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
Kommtst du nun, Jesu, von Himmel herunter

Walter Eichinger, organist

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 gescheh allzeit
Gott der Vater, wohn uns bei

Edward Hansen
The Collegium Singers

II

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

Violins: Sandra Allen
Christopher Gonvers
Violoncello: Eugene Wilson
Organ: Malcolm Hamilton

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-Fletrop 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

_Violoncello_
- Eugene Wilson

_Bass_
- Ann Stephens

_Oboe_
- Betty Ritchie

_Harpsichord Continuo_
- Carolly Bliss

_Violas_
- Ron Erickson
- William Humphreys

**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:

<table>
<thead>
<tr>
<th>Pedal Organ</th>
<th>Top Manual</th>
<th>Bottom Manual</th>
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<tbody>
<tr>
<td>(32 notes)</td>
<td>(61 notes)</td>
<td>(61 notes)</td>
</tr>
<tr>
<td>16' Gedeckt</td>
<td>8' Gedeckt</td>
<td>16' Quintadena</td>
</tr>
<tr>
<td>8' Gedeckt</td>
<td>8' Quintadena</td>
<td>8' Principal</td>
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<tr>
<td>8' Quintadena</td>
<td>4' Rohrflöte</td>
<td>8' Gedeckt</td>
</tr>
<tr>
<td>4' Principal</td>
<td>4' Quintadena</td>
<td>8' Quintadena</td>
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<tr>
<td>4' Gedeckt</td>
<td>2' Octave</td>
<td>4' Octave</td>
</tr>
<tr>
<td>II Mixture (12-17)</td>
<td>1½' Tierce</td>
<td>2½' Nazard</td>
</tr>
<tr>
<td>4' Krummhorn</td>
<td>1½' Larigot</td>
<td>2' Rohrflöte</td>
</tr>
<tr>
<td>2' Rohrflöte</td>
<td>1' Sifflote</td>
<td>2' Superoctave</td>
</tr>
<tr>
<td>8' Krummhorn</td>
<td>½' Cymbal</td>
<td>8' Krummhorn</td>
</tr>
<tr>
<td>Zimbelstern</td>
<td>8' Krummhorn</td>
<td></td>
</tr>
<tr>
<td>Tremolo</td>
<td>4' Krummhorn</td>
<td></td>
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</tbody>
</table>

The pipework was made specifically for this organ by Flentrop of Holland. The designer and builder was G. Herald Keever 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.