

THE UNIVERSITY OF WASHINGTON  
SCHOOL OF MUSIC  
AND THE  
OFFICE OF LECTURES AND CONCERTS

present

*The Collegium Musicum*

*assisted by* Walter Eichinger, *organist*

in a recital dedicating the

*Keefer-Flentrop Baroque Organ*

Sunday, November 12, 1961 • 4 p.m. • School of Music Auditorium

# PROGRAM

## I

Six Chorale Preludes (The "Schübler").....*Johann Sebastian Bach* (1685-1750)

*Wachet auf, ruft uns die Stimme*

*Wo soll ich fliehen hin*

*Wer nur den lieben Gott lässt walten*

*Meine Seele erhebt den Herren*

*Ach bleib bei uns, Herr Jesu Christ*

*Kommst du nun, Jesu, von Himmel herunter*

Walter Eichinger, *organist*

## II

Sonata da Chiesa a tre.....*Archangelo Corelli* (1653-1713)

*Violins:* Sandra Allen

Christopher Gonvers

*Violoncello:* Eugene Wilson

*Organ:* Malcolm Hamilton

## III

Chorale Concertato on "In dulci Jubilo".....*Dietrich Buxtehude* (1637-1707)  
for Voices, Violins, and Continuo

The Collegium Singers

*Violins:* Sandra Allen

Christopher Gonvers

*Violoncello:* Eugene Wilson

*Organ:* Malcolm Hamilton

Motet for Soprano "Adolescentulus sum".....*Francois Couperin* (1668-1733)  
with Flutes, Violins, and Continuo

Janet Heller White, *soloist*

*Flutes:* Rae Palmer

Cecile Hamm

*Violins:* Sandra Allen

Christopher Gonvers

*Organ:* Malcolm Hamilton

Three Chorale Preludes for Organ.....*Johann Ludwig Krebs* (1713-1780)  
with unison chorus

*Liebster Jesu, wir sind hier*

*Was mein Gott will, das g'scheh allzeit*

*Gott der Vater, wohn uns bei*

Edward Hansen

The Collegium Singers

## IV

Concerto for Organ in g minor, Opus 4, No. 3. *George F. Händel* (1685-1759)

Malcolm Hamilton, *soloist*

Richard Ferrin, *conductor*

## THE ORGAN

The Keefer-Flentrop Baroque organ was built as part of the special equipment needed in connection with the two National Defense Fellowships for the study of Renaissance and Baroque music which were granted

It is probably no accident that the classic period of organ building was also the Golden Age of organ composition, culminating in the great works left to us by Johann Sebastian Bach. Our program, which very properly opens with a group of Bach's chorale preludes, aims to exhibit our small instrument in the several roles which it habitually assumed in music of the seventeenth and eighteenth centuries; as solo instrument, both alone (Bach) and in the company of a small orchestra (Handel), as part of an instrumental chamber music ensemble (Corelli) and as keyboard continuo and soloist with voices and obbligato instruments (Couperin, Buxtehude, and Krebs).

It is our hope that the first recital organ to be built on the campus of the University of Washington will become an active force in the enrichment of our musical life; and further, that it will also serve as a minor herald of greater things to come.

### CHAMBER ORCHESTRA

#### *Violins*

Kelly Farris  
Sandra Allen  
Molly Banks  
Leila Cook  
Susan McQuarrie

#### *Violas*

Ron Erickson  
William Humphreys

#### *Violoncello*

Eugene Wilson

#### *Bass*

Ann Stephens

#### *Oboe*

Betty Ritchie

#### *Harpsichord Continuo*

Carolly Bliss

### THE COLLEGIUM SINGERS

Helen Taverniti  
Janet Heller White  
Joan Catoni  
Elizabeth Erickson  
Miriam Terry

Peter Hallock  
William Mahrt  
Gerald Kechley  
Daniel Russell  
Richard Dalzel

#### *Conductors*

Miriam Terry  
Gerald Kechley

to the University in 1959. The fellowships are at present held by Mr. Malcolm Hamilton and Mr. Eugene Wilson. The funds for the instrument were obtained in part from the Federal Government and in part through the great generosity of Mrs. A. Scott Bullitt and the Trustees of the Bullitt Foundation, Incorporated, of Seattle.

To Mrs. Bullitt and the Trustees we wish at this time to express our special gratitude.

The specifications for the organ as follows:

<i>Pedal Organ</i> (32 notes)	<i>Top Manual</i> (61 notes)	<i>Bottom Manual</i> (61 notes)
16' Gedeckt	8' Gedeckt	16' Quintadena
8' Gedeckt	8' Quintadena	8' Principal
8' Quintadena	4' Rohrflöte	8' Gedeckt
4' Principal	4' Quintadena	8' Quintadena
4' Gedeckt	2' Octave	4' Octave
II Mixture (12-17)	1 $\frac{3}{5}$ ' Tierce	2 $\frac{2}{3}$ ' Nazard
4' Krummhorn	1 $\frac{1}{3}$ ' Larigot	2' Rohrflöte
2' Rohrflöte	1' Sifflöte	2' Superoctave
	8' Krummhorn	$\frac{1}{2}$ ' Cymbal
	Zimbelstern	8' Krummhorn
	Tremolo	4' Krummhorn

The pipework was made specifically for this organ by Flentrop of Holland. The designer and builder was G. Herald Keefer of Vancouver, B.C. The wooden shell and the facing for the wind chest were designed by the architectural staff of the University, and were installed by the Physical Plant Department.

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The designation "Baroque" has come of recent years to denote a type of organ sound which characterized instruments produced by the great builders of the seventeenth and early eighteenth centuries. A basic principle for the production of this special sound with its characteristic initial "chiff" is the use of a much lower wind pressure than was common in the later romantic organ. A second important condition is the presence of the pipework within the walls of the room or hall in which the organ is to be heard. (The romantic organ was usually relegated to a "chamber" separated from the console by structural walls pierced by some sort of grill work, or faced by a false front of non-speaking pipes.) In addition, the instrument of the Baroque period was operated by mechanical action (trackers); the action of our organ, however, is electrically controlled.