

SHRINERS AT READING OPEN THEIR NEW ORGAN

FOUR-MANUAL IS BY AUSTIN

Structure Rebuilt at a Cost of \$1,000,-
000 Has Instrument Designed by
Maitland and Played By Him
and Wedertz.

A three-day festival on Sunday, Monday and Tuesday, Nov. 12, 13 and 14, marked the reopening and dedication of the rebuilt and enlarged Rajah Temple of the Ancient Arabic Order, Nobles of the Mystic Shrine, at Reading, Pa. The building, which was partly destroyed by fire some time ago, was rebuilt and enlarged at a cost of approximately \$1,000,000, and is regarded as the finest Shrine Temple in North America. The structure occupies 120 feet front by 230 feet deep, and the building is equipped to house 8,500 people under one roof. Besides the auditorium, seating 2,200, there is a banquet hall accommodating 1,500 guests at one sitting, a ball room accommodating 1,300, an assembly hall and drill room for the uniformed bodies of the Shrine, with a capacity for 1,000 people, a large social room and an elaborately fitted basement.

Perhaps the most expensive single item of equipment of this fine temple is the large four-manual Austin organ in the theater. This organ played a very important part in the dedication ceremonies and events of the three days. Sunday afternoon two recitals were given for Shriners and their ladies. In the evening a third recital was given, the audience consisting of city and county officials, clergymen, hospital nurses and other officials and their friends. At this recital an address was made by Bishop Talbot of Bethlehem, Pa. Admission to all three recitals was by card, but the theater was crowded at all performances, a total of over 6,000 persons hearing the organ that day.

With slight variation the same program was presented at all three recitals. Rollo F. Maitland, organist of the Aldine Theater and the New Jerusalem Church, Philadelphia, and C. Gordon Wedertz, organist of Medinah Temple and the Cathedral of St. Peter and St. Paul, Chicago, were the organists. Mr. Maitland opened the program with a short description of the organ and a demonstration of its possibilities and powers, showing various orchestral and other effects. He then played the following: Festival March, Victor Herbert (arranged from the manuscript score by R. F. M.); "The Magic Harp," Meale; Toccata and Fugue in D minor, Bach; "Sweet Ringing Chimes," S. Marguerite Maitland; Caprice, "The Brook," Dethier; "Marche Slav," Tschaikowsky. After the Welsh male choir of thirty-five voices of Bangor, Pa., under the direction of William W. Roberts, had sung several numbers, Mr. Wedertz gave the following: Pastorale and Finale from Overture to "William Tell," Rossini; Meditation from "Thais," Massenet; "Pilgrims' Chorus," Wagner; "Kammenoi Ostrow," Rubinstein; "The Lost Chord," Sullivan; Variations on "Suwanee River," Flagler; Toccata from Fifth Symphony, Widor.

Monday, Nov. 13, the entire building was given over to the Nobles and their ladies, candidates and visitors living outside of Reading and Berks county. Tuesday the members from Reading and Berks county held sway. The program was practically the same for both days. In the morning the building was thrown open for inspection by the public, and during this time Mr. Maitland, Mr. Wedertz and the Welsh male choir rendered an informal program in the theater. At 12:30 the Shriners and their guests were divided into two sections, one banqueting while the other witnessed a vaudeville performance in the theater. At this performance Mr. Wedertz played organ numbers. At 3:30 the two

sections changed places and the vaudeville was repeated for the benefit of those who had previously dined. In the evening the ceremonial of the Shrine took place, preceded by an organ recital by Mr. Wedertz. Over 4,000 persons attended the festivities each day.

The organ is considered one of the finest the Austin Company has produced. Mr. Maitland, who designed the specification in collaboration with Herbert Brown of the Austin Company, worked out his theory that the ideal orchestral organ is a combination of legitimate organ and unit orchestra. The organ is entirely under expression with the exception of the pedal open diapason. As it was not intended originally that the theater should be used for motion pictures, there are no traps in the organ, but it contains an ample variety of orchestral coloring. The great, orchestral and solo sections are in the prosenium arch to the left of the player as he faces the stage, while the swell organ and pedal open diapason are in the same position to the right. There are sixty-six speaking stops, thirty-nine couplers and sixty-three other accessories. Each manual, broadly speaking represents one fundamental tone group; the great contains the diapasons and foundation tones of the instrument, the swell is largely characterized by string tones, the lower manual by wood-wind tones, and the solo by brass, with the large string tones. The solo and orchestral are partly duplexed, thus allowing various combinations of wood-wind effects. In this way, and by means of the numerous couplers, all the most desirable effects of the unit orchestra may be produced. Notwithstanding the orchestral quality of the voicing, the blending qualities are remarkable, the full organ being rich and sonorous.

The selection and purchase of the organ was made by a committee appointed by the Shrine, consisting of George F. Eisenbrown, potentate; A. Lincoln Frame, Horace H. Hammer, Theodore C. Auman, Edward H. Knerr and William H. McGowan.

The specification is as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 85 pipes.
2. Principal Diapason, 8 ft., 61 pipes.
3. Small Diapason (from No. 1), 8 ft., 61 notes.
4. Gross Gedeckt (leathered lips), 8 ft., 61 pipes.
5. Clarabella, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Octave (from No. 1), 4 ft., 61 notes.
8. Flute Harmonic, 4 ft., 61 pipes.
9. Fifteenth, 2 ft., 61 pipes.
10. Trumpet, 8 ft., 61 pipes.
11. Chimes (Deagan, Class A), 20 bells.

SWELL ORGAN (Orchestral and String Section).

12. Bourdon, 16 ft., 73 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Melodia, 8 ft., 73 pipes.
15. Viole d'Orchestre, 8 ft., 73 pipes.
16. Viole Celeste, Sharp (same scale as No. 15), 8 ft., 73 pipes.
- *17. Gedeckt, 8 ft., 73 pipes.
- *18. Salicional, 8 ft., 73 pipes.
- *19. Vox Angelica (Sharp, same scale as No. 18), 8 ft., 61 pipes.
- *20. Flute d'Amour, 4 ft., 73 pipes.
- *21. Nazard 2 $\frac{2}{3}$ ft., 61 pipes.
- *22. Flautino, 2 ft., 61 pipes.
- *23. Tierce 1 $\frac{3}{5}$ ft., 61 pipes.
- *24. Vox Humana, 8 ft., 61 pipes.
25. Contra Fagotto, 16 ft., 85 pipes.
26. Oboe (from No. 25), 8 ft., 73 notes.
27. Cornopean, 8 ft., 73 pipes.

*On special chest, with valve tremolo and shutters.

ORCHESTRAL ORGAN (Wood-wind Section).

28. Contra Gamba, 16 ft., 73 pipes.
29. Horn Diapason, 8 ft., 73 pipes.
30. Concert Flute, 8 ft., 97 pipes.
31. Flute Celeste, Sharp (same scale as No. 30), 8 ft., 61 pipes.
32. Dolce, 8 ft., 73 pipes.
33. Unda Maris, Sharp (same scale as No. 32), 8 ft., 73 pipes.
34. Flauto Traverso (from No. 30), 4 ft., 73 notes.
35. Piccolo (from No. 30), 2 ft., 61 notes.
36. Clarinet, 8 ft., 73 pipes.
37. Orchestral Oboe, 8 ft., 73 pipes.
38. Cor Anglais, 8 ft., 73 pipes.
39. Echo Vox Humana (special scale, chest and tremolo), 8 ft., 61 pipes.
40. Harp (Deagan, wood Marimba), 8 ft., 49 bars and resonators.

SOLO ORGAN (Orchestral Brass Section).

41. Stentorphone (extra large scale), 8 ft., 73 pipes.
42. Philomela, 8 ft., 73 pipes.
43. Gross Gamba, 8 ft., 73 pipes.
44. Gamba Celeste, 8 ft., 73 pipes.
45. French Horn, 8 ft., 73 pipes.
46. Clarinet (from No. 36), 8 ft., 73 notes.
47. Orchestral Oboe (from No. 37), 8 ft., 73 notes.
48. Cor Anglais (from No. 38), 8 ft., 73 notes.
49. Concert Flute (from No. 30), 8 ft., 73 notes.

50. Flauto Traverso (from No. 30), 4 ft., 73 notes.
51. Tuba Mirabilis, 8 ft., 73 pipes.
52. Concert Xylophone (Deagan), 4 ft., 49 bars.
53. Celesta (Austin type), 4 ft., 61 bars and resonators.
54. Chimes (from Great), 20 notes.

PEDAL ORGAN.

55. Resultant Bass (from No. 57. Quint for lower octave), 32 ft., 32 notes.
56. Diapason, 16 ft., 32 pipes.
57. Bourdon (extension of No. 4), 16 ft., 12 pipes, 20 notes.
58. Contra Gamba (from No. 28), 16 ft., 22 notes.
59. Second Open Diapason (from No. 1), 16 ft., 32 notes.
60. Gedeckt (from No. 12), 16 ft., 32 notes.
61. Philomela (from No. 42), 8 ft., 32 notes.
62. Cello (from No. 43), 8 ft., 32 notes.
63. Gedeckt (from No. 12), 8 ft., 32 notes.
64. Fagotto (from No. 25), 16 ft., 32 notes.
65. Tuba (extension of No. 51), 16 ft., 12 pipes, 20 notes.
66. Tuba, 8 ft., 32 pipes.

TO PLAY ALL FRANCK WORKS

Wanamaker New York Store Arranges Dupre and Courboin Recitals.

In celebration of the centenary of the birth of Cesar Franck, the concert direction of the Wanamaker Auditorium in New York announces two recitals on the new concert organ with Marcel Dupre and Charles M. Courboin as soloists, in which the programs will be devoted to the complete organ compositions of Franck.

This will be the first time that Franck's entire organ works will have been played in a series of successive recitals, and will afford a rare opportunity for organists, organ students and music lovers generally to become acquainted with the great Belgian's contribution to organ literature.

The dates of the recitals will fall between Dec. 27 and Jan. 6, and will be announced shortly. Admission will be by complimentary ticket, and tickets may be obtained by applying at the concert bureau of the New York Wanamaker store.

Odell Organ Is Dedicated.

Dedication of a three-manual organ of twenty-four speaking stops in the Church of St. John the Baptist, on West Thirtieth street, New York City, took place Oct. 15 and S. J. Barth, organist and director, was in charge of a sacred concert by his choir which marked the occasion. Joseph M. Zeinz and Professor Francis J. Gross, Jr., played several organ solos. The organ was built by J. H. & C. S. Odell & Co.

Bonnet Not to Take Orders.

Renewed reports that Joseph Bonnet, the distinguished French organist, is about to take orders and become a Benedictine monk or a priest are without foundation. Mr. Bonnet is now filling engagements in Europe and returns to America the first of January.

Florence Hodge to All Souls.

Miss Florence Hodge has accepted the position of organist at All Souls Church, Oakwood boulevard, Chicago, and began her work there on Oct. 1.

The inaugural service on the large Kimball organ in Westminster Presbyterian Church, St. Louis, was repeated by W. M. Jenkins and the combined choirs Nov. 22, for the double purpose of enabling the hundreds who could not get into the building on the first occasion to hear it and of enabling the Post-Dispatch to broadcast the music from its station by special request, the radio equipment being installed especially for this event.

H. H. Holtkamp of the Votteler-Holtkamp-Sparling Company of Cleveland, and a director of the Organ Builders' Association of America, who sailed for Europe July 13, writes from Rome that he has had a very enjoyable tour visiting the countries of the old world. He expects to return home by Christmas.

Miss Wilhelmina Wistrand, the Des Moines, Iowa, organist, has moved to Oakland, Neb., where she has taken the position of organist at the First Lutheran Church, and also that of supervisor of music in the public schools.

Wilhelm Middelschulte will open the new Pilcher organ in the Lorimer Memorial Baptist Church, St. Lawrence avenue and Seventy-third street, Chicago, with a recital Dec. 17.