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Abstract

Dordt College in Sioux Center, Iowa, is home to a magnificent three-manual tracker-action organ built by Casavant Frères in 1979. For some thirty-five years, this organ has served the college and its students, campus and area communities, and guest artists well. This illustrated history of the organ describes the selection, installation, and specifications of the instrument. It also includes the comments of a variety of guest organists and details the recently-instituted Joan Ringerwold Organ Recital Series.

Keywords

Dordt College, Casavant organ, mechanical action organ, tracker action organ, Gerhard Brunzema, Carroll Hanson, Joan Ringerwold

Disciplines

Music

Comments

Special thanks to Dr. Karen De Mol who edited the document and to Carroll Hanson who provided expert information.

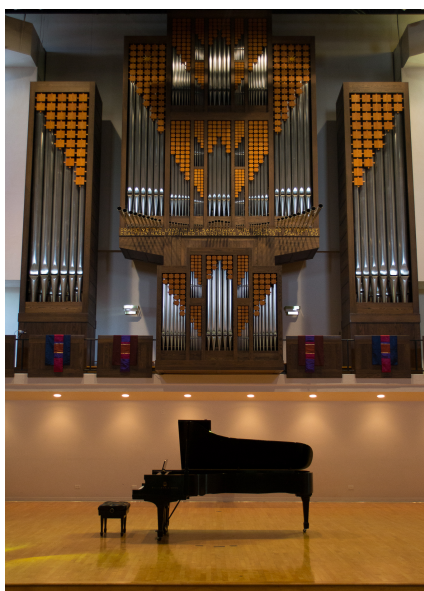
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PRAISE HIM WITH ORGANS A HISTORY OF THE CASAVANT ORGAN AT DORDT COLLEGE

**Joan Ringerwole, D.M.A.
Professor of Music Emerita, Dordt College**



Dordt College in Sioux Center, Iowa, is home to a magnificent three-manual tracker-action organ built by Casavant Frères in 1979. For some thirty-five years, this organ has served the college and its students, campus and area communities, and guest artists well. This illustrated history of the organ describes the selection, installation, and specifications of the instrument. It also includes the comments of a variety of guest organists and details the recently-instituted Joan Ringerwole Organ Recital Series.

I. The development of plans for a new organ

A. The First Casavant Frères organ at Dordt College

Dordt College, founded in 1955, is a comprehensive Christian college which approaches learning and life from a Reformed Christian perspective. Further information is available at www.dordt.edu. Currently the student body numbers about 1450. In 1967, the College boasted 700 students and a growing Music Department. The music facilities housed only one pipe organ, one built by the Schlicker Organ Company. At that time, Joan Ringerwole, a

graduate of Calvin College and the Eastman School of Music, became the first full-time organ teacher; she soon developed a large organ studio of some 33 students. After five years, she took a leave of absence to pursue a Doctorate of Musical Arts degree at the University of Iowa. During her three-year absence (1972-1975) Rudolf Zuiderveld took her place. Mr. Zuiderveld was a graduate of Calvin College and the University of Michigan; after he left Dordt he pursued a Doctor of Musical Arts degree at the University of Iowa. Joan returned in the fall of 1975.

In 1974 Minnie Julia Dahm of Pella, Iowa, indicated that she would contribute to the development of the Dordt organ program by giving a small practice organ to Dordt College. A proposal was made by Zuiderveld for a seven-stop Casavant Frères mechanical action instrument. Mrs. Dahm funded the purchase of this organ, which was housed in what was at that time the band room at Dordt College. Mr. Zuiderveld performed the dedicatory recital. The success of this instrument encouraged Mrs. Dahm to consider giving another, larger instrument.

Appendix A: Dedicatory Recital of seven-stop Casavant Frères, 1975

B. The Chapel Auditorium (later re-named the B.J. Haan Auditorium)

During the fall of 1975, when plans to build a new chapel-auditorium were underway, the college was notified that a substantial gift might be given for an organ for this new facility. The donor, Mrs. Minnie Julia Dahm, suggested that an organ proposal and design be made for this new building. Although the amount was not established, Mrs. Dahm was ready to bestow another substantial gift. A catalyst in this process was President B. J. Haan. Mr. Lyle Gritters, Vice President for Development, worked with Mrs. Dahm on numerous occasions and also on this project.

Since Joan Ringerwole had just returned from her Doctoral work in organ performance at the University of Iowa, she was given the exciting task of exploring the idea. The success of the recently-installed mechanical-action¹ instrument at Dordt as well as her experience with mechanical action organs at the University of Iowa and the mentoring of Professor Gerhard Krapf, whose leadership helped the University of Iowa purchase a tracker organ, led her to recommend that only mechanical action instruments be considered for Dordt College's new

¹ Mechanical or tracker action is the direct mechanical linkage between the keys and the pallets (valves) that control pipe speech, in contrast to electro-pneumatic action.

building. She also received much help from her artist teacher, Dr. Delbert Disselhorst, who had high regard for mechanical action organs.

C. Important considerations for the stoplist on the new organ

The college was growing, and the organ department had over thirty students. It was necessary to plan the instrument in anticipation of its various roles. First, the organ would need to be a good instrument for both teaching and performance. Second, it would need to be versatile, capable of accompanying singing for chapel and other events, and able to be used with other instruments. In addition, it had to be visually attractive within this new building and fit with the architecture of the building.

The main factors in choosing stops were:

1. Pedagogy: to play appropriately a large percentage of the organ literature
2. Performance: to serve as a fine recital instrument
3. Congregational singing: to lead congregational singing
4. Accompanying: to accompany choirs and other ensembles, as well as vocal and instrumental solos
5. Ceremonies: to provide music at Graduation and Convocation
6. Radio and Recording: to promote Dordt College through organ music on the radio and recordings. (Joan notes that President Haan had her performing half-hour recitals on KDCR, the college radio station, every week in the months after the installation of the organ.)
7. Size: The planned seating capacity was 1,300; the instrument needed to be large enough to fill the room.

The difficult task of choosing stops for all of the above was accomplished by Gerhard Brunzema, assisted by Carroll Hanson and Joan Ringerwole, and on occasion by Rudy Zuiderveld. The task was done with numerous changes and additions.

Three initial plans were proposed, namely:

1. A large two manual instrument (rejected by Mrs. Dahm because of its limitations for pedagogical purposes);
2. A large two manual instrument with a prepared space for the later addition of another manual and pipes;

3. A three manual instrument with enough stops to enable the performer to play most of the literature.

Fortunately, Mrs. Dahm saw the wisdom of a three manual instrument. Her gift was also a tremendous help for the entire Forward Thrust campaign, which was led primarily by Lyle Gritters, Vice President for Development. (Forward Thrust was the name given by the development office for the chapel - music center).

Appendix B: "New Organ Soon to Be Installed," *Dordt College Voice*, January, 1979 Volume XXV, no. 3.

D. Choosing a builder

Several builders were contacted, and various stoplists and designs were submitted. Two finalists were chosen: Brombaugh under the leadership of John Brombaugh, and Casavant Frères under the leadership of Gerhard Brunzema. Both proposals had similar stoplists; however, Casavant's design was more modern and fit the spare lines of the new building, making it more suitable. In addition, Dordt already had one Casavant Frères instrument which was well-liked.

After discussions establishing the role of the organ on campus, the college awarded the contract to Casavant Frères from Quebec, Canada. A historic moment is succinctly noted in the Board Minutes of July 20, 1976, Article 1200:

NEW ORGAN PROPOSAL. With Mr. D. Grotenhuis, Chairman of the Music Department present, the proposal to purchase a new Casavant Pipe Organ is presented. After much discussion, the motion is made and supported to authorize the Administration to sign a contract to order a Casavant Pipe Organ at the amount of \$199,897.00. Adopted.

A contract was signed on August 2, 1976. Those present were Mr. Carroll Hanson, Representative for Casavant; Dr. Joan Ringerwold, College Organ Professor; Rev. B.J. Haan, President of Dordt College; Mr. Gerhard Brunzema, Casavant Tonal Director; and Mr. Bernard De Wit, Vice President for Business Affairs. At this time Mr. Gerhard Brunzema brought a drawing of the instrument.

Signing the Contract in President B. J. Haan's office



Carroll Hanson, Dr. Joan Ringerwole,
President B.J. Haan, Gerhard Brunzema,
Bernard De Wit



Dr. Joan Ringerwole, President B.J. Haan



Carroll Hanson, President B.J. Haan,
Gerhard Brunzema

With the signing of this contract, the planning began, which involved numerous meetings between the architect Edward Cable, acoustician Robert Coffeen, Carroll Hanson, Bernard De Wit, Joan Ringerwole, and tonal designer Gerhard Brunzema. The project benefited from Gerhard Brunzema's expertise in acoustical matters. Carroll Hanson's invaluable knowledge of stops and their composition was also important for the excellent quality of this instrument.

E. Listening to various Casavants

As stated earlier, for teaching purposes the instrument had to have three manuals and enough stops to interpret various styles of literature and also to give variety to the instrument. The stops needed to be chosen so that the final sound would be cohesive and blend in the room.

In order to make intelligent decisions, a large committee from the college, including Mrs. Dahm, Lyle Gritters, Garry Allman, Joan Ringerwole, and B.J. Haan, was sent to Carthage College in Kenosha, Wisconsin, in May, 1976, to hear a recently-installed four-manual mechanical action instrument built by Casavant, somewhat similar to the proposed organ for Dordt College. On another trip, President B. J. Haan and Mr. Lyle Gritters, from the development office, joined members of the music department who traveled to see Casavant organs at the University of Iowa and Carthage College. These trips had a positive effect and solidified Casavant as the instrument of choice. In fact, Joan recalls that President Haan was so impressed with this organ and chapel that he said to Carroll Hanson, "I want you at the architect's meetings from now on." A later trip was made by Joan Ringerwole and her mother, Lula Ringerwole, on June 17, 1976, when they met Gerhard Brunzema and Carroll Hanson. Joan was able to play the Carthage College organ a third time.

F. Choosing the nomenclature and stops

Since its inception, Dordt College had students mainly of Dutch origin and some were still of first and second generation families. Although the Dordt student body is now comprised of students from a wide variety of churches and nations, this was not the case during the 70-80's. For this reason, in addition to the fact that the sound was basically a North German, Dutch sound, it was decided, at Joan's recommendation, to designate the stop names in Dutch. It was important also to include several stops of French design so that French literature could be played as well.

Other decisions had to be made with regard to sound since that affected the choice of stops. For example, the inclusion of an expressive Oberwerk (Bovenwerk) was deemed necessary. One of the several stoplists considered included a Brustwerk instead of an Oberwerk; however, this entire stoplist was modified considerably.

Appendix C: Stoplist, April 19, 1976

A number of changes were made in the original stoplist during the months of June and July and numerous excellent suggestions were made by Rudolf Zuiderveld along with Carroll Hanson and Gerhard Brunzema. Since Joan Ringerwole was assigned to this massive undertaking alone, she often consulted with Zuiderveld and others about various stops. By July 6, 1976 a stoplist of 36 stops was submitted which was considered final at that time. On July 16, 1976, Gerhard Brunzema was instructed to prepare the stoplist in Dutch.

Appendix D: Stoplist, July 6, 1976

The final stoplist was approved when the final contract was signed on August 2, 1976, with Casavant Frères Limitée of St. Hyacinthe, Quebec, Canada for \$199,897.

Appendix E: Casavant Contract Specifications, August 2, 1976

During the month of September a letter was sent to Mr. Robert Coffeen, acoustician, of Coffeen, Anderson and Associates, Inc. from Mission, Kansas, instructing him to send all details concerning the acoustical details and information with respect to the chapel to Mr. Gerhard Brunzema, Tonal Director.

On February 14, 1977, as requested by Mrs. Dahm, Casavant suggested two Cymbelsters in order to preserve the symmetry of the casework. Though there had been a proposal for gilded carvings on the gallery rail to be built by Casavant, this was not carried out because of the extra expense this design would incur. Another early idea—music racks built into the organ loft railing—was discarded because the racks would be fixed, not moveable. The only gold leaf on the instrument is the carving of Psalm 150 which is directly below the Spaanse Trompets.

During the month of April, 1977, letters were sent from Mr. Edward Cable, the architect in Sioux City, Iowa, to Mr. Carroll Hanson indicating that the ceiling height might be lowered to reduce expense. This was not recommended by the organ company who wished to maintain the original height of 31 feet. The De Stigter construction firm was able to figure out a way to keep the structure at almost its original planned height without additional cost, and so the height was kept according to the original plan.

Also around this time a group from the music department traveled to Omaha to experience a recently installed Casavant at Sts. Peter and Paul Catholic Church. The purpose of the trip was to hear an organ with flexible winding, a type of winding which allows a more vocal onset of the

speech in the attack of the pipe; it allows the instrument to “breathe” and can have a momentary effect on the pitch of the instrument. This trip convinced the music department members that this was important for our instrument, and it was decided to go ahead with flexible winding.

In late May of 1978, an unusual thing developed. Joan Ringerwole traveled to Michigan and stopped in Iowa City to have dinner with Mr. and Mrs. Carroll Hanson, Dr. and Mrs. Rudolf Zuiderveld, and Mr. Garrett Allman (who had previously taught at Dordt College). During the dinner conversation, the stoplist for the Dordt College organ was once again discussed. Dr. Zuiderveld had just returned from playing a recital on an instrument similar to the one proposed for Dordt, which, however, included a 32’ pedal reed. It was agreed by all at the dinner that Dordt should still try to pursue the possibility of a 32 foot stop, which allows the pitch of an additional low octave, important for big literature; this addition would serve to complete the reed chorus and to enhance the bass. Mr. Carroll Hanson agreed to check with Casavant to see if it could still be included, and Joan Ringerwole called President Haan of Dordt College when she arrived in Michigan. President Haan said that a letter should be submitted for the annual full Board of Trustees meeting on June 15. Both Carroll Hanson and Joan Ringerwole wrote letters explaining the importance of the 32 foot stop. The Board of Trustees responded positively to the addition of a 32’ reed rank and approved the additional expenditure of \$17,500. This too was donated by Mrs. Minnie Dahm since the Board of Trustees had approved it first. Mrs. Dahm was very excited about this addition to the instrument. This completed all of the stops and the final list was approved. The decision is recorded in the Board minutes of June 15, 1978, Article 1348:

CHAPEL ORGAN: President Haan reads a letter from the Casavant Frères Pipe Organ

Company informing the college of one stop which was not included in the original plans. A motion is made and supported to add a 32’ reed stop to the proposed organ for the chapel. Adopted.

Appendix F: Final Stoplist with addition of 32” reed stop, August 11, 1977

Appendix G: “36 Stop Casavant Pipe Organ for the New Chapel Donated by Mrs. Minnie J. Dahm of Pella, Iowa,” *Dordt College Voice*, June, 1977.

G. The completion and installation of the organ

A timeline for the instrument's progress was submitted and during November, 1978, the assembling of the organ took place. In January, 1979, Mrs. Dahm and Joan Ringerwole flew to Montreal where they were taken to the Casavant shop to see and play the organ which was set up in the shop. Joan remembers this to be a highlight of her career and a very exciting moment for Mrs. Dahm. She recalls, "We were so thrilled with the case and sound that I thought the airplane flew extra high on the way home! What an interesting visit we had, for we were able to see metal casting of pipes and observe all the various aspects of making an organ."

The Dordt College Organ in the Casavant Shop



Denis Campbell (member of the Casavant staff), Minnie Dahm, Joan Ringerwole, Gerhard Brunzema

The organ finally was scheduled to arrive on March 1, 1979. The first semi-truck was loaded with the casework, chests, and blower. The truck apparently got stuck in the snow en route and arrived late. But in spite of the weather, it was unloaded in about three hours. The next day the people from Casavant commenced installation.

About one week later, the second semi-truck came with all of the pipes and they were unloaded, filling the entire lower level and stage with pipes. "It was a beautiful sight but we could hardly wait for the first sound to be made," recalls Joan.

On that weekend a blizzard buried Sioux Center in about 20 inches of snow. The entire town was snowed in, and the men from Casavant had to walk everywhere since the streets were filled with snow. They walked to Joan's condo to have breakfast since all the dining areas were closed. There was a wall of snow up to their shoulders so that they could hardly even walk. At this time, there were about 32 students studying organ and they were extremely excited about the arrival of the organ. One enthusiastic student, Christiaan Teeuwsen, was especially

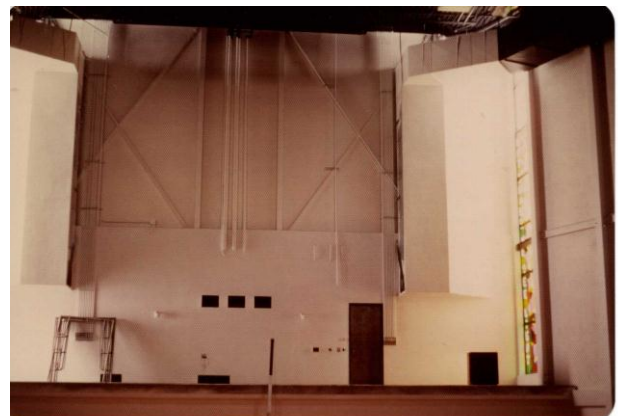
helpful, carrying many pipes into the chapel. He also knew some highly interesting jokes in French; and so he kept the Casavant men, who only spoke French, in good spirits.

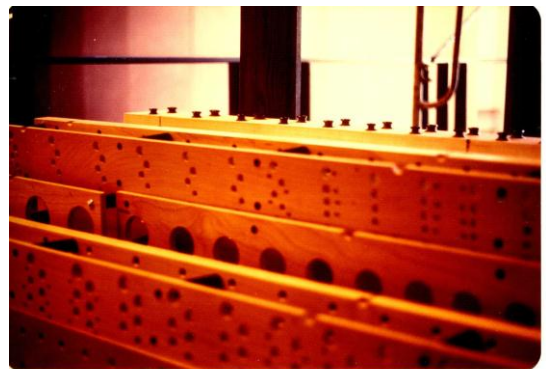
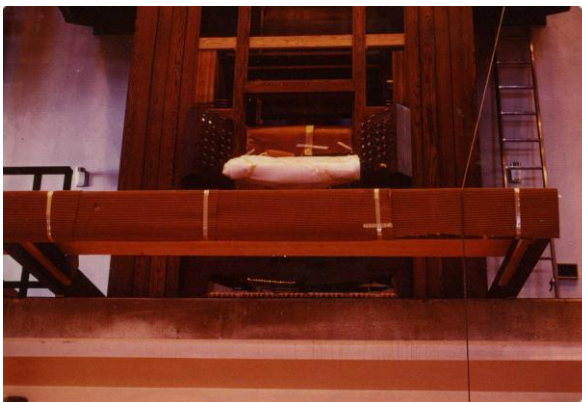
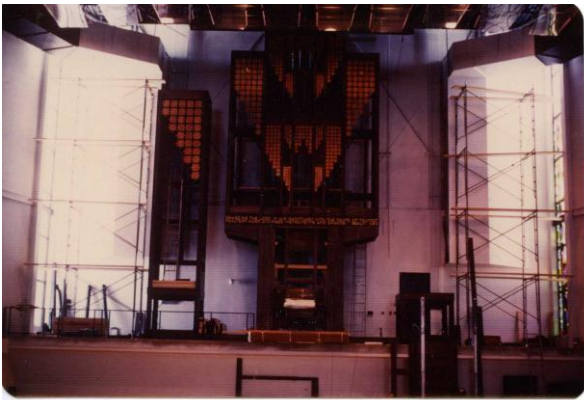
In spite of the weather the installation progressed well. The structure came together including the wind chests. The flexible winding system was installed and endowed the organ with a sense of breathing.

The Organ Delivered



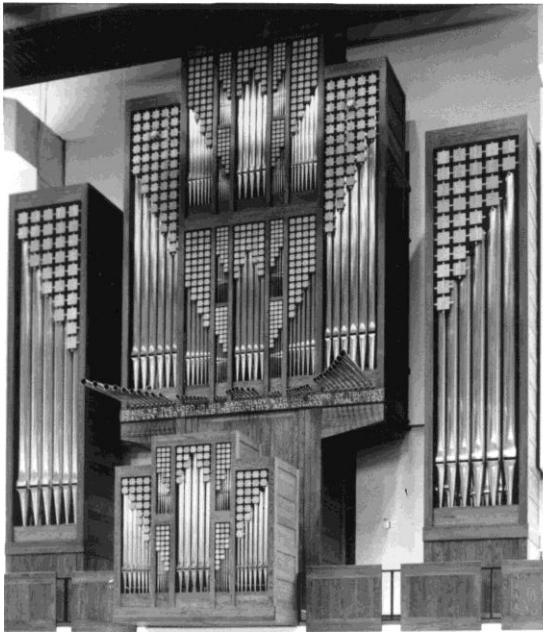
The Organ Installed



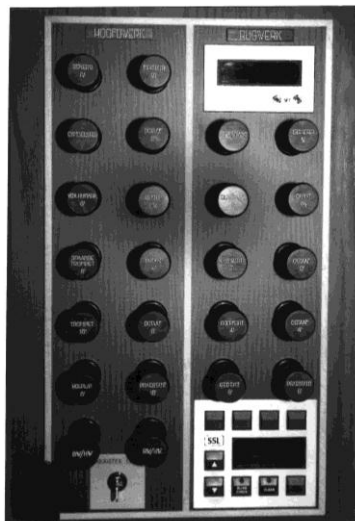
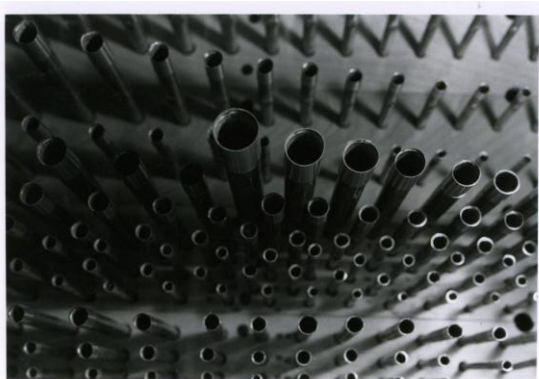




The Organ Completed



Close-Ups



II. History of the Casavant Frères Company

Joseph Casavant began the organ trade by restoring an organ while he was a student in college. As a guide for his first organ building venture, he used the famous Dom Bédos de Celles' *L'Art du Facteur d'Orgues*². Soon he was building new organs and in all produced seventeen organs in his St. Hyacinthe shop.³

² This book was given to Dordt College in the limited-edition English translation by Charles Ferguson (*The Organ Builder*. Raleigh: The Sunbury, 1977). It is housed in the John and Louise Hulst Library, ML555.B4213.

³ Casavant organ booklet

When he died, his sons Joseph Claver and Samuel-Marie, who were already involved in organ building, continued the work. Both studied with E. and J. Abbey in Versailles, and also with the famous builder, Cavaillé-Coll. After extensive travel in Europe where they visited organ builders and significant organs, they returned to St. Hyacinthe in 1879 and established themselves as Casavant Frères on the site where the present factory stands.⁴ It is interesting to note that these men knew Widor and Vierne, the renowned French composers and organists.

The instrument which firmly established Casavant Frères as organ-builders of international repute was completed in 1890 for the Basilica of Notre-Dame in Montreal, a four manual instrument of eighty-two stops.

“During their lifetime, the brothers Casavant established the finest traditions of craftsmanship among their employees and a strong organization to carry on these traditions after them.”⁵

The reputation of Casavant organs grew quickly in Canada and abroad and rose steadily over the first 50 years. By 1914, Casavant Frères had completed its 600th instrument; in 1978, the Dordt College organ became Opus 3360. For a more extensive look at some of the important achievements by the Casavant Firm, the reader is referred to an excellent article found in *The Tracker Journal of the Organ Historical Society*, Volume 43, Number 2, 1999. The article includes a full-page photo of the organ at Dordt College on page 17.

III. Biographies of the people who were directly involved with the instrument

A. Organ Representative: Carroll Hanson

Mr. Hanson, a native of Webster County, Iowa, has been affiliated with Casavant since February of 1965. He had been associated with them for about ten years when he began to work with Dordt College. When Gerhard Brunzema assumed artistic directorship at Casavant in 1972, Mr. Hanson immediately became acquainted with him. Mr. Hanson had finished a Master of Arts degree in German literature and culture at the University of Iowa and was established full-time with Casavant--an affiliation that continues. At this point in time, Mr. Hanson had already been involved with more than seventy-five new instruments for Casavant, ranging from four to eighty stops.

⁴ Casavant organ booklet

⁵ *Ibid.*

B. Tonal Director: Gerhard Brunzema (1927 - 1992)

Gerhard Brunzema was born in Emden in Eastern Friesland, the Netherlands. This area contains many important historic organs which can be found in small villages in Germany such as Rysum, Uttem, and Weener. The churches are mainly Reformed churches which still are plain and unadorned. The organs date as far back as the 15th century and a large number are from the 17th and 18th centuries. After serving in World War II, Mr. Brunzema returned to Emden and became interested in organ building. He apprenticed in Gottingen in the shop of Paul Ott in 1946. After his apprenticeship, he set up shop in Leer, Germany, with Jürgen Ahrend. Before they went into business Gerhard attended a technical college in Braunschweig, where he worked in an acoustical laboratory for half a year to gain additional knowledge in room and organ acoustics.⁶ They restored many historical instruments with a special interest “in the scientific study of organs; in particular, how changes in scaling and construction of pipes could be modeled mathematically.”⁷ Of importance is the interest and careful study that Brunzema and Ahrend had in studying historical organs. This led them to try to reproduce these sounds in new organs. This was the case on the Dordt organ where Gerhard tried to capture the spirit of the Vox Humana stop from the Waalse Kerk in Amsterdam. Mr. Brunzema and Mr. Ahrend did not want to copy historic instruments, per se; rather, they studied them in great detail and made modern instruments inspired by historic models.

In 1972, Mr. Brunzema became tonal director of Casavant Frères Limitée in Saint- Hyacinthe. The firm was well known for its sturdy instruments and had helped pioneer the return of mechanical action to North America; Mr. Brunzema’s influence refined the actions and brought the accents of his homeland to the tonal palette. The organ at Dordt College was one of his last instruments and is a monument of excellent blend and unique arrangement. Carroll Hanson is correct when he says of Gerhard, “He seemed to resonate with the beliefs and aspirations of the people who helped to underwrite the costs of the instruments for their houses of worship.”⁸ Those who dealt with Gerhard at Dordt College found him to be a man of integrity, devotion, and honesty, and one who tried to understand the philosophy of the institution. In the case of Dordt College he understood Dutch Reformed psalm singing and the importance of

⁶ Interview with Gerhard Brunzema by Craig Cramer, cited in *Gerhard Brunzema, His Work and His Influence* ed. Thomas Donahue. Lanham, MD, and London: Scarecrow Press, p.65.

⁷ Friedrich Brunzema, “The Work of Gerhard Brunzema, I: Germany.” Donahue, *op. cit.*, p. 5

⁸ *Ibid.*, p. 32

the organ within worship. President Haan and his wife visited the Brunzemas and were treated to the singing of the Heidelberg Catechism in French at the Brunzema home.

For more information see *Gerhard Brunzema, His Work and His Influence*, edited by Thomas Donahue. Lanham, MD., & London: The Scarecrow Press, Inc., 1998.

C. Donor of the Casavant Opus 3360; Mrs. Minnie Julia Dahm

Minnie Julia Dahm was an unusual person who used her wealth for educational purposes by funding many scholarships in medicine, music, and theology. She grew up in a family that loved music; her sister, Wilma Vander Baan, was an accomplished organist. Minnie chose Dordt College for a number of reasons, and when the new chapel was being planned she had the foresight to give the money for the organ. Mrs. Dahm not only gave her money for the organ, but she was also interested in the people behind the project. She never interfered with the plans, only in two cases stepped in to give more money. Joan recalls, "She was as excited about the instrument as if she were going to play it herself. I am truly grateful to her for her trust in those of us who worked on this instrument and her faith in the entire project." Mrs. Dahm even moved from Pella so she could be around Dordt and hear the music and visit with the students. She loved the organ; also wanting to encourage all musicians, she gave numerous scholarships in music. The only thing Minnie Dahm wanted in acknowledgement of her gift was that the college pay for the inscription on the organ.

D. Dordt College Organ Professor: Joan Ringerwold

Joan Ringerwold, college organ professor, came to Dordt in 1967. A native of Hudsonville, Michigan, she graduated from Calvin College in 1965. In 1967, she completed a Master of Music degree at the Eastman School of Music in Rochester, New York, as a student of David Craighead in organ and Alfred Bichsel in church music. Upon graduation from Eastman, she began her teaching at Dordt College where she taught organ, church music, theory, and music literature and played oboe. In 1972 she began graduate studies at the University of Iowa where she studied with Delbert Disselhorst. Her three doctoral recitals were performed on a Casavant of the Phelps era. It was here that she met with Gerhard Brunzema and Carroll Hanson to begin the discussion of the Dordt organ in 1976. She returned to Dordt College in 1975, teaching there until her retirement in 2005. Students who benefited from the instrument and went on to receive doctorates in organ performance include Christiaan Teeuwsen, Laura Vander Windt, Pamela Ruiter-Feenstra, Martin Tel, Carrie Spronk Groenewold,, and Bret Dorhout (almost

completed D.M.A.). Several others completed their Masters in Organ Performance and many are playing in churches throughout the world. Her students also participated in and won national competitions. Their pursuance of further study and of service proves the success of the instrument in benefiting students. During her Dordt years, Dr. Ringerwole led four organ study tours to Europe.

Joan served as a consultant for two other Casavants in Sioux Center: First Christian Reformed church, a two-manual instrument dedicated in 2002, and the First Reformed Church, a three manual organ dedicated in 2005.

E. Dordt College President: Rev. B.J. Haan

Rev. Bernard J. Haan was the first President of Dordt College, serving from 1955-1982. Rev. Haan supported music and also the organ project. He was a warm and friendly person who constantly looked ahead and was thinking about new ways to further the education at Dordt College. He loved the college and wanted to see it progress as a witness to the Christian faith that he professed. He was a true Reformer in that he believed that music was a strong influence in the life of the Christian. He saw how the organ could contribute to worship and also be an instrument of praise for the college. He worked very hard to establish the importance of the finest instrument when he presented the organ proposal to the Board of Trustees. It was not an easy task since some members thought that an electronic instrument was sufficient. It is to Rev. Haan's credit that this mechanical action instrument was approved; his words to the board were persuasive: "Who would want to play on it if it was electronic?" The realization that guests from all around the world and future organ students would need a quality instrument for their education was prominent in his thinking, as well as in that of other board members.

Joan recalls, "Rev. Haan gave complete trust and support to the project and to my dismay, he felt that I would not need any help with the project! Rev. Haan and Mrs. Dahm were truly a blessing throughout this entire project, and they certainly made this enjoyable for those of us who worked on it at this time."

F. The Casavant personnel who worked on Dordt's organ

Pierre Dionne, President

Gerhard Brunzema, Artistic Director

Roger Chicoine and Gilles Chabot, Tonal Finishers

Jean-Claude Gauthier, Realization of the visual design
 Carroll Hanson, Casavant representative for this area.

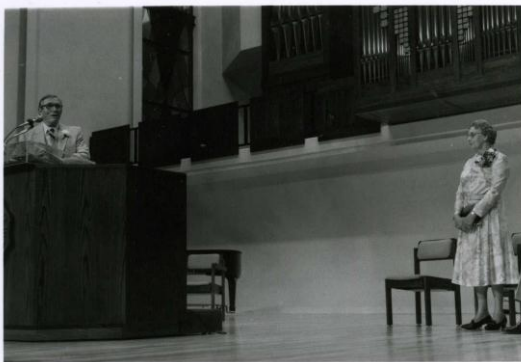
All were excellent people who knew their fields very well.

IV. The dedication

The organ dedication took place on September 1, 1979. The donor, Mrs. Dahm, spoke words of dedication, quoting Psalm 33:1-9 and confirming her gift of the Casavant Organ to Dordt College in God's name.

Appendix H: Mrs. Dahm's speech

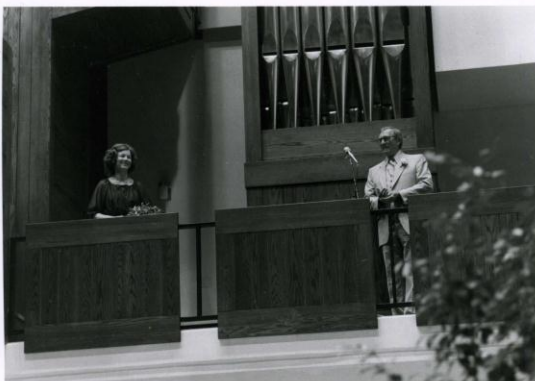
The dedicatory recital was performed by Joan Ringerwole. A true picture of the event was written by Stanley Wiersma in *The Banner* of the Christian Reformed Church, November 9, 1979. Dr. Wiersma also memorialized the event in a poem, *Villanelle*.



President B.J. Haan, Minnie J. Dahm



Joan Ringerwole, Henry De Vries representing the faculty, President B.J. Haan



Joan Ringerwole, President B.J. Haan



Minnie J. Dahm, Joan Ringerwole,
President B.J. Haan

Appendix I: "Organ to be Dedicated," *Dordt College Voice*, June 1979 Volume X, no. 4.

Appendix J: Dedication Program

Appendix K: "Chapel Organ Dedicated: *Dordt College Voice*, September, 1979, Volume 26, no. 1.

Appendix L: "The Dedication of Dordt Casavant Organ." *The Banner*, November 9, 1979, 20-21.

Copyright *The Banner*; Used with permission

Appendix M: Stanley Wiersma, "Villanelle," *The Banner*, November 9, 1979, 9.

Copyright *The Banner*; Used with permission

V. The stoplists

A. Various stoplists

The difficult task of choosing stops was done with numerous changes and additions.

The earliest stoplist was dated February 28, 1976, for a two manual instrument. It is interesting to note that this one included a 10 2/3 in the pedal and had a Hoofdwerk that was similar to the final stop list. A second one presented on that date was for a three manual instrument which included a Brustwerk.

Appendix N: Stoplist, February 28, 1976

By April 14, 1976, there was a new stoplist which had an expressive Brustwerk and a Ruckpositiv as a secondary position. This one also had the Vox Humana stop instead of the Regal. (cf. Appendix E)

By May 24, 1976, the Hoofdwerk was exactly like the final stoplist, but it did not include the Cymbelster. The Rugwerk is also established in the final version. The Oberwerk (Bovenwerk) did not have the Baarpijp 8'; it had a IV Mixtur instead of the Cymbel III.

The pedal included a 10 2/3 Quinte and a Reed 4' which would have contributed to a substantial pedal too. The present 32' Bazuin, however, definitely fits the room.

On June 22, 1976, the stoplist was almost the same as the final version, but it did not include the 32' pedal reed. The Cornet 2' was now found in the pedal instead of the 4' reed.

By August 2, 1976, the final stoplist was included in the contract, but did not include the 32' pedal Bazuin. By July 1978, it was decided to add the additional 32' pedal stop and so a final stop-list was produced. (cf. Appendix G)

B. Nomenclature and Rugwerk placement

The stop names were designated in Dutch since in the 1970's–1980's, a large component of the student body at Dordt College was still first and second generation Dutch. Another factor in the choice for naming stops in Dutch was that the sound and design were basically North German

and Dutch. It was important to include several stops of French design so that French literature could be played as well.

Since Dordt's organ was going to be in an organ gallery, this was an opportune moment to employ a Rugwerk. The decision to not allow the player to be seen, but instead put the organ behind the player, was not an easy choice. This arrangement, however, gives a distinct advantage to the performer because of the immediacy of the sound.

The planned Dordt chapel was going to be of similar volume of space as that of Carthage College in Kenosha, WI. The tonal architecture of the Dordt instrument began to follow the outlines of the instrument at Kenosha.

C. The Casework

The Casework was designed by Jean-Claude Gauthier in collaboration with Gerhard Brunzema. The pipe shades are of light oak while the outer case is in solid oak with a medium dark stain; the stains were of Minnie Dahm's choice.

Inscribed in gold above the console is a quotation from the Bible: "Praise the Lord in his sanctuary with the sound of trumpet, psalter, harp, stringed instruments and organs. Psalm 150" (verses 1, 3, and 4b, King James Version).



D. The final stoplist in detail

The Hoofdwerk Division

The Plenum included a Praestant 16', 8', 4', 2 2/3', 2', with the Mixtures VI and IV. The 8' Praestant (Principal) was voiced first in the shop and finally in the chapel. Although Brunzema was acquainted with Reformed Psalm-singing, Joan recalls that "Gerhard did not truly realize how vigorous and loud the people could sing, for I had to tell him to make the Praestant 8'

bigger and fuller when we were setting the levels for the final voicing. I am grateful that he was willing to change the Praestant two times so that the organ would be slightly louder and broader. I wasn't sure that he believed me; but when he heard the singing during the dedication, I think he knew what I meant. The tonal qualities fit the room perfectly and the blend was superb."

The 16' Praestant put the organ in scale with its surroundings and gave abundant support to the Plenum. The 16' could also be used as a soft pedal stop when needed. In the Plenum, the 2 2/3' added the fifth, therefore strengthening the ensemble. The Mixtures lend support and brilliance along with clarity for singing and for Baroque repertoire. They also complete the overtones necessary for much of the literature.

Of interest is the fact that the instrument has a Principal 8' on every manual division and in the pedal; two (Bovenwerk and Rugwerk) are in the facades. These are designated as Praestant 8' stops since they are in the facades. This imparts to each division a sense of fullness.

The reeds on the Hoofdwark were confined to one Trumpet which needed to blend in the ensemble as well as serving as a solo stop. Gerhard Brunzema worked this out extremely well by making the stop horizontal and putting it on the normal chest pressure. A 16' Trumpet gives gravity to the Hoofdwark and fills out the 16' Plenum in Dutch style Psalm singing. It also can be used in the pedal as another 16' reed.

In true Dutch fashion the Vox Humana stop lends great variety to this division. This stop was designed on the Vox Humana in the Waalse Kerk in Amsterdam. Gerhard Brunzema worked a number of months to complete this stop, which is a beautiful replica of a Dutch Vox Humana. Carroll Hanson remembers that Gerhard Brunzema worked on this stop in the design process by calculating all the resonator lengths. (Gerhard Brunzema had previously worked on the restoration of the Waalse Kerk with Jürgen Arend). The Dordt organ has a complete Dutch registration which is the Vox Humana, Baarpijp and Nazard 2 2/3 plus the Tremulant.

On the Hoofdwark there is one flute called a Hohlpip which is a Chimney Flute. It is balanced so that it can form the basis for a smaller Plenum.

The Mixture on all the divisions can be seen in Appendix O.

Appendix O: Mixture content

The Rugwerk

This division cantilevers over the stage, thereby allowing it the ability to focus the sound close to the stage and also be a smaller imitation of the Hoofdwerk.

The Rugwerk is in an octave relationship with the Hoofdwerk and this is reflected in the Praestant 8' in the facade. The Plenum is bright and assertive.

Along with the mutation stops (Sexquialter II and Quint 1 1/3), the Gedeckt 8' and Roerfluit 8' offer many possibilities for *cantus firmus* playing and for trios. It also presents the possibility to have a Germanic Cornet in the Rugwerk. These flute foundations are also useful accompanimental stops.

One reed, the Dulcian, has many useful features because it is of moderately large scale which works well as a chorus reed but also has the characteristic colors necessary for the French repertoire. It is a cylindrical shape and the resonators have a high percentage of lead.

The Bovenwerk

As mentioned previously, the Praestant 8' is in the facade. Although this division has relatively few stops, it has great versatility.

This division, similar to its historical antecedents, is a repository of stops for *cantus firmus* playing and the melismatic lines of early literature. For example, the music of Sweelinck has chordal structures with florid sixteenth and thirty-second notes which demand clarity and brilliance. The presence of the Praestant 8' and Cymbel III allow this music to be played idiomatically. This was a specific objective in Mr. Brunzema's thinking.⁹

However, the inclusion of the Voix Celeste and oboe permits this division to enter the Romantic repertoire also. Being an expressive division, its tonal resources now are available as quieter accompanimental possibilities.

The French Classical literature is achieved through the flute-scaled mutations of this division. Interestingly the 8' basis for the cornet is actually an old style open Dutch Baarpijp and the 4' component of the cornet is a Harmonic Flute, which is normally more at home in the French Romantic repertoire.

⁹ Interview with Carroll Hanson in Iowa City, October, 2005.

This division is as anomalous as it is versatile. It is the only expressive (having swell shades) division in the organ. As observed by Carroll Hanson, "Mr. Brunzema's interest in organ literature up to 1750 did not endear this feature to him."

The Praestant 8' and Baarpijp 8' each provide a wonderful string effect with the Voix Celeste and are the foundation for that division. The only reed, Hobo, is a typical American style reed; however, it works well in French repertoire because of the shallots employed.

The Pedaal

Essentially the pedal division is a Principal chorus with an undergirding of reeds. Mr. Brunzema was of the mind that the 16' Praestant was of modest dynamic and sonority for supporting large and small registrations in the manuals, with the real power being produced by the 16' Bazuin with its leathered shallots.

Of great importance is the Trompet 8' in the pedal, also having leathered shallots. This produced a strong fundamental pitch at the all-important 8' line in the pedal. In continuation of the reed chorus, the 2' Cornet was chosen to provide the tracery so important in the execution of the pedal lines in the *stylus fantasticus*. Also significant is the fact that the 2' Cornet was often used in Dutch psalm singing as a *cantus firmus* solo stop and in combination with other stops. This decision was part of a discussion with Carroll Hanson, Rudy Zuiderveld, and Joan Ringerwole, since it would result in the omission of the 4' pedal reed which was originally planned.

There is only one 16' reed stop and one 16' flute in this division. A unique feature is the 16' Praestant which is well balanced enough to blend with the flutes and also give enough foundation to support the Plenum. It is a very versatile stop which is voiced well for this room.

The 16' Bazuin has leathered shallots which are important for strength to the pedal because they have a strong fundamental. Gerhard Brunzema wished to have the power in the pedal to come from the reeds and not from bold voicing of the flues (flues consist of Principals, Flutes, Strings, hybrids, and compound stops). An ideal that was constantly in his mind was the balance achieved by a Baroque ensemble; consequently the *flues* voicing reflects this. Once again a "nod" to Sweelinck, the pedal reeds are crowned with a 2' cornet.

Last but not least, the 32' Bazuin is in actuality a 32' cylindrical reed with the lowest note having a diameter not too different from the lowest note of the 8' Octave.

Additional stops

The tremulants are divided; one affects the Pedaal and Rugwerk and the other the Hoofdwerk and Bovenwerk.

Unique features of this instrument

The Dordt College Casavant organ has a truly blended, cohesive sound at all times so that the ensemble on each division blends by itself and with the other divisions when coupled. When the reeds are drawn they are powerful, but are not overbearing or too large for the room. The instrument fills the room but does not overwhelm the listener.

The Bovenwerk is a pivotal division and the colors are like a chameleon; the harmonic flute lends clarity and beauty. The voicing is smooth and even, making all the sounds pleasant to the ear; they never become shrill, harsh, or annoying.

Of note is the fact that the mixtures did assume a brighter, more "edgy" quality after the chapel was re-painted around the year 2000. The higher frequencies had greater immediacy.

The suspended action did prevent the addition of a Rugwerk to Bovenwerk coupler, which is a drawback for French literature. In suspended action the key pivots from a fulcrum at the back and the tracker is attached towards the playing surface of the key. This construction made it difficult to provide the needed room for the French coupling mechanism.

E. Changes made over the years

Because Gerhard Brunzema wanted to keep the Dordt instrument void of as much complexity as possible, the stop action was electro-pneumatic. Because of the number of students studying and playing on the instrument, it became necessary for this to be modernized. In 1984 plans to modify the combination action were set in motion.

This was presented to the Business Manager, Bernard De Wit. It was noted by Mr. Carroll Hanson that "Dordt's organ department is the biggest undergraduate organ program in the country right now...it makes sense, therefore, to seek to keep our organ at 'state of the art.'"

The agreement was signed on January 19, 1994, for a Solid State Logic 128 Level combination system and draw knob solenoids.

The Dordt Casavant organ has been highlighted in organ publications, such as *The Diapason* and *De Orgelvriend*.

Appendix P: Varied New Organs, *The Diapason*, Seventieth Year, NO. 12 (November, 1979);

Used with permission of Scranton Gillette Communications

Appendix Q : Willem Van Twillert : (Orgel-)Berichten uit Amerika (II). *De Orgelvriend*, 34^e

Jaargang no. 3 (Maart, 1992); Used with permission

VI. Conclusion

For over 35 years Opus 3360 has served Dordt College very well; many outstanding organists from numerous countries such as South Korea, Netherlands, Germany, France, England, South Africa, and others have played on this instrument. Their comments, both written and verbal, have always been positive and they found the instrument easy to register as well as play.

Appendix R: Guest organist entries in guest book

Dordt College students and faculty have been blessed by this gift and hopefully will enjoy this instrument for many years to come. It is a remarkable treasure to find in the fields of Iowa. The students who have benefited from learning on this instrument are very grateful to have had this experience and have made good use of their learning in further study and in service. May God be praised and His people rejoice.

VII. Coda

In 2013 Joan Ringerwole initiated and funded the Joan Ringerwole Organ Recital Series for the purpose of bringing to Dordt College nationally-known organists. To date, performers in this series have included Douglas Cleveland, Carrie Spronk Groenewold, and Todd Wilson.

VIII. Recordings

Dedication Recital

Joan Ringerwole, organist

1979

Psalms, Hymns, and Spiritual Songs

Joan Ringerwole, organist

Copyright applied for, 1983

The Casavant Organ, Dordt College

Christiaan Teeuwsen, Organist

Copyright 2013, Christiaan Teeuwsen

*Special thanks to Dr. Karen De Mol who edited the document
and to Carroll Hanson who provided expert information.
Both gave careful assistance in a variety of ways.*

A Program of Dedication
For
An Organ Dedicated to the Glory of God
by
Mrs. Minnie Julia Dahm



Rudolf Zuiderveld, organ
assisted by Margery Stetson, mezzo-soprano

Sunday, March 16, 1975 at 3 o'clock
Tuesday, March 18, 1975 at 8 o'clock

Dordt College Music Building, Sioux Center, Iowa

Invocation

Recognition of Gift of Organ

Responsive Reading (Psalm 103 vs. 19-22 and Psalm 150)

- Leader: *The Lord has established his throne in heaven, his kingly power over the whole world.*
- Audience: *Bless the Lord, all his angels, creatures of might who do his bidding.*
- Leader: *Bless the Lord, all his hosts, his ministers who serve his will.*
- Audience: *Bless the Lord, all created things, in every place where he has dominion. Bless the Lord, my soul.*
- Leader: *O praise the Lord. O praise God in his holy place, praise him in the vault of heaven, the vault of his power;*
- Audience: *Praise him for his mighty works, praise him for his immeasurable greatness.*
- Leader: *Praise him with fanfares on the trumpet, praise him upon lute and harp;*
- Audience: *Praise him with tambourines and dancing, praise him with flute and strings;*
- Leader: *Praise him with the clash of cymbals, praise him with triumphant cymbals;*
- Audience: *Let everything that has breath praise the Lord! O praise the Lord.*

Doxology

*Praise God, from whom all blessings flow;
Praise Him, all creatures here below;
Praise Him above, ye heavenly host;
Praise Father, Son and Holy Ghost. Amen.*

A PROGRAM OF BAROQUE MUSIC FOR A SMALL ORGAN

I

- | | |
|--|--|
| Organ Concerto V in F Major
Larghetto
Allegro | G. F. Handel
(1685-1759)
(arr. M. Dupre) |
| Variations, "Mein junges Leben hat ein Ent" | J. P. Sweelinck
(1562-1621) |
| Chorale Fantasia, "Wie schön leuchtet der Morgenstern" | D. Buxtehude
(1637-1707) |
| Fugue in A Minor | B. M. Cernohorský
(1684-1742) |

II

- | | |
|--|----------------------------------|
| Toccata in E Minor | J. Pachelbel
(1653-1706) |
| Toccata per l'Elevatione | G. Frescobaldi
(1583-1643) |
| Canzone | T. Merula
(1590-1665) |
| Chorale, "Ach Herr, mich armen Sünder" | J. Kuhnau
(1660-1722) |
| Basse et Dessus de Trompette | L. N. Clérambault
(1676-1749) |

III

- | | |
|--|---------------------------|
| Sonata III in D Minor
Andante
Adagio e dolce
Vivace | J. S. Bach
(1685-1750) |
| Two Arias from the Klavierbüchlein für Anna Magdalena Bach, 1725
Gedenke doch, mein Geist, zurücke ans Grab und an den Glockenschlag
(Think steadfastly, my Spirit, on the grave and the tolling bell)
Bist du bei mir
(If you are near, then gladly to my rest I'll go) | |
| The "Little" Fugue in G Minor | |

DESCRIPTION OF ORGAN

The organ we dedicate today was built by Casavant Frères, Limitée of St. Hyacinthe, Quebec, Canada. Superior craftsmanship and use of the finest materials characterize the Casavant organ, representing an idéal in contemporary organ building inspired by the classic principles of European organs of the 15th through the 18th centuries. All the music chosen to dedicate the organ is taken from that historical period.

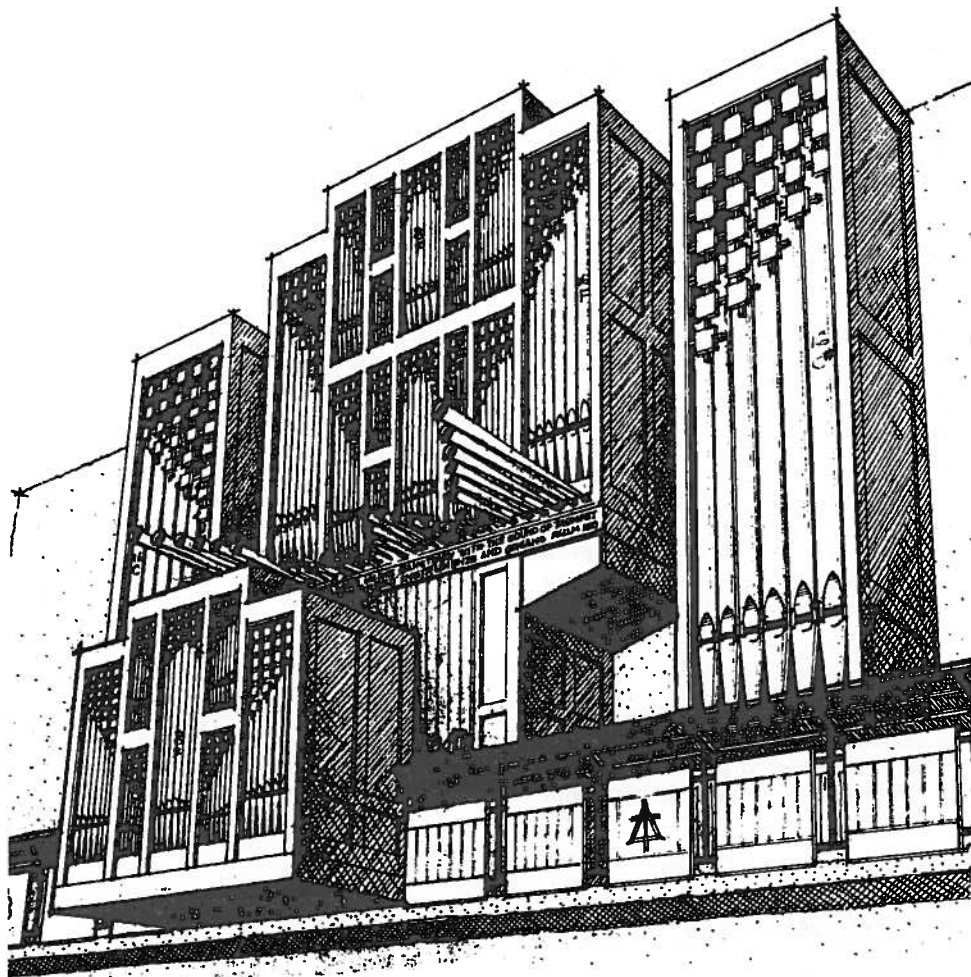
The organ contains 332 pipes made of wood (oak) and metal (tin and lead). There are seven stops in three divisions played from two keyboards and pedals. The lower keyboard controls four stops, flutes and diapasons, located in the upper section of the organ and including the polished tin Oktaaf 2' in the facade. The other keyboard controls the Regaal, a miniature trumpet reed stop. Louvres in front of the Regaal can be closed by the organist to dampen the sound. This entire stop, including its own case and keyboard can be removed from the organ and may be played independently using a separate blower. A flute and low pitched reed stop, located at the base of the organ, are playable from the pedal. In addition, the lower keyboard may be coupled to the pedal.

The organist is afforded direct and immediate control of the organ sound through the mechanical levers and pulleys (trackers) between the keyboard and the valves underneath the pipes. Stops are also mechanically connected to sliders that allow air from the windchest to enter the pipes when stops are pulled out and keys depressed. The sound of the pipes is focused and enhanced by the organ case made of solid natural oak and inscribed with a verse from Psalm 103, "Bless the Lord, O my soul, and all that is within me, Bless His Holy Name." The reverse color keyboards, common on historical instruments, are made of rosewood with ivory covered sharps. Electricity is used only to provide power to the small blower that supplies air to the pipes. The instrument is placed on a moveable platform that allows it to be used in a variety of situations.

SPECIFICATION

Manual I	Holpijp 8'	56 pipes
	Roerfluit 4'	56 pipes
	Oktaaf 2'	56 pipes
	Quint 1 1/3'	56 pipes
Manual II	Regaal 8'	56 pipes
Pedal	Sordun 16'	32 pipes
	Holpijp 8'	20 pipes
	(lowest octave pipes are shared with the Holpijp of Manual I)	
	Manual I to Pedal Coupler	

New Organ Soon to Be Installed



The above drawing of Dordt's pipe organ was one of those featured by the Casavant Company at the National Convention of the American Guild of Organists in Seattle this summer. The organ, soon to be installed in the Dordt Chapel-Music Center, features 57 ranks and 37 stops. The pipes range in length from 1 inch to 16 feet. The organ is especially designed for leading in hymn singing, for teaching and recitals, and for accompanying the choir and instruments.

Three Dordt representatives toured the Casavant Organ Shop in Quebec, Canada the first week in January and previewed the organ. The group consisted of Dordt College President B. J. Haan, Miss Joan Ringerwold, associate professor of music, and Mrs. Minnie J. Dahm, the donor of the organ. Accompanying the group was Carroll Hanson, Casavant representative and organ

curator at the University of Iowa.

Installation of the organ at Dordt is scheduled to begin mid-January and will take about 5 weeks. Another 5 weeks is required for voicing the organ. Explaining the voicing process, Miss Ringerwold said, "After the organ is installed, the finishing touches must be made to the pipes on location to determine the type of sound each will produce. When the pipes leave the shop, they are passed on to the voicers to regulate the height of the mouth and determine the manner in which they shall be "nicked," and such other operations as are necessary, until the pipes produce the desired sound."

Miss Ringerwold also noted that the Casavant Company welcomes any visitors interested in seeing its shop. Several area residents and Dordt students have toured the Casavant shop in the past year.

Focus on Physics

The article below is the first in a series of articles to feature different departments and possible majors at Dordt College.

Physics, the science that deals with matter and energy, has been offered as a major at Dordt for the past ten years. Since 1971 most of the physics courses have been taught by Dr. Wytse Van Dijk.

Asked to explain his subject area, Dr. Van Dijk replied, "Physics is the study of an aspect of reality. In particular, it deals with the structure and properties of matter. One studies, for example, the make-up of solids, liquids, and gasses in terms of more fundamental components, such as atoms, protons, and electrons. One also attempts to formulate general principles which relate different physical properties, such as the laws of motion and the laws of constancy of energy and momentum."

What are the practical results of such theoretical study? Dr. Van Dijk cited two current examples. Microwaves, the fundamental properties of which were discovered by physicists, and which were put to work by engineers, are revolutionizing 20th century cooking as well as communications. The laser beam is becoming crucial both as a surgical tool and in precision measuring devices in the construction industry.

Thirty-four Dordt students are currently taking physics courses, 8 of them physics majors. A few of these students are taking physics as an elective, a choice Dr. Van Dijk encourages. "Physics is a good science elective for the student who likes to become really involved with a scientific approach, rather than just talking about results," he commented. He cautioned, however, that a math proficiency is essential for the study of physics. Many students taking physics courses are enrolled in the pre-engineering, pre-medical, physical therapy and medical technology programs.

Students majoring in physics may have one of several career goals in mind. They may plan: 1) To continue the study of physics in graduate school, then do physics research or college-level teaching. 2) To work in a physics related area, e.g. as a laboratory technician, or meteorologist. 3) To find a job requiring scientific adaptability. These students plan to work in technical industries, such as the steel and automobile manufacturing, or to find a job as a science writer or patent attorney. Dordt graduates are currently working in each of these three areas.

"Physics training equips a student to be scientifically adaptable," said Dr. Van Dijk, "and adaptability is a key factor in hiring. It is one of the advantages provided by a college education."

Appendix C

SPECIFICATION No. M335-HRB-54

DATE April 19, 1976

DESIGNED FOR Dordt College

Sioux Center, Iowa

	HAUPTWERK	FEET	PIPES
1	Praestant (pipes 1-5 stopped)	16	58
2	Oktave	8	58
3	Schwebung (FF)	8	53
4	Hohlflöte	8	58
5	Oktave	4	58
6	Quinte	2 2/3	58
7	Oktave	2	58
8	Terz	1 3/5	58
9	Mixtur	VI	348
10	Scharf	IV	232
11	Trompete	16	58
12	Spanische Trompete	8	58
	RÜCKPOSITIV		
13	Praestant (notes 1-5 from #14)	8	53
14	Gedackt	8	58
15	Quintadena	8	58
16	Oktave	4	58
17	Rohrflöte	4	58
18	Oktave	2	58
19	Kornett	III	174
20	Scharf	V	290
21	Dulzian	8	58
	BRUSTWERK (expressive)		
22	Gedackt (Holtz)	8	58
23	Holzflöte	4	58
24	Flöte	2	58
25	Quinte	1 1/3	58
26	Zymbel	II-III	150
27	Vox Humana	8	58
	PEDAL		
28	Praestant	16	32
29	Quinte	10 2/3	32
30	Oktave	8	32
31	Oktave	4	32
32	Mixtur	IV	128
33	Posaune	16	32
34	Trompete	8	32
35	Trompete	4	32

Appendix D

DESIGNED FOR: Dordt College
Sioux Center, Iowa

DATE: July 6, 1976

	FEET	PIPES
<u>Hauptwerk</u>		
1 Praestant (pipes 1-5 stopped)	16	56
2 Oktave	8	56
3 Hohlflöte	8	56
4 Oktave	4	56
5 Quinte	2 2/3	56
6 Oktave	2	56
7 Mixtur	VI	336
8 Scharf	IV	224
9 Trompete	16	56
10 Spanische Trompete	8	56
11 Vox Humana	8	56

<u>Rückpositiv</u>		
12 Praestant (notes 1-5 from #13)	8	51
13 Gedackt	8	56
14 Oktave	4	56
15 Rohrflöte	4	56
16 Oktave	2	56
17 Quinte	1 1/3	56
18 Sesquialtera	II	112
19 Scharf	V	280
20 Dulzian	8	56

<u>Oberwerk</u> (expressive except for #21 in facade)		
21 Praestant (notes 1-5 from #23)	8	51
22 Vox Coelestis	8	51
23 Spitzflöte	8	56
24 Querflöte	4	56
25 Nasat	2 2/3	56
26 Flöte	2	56
27 Terz	1 3/5	56
28 Kleinmixtur	III	168
29 Oboe	8	56

<u>Pedal</u>		
30 Praestant	16	32
31 Oktave	8	32
32 Oktave	4	32
33 Mixtur	VI	192
34 Posaune	16	32
35 Trompete	8	32
36 Cornet	2	32

SPECIFICATION No. M-336-HRO-56

DATE August 2, 1976

DESIGNED FOR DORDT COLLEGE

SIOUX CENTER, Iowa

		FEET	PIPES
<u>HAUPTWERK</u>			
1 Praestant	(pipes 1-5 stopped)	16	56
2 Octaaf		8	56
3 Holpijp		8	56
4 Octaaf		4	56
5 Quint		2-2/3	56
6 Octaaf		2	56
7 Mixtuur		VI	336
8 Scherp		IV	224
9 Trompet		16	56
10 Spanse Trompet		8	56
11 Vox Humana		8	56
Tremulant			
<u>RUCKPOSITIV</u>			
12 Praestant	(notes 1-5 from 13)	8	51
13 Gedeckt		8	56
14 Octaaf		4	56
15 Roerfluit		4	56
16 Octaaf		2	56
17 Quint		1-1/3	56
18 Sexquialter		II	112
19 Scherp		V	280
20 Dulciaan		8	56
Tremulant			
<u>OBERWERK</u>			
(Expressive except for No. 21 in façade)			
21 Praestant	(notes 1-5 from 23)	8	51
22 Voix céleste		8	51
23 Spitsfluit		8	56
24 Dwarsfluit		4	56
25 Nasard		2-2/3	56
26 Fluit		2	56
27 Terts		1-3/5	56
28 Kleinmixtuur		III	168
29 Hobo		8	56
Tremulant			

PEDAL

30 Praestant	16	32
31 Octaaf	8	32
32 Octaaf	4	32
33 Mixtuur	VI	192
34 Bazuin	16	32
35 Trompet	8	32
36 Trompet	4	32

COUPLERS

Rugwerk/Hoofdwerk
 Bovenwerk/Hoofdwerk
 Hoofdwerk/Pedaal
 Rugwerk/Pedaal
 Bovenwerk/Pedaal

ADJUSTABLE COMBINATIONS

Hauptwerk	1	2	3	4	5	6	Thumb
Ruckpositiv	1	2	3	4	5	6	Thumb
Oberwerk	1	2	3	4	5	6	Thumb
Pedal	1	2	3	4	5	6	Thumb and Toe
General	1	2	3	4	5	6	Thumb and Toe

REVERSIBLES

Rugwerk/Hoofdwerk	Thumb and Toe
Bovenwerk/Hoofdwerk	Thumb and Toe
Hoofdwerk/Pedaal	Thumb and Toe
Rugwerk/Pedaal	Thumb and Toe
Bovenwerk/Pedaal	Thumb and Toe
Plenum	Thumb and Toe

The key action shall be mechanical; the stop action shall be electro-pneumatic.

The console shall be attached to the organ.

The casework shall be of oak; the façades shall be of polished tin.

There shall be a light for the music rack and a light for the pedalboard.

The bench shall have an adjustable seat.

A blower and motor of ample capacity shall be provided.

The organ shall have the appearance generally as shown in Casavant sketch No. M-6499-1P.

CASAVANT FRERES LIMITEE, St-Hyacinthe, Québec, Canada.

REVISED
SPECIFICATION No. M-336-HRB-56

DATE August 11, 1977

DESIGNED FOR DORDT COLLEGE

SIOUX CENTER, Iowa

		FEET	PIPES
<u>HOOFDWERK</u>			
1 Praestant	(pipes 1-5 stopped)	16	56
2 Octaaf		8	56
3 Holpijp		8	56
4 Octaaf		4	56
5 Quint		2-2/3	56
6 Octaaf		2	56
7 Mixtuur		VI	336
8 Scherp		IV	224
9 Trompet		16	56
10 Spaanse Trompet		8	56
11 Vox Humana		8	56
<u>RUGWERK</u>			
12 Praestant	(notes 1-5 from 13)	8	51
13 Gedekt		8	56
14 Octaaf		4	56
15 Roerfluit		4	56
16 Octaaf		2	56
17 Quint		1-1/3	56
18 Sexquialter		II	112
19 Scherp		V	280
20 Dulciaan		8	56
<u>BOVENWERK</u>			
(Expressive except for No. 21 in façade)			
21 Praestant	(Notes 1-5 from 23)	8	51
22 Voix céleste		8	51
23 Baarpijp		8	56
24 Dwarsfluit		4	56
25 Nasard		2-2/3	56
26 Fluit		2	56
27 Terts		1-3/5	56
28 Cymbel		III	168
29 Hobo		8	56
<u>PEDAAL</u>			
30 Praestant		16	32
31 Octaaf		8	32
32 Octaaf		4	32
33 Mixtuur		VI	192
34 Bazuin		16	32
35 Trompet		8	32
36 Cornet		2	32

37 Bazuin

32

32

36 Stop Casavant Pipe Organ for the New Chapel Donated by Mrs. Minnie J. Dahm of Pella, Iowa

A new three-manual, tracker action organ of 56 ranks and 36 stops will be built by Casavant Frères Limitée of Saint-Hyacinthe, Quebec, Canada, and installed in the new Dordt College chapel. The organ has been donated to the college by Mrs. Minnie J. Dahm of Pella, Iowa.

The organ will be installed on a gallery in the front of the chapel overlooking the auditorium. The casework of the organ will be constructed of oak wood and the pipe facades of polished tin. The main case of the organ rises thirty-two feet above the gallery floor and is three and one half feet deep. A third manual division called the Rugwerk will stand in a case on the gallery rail. At the request of Mrs. Dahm, inscribed in gold leaf letters across the face of the organ's casework will be the words: "Praise Ye the Lord . . . in His sanctuary . . . with the sound of trumpet, psalttery, harp, stringed instruments and organs . . ." taken from Psalm 150.

Specifications for the organ were determined with the objectives of building an

organ with a solid foundation for leading in hymn singing, an organ for teaching and recitals, and an organ with proper ensemble for accompanying the choir and instruments.

The construction and tonal design of the organ will be based on historic European traditions of organ building. One aspect of this will be the mechanical action, which gives the player a sensitive, direct, mechanical connection (trackers) between each key and pedal and the valves of the pipe.

Of the 2,833 pipes in the organ, the largest pipes will be sixteen feet in speaking length and the smallest in speaking length less than one inch. Significant features will be the Spanish Trumpet in polished tin consisting of pipes speaking horizontally and the sixteen foot Principal Praestant on the Hauptwerk giving the organ a grand sound for audience singing.

The organ was designed by Gerhard Brunzema, tonal director of Casavant Freres, in consultation with Associate Professor Joan Ringerwole of Dordt College and Casavant representative Carroll Hanson.



Shown, left to right, with an artist's sketch of the new organ are: Dale Grotenhuis, Professor of Music and Chairman of the Music Department, Mrs. Minnie J. Dahm, donor of the organ, Rev. B. J. Haan, President; Joan Ringerwole, Associate Professor of Music (organ); and Lyle Gritters, Director of Development.

Etcetera

Every education student has to practice teach in the second semester of the senior year. But few go as far as Linda Rozeboom Marcus of Hull, Iowa. Linda taught at the American School Foundation in Mexico City in the past semester. She has returned to

take up a full-time teaching position there. She will head the Women's Athletics Department of this private school of 3,000 students.

Dr. George A. Faber, Associate Professor of Education, has been selected to serve as a

Society Elects New Voting Members

At the March 21 board of trustees meeting, the following men were declared elected to the voting members board from the various districts:

District I - Classis Minnesota North

Lester Brouwer, Clara City, Minn.; Albert Boersma, Raymond, Minn.; Clayton De Jongh, Edina, Minn.

District II - Classis Minnesota South

William Vander Werff, Colton, S. Dak.; Louis Schaap, Edgerton, Minn.; Ted Kempema, Worthington, Minn.

District III - Classis Northcentral Iowa

John Rietema, Kanawha, Ia.; Melvin Nederhoff, Steamboat Rock, Ia.; Rev. Curt Roelofs, Cedar Falls, Ia.

District IV - Classis Orange City

Albert J. Kroese, Boyden, Ia.; Wallace Schaap, Sheldon, Ia.; Peter I. Noteboom, Orange City, Ia.

District V - Classis Pella

Rev. Robert Holwerda, Pella, Ia.; Bernie Vos, Sully, Ia.; Jacob Vander Molen, Pella, Ia.

District VI - Classis Sioux Center

Henry E. Blankespoor, Inwood, Ia.; Arnold Feekes, Sioux Center, Ia.; Art Vanden Bosch, Doon, Ia.

Each voting member is elected for a three year term. There are nine voting members from each of the six midwest districts (or classes) plus auxiliary voting members who are elected by and from CRC church members from Classes California South, Central California, Columbia, Pacific Northwest, Rocky Mountain, and Wisconsin.

Voting members are elected by ballots sent to all CRC church members in the district. Powers and duties of the voting members board include: (1) approval of all by-law changes; (2) nomination and election of board of trustees; and (3) advice and approval of all major curriculum changes, second appointment of faculty members, annual operational budget, and major capital expansion proposals.

The voting members board meets once per year in March for a two day session.

project consultant for the National Union of Christian Schools this summer. The responsibilities involve the writing of two elementary science teaching modules along with teaching editions. The programs being developed are entitled "Reading God's World" and "Respecting God's Temples."

Appendix H

Dedicatory speech by Mrs. Minnie Julia Dahm

President Haan, fellow participants in this dedicatory recital, and honored guests:

My sincere thanks to each of you for your presence and fellowship at this special occasion. It is truly one of joyous thanksgiving for what God has done for us. Therefore, it is fitting that His Word speak to us first:

Psalm 33: 1-9.

Sing joyfully to the LORD, you righteous;
it is fitting for the upright to praise him.
Praise the LORD with the harp;
make music to him on the ten-stringed lyre.
Sing to him a new song;
play skillfully and shout for joy.
For the word of the LORD is right and true;
he is faithful in all he does.
The LORD loves righteousness and justice;
the earth is full of his unfailing love.
By the word of the LORD were the heavens made,
their starry host by the breath of his mouth.
He gathers the waters of the sea into jars;
he puts the deep into storehouses.
Let all the earth fear the LORD;
let all the people of the world revere him.
For he spoke, and it came to be;
he commanded, and it stood firm.

We are here “to dedicate,” that is, “to set apart and to consecrate to a special purpose and to a holy God,” this inanimate instrument—made from wood, tin, lead, copper, gold and very likely other materials—all created long ago for even this specific purpose!

This instrument was designed by skilled hands to produce sounds of harmonic beauty performed by artists of music. May the glory of His name always be the characteristic theme and the chief note of every performance.

Kindly permit me to add something of a personal note:

This gift is a voluntary personal and sincere expression of humble gratitude to our Triune God, who I believe, not only “called me into His Kingdom for such a time as this” in the history of Dordt College, but He has also graciously preserved and sustained my life for this rewarding moment!

Thank God with me!

No matter what the size of a gift may be (for everything is His), it can be but a very small part of the service of gratitude that we owe to our Lord and Savior for His matchless gift of redeeming grace and eternal love.

This gift, then, is none other than a hearty acknowledgement of the work of the Holy Spirit, who so gently and wisely leads His own, according to His eternal plan, as it unfolds daily in the various experiences of life.

Thank Him, dear guests, with me, as you receive this Casavant Organ—in reality out of the Father’s hand from whom all blessings flow.

And so, I now confirm the gift of this Casavant Organ to Dordt College in His name!

DORDT

A publication of the Dordt College Alumni Association

Vol. X, Number 4

DORDT COLLEGE, SIOUX CENTER, IOWA

July 1979

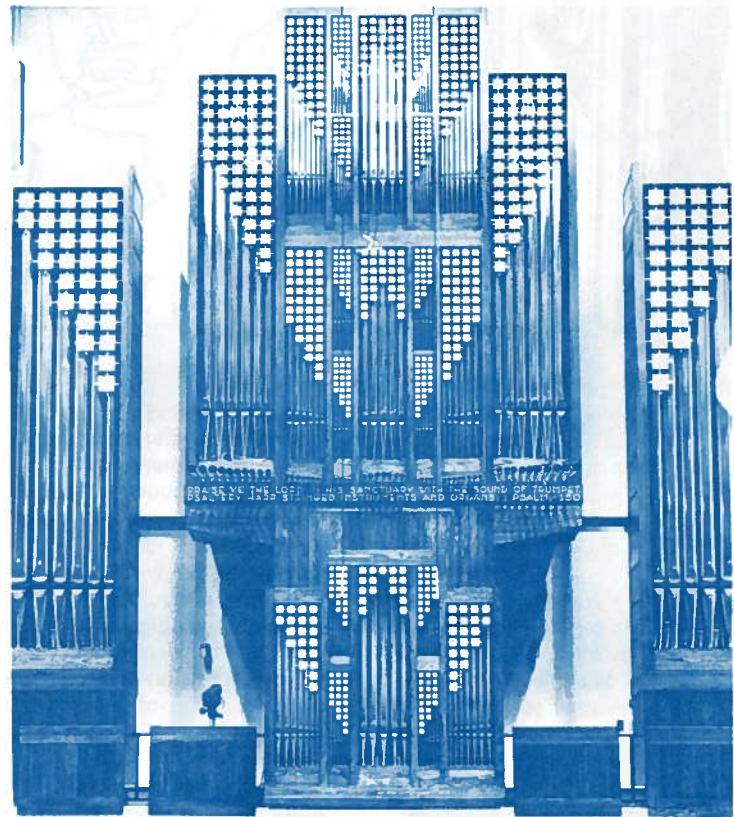
Organ to be Dedicated

The Dordt College Casavant Organ will be dedicated September 1, 1979 at 8:00 p.m. in the Dordt Chapel. A gift of Mrs. Minnie Dahm, the organ is considered one of the finest in the midwest. It was built in St. Hyacinthe, Quebec by Casavant Frères.

The instrument, which weighs more than seven tons, has three manuals, thirty-seven stops, and fifty-seven ranks. In keeping with Dordt's cultural heritage, all stops are labeled in Dutch. It contains a total of 2865 pipes, which range in speaking length from one inch to sixteen feet.

The organ is especially designed for leading hymn singing, for teaching and recitals, and for accompanying the choir and instruments. It is a mechanical-action instrument with electro-pneumatic stop action facilitating a combination system. The mechanical action gives the player a sensitive, direct connection from each key and pedal to the valves of the pipes. The combination system allows the organist to make efficient stop changes. As is common in many mechanical action organs, the keyboard is reversed, having black naturals and white sharps.

Organist for the September 1 dedicatory recital is Dr. Joan Ringerwole, associate professor of music at Dordt. Miss Ringerwole completed her Doctor of Musical Arts degree in organ performance at the University of Iowa under Dr. Delbert Disselhorst. She was featured as soloist with the University of Iowa Chamber Orchestra in the performance of a Hindemith concerto, and recently was guest recitalist at St. John's Abbey in St. Cloud Minnesota. She has also performed at the Grace Episcopal Church in New York City and in churches and colleges in Michigan, California, Colorado, Illinois, Iowa and South Dakota. She was voted to be included in Who's Who Among Women in Education in 1978, Outstanding Women of America in 1971, and International Who's Who in Music in 1979.



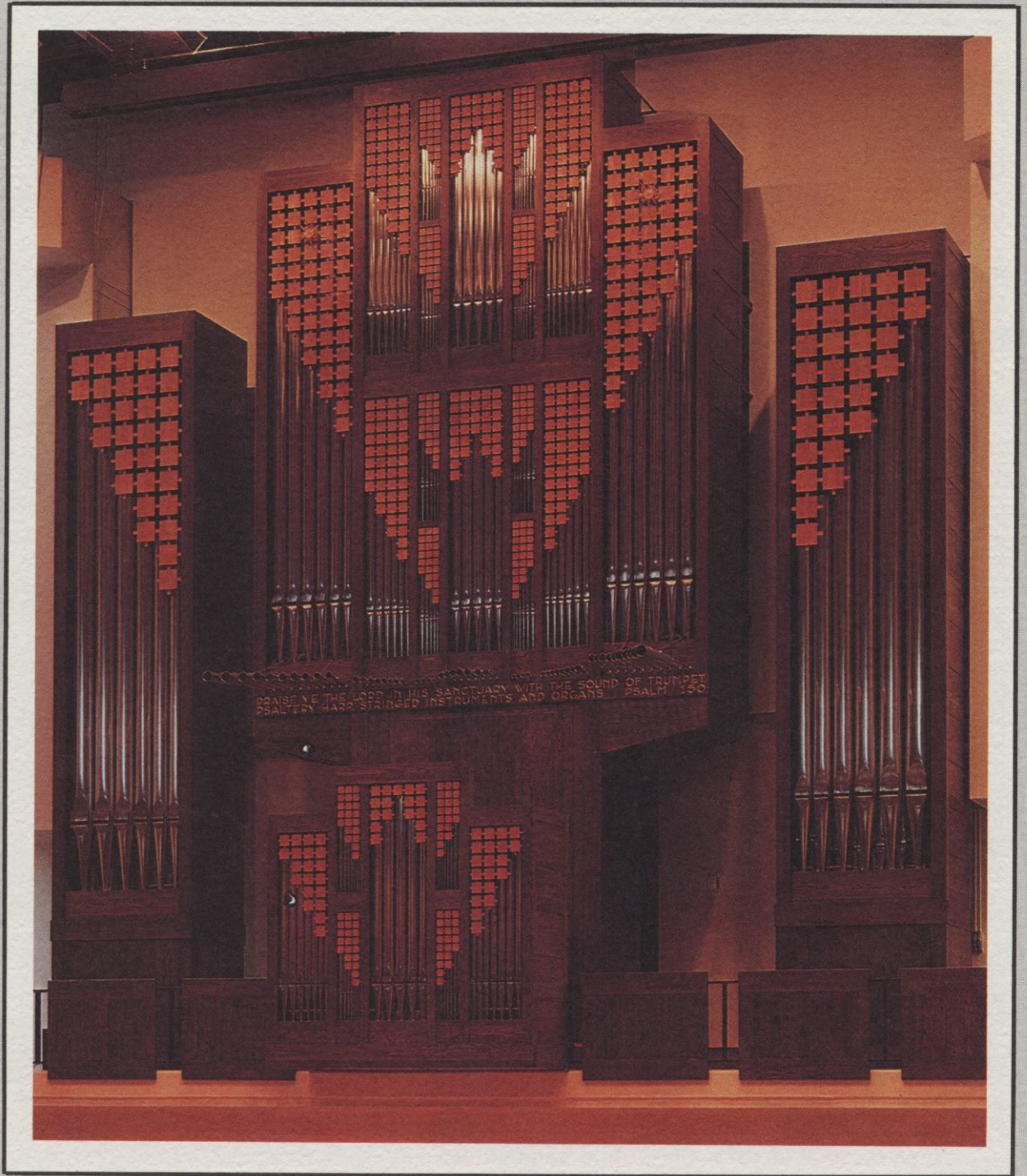
The new Dordt College organ, pictured above, is to be dedicated September 1, 1979. Its casework is oak, and the facade pipes, all of which are functional, are polished tin. The Spanish trumpet pipes project horizontally from the casework above the words of the motto, "Praise ye the Lord in his sanctuary with the sound of trumpet, psaltery, harp, stringed instruments and organs."

Mrs. Minnie Dahm, the donator of the Casavant organ, is currently archivist in the Dordt College Archives and Dutch Memorial Collection. Widow of the late Mr. Joe Dahm, Mrs. Dahm recently moved to Sioux Center from Pella, Iowa, where she was active in

education, and in church and school libraries. Mrs. Dahm's lifelong interest in music is evident in her sponsorship of Dordt music scholarships, as well as in her gift of the organ.



CASAVANT
ORGAN
DEDICATION



DORDT COLLEGE CHAPEL ORGAN

ORGAN DESCRIPTION

The Dordt College chapel organ, built by Casavant Frères Limitée of St. Hyacinthe, Québec, is a three-manual tracker-action instrument with thirty-seven stops and fifty-seven ranks. The casework is oak and the facade pipes, all of which are functional, are polished tin. It contains a total of 2865 pipes which range in speaking length from one inch to sixteen feet.

Completed this spring, the organ was designed by Mr. Gerhard Brunzema, artistic director for Casavant, in consultation with Mr. Carroll Hanson, Casavant's area representative, and Miss Joan Ringerwole, associate professor of music at Dordt College. It is especially designed for leading hymn singing, for teaching and recitals, and for accompanying the choir and instruments.

The instrument has a contemporary sound based on classic construction principles of Northern Europe during the sixteenth to eighteenth centuries. These principles are: 1) tracker key action, 2) slider wind chests, 3) free standing placement of the organ, 4) encasement of each division, 5) classic voicing, using wind pressure appropriate for the space being served.

Tracker action, with its completely mechanical linkage between the key and the pallet (pipe valve), gives the player the greatest possible control of the opening and closing of that pallet. A variety of touches, ranging from a very smooth legato to short detachment, are thus made possible. The slider chest construction, with pipes of the same note within each division standing on a common channel, produces a precise attack and a cohesive sound. Placement of the organ in a free standing position where it can speak directly results in an unforced, singing tone. Encasement of each pipe division on all sides except the front blends and projects the tone. Traditional tonal design, with classical pipe voicing, assures a varied tonal palette and gives a clear, transparent texture to the sound. Careful engineering, mindful of the selected wind pressure, assures a responsive key touch.

Based on time-honored principles, designed for today, the Dordt chapel organ, Opus No. 3360 of the Casavant company, is capable of rendering a varied repertoire of musical literature from many ages.

ABOUT THE BUILDER

Casavant Frères Limitée of St. Hyacinthe, Quebec, constructed the Dordt chapel organ as it celebrated its one hundredth birthday. The organ is the 3360th constructed by the company since it was established by Claver and Samuel Casavant in 1879.

In 1837 Joseph Casavant, father of the Casavant brothers, rebuilt a pipe organ for the College of Ste. Therese near Montreal. Three years later, he received his first contract for an entirely new organ. Until his retirement in 1866, he produced seventeen organs in his St. Hyacinthe shop.

When he died in 1874, Claver and Samuel had already shown great interest in organ building. After studying organ building in Europe, they established themselves as Casavant Frères in 1879 on the site where the present factory stands.

On the basis of the innovative technical achievements of Claver and Samuel Casavant, and under the artistic and administrative guidance of succeeding directors, the company has been building pipe organs for churches, concert halls and teaching institutions. The general trend towards classic tonal design and voicing which began in Europe early in the present century, and which later developed in North America after World War II, was adopted by the company in the late 1950's and, since 1960, it has built more than 100 mechanical action instruments.

SPECIFICATIONS

HOOFDWERK

Praestant	(pipes 1-5 stopped)	16	56
Octaaf		8	56
Holpijp		8	56
Octaaf		4	56
Quint		2-2/3	56
Octaaf		2	56
Mixtuur		VI	336
Scherp		IV	224
Trompet		16	56
Spaanse Trompet		8	56
Vox Humana		8	56
Cymbelster			

RUGWERK

Praestant	(notes 1-5 from 13)	8	51
Gedeckt		8	56
Octaaf		4	56
Roerfluit		4	56
Octaaf		2	56
Quint		1-1/3	56
Sexquialter		II	112
Scherp		V	280
Dulciaan		8	56
Tremolo			

BOVENWERK

(expressive except for no. 21 in facade)

Praestant	(notes 1-5 from 23)	8	51
Voix céleste		8	51
Baarpijp		8	56
Dwarsfluit		4	56
Nasard		2-2/3	56
Fluit		2	56
Terts		1-3/5	56
Cymbel		III	168
Hobo		8	56
Tremolo *			

PEDAAL

Praestant		16	32
Octaaf		8	32
Octaaf		4	32
Mixtuur		VI	192
Bazuin		32	32
Bazuin		16	32
Trompet		8	32
Cornet		2	32

ADJUSTABLE COMBINATIONS

Hoofdwark	1	2	3	4	5	6			Thumb
Rugwerk	1	2	3	4	5	6			Thumb
Bovenwerk	1	2	3	4	5	6			Thumb
Pedaal	1	2	3	4	5	6			Thumb and Toe
Generaal	1	2	3	4	5	6	7	8	Thumb and Toe
Cancel									Thumb
Adjuster									Thumb

REVERSIBLES

Rugwerk/Hoofdwark	Thumb and Toe
Bovenwerk/Hoofdwark	Thumb and Toe
Hoofdwark/Pedaal	Thumb and Toe
Rugwerk/Pedaal	Thumb and Toe
Bovenwerk/Pedaal	Thumb and Toe

COUPLERS

Rugwerk/Hoofdwark	Bovenwerk/Hoofdwark	Hoofdwark/Pedaal	Rugwerk/Pedaal	Bovenwerk/Pedaal
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DEDICATORY SERVICE

Saturday, September 1, 1979 — 8:00 p.m.
Dordt College

Choral Introit

Grant Us Thy Peace
Maxcine Posegate

Invocation

Arnold Boeve
Chairman, Board of Trustees

Recognition

B. J. Haan
President

Response

Minnie J. Dahm
Donor

Responsive Reading

Dale Grotenhuis
Professor of Music

Psalm 150

Leader: Praise ye the Lord. Praise God in his sanctuary:
People: Praise him in the firmament of his power.
Leader: Praise him for his mighty acts:
People: Praise him according to his excellent greatness.
Leader: Praise him with the sound of the trumpet:
Organ: (The organ trumpets replying)
Leader: Praise him with psaltery and harp.
Organ: (The organ flutes replying)
Leader: Praise him with timbrel and dance;
People: Praise him with stringed instruments and organs.
Organ: (The organ strings and solo reeds replying)
Leader: Praise him upon the loud cymbals:
People: Praise him with the high sounding cymbals.
Leader: Let everything that hath breath praise the Lord.
People: Praise ye the Lord.
Organ: (Full organ replying)

Hymn

God Shall Arise and by His Might
Matthaeus Greiter

(Please rise and sing.)

Let God be praised with reverence deep;
He daily comes our lives to steep
In bounties freely given.
God cares for us, our God is He;
Who would not fear His majesty
In earth as well as heaven?
Our God upholds us in the strife;
To us He grants eternal life,
And saves from desolation.
He hears the needy when they cry,
He saves their souls when death draws
nigh,
This God is our salvation.

Ye kings and kingdoms of the earth,
Extol Jehovah's matchless worth
With psalms of adoration.
Praise Him whose glory rides on high,
Whose thunders roll through clouded sky
With mighty intonation.
Ascribe ye strength to God alone,
Whose worth in Israel is known,
For whom the heavens tremble.
O Lord, our strength, to Thee we bow,
For great and terrible art Thou
Out of Thy holy temple.

(Please remain standing.)

Litany of Dedication

Lyle Gritters
Vice President for Development

Leader: God, our Father, before whom the morning stars sang together, and all the sons of God shouted for joy, who for us and our salvation gave his only begotten Son, and who puts a new song in our mouth,

People: To thee we dedicate this organ.

Leader: And Jesus Christ, at whose birth the angels sang and to whom every knee shall bow and every voice in all the universe will one day sing, "Thou art worthy—for thou wast slain and hast redeemed us to God by thy blood out of every kindred, and tongue, and people and nation,"

People: To thee we dedicate this organ.

Leader: And God, the Holy Spirit, who alone can move us to praise as we ought, and whom, with the Father and the Son, we worship and glorify as one God,

People: To thee we dedicate this organ.

Leader: That those who worship here may be inspired through this instrument of music,

People: We dedicate this organ.

Leader: That the recitals and performances on this instrument may resound your praise,

People: We dedicate this organ.

Leader: That the students who master musical skills here may be guided by your hand,

People: We dedicate this organ.

Leader: To thee, triune God, for praise and penitence, for performing and listening, for teaching and learning,

People: We dedicate this organ, and with it our hearts, our lives, our all.

Prayer of Dedication

John Hulst
Vice President for Student Affairs

Dedicatory Recital

(Please turn to the next page.)

Joan Ringerwole
Associate Professor of Music

Doxology

Audience

DEDICATORY RECITAL

Dr. Joan Ringerwole

Associate Professor of Music

SYMPHONIE VI, OP. 42

Allegro moderato

Charles-Marie Widor

(1844—1937)

Widor was born in Lyon, France, and was organist at the Church of St. Sulpice in Paris for sixty-four years. Symphony VI is one of ten in which Widor conceived of the organ as primarily a symphonic instrument. The beginning chordal style, with full organ, moves to contrasted sonorities with changing manuals. Two themes oppose one another: one, staccato, provides the color, and the other, melodic, provides the theme. The movement ends brilliantly with full organ and double pedaling.

PSALM 116

Anthoni van Noordt

(d. 1675)

The seventeenth-century *Tabulatuur-Boek van Psalmen en Fantasyen*, 1659, includes this familiar composition based on the Genevan Psalm now known as "I Love the Lord, the Fount of Life." Of the six variations (verses), the second, a highly chromatic one, displays the flute sounds on the organ. Verses three and four feature the Bovenwerk *Hobo* and Pedal *Trompet*, while verses five and six employ the Bovenwerk flute cornet and the Rugwerk *Dulciaan* as solo stops. The verses three and four, five and six are arranged in pairs moving directly from one to the other.

SONNTAGSMUSIK

Moto Ostinato

Petr Eben

(b. 1929)

Written by a contemporary Czech composer, the title *Ostinato* refers to a recurring theme often found in the pedal, and to a lively rhythmic figure evident throughout. The *Vox Humana* is the reed stop used in the middle section of this piece.

FANTASY ON PSALM CL

Gerhard Krapf

(b. 1924)

Krapf's *Fantasy on Psalm CL* is based on the Genevan tune from the 1562 Psalter of John Calvin. The composition was commissioned by Dordt College for the dedication of the organ and composed by Gerhard Krapf, formerly head of the University of Iowa organ department and presently at the University of Alberta. The composer introduces the melody on the majestic *Spaanse Trompet* (Spanish trumpets), first appearing in the soprano and then the tenor.

TWO CHORALE PRELUDES

O Mensch, beweine deine Sünde gross

Helmut Walcha

(b. 1907)

Based on the Greiter (1562) tune of Psalm 68, Helmut Walcha wrote this short chorale prelude with the melody in the soprano, and another melody recurring in the bass as an ostinato figure. Although he became blind at the age of 16, Walcha composed three collections of chorale preludes, and has been organist since 1946 at DreikönigsKirche, Frankfurt-am-Main. The English translation of the title is "O man, bewail thy grievous sin."

Von Himmel hoch

Johann Pachelbel

(1653—1706)

The tinkling *Cymbelster*, suggesting the Bethlehem star, is featured in this Christmas composition, "From heaven above to earth I come." This famous little piece, referred to as a pastorale trio, presents the cantus firmus in the pedal.

FANTASIA

Auf die Manier eines Echo

John Pieterszoon Sweelinck

(1562—1621)

Jan Pieterszoon Sweelinck was an outstanding Dutch organist and teacher who had many students from Germany. Although the title is *Fantasia*, the subtitle refers to the echo style demonstrated by the flute stops on each of the three divisions of the organ.

PRELUDIUM UND FUGE ÜBER DAS THEMA B-A-C-H

Franz Liszt

(1811—1886)

Liszt dedicated the *Prelude and Fugue on B-A-C-H* to Alexander Winterberger who gave the first performance in 1856. The work is like a fantasia rather than a prelude and fugue: the fugue placed in the middle is merely one of the episodes of the work and could perhaps more aptly be termed a fugato. In the German nomenclature B stands for B flat and H for B natural—thus the theme B (B flat) A C H (B natural) emerges as a tribute to the great Johann Sebastian Bach.

ABOUT THE ORGANIST

Miss Joan Ringerwole, associate professor of music at Dordt College, holds a Doctor of Musical Arts degree in organ performance from the University of Iowa. She was featured as soloist with the University of Iowa Chamber Orchestra in the performance of a Hindemith concerto, and recently was guest recitalist at St. John's Abbey in St. Cloud, Minnesota. She has also performed at the Grace Episcopal Church in New York City and in churches and colleges in Michigan, California, Colorado, Illinois, Iowa and South Dakota. Her recitals have been broadcast on Minnesota Public Radio and KDCR, Dordt College.

A native of Hudsonville, Michigan, Dr. Ringerwole began studying organ at the age of thirteen, and she performed her first recital as a sophomore student at Calvin College. After receiving her A.B. degree from Calvin, where she studied with Dr. John Hamersma, she earned a Master of Music degree from the Eastman School of Music in Rochester, New York, as a student of Dr. David Craighead. She also studied with Karel Paukert at Northwestern University. She received her Ph. D. from the University of Iowa in May, 1979, studying under Dr. Delbert Disselhorst.

Dr. Ringerwole has taught organ at Dordt College, the university of Iowa, and Grinnell College. She has also taught organ workshops and, this summer, led seminars at the Conference on Liturgy and Music, held on the Calvin College campus.

Currently organist at the First Christian Reformed Church in Sioux Center, Dr. Ringerwole has served as church organist for Christian Reformed churches in Hudsonville, Michigan and Rochester, New York. She is subdean of the Western Chapter of the American Guild of Organists and her name has been included in *Outstanding Women of America* in 1971, *Who's Who Among Women in Education* in 1978, and *International Who's Who in Music* in 1979.



Joan Ringerwole

ABOUT THE DONOR

The chapel organ was made possible by Mrs. Minnie Julia Dahm. A native of the Pella area, Mrs. Dahm has been archivist in the Dordt College Archives and Dutch Memorial Collection since February of 1979. Her professional experiences include teaching and librarianship in Pella and Oskaloosa, Iowa; Evergreen Park, Illinois; and Rehoboth, New Mexico. Her husband, the late Joe J. Dahm, and she were also engaged in farming, building construction, and apartment management.

Mrs. Dahm traces her interest in music back to her childhood when her family sang hymns and Dutch Psalms around the parlor organ each evening. The words of one of those Psalms became Mrs. Dahm's personal motto:

All that I am I owe to Thee,
Thy wisdom, Lord, has fashioned me;
I give my Maker thankful praise,
Whose wondrous works my soul amaze.

Mrs. Dahm holds a Masters Degree in library science from the University of Northern Iowa. She obtained her B.A. at William Penn College with double majors in English and elementary-secondary education, and minors in history and science. She received her archival training at Case Western Reserve University.

She is a member of the Christian Reformed Church and has actively served congregations as church librarian, catechism instructor, and society Bible study leader. She served as translator of the 1866-1936 consistory minutes of the First Christian Reformed Church of Pella.

Since 1967 her name has been included in three of the Marquis publications: *Who's Who of American Women*, *Who's Who of American Women with World Notables*, and *Who's Who of the Midwest*. She is also listed in *Who's Who in Library Science*, 1966 and the *Dictionary of International Biography*, 1971.



Minnie Julia Dahm

ABOUT THE ORGAN

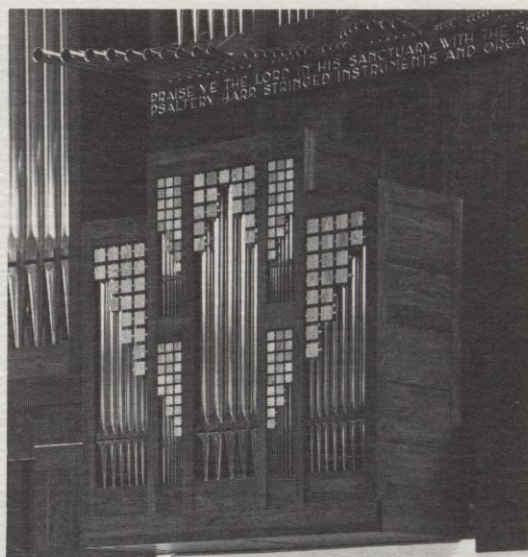
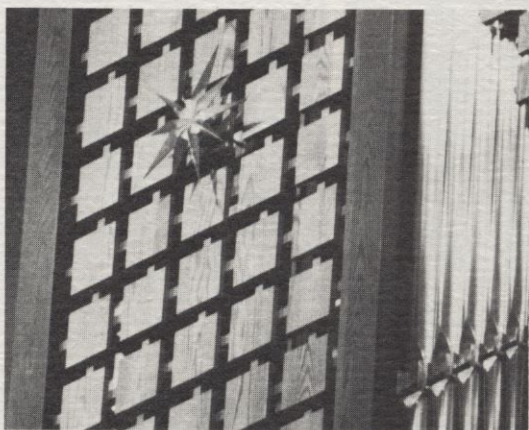


CONSOLE

The organ console consists of three fifty-six note manuals and thirty-two notes on the pedal. As is common in many tracker-action instruments, the keyboard is reversed, having black naturals and white sharps. Under each of the three keyboards are numbered wood squares (thumb pistons) which control pre-set combinations of stops. The round walnut stops, located on each side of the keyboard, are labeled in Dutch—a parenthetical acknowledgement of the college's cultural heritage.

RUGWERK

The Rugwerk is cantilevered over the balcony face. It can function as a continuo or accompaniment for choral performances in addition to its being the foil to the Hoofdwerk.

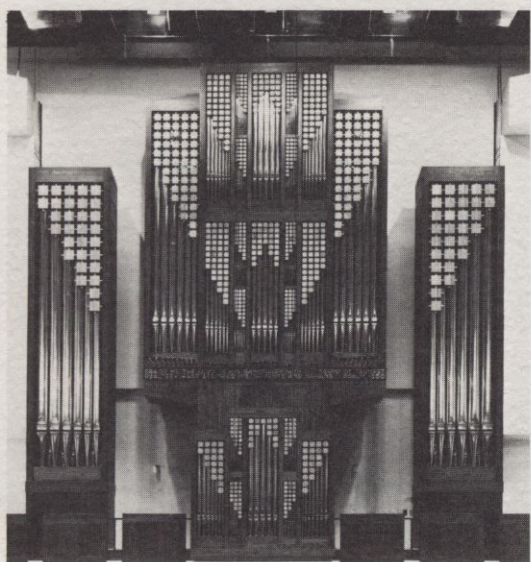


CYMBELSTER

The two stars of the *Cymbelster* on the Hoofdwerk case have their antecedents in early instruments. When played, they rotate and provide a scintillating bell sound. They are used especially in music for joy and celebration of such occasions as Christmas and Easter.

SPANISH TRUMPETS

The pipes of the *Spaanse Trompet*, which project horizontally from the casework, add both visual interest and tonal color to the organ. They find their origin in the seventeenth century Spanish organs. Some were added to organs to celebrate victories in battle, and others, the royal trumpets, were played only when the king was present.



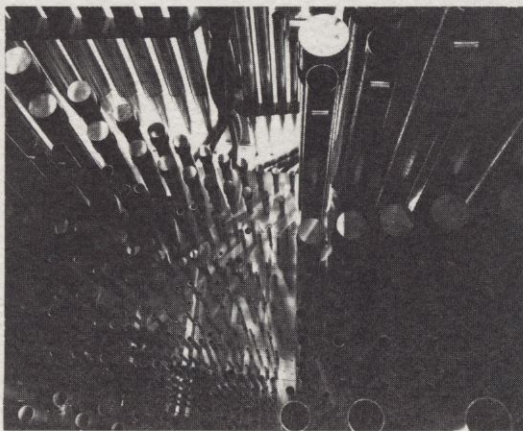
RUGWERK INTERIOR

An interior view of an organ case shows the pipes arranged by stops. Pipes for the instrument range in speaking length from one inch to sixteen feet.



FULL ORGAN

The chapel organ is composed of four free-standing cases. The Rugwerk case, projecting from the balcony, contains the lower manual stops. The stops for the middle (Hoofdwerk) and upper (Bovenwerk) manuals are housed in the large center case, which rises 33 feet above the gallery floor. The towers at the sides contain the pedal stops. The organ console is located between the Rugwerk and Hoofdwerk cases.



GREETINGS FROM

WELL-WISHERS

**From Robert D. Ray
Governor of Iowa**

What a significant occasion this is to be dedicating your majestic Casavant Pipe Organ. Few instruments in all the state can compare with it.

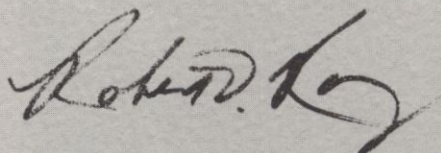
In keeping with the grand tradition of Dordt College to provide the very best in all areas of endeavor, you now have a magnificent addition to your beautiful chapel.

Dordt has an outstanding reputation of service and commitment. This new addition enhances that reputation. The Casavant Pipe Organ has been conceived and built to be a most functional instrument designed for leading hymn singing, for teaching and recitals, and for accompanying the choir and instruments.

Your tradition of providing service to a wide range of needs continues in grand fashion.

I rejoice with you in this dedication service.

Sincerely,



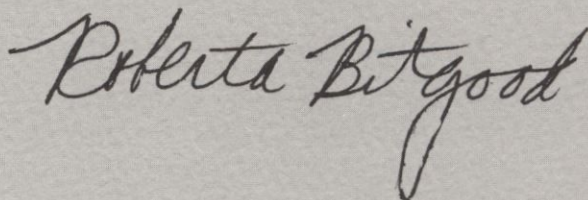
**From Roberta Bitgood
President, American Guild of Organists**

Congratulations are very much in order to your College and those with the vision to choose and have installed the fine Casavant Organ described in your Chapel Dedication booklet. Yours will be a very welcome addition to the continually growing list of excellent organs across our great country. Having been involved in two organ installations in churches I served, I know well the amount of advance planning on the part of Joan Ringerwale and Gerhard Brunzema and others before that wonderful first sound of the full organ. There are few thrills like that first sound for those of us who are addicted to it. I am sure all of your students, faculty, and visitors will enjoy hearing this fine instrument for many years to come, and that it will serve a very important role in your worship services. The extra bonus is that it is beautiful to the eye as well.

I had the great pleasure of playing a fine 1961 Casavant in the First Congregational Church of Battle Creek, Michigan for eight years. I think that was the hardest thing for me to leave behind when I retired in 1976. I will enjoy seeing your list of Dutch stop labels sometime. How appropriate that your seal incorporates "Soli Deo Gloria" which has been the motto of our great organization since its founding in 1896.

Again, my sincere congratulations.

Sincerely,



VOLUME 26 / NUMBER 1

Chapel Organ Dedicated

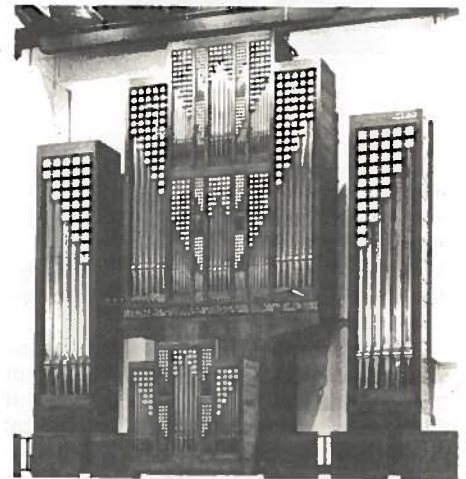
The Dordt College chapel organ was dedicated September 1 in a combined dedicatory service and recital. Built in St. Hyacinthe, Quebec, the \$240,000 Casavant pipe organ is one of the finest in the Midwest.

Dr. Joan Ringerwole was organist for the dedicatory recital. Dr. Ringerwole, associate professor of music at Dordt College, holds a Doctor of Musical Arts degree in organ performance from the University of Iowa. She has recently been featured as soloist with University of Iowa Chamber Orchestra and also as guest recitalist at St. John's Abbey in St. Cloud, Minnesota. Among the selections for the recital was *Fantasy on Psalm CL*, a composition by Gerhard Krapf, commissioned by Dordt College for the dedication of the organ.

The chapel organ is a three-manual tracker-action instrument with thirty-seven stops and fifty-seven ranks. It is designed especially for leading hymn singing, for teaching and recitals, and for accompanying vocal and instrumental performances. The instrument has a contemporary sound based on classic construction principles of Northern Europe during the sixteenth to eighteenth centuries.

Casavant Frères of St. Hyacinthe constructed the organ as it celebrated its one hundredth birthday. The organ is the 3360th constructed by the company since it was established in 1879.

The organ was donated to the college by Mrs. Minnie J. Dahm of Sioux Center. Originally from Pella, Iowa, Mrs. Dahm is currently archivist in the Dordt College Archives and Dutch Memorial Collection.



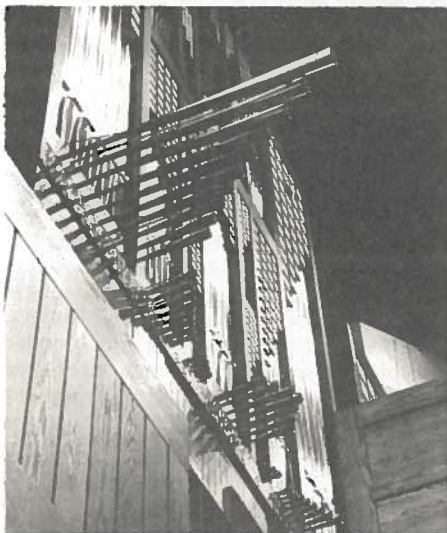
Dordt College Chapel Organ

The chapel organ is composed of four free-standing cases. Its casework is oak and its facade pipes, all of which are functional, are polished tin.

Enrollment Remains Stable

"I am really pleased with the enrollment picture this year," said Director of Admissions Howard Hall. "We expect Dordt's student body to remain the same as last year—around 1220 students." Hall commented that he was pleased with a stable enrollment in view of the opening of The King's College in Alberta, Canada. Although Canadian enrollment at Dordt has dropped slightly this year, enrollment of United States students is up. Hall expected about 810 upperclassmen and 410 freshman to register.

Students have registered from thirty-three states and six Canadian provinces. For the first time in its history, the college has several students from Alaska. Students from Japan, Mexico, New Zealand, and West Germany are also enrolled.



Spanish Trumpets

The pipes of the Spanish trumpets, which project horizontally from the casework, add both visual interest and tonal color to the organ. They find their origin in seventeenth century Spanish organs to which they were added to celebrate battle victories.



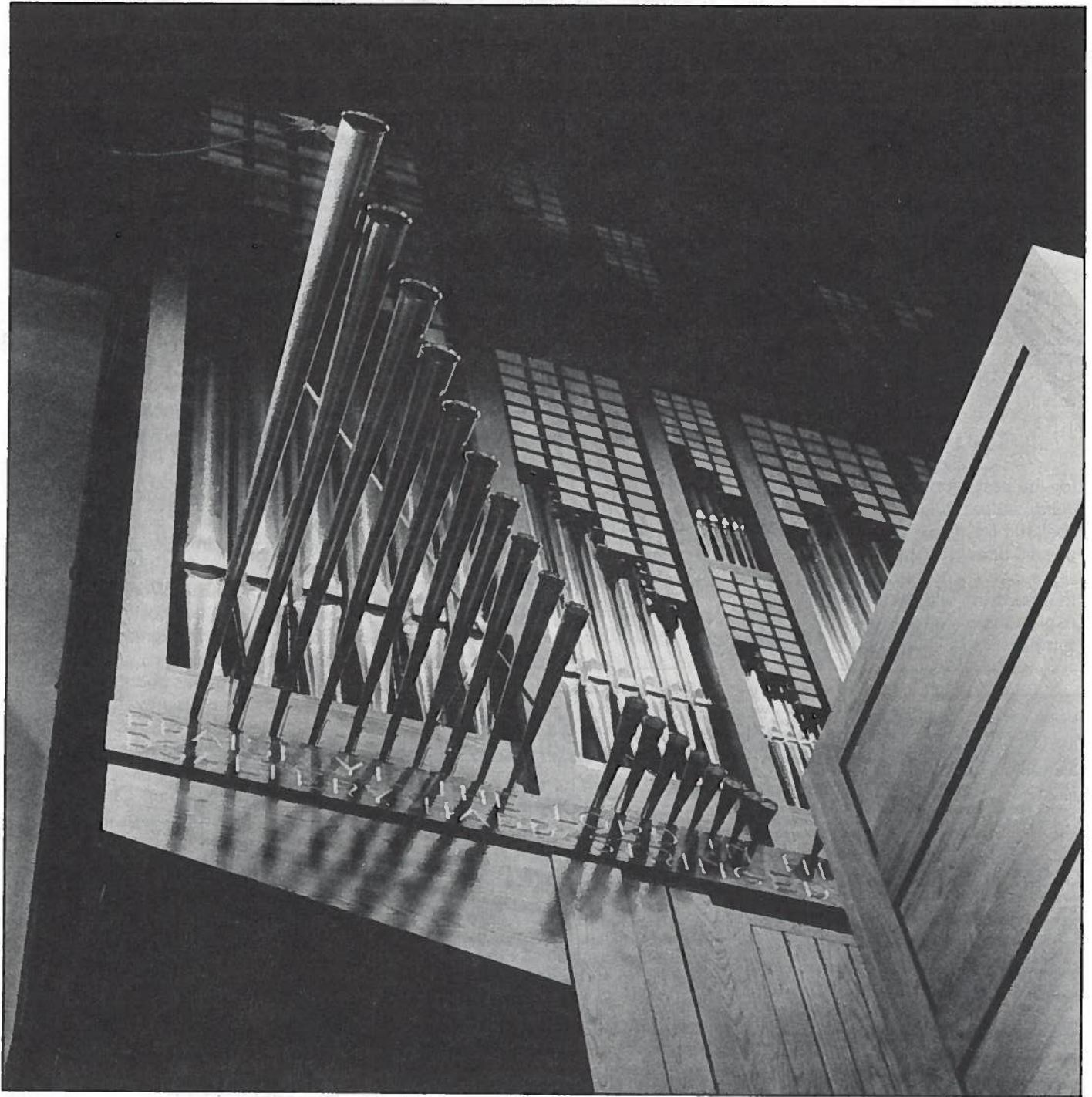
Console

As is common in many tracker-action pipe organs, the console keyboard is reversed, having black naturals and white sharps. The round walnut stops, located on each side of the keyboard, are labeled in Dutch—a parenthetical acknowledgement of the college's cultural heritage.

The Banner

OFFICIAL PUBLICATION OF THE CHRISTIAN REFORMED CHURCH

NOVEMBER 9, 1979



DORDT CASAVANT ORGAN DEDICATED
SEE PAGE 20

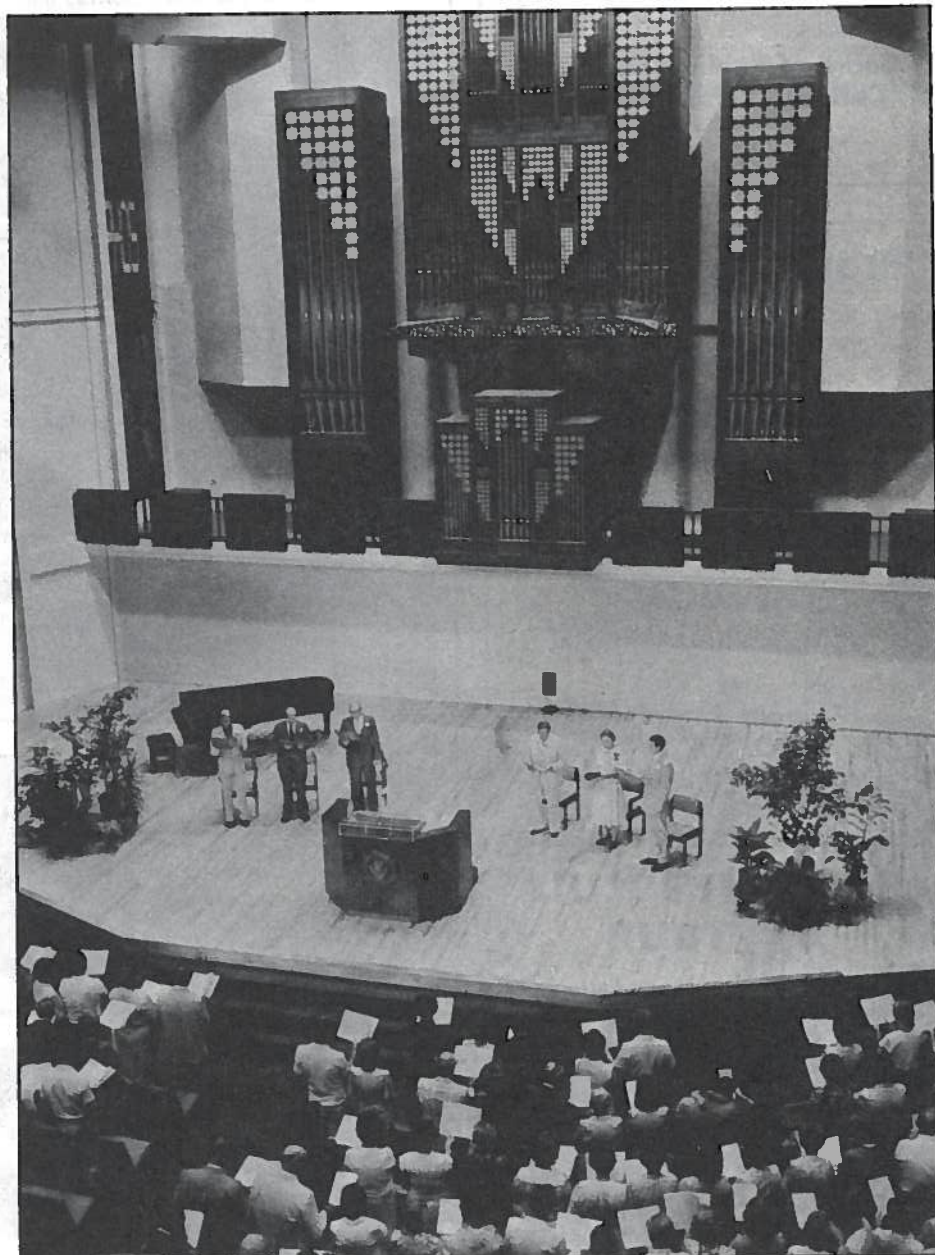
News & Features

THE DEDICATION OF THE DORDT CASAVANT ORGAN: September 1, 1979

More important than the elegance of the instrument and more important even than Dr. Joan Ringerwole's impeccably planned program was the significance of this occasion itself for Northwest Iowa and for our denomination. One felt it at the ceremony, true, but it kept being heard and overheard more explicitly at the reception afterwards. . . . A rancher, formerly from Sioux Center and back to enroll a son at Dordt: "Last time I was on this spot it was to buy cattle. Now look at this organ." His wife: "We really don't know a thing about music, but wasn't it fun to sing that psalm along with the organ?"

Joan Ringerwole, Associate Professor of Music at Dordt, did her best in planning the occasion to make the rancher's family feel perfectly at home. Everyone there recognized Genevan Psalms 68, 116, and 150, the first sung by the audience and played in a contemporary setting composed by Helmut Walcha, the second played in a baroque setting by Dutch composer Anthoni van Noordt, and the third played in a contemporary setting by Gerhard Krapf, commissioned especially for the occasion. The Genevan Psalter bridged the gaps between folk taste and elite taste, as it uniquely can when the folk remember those melodies. One suspects that Dr. Ringerwole's fondness for the Genevan melodies derives in part from her early organ study at Calvin College with Dr. John Hamersma, that champion for Genevan psalmody. It was appropriate that Hamersma was present at this occasion to share Ringerwole's triumph.

No doubt the rancher and his wife also enjoyed the cymbelster, a pair of glittering stars high on the *bovenwerk*, which Ringerwole set revolving during a Pachelbel Christmas chorale to provide a gentle bell accompaniment. I am not sure the rancher and his wife liked, but I am sure they noticed, the *spaanse trompette*, projecting



Dedication ceremony, Dordt Casavant organ.

horizontally from the casework, the grand and aggressive blast of which made the Krapf "Psalm 150" memorable. The effect of the *rugwerk*, that part of the instrument which hides the console from the audience, was, perhaps, too subtle for the rancher. The *rugwerk* echoes in Sweelink's "Fantasia" were as eloquent as any organ or organist could make them.

. . . A Chicago organist, bewildered by the spellings: "Rugwerk should be Rückpositiv, and cymbelster should

have an n." A German student, a nonmusician: "You expect German spelling, but the spelling on this organ is all in Dutch." A competing organ builder, overhearing: "It is a Dutch organ musically as well as in appearance and in spelling. Its specs and voicing are all eighteenth-century Dutch." . . . Incidentally, Mr. Gerhard Brunzema, artistic director at Casavant, is the chief designer.

. . . An eastern organist favoring tracker action: "I've seen the new



Dr. Joan Ringerwold at the organ.

tracker organ at the American Reformed Church in Orange City, the new Dordt tracker organ, and three old trackers that weren't replaced. An organist would have access to more tracker instruments in fifty square miles here than in New York."

Fifty years ago every organ in and around Sioux Center was tracker. The trackers, the wooden bars between key and pipe valve, fell into disrepair and rattled so hard that you could hear them above the organ. After the war, many of the tracker organs were replaced, either by pipe organs with electronic action or by electronic organs. An improvement, surely, not to have the rattle, but a handicap, too, because the organist loses some control over how the valve of the pipe is opened when the contact between key and pipe is electrical. Many organists across the continent, Ringerwold among them, are choosing in favor of tracker action these days.

Much more important than the tracker action or the *cymbelster*, however, was the occasion.

... A pastor's wife nudged her husband: "Ready, dear?" And he: "Almost. I haven't thanked Mrs. Dahm yet."

Minnie Julia Dahm is a Pella matron, currently employed at the Dordt library as archivist, who donated the Casavant organ to the Dordt

community. Five years ago she donated a useful studio organ to the college, and now this gift follows: one of the most remarkable instruments in the Midwest. Early in the evening Mrs. Dahm, dignified in evening gown, had read Psalm 33 as part of her response to President B. J. Haan's tribute to her. The audience had already stood for her then, as it had stood for Dr. Ringerwold at program's end. In addition, personal compliments kept being offered both women at the reception until well after midnight.

The occasion was so important because it was a community occasion. College professors hobnobbed with farmers, ranchers' wives chatted with organ students, organ builders answered questions for inquisitive children, and visiting organists got a turn at the console. The Dordt community had done more than sing Psalm 68, respond in a litany, listen to a concert, and enjoy a reception. The whole community had dedicated its new pipe organ to the service of God.

NEW PROFESSOR AT CALVIN SEMINARY

Rev. Cornelius (Neal) Plantinga, Jr., was installed at the morning worship service at Calvin Christian Reformed Church September 23 as a professor

in the area of systematic theology at Calvin Theological Seminary and as an associate pastor of Calvin Church.

The service of installation followed the singing of "O Lord, Thou Art My God and King," accompanied by full organ and trumpet. Rev. Clarence Boomsma, minister of Calvin Church, commissioned Rev. Plantinga as a teacher of theology. Dr. John Kromminga, President of Calvin Seminary, welcomed the new professor and urged the congregation to support and encourage him and his family. The Vice President of the Student Body, Coba Koene, pledged to Rev. Plantinga the love and prayers of the students.

Following the singing of the anthem "How Lovely Are the Messengers" by Mendelssohn, featuring the Calvin Church Choir, Rev. John Joldersma, who represented the Calvin Board of Trustees, closed with prayer.

Rev. Boomsma's sermon preceding the installation was entitled "Allies for the Truth" and was based on III John 8: "So we ought to support such men, that we may be fellow workers in the truth."

At the evening service Professor Plantinga preached his inaugural sermon, "Splendor in the Grass," based on Psalm 103:15-17. A reception to welcome the Plantingas was held after the service.

Professor Plantinga was pastor of the Webster, New York, Christian Reformed Church from 1971 to 1975. He is the author of the book *A Place to Stand*, a study of the Reformed creeds and confessions. He graduated from Calvin College in 1967, from Calvin Seminary in 1971, and was Concertmaster of the Grand Rapids Symphony Orchestra during its 1968-69 season. He is completing his doctoral requirements from Princeton Seminary by writing a dissertation on "Contemporary Trinitarian Theology."

IN THE WAKE OF HURRICANE DAVID

Hurricane David was heading in a westerly direction after having caused heavy damage in Dominica and Martinique. According to all reports, it

by Stanley Wiersma

VILLANELLE

(for Joan Ringerwole and the
Casavant Organ, Dordt, 1979)

A life is far too short a time to play
as we were meant to, gamboling along
in what was pasture only yesterday.

God's City is abuilding. Work today
as if no other day will roll along.

Then life becomes too short a time to play—
except your play is work, your work is play
because your work-and-play is making song
in what was pasture only yesterday.

Your fingers walk on ivory inlay.

Lead, tin, wood pipes insinuate this song:
"My life is far too short a time to play."

Pachelbel, Sweelink, Eben—and you too—may
and must provoke the great tradition on
from what, after all, was still pasture yesterday.

Cheer up! Your students' art prolongs your day.
Who knows but organs sound with heaven's throng?—
because life is too short a time to play
in what was pasture only yesterday.

SPECIFICATION No. M336-HOB-53

DATE February 28, 1976

DESIGNED FOR Dordt College

Sioux Center, Iowa

	HAUPTWERK	FEET	PIPES
1	Praestant (notes 1-5 stopped)	16	58
2	Oktave	8	58
3	Hohlflöte	8	58
4	Oktave	4	58
5	Quinte	2 2/3	58
6	Oktave	2	58
7	Mixtur	VI	348
8	Scharf	IV	232
9	Trompete	16	58
10	Spanische Trompete	8	58
OBERWERK (expressive except for #11 in facade)			
11	Praestant (notes 1-5 from #12)	8	53
12	Gedackt	8	58
13	Salislonal	8	58
14	Vox Coelestis (T.C.)	8	46
15	Oktave	4	58
16	Rohrflöte	4	58
17	Nasat	2 2/3	58
18	Waldflöte	2	58
19	Torn	1 3/5	58
20	Scharf	V	290
21	Oboe	8	58
BRUSTWERK			
22	Holzgedackt	8	58
23	Holzflöte	4	58
24	Oktave	2	58
25	Flöte	2	58
26	Quinte	1 1/3	58
27	Zymbel	II-III	150
28	Rogal Vox	8	58
PEDAL			
29	Praestant	16	32
30	Quinte	10 2/3	32
31	Oktave	8	32
32	Oktave	4	32
33	Mixtur	IV	128
34	Posaune	16	32
35	Trompete	8	32
36	Trompete	4	32

Oberwerk/Hauptwerk
Hauptwerk/Pedal
Oberwerk/Pedal
Tremulant

The key action shall be mechanical.

The console shall be attached to the organ.

The casework shall be of oak.

There shall be a light for the music rack and a light for the pedalboard.

The bench shall have an adjustable seat.

A blower and motor of ample capacity shall be provided.

CASAVANT FRERES LIMITEE

Mixtures

7. Mixtuur VI	30% tin
C1	19-22-26-26-29-33
A1	15-19-22-22-26-29
F#2	12-15-19-19-22-26
C#3	8-12-15-19-19-22
C4	1-8-12-15-15-19
A4	1-5-8-12-12-15

8.Scherp IV	30% tin
C1	22-26-29-33
D2	19-22-26-29
A2	15-19-22-26
G3	12-15-19-22
D#4	8-12-15-19
B4	8-12-12-15

18. Sesquialter II	30% tin
C1	19-24
C2	12-17

19. Scherp V	70% tin
C1	22-26-29-33-36
A1	19-22-26-29-33
F#2	15-19-22-26-29
C#3	12-15-19-22-26
G3	8-12-15-19-22
D4	8-12-15-15-19
A#4	1-8-12-12-15

28. Cymbel III	70% tin
C1	29-33-36
G1	26-29-33
D#2	22-26-29
B2	19-22-26
G3	15-19-22
D4	12-15-19
A4	8-12-15

33. Mixtuur VI	30% tin
C1	15-19-22-26-29-29
C#2	15-19-22-22-26-26
C#3	12-15-19-19-22-26

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

Seventieth Anniversary Year

DEC 20 1979

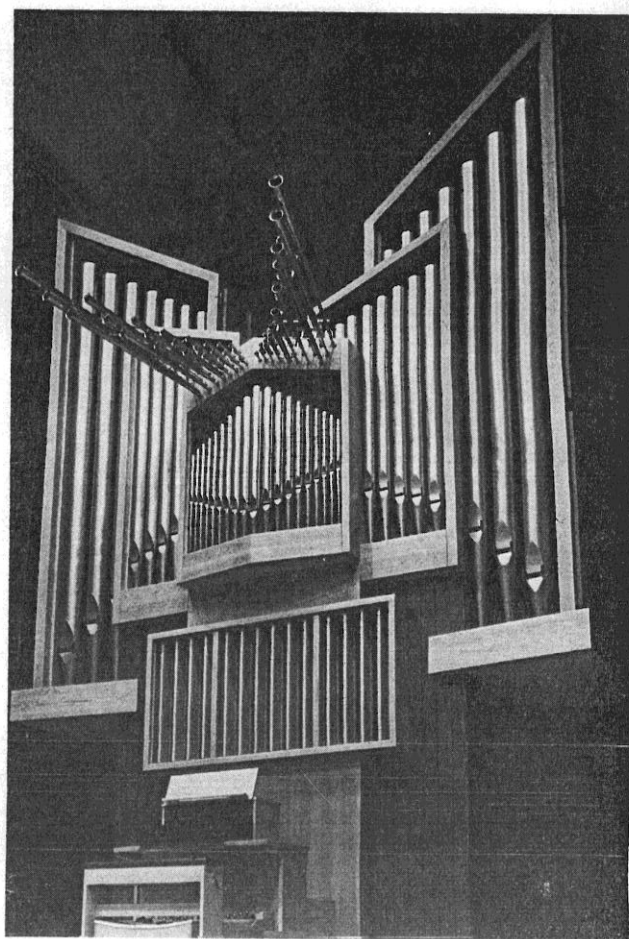
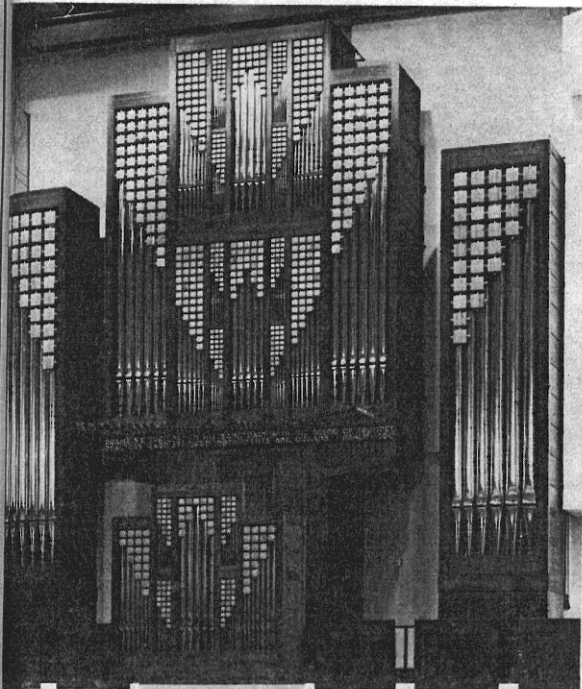
Seventieth Year, No. 12, Whole No. 840

A Scranton Gillette Publication

ISSN 0012-2378

NOVEMBER, 1979

Varied New Organs



Upper left: Casavant organ at Dordt College, Sioux Center, Iowa; lower left: Bedient organ at St. Andrew's Episcopal Church, Roswell, New Mexico; above: Holtkamp organ at Illinois College, Jacksonville, Illinois (see specifications inside on page 3).

New Organs

(see photographs on page 1)

College
Center, Iowa

Organ by Casavant Freres Limitee
St. Hyacinthe, Quebec, Op. 3360, 1979

Joan Ringerwole, organist and dedication recitalist

Three manual and pedal 56/32 — Fifty-seven ranks
Mechanical key action — Electric stop action
Oak case

HOOFDWERK

ant 16' 56 pipes
f 8' 56 pipes
p 8' 56 pipes
f 4' 56 pipes
2-2/3' 56 pipes
f 2' 56 pipes
jr VI 336 pipes
s IV 224 pipes
et 16' 56 pipes
se Trompet 8' (en chamade)
pipes
umana 8' 56 pipes
elster

RUGWERK

ant 8' 51 pipes
ckt 8' 56 pipes
f 4' 56 pipes
luit 4' 56 pipes
f 2' 56 pipes
l-1/3' 56 pipes
alter II 112 pipes
p V 280 pipes
an 8' 56 pipes
blo

BOVENWERK

(expressive)
Praestant 8' (en façade) 51 pipes
Voix céleste 8' 51 pipes
Baarpip 8' 56 pipes
Dwarsfluit 4' 56 pipes
Nasard 2-2/3' 56 pipes
Fluit 2' 56 pipes
Terts 1-3/5' 56 pipes
Cymbel III 168 pipes
Hobo 8' 56 pipes
Tremolo

PEDAAL

Praestant 16' 32 pipes
Octaaf 8' 32 pipes
Octaaf 4' 32 pipes
Mixtuur VI 192 pipes
Bazuin 32' 32 pipes
Bazuin 16' 32 pipes
Trompet 8' 32 pipes
Cornet 2' 32 pipes

five unison couplers

s College
onville, Illinois
.. Erickson, organist

Organ by Holtkamp Organ Co.
Cleveland, Ohio, 1979
Catharine Crozier, recitalist

Three manual and pedal 61/32 — Thirty-nine ranks
Mechanical key action — Electric stop action
Natural and stained oak case — Plum and palisander keys
Equal temperament — Steady wind

After Holtkamp is a member of the American Institute of Organbuilders

GREAT

ner 16' 61 pipes
ipal 8' 61 pipes
Gedeckt 8' 61 pipes
ve 4' 61 pipes
flöte 4' 61 pipes
r Octave 2' 61 pipes
ure IV 244 pipes
ipet 8' 61 pipes

PEDAL

ipal 16' 32 pipes
mer 16' (GT)
ve 8' 32 pipes
s 8' 32 pipes
al bass 4' 32 pipes
uch Bass IV 128 pipes
une 16' 32 pipes
ipet 8' 32 pipes

SWELL

Geigen 8' 61 pipes
Voix Celeste 8' 56 pipes
Hohlflöte 8' 61 pipes
Principal 4' 61 pipes
Holz Gedeckt 4' 61 pipes
Blockflöte 2' 61 pipes
Larigot 1-1/3' 61 pipes
Scharf III 183 pipes
Cromorne 16' 61 pipes
Oboe 8' 61 pipes

SOLO

Copula Major 8' 61 pipes
Copula Minor 8' 61 pipes
Cornet III 183 pipes
Fanfare 8' (en chamade) 49 pipes

five unison couplers

Andrew's Episcopal Church
Well, New Mexico

Organ by Gene R. Bedient Co.
Lincoln, Nebraska, 1979

Dedication recitalist: Harald Vogel, 11/11/79

Two manual and pedal 56/30 — Mechanical action
Single wedge bellows, 80mm wp — Kirnberger III temperament

GREAT

rdon 16'
stant 8' I-II
rflöte 8'
ave 4'
ave 2'
ture III-V
mpet 8'
//GT

BRUSTWERK

Oak Gedeckt 8'
Blockflöte 4' (oak)
Sesquialtera III
(half stop=Gemshorn 2')
Cymbel III-II
(half stop=Quinte 1-1/3')
Dulcian 8'
Tremulant (whole organ)
Zimbelstern

PEDAL

Subbass 16'
Octave 8'
Fagott 16'
Trompet 8'
GT/PD
BW/PD

Alban's Episcopal Church
sbury, Mississippi

Organ by Steiner Organs Inc.
Louisville, Kentucky, 1979

One manual, pull-down pedal — Mechanical action
Maple and elm/ebony keys — 67 mm wp — Stained oak case
Equal temperament, permanent tuning

MANUAL

Rohrgedeckt 8'
Principal 4' (portions en façade)
Koppelflöte 4'
Principal 2'
Mixture II-IV 1'



Schlicker at Hillside (specification below)

Immanuel Lutheran Church
Hillside, Illinois

Organ by Schlicker Organ Co.
Buffalo, New York, 1979

Two manual and pedal — Mechanical key action

GREAT

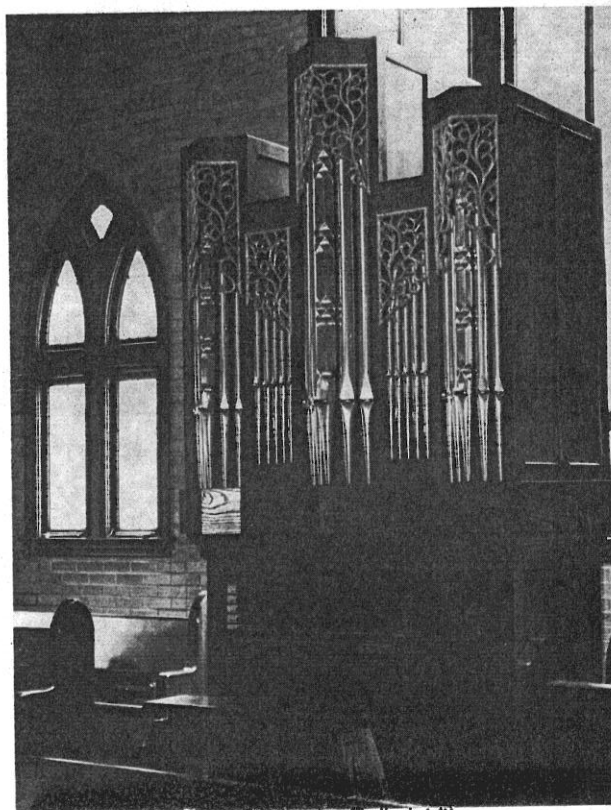
Principal 8'
Rohrgedeckt 8'
Octave 4'
Spillfloete 4'
Hohlfloete 2'
Mixture IV
Trompette 8'

SWELL

Gedeckt 8'
Gemshorn 4'
Rohrquint 2-2/3'
Principal 2'
Terz 1-3/5'
Scharf III
Regal 16'
Tremolo

PEDAL

Subbass 16'
Offenbass 8'
Labial Dulcian 4'
Fagott 16'



Steiner at Vicksburg (specification to left)

(Orgel-) Berichten uit Amerika (II)

Willem van Twillert

In het eerste artikel konden we lezen over onder andere het Slooff-orgel te Sioux Center (U.S.A.). In het tweede artikel uitgebreid aandacht voor het orgel in de gehoorzaal van het Dordt college in Sioux Center. Tevens werk van een lokale orgelbouwer en enkele afbeeldingen van instrumenten die Flentrop in de U.S.A. bouwde.

Dit is de Dordt Chapel. Niet alleen een kapel, maar het gemeenschapsgebouw. Concerten, synodes, allerlei vergaderingen, kerkdiensten, etc. worden hier gehouden.

Het gebouw beschikt over een automatische verduistering (gordijnen) en film- en dia-apparatuur, een vleugel en orgel.....

De vrouw op de voorgrond is de organist en docent van Dordt College, Joan Ringerwold vergezeld van een leerling: Brett Dorhout



Dordt College

Het imposante orgel in de gehoorzaal annex kapel van het Dordt college in Sioux Center werd ontworpen door Gerhard Brunzema, toenmalig artistiek leider van het Canadese orgelbouwbedrijf Casavant. Het snijwerk ontwierp Jean Claude Gauthier. De dispositie werd gestalte gegeven door de organist en docent van het Dordt College, Dr Joan Ringerwold en Carroll Hanson, laatstgenoemde is de 'area representative', de lokale vertegenwoordiger, van Casavant. Het instrument werd in 1979 opgeleverd.

Zo dadelijk wil ik nog een deel citeren uit de goed ogende folder omtrent dit instrument, maar eerst wil ik kwijt dat mijn indruk van dit instrument positief is.

Tijdens de voorbereiding voor het recital, op dinsdagavond 18 juni 1991, werd die positieve indruk van dit orgel nog versterkt.

Karakter

Voornaamste eigenschap van dit instrument is het feit dat elk register ook een specifiek, karaktervol geluid heeft, dat de totaalclank goed sluit en dat de afzonderlijke werken eveneens een homogeen geheel vormen, dat laatste uitgezonderd het Bovenwerk.

Het Bovenwerk is namelijk enigszins 'een schaap met vijf poten'; een Vox Celeste en een hobo die vanuit een Romantische invalshoek zijn geïntoneerd. De overige twee manualen zijn veel meer geïntoneerd vanuit een barokke invalshoek.

Enige vraagtekens roept de plaatsing en intonatie op van de Vox Humana op het Hoofdwerk. Deze Vox Humana verwacht men eerder op het Bovenwerk, waar de Hobo 8' het register is dat in dit geval de plaats van de Vox Humana inneemt. Het karakter van de Vox Humana is hier niet goed getroffen, het gaat meer de Franse dan de Hollandse kant op bij dit register, en dit ondanks de Hollandse titelatuur. Komt bij dat op het Hoofdwerk geen combinatie gemaakt kan worden met een Fluit 4' en/of Nasard $2\frac{2}{3}$, zodat de plaats van de Vox Humana op het Bw i.p.v. Hw eigenlijk nog meer voor de hand ligt.

Het uitgangspunt om een orgel geschikt te maken, of zodanig te ontwerpen, dat het in staat wordt geacht om een gevarieerd repertoire uit vele eeuwen tot klinken te brengen is heden(tend)age in Nederland althans geheel achterhaald. Het synthese-orgel wordt beschouwd als een verkeerde opvatting. Dit instrument heeft enkele trekken van boven omsproken type instrument, maar gelukkig is dit beperkt tot met name de zojuist - becommentarieerde stemmen.

Dispositie & speelaard

Kijken we verder naar de dispositie dan vallen de Praestant 16' en de Trompet 16' in het Hoofdwerk op.

Gezien de forse ruimte zijn deze registers onontbeerlijk - Er kan zowel een plenumklank op 16'-basis (Mixtuur VI) als op 8'-basis (Scherp IV) getrokken worden. De

beide vulstemmen voldoen op het Hoofdwerk uitstekend, en geven een magistrale klank. Op het Rugwerk is het handzaam dat ook een terts-plenum (met de sexquialter II) getrokken kan worden. De Dulciaan 8' in het Rugwerk voldoet uitstekend als tongwerk in het plenum, dat is dubbel belangrijk omdat er geen geschikt plenumtongwerk voorhanden is. Immers de Spaanse Trompet 8' is daarvoor ongeschikt. Koppelt men het klavier dan blijft de speelaard nog steeds licht.

Over speelaard gesproken: Die is uitermate licht. Wat betreft het Rugwerk zelfs té licht. Dit wreekt zich met name omdat het ventiel gelijk met het aanraken van de toets al wordt geopend. Er zit dus geen loos stukje ruimte boven in de toets. Daarom kan het gebeuren dat bij de minste of geringste aanraking van een toets de betreffende pijpen al gaan spreken. Is dit onbedoeld dan is dit zonder meer storend. Met een goed getrainde vinger- en speeltechniek is dit wel te voorkomen. Anders ligt het echter bij de totale kontrôle van de toets. Niet alleen de aanspraak, maar ook de afspraak is voor de voordracht en interpretatie van belang. De kontrôle op de afspraak van de toon, dus het nog nèt niet afsluiten van de cancel door het (speel)ventiel, wordt door de geringe speelruimte in de toets beperkt, en dat is jammer.

Blijft dat het een prestatie is om een dergelijke lichte mechaniek te bouwen. Wat verdere speelhulpen betreft wordt in dit kader volstaan met de konstatering dat

(Organ) News from America (II)

Willem van Twillert

In the first article we could read, among other things, about the Slooff organ in Sioux Center, USA. In the second article there will be a detailed account of the organ in the auditorium of Dordt College, Sioux Center. Also, attention will be given to the work of a local organ builder and some photos of instruments built by Flentrop in the USA.

This is Dordt's Chapel. Not only a chapel, but also a building for the community. Recitals, synods, all sorts of meetings, worship services, etc. take place here. The building has automatic blackout curtains, film and screen equipment, a grand piano, an organ...

The woman in the foreground is the organist and professor of Dordt College, Joan Ringerwole, accompanied by a student, Brett Dorhout.

Dordt College

The impressive organ in the auditorium slash chapel of Dordt College in Sioux Center was designed by Gerhard Brunzema, former artistic director of the Canadian organ builders Casavant. The carvings were designed by Jean Claude Gauthier. The specification was developed by the organist and professor of Dordt College, Dr. Joan Ringerwole, and Carroll Hanson, area representative for Casavant.

In a minute I will cite from the very informative brochure about this instrument, but first of all, I'd like to mention that my impression of this instrument has been positive.

During the preparation of my recital on Tuesday night, June 18, 1991, this positive impression was strengthened even more.

Character

The most distinguished character of this instrument is that every stop has a specific, characteristic sound of its own, which matches the total sound of its division and which contributes to making the individual works produce a homogeneous sound as well, with the exception of the Bovenwerk.

The Bovenwerk is a kind of 'sheep with five legs': there is a Vox Celeste and a Hobo, which have been intoned from a Romantic perspective. The other two manuals have been intoned from a more baroque perspective.

The position and intonation of the Vox Humana on the Hoofdwerk raises some questions. One would expect this kind of Vox Humana rather be positioned on the Bovenwerk, where the Hobo 8' in fact occupies the place of the Vox Humana. The character of the Vox Humana has not been matched very well, it's more a Dutch stop sound than a French sound, in spite of the Dutch stop name. Moreover, on the Hoofdwerk there is no real combination possible with a Fluit 4' and/or a Nasard 2 2/3', so that the positioning of the Vox Humana would have been more logical on the Bovenwerk than on the Hoofdwerk.

The idea to design an organ that would be suitable to present organ repertoire from various centuries of organ music is in fact in the Netherlands right now totally out of date. The synthetic

organ is regarded as a totally erroneous concept of organ building. This instrument has some of the characteristics of the abovementioned organ building designs, but fortunately, that has been restricted to the specific stops just mentioned above.

Specification & Touch

When we look more closely at the specification, the Praestant 16' and the Trompet 16' on the Hoofdwerk catches one's eye.

Taking into consideration the enormous space, these stops are indispensable – One can make a plenum sound both on 16' basis (Mixtuur VI) as well as on 8' basis (Scherp IV). Both mixtures on the Hoofdwerk are wonderful and provide a majestic sound. On the Rugwerk, it is appropriate that one can pull a tierce (third) plenum (with the Sexquialter II). The Dulciaan 8' on the Rugwerk is an excellent reed to the plenum, and that is extremely important since there is no fitting plenum reed available. After all, the Spaanse Trompet 8' is not suitable for that. When one couples the manuals, the touch still remains light.

Talking about the touch, that is extremely light. And considering the Rugwerk, even too light. There's a problem there because the pipe valve opens up the moment one touches the key. So there is no loose space above the key. In this way it can happen that at the slightest touch of the key, the pipes concerned begin to sound already. If this happens unintentionally, then it's no doubt annoying. It can be prevented with a well-trained fingering and playing technique. It is, however, different in terms of total control of the key. Not only the attack but also the release is important for performance and interpretation. Control over the release of the tone, so the fact that the pipe valve does not yet close the cancel, is limited on account of the small rate of descent in the key, and that is a pity.

Still, it is quite an achievement to build such light mechanics.

Concerning combination pistons, suffice it to say that the organ is equipped with a system whereby one can select the stops without a registrant. Ten stop combinations can be selected and saved in advance. A disadvantage of the stop mechanics is that it works on electricity.

There is a considerable delay between pulling a stop and the ultimate sliding of the chest. In a normal tempo ($\text{♩} = 120$), this was about two sixteenth notes.

Back to the specification. If we look at the Pedaal, one noticed the Bazuin 32'. Neither the Bazuin 16' nor the Bazuin 32' sound overwhelmingly strong and loud, but both have a smooth tone that pleases immediately. In short, two reeds that are nice to play (and to listen to).

A quotation was promised, and here it is: it can be found in the brochure that Dordt College printed about this organ and that presents its principles very well:

"The instrument has a contemporary sound based on classic construction principles of northern Europe during the sixteenth to eighteenth centuries. These principles are: 1) tracker by key action, 2) slider wind chests, 3) free standing placement of the organ, 4) encasement for each division, 5) classical voicing using wind pressure appropriate for the space being served."

The text goes on to expand on each of the five elements. We will quote a few more sentences:

"Tracker action, with its completely mechanical linkage between the key and the pallet (pipe valve), gives the player the greatest possible control of the opening and closing of that pallet. Any sort of attack, from a smooth legato to a brisk staccato, are made possible in this way. The slider chest construction, with pipes of the same note with each division standing on a common channel, produces a precise attack and a cohesive sound.

Placement of the organ in a free standing position where it can speak directly results in an unforced, singing tone.”

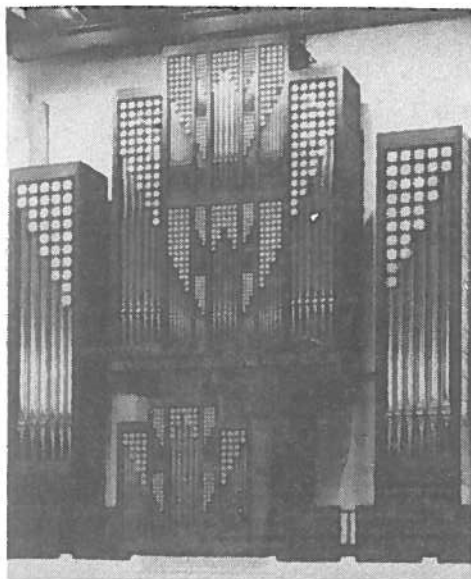
Also considering the year in which it was built (1979), a great instrument in many ways, also according to high (Dutch) standards.

The builder

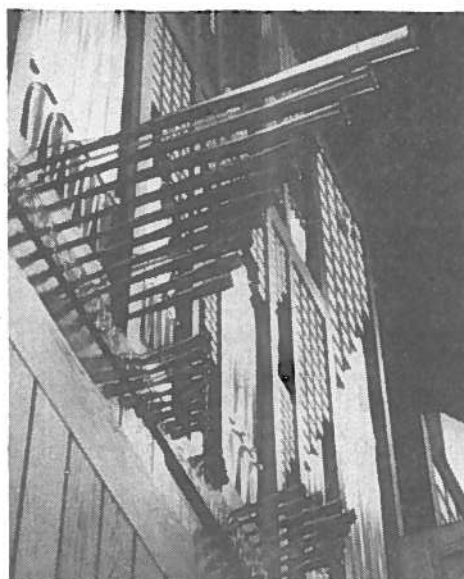
The Casavant company was founded in 1879 by Claver and Samuel Casavant. Their father Joseph had been building organs since 1837. He built 17 organs till 1866.

Since 1960, Casavant has built about 100 tracker-action instruments. The organ at Dordt Chapel is Opus No. 3360, counted from the start.

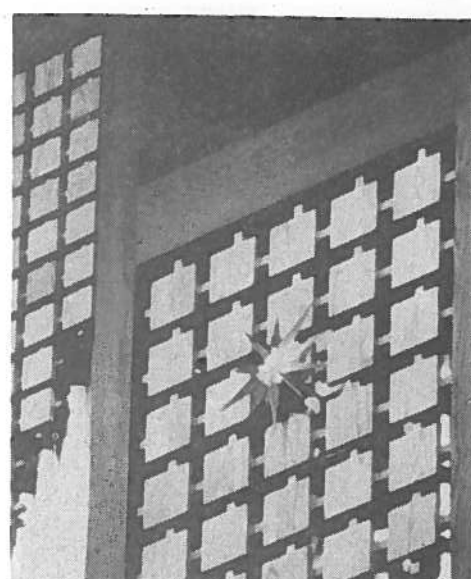
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Het Dordt College Casavant Orgel



De Spaanse trompet B' van het Casavant orgel (1979)



Detail van het snijwerk, met cymbelster

DISPOSITIE

Hoofdwerk		Bovenwerk		Rugwerk		Pedaal	
Praestant	16	Praestant	8	Praestant	8	Praestant	16
Octaaf	8	Voix celeste	8	Gedeckt	8	Octaaf	8
Holpijp	8	Baarpijp	8	Octaaf	4	Octaaf	4
Octaaf	4	Dwarsfluit	4	Roerfluit	4	Mixtuur	VI
Quint	2-2/3	Nasard	2-2/3	Octaaf	2	Bazuin	32
Octaaf	2	Fluit	2	Quint	1-1/3	Bazuin	16
Mixtuur	VI	Terts	1-3/5	Sexquialter	II	Trompet	8
Scherp	IV	Cymbel	III	Scherp	V	Cornet	2
Trompet	16	Hobo	8	Dulciaan	8		
Spaanse Trompet	8	Tremolo		Tremolo			
Vox Humana	8						
Cymbelster							

Couplers

Rugwerk/Hoofdwerk Bovenwerk/Hoofdwerk

Hoofdwerk/Pedaal Rugwerk/Pedaal Bovenwerk/Pedaal

de nodige speelhulpen voor het zelfstandig-zonder registrant- registreren niet ontbreken. Zo kan men 10 register-kombinaties van te voren vast leggen.

Een nadeel van de registermechaniek is dat deze elektrisch werkt. Er is althans een behoorlijke vertraging tussen het inschakelen van het register en het uiteindelijke verschuiven van de sleep. In een normaal speeltempo ($\text{♩} = 120$) bedroeg dit tegen de 2 zestiende noten.

Weer terug naar de dispositie. Bezien we het pedaal dan valt daar de Bazuin 32' op. Nu klinkt zowel de Bazuin 16' als de Bazuin 32' niet overweldigend fors en hard, maar wel bezitten deze beide pedaalregisters een soepele toon die overal prompt aanspreekt. Kortom twee tongwerken die fraai zijn te bespelen (en te beluisteren). Er was een citaat beloofd, dat komt nu: het stamt uit de folder die het Dordt College omtrent dit orgel in omloop heeft en het geeft helder de principes weer.

'Het instrument heeft een eigentijdse klank gebaseerd op de klassieke konstruktie-principes van Noord-Europa gedurende de zestiende tot achttiende eeuw.

Deze principes zijn: 1) mechanische speelmechaniek, 2) sleepladen, 3) vrij staande kas, 4) aparte kassen voor elk werk, 5) klassieke intonatie, die gebruik maakt van de winddruk die is afgestemd op de ruimte'.

Vervolgens gaat de tekst op elk van de vijf punten nog nader in. We citeren nog enkele zinnen:

'Mechanische traktuur, met haar rein mechanische verbindingen tussen toets en ventiel, geeft de speler de grootst mogelijke controle over het openen en sluiten van dit ventiel. Alle mogelijke aanslagmanieren, van een vloeiend legato tot een kort afstoten, worden zo mogelijk gemaakt. De sleeplade konstruktie met pijpen van de zelfde toonhoogte binnen elke sekte staand op een gemeenschappelijk windkanaal, staan voor een duidelijke aanspraak en een samenhangende klank.

De vrijstaande plaatsing van het orgel, waardoor men de toon direkt waarneemt, resulteert in een ongeforceerde zangerige toon'.

Zeker ook gezien de bouwtijd (1979) een in veel opzichten geslaagd instrument ook volgens hoge (Hollandse) normen.

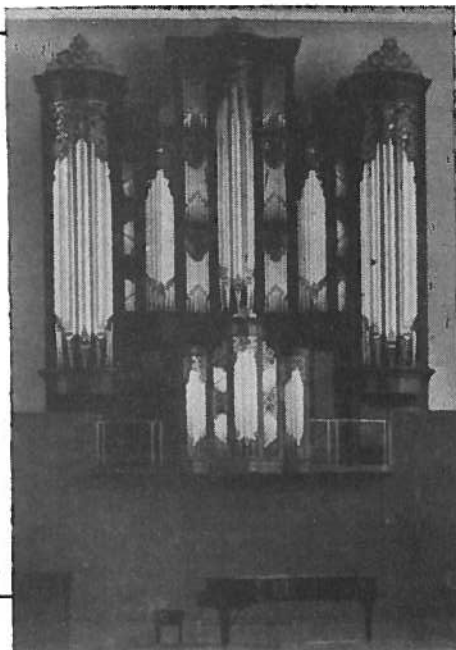
De bouwer

De fa. Casavant werd opgericht in 1879, door Claver en Samuel Casavant. Hun vader Joseph bouwde al orgels vanaf 1837. Hij maakte tot 1866 17 orgels. Casavant bouwde sinds 1960 ongeveer 100 mechanische sleeplade-orgels. Het orgel in Dordt Chapel is No. 3360 geteld vanaf de oprichting.

Invloed van toonaangevende orgelbouwers

In Nederland treffen we ook op orgelgebied een dichtbevolkt landje aan. Een dicht net van orgelbouwers omspannt ons orgelland. De kwaliteit van dit net varieert van hoogste kwaliteit, gewone kwaliteit en matige maar toch bruikbare kwaliteit.

De enkele orgelbouwers van hoogste kwaliteit hebben ook invloed op de kwaliteit van andere bouwers, immers een ieder kan zijn produkt spiegelen aan de, of een, kwaliteitsnorm. Komt bij dat 'adeldom verplicht' oftewel er zal door hoge kwaliteit



Dispositie

HOOFDWERK		BOVENWERK		RUGWERK		PEDAAL	
Prestant	16'	Bourdon	16'	Prestant	8'	Prestant	16'
Octaaf	8'	Prestant	8'	Quintadena	8'	Subbas	16'
Roerfluit	8'	Holpijp	8'	Gedekt	8'	Octaaf	8'
Octaaf	4'	Octaaf	4'	Octaaf	4'	Octaaf	4'
Quint	2 2/3'	Spitsfluit	4'	Roerfluit	4'	Nachthoorn	2'
Octaaf	2'	Nasard	2 2/3'	Octaaf	2'	Mixtuur	VI
Mixtuur	V-VI	Fluit	2'	Nasard	1 1/3'	Bazuin	16'
Scherp	IV	Terts	1 3/5'	Sesquialtera	II	Trompet	8'
Cornet disc.	V	Mixtuur	V	Mixtuur	IV-V	Trompet	4'
Trompet	16'	Tertscymbel	III	Kromhoorn	8'	Cornet	2'
Trompet	8'	Schalmei	8'				
Vox Humana	8'	Dulciaan	8'				

Anno 1974, D. A. Flentrop, Zaandam-Holland

Flentrop Orgel Conservatorium, Oberlin, Ohio, U.S.A.

orgelbouwers ook richting gegeven worden aan de inhoud van het orgelbouwwak, er zal kortom invloed vanuit gaan.

Er is een tijd geweest dat men vanuit Nederland ook een flinke invloed heeft gehad op de orgelbouw in Amerika. Met name Flentrop orgelbouw te Zaandam, heeft een respectabel aantal orgels in de Verenigde Staten geplaatst. D.A. Flentrop bouwde te beginnen met het imposante instrument in Seattle een grote reputatie op. In 1976 werd in de Duke Chapel, van de Duke University te Durham een 3 manualig instrument opgeleverd dat verwantschap heeft met het Van Logteren-Müller-orgel in de Grote- of Sint Bavokerk te Haarlem. (In de derde aflevering van deze artikelenreeks zullen we een instrument bespreken dat eveneens verwantschap heeft met het Müller-orgel uit Haarlem).

Ook in de staat Ohio bouwde Flentrop in 1974 een 3 manualig-orgel. In dezelfde staat werd in de Trinity Cathedral van Cleveland, Ohio, in de jaren tachtig een kleiner instrument, met houten frontpijpen gemaakt. Het is niet de bedoeling om deze lijst volledig op te sommen, maar om de

lezer enig idee te geven van de invloed die deze Hollandse nieuwbouw in de V.S. heeft uitgeoefend, zou het interessant zijn om alle nieuwbouw in de V.S. die werd 'geïmporteerd' eens in kaart te brengen. In dit artikel volstaan we met het tenslotte noemen van een belangrijke restauratie die D.A. Flentrop heeft uitgevoerd aan het orgel in de Kathedraal van Mexico, zie ook de afbeelding.

J.F. Nordlie Company

Een van de jonge Amerikaanse orgelbouwers die zich bezighouden met het bouwen van sleeplade-orgels is de in Sioux City (South Dakota) gevestigde John Nordlie. Dat bij het beschrijven van orgelbouwactiviteiten in de Verenigde Staten in beginsel steeds aangeduid moet worden of het mechanische sleeplade-orgels zijn die ze bouwen dan wel elektro-pneumatische wordt verklaard door het gegeven dat in de V.S. nog steeds zo'n tachtig(!) procent van de orgelbouw bestaat uit elektro-pneumatische instrumenten. Overigens vaak van een hoog nivo, maar het blijft jammer dat in onze ogen en oren zoveel vakmanschap

'verloren' gaat in een toch achterhaalde zaak, maar dit terzijde.

Er zijn in de V.S. momenteel orgelbouwers die het Europese nivo evenaren, sommigen zoals bijvoorbeeld John Brombaugh zijn niet alleen de evenknie maar overtreffen zelfs heden ten dage de Europese kwaliteit. Ook aan John Brombaugh zal nog meer aandacht worden besteed.

'Kort' nu het werk van John Nordlie.

Zoals bijgaande tekening van het te bouwen orgel voor St. John's Lutheran Church te Le Mars laat zien, zijn in de dispositie toch typisch Amerikaanse trekken te bespeuren.

Met name de al genoemde 'Electric Stop & Combination Action' de elektrische registerbediening en de setsers, maar ook een register als de Shawm 4', een tongwerk in het pedaal. Een Chimney Flute 8' is een roerfluit met gehamerd lood, evenals de Spindle Flute 4'. (Metalen pijpen worden besteld bij 2 Nederlandse pijpenmakerijen) In een volgend artikel nog enkele afbeeldingen van werk van deze jonge orgelbouwer.

Kathedraal Mexico-stad, Zuidorgel

ZUIDORGEL

2 klavieren, omvang C - d'''
pedaal , omvang C, D, E, F - H
36 bas registers
43 discant registers
6 pedaal registers

Anno 1736 José Nasarre

Anno 1975-1977 algehele restauratie Flentrop, Zaandam, Holland.

NOORDORGEL

2 klavieren, omvang C, D - d'''
1 klavier , omvang c' - d'''
pedaal , omvang C, D, E, F - H
35 bas registers
49 discant registers
6 pedaal registers

Anno 1695 Jorge de Sesma en Tibucio Sans

Anno 1734 ombouw en uitbreiding José Nasarre
Anno 1817 restauratie en uitbreiding José Perez de Lara

Anno 1975-1977 algehele restauratie Flentrop, Zaandam, Holland.



Guests

Date

Name and Address

Sept. 1993

Incredible! Outstanding organ -
magnificent auditorium! Wonderful
people!

May I come again, please!?
God bless you all!

Edwin Dancy

9 Mar 01 Wonderful instrument and People!!!

Michael Burkhardt

6 October 03 Thank for the welcome, the fine instrument
and the hosting of 90 singers!

John Feyer -

Guests

Date	Name and Address
7-7-83	George, Connie & Leonard Hugel - Thunder Bay, Ont.
7-27-83	Marilyn D. Mulder - Trinity Christian College, ^{Palm Heights,} Ill.
7-28-83	Shirley Bronsma, Calvin College, E.L. Mi.
8-22-83	Bruce and Alice Klanderman, Rochester, N.Y.
10-18-83	David Craighest, Rochester, N.Y.
3/3/84	Michel Jazayr CASABAT REIMS ST-HYACINTHE, Quebec, CANADA
3/3/84	Yves Champagne " " " " "
12/4/84	Klaas Mulder, Vloedijk 55, Kampen, Holland
22-8-88	Graham Steed Victoria BC
	Canada
22 September 1989	Gene Hancock, Saint Thomas Church Fifth Avenue,
	New York. Trumpet, wonderful instrument - a great joy to play!
29 Nov 89	Love from - thank you very much for having me here
	a great place

Dear Dr. Ringerwale and student

Thank you so much for letting
me play your magnificent instrument.

It is truly one of the finest organs I've
played - such a unique tonal design and
splendid action! I tried everything from
Sweetbird to Messiah and it sang
all with the most delicious poise and
grandeur. It's been an evening I'll
never forget

Soli Deo Gloria

Ed Levy