

son and two daughters to mourn their loss.

The New Jerusalem Church Organ.

The New Jerusalem Church, on Adams street, is a very beautiful little building, both inside and out. It is lighted up by nine stately windows of painted glass, most of floral designs. The reading desk and pulpit are of carved oak, and all the adornments of the church are of the same material, and the style gothic. The seats are also of oak, covered with crimson damask, and each pew has the occupier's name upon it, engraved on a neat plate.

During the last few days a very fine organ has been added to the attractions of the New Jerusalem worship; and the fame of it induced us to make a special visit for the purpose of testing its qualities. We were accompanied by Mr. Root, and Mr. McCurdy, of 86 Randolph street—a fine organ player. Both these gentlemen very courteously offered their services for the occasion.

We found the instrument all that report had stated concerning it. A little while ago it was listened to by a select company of artists, who were enthusiastic in their praises of it; and we can add our testimony to theirs that it is a very fine instrument.

The maker is Mr. Roberts, of New York, as we understand; a man not much known at present, but of whom both the church and the world will hear more, by and by. It is not a large organ, but it possesses great power, compass, and sweetness. It has twenty-eight stops, and two banks of keys. Its range is two octaves and a quarter. Its height twenty-two feet; width fifteen feet; depth, twelve feet. All the stops are full and rich. There is a melodia stop, solo, very sweet. A flute stop, which is exquisitely clear, soft, and melodious. A viol di gamba, solo, broad, deep, and grand in its tone; being an imitation of the violincello. The double, open diapason in the pedals is exceedingly rich. The full organ swell superb, and of great power. The choral stops are admirably voiced for their purpose; and the touch and action are all that a fine player could ask.

Take it all in all, it is as good an instrument, for its size, as any to be found in the West.

Mr. McCurdy tested it in all its combinations, and executed upon it some of the best pieces from Mozart, Mendelssohn, and others, with great effect. The reader may be aware that the object of these combinations is to produce an orchestral effect, a perfect harmony, and balancing of all the notes and chords, so that none shall be higher than the others. The transitions from one series of continuations to that of another, was very striking and delightful, and the result was an impression of great instrumental power, and capacity.

In the hands of a good player, such as Mr. McCurdy assuredly is, there could be no end to the combinations and variations of these twenty-eight stops. Indeed, they are literally endless—and must continually startle with new effects. We were particularly struck with the combination of the melodia, and the fifteenth of the great organ—with an accompaniment of softer stops in the swell—which was very brilliant and effective.

The Church of the New Jerusalem has reason to be proud of this beautiful addition to its sacred properties; and Chicago ought not to be sorry that another fine instrument has been contributed to its civilization.

ed.
on B
cian
phys
Am
Th
And
Thur
pres
Mr
tee
Soci
obtal
is no
requ
gran
the
Th
beral
Mr
the l
"C
was
Pre
Rob
to c
the c
of th
laid
state
paid
less
tion
ued
read
and
draw
sam
won
clery
pers
add
a be
fund
vide
tegr
is fo
and
edge
nece
Th
M
the l
\$88.1
\$819
\$145
Hef;
Ccm
amot
Th
mem
McD
etion.
On
John
mitte
those
pose
Th
office
Pr
Fi
So
Tr
Se
As
Bo
Stew
G. M
Mr