

House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.'s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and is a member of the Alfalfa Club and the American Bandmaster's Association.

He must be a pretty dependable performer, used to playing under pressure.

The Marine Band may be a world away from the lives of most readers of THE DIAPASON, but it sure is a proficient ensemble with an undisputed ceremonial edge. (And they have a couple very snazzy buses!)

§
On April 29, 1962, President John F. Kennedy hosted a dinner at the White House for Western Hemisphere winners of the Nobel Prize. Addressing the guests, the President famously quipped, "I think this is the most extraordinary collection of talent, of human knowledge, that has ever been gathered together at the White House, with the possible exception of when Thomas Jefferson dined alone."

Last week, driving our sunburns out of Washington, we went on to Monticello, the home of Thomas Jefferson. Here is a magnificent homestead, beautifully preserved and presented, allowing us a glimpse into the life of a brilliant American. Jefferson was a statesman, politician, architect, musician, botanist, and who knows what else. Most fascinating was the presentation of the relatively recent (DNA-substantiated) revelation that Sally Hemings, one of Jefferson's slaves, was also his mistress, and that he fathered children by her. (When you're at the bookstore, ask for a copy of *The Hemingses of Monticello: An American Family* by Annette Gordon-Reed, winner of the 2009 Pulitzer Prize for History and the 2008 National Book Award for non-fiction.) We thought the tour guide who showed us through the house was uncomfortable having to talk about that.

Jefferson seems to have been a consummate control-freak. He designed every detail of the buildings and grounds—plenty of his architectural drawings are on display. On one, I read in his hand that the height of a Greek-inspired pediment was to be two-ninths its width. The vegetable garden, carpenter's shops, sawmill, nailery, even the kitchen were built according to his exacting specifications. He developed cisterns to collect rainwater by the ton, protecting household life against the dry Virginia climate, and an ice house that could store thousands of pounds of ice harvested from neighboring ponds during the winter, ice that lasted through the summer.

We lived for a while in Lexington, Massachusetts, the home of the American Revolution. As you might expect, the town is very history-conscious, and while living there I got interested in noting the parallels and differences between American colonial life and the concurrent life of society in Europe—while Mozart was prancing around Vienna in a powdered wig, the Minutemen were slinking along behind stone walls taking pot-shots at British troops. I thought I'd close by

comparing the life of Thomas Jefferson to the development of the music we love so much:

1743: Thomas Jefferson and Luigi Boccherini were born and Francesco Stradivari died. Handel's *Samson* received its first performance at Covent Garden. J. S. Bach was 58 years old.

1760: Jefferson entered the College of William and Mary, Luigi Cherubini was born, and Franz Joseph Haydn wrote his symphonies 2–5.

1770: Jefferson took up residence at Monticello, Beethoven was born, and Handel's *Messiah* was performed in New York for the first time.

1776: Jefferson drafted the Declaration of Independence, Charles Burney published *History of Music*, and Mozart composed *Serenade in D Major*, K. 250 (Haffner).

1779: Jefferson was elected governor of Virginia, and William Boyce died.

1784: Jefferson began diplomatic service in France, and Wilhelm Friedemann Bach died.

1791: Mozart died, Carl Czerny was born, and Beethoven became Haydn's pupil.

1796: Jefferson was elected Vice-President of the United States under John Adams.

1801: Jefferson was elected third President of the United States, and Haydn completed his oratorio, *The Seasons*.

1803: Jefferson commissioned the Lewis & Clark expedition and completed the Louisiana Purchase (paying about \$15 million for 828,800 square miles, roughly a third of the modern United States), and Adolphe Adam (*O Holy Night*) and Hector Berlioz were born.

1809: Jefferson retired to Monticello, Beethoven composed *Piano Concerto No. 5 in E-Flat Major* (The Emperor), Haydn died, and Mendelssohn was born.

1817: Jefferson designed and planned an "Academical Village" in Charlottesville, Virginia, the inception of the University of Virginia, and Rossini composed *La Cenerentola*.

1826: Thomas Jefferson died on July 4, extraordinarily coincidentally the 50th anniversary of the signing of the Declaration of Independence, Mendelssohn composed *Incidental Music to A Midsummernight's Dream*, and Carl Maria von Weber died.

1827: Beethoven died.

So Thomas Jefferson's life at the gracious home at Monticello spanned the life of Beethoven almost exactly. Interesting. ■

Notes

1. From Concert Program, *Marian Anderson Tribute Concert*, April 12, 2009, The Lincoln Memorial, Washington, D.C.

Check out classified ads and artist spotlights on THE DIAPASON website:

www.TheDiapason.com

On Teaching

by Gavin Black

More about pedals: looking at heels

This month I am returning to the subject of pedal playing, this time to discuss heel playing. I have some general thoughts to share with students, and a few practical suggestions and exercises.

It is interesting that the use of the heel in pedal playing is an artistic issue that has a history of lending itself to controversy, becoming a political and, almost, an ethical matter. I have had students come to me who believed—or who had heard—that it was out of the question to use heels in music written before a certain date: that is, essentially in Baroque music. On the other hand, I have heard students and others say that failure to use the heels in Baroque music could only be motivated by a pedantic insistence on academic correctness at the expense of artistic considerations. I once heard two musicians passionately agreeing with each other that "heel and toe" was the only way to play the organ, even though *neither of them was an organist!* I thought that this was—quite apart from the merits of the notion—a fascinating example of how ideas or ideologies can spread beyond their original home turf. It was also revealing how heated this discussion was and how angry (good-naturedly angry, as I remember it, but still angry) the two of them seemed at people who might disagree.

I have also had students come to me convinced that "heel and toe" pedaling is intrinsically legato, whereas "alternate toe" pedaling is intrinsically detached. (I'm not sure about the concept of "alternate heel"!.) In fact, alternate toe pedaling is usually capable of creating a full (even overlapping) legato. It has trouble doing so only in some patterns involving sharps and flats. It is *same-toe* pedaling (using the same toe on successive notes) that is inherently detached. Also, while heel and toe pedaling can often create legato—and sometimes in places where all-toe pedaling cannot—it is also true that the use of the heel is often most natural in detached situations, where the heel can be used without resorting to an uncomfortable foot position.

Stylistic authenticity

Questions about heel pedaling are bound up, as are many other technical matters, with questions of historical authenticity. These apply in several ways, of which the most prevalent is the above-mentioned concern about using the heel in older music. Questions of authenticity do arise in connection with later music as well, for example, whether a legato achieved using alternate toes is or isn't acceptable in music written by a composer who is known to have used, or explicitly called for, heels. Is it enough for the player's judgment—or that of a teacher or any listener—to conclude that the *effect* is suitable or perhaps actually identical to what the composer intended, or is it in some sense necessary (ethically, artistically) for the composer's technical suggestions to be followed literally?

It is certainly generally true that earlier organ playing probably made less use of the heels (short pedal keys, giving little room for the heels; relatively restricted use of sharps and flats, and of pedal scale passages; non-legato style attested through surviving fingerings, among other things) and later organ playing more (big and, eventually, "AGO"-type pedal boards; more sharps and flats and scale passages; legato style; the need, some of the time, to assign one foot to the swell pedal), though, as with so many issues, we do not know everything about the

Example 1



historical situation, and what we do know contains intriguing anomalies. These include, for example, the Schlick work *Ascendo ad Patrem* from about 1512, which has a four-voice pedal part clearly requiring the use of heels, and the (mid-to-late-nineteenth century) organ playing of Saint-Saëns, who apparently never used heels.

(If the one surviving pedaling by Saint-Saëns,¹ along with contemporaries' comments on his playing, were *all* that we knew about nineteenth-century organ playing, we would assume that Franck, Widor, Reger, and the rest all used only toes! If the Schlick *Ascendo* were the only surviving organ piece from before, say, 1610, we would assume that in the late Renaissance, multi-voiced pedal parts and heel-based pedal playing were the norm!)

When I was first getting interested in the organ in the early 1970s, I did not, for a long time—a year or two at least—become aware that there were these sorts of historical or musicological polemics—or such strong feelings—surrounding heel playing. I did absorb, however, the idea that it was more difficult to create clarity and precision with the heels than with the toes, and that, any concern for authenticity aside, a player has to be sure that heel pedalings in any given situation really work to create the desired effect. This is an issue with heel pedaling in a way that it is not with toes.

I recall hearing that Helmut Walcha insisted, with his students, that the famous pedal solo in Buxtehude's G-minor *Praeludium*, BuxWV 149, be played with all toes, the left toe moving up to play the off-beat F-sharps. (See Example 1.) The purpose of this was to achieve the greatest possible crispness and accuracy of timing, not necessarily to be historically accurate, although it probably was that too, or at least might well be. (Other players might use the right foot to play all of the upper notes—heel and toe—while the left foot remains in the lower half of the pedal keyboard rather serenely catching what might be called the melody of the passage. It is an interesting exercise to work the passage up both ways and listen to the difference(s) in articulation, timing, and pacing between the two.)

Anatomical issues

The fact that playing with the heel is, in general, harder to control with great precision than playing with the toe stems from the basic anatomical fact that the foot is hinged in a way that gives the toes more leverage, a better mechanical advantage. In other words, the heel is closer to the ankle than the toes are: simple, but very important for organ playing. To some extent, whereas the toes play a pedal key through the flexing of the ankle, there is a tendency for the heel to play a key by dropping the leg onto the key.

The approach to teaching pedal playing that I outlined in four columns in THE DIAPASON (November 2007–February 2008) relies on using the instinctive pointing gesture of the toes as a starting place for developing a strong kinesthetic sense of the pedal keyboard. It is mainly for this reason that the various strategies deployed there and the various exercises suggested do not include any work with heel. In spite of this, however, the approach laid out in those columns actually sets a student up to learn heel playing efficiently and with great security. This can happen best *after* the student has become truly comfortable with the techniques

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Example 2



Example 3



developed through that approach.

Each student—each player, in fact—has a somewhat different physique, which suggests a somewhat different physical orientation towards the pedal keyboard. Some people can more comfortably play off the inside of the foot, some the outside; some people can most comfortably keep the knees fairly close together, some people are more comfortable with the knees farther apart, and so on. The key to incorporating heel playing into this overall approach is to remind the student always to monitor and make decisions about the exact physical approach of the heels to the keys: which side of the heel for which notes, where on the keys the heels should land (perhaps different for each key or different depending on previous or subsequent notes), where the knees should be in relation to the feet in a given passage, etc. These are things that only the student can judge, since that judgment depends on how things feel.

Some practice exercises

The first step in practicing heel playing is to choose a simple passage—taken from a piece or written as an exercise—and to play some of the (appropriate) notes with heel, trying out different positions and placements along the lines mentioned above. It is by far the easiest to use the heels on a natural key that is being played just before or just after a sharp or flat, so it is best to start with such a passage. The Buxtehude quoted above is a good example. It is clear that, if the right heel is going to be used in this passage, it will be used on the G that is the second overall note and its reiterations. A student can try—slowly and keeping everything physically relaxed, as always—to play G–F#–G with heel-toe-heel, using first the inside of the foot, then the outside, letting the knee move to where it is most comfortable. (To play on the outside of the right foot the right knee will probably need to be farther out—to the right—than to play on the inside of the foot.) A player with slender feet might find that the center of the foot works. For most players, one of these configurations will be the most comfortable and should be practiced until it feels reliable. If more than one feels equally comfortable, then both, or all, should be practiced.

A short exercise like Example 2 can be used in the same way, again trying out different angles and positions for the feet and keeping track of what is comfortable. (Note that this, on its own, can well be played like Example 3. It is interesting to compare the differences in sound and feeling, if any, between the different pedalings. In the context of a longer passage, one or the other might be better or actually necessary.)

Here are two matching exercises for heel at the extremes of the keyboard. (See Examples 4 and 5.) Again, they should be tried with every different alignment of inside/outside and knees. The teacher can help the student remember what all the possibilities are, but only the student can tell for certain what is and what isn't comfortable. They should be tried both fully legato and lightly detached.

The well-known Vierne theme, from the *Carillon* from Op. 31, is an interesting one on which to try various different heel-based pedalings.² (See Example 6.) It is possible, while keeping this completely legato, to use alternate toes

Example 4



Example 5



Example 6



(left first) except for left heel/left toe going across the bar line. It is also possible, however, to make more extensive use of the heel, for example, using left heel on all of the C's and fitting the other notes around that. The student can try it a number of ways. For using this as a learning tool, it is crucial to remember to keep it slow and light.

Example 7 is a somewhat arbitrary heel-based pedaling for a scale. I'm not sure that I would use it in "real life," but it works as an exercise. The challenges

here are 1) to orient the left foot in such a way that the toe is aimed easily at the F-sharp after playing the D; 2) to reorient the left foot to execute the more difficult G–A with heel-toe; and 3) to move the right foot securely to the B after leaving the E.

In beginning to practice playing with the heels, as with any pedal practicing, it can be useful to practice separate feet, in the manner that I have discussed in earlier columns. In the above scale, for example, the right foot can practice mov-

Example 7



ing from the E to the B. Really what this means is practicing moving the right heel from the position in which it rests while the right toe is playing the E to the position in which it (itself) plays the B, while turning the foot so that the toes are poised to play the C-sharp. This is a bit more abstract than moving the toe of one foot from one note to another, but equally subject to being analyzed and practiced systematically.

Students themselves, and their teachers, can create little exercises like this, and can extract bits of pieces with which to try out the use of the heel. I want to reiterate that the key to integrating heel playing comfortably into pedal playing is to **pay attention to—and make choices about—the position and angle of the feet as they address the keys.** This should be done, in the manner discussed at length in my earlier columns, without any particular preconceptions. It is in the end up to the student to determine what is comfortable and what works. The teacher can certainly make suggestions, and can help evaluate the

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Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at <gavinblack@mail.com>.

Notes

1. See Rollin Smith, *Saint-Saëns and the Organ*, Pendragon Press, 1992, p. 186.

2. This was written to be played either in the hands or in the feet.

Music for Voices and organ

by James McCray

A variety pack of choral settings (Leadership takes new directions)

Variety's the source of joy below, From whence still fresh revolving pleasures flow.

In books and love, the mind one end pursues, And only change th' expiring flame renews.

John Gay (1685–1732)
On a Miscellany of Poems

Although the focus is not on musicians, an interesting book about leadership is *Certain Trumpets: The Call of Leaders*, by Garry Wills. Since church choir directors are leaders, this book, which describes styles of leadership from King David to Franklin Roosevelt, may offer tips on how to accomplish things with differing groups of people. Church choirs clearly are a mixed bag of personalities! Being an effective leader is often a subtle role when volunteer groups are involved. As Wills says, "Any person who affects others is a leader." Church choir directors need not only musical skills to improve performance—their success is often dependent upon motivation. One important motivator is giving the choir and congregation a diverse repertoire of weekly music that inspires and fascinates them. The church choir that presents the same musical style each week is not bringing their singers or listeners new insights into their beliefs. Exploring new vistas of music refreshes the singers and the congregation.

Old and very wise Heraclitus long ago pointed out that we can't step into the same river twice. Texts in the service are usually predetermined; some are fixed, some vary each week. Music choices should be based on these texts, so it is in the *style* of the music where flexibility occurs. The creative director chooses music that brings a new perspective to

the service to help engage the congregation and choir. If the music the choir performs each week is primarily in only one style, then directors are urged to branch out in the coming year; order some new music that expands their musicality and bring them new challenges that results in growth. The period between June and September is a perfect time to review your musical choices of the past year. If the music the choir performed is primarily in one style, then choose some anthems or Mass movements that are somewhat unusual. Your choir and congregation will respond favorably to the expanded repertoire.

To musicians, John Gay is best remembered for his monumental work, *The Beggar's Opera*, which in the Baroque period did much damage to the old, comfortable style of operas at that time. That work helped usher in a more popular (and bawdy) vein of stage entertainment; the fickle public turned away from the more formal operas, while attendance at these "pop culture" venues soared at the box office. However, Gay was also a poet, and worldly wisdom in the quote at the top of this column could also include music with "books and love" as a need for "revolving pleasures." To that end, the reviews this month feature a wide range of choral settings, from a jazz Mass to a quiet Vesper service. Be the leader that the choir needs and challenge them to new types of literature in the coming season.

Missa Jazzis, Joe Utterback. SATB, trumpet, soloists, and piano, Jazzmuze, Inc., 2008-303, \$70 includes flat sheets for duplication of choral score and all materials in bound score for conductor and performers (M+).

All Mass movements are used, with the addition of Introit, Lacrimosa, and Alleluia movements. The trumpet part is soloistic with rapid passages and glissandi. Some choral divisi, but a large portion is in unison or two parts; the tenor part is written in bass clef. The piano part is notated with many jazz chords and driving rhythms in the left hand. The text is in Latin. This is exciting music, with several sections that are very sensitive. Recommended for adventurous church choirs.

Missa Semplice, Sandra Milliken. SATB unaccompanied, Edition Peters, EP 7912, \$2.95 (M+).

There is no Credo movement, but all other Mass movements are included in this Latin setting. The Kyrie opens in a chant style with note heads in a free rhythm; eventually the music develops into a four-part texture. The movements

are brief, with a total performance time under six minutes. Some dissonance is used, and choral passages often move in parallel fourths. This is an interesting setting that, while somewhat difficult, will require a solid church choir for an unaccompanied performance.

Vespers (A Service of Evening Prayer), Carla Giomo. Unison, one handbell, piano, and optional flute, GIA Publications, G-5252, \$15.00 (E).

The work is divided into three movements: Procession of Light, Evening Thanksgiving, and Blessing. The solo handbell is sounded from the back of the church for the procession. The music is easy, and the congregation sings some responses. Sections within movements include An Evening Hymn, Psalm 141, the Magnificat, and Litanies. This is a simple setting of gentle music for an entire service.

Gospel Hosanna!, Jack Schrader. SATB and piano, Hope Publishing Co., C5569, \$2.05 (M).

This happy and rhythmic setting has a very active piano part in a bluesy, gospel style. The music is not just for Palm Sunday as the text repeats "Blessed is the one who comes in the name of the Lord." Sometimes the women divide into three parts, but most of the singing is in a four-part texture; the tenor is notated in the bass clef. This lively, joyful anthem will excite the congregation and choir.

Hallelujah, Georg F. Händel, arr. Klaus Uwe Ludwig. SATB, organ, and trumpet, Breitkopf & Härtel, BP 5313, €15.00 (M+).

This arrangement, in German, of the famous *Messiah* movement has the organ part on three staves. There is a separate trumpet part that generally follows the first trumpet part in the original. The value of this arrangement is the condensation of the orchestral music into a solid organ version; with the addition of the trumpet, the music has a bold spirit.

A Call to Silence, Craig Courtney. SATB and piano, Beckenhurst Press, 1668, \$1.75 (M-).

Using a tender, contemplative text from Pamela Martin, this quiet anthem has the choir parts on two staves above sustained piano chords at the opening. Later, the piano accompaniment turns into rapid passages in alternate hands as an outgrowth of arpeggios. Most of the choral music is easy, with brief movements of unaccompanied singing.

Thanks Be Unto You, Godwin Sadoh. SATB and piano, Wayne Leupold Editions, WL 10070, \$1.85 (E).

This Nigerian choral anthem has both English and Nigerian texts. The music is mostly unison above a sparse, yet bouncy, rhythmic accompaniment. It is particularly useful for youth choir on international Sundays.

Of Faith and Freedom, Joseph M. Martin. SATB and keyboard or chamber orchestra, Harold Flammer of Shawnee Press, GA 5103, \$7.95 (M).

This six-movement setting has options for use in church services or civil gatherings. There are appropriate texts for each type of performance that are to be read by a narrator prior to the musical performance of each movement. The cost of the orchestra parts is \$250, but most church situations would use keyboard and read from the choral score. The choral parts are not difficult, with numerous unison passages. It is also suggested that the work may be presented with period costumes.

Book Reviews

The Brebos Organs at El Escorial. James Wyly and Susan Tattershall. Organ Historical Society Press 2007, Book9234, 243 pp., \$39.95, <www.ohscatalog.org>.

This book on the magnificent organs built in the 1580s by Gilles Brebos at El Escorial, the planning of which included his contemporary the great blind organist and composer António de Cabezon, is indeed a labor of love by two internationally renowned experts on every aspect of the development of the Iberian organ, including its construction and also its repertoire. The main part of the book is a bilingual version of the 43 folios of the *Declaración de los Organos que Hay en El Escorial*, probably compiled within a few years of the completion of the four largest instruments of the nine or so installed there, but just possibly after the death of Philip II in 1598; it is a great shame that nothing survives today apart from the beautifully gilded cases. This highly informative document provides details not only of the magnificent organs themselves, monuments to Flemish rather than native Spanish traditions, but also of the playing and of the Divine Offices as they were practiced, including comprehensive registrational combinations and comments thereon; however, the document contains not only confusing phrases from a linguistic standpoint, including Italianisms in a Spanish document, but also highly improbable assertions. Previous efforts to analyze these discrepancies have led to conflicting opinions, and the authors felt that there was a cogent need to re-examine and reconcile the information.

The book opens with a note on the orthographic conventions employed; given that many English-speaking organists are unfamiliar with Spanish stop names, there follows an essential Glossary of Stop Names that also includes a few terms rendered from Spanish into English, an introduction to the building of the monastery, the Brebos family, and the location of the organs. Four plates give reconstructions of the original appearance of the façades and the possible interior layout of the transept and choir organs.

On pages 26–187 the left-hand pages present a clear facsimile of the original, the right-hand side a translation into English. Here we find highly detailed information on the organs and the stops, with suggestions on registrational possibilities. There is also advice on tuning, cleaning and repairing the pipes, and how to ensure that the tuner has not made off with some pipes! Of great interest are the paragraphs on folios 11–16, giving the pitches for both polyphonic pieces and for plainchant and the comprehensive listing of the hymns set for Sundays through the church year.

The second part of the book presents answers to six major issues raised by the document, including the range and pitches of the pedal divisions of the transept organs (the document attributes no fewer than forty-one notes!), the manual

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