

## MIDAS® LEGEND 3000 MIXING CONSOLE INSTALLED AT WOODDALE CHURCH, EDEN PRAIRIE, MN

**Eden Prairie, MN (October 31, 2003):** Wooddale Church in Eden Prairie, Minnesota, is one of the latest in a long line of churches updating the quality and performance capabilities of their in-house sound reinforcement system with the Midas Legend 3000 mixing console. Wooddale, like many large suburban houses of worship, has a busy weekend schedule, with one contemporary service on Saturday evening and three services on Sunday, one of which is traditional. Organizing these services effectively requires seamless transitions between the formal and informal services, with set changes and production adjustments not dissimilar to a theatrical production.



*L-R: Wooddale Church Media Department's Peter Greenlund and Chris Aelits, with Lee Windsperger of Midas distributors American Pro Audio Inc. (Minnetonka, MN)*

It makes sense that Peter Greenlund, who heads the Live Sound program at St. Paul's Musictech College, is also Media Director at Wooddale. He brings his expertise from years behind large format touring consoles to the FOH position at Wooddale, showing that the A/V requirements and functions of the 21<sup>st</sup> century church have outgrown the relatively crude technologies of recent memory. Congregational expectations are higher as more and more people become accustomed to quality A/V equipment in their homes,

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bringing honed critical ears with them to worship. Good sound and visuals are essential to the whole worship experience; anything less is a distraction. At the heart of Wooddale's sound reinforcement system is the Legend, whose features have resulted in a more cohesive, unified and simply better-sounding system. Peter Greenlund explained:

"We've had the Legend for about 4 months now. The difference has been amazing. I have a drawer full of congregation comment cards reflecting the dramatic improvement in sound during our services. The sanctuary here is especially reverberant, and poses a continual challenge considering the diverse range of performances and services we have here. Along with spoken word, choral and band, we have rock, drama, Easter concerts, and Christmas broadcast performances. The St. Paul Chamber Orchestra even plays here occasionally. We also have two completely different styles of service on the same day in the same space. Our set change is only fifteen minutes between the two, a quarter of an hour to switch from a 32 piece orchestra and 100+ voice choir to a contemporary rock band. Not only does the Legend have ample channels to accommodate both these mixes, it also has the flexibility of automation, enabling us to change out the group /aux sends quickly. Having the secondary fader capability for bringing up critical cues for guitar and vocal leads throughout all the monitor mixes is a real time saving solution. We have very limited wing space on our stage, so bringing in another monitor console would be completely out of the question."



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Greenlund commented on the two-for-one capabilities of the Legend: “Having essentially two discrete consoles in one unit is absolutely fantastic. I’ve been able to eliminate the third octave EQs (previously installed on the second floor) for the monitor system by using the onboard EQ on the auxiliary send masters. Not only was I able to eliminate the additional third octave equalizers but now I also have full drive capability at the console, which is fantastic. The selectable EQ per channel – separating house mix from monitor mix – has also put us leagues ahead of where we were previously. The Legend has also streamlined our recording process. We have a control room and office downstairs with an A/V editing suite. We record on the Midas to a CD, and then send it downstairs for on-the-spot editing. We’re no longer overlapping on channels, so the consistency is improved, as is ease of use.”



*The world's largest Visser-Rowland pipe organ, fitted and tuned to the sanctuary at Wooddale in 1990. The middle pipe? 32Hz of solid sound!*

“The PA system here was originally broken up into several different zones: the main floor, the balcony level, and some smaller speakers off to the sides



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in four different positions, upstage left and right, and short throw balcony fills house left and house right. All the speakers were routed into a digital switcher in a second floor room, so I have no access to adjust them during a service. Now, however, we can use the available matrices to drive these separate zones and feed these zones via the different sub-grouping designs that we've programmed in our mix. Not only that, we can also adjust the band level, as opposed to the vocal level in each matrix zone. We hear a lot of the band from stage volume alone. Now we can tailor the mixes to all the zones, to the hall speakers and any other part of the church we like. The flexibility of having the sub group to matrix option has created a comfortable blend between spoken word, band, voice in song, and music playback. All these elements can be now mixed precisely and channeled anywhere in the building."



*(more)*

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