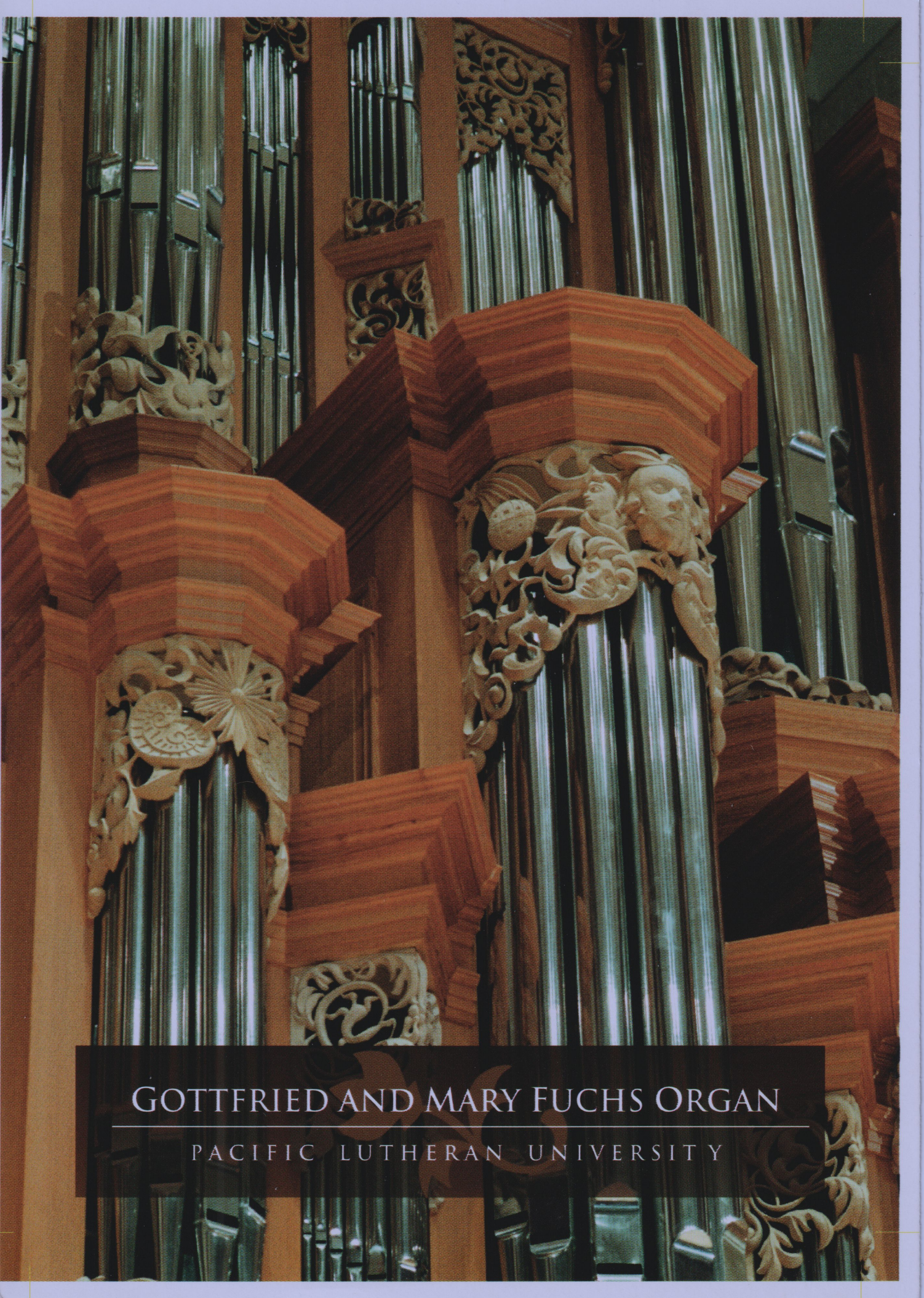

GOTTFRIED AND MARY FUCHS ORGAN

PACIFIC LUTHERAN UNIVERSITY

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	V-VII rks
11.	Cornet	V rks
12.	Trompete	16
13.	Trompete	8
14.	Baarpfeife	8

Positive: Manual II (Ruckpositiv)

15.	Praestant	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	IV-VII rks
24.	Fagott	16
25.	Trompete	8
26.	Dulcian	8

Pedal:

27.	Praestant	16
28.	Octave	8
29.	Octave	4
30.	Nachthorn	2
31.	Mixture	V-VII rks
32.	Subass	32
33.	Subass	16
34.	Gedakt	8
35.	Posaune	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	8
44.	Voix celeste	8
45.	Octave	4
46.	Koppelflöte	4
47.	Nazard	2 2/3
48.	Gemshorn	2
49.	Tierce	1 3/5

Swell: Manual III, cont.:

50.	Mixture	VI-VII rks
51.	Trompete	8
52.	Hautbois	8
53.	Voix Humaine	8
54.	Schalmey	4

Mechanical key-action suspended
Dual mechanical & electric-stop action, with solid state combinations & sequencer
Standard unison couplers
Tremulants:
1, Great and Positive
2, Swell
Manual compass: 58 notes C-a"
Pedal compass: 30 notes C-f
Wedge bellows
Wind stabalizer, on/off
Wind pressure, 82mm
Temperament after Kellner
Casework: oiled vertical grain Douglas Fir; hand-carved Basswood pipe shades

A GUIDE TO ORGAN SOUND

THE PRINCIPALS

The essential and most characteristic singing sound of the of 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 of metal or wood. Their tonal character is determined by 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 sound is created from open pipes made narrower than principal pipes, thus generating a less-weighty tone with a silvery quality. A special combination of string pipes is the Viole de Gamba plus the Voix celeste, (meaning "heavenly voice") in which one set of pipes is tuned slightly sharp to create an attractive, quiet undulating sound.

THE REEDS

While the first three types of pipe tones are generated from flue pipes (sophisticated whistles), the reed pipes create tone by a vibrating brass tongue over which different shaped resonators create sounds resembling woodwind and brass timbres, such as Trompet, Dulcian, Hautbois, Posaune, etc. (similar to trumpet, clarinet, oboe, trombone) 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.