




St. Cecilia Organ Press Kit

CHURCH OF THE TRANSFIGURATION

Community of Jesus

Rock Harbor, Orleans, MA



“Lumber and leather, wire and wind—if a pipe organ can sing with the angels, isn’t there hope for us all?” —NELSON BARDEN

CONTACT:

Kirsti Pfeiffer

kirstip@artsempoweringlife.org

508-255-3999

FOR IMMEDIATE RELEASE:

Seventeenth Largest Organ in the World makes its home in Orleans

After thirty years of creation, the St. Cecilia Organ at the Church of the Transfiguration on Cape Cod is complete

Orleans, MA—Now comprised of 11,964 pipes consisting of 185 ranks, the pipe organ at the Church of the Transfiguration, Community of Jesus, stands complete

Restored by Nelson Barden of Boston, the organ is comprised of parts of twenty-seven different E. M. Skinner organs, and is the only surround-sound organ of this type in the world. As the church’s instrumental voice, the organ of the Church of the Transfiguration is integrally wed to the liturgy and to the art, encompassing the listener with sound. It also allows its sounds to be specifically directed so as to accompany the various liturgical actions taking place in the church, as well as giving tremendous flexibility in concert. Consistent with the artwork in the church, the rich variety of sounds and voices it can create give it the ability to “speak” a multitude of musical languages in prayer and praise to God.

The organ’s specification, geographic layout, and overall design were inspired and motivated by the ministry and mission of Gloriæ Dei Cantores (the resident professional choir at the Community of Jesus) as well as the Community’s enthusiastic hymn singing. Gloriæ Dei Cantores performs repertoire of more than thirty nationalities, from Gregorian chant to music of the present day—a challenge for any organ to support, given the number of genres this includes.

In the original vision meeting about the organ, it was agreed that the organ should be (among other things) world-class, unique, a trend setter, and should be able to process with the choir toward Christ in Glory. Now, thirty years later, the organ is indeed complete and just beginning on its journey.

ABOUT NELSON BARDEN – RESTORER AND PRESERVATIONIST

Nelson Barden (b. 1934) has been a pivotal figure in the research, restoration, and awareness of the early twentieth-century American pipe organ. Through his own work and the encouragement of others, Nelson has led a nationwide change in how early 20th-century American organs are perceived and treated.

Since 1956, Nelson Barden has been recognized as the country's leading expert in the museum quality restoration of E. M. Skinner pipe organs. In the Boston area, his projects are highlighted by the restoration of the organ at Boston University, as well as the restoration of the Skinner instruments at the Church of the Advent on Beacon Hill and at Old South Church, Copley Square. One of his largest restoration projects was the organ at Longwood Gardens near Philadelphia. It was his unique concept of "surround-sound" that gave vision to the E. M. Skinner organ installation at the Church of the Transfiguration, a project that he calls the "magnum opus" of his career. Now completed, the instrument has 11,964 pipes, making it Nelson's largest restored Skinner organ.



About the CHURCH OF THE TRANSFIGURATION

"An architectural wonder" —CAPE COD TRAVEL GUIDE

The Church of the Transfiguration, located at the Community of Jesus in Orleans, is a contemporary expression of an ancient fourth-century style of architectural heritage shared by all Christians. Designed by William Rawn Associates of Boston, and constructed of Minnesota limestone, the color of Cape Cod sand, the church features a long rectangular nave, a rounded apse at the east end, narrow side aisles, a peaked timber roof, and interior columns and arches along the side aisles. The art program for the church combines fresco, mosaics, stone and bronze sculpture, and stained glass to present a cohesive narrative based on biblical history and church tradition.



COMMENDATIONS:

"The Great Organ of the Church of the Transfiguration is quite a remarkable achievement: the idea of installing all the chambers of organ pipes in the side aisles of the building, hanging from the ceiling, is, to my knowledge, unique and brilliant! Nowhere in the building is the sound in regression. Thanks to the many pipes of E. M. Skinner the sound of the organ is of great beauty, the very rich variety of stops allows incredible sound combinations. Congratulations to all those who participated in this grandiose achievement, especially to the great organ builder Nelson Barden!"

DANIEL ROTH

"The Saint Cecilia Organ is nothing less than an epoch-making concept in the art of organ building. Never before has such an inspired placement of sound-producing sources been conceived or realized. With pipework of ten enclosed divisions deployed along the full length of a phenomenal stone basilica, not only can the listener be immersed in 'surround sound', but also marvel at the spatial particularity of individual colors and kaleidoscopic nuance. The vision and commitment of the Community of Jesus and the genius of organ builder/restorer Nelson Barden, nurtured patiently over a quarter century, has given birth to a masterpiece. In the process, many ranks from fourteen Skinner/Aeolian Skinner instruments that might not have spoken again have been flawlessly united to create a unique musical voice."

THOMAS MURRAY

"... I had the tremendous pleasure of playing the marvelous organ in the stunning and reverberant Church of the Transfiguration in Orleans, MA (on the Cape) in a huge program of works by Widor, Roger-Ducasse, Willan, Hollins, and Wagner. To be brief, this vast collection of early twentieth-century vintage Skinner pipework, lovingly preserved, assembled, restored, and brought together into this successful whole by the inimitable Nelson Barden just blew me away!"

NATHAN LAUBE

"Playing at the Community of Jesus will be the musical highlight of the year for me, and seeing first-hand the support for great art and music which pervades the Community was truly inspiring. It was a very simple answer to a logical question, 'How did they build all that so fast and so well?'"

KEN COWAN



PRESS:

"The E. M. Skinner organ of the CD is a masterpiece of balance of harmonics, voicing, scale, and color that is just overwhelmingly breathtaking!"

SOLI DEO GLORIA, ILLUMINATIONS

"Perfect for communicating the amazingly varied tonal colors Messiaen calls for in his works."

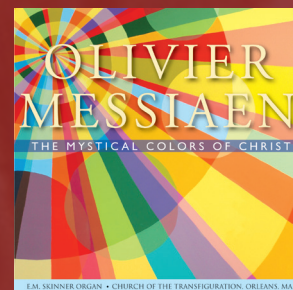
AUDIOPHILE AUDITION, OLIVER MESSIAEN

"The fabled 'surround sound' of the St. Cecilia organ"

BOSTON MUSICAL INTELLIGENCER

"One might expect that a composite of seventeen organs could result in an awkward miscellany, but having honed his historian-restorer-visionary skills over 60 years, Barden combined these diverse elements into a unified artistic expression, seemingly as a fulfillment of Skinner's vision. The church's favorable acoustics result from the narrow and high shape of the worship space and the hard surfaces of tile floor and walls; the disposition of the instrument over both long side aisles also places pipes near every listener."

BOSTON MUSICAL INTELLIGENCER



The Boston Musical Intelligencer

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DECEMBER 9, 2021

IN: REVIEWS

11,964 Pipes Called the Faithful

by GEOFFREY WIETING



The Church of the Transfiguration in Orleans celebrated the completion of its massive and extraordinary “St. Cecilia organ” with a recital by Thomas Murray on Saturday. The William Rawn building containing the instrument must surely be one of the showpieces of Cape Cod. Its architecture derives from ancient basilican form, first used by the Romans and later adopted by the earliest Christians, reflecting both the Community of Jesus’s ecumenical vision and its monastic identity. The sanctuary’s antiphonal seating allows for chanting the psalmody, and the placement of the organ in chambers above the side aisles allows the instrument to speak throughout the whole length of the nave. Nelson Barden, acclaimed organ restorer, preservationist, and general visionary, who has been based in Boston since the early 1960s, has concentrated on this project for over 25 years; it now caps his career and amounts to perhaps his ultimate testament in sound and organistic vision. The four-manual behemoth amalgamates 185 ranks amounting to 11,964 pipes from some

18 Ernest M. Skinner organs built between 1906 and 1951 into a unified whole [stoplist [HERE](#)]. In his original 1995 vision statement to the church’s then-Prioress, Mother Betty Pugsley, Barden set forth a number of goals, among them [an organ] “world-class and unique”, “built to last forever”, “capable of eliciting profound emotions”, and “a trendsetter, even at the expense of early criticism.”

Distinguishing characteristics would include the arrangement of pipework on north-south as well as east-west axes and the incorporation of the latest computer control of stops and swell-shades such that “directional and surround effects . . . would lift the instrument beyond state-of-the-art into a

unique realm. Moving melody could range freely over the building from left to right and front to back . . ." Thomas Murray, celebrated for his spellbinding, coloristic mastery of enormous "symphonic" organs, particularly that of Woolsey Hall, Yale University, where he taught at the School of Music from 1981 to 2019, made for the perfect choice at this celebratory event.

As is his wont, Murray selected a judicious combination of familiar, beloved works and far-less-known but entirely worthwhile pieces. *Benedicamus Domino* ("let us bless the Lord") by the Belgian-British composer Guy Weitz (1883-1970) gave us a bracing brass fanfare alternating powerful reed choruses with foundation plenums while also introducing the listeners to the fabled "surround sound" of the St. Cecilia organ. Stirring fanfares did indeed seem to issue from at least four distinct locations before giving way to a fugato on lighter flues and mixtures. Weitz made imaginative use of the title plainchant (used as the closing salutation of the Mass after AD 1000) in all sections, and Murray never failed to point it up in the texture. It sounded forth most prominently, of course, in the stirring concluding toccata treatment, heard in both the soprano and the pedal simultaneously.

Showing the instrument's versatility, Murray next turned to a lesser-known work of Mozart, the Fugue in G minor, K. 401, assigned to "keyboard" in its first publication but undoubtedly most natural to play and effective on the organ. The performer used the realization by the great British virtuoso George Thalben-Ball (1896-1987), who added an idiomatic, brief original Introduction, both composers paying homage to J. S. Bach. Murray demonstrated that maintaining clarity of counterpoint did not preclude the tasteful use of antiphonal exchanges; arguably, these enhanced interest in the music which, although as beautiful as one would expect from Mozart, is more intellectual than his more familiar works. Performance practice purists would surely quibble at the artist's occasional use of the swell-shades to create crescendos and decrescendos, but to my ears these dynamics made sense, being implied by Mozart's score anyway. With the help of Murray's consistent articulation and his lean, clear registration, the fugue subject was always easily identifiable even when turned upside-down (Mozart at one point has the original subject and its inversion "conversing").

Perhaps to show off the English colors of the St. Cecilia organ, Murray next presented two early pieces of Frank Bridge (1879-1941), an English composer of some note though regrettably rather less known today. *Allegretto grazioso* (A major), a pastoral scherzetto, charmed with harmonies as fresh as a spring breeze, admirably matched by the performer's selected sounds—a fragrant combination of satin-smooth strings and glistening, magical solo flute. The central section's harmonies became rather more restless, hinting at the direction Bridge would pursue much farther in his later career, but the recapitulation brought us full circle to a sweet ending. The ebullient mood of *Allegro con spirito* (B flat major) contrasted strongly with the *Allegretto's* though the two works shared a tripartite structure. The many parallel chords were largely legato but just separated enough to keep harmonic clarity in the resonant acoustic of the Church of the Transfiguration. Though couched in a fairly conservative harmonic language for 1905, this piece did employ considerable chromaticism (most of all in the agitated G minor middle section). The mellow but full reeds Murray utilized fitted admirably the music of Bridge, a onetime student of Charles Villiers Stanford and later teacher of Benjamin Britten. The final sequence of flavorful, sustained chords, played at or near full organ, delivered a delightful frisson.

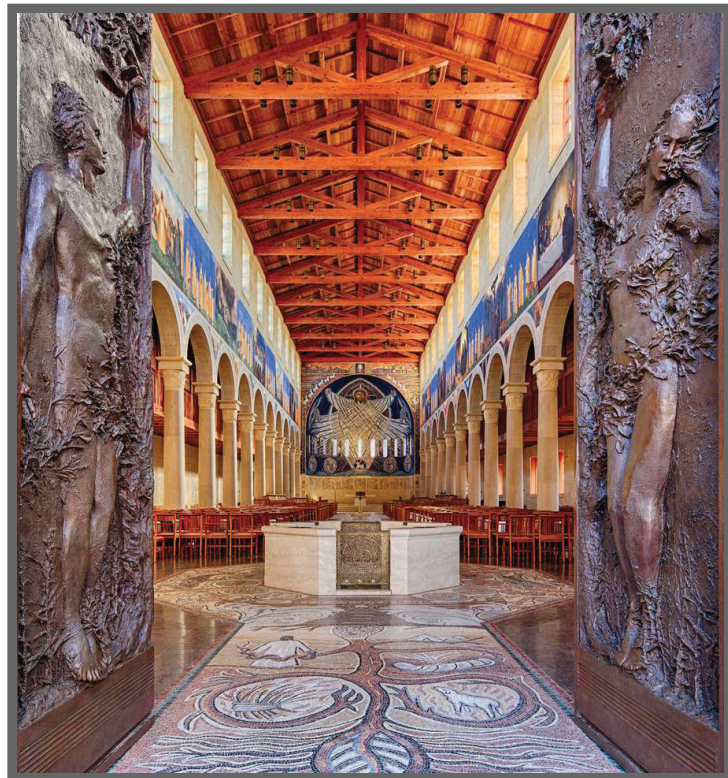
Before playing César Franck's *Chorale No. 3 in A minor* (the last work he wrote while on his deathbed), Murray spoke to the audience for the first time, noting that Franck, a singularly modest and pious man, was content to spend his entire adult life in Paris and consequently composed for the one style of organ with which he was familiar: the admittedly ground-breaking symphonic instruments of Aristide Cavallé-Coll. Paying tribute to the joint work of E. M. Skinner and Nelson Barden, our performer declared, "We can go a step beyond." As in the Mozart, Murray was not prepared to ignore

altogether the great resources available to him simply because they had not been available to the composer. The opening toccata-like figures came from apse divisions, and though Franck specified no dynamic or registrational contrast for the slower arpeggiated chords that alternate with the opening figures, Murray created one by adding divisions from the rest of the nave. As this alternation continued, the artist used a rubato that was subtle but sufficient to make Franck's inventive harmonies feel quasi-improvised. The first "chorale" theme was mournful and moving. The second theme introduced a marked change of mood via the major mood and a softer dynamic. While the solo trumpet employed was mostly restrained by closed swell-shades, it did not have the mystery of Franck's famously mysterious Swell division at Ste. Clotilde de Paris, but the greater intimacy of the second theme was conveyed nonetheless. At the end of this theme, the first returns in the upper manual register and in major mode, a sort of *chant séraphique*. Where Franck simply specifies Swell 8' foundation stops, Murray went "a step beyond" by using a chaste string celeste (perhaps the Erzähler, a Skinner invention) which made the tune more seraphic. Ultimately, a long development and odyssey through many keys coincides with a lengthy orchestral crescendo, executed beautifully and thrillingly by the performer and leading to a reuniting of all the major themes. But even here—the most exciting section of the work—Murray kept a lid on the boiling pot by using subsidiary reed choruses and/or keeping the swell-shades largely shut. Only at the coda did he initiate the climactic crescendo, reserving the thundering full organ for the plagal cadence of the last two measures.

Following the interval the artist spoke affectionately and wittily of his onetime student and composer of the next two pieces, Chelsea Chen (b. 1983), noting that she would bring these pieces to her lessons on occasion. Her *Taiwanese Suite* (we heard two of its three movements) draws on a multitude of folk melodies well known in Taiwan though not, of course, in our country. Moonlight Blue has a subtle pentatonic flavor and attractive if not especially memorable melodies. Murray explored softer as well as more substantial 8' strings, a less often heard 16' string, and a honeyed flute with tremulant. As before, the changing locations from which organ tone emerged added to the music's atmosphere. Hills in Springtime is more extroverted and celebratory, with more pronounced pentatonicism, echo effects, and greater variety of textures. Chen's YouTube performance uses quite a few different tone colors, but her teacher used at least as many. One could enjoy the melding of Taiwanese folk melody with Western compositional techniques, e.g., imitative counterpoint and augmentation, the doubling (or otherwise lengthening) of note values when repeating a theme. Murray worked this attractive piece to a sparkling conclusion.

Playing his own arrangement (soon to be published), the performer then gave us the sole transcription on the program, Sergei Rachmaninoff's Prelude in G minor, Op. 23 No. 5, a warhorse of the piano repertory. The outer sections, fiery and virtuosic, are characterized by an obsessive polonaise rhythm with rapidly repeated chords that simply cannot be rendered as distinctly on the organ (at the proper tempo); on the other hand, the orchestral writing comes across more vividly on the organ—certainly this organ—than on the piano. The reed choruses gave excitement and power to the outer sections, while the vox humana stop over extended flute arpeggios infused the central section with a rich Slavic melancholy. One might also imagine the piano to have the advantage of greater dynamic nuance (admittedly within a narrower range), but Murray's sovereign control of both crescendos/decrescendos and sudden dynamic changes belied that supposition. Especially notable were the long but well paced crescendo during the transition from the central section to the return of the opening theme and the gradual diminishing of power to the evanescent ending.

In celebrating the completion of a great new symphonic organ, it would seem *de rigueur* to include an organ symphony (or a part thereof), and Murray selected three movements from *Symphonie II* by Charles-Marie Widor (1844-1937) to conclude the program. Typical of most French organ pastorales, Widor's second movement features a solo oboe accompanied by flute; again, our performer went a "step beyond" by using a second oboe stop where Widor introduces a minor-mode version of a previously major theme. Murray created a charming rural ambience though he curiously chose to observe only some of the Widor's indicated staccatos. In the *agitato* (surely a tempo, not mood, indication), with pedal solos alternating with chordal melodies, the artist once more observed the spirit if not the letter of the composer's instructions, incrementally increasing the dynamic of the chords' foundation choruses with



each successive entry. Near the end we had another delightful call-and-answer exchange between solo flute and solo oboe. The third movement (Andante) opens lyrically in a dreamy B flat major, somewhat reminiscent of Mendelssohn; we heard a gentle string celeste, open flute, and foundation stop, successively. Murray utilized Widor's exploration of unexpected key sequences to do a parallel exploration of the St. Cecilia's plethora of string celestes and flutes. He also employed two sounds (Skinner staples) Widor would not have known but that worked elegantly in this context: the French Horn and Flute Celeste. The performer's account of the Final (the sixth movement) generated excitement from the start with carillon-like figures in the hands and then feet. Here was another movement offering plentiful dynamic contrasts which Murray skillfully exploited, further enhancing the aural stimulation by registering front-to-back as well as left-to-right. This was perhaps a somewhat subtler excitement than that generated by virtuosos who blaze through the movement at a bravura tempo, but for many listeners I daresay it will live longer in the memory.

In surveying an eclectic range of music, Murray found a comfortable zone between the overly authentic and the exaggeratedly theatrical, e.g., changing stops every measure or not leaving the swell-shades alone for five seconds. Interpreting very different composers' music on a single organ through a thorough knowledge of the instrument's capabilities, an educated perception of a composer's intentions, and of course, a dollop of good taste constituted Murray's polestar. But to be fair, three men deserve equal praise on this occasion: Thomas Murray, E. M. Skinner, and Nelson Barden. *Bravi tutti!*

Geoffrey Wieting holds Bachelor's degrees in organ and Latin from Oberlin College and a Master's degree in collaborative piano from New England Conservatory. He is Organist of First Parish Church of Weston as well as a freelance organist, collaborative pianist and vocal coach. He sings with the Back Bay Chorale and serves on the Board of Directors of the Old West Organ Society.

Comments Off

St. Cecilia Pipe Organ — Church of the Transfiguration — Orleans

Nelson Barden and Associates — completion 2021

NORTH GREAT				SWELL			
1.	16	Violone	73	28.	16	Bourdon	61
2.	8	First Diapason	61	29.	8	Diapason	73
3.	8	Second Diapason	61	30.	8	Salicional	73
	8	Violone	--	31.	8	Voix Celeste	73
4.	8	Harmonic Flute	61		8	Bourdon	--
5.	8	Gemshorn	61	32.	8	Rohrflöte	61
6.	8	Gemshorn Celeste (tenor c)	49	33.	8	Flauto Dolce	73
7.	4	Octave	61	34.	8	Flute Celeste (tenor c)	61
8.	4	Harmonic Flute	61	35.	4	Octave	73
9.	2	Fifteenth	61	36.	4	Triangle Flute	73
10.		Willis Mixture IV	244	37.	2	Flautino	61
		15 19 22 26	12	38.		Willis Mixture IV	244
		12 15 19 22	24			15 19 22 26	12
		8 12 15 19	12			8 12 15 19	36
		1 8 12 15	13			1 8 12 15	13
11.	16	Posaune	61	39.	16	Waldhorn	73
12.	8	Cornoepan	61	40.	8	Trumpet	73
13.	4	Clarion	61	41.	8	Oboe d'Amour	73
		Tremolo		42.	8	Vox Humana	73
		North Great Sub		43.	4	Clarion	61
		North Great Unison Off				Tremolo	
		North Great Super				Swell Sub	
	8	Tuba Mirabilis	Choir			Swell Unison Off	
	8	Tuba Major	Processional			Swell Super	
	8	Trompette Militaire	Processional		8	Tuba Mirabilis	Choir
					8	Tuba Major	Processional
					8	Trompette Militaire	Processional
						Orchestral Bells	
						Orchestral Harp	
SOUTH GREAT				ANTIPHONAL			
14.	16	Gedecktpommer	68	44.	16	Lieblich Bourdon	61
15.	8	Stentorphone	73	45.	8	Diapason	73
16.	8	Principal	61	46.	8	Gross Flute	73
17.	8	Bourdon	61	47.	8	Clarabella	73
18.	4	Octave	61	48.	8	Erzähler Celeste II (celeste tenor c)	134
19.	4	Nachthorn	61	49.	4	Principal	61
20.	2 ^{2/3}		Twelfth	50.	4	Harmonic Flute	61
	61			51.		Mixture IV	244
21.	2	Fifteenth	61			12 15 19 22	18
22.		Fourniture III-V	245			8 12 15 19	12
		15 19 22	12			1. 8.12. 15	31
		12 15 19 22	12			Tremolo	
		8 12 15 19	12			Antiphonal Sub	
		1 8 12 15	12			Antiphonal Unison Off	
		1 5 8 12 15	13			Antiphonal Super	
23.		Scharff III-IV	220				
		15 19 22	18				
		12 15 19	6				
		12 15 17 19	18				
		8 12 15 17	6				
		8 10 12 15	13				
24.	16	Willis Trombone	56				
25.	8	Willis Trumpet	61				
26.	8	Hautbois	68				
27.	4	Clairon	68				
		Tremolo					
		South Great Unison Off					
		East Chimes					

St. Cecilia Pipe Organ — Church of the Transfiguration — Orleans

Nelson Barden and Associates — completion 2021

CHOIR

52.	16	Erzähler	85
53.	8	Diapason	73
54.	8	Cello	73
55.	8	Cello Celeste	73
56.	8	Viola	73
57.	8	Viola Celeste	73
58.	8	Concert Flute	73
59.	8	Lieblich Gedeckt	73
	8	Erzähler	--
60.	8	Erzähler Celeste	73
61.	8	Aeoline Celeste II (celeste tenor c)	110
62.	4	Principal	73
63.	4	Flute	61
64.	2 ² / ₃	Nazard	
	61		
65.	2	Piccolo	61
66.	1 ³ / ₅	Tierce	
	61		
67.	1	Sifflöte (to f54)	54
68.		Low Mixture III-IV	207
		15 19 22	12
		12 15 19	12
		8 12 15	13
		1 8 12 15	24
69.		High Mixture III	183
		22 26 29	18
		19 22 26	12
		15 19 22	12
		12 15 19	6
		8 12 15	13
70.	16	Heckelphone	73
	8	Heckelphone	--
71.	8	Flügel Horn	73
72.	8	English Horn	73
73.	8	Clarinet	73
		Tremolo	
74.	8	Tuba Mirabilis	67
		Choir Sub	
		Choir Unison Off	
		Choir Super	

PROCESSIONAL

75.	8	Principal Diapason	73
76.	8	Gamba Celeste II	146
77.	8	Orchestral Flute	73
78.	8	Chorus Trumpet	73
		Tremolo	
79.	8	Tuba Major	73
80.	8	Trompette Militaire	73
		Processional Sub	
		Processional Unison Off	
		Processional Super	

STRING

	16	Double Violin (Kimball, ext.)	--
	16	Contra Viol (Haskell, ext. Ætheria)	
81.	16	Bourdon	73
82.	8	Diapason	61
83.	8	Violin	85
84.	8	Violin Celeste	73
85.	8	Cello	73
86.	8	Cello Celeste	73
87.	8	Flared Gamba	73
88.	8	Flared Gamba Celeste	73
89.	8	Gross Gamba	73
90.	8	Gross Gamba Celeste	73
91.	8	Cellos II (flat-front)	134
92.	8	Salicional	73
93.	8	Voix Celeste	73
94.	8	Viole Ætheria	97
95.	8	Viole Ætheria Celeste (tenor c)	61
96.	8	Voix Celeste II (celeste tenor c)	110
97.	8	Chimney Flute	73
98.	8	Dulciana	73
99.	8	Unda Maris (tenor c)	61
100.	8	Quintadena	73
101.	8	Quintadena Celeste (tenor c)	61
102.	8	Flute Celeste II (celeste tenor c)	110
	4	Violin Celeste II	--
	4	Violina Ætheria	--
	4	Voix Celeste II	--
103.	4	Triangle Flute	61
104.	2 ² / ₃	String Nazard	
	61		
	2	Violette	
105.	1 ³ / ₅	String Tierce (to c49)	
	49		
106.	8	Cornopean	61
107.	8	French Horn	61
108.	8	English Horn (free reed)	61
109.	8	Oboe (labial)	61
110.	8	Vox Humana (tenor c)	49
		Tremolo	
		String Sub	
		String Super	
		String Unison Off	

St. Cecilia Pipe Organ — Church of the Transfiguration — Orleans

Nelson Barden and Associates — completion 2021

SOLO			PEDAL				
111.	8	Horn Diapason	73	64	Gravissima	--	
112.	8	Flauto Mirabilis	73	32	Open Wood	ext. Major Bass 12	
113.	8	Saxophone (wood)	73	32	Erzähler	ext. Choir 12	
114.	8	Viola	73	144.	16	Open Wood	56
115.	8	Viola Celeste	73	145.	16	Major Bass (wood, Haskell bass)	44
116.	8	Dulcet II	146	146.	16	Open Diapason (metal)	32
117.	8	Silver Flute	73	16	Double Violin	String	
118.	4	Concert Flute	61	16	Violone	North Great	
119.	4	Viole Celeste II	122	16	Contra Viol	String	
	4	Silver Flute	--	16	Erzähler	Choir	
120.	8	English Horn	73	16	Bourdon	Swell	
121.	8	Labial Clarinet	61	16	Echo Bourdon	String	
122.	8	Orchestral Oboe	73	16	Lieblich Bourdon	Processional	
		Tremolo		16	Gedecktpommer	South Great	
	8	Tuba Mirabilis	Choir	147.	16	Quintadena (in Echo)	32
	8	Tuba Major	Processional	8	Open Wood	--	
	8	Trompette Militaire	Processional	148.	8	Principal	44
		Tremolo		8	Major Bass	--	
		Solo Sub		8	Violone	North Great	
		Solo Unison Off		8	Viol Ætheria	String	
		Solo Super		8	Concert Flute	Choir	
		Orchestral Harp		8	Erzähler	Choir	
		Harp		8	Gedeckt	Swell	
		Orchestral Bells		8	Still Gedeckt	String	
		East Chimes — West Chimes		8	Lieblich Gedeckt	Processional	
				4	Octave	--	
				4	Concert Flute	Choir	
				4	Erzähler	Choir	
				4	Gedeckt	Swell	
				32	Bombarde	--	
				32	Waldhorn (t.c)	Swell	
				149.	16	Bombarde	56
				16	Posaune	North Great	
				16	Willis Trombone	South Great	
				16	Waldhorn	Swell	
				16	Heckelphone	Choir	
				16	Clarinet	Echo	
				8	Bombarde	--	
				8	Heckelphone	Choir	
				8	English Horn	Choir	
				4	Heckelphone	Choir	
				8	Tuba Mirabilis	Choir	
				8	Tuba Major	Processional	
				8	Trompette Militaire	Processional	
ECHO							
123.	8	Echo Principal	61				
124.	8	Gamba	66				
125.	8	Dulcet Celeste II	146				
126.	8	Philomela	73				
127.	8	Fern Flute	73				
128.	8	Wood Celeste (tenor c)	49				
129.	8	Muted Viole	73				
130.	8	Muted Viole Celeste	73				
131.	8	Spitzflute Celeste II (celeste tenor c)	134				
132.	8	Double-Enclosed Aeoline	61				
133.	4	Fugara	61				
134.	4	Harmonic Flute	61				
135.	2	Piccolo	61				
	16	Clarinet (Bassoon bass)	12				
136.	8	Clarinet (free-reed)	73				
		Tremolo					
137.	16	Bass Vox	73				
138.	8	Baritone Vox	73				
139.	8	Tenor Vox	73				
140.	8	Alto Vox	73				
141.	8-4	Soprano Vox I-II	112				
142.	8	Vox Humana (doubly-enclosed)	61				
143.		Aeolian Mixture IV-V	275				
		8 12 15 17	18				
		1 8 12 15 17	31				
		1 8 12 15	12				
		Vox Chorus Tremolo					

St. Cecilia Pipe Organ — Church of the Transfiguration — Orleans

Nelson Barden and Associates — completion 2021

COUPLERS

N. Great to Pedal
N. Great to Pedal 4
S. Great to Pedal
S. Great to Pedal 4
Swell to Pedal
Swell to Pedal 4
Choir to Pedal
Choir to Pedal 4
Solo to Pedal
Solo to Pedal 4

Swell to Great 16
Swell to Great
Swell to Great 4
Choir to Great 16
Choir to Great
Choir to Great 4
Solo to Great 16
Solo to Great
Solo to Great 4

Solo to Swell
Choir to Swell

Great to Solo
Swell to Solo

Swell to Choir 16
Swell to Choir
Swell to Choir 4
Solo to Choir 16
Solo to Choir
Solo to Choir 4

String on Great
Echo on Great
Antiph. on Great
Proc. on Great

String on Swell
Echo on Swell
Antiph. on Swell
Proc. on Swell

String on Choir
Echo on Choir
Antiph. on Choir
Proc. on Choir

String on Solo
Echo on Solo
Antiph. on Solo
Proc. on Solo

BALANCED PEDALS

I—II—III—IV—V/Crescendo

EXPRESSION THUMB SLIDES

Swell—Great—Choir

EXPRESSION MATRIX

Assigns any of the following onto any or all of the balanced pedals and thumb slides. When an enclosure or control is assigned to more than one pedal or slide, the pedal or slide open furthest takes precedent.

North Great
South Great
Swell
Choir
Solo
Echo (*west end only*)
Interior Echo (*spaking into String enclosure*)
String
Pedal
Antiphonal
Processional
Tremolo Speed
Tremolo Depth
All Swells

The Matrix has its own divisionals

Standard-1-2-3-4-5-6-7

COMBINATIONS

Generals 1-25 / 1-10	Thumb/Toe
Greats 1-10	Thumb
Swell 1-10	Thumb
Choir 1-10	Thumb
Solo 1-8	Thumb
Pedal 1-10	Toe
Great to Pedal	Thumb/Toe
Swell to Pedal	Thumb/Toe
Choir to Pedal	Thumb
Solo to Pedal	Thumb
All Divisionals Next – All Generals Next	
Next and Previous (multiple)	
Library – Scope – Set – Cancel	
Solid State Organ Systems Organist Palette	

149 independent stops

185 ranks

11,964 pipes

Photo courtesy of Anthony Ruiz, Samurai Virtual Tours

