

New Organs

Kegg Pipe Organ Builders, Hartville, Ohio Christ Episcopal Church, Eureka, California

It has often been stated that the most important stop of an organ is the room in which it is heard. True, but unremarkable. When a church actually takes to heart every suggestion of its acoustician and organbuilder and makes the needed improvements, that is remarkable indeed! Christ Episcopal Church in Eureka, California is such a church.

Sound-absorbing surfaces abounded at Christ Church. Carpeted floors, comfortably upholstered pews, and acres of Celotex on the ceiling and organ chambers offered dismal prospects for a successful new organ. The choir sat in pews on risers on one side of the chancel, with the organ console on the opposite side facing them. High above the altar, three lancets of stained glass let in so much light that the entire sanctuary area nearly disappeared in the glare.

Working with acoustician Ewart "Red" Wetherill, we established several imperatives. First, carpeting in the chancel needed to be replaced with a sound-reflective material of some kind. Second, absorptive material on the ceiling needed to be removed or covered, at least over the chancel area, but preferably throughout the entire nave. Third, at least part of the organ needed to speak on the main axis of the building. Lastly, any chamber spaces used needed to be covered in double-layer drywall.

In the end, the church made ALL the recommended improvements and the visual and acoustical result is stunning! The center tower and two flats of the new façade now give the three lancet windows a base, while the tall towers flanking the windows continue the lancet theme, stepping down away from the center. The semi-circle within a triangle motif at the tops of the towers comes directly from the trusses supporting the roof of the church. The beautiful wood altar, which had been nearly invisible in the old configuration, now sits in the middle of the chancel in a large circle inlaid in the new tile floor. Against the backdrop of the new organ case it is now very clearly the focal point of the front of the church. The choir now sits behind it in the optimum location for support from the organ, with the base of the case acting as a sort of acoustical shell projecting their sound. The altar and organ console are on wheels, and the choir chairs and chancel furniture are easily movable,



creating a very flexible space without the appearance of a multipurpose room.

Because the Christ Church organ plays such an integral and varied role in the musical life of the community in addition to accompanying the Episcopal liturgy, we chose not to pattern its tonal scheme on any one particular musical period or style. But instead of the eclectic grab-bag that tries to cover all the bases, this organ speaks its own musical language with integrity and authority. And that language is decidedly American, though it converses fluently with most of Western Europe.

At its core, the instrument is a carefully developed two-manual that could function perfectly well with no borrowing at all. We then drew on our experience with unit organs to give the organist maximum flexibility in accessing those resources. The three-manual console and what appears to be a bevy of pernicious borrowing must always be viewed within that context.

Keeping the organ footprint small was a high priority. Projecting out less than 48 inches from the east wall, the front case houses the unenclosed Great chorus including the 16' Violone, the full-length 16' Trombone, the Pedal 16' Subbass and generous walkboards for tuning access. The remainder of the organ is located in free-standing enclosures in the existing organ chambers. With the new double thickness of drywall on the

chamber walls and the sloped ceilings of the swell boxes, organ sound now fills the church with very little effort. Building from the "Anglican mist" of the Flute Celeste to the thrilling satisfaction of full organ, each nearly imperceptible step along the way weaves an aural tapestry rich in color and texture.

An often unsung benefit of commissioning an organ from a relatively small company like ours is the relationship that develops between the organbuilding crew and a client congregation. Director of music Douglas Moorehead and his wife Carol (who surely is on the fast-track for sainthood), choir director Betty Burton, interim priest-in-charge Fr. Leo Joseph, parishioners Earl Morgan, John Patton, Leann Thoresen, Faye Judy and many others became like family to us and will stay in our hearts for a very long time. We invite you to visit them and their new Kegg organ.

—Fredrick Bahr, tonal director
Kegg Pipe Organ Builders
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Fredrick Bahr
Philip Brown
Michael Carden
Joyce Harper
Charles Kegg
Philip Laakso
Tom Mireau
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GREAT Manual I

12 stops, 15 ranks, 903 pipes		
16'	Violone	73 pipes
8'	Principal	61 pipes
8'	Violone (ext)	
8'	Rohrflute*	61 pipes
8'	Harmonic Flute*	49 pipes
	1–12 from Rohrflute	
8'	Flauto Dolce*	61 pipes
8'	Flute Celeste* TC	49 pipes
4'	Octave	61 pipes
4'	Koppelflute*	61 pipes
2½'	Twelfth	61 pipes
2'	Super Octave	61 pipes
1½'	Mixture IV	244 pipes
8'	Trumpet (Pedal)	
8'	Clarinet*	61 pipes
	Tremulant	
	Chimes Existing bells, new action	
	Great Unison Off–Great 4	
	Zimbelstern	5 handbells
	* Enclosed	

SWELL Manual II

11 stops, 14 ranks, 902 pipes		
16'	Gedeckt	73 pipes
8'	Diapason	61 pipes
8'	Gedeckt (ext)	
8'	Salicional	61 pipes
8'	Voix Celeste	61 pipes
4'	Octave	61 pipes
4'	Nachthorn	73 pipes
2½'	Nazard	61 pipes
2'	Flute (ext Nachthorn)	
1½'	Tierce	61 pipes
2'	Mixture IV	244 pipes
1'	Scharf IV	From Mixture, cancels Mixture when drawn
16'	Bassoon	73 pipes
8'	Trompette	73 pipes
8'	Oboe (ext)	
8'	Vox Humana (console preparation)	
4'	Clairon (ext)	
	Tremulant	
	Swell 16–Swell Unison Off–Swell 4	

SOLO Manual III

8'	Solo Diapason III (Gt and Ped)
8'	Harmonic Flute (Gt)
8'	Salicional (Sw)
8'	Voix Celeste (Sw)
8'	Flute Celestes II (Gt)
	Comet V (Sw)
8'	State Trumpet (console preparation)
8'	Trumpet (Ped)
8'	Trompette (Sw)
8'	Oboe (Sw)
8'	Clarinet (Gt)
	Tremulant
	Chimes
	Solo 16–Solo Unison Off–Solo 4

ANTIPHONAL Floating Prepared in console only

8'	Principal	61 pipes
8'	Bourdon	85 pipes
8'	Dulciana	61 pipes
4'	Octave	61 pipes
4'	Flute (ext)	
2'	Piccolo (ext)	
	Tremulant	
8'	State Trumpet	61 pipes
	flared bells, polished brass	
	Antiphonal to Great	
	Antiphonal to Swell	
	Antiphonal to Choir	
	Antiphonal to Pedal	

PEDAL

3 stops, 3 ranks, 173 pipes		
32'	Bourdon (ext, 1–12 generators)	
32'	Resultant (derived)	
16'	Open Wood	12 existing pipes, 44 new pipes
16'	Subbass	44 pipes
16'	Violone (Gt)	
16'	Gedeckt (Sw)	
8'	Octave (ext)	
8'	Subbass (ext)	
8'	Violone (Gt)	
8'	Gedeckt (Sw)	
4'	Super Octave (ext)	
4'	Cantus Flute (Gt)	
32'	Harmonics (derived)	
16'	Trombone	73 pipes
16'	Bassoon (Sw)	
8'	Trumpet (ext)	
4'	Clarion (ext)	
4'	Clarinet (Gt)	

Tonal resources

26 stops, 32 ranks, 1978 pipes

Inter-manual couplers

Great to Pedal 8, 4
Swell to Pedal 8, 4
Solo to Pedal 8, 4
Swell to Great 16, 8, 4
Solo to Great 8
Swell to Solo 8
Great to Solo 8

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