Light plays an active role in the cathedral's architecture, especially with the organ's façades.

Wooden pipes in Douglas fir make up a large proportion of the organ's façade, helping integrate the organ visually within its surroundings.

Detail of the Choir division's reed pipes

The stoplist for the instrument evolved over the life of the project, based both on our own design and with input from the cathedral's organ committee. We felt from the outset that the lower organ chamber needed to house an instrument that could function independently from the main organ when desired. The result was a 25-rank *orgue de choeur* (essentially the two Choir divisions) that was installed as the first phase of the project and was first heard at the cathedral's rite of dedication on September 25, 2008.

The Choir, Echo Choir, and one 16′ pedal rank speak through a screened opening in the reliquary wall to the west of the central altar. The Choir division has the resources of a minor Great division, with complete principal and reed

➤ **page 28**

Létourneau Pipe Organs Opus 118
Cathedral of Christ the Light,
Oakland, California
94 stops, 90 ranks, 5,323 pipes

GREAT (II)
16′ Double Diapason
8′ First Diapason
8′ Second Diapason (ext)
8′ Harmonic Flute
8′ Salicional
8′ Chimney Flute
4′ Principal
4′ Open Flute
2′ Fifteenth
2⅔′ Mixture IV–V
1′ Sharp Mixture III
2⅔′ Cornet III
8′ Trumpet
8′ Trompeta de luz (Bombarde)

SWELL (III, expressive)
16′ Gamba
8′ Open Diapason
8′ Gamba (ext)
8′ Voix Celeste (from G8)
8′ Bourdon
4′ Principal
4′ Spire Flute
2⅔′ Nazard
2′ Flageolet
1⅗′ Tierce
2′ Mixture V
16′ Double Trumpet
8′ Trumpet
8′ Hautboy
4′ Clarion

CHOIR (floating, expressive)
16′ Violonbass
8′ Open Diapason
8′ Spindle Flute
8′ Violoncello (ext)
8′ Cello Celeste (from G8)
4′ Principal
2′ Fifteenth
1⅓′ Mixture IV–V
16′ Fagotto
8′ Trumpet
4′ Clarion

ECHO CHOIR (floating, expressive)
16′ Lieblich Gedackt
8′ Principal
8′ Chimney Flute
8′ Dolce Flute
8′ Flute Celeste (from G8)
4′ Traverse Flute
2′ Piccolo
1⅓′ Larigot
8′ Oboe
8′ Vox Humana

BOMBARDE (I)
16′ Double Diapason
8′ Open Diapason
5⅓′ Quint
4′ Principal
2⅔′ Mixture V–VIII
16′ Bombarde
8′ Trompette
4′ Clairon
8′ Trompeta de luz

SOLO (IV, expressive)
8′ Doppel Flute
8′ Viole d'orchestre
8′ Viole celeste (from G8)
8′ Clarinet
8′ English Horn
8′ Tuba (high pressure)
8′ Trompeta de luz (Bombarde)

PEDAL
32′ Contra Bourdon
16′ Open Wood
16′ Double Diapason (Bombarde)
16′ Bourdon (ext)
16′ Subbass (enclosed with Choir)
16′ Gamba (Swell)
16′ Violoncello (Choir)
16′ Lieblich Gedackt (Echo)
10⅔′ Quint (ext)
8′ Open Diapason (Bombarde)
8′ Bourdon (ext)
8′ Gamba (Swell)
8′ Violoncello (Choir)
8′ Lieblich Gedackt (Echo)
5⅓′ Quint (Bombarde)
4′ Principal (Bombarde)
4′ Nachthorn
2′ Open Flute
2⅔′ Mixture IV (Bombarde)
32′ Contra Trombone
16′ Trombone
16′ Bombarde (Bombarde)
16′ Fagotto (Choir)
8′ Trompette (Bombarde)
8′ Fagotto (Choir)
4′ Clairon (Bombarde)
4′ Schalmey
8′ Trompeta de luz (Bombarde)

Couplers
Gt/Ped 8–4
Sw/Ped 8–4
Bomb/Ped 8–4
Solo/Ped 8–4
Ch/Ped 8–4
Echo/Ped 8–4

Sw/Gt 16–8–4
Bomb/Gt 16–8–4
Solo/Gt 16–8–4
Ch/Gt 16–8–4
Echo/Gt 16–8–4

Sw/Bomb 16–8–4
Solo/Bomb 16–8–4
Gt/Bomb 8
Ch/Bomb 16–8–4
Echo/Bomb 16–8–4

Solo/Sw 16–8–4
Echo/Sw 16–8–4

Gt/Solo 8
Bomb/Solo 8
Sw/Solo 8
Ch/Solo 8
Echo/Solo 8

Most of the pipe construction is implied in the name but, not surprisingly, the Solo division has most of the unusual pipe forms.

The Solo 8′ Tuba has harmonic resonators beginning at G20 along with closed Willis-type shallots.

The Solo 8′ Doppel Flute is made from mahogany, has double mouths beginning at C13 and has stoppers from bottom to top.

The Bombarde 16′ Bombarde has wooden resonators in Douglas fir from C1 through G#21.

The Pedal 32′–16′ Trombone has wooden resonators in Douglas fir from C1 through D27.

Both the Great and Bombarde 16′ Double Diapasons use open wooden pipes from C1 to B12.

The Pedal 32′–16′–8′ Bourdon unit and the 16′ Open Wood have wooden pipes throughout (Douglas fir).

Manual/Pedal compass: 61/32.

Mixture Compositions

Great IV–V Mixture

c1–e17	12	15	19	22	
f18–e29	8	12	15	19	22
f30–e41	1	8	12	15	19
f42–c61	1	5	8	12	15

Great III Sharp Mixture

c–b24	22	26	29
c25–b36	19	22	26
c37–g#45	15	19	22
a46–e53	12	15	19
f54–c61	8	12	15

Swell V Mixture

c1–b12	15	19	22	26	29
c13–b24	12	15	19	22	26
c25–b36	8	12	15	19	22
c37–b48	1	8	12	15	19
c49–c61	1	8	12	15	15

Choir IV–V Mixture

c1–b12	19	22	26	29	
c13–e17	15	19	22	26	
f18–b24	12	15	19	22	26
c25–b36	8	12	15	19	22
c37–b48	1	8	12	15	19
c49–c61	1	5	8	12	15

Bombarde V–VII Full Mixture

c1–b	12	15	19	22	26		
c13–b24	8	12	15	19	22		
c25–f#31	5	8	12	15	19	22	
g32–b36	1	5	8	12	15	19	22
c37–f#43	DQ	1	5	8	12	15	19
g44–c61	SU	DQ	1	5	8	12	15

DQ: Double Quint or 10⅔′
SU: Sub Unison or 16′

Photo credit: Andrew Forrest