

98-102

GOTTFRIED AND MARY FUCHS ORGAN

PACIFIC LUTHERAN UNIVERSITY



THE DEDICATION OF THE GOTTFRIED AND MARY FUCHS ORGAN

November 6, 7, 8, 1998

Lagerquist Concert Hall ♦ Mary Baker Russell Music Center

David Dahl, *University Organist*



PROGRAM

- Trumpet Fanfare in C Major Henry Purcell (1659-1695)
- Tocatta and Fugue in F Dietrich Buxtehude (1637-1707)
- WELCOME Loren J. Anderson, President
- Nöel Suisse, *Il est un petit L'ange*
Swiss Noel with five variations Claude Balbastre (1727-1799)
- Four 18th-century settings of Lutheran chorales for organ
- If You Allow but God to Guide You Johann Ludwig Krebs (1713-1780)
 (3 voices, chorale in middle voice, on the pedal)
- From Heaven Above to Earth I Come Johann Ludwig Krebs (1713-1780)
 (2 voices, chorale in the soprano)
- We All Believe in One God, Father Johann Ludwig Krebs (1713-1780)
 (5 voices, double pedal, chorale in the soprano)
- A Mighty Fortress is Our God Georg Kauffmann (1679-1735)
 (3 voices, chorale in pedal)
- Choral No. 1 in E Major César Franck (1822-1890)
- INTERMISSION
- DEDICATION OF THE GOTTFRIED AND MARY FUCHS ORGAN
- Introductions and Recognitions President Anderson
- Words of Appreciation David P. Robbins, Professor of Music,
Chair of the PLU Music Department

Reading of Psalm 148

University Pastor: Hallelujah! Praise God from the heavens; praise God in the heights!

Audience: Praise God, all you angels; praise God, all you multitudes in heaven!

Student Representative: Praise God, sun and moon; praise God, all you shining stars!

University Pastor: Praise God, you highest heavens, and you waters above the heavens.

Audience: Let them praise the name of the Most High, for God commanded and they were created.

Gottfried and Mary Fuchs

Foundation Representative: God established them forever and ever and gave them a law which shall not pass away.

University Pastor: Praise God from the earth, you sea monsters and all deeps, fire and hail, snow and frost, stormy wind fulfilling God's command.

Board of Regents

Representative: Mountains and all hills, fruit trees and all cedars! Wild animals and all cattle, creeping things and flying birds!

Audience: Sovereigns of the earth and all peoples, royalty and all rulers of the earth! Young men and women alike, old and young together!

Student Representative: Let them praise the name of God, for God's name alone is exalted; God's glory is above earth and heaven.

University Pastor: God has raised up strength for God's people and praise for all the faithful, for the people of Israel who are close to God.

All: Hallelujah!

University Pastor: Let us pray: God Most High, by your Word you created a wondrous universe, and through your Spirit you breathed into it the breath of life. Accept creation's hymn of praise from our lips and let the praise that is sung in heaven resound in the heart of every creature on earth, to your name and glory we pray.

All: Amen!

President Anderson: Blessed are you, O Lord our God, sovereign of the universe. You have made the whole earth after your glory; all your creatures praise you. We lift our voices to join the sounds and song of heaven and earth, of things seen and unseen, in praise of your glory. You alone do great wonders, and by your wisdom you made the heavens and the earth. All living things give you praise. You have breathed your breath of mercy into your children, to hear from them a joyful shout with their own song. In the fullness of time, you sang your new song, our Savior Jesus Christ, who is exalted by poets, musicians, and all your saints. Your Spirit is the breath of our music and song.

Be with us now and bless us as we dedicate this, The Gottfried and Mary Fuchs Organ, to your praise and glory. Enrich the lives of your people through it, and grant us faith to hear your gracious purpose in it. By your Holy Spirit, let The Gottfried and Mary Fuchs Organ inspire students, musicians and all who hear its marvelous sound to remember the beauty of this world and the promise of eternal life with you. May it bring delight to audiences and young children that they might be moved to praise your name. And may it ever be a blessing to this university and to the greater community. To the glory of your Holy name, Amen.

Hymn: All Creatures of Our God and King* William Draper (1855-1933)

Hymn Intonation David Dahl (b. 1937)

Stanza 1, All

All creatures of our God and King,
Lift up your voice with us and sing:
Alleluia! Alleluia!
O burning sun with golden beam
And silver moon with softer gleam:
Oh, praise him! Oh praise him!
Alleluia, alleluia, alleluia!

Stanza 2, Women

O rushing wind and breezes soft,
O clouds that ride the winds aloft:
Oh, praise him! Alleluia!
O rising morn, in praise rejoice,
O lights of evening, find a voice.
Oh, praise him! Oh praise him!
Alleluia, alleluia, alleluia!

Stanza 3, Men

O flowing waters, pure and clear,
Make music for your Lord to hear.
Oh, praise him! Alleluia!
O fire so masterful and bright,
Providing us with warmth and light,
Oh, praise him! Oh praise him!
Alleluia, alleluia, alleluia!

Stanza 7, All

Let all things their Creator bless
And worship God in humbleness.
Oh, praise him! Alleluia!
Oh, praise the Father, praise the Son,
And praise the Spirit, Three in One,
Oh, praise him! Oh praise him!
Alleluia, alleluia, alleluia!

Organ Chorale: Have Mercy on Me, O Lord Attributed to Johann Sebastian Bach
(5 voices, chorale in soprano)

Tocatta and Fugue in D Minor (BWV 565) Johann Sebastian Bach (1685-1750)

Communion: *Les oiseaux et les sources, from Messe de la Pentecôte*
The Birds and the Water Springs Olivier Messiaen (1908-1992)

Carillon de Westminster Louis Vierne (1870-1937)

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Nov. 6: Gordon L. Jenkins
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Nov. 8: Father Daniel C. Weber, S.J.

PLU Student Representatives:

Nov. 6: Susan Bloomfield
Nov. 7: Ruth Hagglund
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Nov. 6: James Hushagen
Nov. 7: Gary Severson
Nov. 8: Cynthia Edwards

University Pastors:

Nancy J. Connor
Dennis G. Sepper

PROGRAM NOTES

Trumpet Fanfare in C Major (Purcell): This brief fanfare by the well-known 17th-century English composer, known for his music at the Chapel Royal and Westminster Abbey, provides a splendid opportunity to “announce” this festival recital by using various combinations of the trumpet reed stops sounding from all three divisions of the organ.

Tocatta and Fugue in F (Buxtehude): From its opening scale-like flourish followed by a variety of musical textures, the toccata permits the heart of the organ to sing with scintillating energy (this heart equals the full “plenum” — the name for a chorus of principal pipes). The great mid-Baroque north German composer, Buxtehude, continues with a fugue whose subject-theme is a brief trumpet-like fanfare. Reed stops (especially the trumpet stops) join the principals to add clarity to the musical counterpoint. The fugue ends by returning to the full plenum along with several powerful reed stops, including the low pitched 32’ reed (Posaune) in the pedal division.

Four 18th-century settings of Lutheran chorales for organ:

If You Allow but God to Guide You (Krebs):

While a solo trumpet reed stop in the pedal division presents the chorale melody, the left hand plays a cello-like bass voice while the right hand plays a violin-like treble voice to top off this charming trio.

From Heaven Above to Earth I Come (Krebs):

Luther’s cradle hymn is heard in the upper voice accompanied by a *quasi ostinato* gigue-like bass, and using the sweet timbre of flute stops.

We All Believe in One God, Father (Krebs):

The unusual practice of using both feet at the same time (double pedal) permits Krebs to preview phrases of the chorale melody in the upper of two pedal voices before being presented on a solo voice (dulcian reed stop). Two other accompanying voices are played by the left hand on the Spillpfeife flute stop, making a total of five voice parts in all.

A Mighty Fortress is Our God (Kauffmann):

Kauffmann’s organ chorale collection *Die Harmonische Seelenlust* was actually distributed from Bach’s Leipzig home. It is one of the few collections of 18th c. German organ music with specific indications for organ registration (choice of stops). While the feet play the familiar hymn tune in long note values, the hands accompany with energetic triplet figures.

Chorale No. 1 in E Major (Franck): Unlike most organ-chorales which utilize commonly known hymn tunes, Franck writes his own original chorale-like theme as centerpiece for an extended fantasia or tone-poem for organ. Composed for the sounds of the later 19th-century French romantic organs, Franck weaves a tapestry of symphonic color with three lyric thematic ideas. The chorale is first presented quietly by the exotic sound of the *voix humaine* (reed stop). The chorale theme emerges at the end in a grand climax with each phrase presented canonically (the top-most voice answered by a thundering pedal statement). The three chorales for organ of Franck were all written in the last year of his life, and are regarded by many as a kind of spiritual testament.

Have Mercy on Me, O Lord (Bach): Regularly pulsating chords, played on “string stops,” and containing pairs of repeated notes (often an 18th pleading motive) accompany the chorale melody, whose simplicity invites added improvised ornamentation from the player. This work, attributed to Bach, may have been written by one of his colleagues, such as Krebs, Kauffmann, Kittel or Kellner.

Tocatta and Fugue in D Minor (Bach): Easily the most famous organ work ever written, it is possible that Bach used this piece when asked to test new organs. The large expanding chord at the beginning certainly tests the organ’s wind system; the rapid keyboard figuration which follows tests responsiveness of the key action, and the changes between keyboard divisions are a test of various ensembles, their color and blend. The subject/theme of the fugue is a reworking of the first nine notes heard in the toccata. Like the works of Buxtehude, Bach ends the fugue in a wild fantasy style much like the beginning of the toccata.

Communion: *Les oiseau et les sources* (Messiaen): Composed as a movement within his organ mass for Pentecost Sunday, this innovative mid-20th century French composer creates an acoustical atmosphere with a variety of bird songs mixed with various water sounds resulting in a kind of communion in nature. The subtitle given by Messiaen reads (translated), “Springs of water, bless the Savior; birds of the sky, bless the Savior.” The central portion of the piece features different bird songs over quiet drops of water. The unusual ending features a sustained tremulous chord around which water droplets move from low up to the highest pitches of the organ, punctuated finally by two of the lowest bass pitches in the pedal (from the 32 Subbass).

Carillon de Westminster (Vierne): Highly talented as composer and improviser of the first part of the 20th century, Louis Vierne (blind from birth) continues the tradition of French symphonic repertoire initiated by César Franck. This popular organ work, literally Bells of Westminster (dedicated to the famous English organ builder, Henry Willis I), honors Britain by utilizing the familiar tones of the Westminster Chime (heard from the London clock, Big Ben) as the central theme of a toccata which gradually builds to the full resources of the organ.

BIOGRAPHIES



DAVID DAHL

David Dahl, M.A., A.A.G.O., is Professor of Music and University Organist at PLU, as well as Director of Music Ministries at Christ Church in Tacoma. He has served in both places since 1969. Active as teacher, performer, clinician and organ advisor, David was a recitalist for the 1994 national convention of the American Guild of

Organists, as well as for four national conventions of the Organ Historical Society.

He has a lifelong interest in the history of organ building, particularly the development of mechanical action (tracker) organs in America, both historic and contemporary. He has served as advisor for more than 30 pipe organ projects in the Pacific Northwest during the past 40 years.

David can be heard on a variety of recordings released by PLU Audio Services, and by the Organ Historical Society. These include "J.S. Bach and The Chorale," "Celebration in Hymn," "The Grand Century: Organ Music of the Late Baroque," "David Dahl plays the Brombaugh Organ at Christ Church, Tacoma," and the just-released "Credo," a CD featuring the PLU Choir of the West and The Gottfried & Mary Fuchs Organ.

He has published organ and choral works through both Ionian Arts and Augsburg-Fortress.

THE GOTTFRIED AND MARY FUCHS FOUNDATION

The Gottfried and Mary Fuchs Foundation was created in 1960 to support charitable, educational, scientific, literary or religious purposes primarily within the city of Tacoma, Pierce County and the lower Puget Sound area. It is administered through the trust department of Union Bank of California.

Mary Gratzner emigrated to the United States from Switzerland in 1879 at age 17. She settled in Pierce County and married Robert Portman, who eventually became the owner of Flett Dairy, located in what is now the city of Lakewood. They had five children.

Following the death of Portman in 1913, Mary married Gottfried Fuchs (pronounced "fox") in 1917. Fuchs was a worker at the dairy and also a Swiss immigrant. They had no children. The dairy, which occupied 272 acres and provided milk and other dairy products to homes in a 40-mile radius, was extremely successful under the Fuchs' care.

Intensely proud of the dairy's success, the Fuchs were grateful to their adopted country for the opportunities extended to them. They established the foundation as part of their estate planning.

Mary died in 1966 and Gottfried died 10 years later. When Mary's last child died in 1987, the foundation was activated. Through calendar year 1993, approximately \$6,250,000 has been donated to charitable causes.

"Few opportunities present themselves to name such a substantial piece of artistic achievement," said Gordon L. Jenkins, vice president of Union Bank of California and trustee for the foundation. "We felt this gift would be an exciting and lasting tribute to Gottfried and Mary Fuchs as the organ is played, viewed and admired for its amazing craftsmanship and beauty."



PAUL FRITTS

Paul Fritts is quite familiar with the venue for his latest organ. He grew up just a stone's throw from PLU, where his father, R. Byard Fritts, taught organ and was the university organist for some 30 years. The elder Fritts also built organs known as American Classics, which operate with electric valves and stops.

Paul, who earned a music degree from the University of Puget Sound in the '70s, helped his father with organ construction and repairs. By the time he reached his teens he was sure he wanted to build organs, though not the electrically operated ones his father built. Paul had fallen in love with the all-mechanical, tracker-action organs of the 15th century. He is now considered one of the best organ builders in the country.

Paul Fritts & Co. employs five craftsmen in its Parkland workshop and has built or renovated organs in churches, universities and private homes all over the country, including St. Mark's Cathedral in Seattle, Grace Lutheran Church in Tacoma, University of Puget Sound, University of Washington, Arizona State University and Stanford University—Memorial Chapel.

Paul has a worldwide reputation for excellent wood craftsmanship and attention to detail. He is one of about 20 builders of these giant instruments in the United States. Study trips to Holland, Germany, Spain and France have greatly influenced the direction of his work.



JUDE FRITTS

In the sixth grade, Jude carved a bear for an art project, but she didn't put metal to wood again until 14 years ago. She needed a job then, so she came to her brother—organ builder Paul Fritts—found an old chisel, and taught herself the fine art of creating decorative carvings for organs.

"I see a piece of wood and see what needs to be done," she says, simply. Yet her two and a half years of work on The Gottfried and Mary Fuchs Organ is anything but simple. A multitude of carefully carved god-like faces peers from each set of organ pipes; intricate, three-dimensional scrollwork is everywhere; and flowing locks stream from the upturned heads of two near-life-size female figures at the top of the organ.

Jude draws her inspiration from "meeting a lot of interesting people" and says she chose the particular motif for this organ to honor those who had overcome trauma in their lives. "I was interested in the ways they were able to deal with their trauma in order to survive."

While Jude's woodwork is very much a *niche* art—she carves strictly for organs in churches and private homes—she also creates clay sculptures and large-scale charcoal drawings in the secluded cabin/studio she inhabits on 10 acres in Tenino, Wash.

THE GOTTFRIED AND MARY FUCHS ORGAN

DONORS

Pacific Lutheran University gratefully acknowledges the following contributors who made this magnificent instrument possible:

\$150,000 and above

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\$50,000 - \$149,999

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Gregory Youtz and Becky Frehse

SPECIFICATIONS

Construction began: January 1995
Voicing/stops finished: November 1998
Height: 35 feet
Width: 20 feet
Weight: 17,000 lbs
Stops: 54
Ranks of pipe: 80
Number of individual pipes: 3,849

Length of pipes: Varies from 4 to 16 feet
Time spent on the organ by
Paul Fritts & Co: 30,000 hours
Square footage of carvings: 250
Time spent on the carvings
by Jude Fritts: 2 1/2 years
Cost: \$937,490
Organ design inspired by: The late 17th-century
Stellwagen organ of Straslund, Germany

Different materials used:
Casework: Oiled 100-year old fir
Duct Work: Poplar
Keyboards: Basswood, ebony
Pedals: Maple, oak
Wind Chests: Redwood, poplar, oak
Pipes: 1/3 oak, 2/3 metal

THE GOTTFRIED AND MARY FUCHS ORGAN, 1998

Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University

Paul Fritts & Company, Organ Builders, Tacoma, Washington

Great : Manual I

1. Praestant (from F# facade)	16
2. Octave	8
3. Rohrflöte	8
4. Salicional	8
5. Spielflöte	8
6. Octave	4
7. Spitzflöte	4
8. Ouinte	2 ² / ₃
9. Octave	2
10. Mixture	IV-VII rks
11. Cornet	V rks
12. Trompete	16
13. Trompete	8
14. Baarpfeife	8

Positive : Manual II (Rückpositiv)

15. Praestant (from F facade)	8
16. Gedackt	8
17. Octave	4
18. Rohrflöte	4
19. Octave	2
20. Waldflöte	2
21. Sesquialter	II rks
22. Nasat	1 ¹ / ₃
23. Scharff	rks
24. Fagott	16
25. Trompete	8
26. Dulcian	8

Pedal :

27. Praestant (from D in towers)	16
28. Octave	8
29. Octave	4
30. Nachthorn	2
31. Mixture	V-VIII rks
32. Subass (wood & metal)	32
33. Subass	16
34. Gedackt	8

Pedal cont. :

35. Posaune (wood & metal)	32
36. Posaune	16
37. Trompete	8
38. Trompete	4
39. Cornett	2

Swell : Manual III

40. Quintadena	16
41. Principal	8
42. Bourdon	8
43. Viole de gamba (from c)	8
44. Voix céleste	8
45. Octave	4
46. Koppelflöte	4
47. Nazard	2 ² / ₃
48. Gemshorn	2
49. Tierce	1 ³ / ₅
50. Mixture	V-VII rks
51. Trompete	8
52. Hautbois	8
53. Voix Humaine	8
54. Schalmey	4

Direct mechanical key-action, suspended
Dual mechanical & electric-stop action, with

Solid state combinations & sequencer

Standard unison couplers
Tremulants: I, Great & Positive; II, Swell
Manual compass: 58 notes C-a"
Pedal compass: 30 notes C-f
Wedge bellows
Wind stabilizer, on/off
Interchangeable pedalboards: Flat, or
Concave-parallel (modified B.D.O.)
Wind pressure, 84 mm.
Temperament after Kellner
Casework: oiled VG Fir; hand-carved
Basswood pipe shades

LISTENING GUIDE

THE PRINCIPALS

The essential and most characteristic singing sound of the organ is derived from open cylindrical pipes, such as those which appear on the front of the organ case. When several sets of these pipes are used together in pitches from low to high, the organ sounds its "plenum" or principal chorus. The mixture stops (with up to 7 pipes sounding per key) add final sparkle and power to the top of a principal chorus.

THE FLUTES

Sweet, warm and colorful in sound, the flute pipes provide a wide array of timbre in rather gentle tones. Also arranged in choruses for each keyboard, flute pipes are constructed in a wide variety of shapes, including fully open, completely capped, partly capped with chimneys, or tapered like a steeple.

THE STRINGS

This family of organ tones comes from open pipes made narrower than principal pipes, thus generating a lighter weight tone with a rather silvery quality. A special combination of string pipes includes the viole de gambe plus the voix celeste, where one set of pipes is tuned slightly sharp to create an attractive, quiet undulating sound.

THE REEDS

While the first three types of pipe tone are generated from flute pipes (sophisticated whistles), the reed pipes create tone by means of a vibrating brass tongue over which different shaped resonators permit a variety of quasi woodwind and brass timbres, such as trumpet, dulcian, Hautbois, Posaune, etc. (similar to trumpet, clarinet, oboe, trombone, etc.). Reed pipes are used either for solo purposes or to add the final power to a full ensemble. The Gottfried and Mary Fuchs Organ is remarkable for its large number of reed stops (14); such pipes require great skill and much time from the organ builder to voice and regulate.