



Andover

NEWSLETTER
2014

ORGAN COMPANY

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There Once Was an Organ on Nantucket

Situated in the Town of Nantucket's Historic District, St. Paul's Episcopal Church is a dignified Richardsonian Romanesque style building with pink granite walls and brownstone trim. The gift of a wealthy summer resident in memory of her father, the 1902 building is noted for its six Lewis Comfort Tiffany windows – five in the apse depicting island wildflowers and a large 3-paneled "Water of Life" window at the west end. In 2012-14 the congregation undertook a \$2 million church renovation project which included the construction of an accessible entrance wing in matching stone and style, a renovation of the basement parish hall facilities and a rebuilding of the organ.

The St. Paul's organ, a 2-manual 1902 Hutchings-Votey tracker, Opus 1473, was originally 9 ranks. In the late 1960s it was enlarged and tonally altered in the Neo-Baroque style by an island builder. Further additions took place in 1971 and 1985, bringing the organ to 15 ranks. After all these alterations and 111 years of service it was in need of a comprehensive rebuilding. In October 2013 we removed the entire organ to our shop.

Tonally, the objective of this rebuilding was to restore the organ's original warm, dignified sound while increasing its tonal resources. It received 5 new ranks of pipes: 2 $\frac{2}{3}$ ' Twelfth and 2' Fifteenth in the Great; 8' Trumpet and 8' Celeste in the Swell; and a full-length wooden 16'-8' Trombone in the Pedal. All the existing pipes were cleaned, repaired and re-regulated. The Great Mixture was reduced from four ranks to three and considerably softened. The instrument now has 19 ranks.

All the mechanical parts were restored, repaired, or replaced in order to return the organ to like-new condition. The Hutchings reservoir, which had been reduced to one set of ribs, was reathered and restored to its original double-rise configuration. A new silent blower was installed in the organ chamber. A Hutchings-style tremolo was provided to replace the long-missing original.

The two manual slider/pallet windchests, the swellbox and the organ's structural frame were rebuilt to accommodate the additional ranks of pipes. The stop action was redesigned, as was the Swell key action. A new Pedal action and mechanically duplexed slider/pallet windchest and were built to enable the Pedal Bourdon and Trombone ranks to each play at 16' and 8' pitches.

The console keydesk and terraced stop jambs were widened to accommodate additional stop knobs. We replaced the 1960s European style drawknobs with vintage oblique-faced rosewood and ebony knobs with engraved inset labels. We also built a new hinged console cover/music rack in the Hutchings style and provided LED music and pedal lights. The oak casework was refinished and the facade pipes repainted a warm gold color.

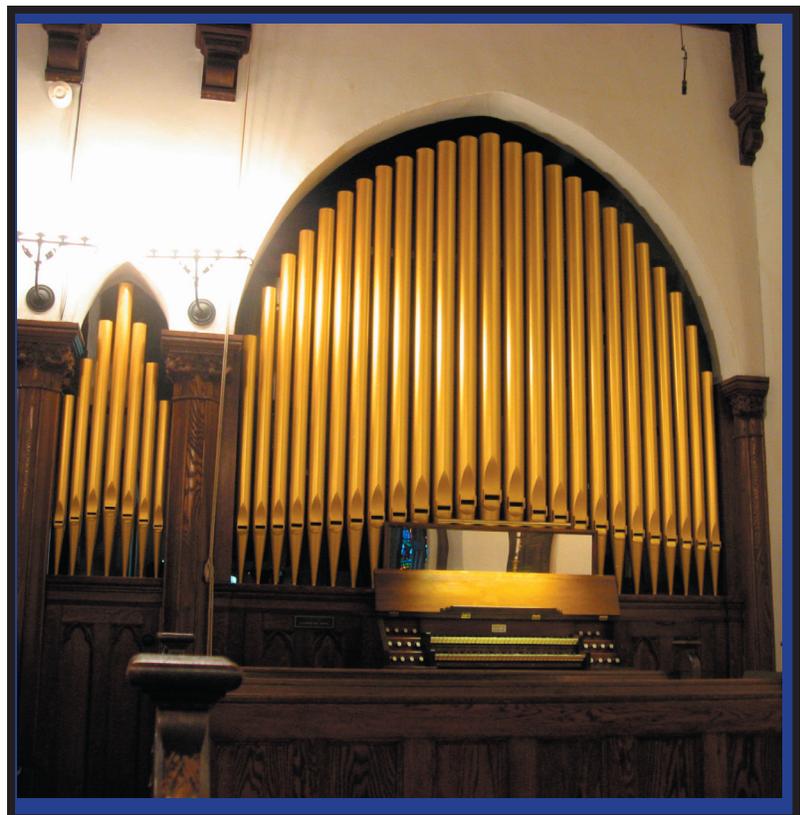
The organ returned to the island in early May 2014. Following the Mothers Day Sunday Eucharist, parishioners unloaded all the parts into the church in less than an hour! Ryan Bartosiewicz,

Andy Hagberg and Project Manager Matthew Bellocchio, erected the instrument during the next two weeks. Robert Newton, Don Glover and Ryan Bartosiewicz did the tonal regulation in the following weeks. Other Andover people who worked on this project were: Al Hosman, Ben Mague, Tony Miscio, Fay Morlock, John Morlock, Jonathan Ross, Craig Seaman and David Zarges.

The rebuilt organ resumed its duties on Memorial Day weekend and was unveiled to the Nantucket musical community in a candlelight concert on August 6th played by Washington, DC organist J. Reilly Lewis and St. Paul's organist Ann Colgrove.

For those expecting a Nantucket limerick, here's one in French:

Il y avait un orgue à Nantucket
en état à peu près en déchet.
Il fut rénové
et ré-harmonisé.
Il chante maintenant et rien n'y cliquette!



St. Paul's organ, a 2-manual 1902 Hutchings-Votey

See stoplist on page 2

St. Paul's Episcopal Church, Nantucket

Andover Opus R-55D, 2014 Stoplist

Manual Compass: CC-c⁴ (61 notes)

Pedal Compass: CC-f¹ (30 notes)

GREAT:

- 8' Open Diapason
- 8' Stopped Diapason
- 4' Principal
- 4' Chimney Flute
- 2-²/₃' Twelfth
- 2' Fifteenth
- III Mixture

SWELL

- 8' Viola
- 8' Celeste
- 8' Stopped Diapason
- 4' Flute
- 2-²/₃' Nazard
- 2' Principal
- 1-³/₅' Tierce
- 8' Trumpet

PEDAL

- 16' Bourdon
- 8' Flute (ext Bourdon)
- 16' Trombone
- 8' Trumpet (ext Trombone)

COUPLERS

- Swell to Pedal (drawknob)
- Great to Pedal (drawknob)
- Swell to Great (drawknob)
- Swell to Great 4' (hitch-down pedal)

MECHANICAL PEDALS

- Great to Pedal Reversible
- Tremolo

First Unitarian Universalist Society of Middleboro, Massachusetts. In

summer 2014, Robert Newton, Peter Rudewicz, Ryan Bartosiewicz and Jonathan Ross repaired the manual windchests and keyactions on the 2 manual, 9 rank 1890 Woodberry & Harris organ at the First Unitarian Universalist Society in Middleboro. The work consisted of repairing sponcil cracks in the windchests, recovering the pallets, rebushing the keyboards and re-nutting the pedal couplers. The key action backfalls, which are mounted on individual flanges instead of being dadoed into the usual single backfall rail, were repaired and rebushed. The work was completed in time for a special service on October 19 marking the congregation's 125th anniversary.



Jonathan Ross and Bob Newton in the bowels of Middleboro U-U Society's organ

largest pipes of the Pedal 32' Contra Bourdon.

In anticipation of the AGO 2014 National Convention in Boston, Leo Abbott asked us to provide replacements for the missing pipes of the Choir 8' Rohr Flöte. The pipes still existed in 1979 when Thomas Murray recorded the organ for his *E. & G. Hook - The Recorded Documentary of a Great American Organbuilder: (Vol. 2) The Boston Masterpieces*. However, when we started maintaining the organ in 2010, there were only the stopped wooden bases and the five largest metal pipes remaining, stacked under one of the reservoirs. Fortunately, the Cathedral organ is the "older sister" to Opus 828, the 1876 Philadelphia Centennial Exposition Organ, now at St. Joseph Cathedral in Buffalo, which we restored in 2001. Since both instruments were scaled for large rooms and both had an 8' Rohr Flöte on the Choir, we used the Buffalo pipe dimensions to recreate the missing Boston pipes. The new pipes were made by Januz Lasota, voiced by our Tonal Director, John Morlock, and installed in the organ just in time for the AGO convention.

On Sunday afternoon, October 26, Thomas Murray played the 25th Annual Organ Benefit Recital on the Holy Cross organ. The Rohr Flöte sounded exactly as it did in his documentary recording, 35 years earlier. As Yogi Berra would have said, "It's déjà vu all over again".

A Rohr Flöte Restored!

In 2010 we assumed the care of the historic 101 rank 1875 E. & G. Hook & Hastings organ, Opus 801, at Boston's Cathedral of the Holy Cross, following the death of Richard Lahaise, whose family had maintained the organ for four generations. Under the leadership of Leo Abbott, Cathedral Music Director and Organist since 1985, we have been restoring selected components as funds become available. In 2003 we upgraded the organ's electrical systems and built a new console, patterned after the missing original. In 2011 we repaired the



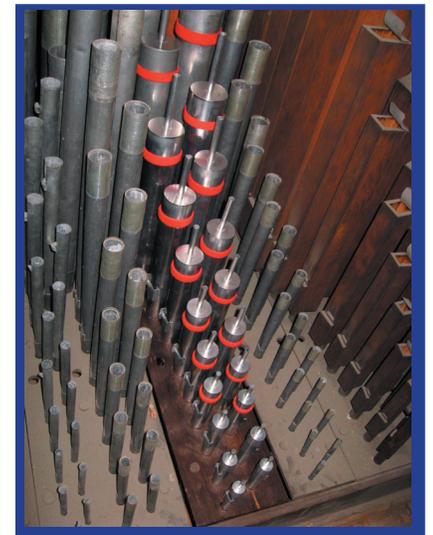
The Congregational Church of Amherst New Hampshire

In Summer 2014, John Morlock and Andrew Hagberg made improvements to the 1871 Wm. Johnson & Son, Opus 342, at the Congregational Church of Amherst, New Hampshire. The instrument, originally built for the Baptist Church of Brattleboro, Vermont, was moved to the Methodist Church in Melrose, New York in 1906. It was acquired by the Amherst church in 1961 and installed there by church volunteers in 1963.

To improve the winding we provided a new, larger blower and fitted large winkers on the manual chests. We also installed a new 30 note flat Pedalboard in place of the 27 note original, adding keyactions and pipes for the three additional notes. To make things more comfortable the new pedalboard was recessed into the console in modern position and the swell pedal, formerly off to the right was relocated to the standard center position.

Shortly after the new pedalboard was installed Michael Havey, the church's organist, posted a picture of it on the Facebook Organists Group with the following commentary:

From the gospel according to Johann Sebastian - And lo, the angel of the Lord came upon Organist, and he was sore afraid. And the angel said unto him, "Fear not, for behold, I bring you tidings of great joy. Ye shall find thy new pedalboard installed in the organ." As the angel departed, Organist said unto himself, "Let us go and see this thing which is come to pass." And when he had seen the pedals, Organist was greatly rejoiced and made his joy known abroad.



Boston's Grand Old Girl gets her Rohr Flöte back

Saint John's Seminary Brighton, Massachusetts

We are currently rebuilding the 1902 Hook & Hastings organ, Opus 1833, for the chapel of St. John's Roman Catholic Seminary in Brighton, Massachusetts. In June 2013, we removed the entire organ except the case, which is part of the architectural woodwork, to our shop. Ben Mague, Andover's President, is the Project Manager.

Saint John's Chapel, designed by the Boston firm of Maginnis, Walsh and Sullivan, was begun in 1899 and first used for services in 1901. The Italian Romanesque style chapel's vaulted ceiling and oak and marble paneling impart a warm and sonorous acoustic. The elaborate painted wall and ceiling decorations were done by Gonippo Raggi (1875-1959), an Italian artist who provided murals for many important Catholic churches and institutions in the United States.

After nearly a century of use and dry winter heating, the organ was beset by a number of problems. The slider chests, with their original 1902 electro-pneumatic pulldown actions, developed multiple ciphers and dead notes. In 1946 the original Hook & Hastings console was replaced. Ten years ago, when the instrument became unusable, the console was removed and a one manual tracker put in its place to serve as a temporary instrument until the Hook & Hastings organ could be rebuilt.

In our rebuilding, the instrument will be enlarged from 2 manuals and 18 ranks to 3 manuals and 34 ranks. We will retain all the original pipework and add a number of new stops to expand the organ's tonal resources. The Great and Swell slider chests are being rebuilt and a new one constructed for the added Choir division. All three chests will have new electric pulldown magnets and slider motors.

The oak casework will be cleaned and the top section, added in 1946, will be stained to match the lower portion. The case pipes will be repainted with a new decorative motif, designed by Marylou Davis to harmonize with the Gonippo Raggi paintings.

We have built a new, solid white oak console shell with curved drawknob terraces in the style of the long-gone Hook & Hastings original. This reproduction console will have state of the art components including a Solid State Organ Systems *Organist Palette*, which will permit organists to program the piston combinations and sequences remotely with an iPad. Reinstallation and tonal finishing will take place during the summer months and be completed for the start of the 2015-16 academic year.



Console Shell for St. John's Seminary

SOME SMALLER PROJECTS

First Parish in Bedford, Massachusetts. We cleaned and rebushed the pedalboard, rebuilt the tremolo and altered the case panels for improved access.

St Mary's Catholic Church, Holliston, Massachusetts. We cleaned all the reeds and renovated the keyactions and couplers of the 2-manual 1906 Hutchings-Votey, Opus 1594, at St. Mary's. The instrument, originally in St. Mary's RC in Southbridge, Massachusetts, was rebuilt, enlarged to 23 ranks and moved to Holliston by Kinzey-Angerstein in 1978.

Hopewell Reformed Church In late Summer 2014 we renovated the keyaction of the 2-manual 1904 Emmons Howard organ in the Hopewell Reformed Church in Hopewell Junction, New York, 12 miles southeast of Poughkeepsie. We repaired, rebushed and releathered the manual keys; cleaned and adjusted all the keyaction squares; replaced all of the deteriorating leather nuts and felt punchings in the action; and made new linen end wooden trackers to replace the deteriorating originals. We also repainted and rebushed the ebonized stop jambs, key cheeks and nameboard. The components were reinstalled in late October.

"Thanks so much for all of [your] hard work. It is much appreciated. The action is very even and pleasant. Many folks in the congregation commented favorably on [the] repainting of the stop jambs, etc. and of course commented on the fact that all the keys are at the same height! No gap-teeth anymore!" Wesley Joseph, Organist - Hopewell Reformed Church

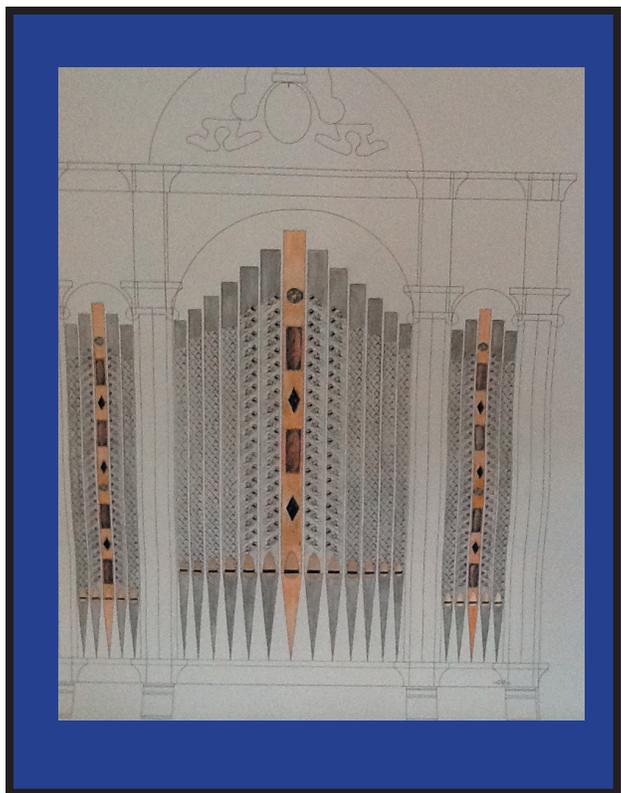
Reservoirs The following churches had their reservoirs or schwimmers releathered during 2014:

St. Mary of the Assumption, Dedham, Massachusetts

1897 Hook & Hastings, Opus 1797 - 2/30

Church of the Messiah, Woods Hole, Massachusetts

1889 Hutchings/1965 Schlicker - 2/19



Marylou Davis' design for St. John's case pipes

A New Organ for an Old Meetinghouse

First Parish in Wayland was founded by a group of colonists who settled near the east bank of the Sudbury River in 1638. The first meetinghouse was built two years later. The town, originally known as Sudbury Plantation, was renamed Wayland in 1835.

The present 1814 meetinghouse, the fifth in the church's history, was modeled after designs of Federal period Boston architect Asher Benjamin. Viewed today from the old Boston Post Road, the meetinghouse, with its long row of carriage sheds to the east, looks much as it did in 1814. Together, they form a picturesque focal point for the Wayland Center Historic District.

The church embraced the Unitarian doctrine in 1825. From 1839-1840 and 1848-1865, its minister was Edmund Hamilton Sears, a prominent writer and social reformer. His well-known carol text, "It Came Upon the Midnight Clear," was first sung at the church's 1849 Sunday School Christmas celebration.

The first organ, "a small second-hand organ with false wooden pipes in front and having three stops," was bought by subscription in 1831. The second organ, a one manual, nine stop E. & G. G. Hook, Opus 402, was installed in 1866.

The third organ was a second-hand 2 manual Estey organ, Opus 1082, originally built in 1913 for the Bethany Baptist Church in Wilmington, Delaware. It was moved to Wayland sometime after the Bethany Church merged with another and sold its property in 1931.

In 1962 the church installed its fourth organ, a 2 manual, 14 rank Rieger *Salzburg Model*. This instrument had a functional Modernist case, a Neo-Baroque stoplist, bright voicing and no expressive division. It served the church for 51 years, playing its last service in November 2013, before being sold and shipped to Colorado.

In anticipation of the meetinghouse's 200th birthday in 2014, the church laid plans to make all their buildings ADA compliant, construct a new wing to connect the meetinghouse with the parish house behind it, and commission a new organ for the sanctuary. Many church members expressed a wish that the new organ not obscure the Palladian window on the rear wall of the gallery. All of the organs since 1866 were guilty of this cover-up, due to the gallery's semi-elliptical rear wall. The only practical organ placement with such a floor plan was in the center. The church solicited proposals in 2012 from several prominent tracker organ builders. Andover's design, which split the organ into two halves, was the only one which accommodated, rather than covered, the Palladian window.



First Parish Church • Wayland, MA

At Andover, we take great care to design the look of each instrument to complement the architecture of its surroundings. For Opus 118 we drew inspiration from the elegant cases of Thomas Appleton, Boston's renowned Federal Period organbuilder. Appleton's cases featured a tall center tower with shorter outer towers. Between the towers were flats of pipes with top moldings rising in graceful elliptical curves to the center tower. To split this design we used two tall central towers to frame the center window.

Opus 118 is housed in two mirror-image, white-painted cases which flank the Palladian window. Because of the semi-elliptical rear wall, the cases are angled to conform to the depth of the wall behind them. Thus, the outer front corners of the tall towers are three feet back from the plane of the outer corners of the short towers. This case arrangement, and the raised platform we built to cover the tracker runs, creates a central seating area for over twenty choir members and envelops them with the sound of the organ. There is ample room at the sides of the platform for instrumentalists and a grand piano.

The Great division is in the left case and the Swell in the right.



Andover Opus 118 Stoplist

GREAT

8'	Open Diapason	58 Pipes
8'	Chimney Flute	58 Pipes
4'	Octave	58 Pipes
2 2/3'	Twelfth	58 Pipes
2'	Fifteenth	58 Pipes
II	Mixture	prepared

SWELL

8'	St. Diapason	58 Pipes
8'	Salicional	58 Pipes
4'	Flute	58 Pipes
2'	Principal	58 Pipes
8'	Oboe	58 Pipes
	Tremolo	

PEDAL

16'	Subbass	32 Pipes
8'	Flutebass	12 Pipes
	(Ext. Subbass)	
4'	Choralbass	12 Pipes
	(from Gt. 8' Open)	

COUPLERS

- Swell to Great
- Great to Pedal
- Swell to Pedal

Massachusetts • Opus 118 - 2014

The Pedal Bourdon and Principal ranks are divided diatonically between the two cases. The 48 polished tin façade pipes comprise the lowest 24 notes of the Great 8' Principal and the Pedal 4' Choral Bass. To save space and effectively project their bass tones, the low 24 pipes of the 16' Bourdon form the outer walls of the four towers, with their mouths facing outward. Their trebles are behind the cases.

The detached console has an oiled mahogany keydesk. Its low profile permits the organist to easily see and direct the choir. The rosewood drawknobs, with 19th century-style oblique heads with inset engraved labels, are arranged in stepped terraces. The center-pivoted manual keys have bone-covered naturals and ebony sharps.

The manual key action is mechanical, as are the couplers and the swell mechanism. The two divided Pedal ranks are on electro-pneumatic offset chests. The stop action is electric, with a 10-level Solid State Organ Systems combination action.

Opus 118 was unveiled at an open house at the Andover shop on February 8, 2014, attended by over three hundred people. It was installed and tonally finished the following month. On Palm

Sunday, April 13, 2014 the instrument was premiered to the congregation in a special morning service which featured a performance of Hadyn's *Great Organ Mass No.5 in E flat major (H. 22/4)* for soloists, chorus, organ and orchestra, conducted by First Parish Music Director Pauline Oliver.

All who have seen and heard Andover Opus 118 agree that it is a very appropriate musical and architectural addition to the 1814 meetinghouse. The church's decision to replace a stock-model organ with a new instrument, custom designed and voiced for its particular space, is a testimony of First Parish's ongoing dedication to fine church music and its continued appreciation of the pipe organ repertoire.

Those who worked on Andover opus 118 were: were Ryan Bartosiewicz, Matthew Bellocchio, Anne Doré, Michael Eaton (designer), Donald Glover, Al Hosman, Lisa Lucius, Benjamin Mague (Project Manager), Tony Miscio, Fay Morlock, John Morlock, Donald Olson (contract negotiations, case design), Jonathan Ross, Craig Seaman, David Zarges and Jay Zoller (initial concept drawing.)

Church of the Pilgrimage Plymouth, Massachusetts

In summer 2014 we rebuilt the 3 manual console of the 55 rank Roche Organ, Opus 34, at the historic Church of the Pilgrimage. The console dates from 1972, when F. Robert Roche provided it for his rebuild of the electrified 1894 Jesse Woodberry organ in the Baptist Temple in Fall River, Massachusetts. When the Baptist Temple moved to smaller quarters in 1988, the Church of the Pilgrimage purchased the organ. It was rebuilt and installed in Plymouth by the Roche Organ Company in 1990-91.

After 42 years of service, the console's electro-mechanical components were starting to wear out and cause problems. The church contracted with us to rebuild it. We installed new Harris drawknob solenoids with oblique faced knobs, new manual and pedal key contacts, a new solid state coupling system and replaced the plastic natural key coverings with bone. The console still looks the same, but is much more responsive and reliable. Craig Seaman and Ryan Bartosiewicz installed and wired the new components. Matthew Bellocchio, who was Roche's designer until 1996 and in charge of the Plymouth installation, was the project manager for the console rebuilding.

During the summer months, while the console was at our shop for rebuilding, the church was fortunate to have another pipe organ to lead Sunday services. Thanks to the generosity of executor Larry Steff, the church was given a 1949, 2 manual, 3 rank Möller organ, Op. 8071, from the estate of the late Robert MacKenzie of Weymouth, Mass. The estate also paid for our rewiring the organ and moving it to Plymouth.

On October 19, the church celebrated the return of the refurbished console and the gift of the Möller organ at special Sunday morning service with Andover's Don Glover and Michael Eaton, who is also the church's organist, playing music for two organs. The Offertory anthem was the *Kyrie* from Louis Vierne's *Messe solennelle, Op. 16*, for choir and two organs. On Sunday, November 9, organist Brian Jones, who had played the organ's dedicatory recital 23 years earlier, in November 1991, played an afternoon rededicatory recital to celebrate the rebuilding of the console.



Michael Eaton, upper console, Don Glover, lower console

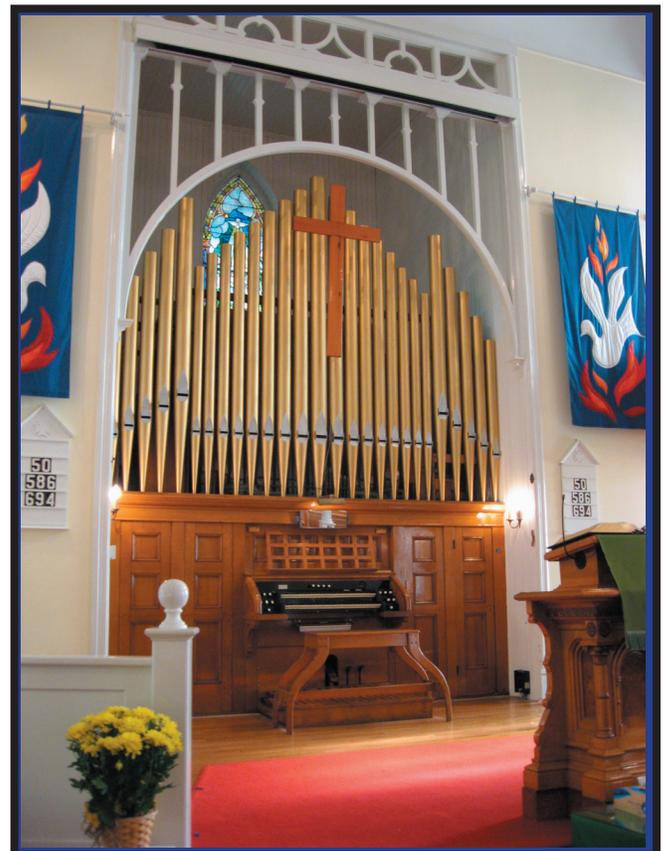
Hopewell Reformed Church Hopewell, New York

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Wesley Joseph, Organist

Hopewell Reformed Church



AOC at Conventions and Conferences

Andover people attended several national and regional organ conferences in 2014, at which examples of our work were represented. Here is a chronological list.

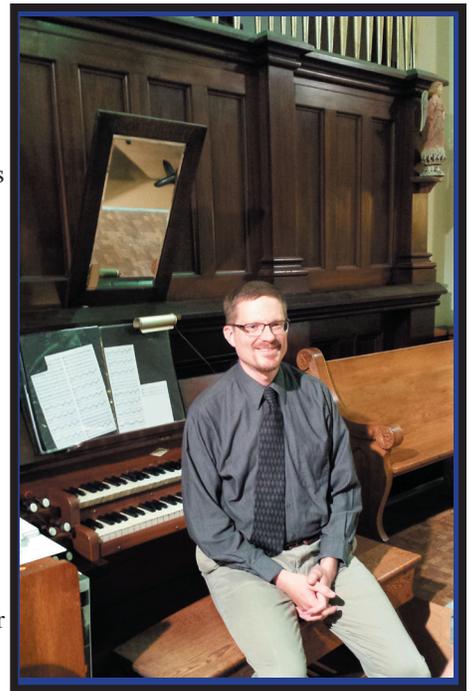
The first joint **AIO/OHS Symposium** took place in May 2014, organized and co-hosted by AIO President Matthew Bellocchio and OHS President William Czelusniak. This work/study event focused on the historic 1883 Hilborne Roosevelt organ at the First Congregational Church in Great Barrington, Massachusetts, which has been in our care for over 50 years. The goal was to help get this large organ into better shape for a major recital during the OHS 2015 Western Massachusetts Convention. Thirteen organbuilders re-leathered over 140 Pedal valve motors and learned about the workings of Roosevelt vent chest. A second symposium will be held at the church on May 14-16, 2015.



Jonathan Ross and Don Glover manning the AOC booth at the 2014 National Convention of the American Guild of Organists in Boston

In June, two landmark organs under our care were heard during the **AGO Boston 2014 National Convention**. The convention's opening worship service was held at the Cathedral of the Holy Cross, where since 2010 we have been maintaining and restoring the cathedral's historic 1875 E. & G. G. Hook & Hastings organ, Opus 801. On the final day, two tours visited the 116 rank E. F. Walcker/Aeolian-Skinner *Great Organ* at the Methuen Memorial Music Hall, which has been in our care for over 50 years.

Matthew Bellocchio and Robert Newton were panel presenters at AGO Boston 2014 convention workshops entitled "Pipe Organs: Information, Acquisition and Care" (Matthew) and "Hook Morning at the Cathedral of the Holy Cross" (Robert.) Our booth in the convention's exhibit hall, manned by Don Glover, Ryan Bartosiewicz and Jonathan Ross, proved to be a popular spot. Many old and new friends stopped by to say hello and get copies of Andover CDs and special hand fans featuring a picture of the *Great Organ*.



Christopher Marks at the console in Solvey, New York

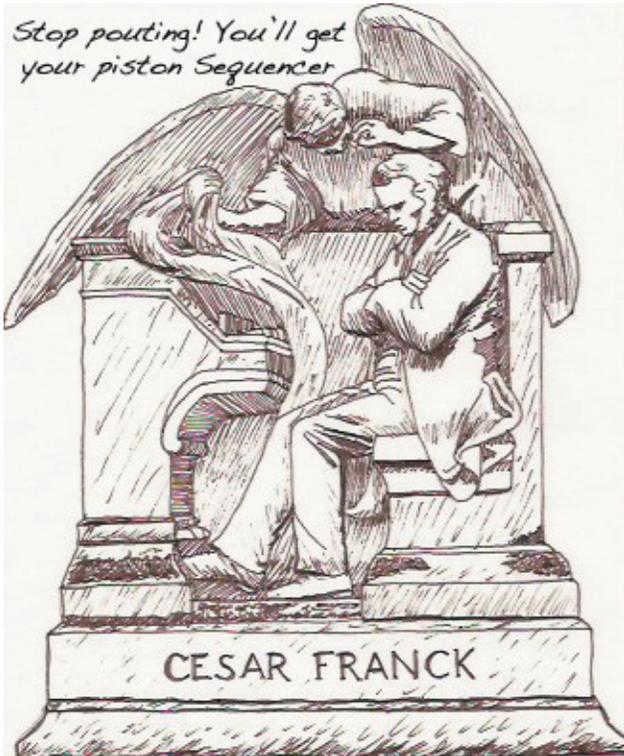
In July, John and Fay Morlock attended part of the **Association of Lutheran Church Musicians 2014 Northeastern Regional Conference**, held at Christ Lutheran Church, Baltimore, where our monumental Opus 114 (III/82) was used for the conference liturgies and musical programs.

The 1872 J. H. Wilcox organ at St. Cecilia's RC Church in Solvey, New York, which we restored in 1989 (Opus R-285), was heard at the **OHS 2014 Syracuse Convention** in August. Christopher Marks, Associate Professor of Organ at the University of Nebraska-Lincoln, played a short recital which masterfully demonstrated the organ's resources. Ryan Bartosiewicz and Matthew Bellocchio prepared the organ for the recital and stayed on to attend part of the convention.

In October, Don Glover and Matthew Bellocchio attended the **American Institute of Organbuilders 2014 Convention** in Oklahoma City. Prior to the convention, they reinstalled the Great 8' Trumpet on our Opus R-260 at Epiphany of the Lord Catholic Church in Oklahoma City (see article on page 7). Robert Waldrop, the church's organist, demonstrated the organ for the convention with a delightful program of hymn improvisations.



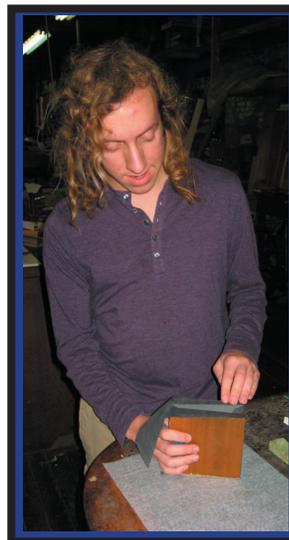
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Our 66th Year

Transitions

Cody West joined us in November 2012 as a part-time intern. Cody, a Junior at Innovation Academy Charter School in Tyngsboro, MA, works with us one afternoon a week as part of his school's internship program. He has played piano for 8 years, guitar for 4, organ for 3, and played in a bell choir for 3 years. He currently studies organ with Cyndi Bliss, former Dean of the Merrimack Valley AGO Chapter, and serves as organist at the Community Church of Hudson, New Hampshire. He plans to study music and engineering in college. Cody has attended two AGO Pipe Organ Encounters (POE): the 2013 POE in Portland, Maine and the 2014 POE in Southeastern Massachusetts. We are pleased to have this young representative of the next generation of organists in our midst.



In September 2014 **Milo Brandt**, a recent graduate of F. W. Parker Charter School in Devens, Massachusetts, joined us for the coming year. For his senior project Milo built a one-manual mechanical action model organ, based on drawings from 19th century books and advice from Andover's Matthew Bellocchio. To gain the necessary hand tool experience he took a 2-week *Fundamentals of Fine Woodworking* course at the North Bennet Street School. Milo has been accepted by Yale University, where he will major in Music and Mathematics starting in Fall 2015. Meanwhile, he is taking a gap year to work with us and take evening classes in Composition at New England Conservatory.