

total 87. Of course, even the corrected number does not account for the missing works found in the MD&G set.

I realize that Arthur Lawrence was not reviewing the Vogel set, but I believe it would be helpful to readers if he mentioned that Vol. 7 was one of the first recordings on the newly restored organ at St. Jacobi, Hamburg. I realize that Haig Mardirosian reviewed Vol. 7 very favorably for TAO and emphasized that fact, but that was back in February 1995.

BUXTEHUDE ORGAN WORKS

(not in the Harmonia Mundi Saorgin set)

MD&G¹ BuxWV

	Time		Time
3: 09	76	Mit Fried und Freud fahr ich dahin	8:15
1: 01	138	Praeludium in C	4:15
6: 14	154	Praeludium in B	1:21
6: 06	162	Praeludium in G manualiter	5:26
2: 04	164	Toccata in G manualiter	2:47
4: 03	167	Canzonetta in C	1:09
2: 13	169	Canzonetta in e	2:34
5: 04	170	Canzona in G	3:58
3: 03	171	Canzonetta in G	2:13
2: 09	172	Canzonetta in G	2:10
4: 11	173	Canzona in g	1:27
5: 14	175 ²	Fuga in C	3:57
6: 11	175 ²	Fuga in G	3:41
2: 06	177	Ach Gott und Herr	2:17
6: 13	179	Auf meinen lieben Gott	4:29
6: 02	204	Magnificat primi toni	3:43
3: 12	205	Magnificat nomi toni	2:50
2: 12	214	Nun lob, mein Seel', den Herren	3:20
2: 11	215	Nun lob, mein Seel', den Herren	2:09
6: 12	225	Canzonetta in a	1:58
5: 07	245	Courant zimble	8:00
5: 10	246	Aria in C	11:28
6: 03	249	Aria in a	5:18
6: 07	250	Aria "La Capricciosa"	10:13
		Subtotal	1:38:58
7: 04	139 ³	Praeludium in D - transponiert nach C	6:41
5: 13	141	Praeludium in C - überliefert in E	6:30
1: 09	143	Praeludium in d - überliefert in e	5:33
5: 08	146	Praeludium in g - überliefert in fis	7:15
5: 11	151	Praeludium in C - überliefert in A	5:23
4: 13	192	Herr Christ, der einig Gottes Sohn	3:04
		Subtotal	34:26
		Total	2:13:24

¹Volume and Track Number for the work in the MD&G Harald Vogel set.

²C in mean tone. G well-tempered. Neither version is in the René Saorgin set.

³The six underscored are duplicated in the Saorgin set in the original (well-tempered) key. Played here in mean tone in Vogel and at another location well-tempered.

J. ERNEST WELLS
Columbus, Ohio

MOVING?

For a change of address,
please notify us **eight weeks**
in advance

and authorize the postal service to forward second-class mail until the change is in effect. Only one duplicate issue can be sent out without charge. Replacement back issues may be purchased at \$4 each prepaid.

If you are not already a member of AGO, send your name and address to American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115. An application for membership will be forwarded immediately.

PLEASE PRINT NAME ABOVE

ADDRESS

(NEW IF FOR CHANGE OF ADDRESS)

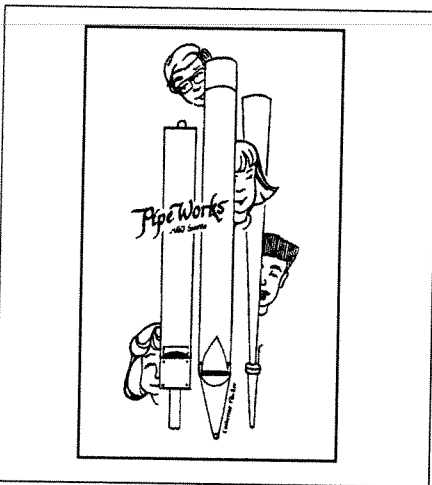
CITY

STATE ZIP CODE

PIPEWORKS

AN EDUCATION OUTREACH OF THE SEATTLE AGO CHAPTER

Ruth M. Caswell



Organists frequently expect others to come to them—to take lessons, to worship through music, and to participate in group demonstrations. Many of the current outreach projects also involve bringing children and youth to the pipe organ. PipeWorks, an innovative outreach project, does the opposite. PipeWorks takes the organ to intermediate-grade students to increase their interest in pipe organs and organ music.

PipeWorks integrates science, social studies, and music using a small, portable pipe organ as the medium for activity-based instruction. This small organ has exposed pipes and Plexiglas panels so students can readily see how the organ works. Placing a small organ in the classroom aids understanding, appreciation, and enjoyment of the instrument as well as helping students to understand concepts about sound (physical science), to understand how the culture of the past relates to current times (social studies), to develop an appreciation of music for the pipe organ (music), and to provide opportunities for exploration of the instrument. PipeWorks helps students understand concepts that are central to their educational curricula while meeting the outreach priority of the American Guild of Organists.

PipeWorks has been adopted by the Seattle AGO Chapter. Two PipeWorks projects for intermediate-grade students will be piloted in selected Seattle schools in the 1996-97 school year, with the support of the chapter and partial funding from the King County Arts Commission. AGO Seattle is seeking other pilot sites nationwide for the following year and will extend PipeWorks to other school sites within the Puget Sound area. Curricula for PipeWorks are in the process of development. Projections are that the curricula will be available for general use during the 1998-99 school year.

The curricula for a two-week instructional period emphasize sound, social studies, and music. Students learn about sound, specifically that vibrations produce sound, that pitch (frequency) is one of the characteristics of sound, and that organ pipes produce sound by vibrating the air inside the pipes. In social studies, students explore the lives of composers who lived in earlier times. A

composer, such as J.S. Bach, visits school for a day and helps students link the past to the present. Music activities include listening to and analyzing music from the appropriate period, composing with selected guidelines, and understanding the basic characteristics of the pipe organ. As they participate in these activities, students develop an understanding of music in relation to history/culture and in relation to sounds produced by the pipe organ.

The classroom instruction culminates in a student and parent event that permits all participants to experience the capabilities of a larger organ. Students are actively involved in this event through activities such as choosing the stops while the organist is playing and through various other activities following from the classroom instruction.

Pre-pilot activities included selection of a logo, meeting with teachers, and identification of resources. The PipeWorks logo appears on letterhead, envelopes, posters, T-shirts, and other publicity materials. The PipeWorks project director and the Seattle AGO Chapter representative met with the teachers six months prior to in-school implementation. The teachers were paid for their participation because they helped develop the curricula through their instruction and feedback and because meetings were held after school hours. Curricular resources for PipeWorks are supplied for the teachers and remain with the participating school. These resources include AGO materials (*A Young Person's Guide to the Pipe Organ* and *Pulling Out All the Stops*), materials from other outreach programs (Pops for Kids), equipment for hands-on activities, and music and organ artifacts for the appropriate periods. Corporate, chapter, and individual donations support these instructional resources. The teachers receive PipeWorks T-shirts, and the students get PipeWorks souvenirs.

AGO Seattle members assist in schools during the project. They represent the composer of the period, in full costume, and describe the composer's life and times. They also explain the pipe organ, and conduct music activities.

Students in intermediate grades are at an ideal age to learn about pipe organs. Their aesthetic tastes and abilities for lifelong enjoyment of music are frequently shaped at this age. Yet they have few, if any, experiences with pipe organs. PipeWorks will increase these students' awareness of and interest in pipe organs and associated music; broaden their knowledge of music, science, and social studies (all core curricular concepts); and enhance their understanding of the music and its relationship to learning in other disciplines.

Ruth M. Caswell is the project director for PipeWorks. She has a PhD in curriculum and instruction and a bachelor of music degree. Her experiences include direction of teacher education projects and organist positions. Inquiries about PipeWorks and PipeWorks pilot sites can be directed to her at AGO Seattle, P. O. Box 19740, Seattle, WA 98109-6740.