

ST. MARK'S EPISCOPAL CHURCH SAN ANTONIO, TEXAS KEGG PIPE ORGAN BUILDERS HARTVILLE, OHIO

From the Director of Music and Organist Emeritus

In 2006, St. Mark's Episcopal Church made the decision to replace the original console for our 1959 Austin organ. Knowing that I wanted a three-manual drawknob console to replace the Austin stop-tab console, I began making inquiries with various builders. Because of where the console must be placed, there was a limited amount of space with which to work. I was told by every builder with whom I spoke that a drawknob console within those space limitations was not possible. Happily, I was directed to Charles Kegg, who, after consulting with his design department, informed me that indeed they could build what we wanted, and within the specified dimensions. It would be an English-style console with tall and slender stop jambs and with a total width of only 62.5 inches. The entire console is made of black walnut, accented with mappa burl fields behind the knobs and in the center of the music desk. The contract was signed in late spring 2006; in early spring 2007, the console was delivered on the promised day. Additionally, as promised, we were without the use of the organ for only one Sunday during the installation. Beyond the sheer beauty and elegance of the console, it is a complete joy to play. Many of the concert organists who have played on our annual music series have remarked that it is one of the most comfortable consoles they have ever experienced. Early in summer 2007, Kegg Pipe Organ Builders replaced the Great principal chorus and did some revoicing of the organ, significantly improving the overall sound. I cannot overstate how pleased we were with the quality of their work, the timeliness of the installation, and their attention to every detail. I am thrilled that they were chosen to complete the renovation of St. Mark's organ in consultation with my brilliant successor, Joseph Causby.

EDWIN A. RIEKE

From the Director of Music and Organist

St. Mark's Episcopal Church has a long history of excellence in music and liturgy. Construction on the church, which was designed by the famous American architect Richard Upjohn, began in the 1860s but was halted during the Civil War. Completed in 1875, under the leadership of the Rev. Walter R. Richardson, St. Mark's became one of the fastest growing churches west of the Mississippi. The earliest evidence of a pipe organ is found in photographs from the late 1800s,



depicting beautifully stenciled organ pipes in a stone arch located on the northwest wall of the nave. The organ, a small tracker instrument, served the parish until the early 20th century, when the church purchased its first of two Austin organs. The organist at this time was Oscar J. Fox. In addition to his duties at St. Mark's, Fox was also a composer, writing famous "cowboy tunes" for publishers G. Schirmer and Carl Fischer.

In the late 1950s, the Austin organ was in need of substantial repair. The church and its rector, the Rev. Harold C. Gosnell (later bishop of the Diocese of West Texas), decided to purchase a new organ from the Austin Company. The new instrument, much larger than the previous one, contained three manuals and some 40 ranks. Over the years,

the 1959 organ underwent additions and revoicing. In 2007, the tab console was replaced with a new drawknob console built by Charles Kegg. At this time, a new principal chorus was added to the Great, and preparations were made to replace all reed stops and some other flues.

In early 2011, our rector, the Rev. Michael D. Chalk, and the vestry commenced plans to renovate the 1875 nave. Part of the renovation was to restore a rank of stenciled organ pipes to the stone arch on the northwest wall, which since 1959 had been covered by a wooden frame and grille cloth. Through the generosity of several donors, it was also decided to complete the 2007 plan of new reeds and isolated flue stops in the organ, and to add

two organ cases containing stenciled pipes inside the apse, replacing large grille openings of the Great/Choir/Pedal and Swell divisions.

Charles Kegg engaged Marylou Davis of Woodstock, Connecticut, to create the new stenciled pipes. Davis visited the church during April 2012 and researched old photographs of the original stenciled pipes and also gathered motifs and color palettes from the many 100-plus-year-old stained-glass windows. Her work can be described in terms of no less than perfection and understated elegance. To quote a parishioner, "It has the look of having always been there."

The organ of St. Mark's is now not only a visual masterpiece, but because of the artistic creativity and resourcefulness of Charles Kegg, it produces a full, rich sound to match its aesthetic beauty.

Today, the church's music program consists of two full-time musicians, many volunteers, and more than 100 choristers ranging from three years of age to 75. The music curriculum for children and youth is affiliated with the Royal School of Church Music, and St. Mark's is scheduled to be a future site of the Texas summer training course. The St. Mark's Choir, a primarily volunteer ensemble with staff singers and choral scholars, sings the principal Eucharist on Sundays in addition to monthly Even-songs and concerts. This July, the St. Mark's Choir, along with the Youth Choir, will embark on its third English cathedral residency, singing daily services for one week at Exeter Cathedral.

JOSEPH CAUSBY

From the Builder

My first contact with St. Mark's was a phone call in 2005 from the church's music director Edwin Rieke. He had been to see our organ at the Basilica of St. John the Baptist in Canton, Ohio, and he was pleased by it. He asked if we could build a special drawknob console that would have to be unusually narrow. The width limitation seemed significant, and many other builders had declined the project, saying that it was not possible. Undaunted, I said I would be delighted to look into it. We found that we were indeed able to work in the narrow space, and the console we built for Ed and St. Mark's is still one of my favorites. The proportions are pleasing, and one has a sense of intimacy and comfort immediately upon sitting at the console. Stop controls are very close, and there is a feeling of being one with the instrument. Because the console is only 62.5" wide, it needed to be taller to accommodate the required stops. There was no room for our normal built-in casters, so we provided a wheeled platform the same width as the console.

The 1959 Austin organ had received many changes over the years, some of which were not entirely successful. The church was pleased with our console work, and Dr. Rieke was pleased enough with our instruments he had heard that we were engaged to begin a tonal and mechanical revision of the instrument. The first phase was completed in fall 2007, and it included replacing much of the Great principal chorus, moving the existing Great



Nave facade



Marylou Davis painting through a stencil to make the body pattern

Mixture to the Choir on a new chest, and refinishing all of the organ's flue stops. This restored balance to the flue ensembles. The final phase, which has now been completed, was to replace many of the reed stops. Some of the original Austin



Pattern being transferred to the pipe

stops had been replaced over the years, and others had been altered beyond restoration. The original Austin Fagotto has now been restored. The Chamade, which was a later addition, has had its wind pressure reduced to 6" from 12". This stop is low in the room and is now much friendlier to parishioners. All other reed stops are new, including a splendid Trombone that is large-scale and gloriously rich. The Swell reed chorus is brighter, leaning to the French side of the English Channel, while the Choir Cornopean leans toward the Mother Land. The Vox Humana is

a new addition that enjoys its own tremulant. In this phase, we also replaced the Flute Celeste in the Choir and the 2' Principal in the Swell. With the addition of the new organ cases, the organ gained a new First Diapason on the Great.

During the planning stages of the recent restoration, the church engaged us to build a facade for an existing stone arch that had been obscured by prior renovation projects but which would be exposed again during this project. This facade was to be inspired by 19th-century photos that showed pipes patterned with decoration. I immediately sought the help of Marylou Davis of Woodstock, Connecticut. She is an art historian and conservator with extensive knowledge and experience in 19th-century pipe decoration. Working together, we developed a design for this facade, which can be seen in the nave photos. The discussions for this part of the project generated great interest among some parishioners, and they sought the funds necessary to replace the plain organ grilles of the apse with new organ cases built in the Upjohn style, taking design cues from tracery in the upper nave. These cases not only look as though they are original to the building, they also incorporate air-conditioning ducts in the bottom. Conditioned air is injected into the apse through the quatrefoil openings below the pipe feet. We have done this more than once in the South, where air conditioning is very important but frequently unsightly.

The visual impact of the organ is meet and right in this beautifully restored Upjohn building. The pipe decoration designs are done in 19th-century style and technique using flat paint, with 22-carat gold leaf detail. They glow with an understated elegance



that reflects the rest of the room decor. While the design of the pipe decoration is complex in places, seen in context it gives the impression of fabric tapestry perfectly at ease in its home. The nave facade is smaller, but the design is more complex, giving presence in its corner placement. The apse facades are larger but reduced in complexity in deference to the altar to which they are adjacent. The careful observer will notice a flower on each of the apse pipes that has a silver highlight. These highlights are different on the right and left cases, giving a trompe l'oeil effect of light falling on them from the center apse windows. Such is the detail and thought given by Marylou Davis in her design.

The musical transformation of the organ is also complete. Each stop weaves itself seamlessly into the musical fabric, now whole and harmonious. The improved acoustic of the new plaster ceiling and hardened walls is telling in the spoken word as well as with the organ and with singing. The sound of the organ is at one with the beauty of the room, providing musically exactly what one expects when one enters the space. Our work has made this instrument into one of elegance and grace, rich in power and delicate in mystery. To whom do we credit the result? The original Austin mechanics have been restored. Additional chests and the console are by Kegg. Pipework is mostly Austin and Kegg with some additions by others. All the final voicing is by Kegg. Choosing the name to place on the console is a question that has vexed the honest organbuilder for centuries. This organ will carry both the Austin and Kegg names. Restoration and tonal revision of an instrument like this are the most difficult tasks for the organbuilder—even more difficult than building a new organ. If the player and listener are pleased by the result and cannot tell which is by whom, then our work is a success. In this case, I believe it is. I encourage readers to stop by and listen.

I would like to thank the Rev. Michael Chalk, rector, and the congregation of St. Mark's for their unending support of the Kegg company on this project. I must thank and acknowledge Edwin Rieke, music director and organist emeritus, for his vision for the project, for initially selecting us for this work, and for his continued friendship. And of course, I thank my new friend and colleague Joseph Causby, music director and organist of St. Mark's, for his tireless and focused work, seeing the organ project through in the midst of significant church construction. This would be no small task when taken alone, but it is even more impressive because he is also completing his PhD at the University of Durham in England at the same time. I must also tip my hat to three specific parishioners who were pivotal in the project. You wish to remain unnamed, but I thank you.

CHARLES KEGG

Kegg Team

Philip Brown: console, case, windchests, installation, voicing
 Michael Carden: structure, Swell enclosures, windchests, winding
 Joyce Harper: office manager, wiring, actions, keyboards
 Charles Kegg: president, concept, case design, control systems, installation, voicing, tonal finishing
 Philip Laakso: engineering, structure, windchests, Swell enclosures, wiring, installation
 Thomas Mierau: wood turning, wiring, guru
 Nathaniel Riggle: wiring, actions, installation
 Bruce Schutrum: pipe racking, woodworking, installation

Photography: Anne L. Schelleng

St. Mark's Episcopal Church
San Antonio, Texas
Austin Organs
Kegg Pipe Organ Builders
Three manuals, 47 ranks

GREAT (Manual II)

- 16 Gemshorn
- 8 Diapason I
- 8 Diapason II
- 8 Bourdon
- 8 Gemshorn
- 4 Octave
- 4 Nachthorn
- 2²/₄ Quint
- 2 Super Octave
- Mixture IV
- Great 16
- Great Unison Off
- Great 4

SWELL (Manual III)

- 16 Bourdon
- 8 Diapason
- 8 Gedeckt
- 8 Viole de Gamba
- 8 Voix céleste
- 4 Principal
- 4 Rohrflöte
- 2 Principal
- 2 Flautino
- Plein jeu III
- 16 Contra Fagotto
- 8 Trompette
- 8 Fagotto
- 8 Vox Humana
- 4 Clairon
- Tremulant
- Swell 16
- Swell Unison Off
- Swell 4

CHOIR (Manual I)

- 8 Geigen Principal
- 8 Nason Flute
- 8 Flauto Dolce
- 8 Flute Celeste
- 4 Principal
- 4 Koppelflöte
- 2²/₄ Nazard
- 2 Principal
- 1³/₄ Tierce
- 1¹/₄ Larigot
- Mixture III
- 8 Cornopean
- 8 Clarinet
- Choir 16
- Choir Unison Off
- Choir 4
- 8 Trompette-en-chamade
- Cymbelstern



PEDAL

- 32 Contre Bourdon (12 generators)
- 16 Diapason
- 16 Bourdon
- 16 Gemshorn (Gt.)
- 16 Gedeckt (Sw.)
- 8 Principal
- 8 Bourdon
- 8 Gemshorn (Gt.)
- 8 Gedeckt (Sw.)
- 4 Fifteenth
- 4 Bourdon
- 2 Flute
- Mixture III
- 32 Contra Trombone (12 generators)
- 16 Trombone
- 16 Trompette (Sw.)
- 16 Fagotto (Sw.)
- 8 Trombone
- 8 Trompette
- 4 Clairon

INTERMANUAL COUPLERS

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir to Pedal 8
- Choir to Pedal 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Choir to Swell 8
- Swell to Choir 16
- Swell to Choir 8
- Swell to Choir 4
- Great/Choir Transfer

ADJUSTABLE COMBINATIONS

- 127 memories
- Great 1 2 3 4 5 6 7 8 (thumb)
- Swell 1 2 3 4 5 6 7 8 (thumb)
- Choir 1 2 3 4 5 6 7 8 (thumb)
- Pedal 1 2 3 4 5 6 (toe)
- General 1 2 3 4 5 6 7 8 9 10 11 12 (thumb, toe)
- General 13 14 15 16 (thumb)
- General Cancel (thumb)
- Set (thumb)
- Next (thumb, toe)
- Undo (thumb)
- Clear (thumb)
- Copy (thumb)
- Show (thumb)
- Range (thumb)

REVERSIBLES

- Great to Pedal (thumb, toe)
- Swell to Pedal (thumb, toe)
- Choir to Pedal (thumb)
- 32' Bourdon (thumb)
- 32' Trombone (thumb)
- Cymbelstern (toe)
- Adjustable Full Organ (thumb, toe)

ACCESSORIES

- Swell Expression Pedal
- Choir Expression Pedal
- Four Memory Adjustable Crescendo Pedal
- Concave and Radiating Pedal Clavier
- Adjustable Bench
- Numeric Crescendo Position Indicator
- Full Organ Indicator Light
- Combination Action Lock with Indicator
- Performance Sequencer

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