

## **Di Gennaro-Hart Organ Company**

**Founded/Born**

-

??? - ???

**Closed/Death**

**Still active?**

yes

# Bethesda, The Episcopal Church of the Redeemer

6201 Dunrobbin Drive, 20816 Bethesda, United States of America



**Builder** Di Gennaro-Hart Organ Company

**Year** ca. 2007

**Period/Style** Modern

**Stops** 51

**Keyboards** 2+P

**Keyaction** electrical

**Tuning** Equal at 435 Hz

**Sampleset** Coral Pipes

## Description

The Episcopal Church of the Redeemer in Bethesda is located just outside of Washington DC. Its organ was built by the Di Gennaro-Hart Organ Company in 2007, but it has been expanded and modified slightly over the years since. Originally, the organ was built with 28 ranks of pipes. Two more ranks were added in 2013: the Trumpet 8 and Tuba 8, both in the Great.

Tonally, this organ is exceptional. The tonal director for the Redeemer organ was Lawrence Trupiano (who curates many of the important NYC organs such as St. Thomas 5th Ave, Trinity Wall Street, and St. Mary the Virgin). The Redeemer organ is built in an eclectic style making it capable of playing a wide range of repertoire as well as accompanying church services.

The Great (located on the right side) is based upon a strong principal chorus crowned by a four rank mixture. It also has an absolutely beautiful Harmonic Flute which plays at 8, 4, and 2 and a powerful 8 ft Trumpet (virtually extended to 4ft in the sample set). In addition to the chorus, the great has a delightful 1929 Henry Pilcher clarinet which was expertly voiced into the Redeemer organ. To top it off, the Great has a magnificent Tuba which sits nicely above the rest of the organ. In the original instrument, the Tuba plays from low GG to high Gg and only on the Great. To add to the versatility of the instrument, in the sample set, this Tuba is on every division and has the option to be extended to the full 61 key compass with a switch in the "Blower" tab. Additionally, in the sample set, the Great has been enclosed (with exception of the Tuba) to provide more versatility and color to the already vastly colorful organ.

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The Swell (located on the left side), also has a tremendous amount of color and does in balance with the Great. It has its own principal chorus also topped with a four rank mixture, though it is at a lower pitch than the Great's Mixture. The Swell also contains a Stopped Diapason which plays at 8, 4, 2  $\frac{2}{3}$ , and 2 (virtually extended to also play at 1  $\frac{1}{3}$ ) and provides a softer flute sound than the Harmonic Flute on the Great. Rounding out the Swell, there are two ranks of string stops. The Viole and Viole Celeste come from a 1937 W.W. Kimball organ and again have been masterfully voiced to fit into this organ's tonal scheme. The Dulciana and Unda Maris complement the Viole and Viole Celeste by making a quieter and gentler tone. Finally, the Swell has its own complement of reeds both for topping off the chorus and for color. The Oboe in particular has a lovely sound. The Swell too is enclosed.

The Pedal (split between the two sides) is built on three ranks each for different purposes. The Principal 16 (located on the right) is an extension of the Great Principal 8 and acts as a powerful bass stop. The Bourdon (located on right), acts as a more moderate bass stop between the powerful Principal 16 and softer Gedackt. The Gedackt (on the left side) is enclosed within the Swell and provides the Pedal with expressive flutes at 16, 10  $\frac{2}{3}$ , 8, and 4. The Octave 8 (located on the left) acts as an 8 and 4 ft principal sound in the Pedal, but also acts as a Great principal to make a stereo sound between the Great Principal 8 (located on the right) and the Pedal Octave 8 (which is playable in the Great and located on the left). Finally, the Swell Trumpet is extended into the 16ft octave to act as a 16ft Pedal reed. Also notable is the Reed Cornet 32. This unique stop uses 12 ranks borrowed from all over the organ (including the celeste ranks) to produce a synthetic 32 ft rumble when playing under the rest of the organ. This is the first of its kind in a Hauptwerk Sample Set.

Lastly, this organ is equipped with several nice features for playing. The Pedal Divide splits the pedalboard allowing coupled stops to play on the top 20 notes while allowing the bottom octave to play the pedal stops. Also, nearly every stop on the organ is under one of two tremulants (depending on the side of the organ).

All of this is built into two twin cases built of quarter sawn red oak and finished in hand-rubbed oil and wax which were designed by Michael Hart. All together, this is a spectacular organ cable of playing anything from Baroque and Renaissance music all the way to Modern works. In addition, this instrument is particularly well-suited for accompanying choirs and leading congregational singing.

## Stoplist/Disposition

Great	Swell	Pedal
Flute Doubled 16	Contre Viole 16	Principal 16
Principal 8	Diapason 8	Bourdon 16
Principal 8 (Ped)	Stopped Diapason 8	Gedackt 16
Harmonic Flute 8	Viole 8	Bass Quint 10 2/3
Violes Celestes II (Swl)	Viole Celeste 8	Octave 8
Stopped Diapason 8 (Swl)	Dulciana 8	Bass Flute 8
Dulciana 8 (Swl)	Unda Maris 8 (T.C.)	Super Octave 4
Octave 4	Octave 4	Flute 4
Flute 4	Stopped Flute 4	Cornet 32
Twelfth 2 2/3	Nasard 2 2/3	Double Trumpet 16
Fifteenth 2	Principal 2	Trumpet 8 (Swl)
Flute 2	Octavin 2	Oboe 8 (Swl)
Seventeenth 1 3/5	Plein Jeu IV	Clarinet 4 (Grt)
Full Mixture IV	Bassoon 16 (T.C.)	Chimes
Double Trumpet 16 (Swl)	Trumpet 8	
Trumpet 8	Oboe 8	
Clarinet 8	Clarion 4	
Oboe 8 (Swl)		
Chimes		
Tuba 8 (non-coupling)		

**Additional:** Great 16, Great Unison Off, Great 4, Swell to Great 16, Swell to Great 8, Swell to Great 4, Swell 16, Swell Unison Off, Swell 4, Great to Swell 8, Great to Pedal 8, Great to Pedal 4, Swell to Pedal 8, Swell to Pedal 4, Tremulant Great, Tremulant Swell, Zymbelstern, Pedal Divide

## Sources

Information from the organ console and Michael Hart (the organ builder)