



*Andover*

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NEWSLETTER  
2010

## THE (SEEMINGLY) NEVER ENDING JOURNEY AND SAGA OF ANDOVER OPUS R-345

In 1868 E.&G.G. Hook completed their Opus 472 and sent it on its way to Grace Episcopal Church, Chicago. The three manual, 28 stop instrument remained in Chicago until 1902 when it was sold to Grace Episcopal Church, Oak Park Illinois. In 1922 Grace Church sold the instrument to St. Ludmilla's RC Church and the organ traveled back to Chicago where it was electrified and placed in divided chambers. In 1994, St. Ludmilla's merged with another church and the organ was put up for sale. To save it organist Richard Hass dismantled it and placed it into storage in Chicago. Bob Newton found out about it and purchased it. Opus 472 made the long journey home to Massachusetts where it languished in storage for another ten years.

In 2005 our good friend John Whiteside became Music Director at Christ Episcopal Church, Charlottesville, Virginia. The church had been looking to replace their aging instrument under previous music director Paul M. Walker. The organ had been cobbled together from a variety of used and new parts and the builder had gone out of business before the organ was finished. John contacted us to find out if we had a used instrument that might meet their needs. The "new" organ was to be located in the front of the chancel and, of course, there was a window that could not be covered. The organ would have to be divided, and in order to use an old instrument, it would have to be restructured, with new action, structure, console and wind system. Opus 472 was the ideal candidate since it had no structure, console, wind system, action, or case. A contract was signed on April 25, 2005, but work was not begun until 2007. We increased the size of the instrument to three manuals, thirty eight stops. In the meantime, John Whiteside had left the church to return to the Boston area and David and Elizabeth Norfrey became the new Music Directors. Elizabeth had been organist at the Evangelical Covenant Church, Attleboro, MA where we maintained their Kinzey-Angerstein organ.

The organ was to be part of a major reconstruction of Christ Church, especially the chancel area, which was to be lowered 18 inches to provide handicapped access for communicants. However, when the Rector moved on to a new parish, the construction project was put on hold and work on the organ slowed down to a crawl for two years. During this time, the Norfreys left their position and Paul Music Walker (so named by the church members to differentiate from their new Rector, Paul N. Walker), the former Music Director before John Whiteside, returned. 2010 saw a return to major work on the organ culminating in an Open House on November 6<sup>th</sup>.

The Open House was attended by almost 200 people with many organists trying out the instrument including John Whiteside who lamented leaving Christ Church after hearing, seeing and playing the organ. There was plenty of food and drink, as usual, and since the organ was going to Virginia, country ham and biscuits were the star of the food show, made by Virginia native and Andover employee, Fay Morlock. There were also the usual chicken wings, meatballs, dips, and cakes and cookies. Exhibits and demonstrations added to the celebration. Unfortunately, no one from Charlottesville was able to attend the Open House, but Paul Music Walker

was able to fly up on the following Thursday to see and play the instrument and put his blessing on it.

The story does not end here. Work on the Church sanctuary has yet to begin and is scheduled to start on June 27-2011 with completion in late November. This means that the organ will be put into storage and installed in January 2012 with completion before Easter. So the saga continues as E.&G.G. Hook Opus 472, now Andover R-345, continues its journey to its fourth and, hopefully, final home.

### Open House Photos





## St. Mark's Episcopal Church - Waterville, Maine

When the congregation of St. Mark's Episcopal Church (Waterville, Maine) built their new sanctuary in 1977, it was designed around a pipe organ they had purchased through the Organ Clearing House. The organ was originally built ca. 1905 by the Votteler-Hettche Company of Cleveland, Ohio, for the New Haven Church of Christ in New Haven, Indiana. The two-manual, nine stop organ, was rebuilt, tonally revised and installed by the Stuart Organ Company of Springfield, MA. The organ retained its original mechanical key and stop action but, as was typical of the times, was given a thinner, brighter sound.

The instrument served St. Mark's well for thirty years, but was lacking variety - especially for accompanying the choir and soloists. A committee was formed, chaired by Timothy Rector, to explore the idea of expanding the instrument or replacing it with a larger one. Mary Rector, the Church's choir director, contacted Ben Mague at Andover - as they had been classmates at Colby College - and asked if we would be interested in providing a proposal. Ben

examined the organ and we submitted a proposal to expand the organ rather than replace it. After much discussion and deliberation, the contract was awarded to Andover.

We removed the organ in June 2010. Aside from correcting some mechanical and winding problems, our main goal was to expand the instrument's tonal pallet. To accomplish this we replaced one stop and added three new stops, plus a preparation for a fourth. These stops were chosen carefully with invaluable input from four respected area organists: Alan Wingard, organist at St. Mark's; Kevin Birch of St. John's R.C., Bangor, ME; Tom Mueller of the First Congregational Church in Camden, ME; and Jonathan Pelletier of St. Bartholomew's Episcopal Church in Yarmouth, ME.

In its tonal revision, the Stuart Company had removed the string stops in favor of brighter chorus stops. We have added two string stops to the Swell division, a Salicional and its partner, a Celeste. The Celeste replaces the 1 1/3' Quint while the full compass Salicional was added to the rear of the chest.

## St. Mark's, Waterville Continued along with a comparison of tonal changes

The flexibility of the Great was enhanced by dividing the II Mixture into a 2 2/3' Twelfth and a 2' Fifteenth. A 4' Silver Flute, with tapered harmonic pipes, was added to the Great to further expand the organ's tonal resources. To make the Pedal more independent, an 8' Flute was added and preparations made for the eventual addition of a 16' Fagott.	<b>VOTTELER-HETTICHE</b>	<b>STUART</b>	<b>ANDOVER</b>	
	GREAT	GREAT	GREAT	
	8' Open Diapason	8' Open Diapason	8' Open Diapason	61 Pipes
	8' Melodia	8' Bourbon	8' Bourdon	61 Pipes
	8' Dulciana	4' Octave	4' Octave	61 Pipes
	4' Octave	II Mixture	4' Silver Flute*	61 Pipes
		SWELL	2 2/3' Twelfth**	61 Pipes
	SWELL	8' Stopped Diapason	2' Fifteenth**	61 Pipes
	8' Stopped Diapason	4' Flute	SWELL	
	8' Salicional T.C	2' Principal	8' Stopped Diapason	61 Pipes
	4' Flute Harmonique	1 1/3' Quint	8' Salicional*	61 Pipes
	8' Oboe	8' Hautboy	8' Celeste *	49 Pipes
	Tremolo	Tremolo	4' Flute	61 Pipes
PEDAL	PEDAL	2' Principal	61 Pipes	
16' Bourdon	16' Bourdon	8' Hautboy	61 Pipes	
COUPLERS	COUPLERS	Tremolo		
Swell to Great	Swell to Great	PEDAL		
Great to Pedal	Great to Pedal	16' Bourdon	30 Pipes	
Swell to Pedal	Swell to Pedal	8' Flutebass*	30 Pipes	
		16' Fagott	Preparation	

\* Added stops using old pipes  
 \*\* Formerly a II Mixture, now divided

In accomplishing these additions we did not want to change the organ's appearance because it fits into the room so well. To make space for the manual additions, the organ was moved forward seven inches. The new Pedal stops are located behind the two pillars on either side of the organ with a simple screen installed between the pillars and the organ case to mask them. When the organ returned, the Church recognized it as an old friend, but one with an enhanced vocabulary. Even non-musical parishioners noticed its "warmer" sound.

The work was done under Team Leader Matthew Bellocchio with the tonal work under the direction of Don Glover. In addition the following people worked on the project: Ryan Bartosiewicz, Al Hosman, Tony Miscio, Fay Morlock, Jon Ross, Craig Seaman, and David Zarges.



## Transitions

### Robert J. Reich

Bob Reich, former President of Andover, who continued to help maintain organs long after his formal retirement, celebrated his 80th birthday on December 5, 2009. A party was held on December 28th at Bob and his wife Norma's home in Methuen. About 75 friends and family members attended. Bob continues to volunteer at the Trolley Museum in Kennebunkport, ME where he drives the trolleys for the public as well as working in the restoration department. He continues to hike the mountains of New England and does a great deal of traveling, by train, of course.

### Sarah Miscio

The newest member of the Andover family, Sarah Nicole Miscio, was born on April 14<sup>th</sup>, 8 lbs. 13 oz., 20-1/2" long. Her proud parents are our woodworker/carver/cartoonist Tony Miscio and his wife, Susan. The happy family is shown on the left.

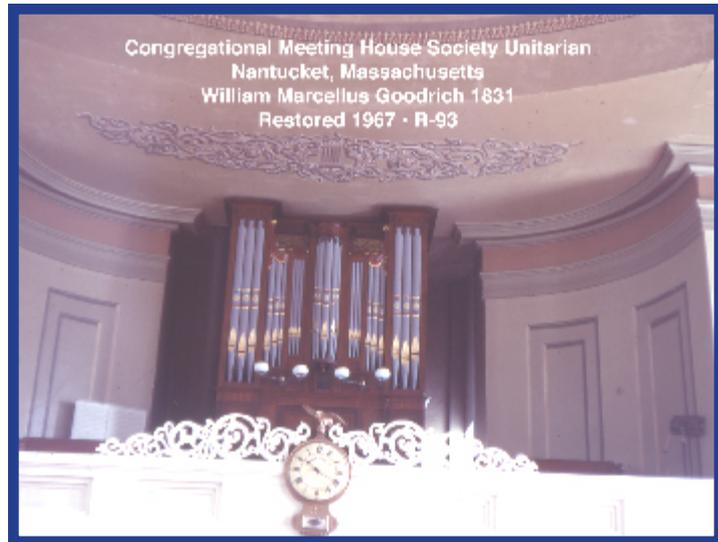
## Wet Versus Dry on Nantucket

Moisture can be a two-edged sword, as far as pipe organs are concerned. A water leak on an instrument can cause extensive damage. On the other hand, the lack of adequate moisture, caused by prolonged heating in the winter, can cause an organ's delicate wooden parts to dry out and crack. This is especially the case with an antique organ that has never been in a heated environment. Our recent work at Nantucket's historic South Church (Unitarian) illustrates some of the restorative and preventive work in which we specialize.

In late 2009 we removed the Swell and Pedal windchests and pipes of the church's two-manual 1831 William Goodrich organ and brought them to our shop for restoration. These parts had suffered water damage from a tower leak a few years ago. During the winter months, Michael Eaton restored the chests while Fay Morlock, Craig Seaman, Robert Newton, and Don Glover repaired the pipes.

In May 2010, David Zarges, Craig Seaman, Ryan Bartosiewicz and team leader Matthew Bellocchio reinstalled these parts. In June, when the sanctuary was warm enough, Robert Newton and Don Glover regulated and tuned the pipework. The restored organ was played by South Church organist Marcia Hempel in a special concert on July 18. Featured was a newly-commissioned work for choir and organ by Nantucket composer and Columbia University professor Peter Susser, to celebrate the 200th anniversary of the Meetinghouse and the restoration of the organ.

Following Nantucket's annual "Columbus Day Weekend Organ Crawl," Matthew Bellocchio and Ryan Bartosiewicz returned to the island to protect the organ in preparation for the repainting of the sanctuary's historic 1840 trompe l'oeil decorations, which are being restored by EverGreene Architectural Arts of NYC. Because the original and successive paint layers had peeled due to moisture penetration through the plaster, this massive project involves stripping off all layers of paint down to bare plaster, documenting the original designs and repainting the decorations with special KEIM silicate mineral paints which will permit moisture to pass through without peeling. To enable this project to continue through the winter and be completed in time for the sanctuary's reopening for the 2011 summer season, a temporary heating system has been installed in the previously unheated sanctuary. Since the Goodrich organ has never been in a heated environment, special precautions are being taken to prevent its wooden parts from drying out. Following our padding of the delicate case parts and sealing the instrument beneath two layers of reinforced polyethelene sheeting, a three-sided, floor-to-ceiling wall, with insulation and vapor barrier, was constructed around the organ to thermally isolate it from the heated auditorium. A window at the rear of the enclosure allows unheated outside air to trickle in. Inside the organ enclosure, a sensor logs hourly readings of the temperature and relative humidity levels. These are carefully monitored to ensure that the humidity levels remain within an acceptable range for this historic instrument. The organ will be unwrapped in the spring, once the repainting is completed. Brian Pfeiffer, of Preservation Advisory Services of Cambridge, MA is the consultant and project manager for the building's restoration.



The 1831 William Marcelus Goodrich organ in South Church, Nantucket



The Goodrich organ after covering, but before the protective wall was installed

## Methuen Memorial Music Hall

In 2010 we rebuilt the sixteen-stage Aeolian-Skinner pneumatic "whiffletree" engine that controls the expression shades of the Swell division of the Music Hall organ. It was last rebuilt in the 1970's. Now, the Swell shades close fully, quickly and quietly. Jonathan Ross was the team leader for this project.

In recognition of the 2009 centennial of the Methuen Memorial Music Hall, the Pro Organo

label has recently released "Methuen Century," a two-disc package. The package consists of a DVD with over an hour of video and bonus features, as well as a 79-minute audio CD. Included on the DVD is a 22-minute tour of the inside of the organ, by Matthew Bellocchio of our staff. Additional footage features concert organist Frederick Hohman in performance in two of his recent recitals, his personal commentary and reminiscences, an up-close tour of the organ console, and a listing of the current organ specification.

# Saint John's R.C. Church Bangor Maine

St. John's R.C. Church in Bangor, ME is home to an 1860 3 manual, 36 rank E. & G.G. Hook, Opus 288. The Bangor Hook is the largest organ built by the Hook/Hook and Hastings firm for northern New England, and may well be the largest 19<sup>th</sup> century organ by any builder for that area. The organ enjoys good acoustics and is lovingly presided over by Dr. Kevin Birch, St. John's Director of Music since 1992. That same year he founded the St. John's Organ Society, which sponsors an annual summer concert series on the organ.

Over the past several years, Andover Organ Company has been working on Opus 288 to prepare it for its 150<sup>th</sup> birthday and beyond. In July 2007, Bob Newton, with volunteers Kevin Birch and Steve Burgess, renuted the manual key action and Swell to Choir Coupler, and restored the key depth adjustments under the square rails. In February of 2008, the same crew made further action adjustments and renuted the Choir to Great 16 and portions of the pedal. Before the 2008 summer series, the keyboards were removed. Bob, Kevin, and Steve installed new oval front pins, releathered the key tails for all couplers, and secured the balance rail pins.



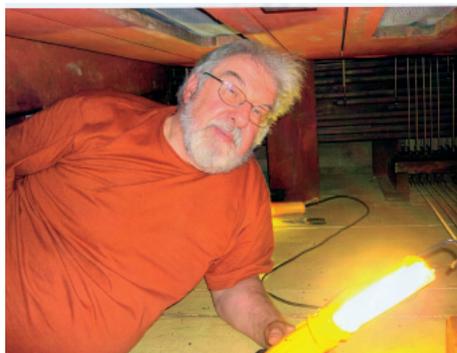
St. John RC, Bangor  
E.&G.G. Hook, Opus 288 - 1860

During the 1981 restoration by Bozeman-Gibson & Co a wooden 16' Grand Posaune was installed on a blank pedal slider that presumably was intended for an 8' Violoncello.

Because of height restrictions, the lowest 4 pipes were tubed down to the floor, and did not speak well. To correct this problem, we brought the Posaune pipes back to our shop after the first summer concert in 2008, and built a tubular pneumatic offset chest for these pipes. The Posaune was also cleaned and regulated by our reed specialist, Don Glover.

In February 2009, Bob Newton solved some other winding problems in the tenor and top octaves of the Posaune, and Kevin Birch and Steve Burgess releathered the pallets of the Pedal slider chest to reduce the noise as they close. Later in 2009, Ben Mague, along with David Zarges and volunteers, moved the two blowers from inside the case on the treble side to the tower behind the organ, to quiet the wind noise and improve access to the mechanism, and provide space for a pump handle in the original position on the treble side. Ben also designed and built a new curtain valve and wooden wind trunks to wind the organ from the blowers in the tower.

Bozeman-Gibson had increased the Pedal compass from 25 to 27 notes, and added action, pallets, and pipes from the two top notes.



Bob Newton, ensconced under the reservoir repairing the Pedal trackers

They also provided a 27 note pedal board following the narrow key scale from 1860, with two added keys at the top, very close to the balanced Swell Pedal from ca. 1890. Many visiting organists complained about the narrow scale and position of the pedalboard.

Early in

2010, Dr. Birch visited Andover's shop and approved a ca. 1870 pedal board that was built, if not by Hook or E & G.G. Hook and Hastings, very much in their style, with unusual rosewood caps on the sharp keys. The pedalboard was beautifully restored by John Morlock. Bob Newton designed two roller boards and a square rail so that this pedal board could be positioned as it would have been at the time the balanced Swell Pedal was installed and the combination action was added. The new rollers are of wood, and incorporate many roller parts made by Samuel Pierce of Reading, MA ca. 1900, and never used until now.

To install the new trackers and renut them at the rear, the large bellows was raised in position so that Bob and others could work under it. The intake valves of the feeders were also worked on at this time. The new pedal board and action were installed and working for the summer series.



South Parish Congregational, Augusta  
E. & G. G. Hook Opus 389 - 1866

Meanwhile, David E.

Wallace and Co. of Gorham ME built a new pump handle and mechanism for the treble side of the organ, and also a new, wider bench in the Hook style. Mr. Wallace apprenticed with Andover in the late 1960s, working mostly with Bob Newton.

## A Hook Holiday

To celebrate the 150<sup>th</sup> birthday of the St. John's organ, Kevin Birch and the St. John's Organ Society organized a "A Hook Holiday: A Fall Tour of Vintage Hook Organs in Midcoast Maine." This October 5-8 program featured concerts, lectures and demonstrations of organs built between 1847 and 1909 by E. & G. G. Hook, Hook & Hastings, and George Stevens.

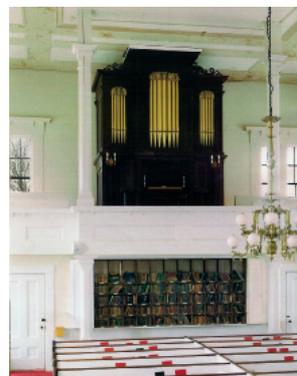
Five of the concerts featured Opus 288 and nearly 90 people attended, some from as far away as Tacoma, Washington, and Berlin, Germany. Andover's Robert C. Newton, who is a recognized authority

on technical aspects of Hook organs, was a panelist and lecturer.

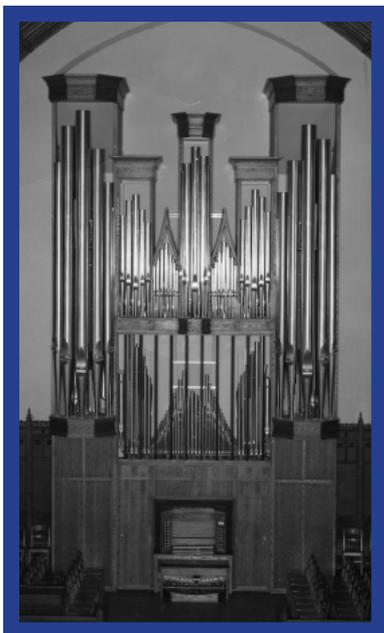
In addition to the St. John's organ, several other instruments worked on by Andover were visited: South Parish Congregational, Augusta, 1866 E. & G. G. Hook Opus 389, restored 1982; Elm Street Congregational, Bucksport, 1863 E. & G. G. Hook Opus 328, restored 1963; and the Community Church, Stockton Springs, 1847 E. & G. G. Hook, which does not appear on the Hook opus list (as was the case with many of the early Hook organs) and has long been maintained by AOC.



Elm Street Congregational, Bucksport  
E.&G.G. Hook, Opus 328 - 1863



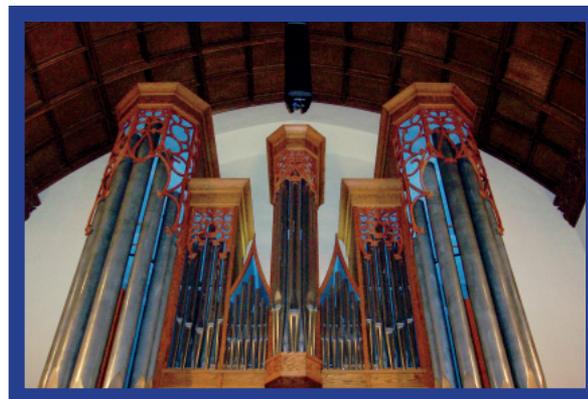
Community Church, Stockton Springs  
E.&G.G. Hook - 1847



Opus 67 as it looked in 1970

## FORTY YEARS TO COMPLETION

In 1970 Andover completed Opus 67 for Memorial Chapel on the campus of the Mount Hermon School, Northfield, MA. The organ was designed by Leo Constantineau, then President of Andover, with tonal work by Robert Reich, then Treasurer and tonal director. Due to a lack of funding, the pipe shades originally designed by Leo were never installed. The stately stained oak case looked naked and a little stark. Now forty years later, through the efforts of Alumni, led by George Becker, who spearheaded the fund raising, the organ is complete.



Opus 67 today with its new pipe shades

Following Leo's original ideas, Tony Miscio designed the new shades and did the carving. The shades are cherry to match the contrasting wood in the console. They were installed by Tony, Al Hosman and David Zarges in June in time for Alumni Weekend.

In addition to the pipe shades, Andover rebuilt the key action, replacing the original aluminum trackers with wood and eliminating the needle bearings in the squares and rollerboards, making the action lighter and more responsive. The slider motors for the stop action were replaced with new solenoids. This work was carried out by Ben Mague and John Morlock with the aid of others.

## Round Lake Auditorium Richard Ferris Organ

During the winter months, Jonathan Ross, Fay Morlock and Matthew Bellocchio releathered the two, large triple-rise reservoirs from the Round Lake, NY Auditorium's 1847 Richard Ferris organ. This historic instrument is the only large three-manual American organ from the pre-1850 period to survive in nearly intact condition. It was originally built for Calvary Episcopal Church in York City as a G-compass instrument. In 1868 Ferris' half-brother, Levi U. Stuart, altered the organ to C-compass. When Calvary purchased a new Roosevelt organ in 1887, the Ferris organ was moved and installed in the Round Lake Auditorium in 1888 by Giles Beach of Gloversville NY. Our releathering, done to strict historical standards, was the first since the organ was relocated to Round Lake.

While the releathering was underway, our colleague, Michael Morvan of Blackstone Valley Piano, restored the organ's three manual keyboards. The badly worn Great naturals received new, legally-sourced ivory coverings. The Swell and Choir ivories were repaired, leveled and polished. All three manuals



Jonathan Ross releathering one of the triple fold reservoirs

received new front and center bushings, and new key-tail leathers for the couplers.

In May, David Zarges, Ben Mague, Jonathan Ross, Ryan Bartosiewicz, Bruce Gardzina and team leader Matthew Bellocchio reinstalled the restored parts. The renovated instrument was played by organist William Hubert for the village's annual June "Illumination Night" and July "Hymn Sing," and was featured in August in a series of "Oberlin Rising Stars" recitals played by four Oberlin organ students: Wesley Hall, John Walthausen, Justin Murphy-Mancini and Clayton Marcinak. In June, Matthew Bellocchio and Jonathan Ross assisted a team from the Historic American Engineering Record (HAER) office of the National Park Service in documenting the organ, which is being evaluated for National Historic Landmark designation.



Ferris keyboards before restoration



Ferris keyboards after restoration

## On The Floor

### St. Peter Parish, Haverstraw, NY

In early January 2011 we will be removing the 1897 George Jardine & Son organ (Opus 1248) in St. Peter's R. C. Church in Haverstraw, NY for a complete restoration. The restoration includes the repair, restoration, and preservation of the beautifully stenciled case pipes with the help of Marylou Davis, 19th century design expert and specialist.

This 2-manual, 30-rank instrument may well be the first instrument that the noted English voicer, Carlton Michell, had a hand in when he joined the Jardine firm in 1897. It is one opus number before the firm's instrument in St. Pauls' Episcopal Church in Camden, NJ, which definitely shows Michell's influence.

St. Peter's is the oldest Catholic church in New York's Rockland County; the first Mass was celebrated there in 1847. Fr. Thomas Madden is the Pastor, and Jonathan Ambrosino is the church's organ consultant.

### United Church, Chelsea VT

We will be making repairs to the 1876 E. & G.G. Hook & Hastings organ, Opus 857, in the Congregational Church of Chelsea, Vermont. The organ, which is in side chambers at the front of the room, was electrified in 1953 by Fred Johnson, of Norwich VT. We will re-leather the electro-pneumatic swell engine, clean the Great pipework and patch cracks in the Great windchest table. We will also install reflective panels over the Great, to better project the sound of the organ into the room. Robert Newton is in charge of this project.

### The Cathedral of the Holy Cross

Boston's Holy Cross Cathedral is home to the 101-rank E. & G. G. Hook & Hastings Organ, Opus 801, built in 1875. Francis Hastings regarded it as his finest achievement. It is the "older sister" to Opus 828, the 1876 Philadelphia Centennial Exposition Organ, now in St. Joseph's Cathedral in Buffalo, which we restored in 2001. The Boston instrument suffered a period of decline in the early 20<sup>th</sup> Century.

Around 1929 the action was electrified and the Hook console was replaced with a second-hand theater organ console. Fortunately, under the leadership of Leo Abbott, Cathedral organist since 1985, much progress has been made in restoring the organ to its former glory. From 1990-1996 the manual pipework was cleaned by volunteers, with professional supervision. In 2003 Andover upgraded the organ's electrical systems and built a new console, modeled after the missing original. The two large reservoirs were re-leathered a few years ago.



Following the untimely death last January of Richard Lahaise, whose family had maintained the organ for four generations, we were asked to take over the care of this historic instrument. This winter we will remove and repair the largest pipes of the Pedal 32' Contra Bourdon, which have been silent for decades due to cracks in their wooden pipe walls. This work will be completed in time for the instrument's annual "Organ Birthday Concert" on February 20th.



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## 62 YEARS OF SERVICE

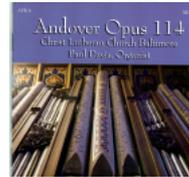
### Save On Your Tuning Costs

It is important when the organ is to be tuned that the temperature has been brought up to Sunday temperature well in advance of our arrival. We recommend at least 8 hours ahead of our arrival. This will allow the organ interior to warm up, especially the Swell which is enclosed in a box with little access for air circulation. If we arrive and the air inside the organ is not stabilized we cannot tune and will have to wait for the temperature to rise or reschedule our visit. Unfortunately, we have to charge for this time. The cost will be much higher than a few extra hours of heating your building.

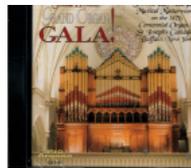
### To Further Save On Costs

To save on your winter heating bill, keep the thermostat as low as possible when your sanctuary is not being used. Pipe organs do not have to be heated to a constant temperature. Heat and the lack of humidity causes the wood to shrink and dry out causing cracks and splits. The organ will sound out of tune at lower temperatures, but will go back into tune as soon as the room is heated and the air stabilized to Sunday's temperature.

### AOC CD's Available



Christ Lutheran Church, Baltimore, Maryland  
 Andover's Opus 114 featuring Dr. Paul Davis,  
 Music Director of the Church. Opus 114 has  
 three manuals, five divisions, 81 stops and 82  
 ranks. \$15.00



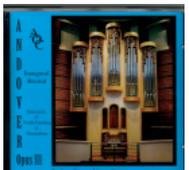
Grand Organ Gala  
 Thomas Heywood on the E.&G.G. Hook &  
 Hastings Centennial organ in St. Joseph Cathed-  
 ral, Buffalo, NY - \$15



Music for the Christmas Season with improvisa-  
 tions by Earl L. Miller on Andover Opus 83 in  
 Church of the Epiphany, Danville, VA - \$15



Organ Works of Otto Dienel played by Edward  
 Zimmerman in 2 volumes. Played on the E.&G.  
 G. Hook in 1st Parish, Augusta, ME and the  
 E.&G.G. Hook/Hutchings/Andover organ in the  
 Cathedral Church of St. John, Providence, RI  
 - \$15 each vol.



This is the dedication recital on Andover's Opus  
 111 played by Robert Burns King at the Univer-  
 sity of North Carolina at Greensboro. - \$10