The views expressed in this Journal are not necessarily those of the Council or members of the Society.

SOCIETY DIARY FOR 1975*

SEPTEMBER 20 A concert of 20th century organ music by Hurford, Hindemith, Langlais, Peeters, Tibbits, Kelly.
Caulfield Grammar Memorial Hall, 8.00pm.
Organists: David Agg & Rod Junor.

OCTOBER 19 Students' Recital at Armadale Baptist Church.

NOVEMBER 4 Cup Day - Our third residence organ crawl.

NOVEMBER 28 Annual Meeting and Dinner.

* COVER PHOTO The organ in St Killian's Roman Catholic Church, Bendigo. Built in 1871 by M. Randebrock of Paderborn, Germany; installed 1872. Two manuals and pedals, twenty-five stops.
THE ALFRED FULLER EXHIBITION ORGAN, 1880

Toorak Presbyterian Church is presently celebrating its centenary. It is not generally realised that the organ in the church was built in 1880 by Alfred Fuller, of Kew, and was exhibited at the 1880 Melbourne Exhibition. The famous Grand Organ by George Fincham of 70 speaking stops stood in the west gallery of the building, while, to quote a contemporary report,

"In the gallery of the South transept will be found an organ, built by Mr A. Fuller, of Main Road, Kew. It has forty stops, three manuals and an independent pedal organ, one stop of which, the 16 feet trombone, with wooden pipes, is said to be the first made in the colony. Each sounding board or organ is constructed with pneumatic lever pallets, to render the touch perfectly light and free to the player. The construction of the swell organ has received careful study, in order to ensure a complete crescendo. The organ has six composition pedals, each having a separate combination of stops. The medal pipes and reeds are of the best London make. The great organ has the following stops:—open diapason, stopped diapason, clarabella, dulciana, principal, dolcan, waldflute, twelfth, fifteenth, mixture, trumpet. Swell: Bourdon, open diapason, stopped diapason, keraulophon, principal, gemshorn, flageolette, fifteenth, cornopean, hautboy, clarion. Choir: open
diapason, viol de gamba, viola, principal, flute, piccolo, cremona, orchestral oboe. Pedal: open diapason, bourdon, trombone. Couplers: swell to great, great to choir, swell to choir, pedal to great, pedal to swell, pedal to choir, and octave coupler. The organ is arranged to be supplied with noiseless feeders either by hand or hydraulic power, which is a great improvement upon the old flap valve usually adopted." *

Following the exhibition, this organ was installed in the apse of the church at Toorak where, to judge from a contemporary photograph, its diaphraged pipes and painted case must have appeared most impressive.

In 1886 a Vox humana (later removed) and a Voix celeste were added to the Swell Organ. Later, in 1926, the organ was rebuilt with tubular pneumatic action by George Pincham & Sons. It was moved from the apse in 1940 and divided, with new cases, on either side of the right-hand transept. At the same time, certain additions were made and the action converted to electro-pneumatic. At some stage, the Great Mixture was replaced by a large Open diapason which is wedged between the Fifteenth and Trumpet. Many other tonal changes have been made so that the original specification is no longer discernible.

* Illustrated Australian News, 6 November 1880, p.211

VISIT OF KARL HOCHREITHER

Karl Hochreither visited Melbourne from late July to early August as part of an extended tour of Australia and Asia sponsored by the West German Government. Mr Hochreither is Professor of Organ at the Berlin School for Church Music and conductor of the Bach Choir and the Bach Collegium at the Kaiser Wilhelm Gedächtniskirche in Berlin. A past winner of the Berlin Organ Competition (1961), Professor Hochreither has been invited on concert tours to North and South America, the U.S.S.R., and many European countries as well as making a number of radio and gramophone recordings.

While in Melbourne Professor Hochreither presented a lecture on German Church Music and gave recitals at St Patrick's Cathedral, Ormond College Chapel, and the German Lutheran Church. Recitals were also given at Ballarat and Bendigo.
The programmes were an interesting and varied selection from the established organ repertoire with some fine playing, particularly in the 'Messaien' heard at St Patrick's. Of particular interest in the recital at Ormond College was the Toccata and Fugue by Ernst Pepping composed during the war. It was written quite quickly in a bomb shelter during an air raid and was inspired by the ancient hymn which begins 'In the midst of strife and turmoil there is love'. This difficult work was played by Professor Hochreither with great sincerity and technical mastery.

It is always an exciting and stimulating experience when we have the opportunity of hearing and meeting an important musician from overseas and Professor Hochreither's visit was no exception. Gratitude must be expressed to the Goethe Institute and the West German Government for their sponsorship and organisation of Professor Hochreither's tour. It is to be hoped that local support will be sufficient to encourage the frequency of such occasions.

**INTERPRETATION OF BAROQUE ORGAN MUSIC**

In the early stages of the "rediscovery" of the music of J.S. Bach and his contemporaries, most of the attention by performers, critics and instrument makers was focused on the search for authenticity. The benefits of such an approach were soon manifest: no longer was baroque organ music seen through the eyes of nineteenth-century romanticism, and apparently meaningless passages acquired a new significance. But an unfortunate by-product of this renaissance was a slavish adherence to literal accuracy, often to the exclusion of the good taste which is one of the essentials in the interpretation of music.

At our most recent function Mr John O'Donnell, organist of St Peter's, Eastern Hill and senior lecturer at the Victorian College of the Arts, showed how authenticity and good taste can be combined to produce the result desired by composer and performer alike - a musical experience. He argued, for instance, that baroque fingering must not be seen as an end in itself, but as a means, on certain occasions, of breathing life into what otherwise might appear mechanical and dull.

For this interesting and instructive evening we are grateful to Mr O'Donnell, to David Agg who did the necessary organisation, to the vicar of St Peter's for the use of his church and supper room, and to David Agg and Judith Moore for the supper arrangements.

W. Smith.
BAROQUE INTERPRETATION - WHICH WAY OUT?

The leading organists (and other musicians for that matter) of the present day play the music of Bach in a way that bears little resemblance to the way in which Bach himself would have played it. That is probably the most significant thought that lingered in the minds of most of those who were present at St Peter's, Eastern Hill when John O'Donnell spoke to us about Baroque interpretation.

The findings of those engaged in musicological research into styles of performance of music in the Baroque and before produce a very strong case for anyone who feels inclined to tell our top performers that if they make any claims to presenting 'authentic' interpretations of Bach and other early composers they don't really have a leg to stand on. Perhaps we are a little closer to authenticity in our registration, at least more so than the old editions of Bach's organ works which suggest that we commence the 'Great' B minor Prelude on '8-foot diapasons', but that we use registrations in keeping with those Bach would have used (even if we consider ourselves to belong to the more 'enlightened' school) is also a claim which is open to question, however we will leave the question of registration for the present.

As far as interpretation is concerned it would appear that in emerging from the total legato style of the Dupré school we still have some way to go. At the moment the style of Bach performance reveals the music as phrases by the use of articulation, i.e. instead of playing a fugue subject entirely legato as one long phrase it is broken up into a number, maybe only two, of smaller phrases by articulations or non-legato in appropriate places, and this, in most cases, makes for a far better performance as far as listener enjoyment, appreciation, and understanding of the music are concerned.

However, it seems that in the Baroque interpretation was not based so much on phrasing as we know it but more on degrees of articulation (which we have only barely begun to appreciate) and rhythmic freedom within the beat, allowing the performer much greater freedom than at present. I do not wish to attempt any further explanation of something that is not in my field but anyone who does not think that the ideas above need make much difference to the present style of interpretation has only to hear John O'Donnell play the B minor Prelude and Fugue to see how far so-called 'authentic' interpreters have yet to go. The real problem faced by the seekers of authenticity is that of discovering the musical conventions of the past. As far as musical notation is concerned this may not be too difficult but when it comes to styles of performance we have little to go on. Mechanical instruments of the time have been used as a guide and it is important to remember that new documentary evidence is always coming to light from ancient collections in Europe.
In the light of all this soundly researched evidence (as yet not widely disseminated) the performer is faced with an apparent dilemma - remain ignorant and play the same as before, use some of the 'new' ideas in a watered-down way, or go all the way to total authenticity.

The solution, I feel, lies not in arguments about authenticity but in an honest examination of our aims in musical performance. I will not attempt to give any aims in musical performance; they are many and varied and justifiable in their own way but broadly speaking I believe that they should take into account the composer, the music, the performer, and the audience. If we look back to the three alternatives facing the performer we see that his choice will depend on where he puts the most weight in his aims in musical performance. The reactionary will tend to put the audience first by a long way, perhaps because he fears criticism of a 'different' performance or worse, because he knows nothing of the composer except his name and understands nothing about the music but the written notes. The revolutionary will put the greater emphasis on the composer and his music and leave the acceptance of his performance to the audience's lack of prejudice and sympathy for his interpretation. The point I wish to make, without appearing to sit on the fence, is that there is a place for each approach in performance, the important thing is that each performer has honestly thought out where he stands and can justify it in terms of his aims, and, having done that, make no claims to be anything else.

However, it is also important for us to realise, even if we admit to lean towards the conservative, that we are somewhere in the middle of an evolving process and that the acceptable style of Baroque interpretation will tend away from what it is now towards what the musicologists tell us it should be, just as the present style differs from what Schweitzer thought was authentic.

Authenticity, like originality, in music has relatively little difficulty in gaining academic acceptance but it may be a generation before it is accepted musically. In the meantime, as musicians, let us try to be aware of what is happening in our field so that then we may feel justified in expressing our opinion.

David Agg

Note: I make no claims of originality or expertise with regard to the points about Baroque interpretation and authenticity, they are based on what was said by John O'Donnell on 15th August and are repeated out of interest for those who could not attend. The remainder is just some personal thoughts which arose out of what was said and given here for the sake of possible thought and discussion by others.

D.A.
SOME INTERESTING CHICAGO ORGANS II

by Denis Middendorp

My favourite organ in the Chicago area is the instrument in St Luke's Episcopal church, in the affluent North-side suburb of Evanston. Although this organ is also in a chamber to the right of the high altar, the egress of sound is not greatly inhibited, due to the fact that some stonework around it had been removed at strategic points.

The highlight of the instrument is an extremely powerful horizontal trumpet placed under the "West" window.

The pedal Diapason 32' is a wonderfully voiced stop and can be used effectively with either the full flue chorus, or with soft combinations.

For earth-shaking effect, the 32' Bombarde is used, while the sound of full organ with the fanfare trumpet blazing from the opposite end of the church is an unforgettable experience.

Dr William H. Barnes, author of "The Contemporary American Organ" and "Two Centuries of American Organ Building" supplied me with the following information regarding various changes made to this organ since its installation. "The trompette en chamade was installed by the Aeolian/Skinner company. The most important improvement was my addition of the mixture IV ranks - chest and pipes from Tellers Organ Co. About this time, the Swell cornopean was replaced by a French trumpet of much more dominating voice. The pipes were made by Giesecke of Germany. My own notion is that the French trumpet should be thrown out and the original Skinner cornopean put back, thus restoring the original ensemble of the full swell organ."
"The last tonal changes were substituting an 8' and 4' gedeckt and a two rank cymbel on the choir organ. The Baroque boys think these three stops are a great improvement to the original 8' and 4' flutes. The cymbel replaced a two rank so-called Dulcet, a very keen string which nobody ever used. In my opinion, all these tonal changes improve the organ without in any way sacrificing the essential dignity and majesty that the organ has always possessed. I have always regarded this organ as the finest in the Chicago area only exceeded by some of the great Skinner organs in New York City."

**ST LUKE'S EPISCOPAL CHURCH, EVANSTON, ILLINOIS. ERNEST M. SKINNER, 1922.**

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<th>PEDAL</th>
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<td>Diapason</td>
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<td>16 Bourdon</td>
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<td>1st Diapason</td>
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<td>2nd Diapason</td>
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<td>Violone</td>
<td>16 Rohr Flöte</td>
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<td>Echo Bourdon</td>
<td>16 Erzahler</td>
<td>8 Voix Celeste</td>
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<td>Cello</td>
<td>8 Principal</td>
<td>4 Spitzflöte</td>
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<td>Gedeckt</td>
<td>8 Octave</td>
<td>4 Flute Celeste</td>
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<td>Stillgedeckt</td>
<td>8 Harmonic Flute</td>
<td>4 Unda Maris</td>
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<td>Octave</td>
<td>3 Twelfth</td>
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<td>Superoctave</td>
<td>4 Fifteenth</td>
<td>2 Nachthorn</td>
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<td>Flute</td>
<td>4 Mixture</td>
<td>IV Octave</td>
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<td>Bombarde</td>
<td>32 Mixture</td>
<td>III Transverse Flute</td>
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<td>Tromba</td>
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<td>Kleine Erzahler</td>
<td>8 Gross Gamba</td>
<td>8 Trompete</td>
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<td>Celesta</td>
<td>8 Gamba Celeste</td>
<td>8 Oboe</td>
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<td>Rohr Flute</td>
<td>4 French Horn</td>
<td>9 Vox Humana</td>
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<td>Twelfth</td>
<td>2-2/3</td>
<td>4 Clarion</td>
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<td>Piccolo</td>
<td>2 Tuba Mirabilis</td>
<td>9 Tremolo</td>
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<td>Tierce</td>
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<td>Cymbale</td>
<td>II Chimes</td>
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<td>Orchestral Oboe</td>
<td>3 Tremolo</td>
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<td>Clarinet</td>
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<td>Fanfare Trumpet</td>
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TAPES AND TALK AT TOORAK

Those present at the gathering in the Meeting Room at Toorak Presbyterian Church on 29th August heard a most interesting and informative talk by Garry Hearne on the techniques of recording organ music with some fine recorded examples from Society functions ably displayed via the medium of David Clark's impressive reproducing equipment.

Our grateful thanks to these two gentlemen and also to Joy Hearne for arranging the evening and providing the supper.

LATROBE VALLEY EISTEDDFOD

The 20th Latrobe Valley Eisteddfod, centred in Traralgon, took place in August. There were 198 sections covering the fields of music, dancing, speech and drama.

There were two sections for classical organ; the first, in which the competitor played a piece of his own choice, carried a prize of $10. This was won by John McClure playing Mendelssohn's Prelude and Fugue in C minor with David Agg second, playing the Buxtenude Passacaglia.

In the second section the competitors were required to play a major work by J.S. Bach for a prize of $50. This was won by David Agg playing the Prelude and Fugue in B minor, second was John McClure playing the Passacaglia and Fugue in C minor, and third was Rod Junor who played the Bach-Vivaldi Concerto in A minor.

Unfortunately those named were the only competitors but the adjudicator, Mr Stuart Wilkie, commented on the high standard of performance of each competitor (points awarded were 94, 92, 90) and took the liberty of awarding a third prize even though only two had been originally intended.

It is encouraging to all interested in organ music that the committee of the Latrobe Valley Eisteddfod have seen fit to include classical organ in their competition and allocate a prize which places it among the more important sections.

The interest and appreciation shown by the large audience present was a great satisfaction to the players. It is to be hoped that future eisteddfods will receive greater support and that perhaps others may be encouraged to provide similar opportunities for organists of musical ambition to gain this type of experience.
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11
BACH FESTIVAL SPECIAL APPEAL

The Committee for this special appeal, to enable Mr Leonard Fullard, M.B.E., Mus. Bac., to go overseas for six weeks, desires to thank all contributors for their generous donations, and best wishes for Mr Fullard which accompanied their gifts.

Leaving Melbourne on 23rd June, Mr Fullard flew direct to London, where he was to meet many old friends and acquaintances. He intended to attend some sessions of the Telford Bach Festival, in London at St George's, Hanover Square, and also to spend some considerable time at the International Organ Festival at St Alban's Abbey.

In a letter to one of the committee members, Mr Fullard tells how, when visiting the Temple Church, he saw Dr Thalben Ball sitting on his own in the Church, and was able to speak with him for some ten minutes or so. Mr Fullard was to return to the Temple Church the following Sunday for the morning service.

In Europe, it was the intention of Mr Fullard to visit Lubeck and Leipzig, in the steps of Buxtehude and Bach, and also to attend the famous Bach Festival in Ansbach. Visits to Munich, Vienna, and other places with musical history were planned before returning to Melbourne about mid-August.

LETTER TO THE EDITOR

Sir, — Rather belatedly I would like to put in writing a few impressions, as a visitor from interstate (Sydney), of this year's Melbourne Autumn Festival of Organ and Harpsichord.

I found the whole week an exciting and stimulating series of musical events, all the performing being of high quality and employing a diversity of talent. The highlight unquestionably was the visit of Peter Hurford, whose recitals and masterclasses were surely a real inspiration to all who attended. Mr Hurford's searching after the spirit of the music allied with a virtuoso technique and an extrovert temperament rendered his recitals always exciting and varied, whether he was playing a lively trio sonata on the sparkling neo-baroque organ at Ormond College, or summoning fire and brimstone from the St Patrick's Cathedral reeds during music by Alain and Langlais.

There were many other fine performances with every performer making a valuable contribution to the week's ambitious series of programmes.
Another important recital at St Patrick's was the performance by Simon Campion of Messiaen's "Meditations on the Mystery of the Holy Trinity" at an early evening recital. This marvellous music, packed full of religious symbolism and emotional intensity, lasted for nearly two hours and was something of a marathon for both player and audience, but certainly a worthwhile one. The mysticism of the music was heightened by the atmosphere of the slowly darkening cathedral, and the whole thing came across with such colour and grandeur as only a big Romantic organ can produce.

Harold Fabrikant, harpsichordist par excellence, gave two outstanding recitals. With near faultless technique and a great feeling for style, he played in such a way that the harpsichord became an instrument of considerable expressiveness, nuance, and variety.

The social side of the Festival was just as successful, there being ample opportunity after concerts to meet and talk together over supper with the enthusiastic ones continuing into the early hours of the morning.

As a Sydneite, I must confess to being envious over both the size and the enthusiasm of Melbourne audiences at organ recitals; this is most encouraging. The harpsichord too, appears to have become a really popular instrument with the music-loving public, and Melbourne is without doubt the centre of harpsichord building in Australia.

In conclusion I must pay tribute to the imagination, enterprise and sheer hard work of the many people involved in the planning, organising, and running of the Festival; it must surely have earned a high place amongst the important Australian musical happenings.

I, for one, am looking forward to coming back next year.

Heather Moen.

NOTES FROM ORGAN BUILDERS

John Parker has recently completed restoration of the organ at St George's, Bentleigh. The instrument is a small Grandfather Fincham organ over 100 years old and was formerly in St Xavier's Collingwood. It consists of one manual and pedals with the specification: Manual, 8,8,8,4,4 Pedal, 16 Manual to Pedal coupler. Although lacking in upperwork the tone is quite bright. The original action has been retained and the instrument is basically still as it was built. A special service of thanksgiving with a recital by David Agy was held on 17th August.
TAPE CATALOGUE OF SOCIETY RECITALS

1 1973  Graham Steed - St Paul's Melbourne
2 1974  *       - St Andrew's Brighton
3 1975  Nicholas Danby - St Andrew's Brighton
4 1974  Imelda Blochliger - Christ Church, Brunswick
5 1972  Lindsay O'Neill - St Andrew's Brighton
6 1975  Vilified Voluntaries - Scotch College
7 1975  Celebrity Concert - St, Holy Trinity Kew

Copies of all or any of these tapes are available on request. The only charge made for this service is the tape plus postage.

Either reel to reel or cassette can be supplied, and only good quality low noise tapes are used.

Apply to the Librarian (Garry Hearne) 878 3504.

We would point out to choir masters and organists that a recording service is available for your special work. The cost of this would be, cost of tape and expenses only, and copies would be on a similar basis.

MEMBERSHIP NOTES

We welcome the following new members:

Mrs Jean M. Corbett (Mitcham)
Mr Alan F. Gidney (Toorak)

John Mallinson has been appointed organist at St Francis' Church Lonsdale Street, Melbourne.

Lindsay Hutchinson has been appointed to the position of organist/choirmaster at St George's Anglican Church, Malvern.

We welcome Mr Leonard Fullard back from his overseas trip and look forward to hearing of his experiences. He is already back into the thick of things with preparations for the Bach Festival in October.

John Maidment continues on his merry way across Europe, gathering a wealth of information for future editions of the journal, no doubt.
TUTORS FOR ELECTRONIC ORGAN
(German and English texts)

Die Electronische Orgel (P. Rothenberg)
- A course for beginners $7.50

Praktische Schule für Electronische Orgel
(R. Schaffau) $6.00

MUSIC FOR ELECTRONIC ORGAN

Die Electronische Orgel
- Folk Songs
  (P. Rothenberg) $4.00
- Classical
  (P. Rothenberg) $4.00
- Dance Melodies
  (P. Rothenberg) $4.00

Die Welt der Orgel
(The World of the Organ)
- Spirituals
  (J. Parker) $4.00
- American Folk Songs
  (J. Parker) $4.00
- Opera Melodies
  (J. Parker) $4.00

BOOKS

The American Reed Organ (Robert F. Gellerman) $14.25
- This book is the first to bring together a history of those fascinating musical instruments. The author's technical expertise on the subject, combined with his love for the organs themselves, combine to make a remarkable volume.

The Cinema Organ (Reg. Foort) 2nd ed. $9.05

CHORAL COLLECTIONS

Elizabethan Song Book (ed. W.H. Auden, L. Kallman & N. Greenberg)
- Lute songs, madrigals and rounds $5.25

Carols for Choirs BK1 (ed. Jacques & Willcocks)
- Limp cover $2.25
- Hard cover $3.75

BKII (ed. Willcocks & Rutter)
- Limp cover $2.75
- Hard cover $3.75
KING OF INSTRUMENTS

Ours is a continent where kings have never lived; where the idea of monarchy has not the weight Beethoven intended when he named the organ "King of Instruments."

Beethoven's choice of "king" was more than metaphorical. Monarchy was a religious institution. Organs were kings because they brought regal serenity and splendor into sacred places.

Even though a continent lacks kings, it still needs companies to make the King of Instruments. If one stood out from all the rest—quiet in its majesty, conscious of its history, dedicated to serve, and clearly better bred—which one would it be?

We think Rodgers.
Maker of kings.

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