

Paul Fritts Organ

Opus 47

October 2020

Specification:

Manual I		Manual II		Pedal	
Principal	8'	Gedackt	8'	Subbas	16'
Octave	4'	Octave	4'*	Bourdon	8'*
Octave	2'	Rohrflöte	4'		
Dulcian	8'	Nasat 3'/Cornet II			

*Some pipes transmitted from other stops

Tremulant

Zimbelstern

Couplers:	Manual I to Manual II	Compass:	Manual	58 notes
	Manual I to Pedal		Pedal	30 notes
	Manual II to Pedal			

Polished tin front pipes

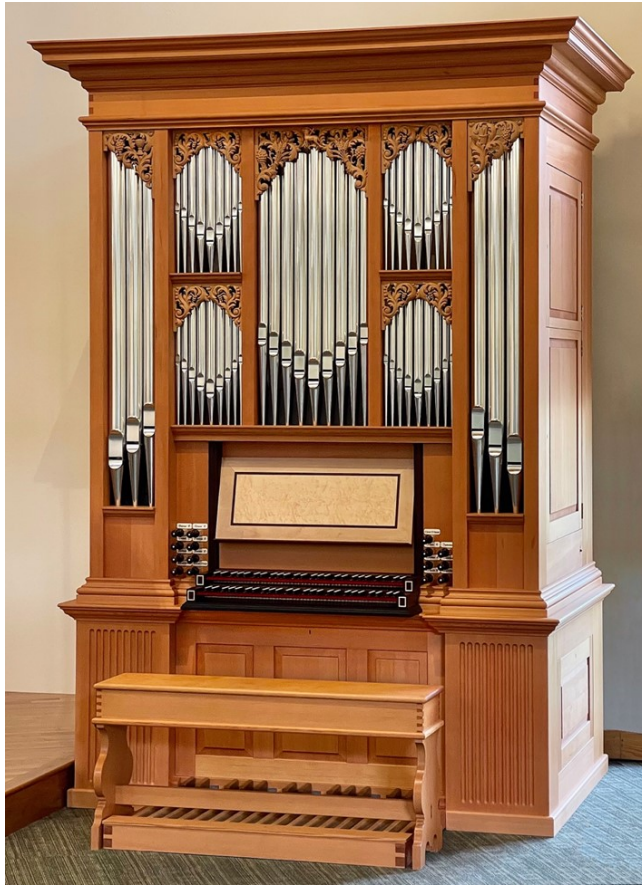
Case of solid Douglas fir with carved pipe shades

Suspended, direct mechanical key action

Mechanical stop action

Dedication of the Fritts Organ, Opus 47

October 10, 2021



Welcome

Prelude

Jesu, Joy of Man's Desiring

J S Bach

Announcement

Pastor Seth Novak

P Dear friends: Today we give thanks to God and we seek God's blessing as we set apart this pipe organ for the glory and praise of God.

Reading

Ephesians 5: 18b-20

Be filled with the Spirit, as you sing psalms and hymns and spiritual songs among yourselves, singing and making melody to the Lord in your hearts, giving thanks to God the Father at all times and for everything in the name of our Lord Jesus Christ.

Presentation of the Organ

Paul Fritts and Bruce Shull
Organbuilders

Acceptance of the Organ

Denny Sapp and Lynette Brentin
President and Vice President of the Congregation

Prayers of Dedication

P Sing with joy to God our strength

C and raise a loud shout to the God of Jacob.

P Praise God with tambourine and dance;

C praise God with strings and pipe.

P We give you thanks, O God, creator of the universe, for your abundant gifts.

The whole earth reflects 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.

C You alone do great wonders,

and by your wisdom you made the heavens and the earth.

**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, O God, you sang your new song, our Lord Jesus Christ, who is exalted by
poets, musicians, and all your saints.**

Your Spirit is the breath of our music and song.

P Send your blessing upon us and upon this pipe organ

which we dedicate 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 this pipe organ
enliven the proclamation of your word
to the building up of your church, to the glory of your name,
and to the good of all your people;
through Jesus Christ, our Savior and Lord,
who lives and reigns with you and the Holy Spirit, one God, now and forever.

C Amen.

Hymn

When in Our Music God Is Glorified

- 1 When in our music God is glorified,
and adoration leaves no room for pride,
it is as though the whole creation cried:
Alleluia!
- 2 How oft, in making music, we have found a new
dimension in the world of sound, as worship moved
us to a more profound
Alleluia!
- 3 So has the church, in liturgy and song,
in faith and love, through centuries of wrong, borne
witness to the truth in ev'ry tongue: Alleluia!
- 4 And did not Jesus sing a psalm that night when
utmost evil strove against the light? Then let us
sing, for whom he won the fight: Alleluia!
- 5 Let ev'ry instrument be tuned for praise; let all
rejoice who have a voice to raise; and may God give
us faith to sing always:
Alleluia!

Text: Fred Pratt Green, 1903-2000

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Dedicatory Concert

Shari Shull, organist

Fantasia a gusto italiano

Johann Ludwig Krebs

(1713-1780)

Trio in F Major

J L Krebs

Corrente Italiana

Juan Bautista Cabanilles

(1644-1712)

Two Chorale preludes

Johann Sebastian Bach

An Wasserflüssen Babylon BWV 653a

(1685-1750)

O Lamm Gottes, unschuldig BWV 656

A Kingsfold Suite

David Dahl

That Kingsfold Tune

(b. 1937)

For the Flute

As a Canon

As an Aria

For the Cornet

As a Chorale

Mass for the Convents

François Couperin

Plein jeu - Premier Couplet du Kyrie

(1668-1733)

Recit de Chromhorne – Third Couplet du Kyrie

Dialogue sur les grands jeux - Dernier Couplet d'Agnus Dei

Prelude & Fugue in G Major, Op 37, No 2
(1809-1847)

Felix Mendelssohn

Dutch Dances from the Susanna van Soldt manuscript

(late 1570s)

Almande de La nonette/De frans galliard

Almande Brun Smeedelyn

Prelude & Fugue in C Major

BWV 531

J S Bach

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Shari Shull, a deacon in the Evangelical Lutheran Church in America, has served Agnus Dei Lutheran Church as Minister of Music since 2007. She holds a Bachelor of Music degree in Organ Performance from Oberlin College Conservatory of Music and a Master of Arts in Church Music degree from Trinity Lutheran Seminary in Columbus, Ohio. She has studied organ with M. Wayne Eich, Fenner Douglass, William Porter and Paul Tegels.

Shari is a member of the Association of Lutheran Church Musicians, the Tacoma Chapter of the American Guild of Organists and Ars Organi. She currently serves on one of the planning committees for the National AGO 2022 Convention. Shari is a past dean of the Tacoma Chapter of the American Guild of Organists and served as director of the AGO Pipe Organ Encounter Technical program for high school and college students. She has been heard on *Pipedreams* on National Public Radio and in organ concerts in several states on the east coast and in Washington.

When not engaged in musicmaking, Shari enjoys creating quilts and hiking with Bruce in the beautiful Pacific NW that they have called home since 2005.

Texts:

An Wasserflüssen Babylon

A lamb goes uncomplaining forth to save a world of sinners.

He bears the burden all alone, dies shorn of all his honors.

*He goes to slaughter, weak and faint, is led to die without complaint
his spotless life he offers.*

*He bears the shame, the stripes, the wrath; his anguish, mockery
and death for us he gladly suffers.*

*This lamb is Christ, our greatest friend, the Lamb of God, our Savior,
whom God in mercy chose to send to win us rebels over.*

*“Go down, my child,” the Father said,
“and free my children from their dread of death and condemnation.
The painful stipes are hard to bear,
but by your death they all can share the joy of your salvation.”*

Our Savior answered from his heart that he would take the burden:

*“My Father’s will is my command; I’ll do as I am bidden.”
Oh, wondrous love! Oh, loving might!*

*To right what mortals cannot right the Son was sent from heaven.
What love, O Love, who came to save by loving even to the grave
until the stone was riven.*

*Of death I am no more afraid: your dying is my living.
You clothe me in your royal robes that you are always giving.
Your love is dress enough for me to wear through all eternity
before the throne of heaven,
where we shall stand close by your side, your church, the well-appointed bride,
when all the faithful gather.*

O Lamm Gottes, unschuldig

*Lamb of God, pure and sinless, once on the cross an offering,
patient, lowly, guiltless, forsaken in your suffering:
from sin's grasp you have torn us, from gloom to hope have borne us.
Grant us your mercy, O Jesus.*

Grant us your mercy, O Jesus.



Program notes

Johann Krebs was born in Buttelstadt, Germany on October 12, 1713. He began to study the organ at age eleven. Krebs entered the Thomasschule in Leipzig a few years later and J. S. Bach became his teacher and mentor. Krebs composed for the organ and harpsichord as well as other instruments. Musical scholars have had at times difficulty in differentiating between the works of teacher and pupil. Krebs worked as a copyist for Bach and because his music strongly reflected Bach's style some pieces are difficult to ascribe. The Fantasia in F Major uses the new reed stop, Dulcian 8', in the solo voice. The Trio, one of 17 written by Krebs, is played with the right hand on the Principal 8', left hand down an octave on the Octave 4' and Rohrflöte 4' with the Principal 8' coupled to the pedal.

Juan Cabanilles was one of the finest Spanish baroque composers and served as cathedral organist at Valencia Cathedral. Of his nearly 200 compositions that have been preserved, both vocal and instrumental, the majority are pieces for the organ. As a notable Spanish organist, his works reflect the forms, melodies and rhythms of his native tradition.

Johann Sebastian Bach, German composer and musician of the late Baroque, is regarded as one of the greatest composers of all time. His compositions include hundreds of cantatas, oratorios, motets and Passions as well as Lutheran hymns and chorales. He wrote extensively for the organ and other keyboard instruments. The setting of *An Wasserflüssen Babylon* on the program was an early version of this chorale composed when Bach was in Weimar in the 1710s. *O Lamm Gottes, unschuldig* belongs to the Great Eighteen Chorale Preludes, a collection of large-scale chorale preludes from the last decade of Bach's life (1740-1750).

We hear the Zimbelstern, a new stop on the organ, for the first time at the end of *O Lamm Gottes* to punctuate the sense of hope and joy at the end of this chorale.

The Zimbelstern (meaning "Cymbal Star" in German) is a traditional organ stop that consists of a wooden bladed wheel with several small bells mounted around the wheel. When the stop is engaged, air turns the wheel which swings metal rods that strike the bells producing a continuous tinkling sound. In some Christian liturgical traditions, it is rung during the singing of the Sanctus or on doxological hymn verses. Other times

it is used as a decorative accompaniment for particular pieces of organ music. The Zimbelstern was constructed by Bruce Shull and gifted by the Shulls and Paul Fritts as one of the new stops on our instrument.

David P. Dahl was born in San Francisco in 1937 and has lived in Tacoma since his college days at PLU. Composer, organist, professor, church musician and organ advisor, David has been an advocate for new and historic mechanical action pipe organs. After teaching at Pacific Lutheran University for 35 years he was named Professor of Music and University Organist Emeritus. David served Christ Church Episcopal as Director of Music Ministries for 40 years until his retirement in 2010. The *Kingsford Suite* was commissioned by Michael Menne in 2014 for All Hallows Parish in Anne Arundel County, Maryland to introduce a new organ by A. David Moore. Our new organ is similar in size to the instrument the suite was originally written. David has many publications through Augsburg Fortress.

François Couperin was born into a prominent musical family in Paris, France. His father, Charles, was organist at the Church of Saint-Gervais. Upon his father's death when Francois was just ten years old, the church reserved his father's position of organist for him until he was 18. François is best known for his harpsichord music that contain highly ornamented melodies and complex accompaniments. Only one collection of organ music survives, pieces for two masses. The Mass for the Parishes, intended for parish churches, and the Mass for the Convents, intended for abbey churches or convents. These masses are divided into many movements following the traditional structure of the Latin Mass. The first two movements on the program are based on the Kyrie and the third movement is based on the Agnus Dei.



Jakob Ludwig Felix Mendelssohn Bartholdy, widely known as Felix Mendelssohn, was a German composer, pianist, organist and conductor in the early Romantic period. Born of Jewish parents, the Mendelssohn family marked their emancipation from the ghetto by adopting the Christian faith. Felix and his brother and two sisters were baptized in 1816 in the Lutheran church. He was a prolific composer of many genres of music including symphonies, concertos, chamber music, organ & piano music, and oratorios to name a few. The melody for *Hark the Herald Angels Sing* was written by Mendelssohn. In 1829 he conducted the first performance since J S Bach's death of the St. Matthew Passion, thus inaugurating the Bach revival of the 19th century. Mendelssohn composed for the organ from age 11 through the end of his rather short life. In addition to the Six Sonatas, Op. 65, Three Preludes & Fugues, Op 37 were written. The prelude and fugue on the program were written in 1837 at age 28.

The ***Susanne van Soldt Manuscript*** is a keyboard anthology dated 1599 consisting of 33 pieces copied by or for a young Flemish or Dutch girl living in London. It is the only known source of early Dutch keyboard music prior to the works of the famous Jan Pieterszoon Sweelinck. The duple meter allemande is one of the most common instrumental dance styles in early music. The triple meter galliard is often paired with an allemande.

The concluding Prelude and Fugue in C Major is an early composition of **J. S. Bach**, written when he was in Arnstadt about 1707. The prelude is sometimes called the Fanfare due to the character of the sixteenth note passages and the fugue subject is quite short, only two measures long.



The Organ Builders

Paul Fritts & Company Organ Builders is a small group of highly skilled individuals dedicated to producing musical instruments of superior quality. Under Paul's leadership, the organbuilders construct, assemble and test all parts of their organs in their beautiful timber-framed workshop in Parkland WA.

The craftsmen fashion raw materials into highly refined products. Solid hard and native softwoods, carefully sawn and dried are used throughout the organs. Pipe makers cast sheets of metal from lead/tin alloys on a sand table at the workshop. Careful attention to the smallest details and employment of simple, time-tested designs and construction methods results in versatile and durable instruments of extraordinary visual and aural beauty.



Greg Bahnsen	Metal pipe preparation and construction
Zane Boothby	Organ assembly in shop; installation
Robyn Ellis	Bookkeeping
Paul Fritts	Organ design and pipe scaling; shop administration
Raphi Giangiulio	Keyboard construction; playing action and couplers; CNC milling
Joe Green	Case construction and finishing
Steven Jett	Metal pipe construction
Dimitrios Klitsas	Wood carvings
Robbie Lawson	Carving design
Erik McLeod	Reed pipe construction and voicing; pipe metal casting; installation
Andreas Schonger	Windchest and wood pipe construction
Bruce Shull	Voicing & tonal finishing; Tremulant & Zimbelstern construction; installation
Marlon Ventura	Assistant bookkeeper
Benjamin Wooley	Pipe metal casting and pipe construction; stop action; installation



Our workshop craftsmen are privileged to have created a fine organ for Agnus Dei Lutheran Church that will serve for centuries much like the organs that inspired it. To make this possible the construction features, among other aspects, a freestanding case containing all of the components, including a reliable and responsive mechanical key action, the wind chests on which the pipes made of sand-cast tin/lead alloys stand, solid wood wind conductors and a decorative façade that features the visible front pipes and detailed carvings. Except for small hardware items and electrical components, the organ was made entirely in our workshop from raw materials. The sounds are tailored specifically for the church's unique acoustics and the organ's varied uses.

This new organ replaced the previous instrument for a number of reasons; the most important being a tonal design that is better suited for a singing congregation and expanded literature capabilities. It is a pleasure to have this instrument serving in the Agnus Dei sanctuary!

Paul Fritts