

THE NEW ORGANIST PIPEWORKS . . . WORKS!

Carole J. Wills

How can we interest young people in the pipe organ? This has been a crucial question with which every AGO chapter has had to wrestle. Now there is an answer! By sponsoring PipeWorks projects, AGO's official educational outreach curriculum, our Indianapolis Chapter is finding the responses of teachers and students both enthusiastic and rewarding. "How can we make sure you'll come back to our school next year?" the music teacher at our latest sponsored school asked. Other teacher responses were, "The children benefited from the guest speakers, the organ recital, and the science lessons. PipeWorks enabled us to pursue a scientific study of sound and become acquainted with the pipe organ. Very well organized curriculum!" We in the Indianapolis Chapter are convinced that PipeWorks is well worth the time and energy invested.

PipeWorks is a two-week integrated social studies, science, and music curriculum that uses a small portative organ as the medium for activity-based instruction with intermediate-grade students. In their classrooms, teachers and students conduct science experiments to discover concepts about sound. In music, they develop recognition of and appreciation for some of the organ music of J.S. Bach and César Franck, and in social studies, they learn about the culture of France and Germany in the 18th and 19th centuries. Large group presentations include an "Introduction to the Organ" session, visits by J.S. Bach and César Franck (a Real, Live Composer!), and a "Final Or-

gan Encounter" field trip to a local church. The credit for this excellent program goes to author Ruth Caswell of the Seattle AGO Chapter.

To begin our chapter's PipeWorks project, we first contacted Ms. Caswell at PipeWorks, AGO Seattle, P.O. Box 19740, Seattle, WA 98109-6740. She sent us a copy of the curriculum, so that we could become familiar enough with it to discuss it intelligently with prospective music teachers and/or principals. Our contacts for the fall 1997 project began the previous June, while our plans and contacts for the spring 1998 project began in October of 1997. This gave both the school and the AGO chapter time to make all the arrangements needed for materials and meeting dates. Our Educational Concerns Committee involved about 15 people in various aspects of planning and implementing the program: two co-directors, four presenters, three recitalists, a science materials coordinator and assistants, a photographer, and a publicity coordinator, as well as husbands and wives of chapter members. The total cost of our first PipeWorks project was about \$1,200, considerably less than projected. Our start-up costs were cut considerably by obtaining free used organ pipes (for the science experiments) from a church that was clearing away a collection of old pipes. Other financial support was obtained from our chapter's Endowment Fund, which had been established by a member, now deceased, for the advancement and educational promotion of the pipe organ.

Our own chapter members have

proved to be a rich source of information for the various needs of the PipeWorks project. A member with a photography hobby served as our photographer. Members with a flare for acting volunteered for the J.S. Bach and César Franck sessions. Others who had taught children in their churches offered additional video, book, and song materials. Helpful tips in locating the used pipes and our portative organ came through a member and local organbuilder, John Goulding of Goulding & Wood Inc. More recently, another member, Dale Caldwell, regional representative for the Schantz Organ Company, helped us obtain more flute, reed, and principal pipes for the science experiments. Other members helped put together the science materials and packets. Those of us working on PipeWorks are finding that it offers a new dimension to our friendships and professional goals in the Guild. But most importantly, it has helped us feel that we have a handle on preparing the next generation to appreciate the pipe organ. Maybe we're even influencing the musical future of the next Franck or Bach! We won't know for many years, but meanwhile we are bringing a new and richer cultural and educational experience to young lives, one school at a time.

Carole J. Wills is music minister and organist at John Wesley Free Methodist Church in Indianapolis, Ind. She holds a BA in music education from Greenville College, and a master of arts in religion from Trinity Evangelical Divinity School. She has taught public school music, piano, and organ.

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