

inaugural recitals
the university of kansas
swarthout recital hall organ

The planning and building of this organ has been a cooperative effort. Within the university community, many individuals outside the School of Fine Arts have contributed to the total effort. In addition, the unique geographical proximity of the University and the organ builder has afforded the advantages of very close cooperation.

The organ was made possible by an initial appropriation by the State of Kansas in 1967. Additional support of private resources was supplied through the Unrestricted Fund of the University of Kansas Endowment Association. Through this combination of support from the public and private sectors, the University has been able to acquire an instrument of uncompromised quality that will rank among the outstanding university organs in the nation.

The School of Fine Arts and the Department of Organ express their deepest appreciation to those responsible for that support, especially the Chancellor of the University, Dr. W. Clarke Wescoe, and the Executive Secretary of the Endowment Association, Mr. Irvin E. Youngberg. Additional appreciation is extended to Mr. Raymond Nichols, Vice Chancellor for Finance, for his support in making the inaugural recitals possible, and to Mr. R. Keith Lawton, Vice Chancellor for Operations, and to his entire staff, for assistance in the planning and installation of the organ.

Appreciation is expressed to every member of the Reuter Organ Co. who had a part in the project, especially to those who gave it an extra measure of attention, care, and pride. Two officials of the firm, Mr. Franklin Mitchell, Vice President and Tonal Director, and Mr. Jack Sievert, Director of Sales, were directly involved in the project from its inception. Mr. Homer Frank, Director of Public Relations, was greatly helpful in the final stages. Mr. Roger Banks was in charge of the installation.

THOMAS GORTON, *Dean*
School of Fine Arts

JAMES MOESER, *Chairman*
Department of Organ

photography by Homer Frank



JAMES MOESER *university organist*
Wednesday, February 5, 1969
 8:00 p.m.

PROGRAM

Toccata and Fugue in F Major *Dietrich Buxtehude*
 (1637-1707)

Noëls pour l'Orgue et le Clavecin *Louis Claude d'Aquin*
 (1694-1772)

Noël en trio et en dialogue
(Chrétien qui suivez l'Eglise)
 Noël grand jeu et duo
(Quand le sauveur Jesus Christ)

Chorale Prelude, *Nun komm der*
Heiden Heiland, BWV 659 } *Johann Sebastian Bach*
 Prelude and Fugue in C Major, } (1685-1750)
 BWV 547 }

INTERMISSION

Joie et Clarté des Corps Glorieux
(Les Corps Glorieux) *Olivier Messiaen*
 (b., 1908)

Postlude pour l'Office de Complies } *Jehan Alain*
 Deuxième Fantaisie } (1911-1940)

Cortège et Litanie *Marcel Dupré*
 (b., 1886)

James Moeser was appointed Chairman of the Department of Organ and University Organist to the University of Kansas in 1966. A native of Texas, he received both the Bachelor and Master of Music degrees from the University of Texas. As a Fulbright scholar, he studied in Germany at the Hochschule für Musik, Berlin, and in Paris with Marcel Dupré. He received the Doctor of Musical Arts degree in performance from the University of Michigan. He is Organist-Choirmaster of Plymouth Congregational Church in Lawrence and past Dean of the local chapter of the American Guild of Organists.



JERALD HAMILTON *guest organist*

Sunday, February 16, 1969

3:30 p.m.

PROGRAM

Fantasia and Fugue in G Minor,
BWV 542 *Johann Sebastian Bach*
(1685-1750)

Suite du Premier Ton *Louis-Nicolas Clérambault*
(1676-1749)

Grand plein jeu
Fugue
Duo
Trio
Basse et Dessus de Trompette ou de Cornet séparé,
en dialogue
Récits de Cromorne et de Cornet séparé, en dialogue
Dialogue sur les grands jeux

Fantasia in F minor, KV 608 *Wolfgang Amadeus Mozart*
(1756-1791)

INTERMISSION

Fantasia in A *César Franck*
(1822-1890)

Prelude, Scherzo and Passacaglia *Kenneth Leighton*
(b., 1929)

Jerald Hamilton is Professor of Music at the University of Illinois and Organist-Choir-master of the Chapel of St. John the Divine, the Episcopal Church Foundation for university students and staff, in Champaign, Illinois. A native of Kansas, he received both the Bachelor and Master of Music degrees from the University of Kansas, where he won numerous honors including the Lohr, Battenfeld, Summerfield, and University Graduate scholarships. Under a Fulbright grant, he carried out advanced study in Paris with Andre Marchal and in England at the Royal School of Church Music.

LILIAN MURTAGH CONCERT MANAGEMENT, Box 272, Canaan, Conn. 06018



PIET KEE *guest organist*

Wednesday, February 26, 1969

8:00 p.m.

PROGRAM

Fantasia and Fugue in
C minor *Carl Philipp Emanuel Bach*
(1714-1788)

Chorale Preludes
(from *The Eighteen*) *Johann Sebastian Bach*
(1685-1750)

Schmücke dich O liebe Seele, BWV 654
Von Gott will ich nicht lassen, BWV 658
Komm, Gott, Schöpfer, heiliger Geist, BWV 667

Prelude and Fugue in
B minor, BWV 544 *Johann Sebastian Bach*

INTERMISSION

Sonata da Chiesa *Hendrik Andriessen*
(b., 1892)

Finale: Theme with variations

Psalm 91	} <i>Cor Kee</i> (b., 1900)
Psalm 45		
Reeks-veranderingen in 4 secties (Alterations of a 12-tone series in four movements)		

Toccata *Marius Monnikendam*
(b., 1896)

Piet Kee occupies a unique place in the musical life of the Netherlands. As organist of two famous churches, St. Bavo at Haarlem and St. Laurent in Alkmaar, he has at his disposal two historical instruments of international fame. He began his musical studies with his father, Cor Kee, and at the age of 16 entered the Amsterdam Conservatory. In 1957, he was the first Dutch organist to play the organ of the Royal Festival Hall in London. Since that time, he has concertized widely throughout Western Europe and North America.

CAPITOL, TELEFUNKEN, DECCA, HIS MASTER'S VOICE records.
LILIAN MURTAGH CONCERT MANAGEMENT, Box 272, Canaan, Conn. 06018



JOAN LIPPINCOTT *guest organist*

Sunday, March 9, 1969

3:30 p.m.

PROGRAM

Litanies *Jehan Alain*
(1911-1940)

Prelude in E-flat Major, BWV 522 (1)	} <i>Johann Sebastian Bach</i> (1685-1750)
Chorale Prelude, <i>Ach</i> <i>bleib bei uns, Herr</i>	
<i>Jesu Christ</i> , BWV 649	
Fugue in E-flat Major (St. <i>Anne</i>) BWV 522 (2)	

Verset pour la Fête de la Dedicace} *Olivier Messiaen*
Les Enfants de Dieu (*La Nativité*) } (b., 1908)

INTERMISSION

Fons Amoris *Malcolm Williamson*
(b., 1931)

Canon No. 5 in B minor, Op. 56 *Robert Schumann*
(1810-1856)

Prelude (*Suite*, Op. 5) *Maurice Duruflé*
(b., 1902)

Prelude and Fugue on *B A C H* *Franz Liszt*
(1811-1886)

A member of the faculty at Westminster Choir College since 1960, Miss Lippincott is presently Associate Professor of Organ and Chairman of the Department of Organ. A graduate of Westminster (Bachelor and Master of Music degrees) and The Curtis Institute of Music in Philadelphia (Artist's Diploma), she is currently a candidate for the degree Doctor of Sacred Music at Union Theological Seminary in New York City.

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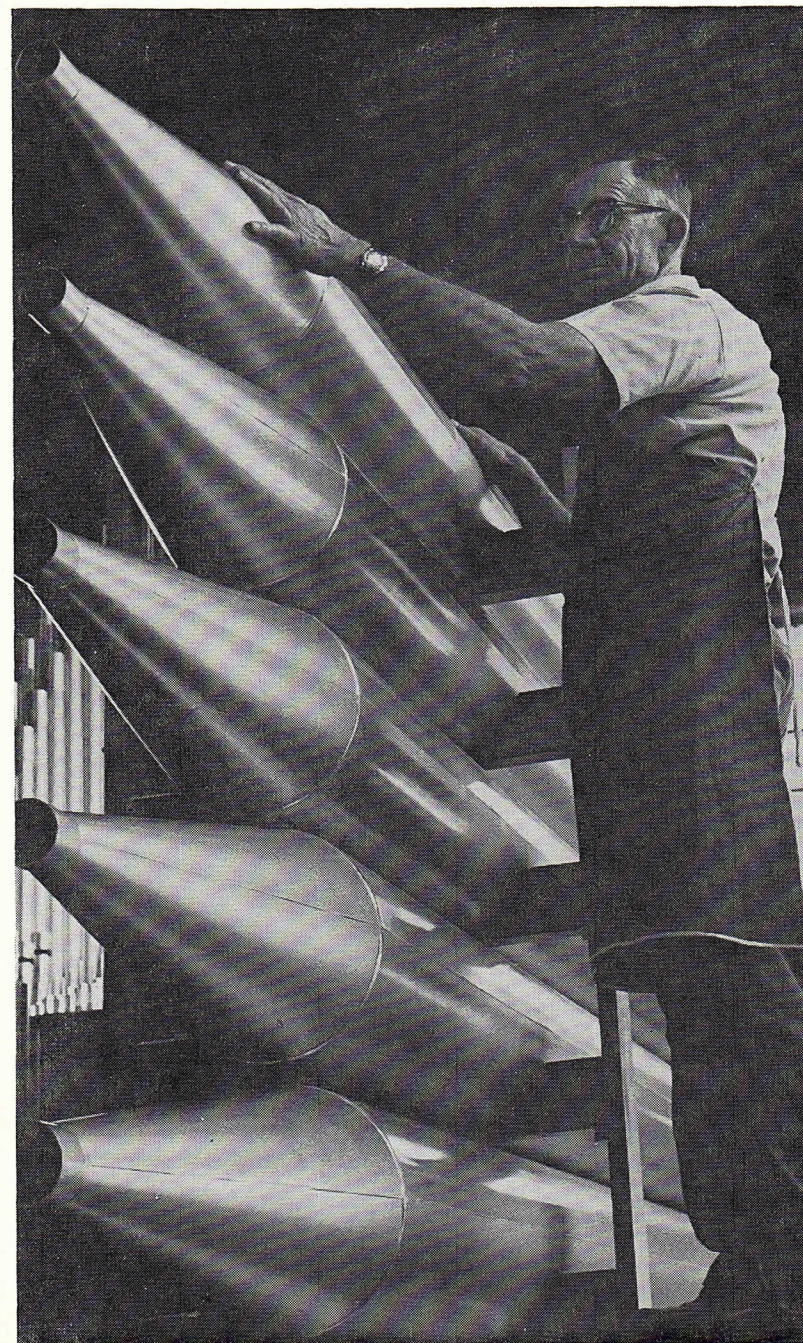
THE ORGAN

The organ was built by the Reuter Organ Co., Lawrence, Kansas, to a tonal design by James Moeser in consultation with Franklin Mitchell, Vice President and Tonal Director of the firm and Visiting Lecturer in organ construction at the University of Kansas. Construction began in the summer of 1968, and installation began in mid-November. Final regulation and tonal finishing, personally directed by Mr. Mitchell, took place in late December and January, 1969.

The inclusion of an organ in the Swarthout Recital Hall was anticipated in the original planning and construction of the hall. Space for an organ was provided at the rear of the stage behind an open wooden screen. The completion of the organ marks, in a real sense, the completion of the hall itself as well as the entire Murphy Hall performing arts complex of which it is a part.

The organ is of sufficient size and scope to allow one to play with historical accuracy and integrity the various period and national styles of the organ literature. While the basic philosophy underlying the design has been an adherence to classical principles of tonal design, notably the North German ideals of the seventeenth and early eighteenth centuries, the importance and validity of other periods and areas of organ building—especially the contributions of the French from the seventeenth through the nineteenth centuries and certain aspects peculiar to organs in Spain—have not been overlooked. The nomenclature and spelling of the various stop names indicate their historical and generic relevance to the overall scheme.

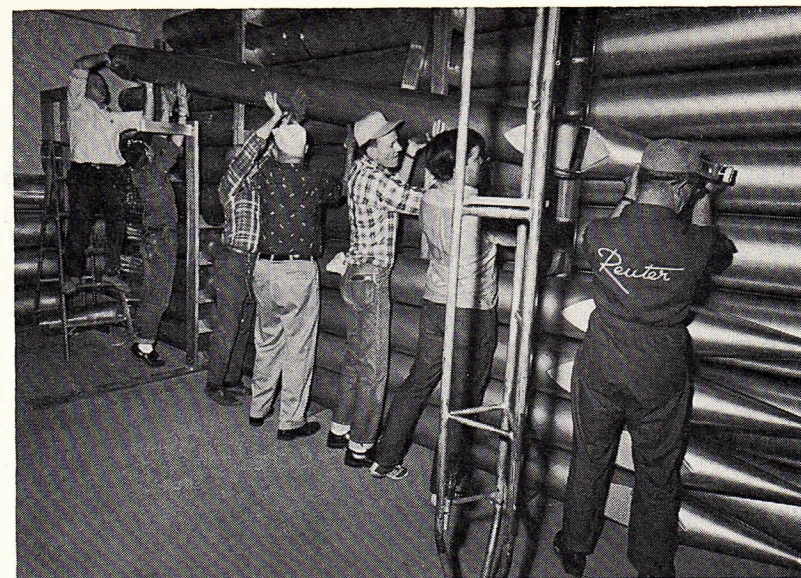
The organ consists of 71 ranks and 55 independent stops. There are a total of 4,212 speaking pipes ranging in size from the low C of the Kontra-Violon, which is nearly 40 feet long and weighs 450 pounds, to the tiny pipes of the high mixtures which are about $\frac{3}{8}$ ths of an inch high. The bottom twelve notes of the 32' Kontra-Violon, which because of their length lie horizontally rather than vertically, were cast from 3800 pounds of zinc. All the principals and mixtures were cast from an alloy of 85% tin and 15% lead.



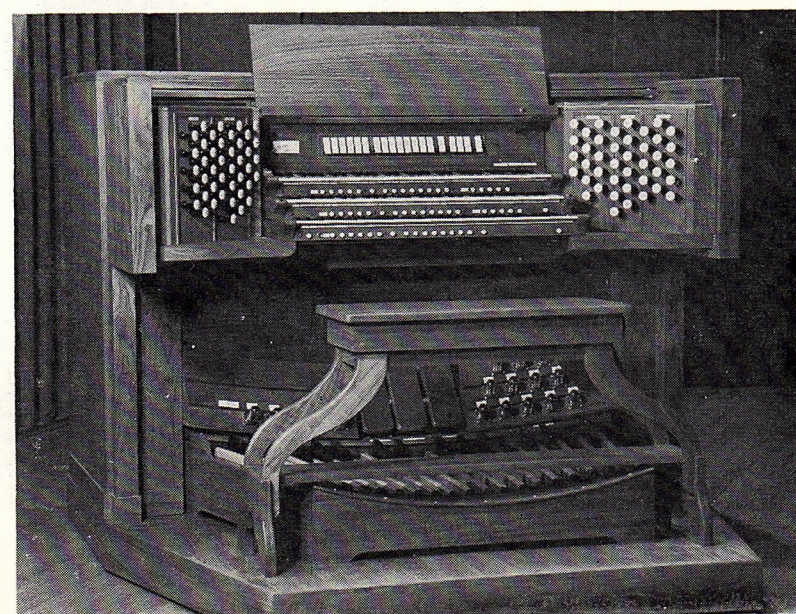
The large pipes of the pedal 32' Kontra-Violon at the factory before delivery.



The Kontra-Violon, disassembled at the factory and ready for shipment, compared in size to one of the larger mixture pipes.



In the Recital Hall, the longest pipes of the pedal 16' Prinzipal are placed horizontally in front of the 32' Kontra-Violon at the rear of the chamber.



The Console

Specifications of the Organ

GREAT ORGAN

(Unenclosed, Middle Manual)

16'	Violon	61 pipes
8'	Prinzipal	61 pipes
8'	Bordun	61 pipes
8'	Spitzfloete	61 pipes
4'	Oktave	61 pipes
4'	Rohrgedackt	61 pipes
2 2/3'	Quinte	61 pipes
2'	Superoktave	61 pipes
1 1/3'	Mixtur IV Ranks	244 pipes
1 1/2'	Scharf III Ranks	183 pipes
16'	Dulzian	61 pipes
8'	Trompete	61 pipes
8'	Trompeta Real* ..	61 pipes
	(<i>en chamade</i>)	
	Great Unison Off	

POSITIV ORGAN

(Unenclosed, Bottom Manual)

8'	Gedackt	61 pipes
8'	Salizional	61 pipes
4'	Prinzipal	61 pipes
4'	Spillfloete	61 pipes
2'	Oktave	61 pipes
1 1/3'	Quintfloete	61 pipes
1'	Scharf IV Ranks ..	244 pipes
1 1/3'	Zymbel II Ranks ..	122 pipes
8'	Trompeta Real* (Great)	
	Tremulant	
	Positiv to Positiv 16'	
	Positiv Unison Off	

CHOIR ORGAN

(Enclosed, Bottom Manual)

8'	Rohrfloete	68 pipes
8'	Dolzfloete	68 pipes
8'	Dolz Celeste CC ..	68 pipes
4'	Koppelfloete	68 pipes
2 2/3'	Nasat	61 pipes
2'	Blockfloete	61 pipes
1 3/5'	Terz	61 pipes
16'	Fagott	
	(1/2 length)	68 pipes
8'	Krummhorn	68 pipes
4'	Regal	68 pipes
8'	Trompeta Real* (Great)	
	Choir to Choir 16'	
	Choir Unison Off	
	Choir to Choir 4'	
	Tremulant	

SWELL ORGAN

(Enclosed, Top Manual)

16'	Bourdon	80 pipes
8'	Bourdon	
8'	Flute ouverte	68 pipes
8'	Viole de Gambe ..	68 pipes
8'	Voix celeste	68 pipes
4'	Flute harmonique	68 pipes
4'	Principal conique	68 pipes
2 2/3'	Nasard	68 pipes
2'	Octavin	68 pipes
1 3/5'	Tierce	61 pipes
2'	Plein jeu	
	III Ranks	183 pipes
2 3/3'	Cymbale	
	III Ranks	183 pipes
16'	Bombarde	92 pipes
8'	Trompette	68 pipes
8'	Hautbois	68 pipes
8'	Voix humaine	68 pipes
4'	Bombarde-Clarion	
	Tremulant	
	Swell to Swell 16'	
	Swell Unison Off	
	Swell to Swell 4'	

PEDAL ORGAN

32'	Kontra-Violon	
	(Great)	12 pipes
16'	Prinzipal	32 pipes
16'	Subbass (wood) ..	32 pipes
16'	Violon (Great)	
16'	Bourdon (Swell)	
8'	Oktavebass	32 pipes
8'	Gedackt	56 pipes
4'	Choral Bass	32 pipes
4'	Gedackt	
2 2/3'	Rauschquinte	
	II Ranks	64 pipes
1'	Mixtur III Ranks	96 pipes
32'	Contre-Bombarde	
	(Swell)	12 pipes
16'	Pousane	44 pipes
16'	Bombarde (Swell)	
16'	Dulzian (Great)	
16'	Fagott (Choir)	
8'	Trompeta Real* (Great)	
8'	Trompete (from Pousane)	
4'	Rohr Schalmel	32 pipes
4'	Trompeta Real* (Great)	

COUPLERS AND

MECHANICAL ACCESSORIES

8'	Great to Pedal
8'	Positiv to Pedal
8'	Choir to Pedal
4'	Choir to Pedal
8'	Swell to Pedal
4'	Swell to Pedal
16'	Positiv to Great
8'	Positiv to Great
16'	Choir to Great
8'	Choir to Great
4'	Choir to Great
16'	Swell to Great
8'	Swell to Great
4'	Swell to Great
8'	Positiv to Swell
16'	Swell to Choir-Positiv
8'	Swell to Choir-Positiv
4'	Swell to Choir-Positiv

Great and Positiv-Choir Transfer
(includes couplers and pistons)

Capture System combination action
10 General Pistons (duplicated 1 through 5 under Swell, Great, and on Pedal toe studs left side; 6 through 10 under Swell, Great and on Pedal toe studs right side)
8 Manual pistons on each manual
6 Pedal pistons duplicated with thumb pistons under Choir left
Great to Pedal reversible, thumb piston and toe stud
Positiv to Pedal reversible, thumb piston and toe stud
Choir to Pedal reversible, thumb piston and toe stud (adds only 8' coupler, but removes both 8' and 4' couplers)
Swell to Pedal reversible, thumb piston and toe stud (adds only 8' coupler, but removes both 8' and 4' couplers)
General Cancel, thumb piston
Tutti, duplicate toe and thumb pistons, with light indicator
Register crescendo pedal, with light indicator
Swell expression pedal
Choir expression pedal
Voix humaine, piano-forte (Opens or closes separate enclosure within the Swell that contains the Voix humaine)
Combination action lock

* The Trompeta Real, an *en chamade* Spanish reed playable on the Great, Positiv, Choir, and Pedal, is not considered a part of the ensemble of any division; it is a solo reed of heroic proportion to be used as a foil to the total ensemble.