



Andover Organ Company

NEWSLETTER
2016

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A Historic Voice Sings Again

After a year-long restoration which silenced its voice, the historic 1892 Woodberry & Harris, Opus 100, at St. Mary – St. Catherine of Sienna Parish in Charlestown, Massachusetts is once again inspiring parishioners and thrilling Boston area music lovers with its rich and robust sounds. “Now she runs like a Bentley,” said one of the instrument’s many admirers. With 3 manuals, 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 the greater Boston area.

Showing the effects of 123 years of continuous service, the leather on the two large reservoirs, and the wooden key action trackers and leather nuts were deteriorating from age and threatening to make the organ unplayable. Receiving bids from five organ companies, the parish chose Andover for this important restoration. Following a Palm Sunday 2015 *Farewell Concert*, and Easter Sunday Masses, the organ lapsed into silence as we dismantled its wind system and key actions for a comprehensive restoration.

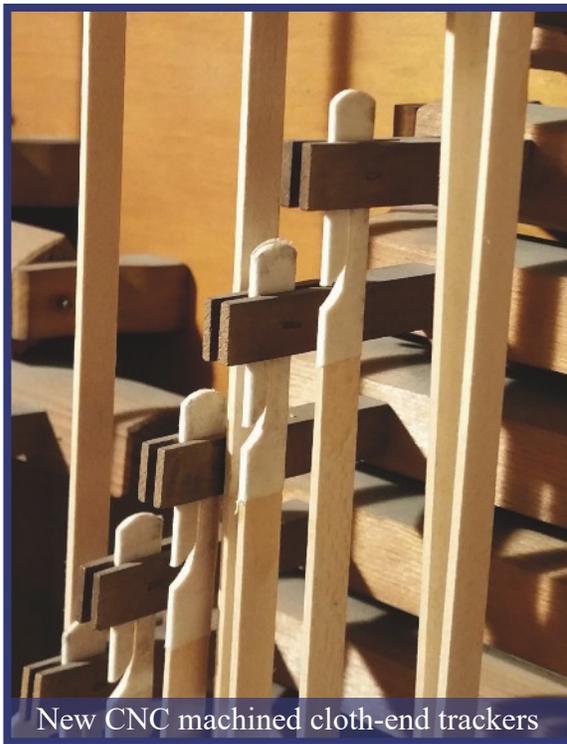
The instrument’s action is entirely mechanical, and incredibly complex. The three-manual, reversed detached console sits in the center of the gallery, while the pipes and windchests are in cases at either side of a large stained glass window. Four levels of trackers descend from the keys to



squares beneath 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. A Barker Machine lightens the touch of the Great and the manuals coupled to it.

The two large reservoirs were stripped and releathered in place during summer 2015. All four layers of trackers were disassembled, carefully 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 17 sets of wooden trackers, totaling nearly a mile in length! The Barker Machine was carefully releathered at our shop.

Continued on next page...



New CNC machined cloth-end trackers

Ben Mague and John Morlock were the managers for this project. F. Lee Eiseman, publisher of *The Boston Musical Intelligencer* and the organ's foremost advocate, oversaw our work on the church's behalf.

The reassembly started in early 2016 and was largely completed by early March. On Palm Sunday, March 20, the church presented a gala concert to mark the organ's return to service. The concert involved two choirs, baritone soloist, cello, organ, brass, tympani and three distinguished Boston area organists: Rosalind Mohnson, Thomas Sheehan and Peter Sykes. A highpoint was the combined forces performing the Hubert Parry anthem, "I Was Glad."

With the key action and wind system restored, Father James Ronan, the pastor, next authorized us to clean and restore the Great reeds: 8' Trumpet and 4' Clarion. Don Glover, our reed voicer, worked on the pipes during the summer and reinstalled them, with Jonathan R. Ross, in September 2016.

On November 13th, Peter Sykes, assisted by the Charlestown Community Chorus conducted by Daniel Saucedo, the church's Music Director, pulled out all the stops for a glorious rededication concert featuring selections by Franck, Vierne, Mozart, Schuman and Reger. The program began, appropriately, with the hymn "Praise to the Lord the Almighty" and a blessing of the organ. A large projection screen at the front of the nave allowed all to see the recitalist playing. The program concluded with organ, chorus and congregation loudly singing "Praise, My Soul, the King of Heaven." A review of the rededication concert has been posted on *The Boston Musical Intelligencer* website at: <http://www.classical-scene.com/2016/11/15/woodberry-sykes/>

Celebrations and Congratulations

◆ **Susan Jarrell**, organist emerita of the Nantucket Unitarian-Universalist Church, turned 100 on October 10. A great friend of Andover, she has housed our tuning team, which maintains all the Nantucket organs, each June for many years. Bob Newton first met Susie when he started maintaining the island organs in the 1960s.



Photo by Nicole Harnishfeger
The Inquirer and Mirror

Having spent summers on the island beginning in the 1950s, Susie moved there permanently in 1977. Since then, her mission has been to strengthen and expand music on Nantucket for people of all ages. She was the Nantucket Community Music Center's first teacher and later served as its President.

In 1992, Susie and Peggy Krewson, organist at the Congregational Church, started Nantucket's annual "Pipe Organ Crawl," held on the Saturday of Columbus Day weekend. The crawl offers a rare opportunity to hear all six organs on the island in a single morning. The instruments are visited in succession, the audience walking from

church to church, and a short recital is performed on each. The crawl has become a popular and well-attended event. Over 100 people, including Bob Newton and Matthew Bellocchio, attended the 25th Annual Organ Crawl on October 8, which featured organists Fred Jodry, Robert Behrman, Carson Cooman, Marcia Hempel, Isiah Williams, and Diane Heath. At the end of the Congregational Church recital everyone sang "Happy Birthday" to Susie, then went to the nearby Nantucket Community Music Center for birthday cake.

The next morning, the Sunday service at the Unitarian Church was a special tribute to Susie, with Carson Cooman presiding at the Goodrich organ. Susie played the organ for one piece, accompanying her niece in a Mozart aria. That afternoon there was a big 100th birthday party, which Bob Newton attended. Happy Birthday, Susie!

◆ Congratulations to **Leo Abbott**, who on April 1st celebrated his 30th anniversary as Music Director at Boston's Cathedral of the Holy Cross. During his tenure, we have been restoring selected components of the Cathedral's historic 1875 E. & G. G. Hook & Hastings organ, Opus 801, and have been maintaining the instrument since 2010. The year also marked the 140th anniversary of the organ's dedication. Both milestones were celebrated at the Cathedral's *Annual Organ Birthday Concert* on Sunday, June 19.

◆ In June 2016, **Joshua Stafford**, Music Director at St. Peter's Episcopal Church in Morristown, NJ won First Prize in the Longwood Gardens International Organ Competition. We congratulate him on this great achievement! In 2011, while a graduate student at the Yale Institute of Sacred Music, Josh was instrumental in having us move a 1987 J. W. Walker & Sons tracker to St. Andrew's Episcopal Church in Stamford, CT, where he was the organist, and assisted us in the organ's removal and installation.

Here and There

◆ Over 150 organbuilders attended the **AIO 2016 Boston Convention** (Aug. 28-31), including Andover's Don Glover, Jon Ross, Ryan Bartosiewicz, Kevin Mathieu and Matthew Bellocchio, who chaired the convention committee. The convention's August 30 tour of notable Boston organs started with Andover Opus R-500 at St. John's Seminary in Brighton, where Seminary Music Director, Janet Hunt, played a demonstration program on



the organ, narrated by Don Glover. The program concluded with the hymn, "Holy God, We Praise Thy Name." The organ elicited many favorable comments and the hymn singing in the reverberant chapel was outstanding. A video of the hymn, posted on the AIO Facebook page later that morning, received over 2,000 views in 48 hours! The video is also available on Andover's Facebook page.

Two landmark organs under our care were heard during the post-convention organ tours. The September 1st tour visited the 117 rank E. F. Walcker/Aeolian-Skinner Great Organ at the Methuen Memorial Music Hall, which has been under our care for over 50 years. Following Douglas Major's entertaining demonstration of the organ, Andover personnel gave tours inside the organ.

The September 2nd tour of Boston organs started 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. Following a welcome by the Cathedral Music Director, Leo Abbott, Thomas Murray played and narrated a demonstration of the organ's resources. Afterwards, many tour participants purchased Opus 801 caps, clothing and

memorabilia in the Cathedral gift shop before heading off to the next venue.

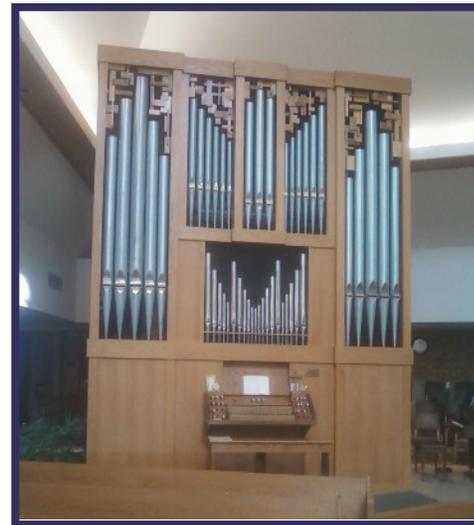
◆ On Saturday, October 22, we welcomed **Christian Lane**, founder of the Boston Organ Studio, and eight of his organ students during their day trip to Methuen and Lawrence.



The group's first stop was the Methuen Memorial Music Hall, where each student had an opportunity to play the organ. After we gave them a tour of the organ's interior, the group came to our shop for a pizza lunch and shop tours. One of the students, Emerson Fang, has posted a blog with pictures of the trip at:

<http://www.bostonorganstudio.com/2016-yale-day-trip/2016/10/22/methuen-oct-2016> We are always happy to welcome visitors to our shop. If you would like to arrange a visit here for your group, please contact us.

◆ Epiphany of the Lord Catholic Church in Oklahoma City, OK held several events to celebrate the 150th birthday of their 1865 William B. D. Simmons organ, which we rebuilt and moved to the church in 1984 (Opus R-260.) A gala *Sesquicentennial Concert* on November 22, 2015, was very well attended. Bob Waldrop, Epiphany's music director, reported, "We made 350 programs and ran out."



The closing piece was the Charpentier *Te Deum, H146*, with soloists, chorus, organ, brass and tympani. At the final chord, the audience erupted in cheers, shouts and applause! For an encore Bob played *Into the West*, from Lord of the Rings, on the organ. A MP3 recording of the concert may be

heard at <https://soundcloud.com/epiphany-church-music-1/sesqui-concertmp3>

♦ **On April 10**, St. John's Seminary, Brighton, MA presented a *Concert of Music for Easter* as part of the dedicatory series for Andover Opus R-500. Boston area organists



Janet Hunt, Bridgette Wargovich, Leo Abbott and David Carrier played Easter-themed pieces by Widor, Tournemire, Dupré and Franck, respectively.

♦ **On June 5**, Christ Lutheran Church in Baltimore, home to Andover Opus 114, presented a Hymn Festival led and accompanied by renowned organist and composer Dr. John Ferguson. The program - utilizing organ, choir, congregation, readers and instrumentalists - featured hymns from different cultures, eras and liturgical seasons. The



event was co-sponsored by five regional AGO chapters in Maryland and Delaware.



♦ **On November 13**, six Baltimore organists played a concert celebrating the 25th anniversary of Andover's restoration and re-trackerization of the 1882 Johnson & Son organ., Opus 577, at Westminster Hall and Burying Ground. The property, on the west side of downtown Baltimore, is famous as the burial site of Edgar Allan Poe. The building, a former Presbyterian church, was acquired by the University of Maryland School of Law in 1977 and restored

in 1983 for use as a lecture and function hall. (<http://www.westminsterhall.org/>)

In 1991 we restored the organ (Opus R-259) and Marylou Davis restored the case pipes to their original stenciling and colors. Pictured are: Back Row L-R Michael Gaffney, James Houston, Michael Britt; Front Row L-R Mi Zhou, Mary Maldarelli, Phoon Yu. Messrs. Gaffney, Houston and Britt also played at the original rededication concert on November 17, 1991.

Transitions

♦ After 53 years at Andover, **Robert C. Newton retired** from active duty in June 2016. Bob started at Andover on January 3, 1963. His earliest tuning trips were as a key holder with Ed Boadway. He purchased shares in the company in 1975 and later served as Treasurer and Vice President of the Old Organ Department.

Widely regarded as an authority on 19th century Boston organs, especially those built by E. & G. G. Hook, Bob worked on hundreds of old organs and oversaw Andover's restorations of many significant Hook instruments.

Bob attended his first Organ Historical Society (OHS) convention in 1963 in Maine, where he renovated the 1863 E.& G. G. Hook (Opus 328) in Bucksport for a convention recital. He subsequently repaired and tuned numerous organs for OHS conventions in the Northeast, often volunteering his time. He served on the OHS Council, and on three OHS convention committees: 1972 Central Vermont, which he chaired; 1974 Lowell, Massachusetts; and 2013 Northern Vermont.



On July 9, Bob was honored at a concert featuring six of his distinguished organist friends (*pictured left to right*: Rosalind Mohnsen, Kevin Birch, Permelia Sears, Thomas Murray, Bob Newton, Brian Jones, and Lois Regestein) playing selections by some of Bob's favorite composers on an historic organ which he restored: the 1866 E. & G. G. Hook, Opus 396, at the First Presbyterian (Old

South) Church in Newburyport. Over 140 people attended. A highlight of the concert was the reading and presentation of a letter from Christopher Marks, President of the Organ Historical Society, awarding Bob an Honorary Life Membership in the Society in recognition of his many years of work in preserving and documenting numerous historic American organs. Following the concert there was a reception with a cake to mark Bob's 77th birthday, which was on the day.

Bob will continue on Andover's Board of Directors and we will continue to tap his extensive knowledge of 19th century New England organs. Bob's younger Andover colleagues, who worked alongside him for the past several years, are now caring for the many organs he tuned throughout New England.

◆ **Kevin Mathieu** rejoined us at Andover in March 2016, having previously worked here for a short time ten years ago. Over the last decade, he has done subcontracting work



for other organ builders, and operated his own firm for several years. With experience in graphic arts, Kevin is taking over the layout and design of the company's print ads and this newsletter. He serves as Director of Liturgical Music/Organist at Saint Aloysius-Saint Jude Church (RC) in Leicester, MA, a position he has held for 6 years. Kevin is a member of the American Institute of Organbuilders, and in his limited spare time, tunes and repairs pianos.

◆ **Edgar A. Boadway (1936–2016)**

New England organ historian and longtime publisher of the *Boston Organ Club Newsletter*, Ed Boadway, died on June 23, 2016 at age 80. A former teacher, and a stickler for historical and grammatical accuracy, Ed worked at Andover from 1962-66 and was Bob Newton's first mentor. In 2013, he was made an Honorary Life Member of the OHS, and was one of six still living.

◆ **Robert Burns King (1938-2016)**

Distinguished North Carolina organist and teacher, Robert Burns (Bobby) King, a great friend and supporter of our company, died on September 25 at age 78. Bobby King was responsible for the installation of Andover Opus 90 (1983) in the chapel of the First Presbyterian Church in Burlington, North Carolina, where he served as organist-choir director for 45 years, and Andover Opus 111 (1999) at the University of North Carolina in Greensboro, where he taught organ.

◆ **Randall R. Rice (1949-2016)**

Raised Roman Catholic, Randy Rice found his way to the Lutheran Church, serving at least three in his long career as music director and organist. At Mt. Olivet Lutheran in Shrewsbury, MA and Good Shepherd Lutheran in Westborough, MA Randy saw to it that small, rebuilt tracker organs found homes. Never a person to sit back and expect others to do his bidding, Randy worked tirelessly to accomplish his dreams.

The installation at Mt. Olivet of the 2/12 circa. 1890 Woodberry & Harris in 1981 was achieved almost completely by volunteer labor, with Randy washing, cleaning, lifting and moving anything he could. Good Shepherd's 2/9 Hook & Hastings (Andover Opus R-311, 1991) was given a name "Little Organ," and a voice, "writing" to the congregation in every church newsletter. Over months of epistles, each stop (beginning with "Bertha Bourdon") told its own story, humorously but earnestly pleading for donations to the organ fund so that the Little Organ could "sing with the Lutherans." The instruments in both churches continue to serve their congregations 35 and 25 years later.

In the mid-1990s, Randy moved on to his last church, Resurrection Lutheran in Roxbury, MA, where he presided over an 1884 Hook & Hastings, Opus 1210, in the gallery of a large, resonant sanctuary. Finding himself in a truly multi-racial, multi-cultural parish, Randy sought to bring parishioners together, blending music from around the world with traditional Lutheran hymns and service music. He made ambitious plans, then used his own personal blend of elbow grease, persuasion and persistence to accomplish them. He often said "It's a thousand details, but they make a difference."

During Andover's work on the "Little Organ" for Good Shepherd, Randy worried that we wouldn't complete the work when promised. Apparently, we were so busy that we weren't responding to his letters or phone calls, so he sent us a self-addressed, stamped postcard with boxes for us to check:

"The Little Organ"

- Is on schedule*
- Has been "mis-placed"*
- Was sold for kindling*
- Refuses to be played in a Lutheran Church*
- Ran away and joined the circus*
- Should be ready by the Second Coming*
- What Organ???*

The postcard achieved the desired result. We contacted Randy, once we stopped laughing!

On The Floor

- ♦ **First Parish, Duxbury, MA** – renovation and tonal restoration of an altered 2 manual 1853 Wm. B. D. Simmons, with sympathetic additions using new and historic Simmons pipework. Open house August 2017, completion, Fall 2017.
- ♦ **Greenville Community Christian Church, Greenville, NH** - restoration and relocation of a 2 manual, 9 rank 1871 E. & G. G. Hook & Hastings, Opus 588, to replace a failing 2 rank, electro-pneumatic organ. Completion, Fall 2017.
- ♦ **Cole Memorial Chapel, Wheaton College, Norton, MA** – installation of a multi-level solid state combination action on the 3 manual, 39 stop 1969 Casavant tracker (Opus 3025) Completion, Winter 2017.
- ♦ **First Congregational Church, Marion, MA** – restoration of the Pedal division of the 2 manual, 15 stop 1884 George Hutchings, Opus 131. Completion, Fall 2017.
- ♦ **St. Paul's Episcopal Church, North Andover, MA** – cleaning and revoicing of the two reed stops, retained from the previous organ, in the 2 manual, 15 rank 1989 Andover Opus 98. Completion, Easter 2017.

Second Wind

- ♦ As organs age, their respiratory systems begin to fail. The leather joints and corner gussets on the wind reservoirs wear out, crack and leak. Wind conductors develop splits and their gaskets leak. Neglected blower motors grind to a halt. Suddenly, “Old Reliable” won’t crank up on Sunday morning, or produces only groans and hisses of air. As part of our maintenance visits, we lubricate blowers and monitor the condition of the reservoir leather, so we can help our customers avoid these unexpectedly silent moments. In the past 12 months, we have releathered eight reservoirs and replaced four blowers.



Examples of a failing reservoir gusset (*left*) and a releathered gusset (*right*)

Reservoirs releathered:

- Charlestown, MA- St. Mary's (2 reservoirs)
Woodberry & Harris, Opus 100, 1893, 3-43
- Cohasset, MA- First Parish (2 reservoirs)
Hutchings Opus 274, reb. Morel, 2-23
- Groveland, MA- Congregational
John Brennan, 1908, 2-12
- Lancaster, NH- Congregational
George Reed, 1899, 2-14
- Round Lake, NY- Methodist
J. W. Steere & Son, 1907, 2-9
- Searsport, ME- Congregational
E. W. Lane, Opus 101, c.1905, 2-17

Releathering a reservoir requires many, many trips around its circumference. We estimate that these projects represent almost half a mile of painstakingly-applied leather strips. It's no surprise that we wore out the tires on our rolling stool and had to replace them!



- ♦ With proper care, an organ's original blower may last for many years. But sometimes the motor just wears out, or the noise it makes becomes annoying, or the room it occupies becomes needed for something else. Modern replacement blowers are so small and quiet that they often may be placed right inside the organ's case or chamber.

New Blowers installed:

- Baldwinville, MA- Memorial Congregational
George Reed, 1898, 2-14
- Cambridge, MA- First Presbyterian
Hook & Hastings, Opus 1495, 1891, 2-13
- Dorchester, MA- First Baptist
Kilgen, 1930, 2-4
- South Grafton, MA- Union Congregational
Johnson and Son, Opus 831, 1895, 2-16

Completed Projects

◆ **Hampton United Methodist Church in Hampton, NH** has a 2 manual, 14 rank 1904 Emmons Howard organ, originally built for a Methodist church in Lee, MA. We relocated it to Hampton in 1988 as our Opus R-286. In 2013 the church celebrated the 25th anniversary of the organ's installation. After nearly 30 years of dry winters and some sanctuary renovations the instrument was ready for a little attention. We removed all the pipes, gave the interior a good cleaning, releathered the three sets of wood pipe stoppers, and cleaned and reregulated the Swell



Oboe. Craig Seaman and Don Glover were the project managers. While this was being done, parishioners arranged for the gold-colored façade pipes to be repainted a creamy white. The rejuvenated instrument was rededicated at a special morning service on Sunday, October 16, followed by an entertaining evening recital played to a full house by David Michael Kenney, Sr., the church's organist.

◆ **The Kent School (Kent, CT)** has a much-rebuilt 3 manual tracker in its chapel. Originally a 2 manual Hook & Hastings, built for a Universalist Church in Concord, NH (Opus 2136, 1907), the instrument was moved to the school by Jeremy Cooper in 1990. Cooper began the rebuilding and enlarging process, which was completed by Roy Redman as his Opus 75 in 2003. The school's recently appointed chapel organist, Barbara Kovacs, asked us to assume the care of the instrument and devise a long-range plan to address several mechanical and tonal issues which were exacerbated by unsympathetic maintenance. Don Glover, our reed voicer, cleaned and revoiced all 4 Swell reeds last fall to increase their tuning stability. In the coming year, we will be working on the key action and cleaning the Great Trumpet.

◆ **Trinity Episcopal Church, Bridgewater, MA** has a 2 manual, 9 stop 1890 W. B. Williams organ. In 2012 we releathered the double rise reservoir and replaced the cracked manual windchest tables. But the Pedal Bourdon chest, whose top had split so badly that the pipes hardly received enough wind to speak properly, awaited future funding. In summer 2016 we replaced the split chest top with a new plywood one, repaired the Bourdon pipes and releathered their stoppers. At the same time, we reconfigured the chest for better access, and



moved it back to allow space for a future addition to the Swell. The project was completed in August 2016. Andy Hagberg was the project manager.

◆ **Episcopal Church of Saint Mary the Virgin, Falmouth, ME.** We know a thing or two about Casavant organs, old and new, having about 13 in our care at present. St. Mary's 2 manual, 27-stop 1979 Casavant tracker, Opus #3384, had Pedal reeds that weren't staying in tune, thanks to uninvited insects dropping in. In late Spring 2016 we removed and cleaned the pipes of the Pedal division. John Morlock was the project manager. The reed pipes were washed, checked for proper speech and fitted with nylon mesh caps to prevent further insect collection. Ladybug, ladybug, fly away home!

◆ **The Cathedral of Saints Peter and Paul, Providence, RI** has a much larger 1972 Casavant tracker, Opus #3145. With 4 manuals, 73 stops and 126 ranks, it is the largest mechanical action organ in North America. We have been maintaining this organ since 1989. Though the key action is mechanical, the stop action is electric. Over the years, sticking slider solenoids had been causing problems. (Perhaps all organists dream of having a Bombarde division, but when the 16' *En-chamade* gets stuck "on" during Lent, then maybe "not so much.") This year we replaced all 99 solenoids, including those for the console couplers, in two phases. Some solenoids were easy to reach and replace. Others, such as the Positif solenoids in the top section of the 50' high case, required jungle gym maneuvers. Craig Seaman and Matthew Bellocchio directed this project, assisted by Andy Hagberg, Ryan Bartosiewicz and Kevin Mathieu.

◆ **Second Congregational Church in Wilton, NH**



has a charming 2 manual 10 rank 1870 Steere & Turner, Opus 30, at the front of the sanctuary. Some years ago, its façade pipes were painted with a gold metallic paint, which gradually oxidized and darkened. But several of the largest pipes, probably painted with a different batch, did not darken like the rest. The result was a visually distracting mix of gold and bronze toned pipes. In June 2016, we stripped and repainted the pipes with a gold paint containing colored mica crystals suspended in an acrylic base. This paint will retain its luster and not darken with age, and is a convincing, cost-effective alternative to gold leaf. The façade pipes now have a harmonious hue, which will not distract from the sermon! Jonathan R. Ross was the project manager and painter.



Andover Organ Company, Inc.

P.O. Box 36

Methuen, MA 01844-0036



Opus 114

10th Anniversary

Christ Lutheran Church
Baltimore, Maryland

David Higgs in Recital
Sunday, Feb. 5, 2:30 PM



Opus R-328

15th Anniversary

Saint Joseph Cathedral
Buffalo, New York

Nathan Laube in Recital
Sunday, April 23, 4:30 PM

For more information about these, and other upcoming recitals, visit our website or Facebook page.

Our 68th Year

Prepared-for Stops in Our New Organs

As with almost any large purchase, the ideal instrument for a church or individual must sometimes be pared down in size from dream to reality due to budget constraints. However, we can often help our customers achieve their original vision by providing preparations for additional stops. Later, when the organ is an established presence and appreciated in its home, funds may become available to fulfill the preparations. Here are two recent examples of this approach.



St. Bartholomew's Episcopal Church in Yarmouth, ME is home to Andover's Opus 112, a lovely and versatile 2 manual, 17 stop organ. When the instrument was built in 2001, preparations were included for 3 additional stops: a 4' Flute for the Great, a 4' Choralbass for the Pedal, and the addition of 12 pipes to the Pedal 16' Trombone so the rank could play as an 8' Tromba as well. In November 2015, St.

Bartholomew's Music Director, John Corrie, called to ask about adding the prepared stops. Once our proposal was received, Peter Chandler, a choir member, led the effort to complete the organ and a contract was signed by the year's end! Andover's Tonal Director, John Morlock, who had supervised the original installation in 2001, prepared and installed these ranks, assisted by Ryan Bartosiewicz, during summer 2016, just in time for the instrument's 15th birthday!

In 2007, **Church of the Nativity (Episcopal) in Raleigh, NC** received our Opus 115. This elegant and charming 2 manual, 12 stop instrument has served admirably since its installation. In 2013, a committee was formed to raise funds towards some of the 8 prepared stops. They produced an attractive color



leaflet about the additions and their costs, and created a webpage <http://nativityonline.org/completing-the-organ/> with sound clips of similar stops to illustrate what the prepared stops will sound like. Consequently, by December 2015 they had raised 80% of the total cost and signed a contract for the installation of all 8 prepared stops in 2017. The Great division gains a 4' Flute and an 8' Trumpet, and the Swell division receives an 8' Celeste and a 1 3/5' Tierce. The Pedal's only stop at present, the 16' Subbass, will be extended by 24 pipes to offer an 8' Flutebass and 4' Choralbass. A 16'-8' Trombone-Tromba unit will be added to the Pedal as well. These will be installed during the summer, in time for the 10th anniversary of the organ's dedication.

These two examples show that prepared-for stops can become a reality. "Where there's a will, there's a way."