



Andover

NEWSLETTER
2015

ORGAN COMPANY

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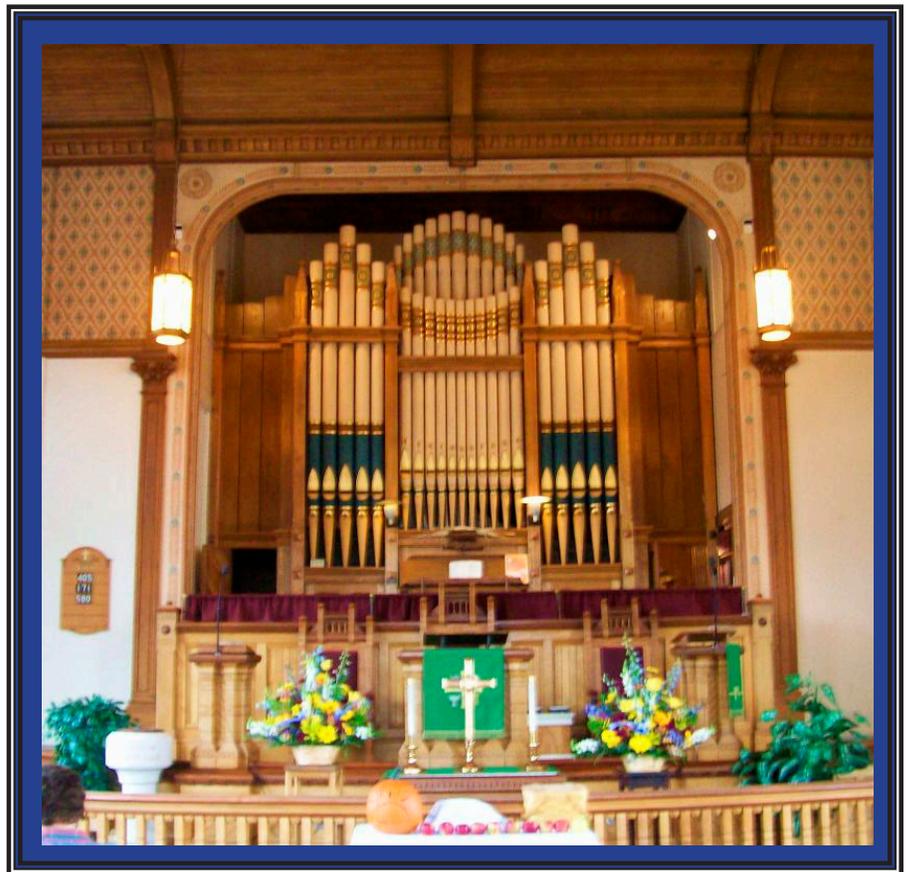
First United Methodist Church, Stafford Springs, Connecticut Wm. Johnson & Son, Opus 541 • 1880 • Andover, Opus R-134C • 2015

Walking into the sanctuary of **First United Methodist Church** in **Stafford Springs** is akin to time traveling. The light and airy room retains its original wall stenciling and stunning wood-paneled ceiling, showing that while Victorian decoration was elaborate it was not necessarily heavy or dark. The church's 1880 Wm. Johnson & Son organ (Opus 541), with stenciled façade pipes in a handsome chestnut and cherry case, is a perfect complement. Speaking with its original voicing in its original home, it is as fine an example of 19th century American organbuilding as one can find. It is always a joy to have the opportunity to continue the preservation of an organ such as this.

Andover has a long history with this organ, as we undertook several restorative projects beginning in the 1960s. Because the organ was covered and unuseable during a refinishing of the sanctuary floor and pews, we took advantage of this opportunity to do some necessary action work, as well as clean and regulate the Swell 8' Oboe. The manual key actions had deteriorated significantly through decades of use. Many original trackers had broken. More distressing was the condition the Great and the Swell action squares: pins had worn through the squares; glue joints had failed; arms had broken off. Repairs done in the 1970's were now failing.

Working on historically significant organs in active churches often presents a dilemma: how to maintain a properly working instrument while preserving its historic materials. Rather than attempt another set of repairs, we decided to install new wooden squares and trackers, while making no other alterations to the mechanism's function. The new parts are obvious, but in the spirit and style of the original. No parts were permanently altered, and the original squares themselves are stored inside the organ for future reference.

The work began in September of 2015 and was concluded in November of that year. Jonathan R. Ross was the project manager and Don Glover the voicer. Ryan Bartosiewicz and Andy Hagberg assisted with the dismantling and reassembly of the organ.



Saint Mary - Saint Catherine of Siena Parish,
Charlestown, Massachusetts
Woodberry & Harris, Opus 100 • 1892
Andover Restoration Opus R-176B, 2016

Shortly after Easter 2015, we started work on the 1892 Woodberry & Harris organ at St. Mary – St. Catherine of Siena Parish in Charlestown, MA. With 36 stops and 41 ranks, it is the largest of the firm's instruments and the largest and most significant 19th century organ remaining in original unaltered condition in greater Boston. After 123 years of service, the leather on the two large double-rise reservoirs was failing, and the wooden trackers and leather nuts were breaking and disintegrating from age.

The instrument's action is entirely mechanical. The three-manual, reversed detached console sits in the center of the gallery. The pipes and windchests are in cases at either side of a large stained glass window. To describe the resulting key action as complex would be an understatement! Four levels of trackers travel down from the keys to squares below the floor, then under the console towards the rear window, then turn off at right angles towards the sides, then turn off again at right angles towards the rear, then to squares which send them up to the rollerboards below the chests. To lighten the action, pneumatic levers (a Barker Machine) can be activated to play the Great and the manuals coupled to it.

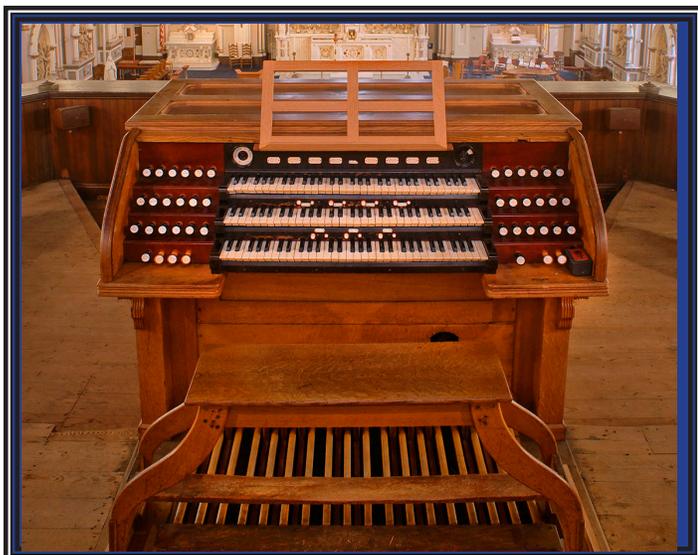
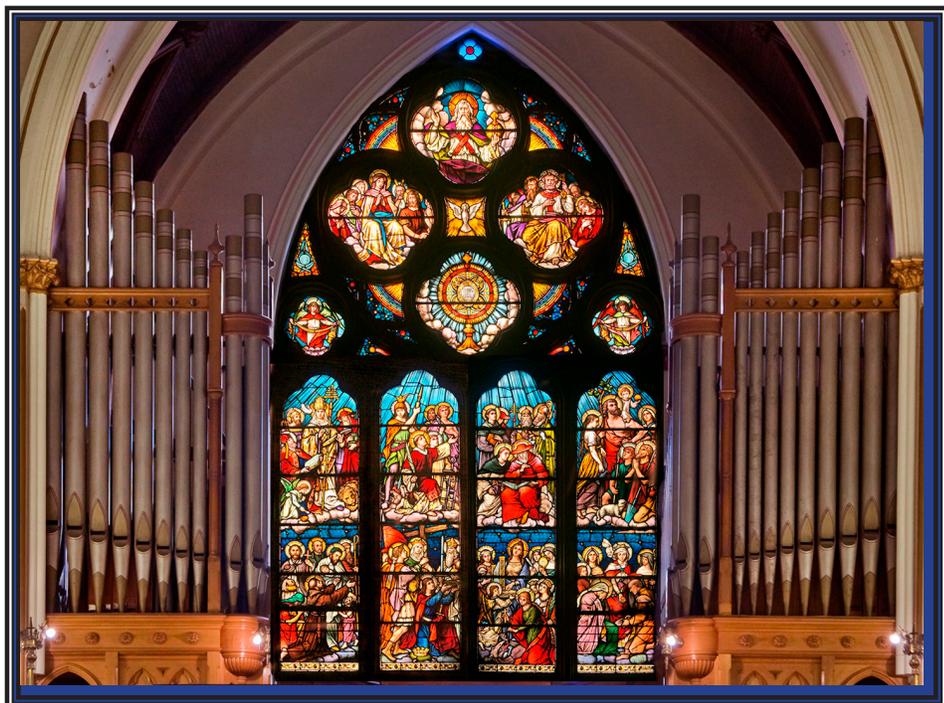
The stop action is tracker pneumatic; wooden trackers connect the console drawknobs to pneumatic slider motors at the windchests. There are a dozen preset combinations, worked by pistons above the Choir manual and toe levers above the pedalboard.

The scope of this project is a restoration of the wind system and key actions. F. Lee Eiseman, publisher of *The Boston Musical Intelligencer* and the organ's curator, is overseeing the work on the church's behalf.

The Barker Machine was releathered at our shop. The two large reservoirs were stripped and releathered in place

during the summer. All four layers of trackers were disassembled, labeled and brought to our shop for replication. Because of the organ's historic significance, all the new trackers were made of the same materials as the originals, but using modern machinery. We customized a miniature CNC router to notch the cloth-wrapped tracker ends and built a spinning machine to whip the threaded wire ends with red linen thread, just like the originals. The organ's four divisions have a total of 18 sets of wooden trackers, totaling nearly a mile in length!

The key action reinstallation will be completed by Easter 2016. Ben Mague and John Morlock are the project managers, assisted by Fay Morlock and Ryan Bartosiewicz. Tony Miscio, Andy Hagberg, and Dave Zarges hoisted the larger components from and to the gallery, which can only be reached by a spiral staircase.



Saint John's Seminary, Brighton, Massachusetts

Hook & Hastings, Opus 1833 • 1902

Andover, Opus R-500 • 2015

On Sunday, November 1, 2015, Andover Opus R-500, at St. John's Seminary, was premiered in a program of "Music in Commemoration of the Faithful Departed." Special guests David Woodcock, conductor, and Jan Coxwell, soprano, joined seminary music director Janet Hunt and a festival choir in a concert including works by Howells, Brahms, Dvorák and Duruflé. Cardinal Seán O'Malley, president of the seminary Board of Trustees, gave the opening prayer and blessing of the organ.

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

The organ was originally built in 1902 by Hook & Hastings, as their Opus 1833. After nearly a century of use and dry winter heating, it 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 console was replaced. In 2004, when the instrument became unusable, the console was removed and a one manual Simmons tracker put in its place to serve as a temporary instrument. (See article on page 7 about our moving of the Simmons organ.)

In June 2013, we removed the entire organ, except the case, to our shop. Ben Mague, Andover's president, was team leader and Michael Eaton the design engineer for this project. We enlarged the instrument from 2 manuals and 18 ranks to 3 manuals and 34 ranks. We retained all of the



original pipework and added a number of new ranks to expand the organ's resources. The Great and Swell slider chests were rebuilt and a new chest was constructed for the new Choir division. All three chests now have new electric pulldown magnets and slider motors.

Don Olson, Andover's retired president and visual designer, worked with Marylou Davis of Woodstock, CT – an expert in the conservation and recreation of historic decorative finishes – to design a new decorative treatment for the façade pipes. Marylou and her

associate, Bridget Byrne, repainted the pipes and stained the top section of the case, added in 1946, to match the original lower portion.

We built a new, solid white oak console, with a lyre music rack and curved stop terraces, in the style of the Hook & Hastings original. This reproduction console has state of the art components including a Solid State Organ Systems *Organist Palette*, which permits organists to program the piston combinations and sequences remotely with an iPad. The reinstallation took place during the summer months and was completed for the start of the 2015 Fall semester. John Morlock and Don Glover, assisted by Ryan Bartosiewicz, did the voicing and tonal finishing.

On November 21 and 22, Janet Hunt, assisted by the Saint John's Schola and flautist Jennifer Hunt, played two dedicatory organ recitals. The Saint John's organ was the cover feature article in the October 2015 issue of *The American Organist*, with text by Matthew Bellocchio and photographs by Len Levasseur. To see this article, go to: <https://www.agohq.org/october-2015-tao-feature-article/>

WAYS TO SAVE ON YOUR HEATING, REPAIR, AND MAINTENANCE COSTS

- 1. When the sanctuary or organ hall is not in use, keep the heat off or as low as possible.**

Heat can destroy an organ faster than anything else.

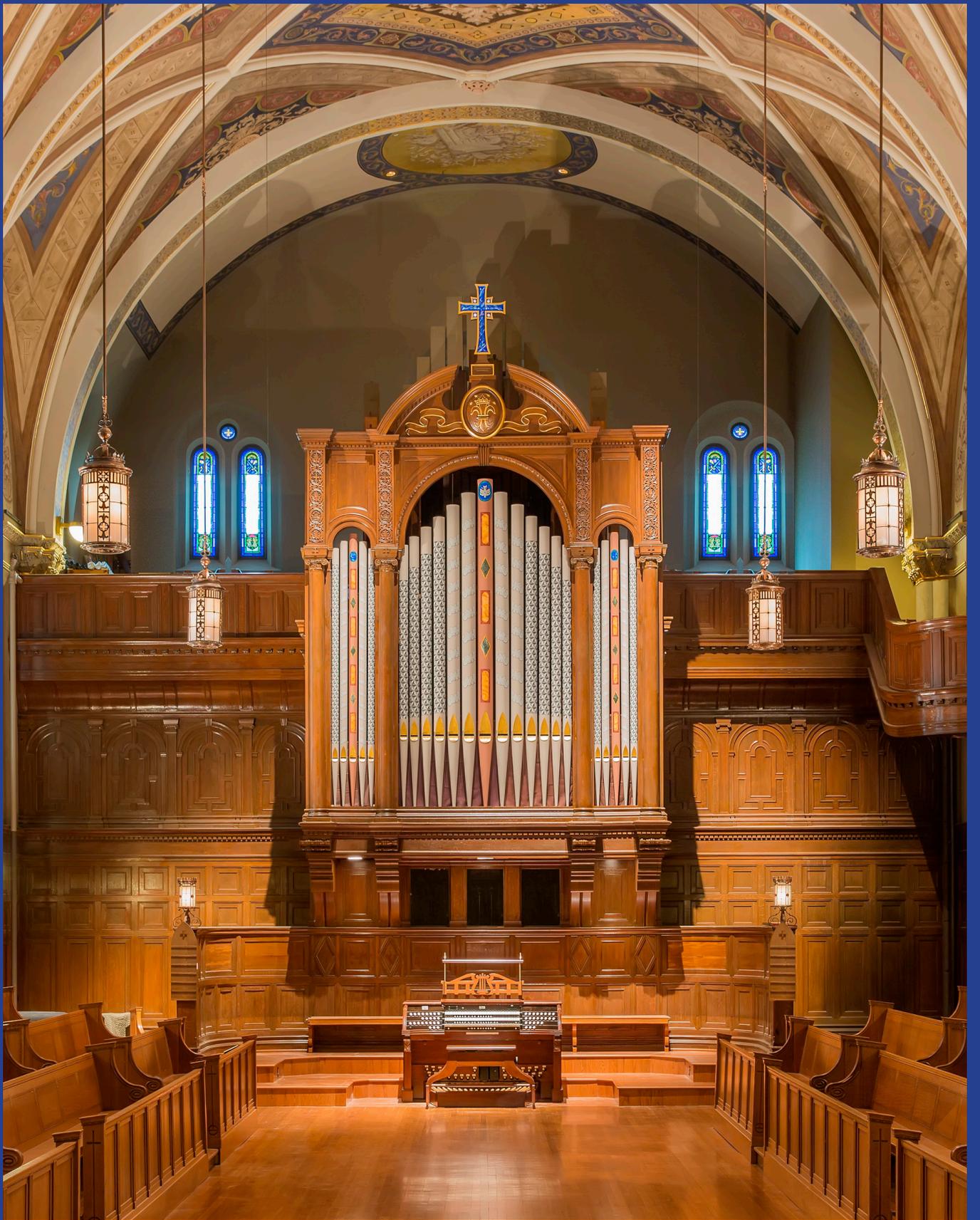
- 2. Install a humidifier in or near the organ, to help prevent the wood from drying out.**

If you already have a humidifier, have it checked and serviced regularly.

- 3. Make sure the heat is set to service temperature 4 to 6 hours prior to our maintenance visit.** In order to tune an organ, the temperature inside the organ must be the same as when the organ is in use. If we have to wait for the heat to stabilize, or have to reschedule the visit, you will be charged for our extra time.

- 4. Let us know your specific concerns in advance of the visit.**

- 5. If you are planning construction near the organ, please consult us regarding protecting the organ.**



Saint John's Seminary - Brighton, Massachusetts



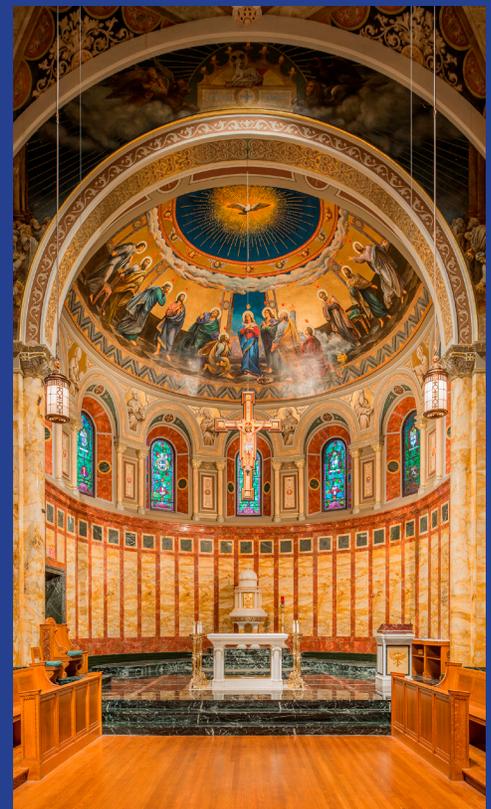
Three Manual and Pedal Console



Marylou Davis' Renaissance influenced pipe designs



Dr. Janet Hunt John Morlock Ben Mague Don Glover
Music Director Tonal Director AOC President Voicer



Cardinal Sean O'Malley blessing the organ

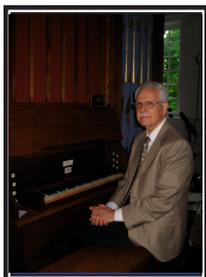
Photos by Len Levasseur

Andover at Conventions

In October 2015, Jonathan R. Ross, Matthew Bellocchio and Ryan Bartosiewicz attended the **AIO 2015 San Francisco Convention**, where Matthew finished his 3-year term as AIO president. Among the highlights of this convention were visits to the historic organs at Temple Sherith Israel (1904 Los Angeles Art Organ Company) and Grace Cathedral (1933/1952 Aeolian-Skinner), and several recent organs, including one in the dramatic new Cathedral of Christ the Light in Oakland.

Six organs in Andover's care were heard during the **OHS 2015 Pioneer Valley Convention**, held June-July in central and western Massachusetts. Bob Newton, Matthew Bellocchio, Ryan Bartosiewicz and Andy Hagberg spent the better part of a week preparing these organs for their moments of glory.

Organs in Berkshire County were featured on the convention's first full day. **Peter Crisafulli** played the I/7 1869 William A. Johnson organ, Opus 281, which we restored in 2001 (Opus R-374), at the Church on the Hill in Lenox. **Adam Pajan** played the II/13 1893 Johnson & Son, Opus 805, at the former Congregational Church (now the U-U Meeting of South Berkshire) in Housatonic. Aside from our re-leathering of the double-rise reservoir in 1988, the Housatonic organ is in unaltered condition.



Peter Crisafulli

The First Congregational Church in Great Barrington was filled to capacity for **Bruce Stevens'** evening recital on the III/73 Hilborne Roosevelt, Opus 113. For the past two years, AIO President Matthew Bellocchio and OHS President William Czelusniak organized and co-hosted a two-day, work/study symposium each May to help get the organ into better shape for this recital. As a result, all of the Pedal stops



Adam Pajan

were playable for the first time in recent memory. The organ behaved well until the final piece, when a Pedal primary valve ciphered. Ryan Bartosiewicz saved the day by lying on his back under the windchest and holding the offending valve shut, so the music could continue.

On the final day of the convention, two unaltered G-compass E. & G. G. Hook organs from the 1840s were heard in the morning. **Lubbert**



Bruce Stevens

Gnodde played the II/13 1842 Opus 48, at First Parish Unitarian in Northfield, Massachusetts. David and Permelia Singer-Sears, assisted by Rebecca Sears, violin, played a program on the unaltered II/24 1849 Opus 93 at the First Congregational Church in Hinsdale, NH.

Following an outdoor lunch at Northfield Mount Hermon School, Rhonda Sider Edgington played a program of music by contemporary composers on the II/37 1970 Andover Opus 67, in the school's Memorial Chapel.

First Congregational Church Yarmouth Port, Massachusetts

In summer 2015 we renovated and enlarged the 1892 Hook & Hastings organ at the First Congregational Church. This was our second project on this organ. In 1976, as was the custom at the time, Andover "brightened" the organ by adding a III Mixture to the Great, replaced the Great 8' Melodia with a metal 8' Stopped Diapason, replaced the Swell 4' Harmonic Flute with a 4' Chimney Flute and replaced the Swell 8' Viola with a 2' Fifteenth and a prepared-for 1 1/3' Nineteenth. A bottom octave was added to the Oboe.

The 2015 project aimed to give the organ more warmth and versatility. We softened and repitched the III Mixture, with a 2 2/3' rank now entering at tenor F, to give it more gravity (reinforce the 8' tone), and separated its 2' rank to create an independent 2' Fifteenth.

We enlarged the swellbox and moved the Swell 8' Stopped Diapason to a jump-slider at the rear. In its former space we added an 8' Dulciana (moved from the Great) and a 2 2/3' Nazard. We softened the 2' Fifteenth and added a Tierce instead of the prepared-for Nineteenth. The Oboe was revoiced by Don Glover.

The Pedal had only a 16' Sub Bass, on chromatic chests. We built a new Pedal action and two mechanically duplexed diatonic slider/pallet windchests, which enable the Pedal rank to play at 16' and 8' pitches.

Dave Zarges, Ryan Bartosiewicz, Andy Hagberg and project manager Matthew Bellocchio reinstalled the organ in early December. June Davidson, the church's organist, was thrilled to have the organ playable for the Christmas Eve services. A rededictory recital is planned for the spring of 2016.

Original Stoplist

GREAT	
8'	Open Diapason
8'	Stop'd Diapason Bass
8'	Melodia T.C.
8'	Dulciana T.C.
4'	Octave
SWELL	
8'	Stop'd Diapason Bass
8'	Stopped Diapason T.C.
8'	Viola T.C.
4'	Harmonic Flute
8'	Oboe T.C.
PEDAL	
16'	Sub Bass

1976 Stoplist

GREAT	
8'	Open Diapason
8'	Stopped Diapason
8'	Dulciana
4'	Octave
III	Mixture
SWELL	
8'	Stopped Diapason
4'	[Chimney] Flute
2'	Fifteenth
1 1/3'	Nineteenth (prepared)
8'	Oboe
PEDAL	
16'	Sub Bass

2015 Stoplist

GREAT	
8'	Open Diapason
8'	Stopped Diapason
4'	Octave
2'	Fifteenth fr. former Mixture
II-III	Mixture repitched, 44 new pipes
SWELL	
8'	Stopped Diapason
8'	Viola fr. Great
4'	[Chimney] Flute
2 2/3'	Nazard new
2'	Fifteenth
1 3/5'	Tierce new
8'	Oboe revoiced
PEDAL	
16'	Sub Bass
8'	Flute Bass 12 pipes added



R504 First Parish Unitarian Universalist, Scituate, MA

Mechanical action organs, particularly smaller ones, are well known for their reliability and longevity. But even a well constructed organ periodically needs attention. The 1907 Hook & Hastings (Opus 2163) at First Parish Church in Scituate was no exception. After nearly a century of use its keyboards and windchests needed some basic refurbishing. Since the organ would have to be partially dismantled for this work, this presented an opportunity to reconsider its overall tonal scheme as well.



In the 1970s, a 4' Octave replaced the Dulciana on the Great and the 8' Open Diapason was rescaled larger from tenor F. A bright 2' Principal replaced the 8' Viola in the Swell and most everything was loudened. While these changes made the instrument brighter, they did not form a cohesive tonal scheme. In particular, organists found the lack of an accompaniment stop on the Great to be a disadvantage.

Given the above, we were presented with a quandary. While conservation and restoration are in general the ideal, they are not always the most practical approach for a church with an active music program. Moreover, when an organ has been altered so greatly, is restoration even possible, considering the lack of original material at hand? This was combined with the question of how to make five stops work across two manuals in a musically appealing manner. We decided that the best result was to view the tonal scheme as a mix of old and new, retaining or recreating the good ideas of the 1907 scheme while restructuring the later additions to create a more cohesive whole.

To this end, we restored an 8' Dulciana to the Great, using an early 20th century rank from our stock. We made use of redundant facade pipes to rescale the 8' Open Diapason in the bass, so there was no longer a jump in volume and tone at tenor F. The result is a two stop Great which has a powerful lead voice for solo and chorus work combined with a soft, broad string for accompaniment. In the Swell, we replaced the 4' Harmonic Flute with the former Great 4' Octave and softened the 2' Principal to better blend with the other Swell stops.

The work began in June 2015 with dismantling and removal to our shop. The keytails were releathered and the couplers serviced. All the pipes in the organ were cleaned and repaired. The wood pipe stoppers were releathered and the metal pipes received new slide tuners. A November 8th dedication concert impressively showcased the breadth of music this small organ is capable of playing.

The Andover team consisted of project manager Jonathan R. Ross, voicer Don Glover, Craig Seaman, Andy Hagberg, Ryan Bartosiewicz and Milo Brandt, with help from Scituate locals (including Ross' nephew Michael Vegnani) during the loading and unloading of parts. Our special thanks go to the people of Scituate and everyone at First Parish who made this possible, particularly music director Beth Dubuisson and the Rev. Pamela Barz.

A Rapid Organ Transplant

The one manual, 7 rank ca. 1850 Simmons tracker, which served St. John's Seminary for the ten years that their Hook & Hastings organ was unplayable, has found a new home in **The Church of St. Paul (Harvard Square) in Cambridge, Massachusetts.**

In early April 2015, with the reinstallation of the seminary's Hook & Hastings organ approaching, the Simmons organ was advertised for sale. John Robinson, St. Paul's Director of Music, had been looking for a small organ to place in the church transept for accompanying early music. When he visited and played the Simmons organ, he determined that it would be ideal for St. Paul's.

St. Paul's is home to the most acclaimed Catholic choir of boys and men in the United States. Trained at St. Paul's Choir School, the boys participate at seven liturgies each week, singing compositions from the great treasury of Catholic music. The choir also sings Gregorian Chants each week, a tradition at St. Paul's since the consecration of the Church in 1923.

Once an agreement was reached between the two churches, our "Rapid Organ Transplant Team" sprang into action. On the last Monday of April 2015, Ryan Bartosiewicz, Milo Brandt, Andy Hagberg and team leader Matthew Bellocchio started disassembling and packing the organ at the seminary. Just four days later, the organ had been completely reassembled and was played at St. Paul's Friday Noon Mass. This is the fastest organ transplant we have ever done! The organ looks and sounds perfect in its new home.



On the way to completion

Two churches with Andover organs have signed contracts to complete their instruments, installing the pipes for their prepared-for stops. **St. Bartholomew's Episcopal Church in Yarmouth, ME**, will add the three prepared stops to Andover Opus 112, bringing the organ to 21 stops and 20 ranks. **Church of the Nativity (Episcopal) in Raleigh, NC**, will add the eight prepared stops to Andover Opus 115, bringing the organ to 20 stops and 19 ranks. These additions, to be installed in 2016-2017, will be completed in time for the 15th birthday of Opus 112 and the 10th birthday of Opus 115.



Andover Organ Company, Inc.
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Our 67th Year

Ben Mague 30th Anniversary Celebration

On Sunday, August 30th, the congregation and choir of the First Congregational Church in Milford, NH surprised Ben Mague, Andover's president, with a special service and reception to mark his 30th anniversary as their Minister of Music.

Ben assumed his duties there on September 1, 1985, shortly after the installation of the new organ, Andover Opus 93. Having been in charge of the organ's mechanical design and installation, he was somewhat familiar with the church.

In a sermon entitled "Glorifying the Music that Glorifies God," the Rev. Dr. Alex Gondola, the church's Interim Minister, said:

"Let me just say a few words about Ben's commitment. I figure he drives about 100 miles per week to lead choir practices and provide service music on Sunday mornings. So, according to my calculations, in the last 30 years Ben has driven about 132,000 miles, or about five and one third times around the world, serving as our Minister of Music. That excludes special services... and weddings and funerals. I get tired just thinking about it! (Plus, and you may not know this, he's almost always early, to practice.) We have a long, strong tradition of singing, making music

and appreciating music here at Old First Church, in large measure, thanks to Ben."

Following the service there was a reception and roast. Two of Ben and Kathy's three children were present with their families for the event.



Still looking good after 30 years