



Dedication

Casavant Opus 3603 Organ
Strauss Performing Arts Center

April 11, 1986

8:00 p.m.



Program

National Anthem	F. Scott Key 1779-1843
Tocatta and Fugue in d minor	J. S. Bach 1685-1750
Miniature	Jean Langlais b. 1907
Dedicated to Marilyn Mason for this dedicatory performance.	
Epilogue	Jean Langlais
Introduction and Celebration (1985)	Roger E. Foltz b. 1950
Written for this dedicatory concert, officially introducing the Casavant Organ to the Omaha community and honoring Janet A. and Willis S. Strauss	
Flourish and Chorale (1986)	Michael McCabe
Written for Marilyn Mason for this dedicatory performance.	
Tocatta from Symphony V	Charles-Marie Widor 1844-1937



*This organ was made possible through the generosity
of the many friends of Janet and Bill Strauss
in appreciation of their extraordinary contributions
in support of UNO and many other worthwhile
undertakings in the community.*



About the Organ

The Casavant Opus 3603 Organ is a 2,677 pipe, 28 foot tall, 17 ton, pipe organ built by the Casavant Freres, Ltd. of Saint-Hyacinth, Quebec, Canada for the Strauss Performing Arts Center at UNO.

When Golden Zenon, the architect of the Performing Arts Center, first designed the building, he worked with an acoustician and representatives from the Casavant Company with the idea in mind that the Recital Hall would house an organ especially designed by Casavant. The Recital Hall has been considered incomplete until the installation of the instrument.

Construction of the Organ began in April, 1984 in Quebec, Canada at the Casavant Freres Company. After it was completely built and tested, it was disassembled into large pieces and packed into crates for its trip to Omaha. Late in October of 1985 the 50,000 disassembled pieces, along with technicians from the Casavant Company arrived for the installation into the

Recital Hall. Casavant Representative Carroll Hansen, who has worked with members of the Department of Music faculty over the past thirteen years, indicated a sense of pride and satisfaction in hearing the instrument played for the first time. "It's one of our best" he said.

The instrument is freestanding, rising above the balcony of the Recital Hall stage. Casework is in oak. Facade pipes are of polished zinc and tin. Manual natural keys are of ebony, manual sharps of rosewood with ivory caps. Pedal natural keys are of maple, with the pedal sharps of rosewood. Combination pistons are of rosewood. The organ has three manuals (keyboards) with a total of 2,677 pipes in 48 ranks arranged on 31 stops. The design and voicing allow the playing of a wide range of literature, an important consideration for an instrument in an educational institution. Further, the design was conceived to permit a broad range of accompanimental possibilities for both choral and/or instrumental ensembles.



The Organist

Marilyn Mason is University Organist and Chairperson of the Organ Department of the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the western world. She was the first American woman to play in Westminster Abbey, the first woman to play in Latin America, and the first American organist to play in Egypt. During one single year, invitations took her to five different continents. She has served as adjudicator at almost every major competition in the world. Marilyn Mason's dedication to contemporary music is evidenced in the 35 organ works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Recently four major study tours have focused on Baroque organs in France, Northern Germany, Saxony, and Spain.

Ms. Mason has served as consultant to UNO during the building and installation of the Casavant Organ.



Dedictory Composition and Composer

Introduction and Celebration by Roger Foltz, Chairman of the Department of Music, was composed especially for this concert and is dedicated to the Strauss'. The piece is in two parts, a slow mysterious first section (Introduction) and a festive second part (Celebration). These contrasting moods are designed to explore the vast capabilities of sound that the organ can generate.

Dr. Foltz received his bachelor's degree in piano performance and composition from Wichita State University where he studied composition with James Riley and Joshua Missel. He was awarded the Master of Music and Ph.D. degrees from the University of Texas during which time he studied with Kent Kennan and Karl Korte. Professor Foltz has written in a variety of mediums and his works have been performed throughout the country. In 1983 **Facets of a Diamond** was premiered by the UNO orchestra and chorus in celebration of the institution's Diamond Jubilee. In 1984, his latest work for dance and chamber ensemble, **All My Grandmothers Could Sing**, was premiered by the UNO Moving Company. Professor Foltz teaches theory and composition and is serving in his fifth year as chair of the UNO Department of Music.

Casavant, Opus 3603

The University of Nebraska at Omaha
Strauss Performing Arts Center
Omaha, Nebraska

GRAND ORGUE (II)

1. Montre	(1 to 7 from No. 30)	16
2. Montre		8
3. Flute harmonique	(1 to 20 from No. 4)	8
4. Bourdon a cheminee		8
5. Prestant		4
6. Flute		4
7. Doublette		2
8. Cornet		III
9. Grande fourniture		II-IV
10. Fourniture		IV-V
11. Doucaine		16
12. Trompette		8

RECIT (III)

13. Montre	(in facade)	8
14. Flute majeure		8
15. Voile de gambe		8
16. Voix celeste	(TC)	8
17. Octave		4
18. Flute		4
19. Nazard		2-2/3
20. Quarte de nazard		2
21. Tierce		1-3/5
22. Plein jeu		V
23. Basson		16
24. Trompette harmonique		8
25. Hautbois		8
26. Clairon harmonique		4

GRAND CHOEUR (I)

27. Bombarde-en-chamade (TC) (from No. 28)	16
28. Trompette-en-chamade	8
29. Flute (Extension of No. 33)	8

PEDALE

(Electo-pneumatic action)

30. Montre		16
31. Soubasse		16
32. Octavebasse	(Extension of No. 30)	8
33. Bourdon	(Extension of No. 31)	8
34. Octave	(Extension of No. 30)	4
35. Mixture		V
36. Contrebombarde	(L/2 - Ext. of No. 37)	32
37. Bombarde		16
38. Trompette	(Extension of No. 37)	8

ANALYSIS

INDEPENDENT

	STOPS	RANKS	PIPES
Grand Orgue	12	21	1185
Recit	14	18	1086
Grand Choeur	1	1	90
Pedale	4	8	316
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	31	48	2677

COUPLERS

Grand Orgue/Pedale
Recit/Pedale
Grand Choeur/Pedale
Recit/Grand Orgue
Grand Orgue/Grand Choeur
Recit/Grand Choeur

ADJUSTABLE COMBINATIONS

(Solid-state, electronic, 8 modes)

