



Andover

ORGAN COMPANY

NEWSLETTER
2017

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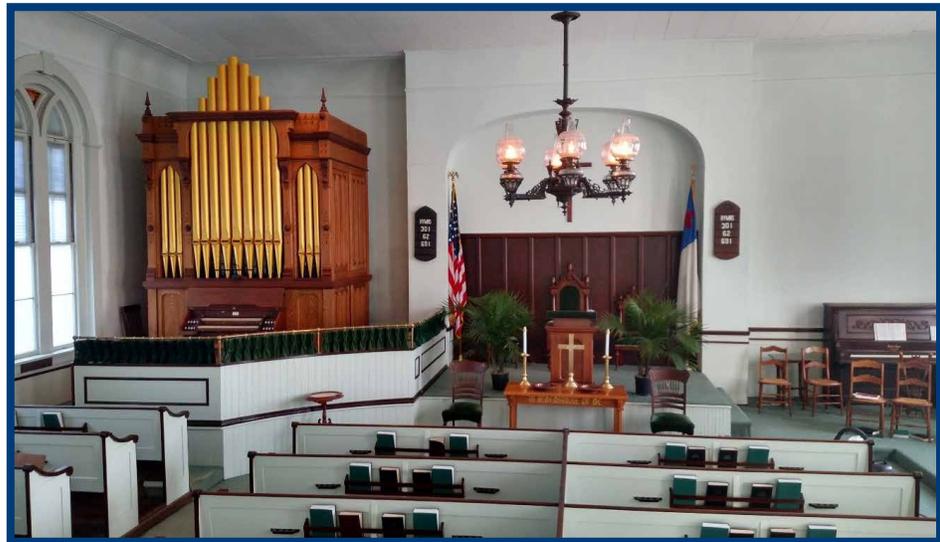
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Greenville Community Christian Church ♦ Greenville, New Hampshire

It is not unusual for well-made old tracker organs, with their simplicity and durability, to outlast the buildings or congregations for which they were originally made and be relocated to new homes. Andover's Opus R-521 in Greenville illustrates this point.

In 1871, E. & G.G. Hook & Hastings began the production of stock-model organs to develop their market for smaller church organs. Their Opus 588, with 2 manuals and 9 ranks, was one of those stock models, matching the drawing and description in their 1871 sales brochure of "Size No. 6 - Price \$1,500."

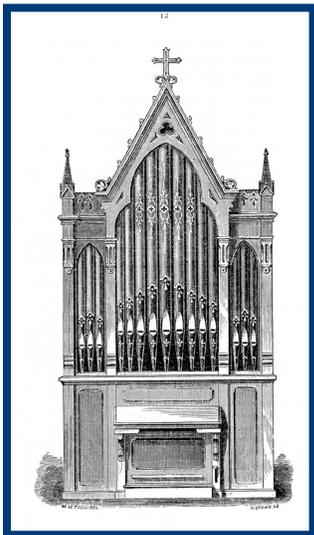
Opus 588 was installed in June of 1871 in the Baptist Church in Scotch Plains, New Jersey. When the Baptists bought a new, larger instrument from Hook & Hastings (Opus 2556) in 1928, the company took the old organ in trade.



The following year, they installed it in St. Casimir's Roman Catholic Church in Maynard, Massachusetts. To fit under the low gallery ceiling, the gabled gothic arch of the center case section was removed and the tops of the tallest facade pipes were mitered horizontally.

St. Casimir's was closed in 1999 and the building sold in 2003 to a congregation which did not use the organ. They contacted us in early 2016 to ask about selling it. Coincidentally, we had been searching for a small tracker organ to replace the failing, electro-pneumatic Frazee organ in Greenville.

In August 2016, we removed Opus 588 to our shop for restoration as Andover's Opus R-521. The chestnut and walnut Eastlake Gothic case, covered with thick layers of white paint and brown varnish, was painstakingly stripped and refinished. The tallest façade pipes were unmitered, returning them to their original heights, and repainted. Should additional funds become available in the future, the missing gothic arch can be reconstructed.



The console area woodwork was refinished and the drawknobs received new inset labels with script engraving, to replace the long-gone originals. The key actions received new nuts and punchings. The double-rise reservoir was releathered and all the interior pipes were cleaned, repaired and regulated.

(Continued on next page...)

We installed the organ in Greenville in Spring 2017. The "new" Greenville organ has a similar footprint to the previous Frazee organ, but more resources: 9 ranks of pipes vs. 2 ranks in the Frazee. Marshall Buttrick, the Greenville Community Church organist, played a dedicatory recital on Sunday, August 27, 2017. He and the congregation are thrilled with the organ, which looks and sounds wonderful in its third home. As the old proverb says, "Third time's a charm!"

the piano or fascinating stories of long ago. We only knew her as *Auntie*, but others would hint at her former life and career. Our sweet, eccentric *Auntie* was once rather important! These visits remain engraved in our memories, gathering nostalgia with the passage of time.

For over 40 years the 3-manual 1847 Davis & Ferris organ in the Round Lake Auditorium has been that eccentric old *Auntie* for Andover's tuners. Our annual summer maintenance visits became memorable rites of passage for many Andover apprentices. Presiding in shabby splendor over a large, unheated, late 19th century glassed-in pavilion in a small village near Saratoga, NY, *Auntie* nevertheless retains a sense of grandeur, stemming from her early years in the fashionable Calvary Episcopal Church in pre-Civil-War New York City. In 1888, at age 41, she moved to Round Lake and assumed a new career accompanying Methodist summer camp services and sacred concerts.

Every winter, *Auntie* and the auditorium would go into hibernation. But as time passed and tastes changed, she and the village gradually slipped into near-oblivion. Fortunately, *Auntie* has been blessed over the past 50 years with several guardian angels. Helen Hyahara, Edna VanDuzee-Walter and Mayor Dixie Lee Sacks all steadfastly saw to her survival and revival.

Like Sleeping Beauty, *Auntie* requires a prince to awaken her from winter's spell. Andover's Robert Newton had this duty from 1976 until 2009, when Matthew Bellocchio took it over. Waking up *Auntie* for her summer recitals is not always an agreeable task. There are bat droppings on her walkboards, dead insects in her reed pipes, and on one occasion the remains of a cat in the blower wind line! But, repair and tune her we do. In return, she comes alive and sings under the hands of skilled organists, with lovely sounds from 170 years ago. On several memorable occasions, she has even been accompanied by an orchestra. Then, each winter, *Auntie* goes back to sleep, kept company by the bats and squirrels which take shelter in her home.

In 2009 and 2010, a team of experts from the Historic American Engineering Record office of the National Parks Service came to document the Round Lake Auditorium Organ. They looked, listened, photographed, took notes, and searched the village archives to learn about *Auntie's* past. They concurred that she was unique and noteworthy, a rare survivor from a bygone era. As a result, on January 11, 2017 this grand anomaly in a small village of 600 people was designated a **National Historic Landmark** by the U. S. Secretary of the Interior, the very first pipe organ to receive this prestigious designation!

On Saturday, June 10, 2017 the Village held a celebration in *Auntie's* honor. Many volunteers, led by Lydia Hoffman, helped prepare *Auntie's* house for the party. The grounds were neatly landscaped, every window was clean and shiny,

" "

SIZE No. 6.-PRICE \$1500.

Dimensions, 18 feet wide, 6 feet deep, 14 to 18 feet high, varied according to the requirements of the place.

Keyboards, project 1 foot 3 inches.

Front Pipes, (speaking) gilded, silvered, or richly ornamented in gold and colors.

Two Manuales, Compass from C₀ to a⁸ 58 notes.

Pedale, Compass from C₁ to d⁰ 27 notes.

16 Stops, 455 Pipes, viz: —

I. MANUALE.

1. Open Diapason.....	metal	58 Pipes.
2. Dulciana.....	" "	46 "
3. Unison Bass.....	wood	12 "
4. Melodia.....	" "	46 "
5. Octave.....	metal	58 "

II. MANUALE. (Swell.)

6 Viola.....	metal	46 Pipes.
7. Unison Bass.....	wood	12 "
8. Stopped Diapason.....	" "	46 "
9. Flute.....	metal	58 "
10. Oboe.....	" "	46 "

PEDALE.

11. Sub Bass.....	wood	27 Pipes.
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COUPLERS, ETC.

12. Manuale Coupler.	
13. I. Manuale to Pedale, Coupler.	
14. II. Manuale to Pedale, Coupler.	
15. Tremulant.	
16. Bellows Signal.	

Swell Pedal.
Bellows Pedal for light playing.

SPECIFICATIONS
for organs of larger size furnished upon application.

A Landmark Celebration Round Lake, New York

A memorable part of childhood for some of us was visiting an eccentric old aunt. Usually a grand and elegant lady, she lived alone in an exotic and slightly decrepit house. Occasionally, she might ask us to do some chore that she could no longer handle. Afterwards, we would be rewarded with milk, cookies and perhaps some musical selections on

and LED lights were brought in to color her moods. Never in the past 100 years had the place looked so good! Matthew Bellocchio and Ryan Bartosiewicz awakened and prepared *Auntie* for her big day.



Organists: Ray Cornils, Agnes Armstrong, Craig Williams, William Hubert, Thomas Dressler

There were speeches by dignitaries, the unveiling of the National Historic Landmark plaque, musical performances by five distinguished organists and an educational program

for kids, featuring the Kotschmar Jr. organ from Portland, Maine. Afterwards, there was a party with a champagne toast and an organ-shaped cake. A wonderful celebration for dear old *Auntie*! We rejoice at her newfound celebrity, and look forward to visiting her next summer.



Completed Projects

♦ **Cole Memorial Chapel, Wheaton College Norton, MA** houses a noteworthy 3 manual, 39 stop 1969 Casavant tracker (Opus 3025) designed by Lawrence Phelps. When first installed, it had an experimental solid-state combination action, which was replaced in 1976 by setter-boards in drawers added under the stop jambs. Solid-state combination actions have come a long way since 1969! During the 2016/17 winter break we replaced the original drawknob solenoids with new Harris Precision units, retaining the original drawknobs, and installed a multi-level solid-state combination action with a piston sequencer. The general pistons were increased from 6 to 12. These upgrades give the organ greater reliability and flexibility. The drawers beneath the stop jambs now provide a home for pencils, pads and paper clips. Wheaton College organist, William MacPherson, is thrilled with the results.

♦ **First Congregational Church, Marion, MA** has a state-ly 2-manual, 15 stop 1884 George Hutchings, Opus 131. In 1967, as was the custom of the time, Andover made some tonal changes which included replacing the Pedal 8' Violoncello, the only pedal stop besides the 16' Bourdon, with a 4' Choral Bass. The organ is well-loved and featured in annual recitals. At the suggestion of several recitalists, the church authorized us to replace the 4' Choral Bass with an 8' Violoncello to provide an 8' string in the Pedal. We did this, and re-leathered the Pedal Bourdon stoppers, in summer 2017.

♦ **St. Paul's Episcopal Church, North Andover, MA** houses Andover Opus 98, a 2 manual, 15 rank new organ installed in 1989. It replaced an aging 3 manual mongrel instrument (Hook & Hastings/William Laws/Edward Gammons). As a cost-saving measure, 2 reed stops from the old organ were included in the new: the former Choir Clarinet, which became the present Great Cremona, and the Swell Trumpet, a stop of unknown origin installed by Mr. Gammons while he was organist at St. Paul's in the 1970s. In summer 2016 we revoiced the Cremona and reinforced the largest tin façade pipes. We replaced the old Swell Trumpet with a new one, which was installed before Easter 2017, along with a Cymbelstern.

♦ **Sudbury United Methodist Church, Sudbury, MA** has a 1976 Stuart tracker, Opus 10, with electric stop action. An intricate mechanical key action connects the windchests, in a second-floor organ chamber, to the freestanding reversed detached console in the chancel. The control system for the swell shades is equally complex, utilizing nearly ninety feet of steel cable and twenty-two aircraft pulleys. In fall 2017, we replaced the broken swell mechanism cable with a more flexible new one, and installed a 12-level solid-state combination action in place of the original single-level one.

Reservoirs re-leathered:

Abington, MA - United Church of Christ

1891 Hutchings, Opus 221

1978 relocated and re-trackerized by Andover

Duxbury, MA – First Parish Church

1853 Wm. B. D. Simmons

1967, 2017 rebuilt by Andover

East Harwich, MA - Harwich United Methodist

1875 Geo. Ryder, 1-10

Great Barrington, MA - First Congregational (static reservoir)

1883 Hilborne Roosevelt, Opus 113, 4-73

First Parish Church Duxbury, Massachusetts

Duxbury, on the Atlantic coast 35 miles southeast of Boston, was settled by some of the original *Mayflower* Pilgrims. By 1632, a group including Myles Standish left their small Plymouth farms and went north to work larger lots along Massachusetts Bay. In 1637 their settlement was incorporated as Duxbury, the second town in the Plymouth Colony.

The church embraced the Unitarian doctrine in 1828. The present 1840 Greek Revival meetinghouse, the fourth in the church's history, retains most of its original furnishings. In 1851, the ladies of the church held their first fair, to raise the money for an organ and a fence around the cemetery. A Simmons organ was installed in 1853.

William Benjamin Dearborn Simmons (1823-1876) apprenticed with E. & G. G. Hook and then worked for Thomas Appleton. In 1846, he started his own company and soon won contracts for large and important instruments. Simmons was mid-19th century Boston's most innovative builder. He was the first to adopt steam-powered factory machinery, C-compass manuals, 27-note pedalboards, independent higher-pitched mutation stops, Pedal reeds and equal temperament tuning.



Photo: Bill VanPet 2005

Simmons' 1853 Duxbury instrument, with 2 manuals and 15 stops, had a short-compass Swell, an even shorter compass Pedal (1 stop, 13 pipes, 17 pedal keys) and refined voicing. Except for the addition of an electric blower, the organ served for 114 years without major repairs until it was rebuilt in 1967 by Andover.

The 1967 rebuild left the Great essentially intact, with bass pipes added to the tenor F Trumpet and only one stop change: a III Mixture replaced the 8' Claribella. The short-compass Swell chest gave way to a used full-compass

one. All of the Swell stops except the 8' Stopped Diapason were replaced with new ranks voiced in the Neo-Baroque style of the day. The 17-note pedalboard was replaced with a 30-note concave-radiating one, along with new couplers. Simmons' 13-note Sub Bass was extended, and an 8' Pommer and 4' Choral Bass were added to the Pedal.

Though the organ was in good working order, First Parish's Music Director Edwin Swanborn and Andover's Robert C. Newton, who maintained the organ until his 2016 retirement had been planning a tonal restoration for some years. In 2017, fifty years after the 1967 rebuild, these plans came to fruition.

Our recent work has returned the organ to Simmons' original style and voicing, while increasing its resources. The Simmons 8' Claribella pipes, stored for 50 years, were returned to the Great. To make room for them, we moved the 8' Dulciana to the Swell. We kept the 1967 III Mixture, but revoiced it to blend with the Simmons chorus.

We replaced the 1967 Swell windchest with a full-compass 1852 Simmons chest, salvaged from the Center Methodist Church in Provincetown, Massachusetts. Aside from the 8' Dulciana and 8' Stopped Diapason, which are original to the organ, all the Swell 16', 8' and 4' flues are from an 1852 Simmons organ removed from the former Unitarian Church in Gloucester, Massachusetts. We revoiced the 1967 Swell 2 2/3', 2' and 1 3/5' stops, as well as the Oboe, and added a new III Mixture in Simmons' style.

We enlarged the Pedal from three stops to five, planting all the pipes on new C & C# slider chests. The 8' Pommer was converted to a 5 1/3' Quint, a surprisingly useful fundamental-reinforcing stop found in Simmons' larger Pedal divisions. The six low notes of the new principal-toned 8' Violoncello provide the façade pipes of the outer towers. A new metal 16' Posaune underpins the Great chorus.

Tonally, the organ now bears a strong resemblance to the 2-manual, 29 rank 1857 Simmons at Most Holy Redeemer Church in East Boston, used in Thomas Murray's 1973 Sheffield LP recording of Mendelssohn Organ Sonatas 2, 5 & 6 (available on CD from Raven Recordings, OAR-390.)

A first-time visitor, unaware of the Duxbury organ's recent history, might assume that it has always looked and sounded this way. This was intentional! At Andover, we take great care to design each new organ to complement its architectural surroundings and to look as if it has always been there. We did the same in this rebuild.

To accommodate the added pedal stops we judiciously expanded Simmons' modest Greek Revival case from three sections to five. The only new case pieces are the fronts of the outer towers. Justin Gordon of Groveland, Massachusetts carved the new pipe shades and top ornaments for the outer towers.

Our longtime friend and collaborator, painted decoration conservator Marylou Davis, and her associate, Bridget Byrne repainted the pine case using “faux grain” techniques to make it look like rosewood. The painted façade pipes were stripped and gold leafed, restoring their original finish.

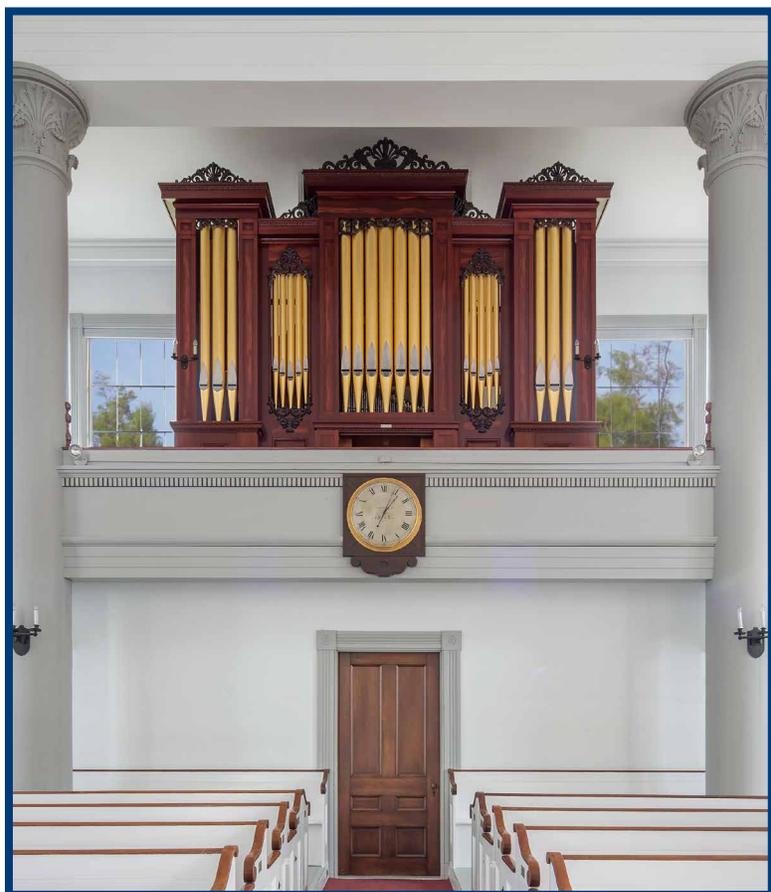


Photo: Len Levasseur 2017

The organ’s interior is a blend of old and new. Mechanical components were restored, repaired or replaced to return the organ to like-new condition. We replaced the 1967 aluminum trackers, squares and couplers with traditional wooden components.

Simmons’ large reservoir was restored to double-fold. Flexible wind ducting was replaced with rectangular sectioned wooden wind trunks. A new high-speed blower, in a silencing box outside the organ, replaces the old blower in the cellar.

Andover’s Don Glover and Michael Eaton oversaw the project’s tonal and mechanical aspects, respectively. Others who worked on this project were: Ryan Bartosiewicz, Matthew Bellocchio, Anne Doré, Andrew Hagberg, Lisa Lucius, Benjamin Mague, Kevin Mathieu, John Morlock, Fay Morlock, Carl Morlock, Jon Ross, Craig Seaman and David Zarges.

The rebuilt organ was premiered at an Open House at our shop on August 19, 2017 and resumed its church duties in early November 2017. A dedicatory concert is planned for Spring 2018.

First Parish Church Duxbury, Massachusetts Wm. B. D. Simmons & Co., 1853 Andover Opus R-99C, 2017

GREAT

8' Open Diapason S
8' Claribella S
8' Stopped Diapason S
4' Principal S
4' Flute S
2 2/3' Twelfth S
2' Fifteenth S
III Mixture A
8' Trumpet S, A

SWELL

16' Bourdon (TC) R
8' Open Diapason R
8' Stopped Diapason S
8' Dulciana S
4' Principal R
4' Night Horn R
2 2/3' Nasard A
2' Fifteenth A
1 3/5' Tierce A
III Mixture N
8' Hautboy A
Tremolo

PEDAL

16' Sub Bass S
8' Violoncello N
5 1/3' Quint A
4' Choral Bass A
16' Posaune N

COUPLERS (by hitch-down pedals)

Swell to Great
Great to Pedal
Swell to Pedal

Compass: 56/30

Mechanical Key and Stop Action

S = Simmons, 1853

A = Andover, 1967

N = New, 2017

R = Reclaimed 1852 Simmons rank

Here and There

♦ **On February 5, Christ Lutheran Church in Baltimore** presented a recital by David Higgs, chair of the organ department at Eastman School of Music, to celebrate the 10th anniversary of Andover Opus 114. John Morlock and Kevin Mathieu prepared the instrument for its birthday celebration. The wide-ranging program, attended by many organists from the Baltimore-Washington region, featured selections by Bach, Whitlock, Buxtehude, Karg-Elert, Dupré, Albright and Duruflé.



♦ **On April 23, Saint Joseph Cathedral in Buffalo** and the Buffalo Chapter AGO presented a recital by internationally renowned recitalist Nathan Laube on the Cathedral's historic 1876 E. & G.G. Hook & Hastings organ, originally built for the 1876 Centennial Exposition in Philadelphia. The recital celebrated the 15th anniversary of our rebuild and enlargement of the instrument, as our Opus R-328. Matthew Bellocchio and Robert Newton attended the recital, which culminated with a stunning interpretation of Wagner's Tannhäuser Overture!



♦ **On May 7, Boston area organists** Leo Abbott, Richard Clark, Carson Cooman, Janet Hunt, Peter Krasinski, Rosalind Mohnsen, and Rodger Vine played the Annual Birthday Concert on the 1875 E. & G. G. Hook & Hastings organ, Opus 801, at the Cathedral of The Holy Cross in Boston. This was the last musical program played on the instrument before the Cathedral was closed for extensive interior renovations.

♦ **Matthew Bellocchio** represented Andover at a Roundtable Meeting of archivists, librarians, professors, and organbuilders organized by the Organ Historical Society, in Philadelphia on June 3rd. The group discussed collecting, preserving, and describing organ-related archives as well as digitizing and disseminating digital archival material, and the possibilities for cooperation and collaboration among the organizations and institutions represented. Andover has a working archive, extending back to the 1960s, encompassing over 2,500 files of organs and/or churches that we have visited.

♦ **Over 700 organists** from the US, Canada and abroad attended the Montréal Organ Festival, held July 2-6. The Festi-

val was a joint AGO Northeast Regional and RCCO National Convention, co-sponsored by the Canadian International Organ Competition (CIOC). Jon Ross and Ryan Bartosiewicz attended and manned our booth in the exhibit hall. Of the twenty-three exhibitors, Andover was the only US pipe organ builder. Many old and new friends stopped by our booth. The hand fans we provided in the registration packets, featuring a picture of the Methuen Memorial Music Hall Organ, proved very useful in the warm interiors of Montréal's churches, which are not air conditioned!

♦ **St. John's Seminary in Brighton, MA** hosted the first Early Music Academy Boston, July 29 - August 4, organized by Dr. Janet Hunt, the Seminary's Director of Music. Thirty-two



participants attended the week-long course devoted to English Renaissance choral music by Byrd, Sheppard, Taverner, Tallis, and others. The tutors (faculty) were former Tallis Scholars singers Janet Coxwell and Andrew Carwood, music director of St Paul's Cathedral, London; and David Woodcock, music director at The Harrow School. Next year's Academy, featuring the Victoria Requiem, will take place July 28 - August 3, 2018.

♦ **On October 29, Colin Lynch, Associate Organist at Trinity Church, Boston, played the Annual Benefit Recital for**



the ongoing restoration of the Cathedral of the Holy Cross's historic 1875 E. & G. G. Hook & Hastings. The brilliantly played program included works by Widor, Buxtehude, Whitlock, Bach, Thalben-Ball, Alain and Dupré. Since the Cathedral is currently closed for renovations, the recital was held at St. John's Seminary in Brighton, on the 1902 Hook & Hastings organ which we rebuilt in 2015 as our Opus R-500.



♦ **On November 7, Hesston College in Hesston, Kansas presented a recital by Polish organist Karol Mossakowski, winner of the 2016 Chartres International Organ Competition in improvisation. This event celebrated the tenth anniversary of the installation of Andover Opus 116 in the Hesston Mennonite Church, which also serves as the College's concert hall. The recital, featuring works by Bach, Mozart, Franck and Mendelssohn, as well as an improvisation, was the first in the**

College's 2017-18 Andover Organ Series. Started by 2016 by Hesston College Music Professor and organist Ken Rodgers, with funding by the John Ernest Foundation, the well-attended free admission series features organists from across the world, bringing another form of musical art to south central Kansas.

♦ **Raven Compact Discs** has released Volume 5 of Bruce Stevens's series of the Rheinberger organ sonatas. The disc features three sonatas (No.7 in F minor, No.9 in B minor, No.13 in E-Flat Major) played on three historic American organs: the 1860 E. & G.G. Hook at St. John's Catholic Church in Bangor, Maine; the 1898 Geo.



Jardine & Son at St. Peter's Catholic Church in Haverstraw, New York; and the 1868 E. & G.G. Hook at Christ Episcopal Church in Charlottesville, Virginia. Andover restored the latter two instruments. The CD (OAR-993) is available directly from Raven (<https://ravencd.com>) or through Amazon.

Transitions

♦ **Albert Hosman** (1941-2016)

On December 8, 2016 as our 2016 Newsletter was being printed, we lost our long-time employee and friend Al Hosman to cancer at age 75.



"Big Al," as we called him, had several careers before he joined Andover in 1997. After 25 years in the U. S. Navy as a Seabee, he worked for the National Park Service, always building things. At Andover, Al built anything we needed, including the new console for Boston's Holy Cross Cathedral and all four organ cases for Andover Opus 114 at Christ Lutheran Church in Baltimore.

When an organ needed to be moved, it was time for the "A" Team: Al, and any able-bodied person who could be

coerced. Huge chests were lowered safely from balconies and gilded case pipes were raised into their racks without a scratch. There were occasional minor casualties. A crushed zinc offset tube or a shattered rackboard with a Size 12 boot print across it would return to the shop with Al's terse explanation: "It broke."

Visitors to the Methuen Memorial Music Hall can see a fine example of Al's "non-organbuilding" handiwork. One of the stone towers on the grounds overlooking the Spicket River has a new roof. Commissioned in 2001 by the Town of Methuen, Al built a copy of the old one at the Andover shop. It was disassembled, moved to the site and reassembled on the ground. The day the crane slowly hoisted Al's creation onto the tower was thrilling for all, with very little organ work done that day.

Al's sense of humor made working around him really fun. He enjoyed volleying pranks back and forth with anyone who wanted to play. The door concealing the mirror over a newly-built console sported a sign that read "Open the door, see the monkey." Al and Jay Zoller had a great time surprising each other with the heated front seats in the company's ancient Volvo. As this unfolded through July in Florida, the back seat crew tried to smother their giggles. Whether it was hairclips for the new guy with long hair or a club for the office manager to use on annoying salesmen, Al liked to see a "need" and fill it.

As we visit our instruments during each maintenance season, we remember the people who built them. Wind-chests, structures, wind lines, consoles, cases - we see so many organs with Al's work. This keeps him with us, and reminds us that we all work to serve these great instruments, that they may sing on after we, like Al, are no longer here.

♦ **Edna I. VanDuzee-Walter** (1921-2017)

Edna VanDuzee-Walter died peacefully at home on August 8, 2017 at age 96. A resident of Round Lake, New York since 1947, she taught music in public schools, gave private lessons, ran a musical nursery school and served for over 20 years as choir director at the Round Lake Methodist Church. A longtime Organ Historical Society member, she served on the OHS 2006 Saratoga Springs Convention Committee and was a recipient of the OHS Distinguished Service Award. Beginning in 1968, and continuing for some forty years, she was the guardian and advocate of the Round Lake Auditorium and its 1847 Davis and Ferris organ. She did fund-raising, organized concerts, and worked tirelessly to raise awareness of the organ's historical significance. Fittingly, she lived to see the organ designated a National Historic Landmark and, with her second husband Norman Walter, made her final public appearance at the June 2017 celebration for the organ (see article on page 2)



Andover Organ Company, Inc.

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On The Floor

St. Patrick's Church, Lowell, MA – Restoration of the 3 manual, 56 rank electro-pneumatic 1906 Jesse Woodberry organ - the largest instrument built by Woodberry. The project will be done in three stages (Console & Choir; Swell; Great & Pedal) over three years, with completion by early 2020.

Christ Lutheran Church, Natick, MA – Rebuilding the manual key actions and pedal couplers of the 2 manual, 18 rank 1874 Wm. Johnson & Son, Opus 401.

Second Congregational Church, Attleboro, MA – Restorative repairs to the 3 manual, 44 rank 1968 Schlicker organ.

Newton Highlands, MA, Congregational Church – Rebuilding the Swell division of the 1924 electro-pneumatic Hook & Hastings organ, Opus 2494. Stage 2 of a four-stage project.

Saint Anthony of Padua, Allston, MA – Restorative repairs to the wind system and stop action of the 2 manual, 22 rank electro-pneumatic 1908 Hook & Hastings, Opus 2179.

Harvard Historical Society, Harvard, MA – Restoration of the 1 manual, 13 rank 1870 Geo. Stevens & Co. tracker organ in preparation for its 150th birthday in 2020.

Entering our 70th year!

NOTES FROM THE MAINTENANCE COORDINATOR 9 WAYS TO SAVE ON YOUR ORGAN TUNING COSTS

- 1. Have us service your pipe organ at least once a year.** Routine maintenance visits can help prevent the need for more costly repairs.
- 2. Schedule your appointment as soon as you receive our reminder.** This will allow us to pair you with another customer to share the travel time and mileage.
- 3. Before a service visit, please e-mail a detailed list of concerns to our Maintenance Coordinator, Lisa Lucius (maintenance@andoverorgan.com).** Knowing in advance what to focus on will allow us to spend our time on site more efficiently.
- 4. Make sure that we have access to the building, the organ, and the blower area. If possible, please provide us with all necessary keys or access codes.** We keep all keys and codes in a secure location. If we have to wait for someone to let us in and/or find keys, you will be billed for that time.
- 5. Make sure the heat is up to service temperature at least 4 hours in advance of our scheduled arrival time, and is programmed to stay on through our entire visit.** To properly tune an organ, the temperature inside the organ must be the same as when the organ is used. If we must wait for the heat to stabilize, or have to reschedule the visit, you will be charged for our extra time. This will be more expensive than the extra heating costs. **Also, leave a note on the thermo stat so no one will come along and turn it off!**
- 6. Make sure nothing else is scheduled in the Sanctuary or Hall during the time of our visit.** We require absolute quiet while tuning. If we have to wait for the carpet to be vacuumed, etc. we will charge you for our time spent waiting.
- 7. Let us know as soon as you discover a problem, particularly if it's right after our visit.** The sooner we address any problem (even if it seems minor), the less likely it will turn into a major repair. And if it's right after our visit, the repair might be covered under guarantee.
- 8. 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. It dries out the wood and causes cracks and splits to develop, leading to expensive repairs.
- 9. Never use the organ chamber or blower room as a storage closet!** Placing objects on or near a pipe organ's parts can cause costly damage and/or interfere with our ability to properly service the instrument.