

SPECIFICATIONS

OF BROADWAY BAPTIST CHURCH'S CASAVANT OPUS 3750

The Rildia Bee O' Bryan Cliburn Organ

DIVISIONS	STOPS	RANKS	PIPES
Grand Orgue	17	32	1,770
Récit	19	28	1,732
Positif	21	26	1,598
Choeur	14	19	1,152
Solo	13	14	854
Bombarde	6	18	858
Chamade	2	3	171
Pédale	13	20	724
Antiphonal Grand Orgue	10	14	866
Antiphonal Récit	10	13	750
Antiphonal Pédale	4	4	140
Totals	<u>129</u>	<u>191</u>	<u>10,615</u>

SUMMARY

Speaking stops	184
Independent stops	129
Ranks	191
Pipes	10,615
Consoles	2 (both five-manual)

CHANCEL ORGAN (FRONT)

Independent stops	105
Ranks	160
Pipes	8,859
Console	5 manuals

ANTIPHONAL ORGAN (REAR GALLERY)

Independent stops	24
Ranks	31
Pipes	1,756
Console	5 manuals (blind piston)

SPECIFICATIONS

DESCRIPTION OF ORGAN'S 11 DIVISIONS

GRAND ORGUE (GREAT)

The Grand Orgue or Great is the primary manual division containing the instrument's most important foundation stops.

On the Cliburn Organ this chorus of diapasons is based upon sixteen-foot or sub-unison pitch. All of the appropriate stops of the series, including mutations and mixtures, are located in the casework on the left chancel wall. This division also features distinctive flute colors and a chorus of reed stops.

RÉCIT (SWELL)

The Récit or Swell, located behind the Grand Orgue, is the largest of four expressive divisions. Its pipes are enclosed behind louvers which can be opened and closed by the organist to control the volume of its stops. The voices of this division are especially suitable for accompaniment and range from the very soft "Voix angeliques" to a full reed chorus based upon the Contra trombone 32'. Another unique feature of this large division is the inclusion of harmonic flute stops at unison and non-unison pitch levels.

POSITIF

The pipes of the Positif are found in the casework across the chancel from the Grand Orgue. This unenclosed division has a complete principal chorus based upon eight-foot pitch which, along with its lighted, more transparent character, functions as a secondary chorus to the Grand Orgue. The Positif contains all of the unison and non-unison pitches of the natural harmonic series. Such a rich pallet gives the organist almost endless possibilities for creating unusual and colorful sounds.

CHOEUR

The Choeur or Choir organ is an expressive division found just behind the Positif. Its discreetly scaled and delicately voiced stops are useful in many roles including the accompaniment of solo voices and choirs.

SOLO

The Solo is an expressive division located to the left of the west Invitation Window. It includes strong and distinctive solo flute, string, and reed voices including English and French horns, an orchestral oboe, bass clarinet and tuba.

BOMBARDE

The Bombarde is a division based upon French practice which includes a brilliant reed chorus and powerful cornets. The division's diapason chorus uses slotted pipes to impart a distinctly different tone from the other principal stops in the organ.

CHAMADE

The polished copper horizontal trumpets are striking, visual features of both the main and antiphonal organs. Comparable to herald trumpets, they can be used in both solo and ensemble roles to provide a brilliant effect.

PÉDALE

This division is played from the pedal keys. It contains the lowest bass pitches and, therefore, the largest and longest individual pipes including the 32' principals in the two cases at the front of the nave. The division also has stops at higher pitch levels and solo voices for playing melodic lines with the feet. The pedal organ is found behind the Gothic grillwork to the right of the west window.

ANTIPHONAL GRAND ORGUE

This is the Antiphonal organ's equivalent to the chancel instrument's division of the same name, but somewhat smaller in scope and design. It is located to the left and right of the east (Great Commission) window.

ANTIPHONAL RÉCIT

The gallery organ's expressive division speaks through the Gothic grillwork to the left of the east (Great Commission) window.

ANTIPHONAL PÉDALE

The Antiphonal Pédale stops are found both to the left and right of the rear window and in the chamber on the right just beyond the gallery console.

GRAND ORGUE (II)

- 32' Violonbasse (Pédale)
- 32' Contre bourdon (Pédale)
- 16' Violonbasse (extension)
- 16' Bourdon à cheminée (extension)
- 8' Montre (70% tin)
- 8' Violon (70% tin)
- 8' Flûte harmonique
- 8' Flûte à cheminée
- 5-1/3' Grand nazard (open)
- 4' Prestant (70% tin)
- 4' Violina (70% tin)
- 4' Flûte ouverte
- 3-1/5' Grand tierce
- 2' Doublette (70% tin)
- 2-2/3' Cornet V
- 2-2/3' Grand fourniture II-IV (70% tin)
- 1-1/3' Fourniture IV-VI (70% tin)
- 2/3' Cymbale IV (70% tin)
- 16' + Bombarde (full length)
- 8' + Trompette (50% tin)
- 4' + Clairon (50% tin)
- Grand Orgue Unison Off
- Cloches [from Opus 2091]
- Harpe (Positif)
- 8' Trompeta de batalla (Chamade)
- Trompeteria I-II (Chamade)

+ *Higher pressure*

RÉCIT (III)

- 16' Contre gambe (extension)
- 8' Principal
- 8' Flûte traversière (70% tin)
- 8' Viole de gambe
- 8' Voix céleste (CC)
- 8' Flûte majeure
- 8' Voix angéliques (II ranks)
- 4' Octave
- 4' Flûte octaviante (70% tin)
- 2-2/3' Nazard harmonique (70% tin)
- 2' Octavin (70% tin)
- 1-3/5' Tierce harmonique (70% tin)
- 2' Fourniture III
- 2' Plein jeu V
- 2-2/3' Carillon III
- 32' + Contre trombone (extension)
- 16' + Trombone (full length, extension)
- 16' + Basson (full length)
- 8' + Trompette harmonique
- 8' Hautbois
- 8' Voix humaine
- 4' + Clairon harmonique
- Tremblant
- Tremblant-Voix humaine
- Récit to Récit 16'
- Récit Unison Off
- Récit to Récit 4'

+ *Higher pressure*

POSITIF (I)

- 16' Quintaton (wood, extension)
- 8' Montre (70% tin)
- 8' Voce umana (CC, 70% tin)
- 8' Bourdon
- 8' Quintadena
- 4' Prestant (70% tin)
- 4' Flûte à fuseau
- 2-2/3' Nazard
- 2' Doublette (70% tin)
- 2' Quarte de nazard
- 1-3/5' Tierce
- 1-1/3' Larigot
- 1-1/7' Septième
- 1' Piccolo
- 8/9' Neuvième
- 1-1/3' Fourniture IV (70% tin)
- 1/2' Cymbale-tierce III (70% tin)
- 16' Douçaine (50% tin)
- 8' Trompette (70% tin)
- 8' Cromorne (50% tin)
- 4' Clairon (70% tin)
- 4' Chalumeau (50% tin)
- Tremblant
- Clochettes
- Harpe [from Opus 2091]
- Positif Unison Off

CHOEUR (IV)

- 16' Bourdon doux (wood, extension)
- 8' Salicional
- 8' Unda maris (GG)
- 8' Cor de nuit
- 8' Flûte célestes (II ranks)
- 4' Salicet
- 4' Flûte à cheminée
- 2' Violine
- 1-1/3' Galoubet
- 1' Fife
- 2-2/3' Sesquialtera II
- 1' Fourniture III
- 2/5' Jeu de clochettes II
- 8' Trompette
- 8' Clarinette (capped)
- Tremblant
- Choeur to Choeur 16'
- Choeur Unison Off
- Choeur to Choeur 4'
- Cloches (Grand Orgue)

SOLO (V)

- 8' Flûte double
- 8' Violoncelle
- 8' Violoncelle céleste (CC)
- 8' Gambe
- 8' Gambe céleste (CC)
- 4' Flûte de concert
- 2-2/3' Nazard
- 1-1/3' Clochettes II (harmonic)
- 16' Cor de basse
- 8' Cor anglais

- SOLO (V)** *continued*
 8' Hautbois d'orchestre
 Tremblant
 Solo to Solo 16'
 Solo Unison Off
 Solo to Solo 4'
 8' * Cor français
 8' * Tuba mirabilis

* *High pressure*

BOMBARDE (V)

- 8' Diapason (slotted)
 4' Octave (slotted)
 4' Piffaro II-III (70% tin, slotted)
 1-1/3' Plein jeu harmonique II-V
 16' Grand Cornet VII (MC)
 8' Cornet royal VII (TC)
 16' * Bombarde royale
 8' * Trompette royale (Hooded)
 4' * Clairon royal (extension)
 Bombarde Unison Off

* *High pressure*

CHAMADE (IV)

- 8' * Trompeta de batalla
 4' * Trompeteria I-II
 Chamade Unison Off
 16' Bombarde-en-chamade (Antiphonal)
 8' Trompette-en-chamade (Antiphonal)

* *High pressure*

PÉDALE

- 64' Bourdon grave (resultant)
 32' Principalbasse (extension)
 32' Soubasse (extension)
 16' Montre
 16' Contrebasse (open wood) [from Opus 2091]
 16' Soubasse
 16' Violonbasse (Grand Orgue)
 16' Bourdon à cheminée (Grand Orgue)
 16' Contre gambe (Récit)
 16' Quintaton (Positif)
 16' Bourdon doux (Choeur)
 10-2/3' Grand quinte (from Soubasse)
 8' Octavebasse
 8' Flûte (open wood)
 8' Violon (Grand Orgue)
 8' Flûte bouchée (from Soubasse)
 8' Flûte à cheminée (Grand Orgue)
 8' Bourdon (Choeur)
 4' Octave
 4' Flûte ouverte
 4' Flûte à cheminée (Grand Orgue)
 2' Flûte ouverte (extension)
 6-2/5' Grand tierce
 4-4/7' Harmoniques II
 4' Cornet VII (Bombarde)
 2-2/3' Fourniture V
 1' Cymbale III

- 32' Contre bombarde
 (extension, full length) [from Opus 2091]
 32' Contre trombone (Récit)
 16' Bombarde (full length)
 16' Deuxième bombarde (Grand Orgue)
 16' Trombone (Récit)
 16' Basson (Récit)
 16' Douçaine (Positif)
 8' Trompette
 8' Deuxième trompette (Grand Orgue)
 8' Baryton (Récit Basson)
 8' Douçaine (Positif)
 4' Clairon (extension)
 4' Soprano (Récit Basson)
 4' Douçaine (Positif)
 2' Buccine (extension)
 Cloches (Grand Orgue)
 8' Trompette-en-chamade (Antiphonal)

ANTIPHONAL GRAND ORGUE (II)

- 16' Bourdon (extension)
 8' Montre (50% tin)
 8' Bourdon
 4' Prestant (50% tin)
 4' Flûte
 2' Doublette
 2' Flûte à bec
 2-2/3' Cornet II
 1-1/3' Fourniture IV (50% tin)
 8' Trompette (50% tin)
 Grand Orgue Unison Off
 8' Trompette-en-chamade

ANTIPHONAL RÉCIT (III)

- 8' Flûte à cheminée
 8' Principal étroit
 8' Voix céleste (GG)
 4' Principal
 4' Flûte à fuseau
 2' Octave
 1-1/3' Larigot
 1' Cymbale II-IV
 16' Basson
 8' Trompette
 Tremblant
 Récit to Récit 16'
 Récit Unison Off
 Récit to Récit 4'
 16' Bombarde-en-chamade (Antiphonal Grand Orgue)
 8' Trompette-en-chamade (Antiphonal Grand Orgue)

ANTIPHONAL PÉDALE

- 32' Soubasse (Pédale)
 16' Soubasse
 16' Bourdon (Antiphonal Grand Orgue)
 8' Octavebasse (50% tin)
 8' Bourdon (Antiphonal Grand Orgue)
 4' Octave (50% tin)
 16' Bombarde (full length, extension)
 8' Trompette (Antiphonal Grand Orgue)
 4' Chalumeau à cheminée
 8' Trompette-en-chamade (Antiphonal Grand Orgue)

