



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**

## Program

19 · September · 1993

## Marilyn Mason

University Organist · University of Michigan

"Performer of the Year" · 1988 · American Guild of Organists

**Tocatta in C, BWV 564** (Tocatta, Adagio and Fugue) ..... Johann Sebastian Bach (1685-1750)

**Magnificat** (Premier Livre d'Orgue) ..... Jean François Dandrieu (1684-1738)

Plein Jeu

Duo

Tierce en Taille

Basse de Cromorne

Récit de Nazard

Dialogue

Alternatim sung by Judy O'Grady, Soprano, UWGB

**Chorale II in B minor** ..... César Franck (1822-1890)

**Marche on a Theme of Handel** ..... Alexandre Guilmant (1837-1911)

## Intermission

### American Composers

**Flourish and Chorale** (1987) \* ..... Michael McCabe (b. 1941)

**Sweet Hour of Prayer** (Gospel Preludes, Book IV, 1984) \* ..... William Bolcom (b. 1938)

**Concert Variations on the Austrian Hymn** ..... John Knowles Paine (1839-1906)

\* Commissioned by Marilyn Mason and dedicated to her.  
First performance in Green Bay.

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## Program Notes by Marilyn Mason

**Toccata C-dur, BWV 564** J.S. Bach  
Among Bach's 28 large preludes and fugues for the organ, B.W.V. 564 is unique, for it is the only work in three movements. It exhibits Italianate characteristics: a toccata with opening solo lines first in the manuals, then in the pedals, and a middle section which dialogues between different divisions of the organ. The slow middle movement is one of the most beautiful melodies from the pen of Bach. The concluding fugue is full of verve and brilliance.

**Magnificat**  
The Magnificat is the song of Mary which appears in the Gospel of Luke. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there are twelve verses in the Magnificat, composers would write six verses for organ alone.

**Chorale II in B minor** César Franck  
César Franck, through his teaching and influence as well as by his composition, established a national school of organ music inspired by the highest ideals. He became organist at Ste. Clotilde in Paris in 1885. There is a particular appeal in the life of this Flemish genius who carried out his church duties and his teaching at the Paris Conservatoire in a quiet, unostentatious manner, yet found time for original composition.

**Flourish and Chorale** Michael McCabe  
The composer is organist/choirmaster at St. Barbabas Episcopal Church in Omaha, Nebraska. He was previously associated with Leo Sowerby and one of the last students to work with him. The composer describes the work: "The music, written in ABA form, provides a splash of sound for the solo trumpet."

**Sweet Hour of Prayer** William Bolcom  
William Bolcom is a professor of music at the University of Michigan. He is a prolific and eclectic composer whose works embrace many compositional styles.

**Concert Variations on the Austrian Hymn, Op.3**  
J. K. Paine  
John Knowles Paine was born in 1839 and died in 1906. He received much of his training in this country and was appointed professor of music at Harvard University in 1875. These variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.

## Biography



**Marilyn Mason**  
**University Organist**  
**University of Michigan-Ann Arbor**  
**1988 Performer of the Year**  
**New York Chapter AGO**

Marilyn Mason is university organist and chairperson of the Organ Department of the University of Michigan. She has achieved international prominence as a concert organist, lecturer, adjudicator and teacher. She was the first woman to play in Westminster Abbey, the first woman organist to play in Latin America and the first American to play in Egypt. During one single year invitations took her to five different continents. Dr. Mason has served as adjudicator at nearly every major organ competition in the world.

Her dedication to contemporary music is evidenced in the sixty 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. Twenty research tours have focused on historic organs in France, North Germany, Saxony, and Spain.

In 1987 she was awarded an Honorary Doctor of Music degree by the University of Nebraska, where she had served as consultant for the new Casavant Frères Limitée mechanical action organ. She was chosen "1988 Performer of the Year" by the New York Chapter of the American Guild of Organists. Her discography includes music of Bach, Pachelbel, Handel, Mondonville and contemporary composers on Columbia and Musical Heritage Society labels.

## 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, Cavaillé-Coll shallots
4'	Clairon	50% tin, Cavaillé-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, Cavaillé-Coll shallots
8'	Hautbois	50% tin from C2, Cavaillé-Coll shallots
8'	Voix humaine	50% tin, Cavaillé-Coll shallots
4'	Clairon	50% tin, Cavaillé-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, Cavaillé-Coll shallots
4'	Clairon	50% tin, Cavaillé-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.

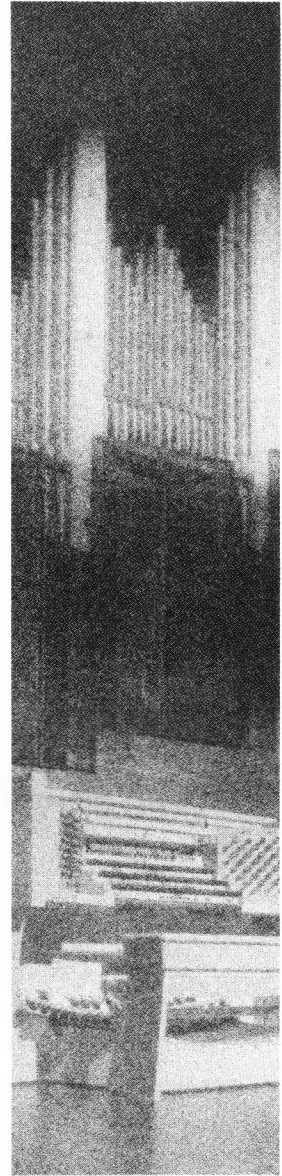
#### Ruth Tweeten

University of Wisconsin-Green Bay

15 • May • 1994

3 p.m.

#### Recital of UWGB Student Organists



Design • Toni Vanden Heuvel  
Color Photography • Glenn Sanderson