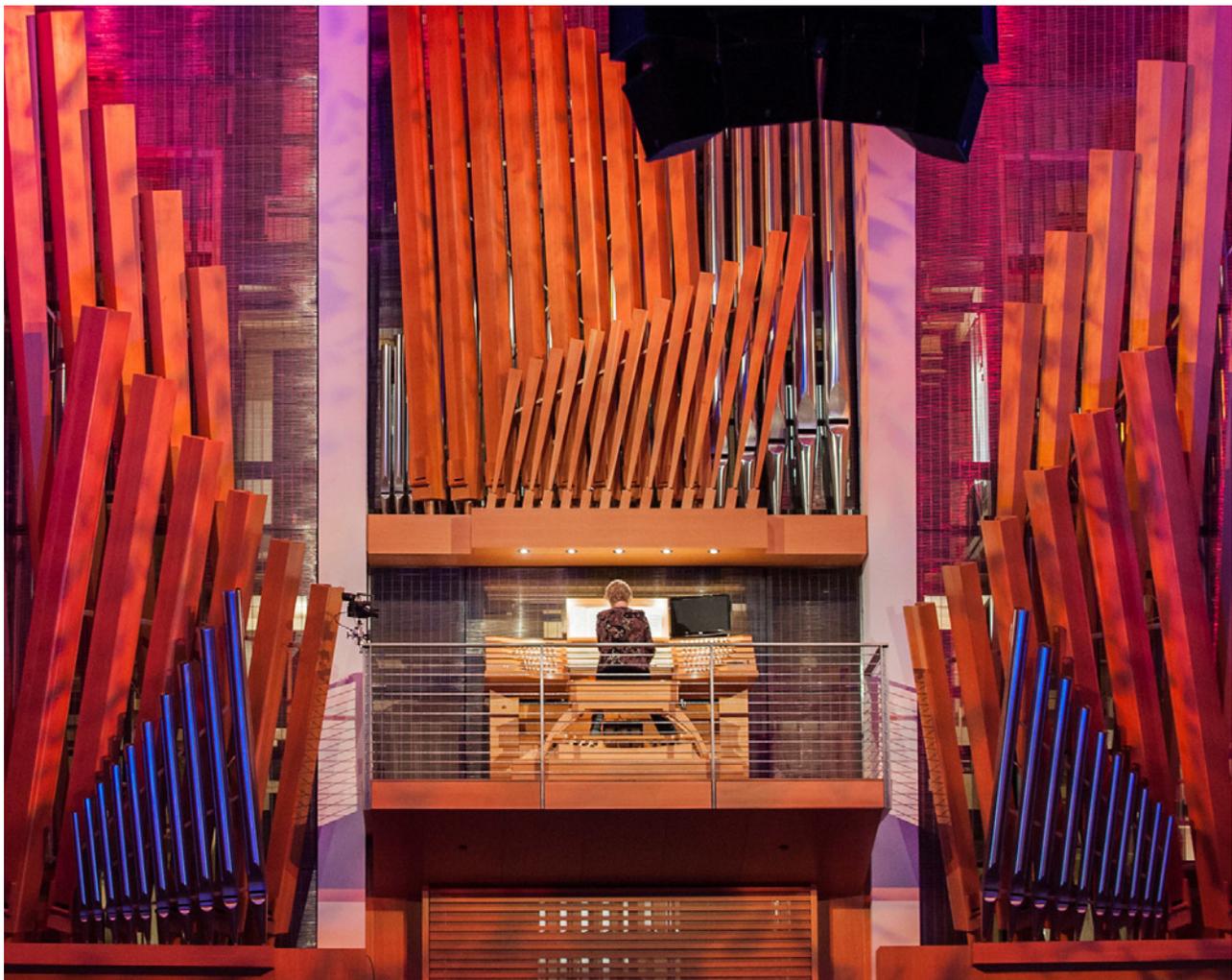


open
DOORS

Julia Irene Kauffman Casavant Organ, Opus 3875 Classroom Guide



Kauffman Center
FOR THE PERFORMING ARTS

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Hello! The Kauffman Center is excited to offer you and your students an up-close-and-personal look at our beloved Julia Irene Kauffman Casavant Organ, Opus 3875. This magnificent instrument is rarely showcased so intimately and we hope you and your students enjoy this opportunity to see and learn more about it.

In a series of [six short performance videos](#), your students will sit alongside the Kauffman Center's Organ Conservator Jan Kraybill as her hands (and feet) play exciting compositions that demonstrate the range of our one-of-a-kind pipe organ as well as the skill required to be an expert organist. Before each mini-performance, Jan gives a brief history of the composer and shares interesting facts about the piece.

The "Jan Kraybill and the Julia Irene Kauffman Casavant Organ, Opus 3875" video playlist can be found on the [Kauffman Center's YouTube channel](https://www.youtube.com/kauffmancenter) (youtube.com/kauffmancenter) and includes the following videos:

Sinfonia from Cantata No. 29

Composer: J.S. Bach

Video Length: 5 minutes 37 seconds

Prelude and Fugue in G minor, Op. 7, No. 3

Composer: Marcel Dupré

Video Length: 9 minutes 28 seconds

"The Love Amazing"

Composer: Geoffrey Wilcken

Video Length: 9 minutes 57 seconds

"Funeral March of a Marionette"

Composer: Charles Gounod

Video Length: 7 minutes 14 seconds

Trio Sonata No. 1 in E-flat Major, BWV 525

Composer: J.S. Bach

Video Length: 3 minutes 9 seconds

Scherzo from A Midsummer Night's Dream, Op. 61, MWV M13

Composer: Felix Mendelssohn

Video Length: 7 minutes 20 seconds

To help you find meaningful ways to use these videos with students, we've prepared this Classroom Guide with [fun facts](#), [vocabulary practice](#) and [discussion questions](#) that allow your students to dive deeper into the magnificent pipe organ.

We hope you enjoy this unique musical experience!

About the Kauffman Center for the Performing Arts



The Kauffman Center for the Performing Arts has changed Kansas City's skyline, as well as the experience of artists and audiences throughout the region. The Kauffman Center was designed by renowned architect Moshe Safdie, who first presented plans for the building in 2002 to key Kansas City leaders. The Center officially opened its doors in 2011 and has greeted more than 3.6 million patrons and visitors over the years.

The Kauffman Center's most distinctive spaces are Brandmeyer Great Hall, Muriel Kauffman Theatre and Helzberg Hall. Each features dramatic eye- and ear-catching designs that combine sophisticated aesthetics, acoustics and technology. In addition, the nearly 285,000-square-foot Kauffman Center also includes office spaces for Kauffman Center staff, performer warm-up rooms and dressing rooms.

The Center serves a vital role in the Kansas City community, particularly in three specific ways: hosting arts organizations, presenting shows and connecting local schools, students and community partners with high-quality performing arts experiences at the Center.

Resident Arts Organizations

The Kauffman Center is the performance home for three independent organizations: the Kansas City Symphony, Kansas City Ballet and Lyric Opera of Kansas City. These resident arts organizations produce their own seasons that are performed in Muriel Kauffman Theatre or Helzberg Hall.

Presenting Performances

Every year, the Kauffman Center brings a diverse set of artists to Kansas City as part of the *Kauffman Center Presents* series. John Legend, Black Violin and Miranda Sings have all appeared at the Center, as well as a wide range of wildlife photographers and explorers through the *National Geographic Live* series.

Serving the Community

The Kauffman Center is a gathering place for the arts in Kansas City with dozens of options for youth and underserved communities to engage with the performing arts. Whether attending a *National Geographic Live* school matinee or performing at the annual Future Stages Festival, young people are always welcome at the Kauffman Center!



All photos on this page © Tim Hursley

About the Julia Irene Kauffman Casavant Organ, Opus 3875



The focal point of Helzberg Hall is the Julia Irene Kauffman Casavant Organ, Opus 3875, one of the finest concert hall organs in the country. It was custom built in Saint-Hyacinthe, Québec, Canada, by Casavant Frères, a world-renowned company that has been handcrafting fine pipe organs since 1879...more than 140 years! This pipe organ is a mechanical action organ designed in the French romantic tradition. In contrast to the majority of organs in the United States, which use an electro-pneumatic action, the Julia Irene Kauffman Casavant Organ's mechanical action gives the organist subtle control of the speech of each pipe.

The Julia Irene Kauffman Casavant Organ was disassembled into about 20,000 pieces to make the 1,368 miles journey from Québec to Kansas City. Upon arrival, it took two months to install the pipe organ in Helzberg Hall and then an additional two months of testing and tuning before the pipe organ was ready to be played in a performance. Great care was taken to tune each of the pipes individually.

An organist plays the pipe organ from a console that sits approximately 25-feet above Helzberg Hall stage. Four keyboards and numerous foot pedals are used by the organist to control the instrument. The Julia Irene Kauffman Casavant Organ includes a total of 5,548 pipes, in 102 ranks (sets of pipes) that provide 79 stops (kinds of sounds). Only about 80 pipes are visible to the eye when sitting in Helzberg Hall. The rest of the pipes are hidden by a steel mesh wall behind the organ console.

An organ conservator is the person who periodically plays and inspects the organ to make sure that it is in tune and in good working order. The Kauffman Center's organ conservator is Jan Kraybill. She is a Grammy-nominated organist who regularly performs on the Julia Irene Kauffman Casavant Organ.



Every component of the organ was hand-crafted, including the metal used to create some pipes and the cabinetry required by others.



All photos on this page © Ewing Marion Kauffman Foundation

JULIA IRENE KAUFFMAN CASAVANT ORGAN, OPUS 3875

FUN FACTS

THE PIPE ORGAN HAS:



5,548 pipes



4 keyboards



79 stops



102 ranks

The smallest pipe is the size of a pencil.

The largest pipe is 32-feet-tall, nearly the length of a school bus.

The organ console sits nearly 25-feet above the stage.

It took two months to install the pipe organ, and two more months of testing and tuning.

After installation, each pipe was individually tuned. Now the pipes undergo regular tuning, like most other musical instruments.

The pipe organ was disassembled into 20,000 pieces to make the 1,368 miles journey from Québec to Kansas City.

Only 1% (80 pipes) are visible. The rest are hidden behind the steel mesh wall surrounding the pipe organ.

All photos featured on this page are ©Ewing Marion Kauffman Foundation

GLOSSARY OF TERMS

Casavant Frères – a Canadian organ building company located in Saint-Hyacinthe, Québec. The company has been building pipe organs since 1879.

Console – the area where the organist sits to play the pipe organ. The console consists of the keyboard or keyboards, the stops and the pedalboard.

Pedalboard – a keyboard played by the organist’s feet. The organist pushes on big keys with their toes or heels to produce melodies.

Manuals – keyboards that are used to play the organ, much like the keys on a piano. Each keyboard controls a certain division of the instrument with its own pipes and stops.

Organ Conservator – a person who periodically plays and inspects the organ to make sure it is in tune and in good working order.

Organist – a person who uses both their hands and feet to play the organ.

Pipes – constructed of either wood or metal, these produce the sound on a pipe organ. Each pipe makes a single tone.

Pipe Organ – a keyboard instrument in which the sound is made by air blowing through pipes.

Ranks – sets of pipes of similar shape and construction, brought into play by a stop.

Stops – rows of knobs that control the air flow through certain sets of pipes to create different sounds. When a stop is pulled out, a set of pipes is turned on and ready to sound when the organist touches a key. When a stop is pushed in, a set of pipes is turned off.

Swell Pedal – a foot-operated pedal that opens or closes a set of shutters to make a roomful of pipes sound louder or softer.

CLASSROOM DISCUSSION QUESTIONS

1.

Read an interview with one of the builders of the Julia Irene Kauffman Casavant Organ, conducted during construction of the pipe organ. Creating the Julia Irene Kauffman Casavant Organ was a collaborative effort between pipe organ builders Casavant Frères, Kauffman Center architect Moshe Safdie and Helzberg Hall acoustician Yasu Toyota. **Why was this collaboration so important to the construction of the pipe organ?**

2.

Explore a **virtual tour** of the Kauffman Center's Helzberg Hall, which houses the Julia Irene Kauffman Casavant Organ. Helzberg Hall is designed to help sound travel easily around the space. **What features about the space do you think contribute to the great acoustics?**

3.

The Julia Irene Kauffman Casavant Organ is a mechanical organ designed in the French romantic tradition. Research the different types of pipe organs. **How is each style different and similar?**

4.

Watch Jan Kraybill's performance of **J.S. Bach's Sinfonia from Cantata No. 29** and **J.S. Bach's Trio Sonata No. 1 in E-flat Major, BWV 525**. Each piece was written by the same composer. **Discuss similarities and differences between the pieces. What words or feelings come to mind when listening to the works?**

5.

Watch Jan Kraybill's performance of **Geoffrey Wilcken's "The Love Amazing."** This piece has many contrasting sounds throughout, as well as soft and loud moments. **Why would the composer choose to incorporate these different elements?**

6.

Watch Jan Kraybill's performance of **Marcel Dupré's Prelude and Fugue in G minor, Op. 7, No. 3**. In this video clip, Jan briefly talks about the composer's background and the two parts that make up this work, the Prelude and the Fugue. **Discuss descriptive words that come to mind when listening to the work. How is each part similar and different?**

7.

Watch Jan Kraybill's performances of **Charles Gounod's "Funeral March of a Marionette"** and **Felix Mendelssohn's Scherzo from "A Midsummer Night's Dream."** Each piece uses repeating phrases and themes throughout the works. **Why would a composer choose to do this? Each of these works is intended to tell a story. How do these composers' musical choices help tell the story?**

Explore the **Kauffman Center's Google Arts and Culture** exhibits to learn more about the building and the Julia Irene Kauffman Casavant Organ, Opus 3875.

JULIA IRENE KAUFFMAN CASAVANT ORGAN, OPUS 3875

WORD SEARCH

Casavant Frères · Console · Helzberg Hall · Jan Kraybill · Kauffman Center
· Manuals · Music · Octaves · Organist · Pedalboard · Pipes · Ranks · Stops

U Z S O O S L U G R P Q C C V
V R O P T Z Z W N I V S A K T
O Q H J O S B M P G L S O Q J
X V G Q E T I E E A A E L L H
O C T A V E S N U V I L M L R
M R E T N E C N A M F F U A K
F P Z Q S I A N C G K E S H N
Y K J K M M T U P O R L I G K
U N O R S F S Y Q N K O C R U
J A N K R A Y B I L L S P E J
V X K È V B Q H G Z U N C B D
Q D R A O B L A D E P O Y Z O
H E S K N A R R R D P C C L M
S P O I R N S N M J P X Q E I
S S Z E X E M G A S K E P H M



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