

THE EPISCOPAL CHURCH OF THE REDEEMER BETHESDA, MARYLAND

II/30/2007

Building a pipe organ is not unlike the creation of a fine work of art on canvass. Just as a visual artist employs a broad palette of colors, the skilled organ builder has a wide variety of tonal colors from which to choose. With these tonal colors, or stops, the Di Gennaro-Hart organ at The Church of the Redeemer has the ability to effectively and authoritatively lead congregational singing, accompany the choirs, and perform a vast portion of the organ repertory. The instrument is particularly well-suited for the support of traditional Anglican liturgy.

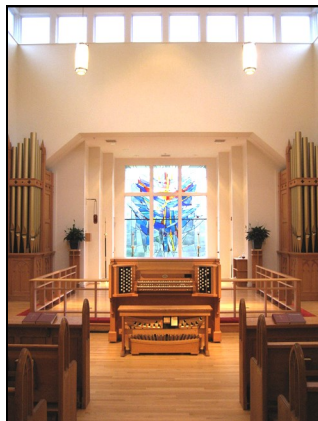
The tonal design of the Redeemer organ, created in consultation with Thomas P. Smith, Director of Music and Organist, is not patterned after any particular school of organ building. Included in the instrument's eclectic tonal scheme are several rare vintage sets of pipes, most notably the Swell Viole and Viole Celeste, which were manufactured in 1937 by the celebrated W.W. Kimball firm of Chicago. The majority of the pipework, constructed of wood and various metal alloys, was custom-built for the Redeemer instrument.

The organ cases and movable console, designed by Michael Hart, are built of quarter-sawn red oak and finished in hand-rubbed oil and wax. Inspiration for architectural detailing was found in existing church furnishings, both old and new. Like these furnishings, the organ cases and console reflect the parish's late nineteenth century roots in the town of Glen Echo, Maryland, just across the street from Redeemer's current site.

The organ was dedicated in a series of recitals by organists Nathan Laube, Henry Lowe, Martin Neary, and John Walker.

In summer 2013, two new stops were added to the instrument: a chorus reed (*Trumpet 8'*) and a high-pressure solo reed (*Tuba 8'*), both in the Great division, the portion of the organ housed in the liturgical south transept. The generous gift of Redeemer parishioner Gary Hacker, these stops have added to the beauty, versatility, and power of this remarkable church organ.

A great debt of gratitude is owed to Lawrence Trupiano, project tonal director, and Bynum Petty, who, in association with Michael Hart, undertook the intricate work of voicing and regulation.



THE DI GENNARO-HART ORGAN COMPANY

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BETHESDA, MARYLAND**

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GREAT 22 Drawstops

8'	Principal (PD)
8'	Principal
8'	Viole (SW) and/or Dulciana (SW)
8'	Viole Celeste (SW)
8'	Stopped Diapason (SW)
8'	Harmonic Flute
4'	Octave
4'	Flute
2 2/3'	Twelfth
2'	Fifteenth
2'	Flute
1 3/5'	Seventeenth
1 1/3'	Full Mixture 19.22.26.29
8'	Trumpet *
4'	Trumpet *
8'	Trumpet (SW)
8'	Clarinet
	Tremulant
16'	Great
	Great Unison Off
4'	Great
8'	Tuba (8 3/4" w.c./GG8-g56/non-coupling) *

8'	Octave
8'	Viole (SW)
8'	Bass Flute
4'	Super Octave
4'	Flute
16'	Double Trumpet
8'	Trumpet (SW)
8'	Clarinet (GR)
4'	Clarinet
	Blank Drawstop

COUPLERS 9 Drawstops

16'	Swell to Great
8'	Swell to Great
4'	Swell to Great
8'	Great to Swell
8'	Swell to Pedal
4'	Swell to Pedal
8'	Great to Pedal
4'	Great to Pedal
	Pedal Divide

SWELL (Expressive) 21 Drawstops

16'	Contre Viole
8'	Diapason
8'	Viole
8'	Stopped Diapason
8'	Dulciana
8'	Unda Maris
8'	Viole Celeste (GG)
4'	Octave
4'	Stopped Flute
2 2/3'	Nazard
2'	Principal
2'	Octavin
2'	Plein Jeu 15.19.22.26
16'	Bassoon (TC)
8'	Trumpet
8'	Oboe
4'	Clarion
	Tremulant
16'	Swell
	Swell Unison Off
4'	Swell

TWO MANUAL & PEDAL MOVABLE CONSOLE

- 61 note articulated touch keyboards
- Bone resin natural coverings
- Blackwood accidentals
- Stop and coupler control by drawstop
- Swell expression pedal
- Crescendo pedal
- Integral music desk
- Crescendo indicator lights
- Tutti indicator light

100 MEMORY LEVEL COMBINATION ACTION

- 10 General thumb pistons (1-10)
- 5 General toe pistons (6-10)
- 5 Swell thumb pistons
- 5 Great thumb pistons
- 3 Pedal toe pistons
- Swell to Pedal thumb and toe pistons
- Great to Pedal thumb and toe pistons
- Capture thumb piston
- Tutti thumb and toe pistons
- Next and Previous thumb pistons
- Next and Previous toe pistons
- General Cancel thumb piston
- Digital Memory Level control

PEDAL 14 Drawstops

16'	Principal (Digital 1-12)
16'	Bourdon
16'	Gedeckt
10 2/3'	Bass Quint

* = 2013 additions to original specification

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