. This Casavant organ has 3,702 pipes, 68 ranks and 5 divisions.

The Weidner Center Wood Family Organ features "harmonisation ascendante" or "ascending voicing," in which each pitch grows almost imperceptibly in intensity as it moves upward in the scale. The Weidner Center has "surround acoustics," allowing the sound to be heard as a product of the total environment rather than emanating from one location. These features - the voicing and the ambiance of the room - make the Casavant presence clear and precise.

An organ may be judged on two features: the sound itself and the key action. The sound of the Casavant is impressive and expansive. The principals (main sound) are full, yet mild. The flutes blend beautifully into the ensemble and the reed tones are brilliant. Each individual register has a "musical personality" and the overall sound of the organ is thrilling. The key action is electro-pneumatic and responsive.

The Weidner Center Wood Family Organ is a jewel of the campus and community. I am pleased with the results of our work together; it has been a joy to be part of your special project. This Casavant organ will provide pleasure and satisfaction to all who experience its beauty for the next hundred years. Congratulations!

Marilyn Mason



The Casavant Opus 3702
The Weidner Center for the Performing Arts
Dedicated September 19, 1993

GRAND ORGUE (II)

16'	Violonbasse	Extension in façade
8'	Montre	70% tin
8'	Violon	70% tin
8'	Flûte à cheminée	15% tin
8'	Flûte harmonique	50% tin, 1-12 from Flûte à cheminée
4'	Prestant	70% tin
4'	Flûte	15% tin
2'	Doublette	70% tin
2-2/3'	Cornet III	50% tin
2-2/3'	Grande fourniture II-III	70% tin
1-1/3'	Fourniture IV-V	70% tin
8'	Trompette	50% tin, Cavallé-Coll shallots
4'	Clairon	50% tin, Cavallé-Coll shallots
	Tremblant	

GRAND CHOEUR (Floating)

16'	Grand cornet III (MC)	From Cornet VII
8'	Cornet VII (TC)	50% tin
16'	Bombarde royale	From 8', 1-12 common with Bombarde
8'	Trompette royale	50% tin, hooded, Schiffchen shallots
4'	Trompette royale	Extension

RÉCIT (III)

16'	Bourdon	Stopped wood extension
8'	Viole de gambe	50% tin
8'	Voix céleste (GG)	50% tin
8'	Bourdon	15% tin
4'	Principal	70% tin
4'	Flûte octavante	50% tin
2'	Octavin	50% tin
2'	Plein jeu V	70% tin
16'	Basson	1-12 half-length Dom Bedos shallots
8'	Trompette	50% tin from C2, Cavallé-Coll shallots
8'	Hautbois	50% tin from C2, Cavallé-Coll shallots
8'	Voix humaine	50% tin, Cavallé-Coll shallots
4'	Clairon	50% tin, Cavallé-Coll shallots
	Tremblant	
	Récit 16'	
	Récit Unison Off	
	Récit 4'	

POSITIF EXPRESSIF (I)

8'	Principal	70% tin
8'	Cor de nuit	50% tin
4'	Octave	70% tin
4'	Flûte à fuseau	50% tin
2-2/3'	Nazard	50% tin
2'	Quarte de nazard	50% tin
1-3/5'	Tierce	50% tin
1-1/3'	Larigot	50% tin
2/3'	Cymbale IV	70% tin
8'	Cromorne	50% tin, Dom Bedos shallots
	Tremblant	
	Positif 16'	
	Positif Unison Off	
	Positif 4'	

PÉDALE

32'	Soubasse	Electronic extension
16'	Contrebasse	Open wood
16'	Violonbasse	Grand Orgue
16'	Soubasse	Stopped Wood
16'	Bourdon	Récit
8'	Octavebasse	70% tin
8'	Flûte à cheminée	Grand Orgue
4'	Octave	70% tin
4'	Flûte	Grande Orgue
2-2/3'	Mixture IV	70% tin
2'	Cornet VII	Grand Choeur
32'	Contre bombarde	Half-length extension, Dom Bedos shallots
16'	Bombarde	50% tin from C3, Dom Bedos shallots
16'	Basson	Récit
8'	Trompette	50% tin from C2, Cavallé-Coll shallots
4'	Clairon	50% tin, Cavallé-Coll shallots

ANALYSIS

	Stops	Ranks	Pipes
Grande Orgue	12	20	1148
Grand Choeur	2	8	416
Récit	12	16	981
Positif	10	13	793
Pédale	<u>8</u>	<u>11</u>	<u>364</u>
Total:	44	68	3702

COUPLERS

Grand Orgue	/ Pédale	8
Grand Choeur	/ Pédale	8
Récit	/ Pédale	8
Récit	/ Pédale	4
Positif	/ Pédale	8
Positif	/ Pédale	4
MIDI	/ Pédale	
Récit	/ Grand Orgue	16
Récit	/ Grand Orgue	8
Récit	/ Grand Orgue	4
Positif	/ Grand Orgue	16
Positif	/ Grand Orgue	8
Grand Choeur	/ Grand Orgue	8
MIDI	/ Grand Orgue	
Récit	/ Positif	16
Récit	/ Positif	8
Récit	/ Positif	4
Grand Choeur	/ Positif	8
MIDI	/ Positif	
Grand Choeur	/ Récit	8
MIDI	/ Récit	
Positif	/ Grand Orgue transfer	

ADJUSTABLE COMBINATIONS

(Capture system, solid-state, 16 modes)

Grand Orgue	1 2 3 4 5 6	Thumb
Grand Choeur	1 2 3	Thumb
Récit	1 2 3 4 5 6	Thumb
Positif	1 2 3 4 5 6	Thumb
Pédale	1 2 3 4 5 6	Toe
General	1 2 3 4 5 6 7 8	Thumb & Toe
Cancel		Thumb
Adjuster		Thumb
Combination Action Adjuster Lock		

REVERSIBLE PISTONS

Grand Orgue	/ Pédale	Thumb & Toe
Grand Choeur	/ Pédale	Thumb & Toe
Récit	/ Pédale	Thumb & Toe
Positif	/ Pédale	Thumb & Toe
Récit	/ Grand Orgue	Thumb
Positif	/ Grand Orgue	Thumb
Grand Choeur	/ Grand Orgue	Thumb
Grand Choeur	/ Récit	Thumb
Grand Choeur	/ Positif	Thumb
Récit	/ Positif	Thumb
Soubasse 32'		Toe
Contre bombarde 32'		Toe
Clochettes (10 bells)		Toe
Full Organ		Thumb & Toe

DESIGN DETAILS

Electro-pneumatic action
 Electronic combination action - 16 memories
 Balanced expression pedals - Récit, Positif
 Programmable crescendo - 4 levels
 Keyboards: Ebony covered naturals, rosewood sharps with bone caps
 Pedalboard: Maple naturals, rosewood sharps
 Drawknobs, thumb pistons and nameplates - rosewood

Wind pressures:

Grand Orgue:	100 mm
Récit:	110 mm
Positif:	90 mm
Grand Choeur:	125 mm
Pédale:	100 and 130 mm
Pédale reeds:	100 and 150 mm
Trompette royale:	200 mm

The Tradition of Casavant Frères

The first Canadian organ builder of note was Joseph Casavant, according to the most recent edition of the *Encyclopedia of Music in Canada*. A blacksmith, he was nearly 30 when he decided to give up his business in St. Hyacinthe, Québec, and entered the College of Ste. Thérèse near Montreal. While a student, he was asked to restore an old organ to working condition. It was the beginning of a career as an organ-builder that spanned more than 30 years.

After his death in 1874, his sons, Claver and Samuel, went to France to study organ building. They traveled widely in Europe, visiting builders and significant organs, and when they returned in 1879 to St. Hyacinthe, they established themselves as Casavant Frères Limitée on the site of the present workshops. The instrument that firmly established Casavant Frères as organ builders of international reputation was completed in 1891 for the Church of Notre-Dame in Montreal, a four-manual of 82 stops. Their first organ built for the United States was installed in Holyoke, Massachusetts, in 1895. During their career, the brothers received much recognition for their work, including being awarded the Grand Prix at the International Exhibition in Antwerp, Belgium, in 1930.

In addition to many fine organs on the North American continent, Casavant Frères instruments have been installed in France, the West Indies, South and Central America, South Africa, Australia, and Japan. The majority of organs have been installed in churches, but many are built for college and university facilities and for concert halls.

On the basis of the innovative technical achievements of Claver and Samuel Casavant, and under the artistic and administrative guidance of successive directors--including Samuel Casavant's daughter--the company carries on a tradition of fine craftsmanship and artistic integrity. The trend toward a more classic total design and voicing which began in Europe early in the present century, and which later developed in North America after World War II, was adopted by the company in the late 1950s. Since 1960, more than 200 modern mechanical action instruments have been built.

One of the most recent, Opus 3700, a four-manual organ installed in 1993 at the Temple Complex of the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Missouri, has been described by a music critic as "one of the most glorious organs in North America." Opus 3702, installed in 1993 at UW-Green Bay's Weidner Center for the Performing Arts, carries on the Casavant tradition.

Organ Recitals

1993 • 1994

Dedication Year

19 • September • 1993

3 p.m.

Marilyn Mason

University of Michigan-Ann Arbor

17 • October • 1993

7:30 p.m.

James Welch

University of California-Santa Barbara

20 • February • 1994

3 p.m.

Anthony Newman

24 • April • 1994

3 p.m.

Ruth Tweeten

University of Wisconsin-Green Bay

15 • May • 1994

3 p.m.

Recital of UWGB Student Organists