

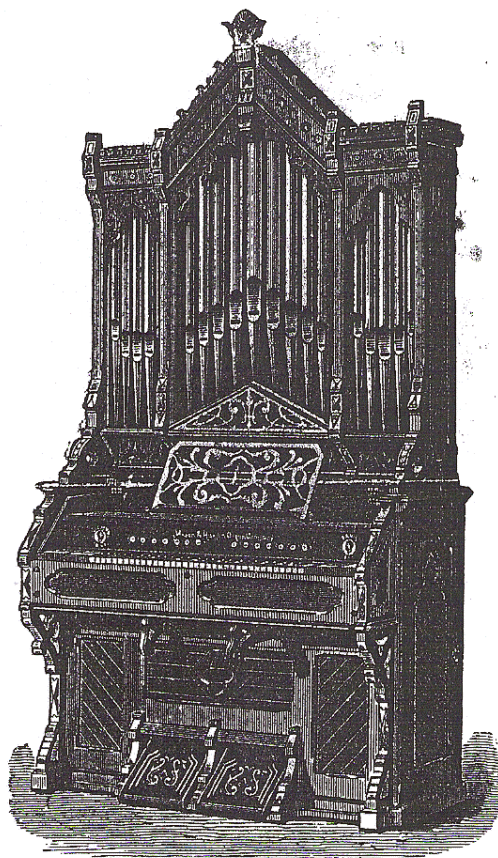
MARCH, 1880.

ILLUSTRATED

CATALOGUE



MASON & HAMLIN



PÁRIS, 1878.



PHILADELPHIA, 1876.



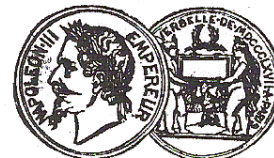
VIENNA, 1873.



SWEDEN, 1878.



SANTIAGO, 1876.



PARIS, 1867.

CABINET ORGANS

MANUFACTURED BY THE
MASON & HAMLIN ORGAN CO.

WAREROOMS:

BOSTON, 154 Tremont Street.

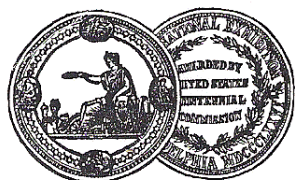
CHICAGO, 250 and 252 Wabash Avenue.

VIENNA, 22 Bäcker Strasse.

NEW YORK, 46 E. 14th St. (Union Square.)

LONDON, 37 Great Marlborough Street.

MELBOURNE, 114 Collins Street.



PHILADELPHIA, 1876. The UNITED STATES CENTENNIAL COMMISSION, INTERNATIONAL EXHIBITION, 1876, announced the following report as the basis of an award to the MASON & HAMLIN ORGAN CO., BOSTON, Mass., for Reed Organs and Harmoniums.

REPORT.

That their exhibit of Reed Organs and Harmoniums shows instruments of the FIRST RANK IN THE SEVERAL REQUISITES OF THE CLASS, viz.: smoothness and equal distribution of tone, scope of expression, resonance and singing quality, freedom and quickness in action of keys and bellows, with thoroughness of workmanship, combined with simplicity of action.

J. I. CAMPBELL, *Secretary.*

A. T. GOSHORN, *Director-General.*

J. R. HAWLEY, *President.*

CHAIRMAN OF JUDGES OF MUSICAL INSTRUMENTS—H. K. OLIVER.

JUDGES OF GROUP XXV.—J. SCHIEDMAYER, E. LEVASSEUR, SIR WM. THOMPSON, GEO. F. BRISTOW, J. E. HILGARD, JAMES C. WATSON, F. A. P. BARNARD, JOSEPH HENRY, P. F. KUPKA, ED. FAVRE PENET.

The Mason & Hamlin Organs are the only instruments of the class assigned First rank. Medals of equal value were awarded to several makers, and consequently, determined nothing as to comparative merit. The following testimony from three of the four Examining Jurors puts the judgment of the Jury, respecting Organs, beyond question.

From GEO. F. BRISTOW, Esq.

MASON & HAMLIN ORGAN CO.,

GENTLEMEN:—Now that the Centennial Exhibition is over, I see no objection to telling you that the Jury found no difficulty in deciding which Reed Organs were entitled to the highest commendation.

I believe that EVERY MEMBER OF THE JURY heartily concurred in assigning to those of your make, and yours only, the FIRST RANK IN ALL IMPORTANT QUALITIES OF SUCH INSTRUMENTS.

I sincerely congratulate you on the success you have achieved in your art, and hope that you may long continue to enjoy the high and honorable position you have attained.

I have the honor to be, yours truly,

GEO. F. BRISTOW.

NEW YORK, June 15, 1877.

From J. SCHIEDMAYER, Esq., of Stuttgart, Germany.

MASON & HAMLIN ORGAN CO.,

DEAR SIR:—It gives me pleasure to state that, having made a critical and exhaustive examination of all the American Reed Organs which were in competition at the Philadelphia Exposition, I am unquestionably convinced that those of the Mason & Hamlin Organ Co. excel all others in those essential, fundamental qualities which belong to a perfected musical instrument.

Yours truly,

J. SCHIEDMAYER.

From F. P. KUPKA, Esq., of Vienna, Austria.

(Honored, since his return, with a high decoration by the Emperor of Austria.)

In a letter dated Vienna, May 14th, 1877, Mr. Kupka writes: "How much I esteem the value of your products you will see by my intention of possessing one of your splendid Organs, of middle size, and in dark wood." After further inquiries and directions in regard to the instrument wanted, he adds: "If you consider, we have also first-rate firms in Austria, so I think this is the best testimony I could give you."



VIENNA, 1873. WELTAUSSTELLUNG, 1873, IN WIEN. DIE INTERNATIONALE JURY hat der firma MASON & HAMLIN ORGAN CO., in Boston, Massachusetts (ver. st. v. Nordamerika), die FORT SCHRITTS-MEDAILLE zuerkante.

Der President der kaiserlichen Ausstellungs-Commission,

E. H. RANIER.

Der General-Director,

SCHWARZ SENBORN.

Wein, den 18 August, 1873.

CERTIFICATE OF JURORS.

VIENNA, 1873.

We hereby certify that the Medal awarded to the MASON & HAMLIN ORGAN COMPANY, at the Universal Exposition of 1873 at Vienna, was the First and Highest Medal in Group XV., embracing the Musical Instruments from all countries.

NICHOLAAS DUMBA, Vice-President of Group XV.

FR. EHRBAR, Manufacturer of Pianos, Member of the Exhibition Commission, Expert of Group XV.

DR. ED. HANSLICK, Professor, Juror, etc.

SALVATORE DE MARCHESE, Professor, Juror, etc.

JOSEF HERZFELD, Juror of Group XV.

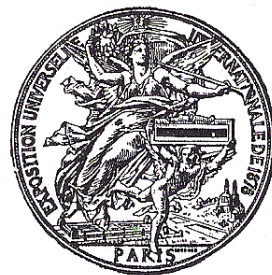
DR. OSCAR PAUL, Professor of the University of Leipzig, Official Reporter, Juror, etc.

JAS. WEBER, Music Director in Berne.

Other American makers exhibiting in competition were not found worthy, in comparison, of any award; a second or third medal, or even a diploma.



MASON & HAMLIN



CABINET ORGANS.

THE AMERICAN CABINET OR PARLOR ORGAN was introduced in its present form by MASON & HAMLIN in 1861, being a great improvement upon the melodeon, which was the best instrument of its class in previous use. The merits of the improved instrument were soon recognized by musicians, by whose approval it was widely and rapidly received into public favor. Its sale has extended, not only to all parts of America, but to nearly all civilized countries.

Other makers followed in the manufacture of this instrument, and it is estimated that there are now more than 40,000 Cabinet or Parlor Organs, under various names, made and sold yearly, in the United States alone, by about two hundred and fifty makers.

But the organs made by the MASON & HAMLIN ORGAN CO. have ALWAYS MAINTAINED THEIR SUPREMACY AS THE BEST OF THIS CLASS OF INSTRUMENTS IN THE WORLD, excelling in the more important qualities generally. The pre-eminent reputation which they have obtained for EXTRAORDINARY EXCELLENCE AS MUSICAL INSTRUMENTS, FOR THOROUGHNESS OF WORKMANSHIP AND MATERIAL, AND ELEGANCE OF CASES, has hardly been preceded in any country, by that of any musical instrument whatever. Exhibited at the principal industrial exhibitions of this country since their first introduction, it may be said that they have ALWAYS obtained the recognition of superior excellence by the award to them of HIGHEST HONORS; the exceptions having been so few in number. At the great PARIS EXHIBITION in 1867 they first appeared in competition with instruments of most noted European makers, to whose surprise they were found to merit, and were awarded, the FIRST MEDAL. In VIENNA, at the still greater EXHIBITION in 1873, Mason & Hamlin Organs, together with those by other most noted American makers, were again placed in competition with the world, and again the Mason & Hamlin RECEIVED THE HIGHEST MEDAL FOR DEMONSTRATED SUPERIORITY, while the other American organs were not found worthy of any award. At the WORLD'S EXHIBITION in SANTIAGO, Chili, in 1875, they once more received the HIGHEST AWARD, the organs of another American maker succeeding, also, in obtaining the second medal. At the U. S. CENTENNIAL WORLD'S EXHIBITION AT PHILADELPHIA, in 1876, where the meed of superiority among American makers was more earnestly contended than ever before, after a prolonged trial and test by one of the most competent juries ever assembled, the Mason & Hamlin Organs were DECLARED TO BE SUPERIOR not in one

only, but in ALL THE IMPORTANT QUALITIES OF SUCH INSTRUMENTS.

From HIS MAJESTY, OSCAR II., KING OF SWEDEN AND NORWAY, these organs received, in 1878, the extraordinary honor of an award of the much coveted GRAND SWEDISH GOLD MEDAL, *Litteris et Artibus*, an honor rarely conferred out of His Majesty's dominions. His Majesty presented one of the Mason & Hamlin Organs to the ROYAL ACADEMY OF MUSIC AT STOCKHOLM, and appointed their makers FURNISHERS TO HIS COURT. At the LAST AND GREATEST OF THE WORLD'S EXHIBITIONS, AT PARIS IN 1878, the collection of and competition among the world's best industrial products was larger than ever before. Several hundred makers of musical instruments competed before a jury of exceptional ability, with Dr. FRANZ LISZT at the head. The Mason & Hamlin Organ Co. were awarded two highest medals; the GRAND GOLD MEDAL, the highest distinction for reed organs, and the CO-LABORER'S MEDAL, a special award for super-excellence of workmanship, &c.

It should be observed that these triumphs have been at the PRINCIPAL COMPETITIONS OF THE WORLD. It would be easy for almost any manufacturer to count up many diplomas and medals obtained at the local Fairs in the United States which are so numerous held, when generally not more than two or three makers exhibit, and often but one; but the valued triumphs of the Mason & Hamlin Co. have been in the SEVEREST COMPETITIONS WITH THE BEST MAKERS OF THE WORLD. They offer as demonstration of the unequalled excellence of their productions, the fact that they HAVE TAKEN THE HIGHEST HONORS AT ALL WORLD'S COMPETITIONS FOR MANY YEARS. Organs made by this Company are those which have MADE AMERICAN ORGANS FAMOUS ALL OVER THE WORLD, and they are the ONLY American Organs which have ever obtained the highest award at any European World's Exhibition.

THE TESTIMONY OF EMINENT MUSICIANS TO THE UNEQUALED QUALITIES OF THE MASON & HAMLIN ORGANS IS EQUALLY SIGNIFICANT AND CONCLUSIVE. Reference is made to the opinions of distinguished artists in other columns of this catalogue. These are however, but a few of many. Similar testimony has been received from the four quarters of the globe, from all civilized countries; giving the judgment of more than ONE THOUSAND MUSICIANS. Among those who declare these organs to be unequalled are not only a majority of the most eminent musicians of America, but

also a host in Europe. The most famous organists of London, Paris, Vienna, Berlin and St. Petersburg, with those of New York, Boston, Philadelphia, Chicago, and all the principal Cities, and almost all States of the Union; Composers whose fame is world-wide; most distinguished Artists of the Italian and German Operas; Pianists of the greatest celebrity everywhere; Musical Critics of the European and American Press; Instrumentalists whose excellence has made them famous; Conductors and Directors of the principal Orchestras, Musical Societies and Choirs; Missionaries in the Indies, Africa, China, (who have tested these organs in the most trying climates,) and others, testify by scores and hundreds. And the testimony is to the same effect: that the MASON & HAMLIN CABINET ORGANS EXCEL ALL OTHER INSTRUMENTS OF THEIR CLASS IN THOSE QUALITIES AND CHARACTERISTICS WHICH ARE MOST VALUABLE.

This testimony has been characterized by the *Boston Daily Advertiser*, as "The unanimous opinion of the organists and musicians;" by the *New York World* as the judgment of "Nearly every organist and pianist of note;" by the *New York Tribune* as "The universal opinion of the musical profession."

PRESENT SUPERIORITY.

Much as this Company value the unprecedented mass of testimony to the superiority of their organs which has accumulated in

their hands, their chief reliance is, nevertheless, upon the INTRINSIC SUPERIORITY OF THEIR WORK, which they are sure must be evident to every competent judge who will thoroughly examine and compare. They know that this is COMPARATIVELY GREATER TODAY THAN IT EVER HAS BEEN before, and are sure that the more thorough and searching the comparisons, the more considerable it will appear. Matured skill, trained and perfected by the manufacture of nearly ONE HUNDRED THOUSAND instruments, with possession of accumulated facilities for manufacture, collected in the most extensive and completely furnished factories in the world, enable this Company to produce the finest organs they have ever made, combining the best results of inventive genius and experienced workmanship, in a degree of excellence even greater than that heretofore attained. Musicians will find that in TRUE MUSICAL QUALITY OF TONE; in variety of combination and solo effects; in proportion, uniformity of scale, convenience of mechanical arrangements, and other excellences, these organs now possess in a higher degree than ever that superiority which has given them their pre-eminent reputation. Mechanics will perceive that every instrument, and every part of every one, interior as well as exterior, is made in the most thorough and workmanlike manner, from choicest material, insuring the greatest possible durability and freedom from liability to get out of order.

PECULIARITIES OF CONSTRUCTION.

Patented Improvements.—The superiority of the MASON & HAMLIN Cabinet Organs is derived, not only from PECULIAR SKILL IN CONSTRUCTION, especially in VOICING, and the EXTRAORDINARY EXCELLENCE OF MATERIAL and WORKMANSHIP employed, and the possession of the MOST EXTENSIVE and COMPLETE MACHINERY and FACILITIES for manufacture in THE WORLD, but also from the EXCLUSIVE USE of IMPORTANT INVENTIONS. The most valuable improvements in such instruments; those which have been chiefly instrumental in bringing them to their present popularity and usefulness, HAVE BEEN EFFECTED BY THOSE NOW ASSOCIATED in this COMPANY. But having it as their earnest ambition to produce the BEST INSTRUMENTS OF THE CLASS IN THE WORLD, they have not confined themselves to improvements made in their own factory, but have been eager to obtain the use of every valuable invention, wherever made; and their extensive business and ample means have enabled them to succeed in this endeavor. *They are not aware of any real improvement in such instruments, or desirable features, or better process of manufacture, yet effected in any part of the world, which they have not secured the right to use.*

The following patents are nearly all owned and exclusively used by this COMPANY:

OCTOBER 13, 1857.....	No. 18399
" 21, 1862.....	" 36756
APRIL 19, 1864.....	" 1653
JANUARY 3, 1865.....	" 45800
JUNE 27, 1865.....	" 48366
AUGUST 8, 1865.....	" 49355
" 15, 1865.....	" 49483
JULY 21, 1868.....	" 80167
OCTOBER 13, 1868.....	" 83008
JANUARY 6, 1869.....	" 86219
MAY 18, 1869.....	" 3444
APRIL 5, 1870.....	" 101452
JUNE 21, 1870.....	" 4161
AUGUST 23, 1870.....	" 106692
JULY 11, 1871.....	" 116834
DECEMBER 12, 1871.....	" 121778
" 12, 1871.....	" 121768
AUGUST 6, 1872.....	" 130239
" 28, 1873.....	" 144167

JANUARY 20, 1874.....	No. 145686
MARCH 10, 1874.....	" 148479
" 10, 1874.....	" 148480
" 10, 1874.....	" 148481
" 10, 1874.....	" 148482
" 10, 1874.....	" 148483
" 10, 1874.....	" 148386
JUNE 30, 1874.....	" 5954
AUGUST 4, 1874.....	" 153832
NOVEMBER 3, 1874.....	" 156575
DECEMBER 15, 1874.....	" 157850
APRIL 18, 1876.....	" 176143
MAY 16, 1876.....	" 177411
" 16, 1876.....	" 177412
" 23, 1876.....	" 177610
JANUARY 30, 1877.....	" 186845
" 30, 1877.....	" 186849
JUNE 5, 1877.....	" 191532
NOVEMBER 13, 1877.....	" 197031
" 13, 1877.....	" 196984
JUNE 25, 1878.....	" 205445
JULY 2, 1878.....	" 205682
OCTOBER 29, 1878.....	" 209495
" 29, 1878.....	" 209496
MARCH 13, 1879.....	" 216429
MAY 27, 1879.....	" 215822

Selection and Preparation of Material.—Only the *very best material obtainable* is used. Some of this involves double the cost to the manufacturers of material of the quality commonly employed. The best processes known to art are employed in the preparation of lumber, that it may be fitted to withstand the most trying influences of climate and temperature. To secure greater strength and durability, iron and brass are used for the bearings, working parts, etc., in these organs, which in others are made of cheaper wood.

In purchasing an organ the person selecting has no means of judging such things as these, and even a skilled mechanic, with best opportunity for examining, cannot fully determine respecting them. Yet they make all the difference between a good organ and a poor one—between one which will last a lifetime, and one which will become useless in a few years.

Reeds or Vibrators.—The materials used and principles observed in form, size, and position of these, are the results of extended experience and unerring experiment. They are manufactured from *thick*, substantial brass, by peculiar machinery invented and perfected in the factory of Mason & Hamlin, and each one is afterward carefully finished by hand. More complete uniformity and thoroughness of construction are thus secured than can be realized in vibrators made entirely by hand or by less perfect machinery. Reeds can be made of thin brass, costing less for material and manufacture, and only *half as much* or voicing, thus effecting a material saving in the cost of the organ. But it is impossible to obtain best quality of tone with such reeds, and they will be very likely to get out of tune, break, or rattle.

Improved Centre-Pressure, Self-Adjusting Reed Valves.—No part of the instrument is of more importance than the valves admitting the air to the vibrators, one of which must be opened and closed for every tone produced. In their perfect action and durability must depend, very largely, the quality and uniformity of tone, rapidity of utterance, and freedom of the instrument from liability to get out of order. The action of the improved valves, employed exclusively in these instruments, is more instantaneous, sure, and perfect, than that of any others; and the slight springing or warping of the tube-board, which it is sometimes impossible to prevent when the instrument stands in an unfavorable position, does not interfere with their perfect action. The pressure on all parts of the valve-seat is exactly equal, securing a most perfect closing of the aperture, and preventing that liability, so common and vexatious, of tones sounding when they should not—when the keys are not pressed down. These valves also render it practicable to use a lighter action, and to employ a current of air of greater force, by which more perfect vibration of the reed is produced, and the volume of tone is increased, its quality improved, and better capacity of expression is produced.

The Automatic Bellows Swell.—By no other swell can as perfect *rescendos* and *diminuendos* be produced, nor can any other be effectively used with so little practice. The **Knee Swell** is also employed in nearly all styles.

The Improved Vox Humana is a combination of several patents, and in its improved form is used only in Mason & Hamlin Organs. It should not be confounded with the VOX HUMANA announced in other instruments, which is in some cases nothing more than the common *valve tremulant*, and in no case has all the Mason & Hamlin patented improvements. Any one who will take the trouble to compare, will readily perceive the superiority of the MASON & HAMLIN VOX HUMANA over all other stops of the same name.

Octave-Coupler.—In effect, this nearly doubles the power of the instrument in which it is used, enabling the performer to produce not only tones immediately connected with a particular key of the instrument, but also their octaves, by touching one key. The Improved Coupler used in the Mason & Hamlin Organs, for which patents were granted August 4th, and November 4th, 1874, excels all others in ease and perfection of action, durability, and freedom from liability to get out of order.

Able Bellows, of peculiar construction, is employed, having two

blow-pedals, so placed that they are worked by the feet with the greatest facility. This bellows is more easily operated and more completely under the control of the performer than any other, while by its means the instrument is supplied with several times as powerful a current of wind as can be produced by the melodeon bellows.

Voicing.—The reed or vibrator is a strip of brass, from a fraction of an inch to several inches in length, and rarely exceeding half an inch in width. This is the actual tone-producer of the instrument, and is thus its most important part. As formerly used, these were left perfectly flat and straight, producing the thin reedy tones which were once characteristic of instruments of this class. It is now about twenty-eight years since Mr. EMMONS HAMLIN, one of the founders and present directors of the Mason & Hamlin Organ Co., discovered that by giving to the reed a peculiar bend and twist, the quality of tone was greatly modified and improved. This was the discovery or invention of what by patient experiment and skill has been developed into the art of *voicing reeds*, which has since become universal in this country, and which has done more than any other thing toward that improvement of the instrument which has won its present popularity. But as this is the most important, it is also one of the most difficult processes in the construction of the instrument. No rule can be established, or model set before the workman. The peculiar form of the reed must vary according to its size, pitch, position, and the quality of tone desired. Under the direction of its inventor this art has been carried to the greatest perfection in the factories of the Mason & Hamlin Co. They claim especial excellence in the voicing of their instruments; that NO OTHER INSTRUMENTS OF THE CLASS IN THE WORLD ARE VOICED WITH EQUAL SKILL. This advantage is largely instrumental in their superiority in tone.

Sounding and Tube-Boards.—In piano-fortes the *sounding-board* has long been recognized as the very life of the instrument; but its importance in reed instruments has only recently been realized. From the observance of right conditions in respect to the material, size, plan, and details of construction of the SOUNDING and TUBE-BOARDS, the Mason & Hamlin Cabinet Organs derive much of that musical power and sonorous quality of tone for which they are noted. The stock for SOUNDING BOARDS is selected and sawed from the log especially for their use in order to secure certain conditions which are necessary to highest excellence.

The Elegance of Their Cases, in design, workmanship and finish, is a notable peculiarity of these organs. They have won admiration from the most critical judges in Europe and America, for their artistic excellence and beauty.

"I regret that the cases of your organs exhibited at the Vienna Exposition could not be submitted to the judgment of the International Jury, as under the rules no exhibitor was permitted to be represented in two groups. Your cases are so much superior in design, workmanship and finish to anything on exhibition, that I, for one, should have claimed for them a high recognition of merit." N. M. LOWE, *Member of the Jury, Group VIII., (Woodwork,) and Artisan Commissioner of the Vienna Exposition.*

See EXPLANATION OF STOPS, TERMS, ETC., on page 24.

WARRANT.

Hereafter, every Organ made by the MASON & HAMLIN ORGAN CO., will have set in its name-board, *fac-similes* of MEDALS awarded the Company at the GREAT WORLD'S EXPOSITIONS; without which none are genuine and of recent make. Every instrument is warranted to be made in the most skilful manner, of the best and most perfectly prepared material, and to be, according to its size, capacity, style, and class, THE BEST INSTRUMENT WHICH IT IS PRACTICABLE IN THE PRESENT STATE OF THE ART TO CONSTRUCT.

Each Organ will be accompanied by a written guarantee, if desired by the purchaser.

MASON & HAMLIN ORGAN CO.,

154 TREMONT STREET, BOSTON.
250 & 252 WABASH AVE., CHICAGO.
22 BÄCKER STRASSE, VIENNA.

46 EAST 14th ST., (Union Square), NEW YORK.
37 GREAT MARLBOROUGH ST., LONDON.
114 COLLINS ST., MELBOURNE.

ILLUSTRATIONS AND DESCRIPTIONS OF STYLES.

SEE PRICE LIST ON SEPARATE SHEET. ALSO, REMARKS ON "WHAT STYLE TO SELECT," ON PAGE 29.

The following pages contain illustrations and descriptions of styles of Organs regularly made by the Mason & Hamlin Company.

THE CUTS are from photographs, and accurately represent the Organs, except that it is impossible in these to do full justice to their high finish. They do not always show in exact proportion the *sizes* of the Organs. These are given in feet and inches.

THE MASON & HAMLIN ORGAN CO. make only THE BEST quality of work. Much variety is offered in size, capacity, style of case, elegance of finish and ornamentation; but throughout the whole will be found the same thoroughly best material and workmanship.

THE IMPROVEMENTS of the Company which are applicable in the general construction of the instruments, such as IMPROVED REEDS, REED VALVES, TUBE and SOUNDING BOARDS, BELLOWES, VOICING, etc., are used in all styles. Other patented improvements are in particular styles, as designated.

THE ACTION includes all of the organ but its case; so that the same

ACTION (as Action 8, Action 25, etc.) may be said to be the same organ, musically, though in different cases.

THE CASE is merely the outward case in which the action is enclosed. All the cases are of SOLID BLACK WALNUT, except when otherwise stated.

A SET OF REEDS includes such as are of one character and drawn by one stop, and may be from ONE OCTAVE to SIX OCTAVES.

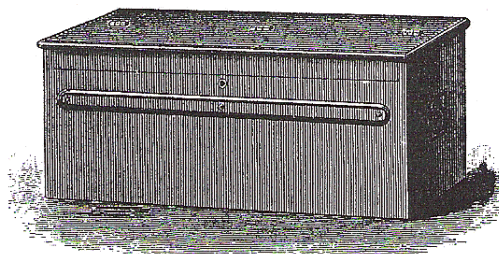
THE FIGURES "4 ft.," "8 ft.," etc., after names of stops, designate the pitch of the stop. (For further explanation, see under EXPLANATION OF STOPS, TERMS, etc., on page 28, "EIGHT FEET PITCH," etc.)

Every Organ is packed in a box made especially to fit it, so secured that it can be safely sent anywhere by ordinary freight routes. No charge is made for boxing and shipping.

These organs are now sold for EASY PAYMENTS, or are rented until rent pays for the Organ. For particulars apply to the Agent for their sale, or to the Company direct.

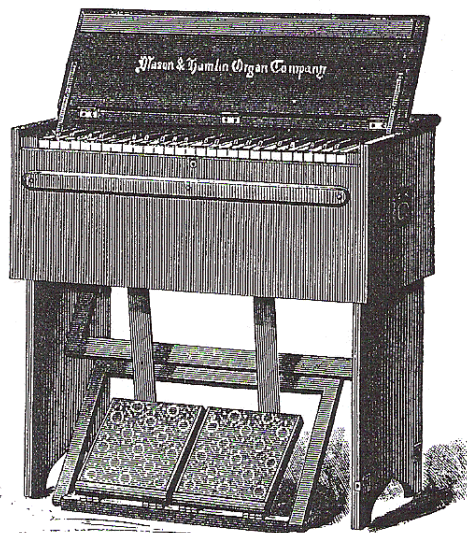
PORTABLE ORGANS.

Small enough, when closed, to be easily transported with ordinary baggage, being no larger than a small trunk; yet when set up, in one minute, of full size and perfect convenience for use.



Case 106, closed.

Length, 2 ft. 7 in. Depth, 1 ft. 4 in. Height, 1 ft. 1 in. Weight, 68 lbs.



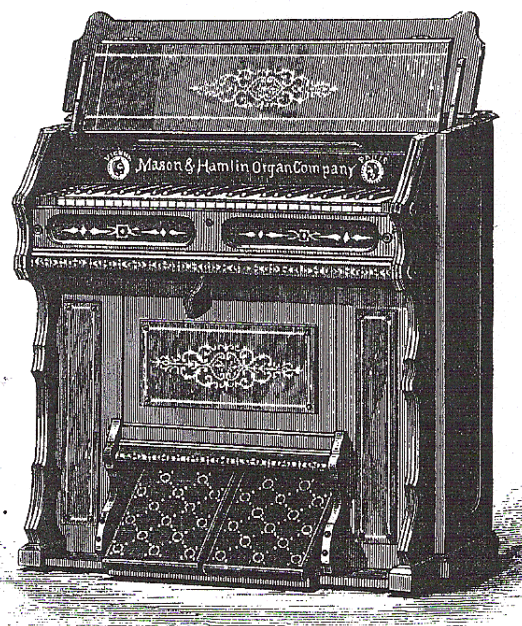
Case 106, open and set up.

Height, when open and set up, 2 ft. 7 in.

Black Walnut, plain, but substantially made and neatly finished. All the parts which appear in the Organ as open and set up, below the case as shown closed, are on hinges. After the blow pedals and frame holding them are folded up, the end supports also fold up and are secured by catches, so completing the body of the instrument.

Style 107.—ACTION 1, IN PORTABLE CASE 106. FOUR OCTAVE, WITH AUTOMATIC SWELL.

Having one set of reeds of eight feet pitch.



Case 1.

Length, 2 ft. 11 in. Depth, 1 ft. 6 in. Height, 2 ft. 11 in. Weight, 98 lbs. (Boxed, 180 lbs.)

Paneled front and ends; engraved gold-bronze ornamentation.

Style 103.—ACTION 1, IN CASE 1. FOUR OCTAVE, with AUTOMATIC SWELL. Having one set of reeds, of four octaves; eight feet pitch.

Style 216.—ACTION 2, IN CASE 1. FOUR OCTAVE, with AUTOMATIC SWELL AND KNEE STOP. Having two sets of reeds of four octaves each; one of eight feet, one of four feet pitch. When the Knee Stop is pressed to the right, the eight feet set of reeds, only, is in use; when it is pressed to the left, both sets are in use.

Styles 107, 103 and 216 have the AUTOMATIC SWELL; by blowing slowly, soft tones are produced, which may be increased in loudness to the full power of the instrument by blowing more rapidly.

FIR HALL, VIA ALMORA, N. W. P., India, December 20th, 1879.

Messrs. METZLER & Co.,

37 Great Marlborough St., London, W. :

Dear Sirs:—I duly received your letter dated the 24th of September, and have this day received the Portable Organ (Style 107), with which I am much pleased. The instrument is perfect in tone, construction and finish, therefore will have much pleasure in recommending the same to intending purchasers.

Yours faithfully,

W. H. COVENTRY-HAWES.

style 256.—ACTION 43, IN CASE 92. FOUR AND A HALF OCTAVE. SIX STOPS.

<i>Base.</i>	<i>Treble.</i>
DIAPASON, 8 ft.	MELODIA, 8 ft.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	

<i>Throughout.</i>	
TREMULANT.	KNEE SWELL.

Having four sets of reeds, two of two and a half octaves each, and two of two octaves each.

PARIS EXHIBITION, 1878.

The triumph of the Mason & Hamlin Organs at this last of the great WORLD'S EXHIBITIONS is worthy to be characterized as the most important they have ever achieved, because:

1. As it was the last, so it was the greatest of the World's Industrial Exhibitions, interesting and attracting a larger number of people, from a greater number of different nations, than any one previous.

2. The competition among manufacturers was more extended and earnest than ever before. In the department of reed organs there were THIRTY COMPETITORS, including to a greater extent than ever before, the BEST MANUFACTURERS OF ALL NATIONS. In general it may be said that all makers who could give any hope of obtaining high honors competed for them.

3. The tribunal before whom the competition was made was the MOST CAPABLE EVER ASSEMBLED. It is impossible to accuse such men of incapacity, or suspect them of partiality.

4. To prevent possibility of mistake, or partiality, there were no juries, by each of whom each award must be confirmed before final determination, viz: the CLASS JURY, the GROUP JURY, the PRESIDENTS' JURY, and the SUPREME JURY.

5. The examinations and comparisons were kept open for several months, the final declarations of awards being made only near the close of the Exhibition, thus giving opportunity for most ample examinations and comparisons, amounting even to tests of time and use.

6. The Mason & Hamlin Organs received the GRAND GOLD MEDAL, the VERY HIGHEST DISTINCTION CONFERRED by the juries upon any maker of reed organs, harmoniums, or any instruments of this class.

7. This gold medal was the ONLY ONE GIVEN TO ANY AMERICAN MAKER OF MUSICAL INSTRUMENTS OF ANY KIND. Silver and bronze medals were awarded makers of other instruments, but none other obtained any gold medal.

8. In addition to this highest gold medal was the special distinction of the award to Mr. W. O. TROWBRIDGE, the foreman of their factories, of the HIGHEST CO-LABORERS' MEDAL, recognition of the super-excellence of workmanship in detail in their organs, and the excellence of their factories, system of workmanship, &c.

From WM. L. TOMLINS,

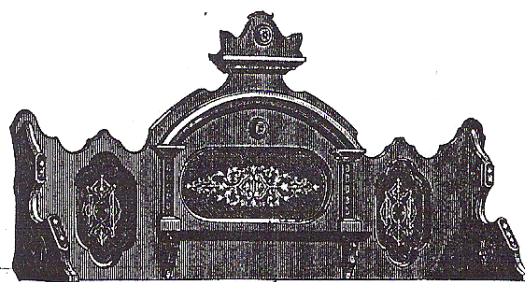
Director of the Apollo Musical Club, and Organist, Chicago.

I first heard your Liszt Organ under circumstances which tested its capacity to a severe extent. It was on the occasion of the Theodore Thomas concert in the Tabernacle, and I was surprised to find, that even in this huge building, containing between 6,000 and 7,000 persons, the tone of the organ was large and ringing, and had a sonorous power, which, seemingly, did not diminish with distance.

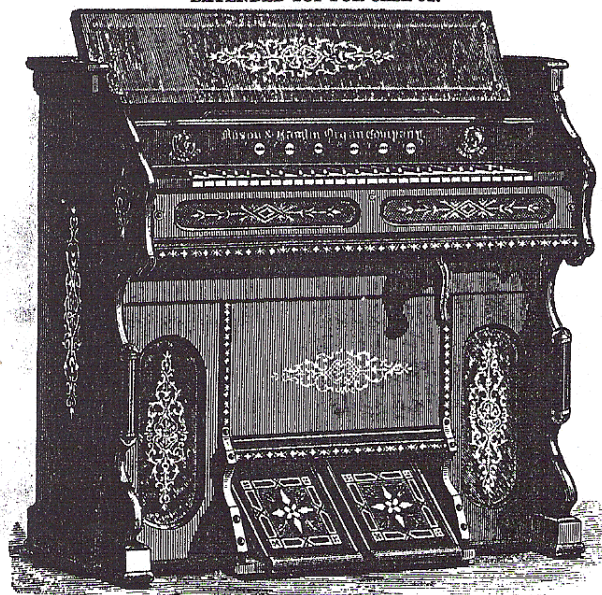
An examination of these instruments at your warerooms has confirmed my impressions—that without a sacrifice of quality, you have in some way increased this intensity of tone which the Cabinet Organ has lacked hitherto.

I hope these instruments may become widely known, for certainly they will occupy a vast long and widely felt,

WM. L. TOMLINS.



EXTENDED TOP FOR CASE 92.



Case 92.

Paneled front and ends, with ENGRAVED GOLD BRONZE ornamentation.

Length, 3 ft. 6 in. Depth, 1 ft. 9 in. Height, 3 ft. 4 in. (with top, 4 ft. 10 in.) Weight, 128 lbs (boxed, 250 lbs.)

This Case will be sent without the TOP unless this is specially ordered.

From XAVER SCHARWENKA.

The distinguished Composer, Pianist, &c., Berlin.

After an absence of five weeks it is a true pleasure for me to place myself once more before the Cabinet Organ. These Mason & Hamlin Cabinet Organs are the most excellent instruments that I know of. They are capable of giving the finest tone-coloring, and no other instrument so enraptures the player. The builders may congratulate themselves on their achievements. I add my testimony to the excellence of their organs without the least reserve.

XAVER SCHARWENKA.

From REV. A. BUNKER,

Missionary to India, of American Baptist Association.

Boston, June 13th, 1878.

Messrs. MASON & HAMLIN:

Dear Sirs:—I have the pleasure of forwarding to you my organ, which I purchased of you some 12 years or more ago, for such slight repairs as it may need. It will doubtless be a satisfaction to you to find that this instrument has stood the test of travel and change of climate in temperate and torrid zones to a remarkable degree. Since I received it from your warerooms in Boston, it has been transported more than the entire distance around the world, by land and water. It has been carried on ship-board, in boats, on carts, and by coolies. The many months of continuous rain, equally with the parching heat, of torrid India, have failed, during these many years, to seriously affect it, while instruments by other makers have rapidly gone to pieces in the 2d or 3d year of their trial. The sweet tone and long companionship of this instrument with my family, have so endeared it to us, that we have brought it back with us to America.

I do not hesitate to express my belief that this class of instrument is the best ever taken to India

Faithfully yours,

A. BUNKER.

Style 264.—ACTION 8, IN CASE 107, PLAIN. FIVE OCTAVE, TEN STOPS.

<i>Base.</i>		<i>Treble.</i>	
VIOLA, 4 ft.		SERAPHONE, 8 ft.	
VIOLA DOLCE, 4 ft.		VOIX CELESTE, 8 ft.	
DIAPASON, 8 ft.		MELODIA, 8 ft.	
<i>Throughout.</i>			
TREMULANT.		FULL ORGAN (<i>Knee Stop</i>).	
I. FORTE.		II. FORTE.	
KNEE SWELL.			

Having four sets of reeds of two and a half octaves each.

ACTION 8, used in Style 264, and also in Styles 274, 265, 258, 268, 257, 262, 260, &c., can be recommended as a very fine organ, having excellent power and variety, with attractive solo stops.

The principal working stops, DIAPASON and MELODIA, have that smooth, round quality which is especially characteristic of the Mason and Hamlin Organs. The SERAPHONE produces tones of warmer color, and is capable of greatest delicacy and most sympathetic effect. The VOIX CELESTE is the PERRY-KENT Celeste, patented, which is a great improvement upon other stops called by a similar name, both in the quality of its tones, and especially in that it does not throw the whole Organ out of tune, as is the case with other Celestes. The VIOLA DOLCE furnishes a soft breathing accompaniment, in the base, of four feet pitch, for either of the Solo Stops, or any combined, in the treble.

The KNEE SWELL is provided with a CATCH. When pressed to the right as far as it will go, this CATCH descends and holds the Swell open. To release and suffer it to return, it is only necessary to raise the knee slightly, lifting the CATCH and releasing the Swell. The CATCH can be rendered inoperative, when desired, by turning a button under the key-board, at the right of the Swell.

A similar CATCH operates in a like manner upon the Full ORGAN (*Knee Stop*).

In all styles having FULL ORGAN and KNEE SWELL, these are provided with similar CATCHES.

Style 274.—THE SAME, IN CASE 107, EMBELLISHED.

Style 353.—ACTION 44, IN CASE 107, PLAIN. FIVE OCTAVE, ELEVEN STOPS.

<i>Base.</i>		<i>Treble.</i>	
VIOLA, 4 ft.		FLUTE, 4 ft.	
VIOLA DOLCE, 4 ft.		SERAPHONE, 8 ft.	
DIAPASON, 8 ft.		VOIX CELESTE, 8 ft.	
		MELODIA, 8 ft.	
<i>Throughout.</i>			
VOX HUMANA.		FULL ORGAN (<i>Knee Stop</i>).	
I. FORTE.		II. FORTE.	
KNEE SWELL.			

Having five sets of reeds, of two and a half octaves each.

This new action adds a set of four feet reeds (Flute) in the treble, to the popular action 8, and has VOX HUMANA instead of TREMULANT.

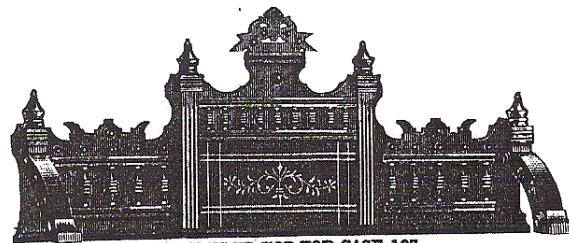
Style 368.—THE SAME, IN CASE 107, EMBELLISHED.

Style 356.—ACTION 40, IN CASE 107, PLAIN. FIVE OCTAVE, TWELVE STOPS.

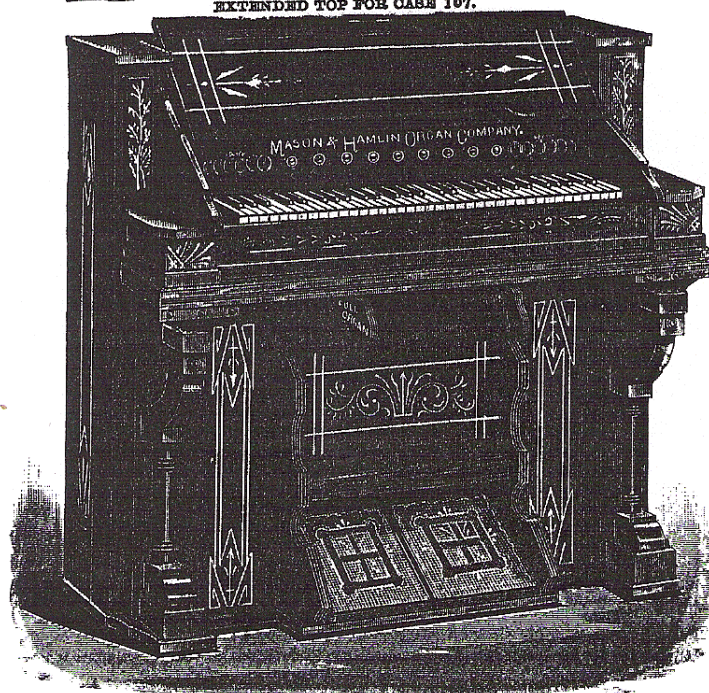
<i>Base.</i>		<i>Treble.</i>	
VIOLA, 4 ft.		SERAPHONE, 8 ft.	
VIOLA DOLCE, 4 ft.		VOIX CELESTE, 8 ft.	
DIAPASON, 8 ft.		MELODIA, 8 ft.	
SUB-BASE, 16 ft.			
<i>Throughout.</i>			
FULL ORGAN (<i>Knee Stop</i>).		OCTAVE COUPLER (<i>up</i>).	
TREMULANT.		I. FORTE.	
		II. FORTE.	
KNEE SWELL.			

Having four sets of reeds of two and a half octaves each; one set of one octave. See remarks on page 9.

Style 366.—THE SAME, IN CASE 107, EMBELLISHED.



EXTENDED TOP FOR CASE 107.



Case 107, plain, or embellished with gold bronze.

Paneled and carved front and ends, ornamented wire openings, lamp stands, &c.

Length, 3 ft. 11 in. Depth, 1 ft. 10 in. Height, 3 ft. 8 in. (with Top, 4 ft. 10 in.) Weight, 158 lbs. (Boxed, 295 lbs.)

Styles in CASE 107 are furnished either in PLAIN solid black walnut, or EMBELLISHED with GOLD BRONZE. The cut above attempts to show the case as embellished, but does not very successfully exhibit the ornamental lines in gold bronze, which it is difficult to represent in a wood-cut. The white lines upon the panels in front, and on ends and fall board, represent GOLD BRONZE.

The PLAIN case is exactly similar, with omission of the gold bronze ornamentation.

The EXTENDED TOP is sent only when specially ordered. It adds to the price of the organ. See Price List.

Style 436.—ACTION 50, IN CASE 107, PLAIN. FIVE OCTAVE, THIRTEEN STOPS.

<i>Base.</i>		<i>Treble.</i>	
VIOLA, 4 ft.		FLUTE, 4 ft.	
DIAPASON, 8 ft.		MELODIA, 8 ft.	
SUB-BASE, 16 ft.		VOIX CELESTE, 8 ft.	
VIOLA DOLCE, 4 ft.		SERAPHONE, 8 ft.	
<i>Throughout.</i>			
OCTAVE COUPLER (<i>Coupling up</i>).		FULL ORGAN (<i>Knee Stop</i>).	
VOX HUMANA.		KNEE SWELL.	
I. FORTE.		II. FORTE.	

Having five sets of reeds, of two and a half octaves each; one set of one octave. See remarks on page 9.

Style 446.—THE SAME IN CASE 107, EMBELLISHED.

Style 265.—ACTION 8, IN CASE 107, EBONIZED.
FIVE OCTAVE, TEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	SERAPHONE, 8 ft.
VIOLA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
<i>Throughout.</i>	
TREMULANT.	FULL ORGAN (<i>Knee Stop</i>).
I. FORTE.	II. FORTE.
KNEE SWELL.	

Having four sets of reeds of two and a half octaves each.
See remarks on page 8.

Style 359.—ACTION 44, IN CASE 107, EBONIZED.
FIVE OCTAVE, ELEVEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
DIAPASON, 8 ft.	VOIX CELESTE, 8 ft.
	MELODIA, 8 ft.
<i>Throughout.</i>	
VOX HUMANA.	FULL ORGAN (<i>Knee Stop</i>).
I. FORTE.	II. FORTE.
KNEE SWELL.	

Having five sets of reeds of two and a half octaves each.

This new action adds a set of four feet reeds (Flute), in the treble, to the popular action 8, and has VOX HUMANA instead of TREMULANT.

ACTION 40 (used in Styles 356 and 366 on opposite page) adds to the popular Action 8 the SUB-BASE and OCTAVE COUPLER, both of which are very valuable, and which serve to balance one another, so making an effective and admirable organ.

ACTION 50 (used in Styles 436 and 446 on opposite page; also in Styles 433, 434, 435, 443, &c.,) adds to Action 40 a four feet set of reeds in the treble (FLUTE), thus rounding out and completing the organ in a very well balanced proportion of parts, giving it two eight-feet stops and the VOIX CELESTE, with one four-feet stop in the treble with ample base, including a beautiful, soft, accompanying stop; having the OCTAVE COUPLER operating upon all, and so greatly increasing the power of the organ. The FULL ORGAN knee stop, draws on all speaking stops (with the octave coupler, except VOIX CELESTE. When this is desired it can be added by hand.

From JOHANN STRAUSS,

The distinguished Vienna Composer and Conductor; Composer of "Strauss' Waltzes," etc.

The fame of the MASON & HAMLIN CABINET ORGANS is not confined to America; these excellent instruments are widely known in Europe, and in my opinion they richly deserve the warm expressions of praise which have been bestowed upon them. I know of no similar instruments, anywhere, at all comparable to them.

JOHANN STRAUSS.

From ARTHUR J. CRESWOLD,

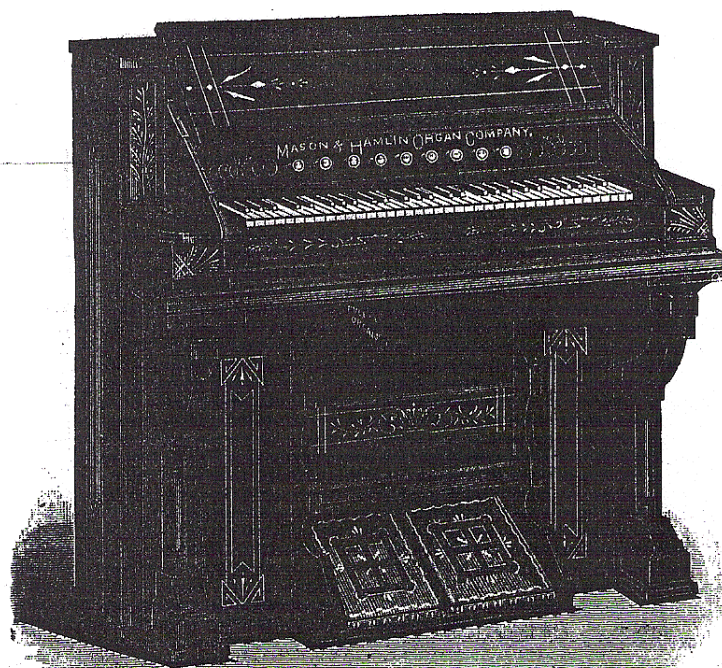
Conductor of Haydn Society, Organist, &c., Chicago.

Your latest achievement, styled the "Liszt" Organ, appears to me the crowning point of perfection as yet attained in the reed instrument.

While the action is all that can be desired, the tone possesses that indescribable carrying quality, pervading the air, even at a great distance, with its fullness and beauty.

To endorse such a faultless piece of mechanism is a pleasurable duty.

ARTHUR J. CRESWOLD.



Case 107 ebonized.

Solid Cherry, EBONIZED; paneled and carved front and ends, with lamp stands, &c. Highly finished and ornamented with graceful designs in GOLD BRONZE; represented in the cut by white lines on the black surface.

Length, 3 ft. 11 in. Depth, 1 ft. 10 in. Height, 3 ft. 8 in. Weight, 158 lbs. (Boxed, 295 lbs.)

EBONIZED WOOD is now the fashionable material for most elegant furniture in Paris, Vienna, London, New York, &c. Hard wood is stained with intense black, at a high temperature, which so penetrates its substance, and is, therefore, durable as the wood itself. It is then highly finished, and forms a perfect imitation of ebony. This is the ebonized wood as done in the best manner, and should not be confounded with the cheap imitations already offered, which are merely painted and varnished, with quite inferior results.

From OLE BULL, *The World-renowned Violonist.*

I have pleasure in testifying to the excellence of your Cabinet Organs, which seem to me to excel all instruments of the class I have ever seen.

Their fine quality of tone is in contrast with that of other reed organs, and the automatic swell, vox humana, resonant cases, and other recent improvements are so admirable as to greatly increase the artistic value and usefulness of the instrument.

OLE BULL.

Among living composers for the organ, not one is more eminent than CHARLES GOUNOD, the very distinguished composer of the opera of "Faust," etc. He uses the MASON & HAMLIN ORGANS in his concerts, and in returning one which he had employed in his recent series of Concerts in London, wrote thus to the London Agents:

From CHARLES GOUNOD, *Author of "Faust," etc.*

DEAR MR. METZLER:—Allow me, in thanking you for the organ which you have placed at my disposal for my series of concerts, to express my very favorable opinion on the charm of this instrument, the tones of which, both delicate and full, combine so well with the voice. I do not doubt that the MASON & HAMLIN AMERICAN ORGAN will be of excellent and valuable use in all vocal or instrumental combinations of moderate limits. Receive, my dear Mr. Metzler, all my compliments.

CH. GOUNOD.

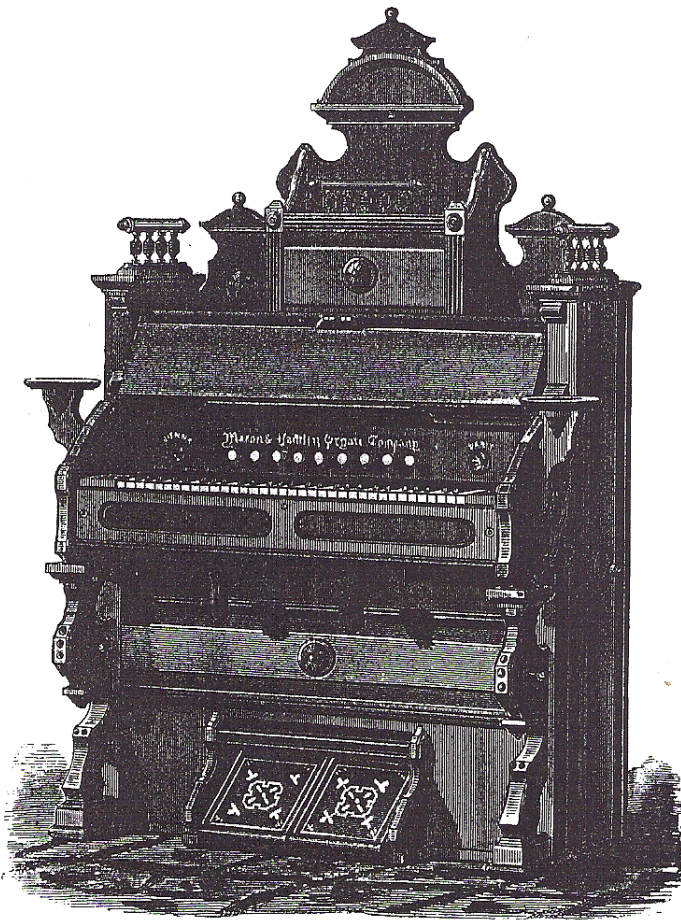
From THEODORE THOMAS,

Conductor of Theodore Thomas' Celebrated Orchestra, New York.

THE MASON & HAMLIN CABINET ORGANS are, in my judgment, the best instruments of the class made either in this country or in Europe. They excel especially in richer, better qualities of tone. The recent improvements, such as resonant cases, vox humana, etc., are of great value.

A wide acquaintance with musicians enables me to say that they generally regard the MASON & HAMLIN as unequalled by any others.

THEODORE THOMAS.



Case 98, plain.

Paneled and carved front, ends and top, with music portfolio, lamp stands, extended top, &c.; ornamented wire openings, &c. *This case is distinguished as PLAIN, because it lacks the GOLD BRONZE EMBELLISHMENT shown on the same case in next column.*

Length, 4 ft. (including lamp-stands, 4 ft. 6 in.) Depth, 1 ft. 11 in. Height, 6 ft. Weight, 195 lbs. (Boxed, 345 lbs.)

Style 258.—ACTION 8, IN CASE 98, PLAIN. FIVE OCTAVE, TEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	SERAPHONE, 8 ft.
VIOLA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
<i>Throughout.</i>	
TREMULANT.	FULL ORGAN (<i>Knee Stop</i>).
I. FORTE.	II. FORTE.

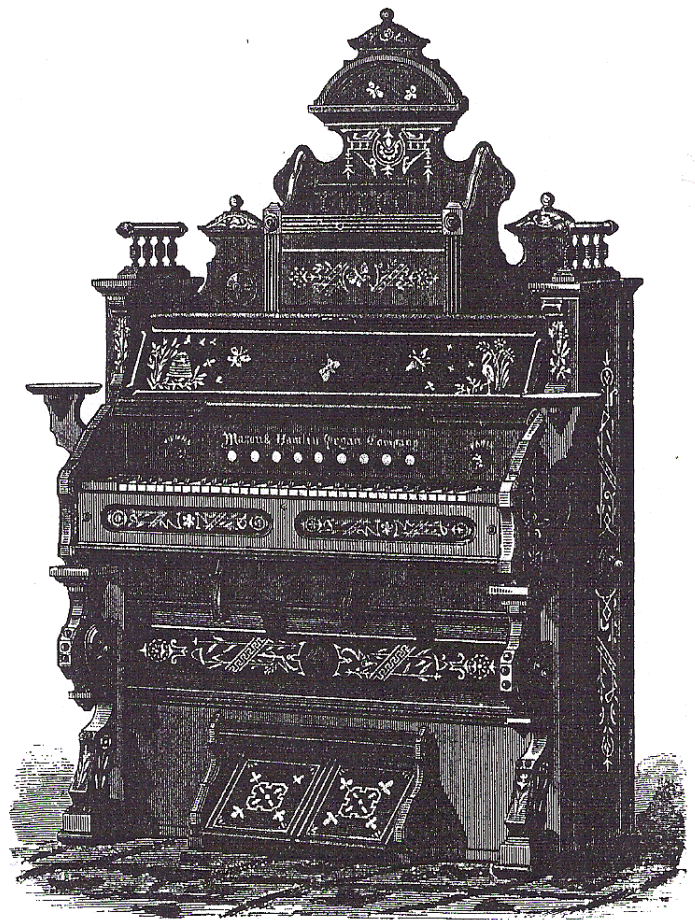
KNEE SWELL.

Having four sets of reeds of two and a half octaves each.

Style 268.—THE SAME, IN CASE 98, EMBELLISHED.

Style 344.—ACTION 44, IN CASE 98, PLAIN. FIVE OCTAVE, ELEVEN STOPS.

Base.	T. le.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
DIAPASON, 8 ft.	VOIX CELESTE, 8 ft.
	MELODIA, 8 ft.



Case 98, embellished.

This is the same case shown in preceding column, but with GOLD BRONZE EMBELLISHMENT, IN JAPANESE STYLE; producing a very rich effect. The ornamentation is represented in the cut by white lines.

Throughout.

VOX HUMANA.	FULL ORGAN (<i>Knee Stop</i>).
I. FORTE.	II. FORTE.
KNEE SWELL.	

Having five sets of reeds, of two and a half octaves each. This new action adds a set of four feet reeds (Flute) in the treble, to the popular action 8, and has VOX HUMANA instead of TREMULANT.

Style 354.—THE SAME, IN CASE 98, EMBELLISHED.

Style 345.—ACTION 40, IN CASE 98, PLAIN. FIVE OCTAVE, TWELVE STOPS.

Base.	Treble.
VIOLA, 4 ft.	SERAPHONE, 8 ft.
VIOLA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	
<i>Throughout.</i>	
FULL ORGAN (<i>Knee Stop</i>).	OCTAVE COUPLER (<i>up</i>).
TREMULANT.	I. FORTE. II. FORTE.
KNEE SWELL.	

Having four sets of reeds, of two and a half octaves each; one set of one octave.

Style 355.—THE SAME, IN CASE 98, EMBELLISHED.

For descriptions of other styles in these cases, see opposite page; also, for SIX OCTAVE ORGANS in similar cases.

Style 261.—ACTION 49, IN CASE 98, PLAIN. FIVE OCTAVE, NINE STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	MELODIA, 8 ft.
DIAPASON, 8 ft.	
<i>Throughout.</i>	
VOX HUMANA.	KNEE SWELL
FULL ORGAN (<i>Knee Stop</i>).	I. FORTE. II. FORTE.

Having four sets of reeds, of two and a half octaves each.

Style 271.—THE SAME, IN CASE 98, EMBELLISHED.

Style 433.—ACTION 50, IN CASE 98, PLAIN. FIVE OCTAVE, THIRTEEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	VOIX CELESTE, 8 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
<i>Throughout.</i>	
OCTAVE COUPLER	FULL ORGAN
(<i>Coupling up</i>).	(<i>Knee Stop</i>).
VOX HUMANA.	KNEE SWELL.
I. FORTE.	II. FORTE.

Having five sets of reeds, of two and a half octaves each; one set of one octave. See remarks on page 9.

Style 443.—THE SAME, IN CASE 98, EMBELLISHED.

From ROBERT RADECKE, *Berlin, Court Chapel-Master to the King of Prussia.*
I have examined closely and with much interest the instruments of the MASON & HAMLIN ORGAN Co., and gained the conviction that they are unsurpassed in beauty of tone, which is of especial charm in the soft register. They recommend themselves besides, being so agreeable to the touch, and through their pleasing outward appearance. The most wide spread introduction is to be wished for them.

ROBERT RADECKE.

From SAMUEL P. WARREN, *Organist of Grace Church, New York.*
I have always taken great pleasure in testifying to the merits of Messrs. MASON & HAMLIN'S CABINET ORGANS, which for purity and evenness of tone, as also for elegance of finish and appearance, I cannot but consider unrivaled. The recent introduction into them of the so-called Vox Humana Stop, a mechanical contrivance, causing, when in operation, delightful tremolando, as also a change in the quality of tone, enhances them doubly in my estimation for the still greater variety of effects that may now be produced by the player.

S. P. WARREN.

The Stockholm (Sweden) Aftonbladet says:
"His Majesty the King has to-day presented the Academy of Music, on occasion of its dedication, with an organ of superior quality, made by the Mason & Hamlin Organ Co., Boston, U.S.A. On the front of the organ is a plate thus engraved: 'King Oscar II. to the Royal Academy of Music, the 2d March. 1878.' " The Mason & Hamlin Co. also received an official appointment as Cabinet Organ Makers to the King of Sweden and Norway. This is quite a compliment to those well-known American manufacturers, whose organs are almost as famous in Europe as in America.—*N. Y. Philharmonic Journal.*

From MRS. EMILY F. DE RIEMER,
Missionary (A. B. C. F. M.) at Oodopilly, Jaffna, Ceylon.

We have just received the Mason & Hamlin Organ which you so kindly secured for us. These instruments certainly wear better than any others in these parts. We have had ours in constant use for six years, and when we played the two instruments together we found scarcely any difference in tone or tune. I was surprised the older instrument had borne the climate so well. Several organs made by other firms and brought here since we came are completely spoiled and unused. I would heartily recommend Mason & Hamlin Organs to any coming to India. My Organ is always noticed and admired by my English visitors for its peculiar sweetness of tone. I have started a Samli boy on the new Organ, and am soon to begin with two of our boarding school girls.

EMILY F. DE RIEMER.

NEW STYLES, SIX OCTAVE ORGANS, IN CASE 101.

This new case is exactly like Case 98 (shown on page 10), except that it is larger, to admit SIX OCTAVE ORGANS.

Length, 4 ft. 5 in., (including lamp-stands, 4 ft. 11 in.) Depth, 1 ft. 11 in. Height, 6 ft. Weight, 225 lbs. (Boxed, 395 lbs.)

Style 259.—ACTION 39, IN CASE 101, PLAIN. SIX OCTAVE, TEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	MELODIA, 8 ft.
VIOLA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
DIAPASON, 8 ft.	SERAPHONE, 8 ft.
<i>Throughout.</i>	
TREMULANT.	KNEE SWELL.
FULL ORGAN (<i>Knee Stop</i>).	I. FORTE. II. FORTE.
	AUTOMATIC SWELL.

Having four sets of reeds, of three octaves each. Exactly like Action 8 (see remarks on page 8), except that it has six octaves.

Style 269.—THE SAME, IN CASE 101, EMBELLISHED.

Style 347.—ACTION 15, IN CASE 101, PLAIN. SIX OCTAVE, ELEVEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	MELODIA, 8 ft.
DIAPASON, 8 ft.	VOIX CELESTE, 8 ft.
	SERAPHONE, 8 ft.
<i>Throughout.</i>	
VOX HUMANA.	AUTOMATIC SWELL.
FULL ORGAN (<i>Knee Stop</i>).	I. FORTE. II. FORTE.
	KNEE SWELL.

Having five sets of reeds; of three octaves each. Same as Action 44 (see page 9), except that it has six octaves.

Style 357.—THE SAME, IN CASE 101, EMBELLISHED.

Style 351.—ACTION 48, IN CASE 101, PLAIN. SIX OCTAVE, TWELVE STOPS.

Base.	Treble.
VIOLA, 4 ft.	SERAPHONE, 8 ft.
VIOLA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	
<i>Throughout.</i>	
FULL ORGAN (<i>Knee Stop</i>).	OCTAVE COUPLER (<i>up</i>).
TREMULANT.	I. FORTE. II. FORTE.
	KNEE SWELL.

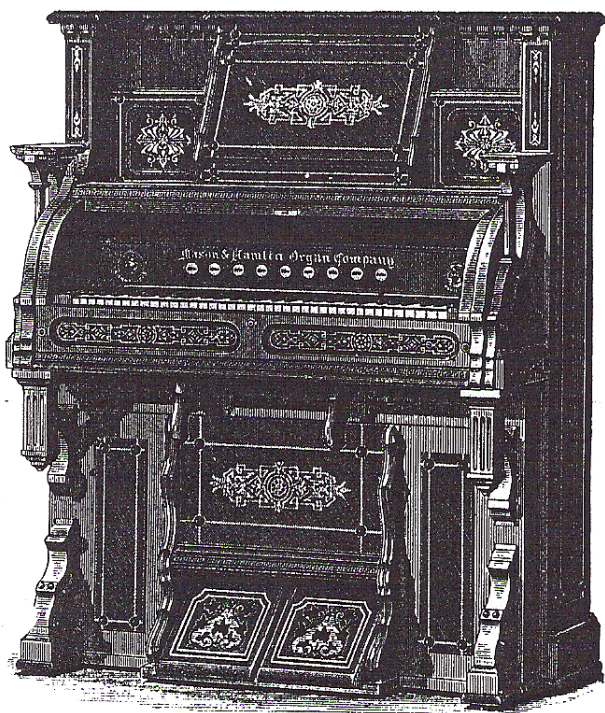
Having four sets of reeds, of three octaves each; one set of one octave. Same as action 40 (see remarks on p. 9), except that it has six octaves compass.

Style 361.—THE SAME, IN CASE 101, EMBELLISHED.

From SIR JULIUS BENEDICT,
The distinguished Composer and Conductor, London.

I entertain the highest opinion of the MASON & HAMLIN CABINET ORGANS. The tone is mellow and free from reediness, the touch excellent; and altogether I believe these instruments are destined to be very popular in this country.

JULIUS BENEDICT.



Case 93.

Paneled front, ends and top, with ENGRAVED GOLD BRONZE ORNAMENTATION; having reverberating boxes with ornamented wire openings; music closet, revolving fall board, etc.

Length, 3 ft. 11 in. Depth, 1 ft. 11 in. Height, 4 ft. 7 in. Weight, 200 lbs. (Boxed, 308 lbs.)

Style 263.—ACTION 49, IN CASE 93. FIVE OCTAVE, NINE STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	MELODIA, 8 ft.
DIAPASON, 8 ft.	

Throughout.

VOX HUMANA.	KNEE SWELL.
FULL ORGAN (Knee Stop).	I. FORTE. II. FORTE.

Having four sets of reeds of two and a half octaves each.

Style 257.—ACTION 8, IN CASE 93. FIVE OCTAVE, TEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	SERAPHONE, 8 ft.
VIOLA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.

Throughout.

TREMULANT.	FULL ORGAN (Knee Stop).
I. FORTE.	II. FORTE.

KNEE SWELL.

Having four sets of reeds of two and a half octaves each.

See remarks on page 8.

Style 346.—ACTION 44, IN CASE 93. FIVE OCTAVE, ELEVEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
DIAPASON, 8 ft.	VOIX CELESTE, 8 ft.
	MELODIA, 8 ft.

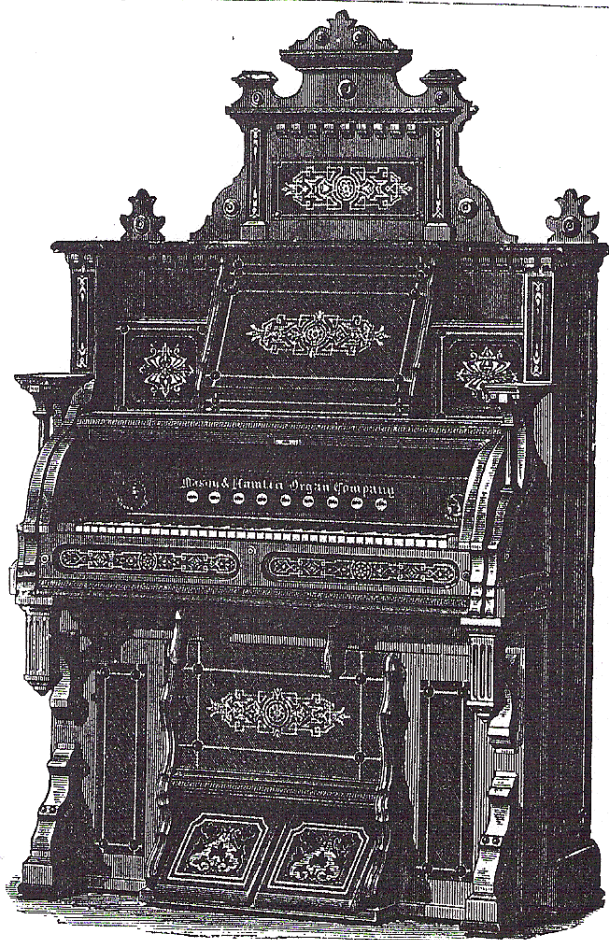
Throughout.

VOX HUMANA.	FULL ORGAN (Knee Stop).
I. FORTE.	II. FORTE.

KNEE SWELL.

Having five sets of reeds, of two and a half octaves each.

This Action is similar to Action 8, with the addition of the FLUTE in the treble, and of the VOX HUMANA in place of TREMULANT.



Case 93 with Extended Top A.

Length, 3 ft. 11 in. Depth, 1 ft. 11 in. Height, 6 ft. 3 in.

Any style in Case 93 may be had also with Extended Top A, or Top B, or Top C, appearing as shown above. Either Top is entirely separate, and can be taken off and the organ sold without it if the customer prefers. Another organ can then be ordered without the top, and it will match. Or, if ordered without the top, either top can be ordered subsequently, and will fit. *Every top fits every organ.* Any one can attach a top, which requires nothing more than the insertion of a few screws.

In ordering it should be specified whether it is wanted with a top, and which top is required, otherwise it will be sent without the top.

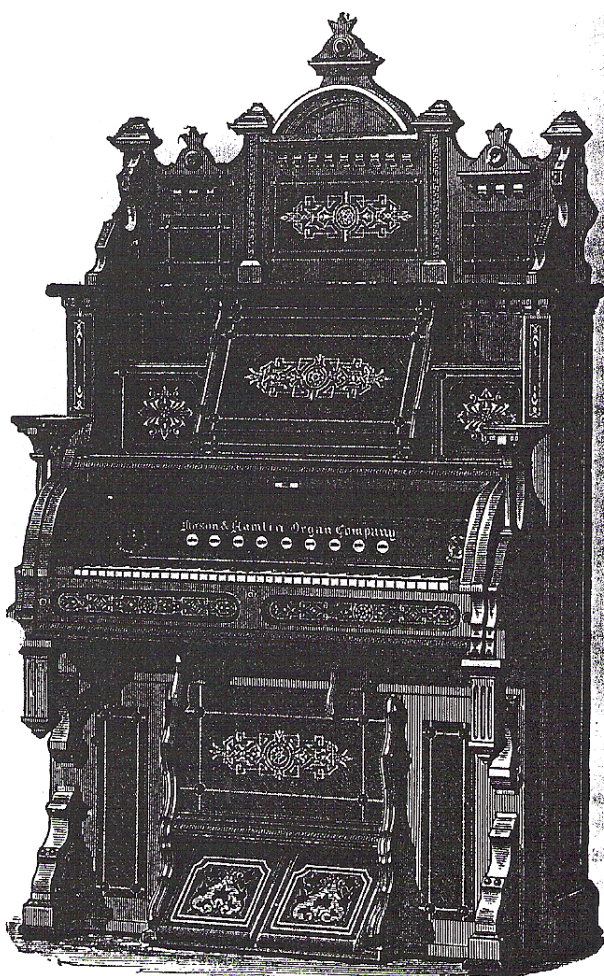
THE PERRY-KENT VOIX CELESTE (patented), employed exclusively in the Mason & Hamlin Organs, has important advantages over all other VOIX CELESTES, which are made in one of two ways, viz:

1. One of the sets of reeds forming these other CELESTES, is tuned above or below the pitch, so that the organ is *always out of tune.* This is a very serious objection, and is a reason why many best musicians have objected to the introduction of this stop.

2. The other way, commonly employed to produce the CELESTE, is by entirely opening one set of reeds, and half opening another, so that it is slightly out of tune. This CELESTE is imperfect and unequal in its tones, and takes from, instead of adding to the full power of the instrument.

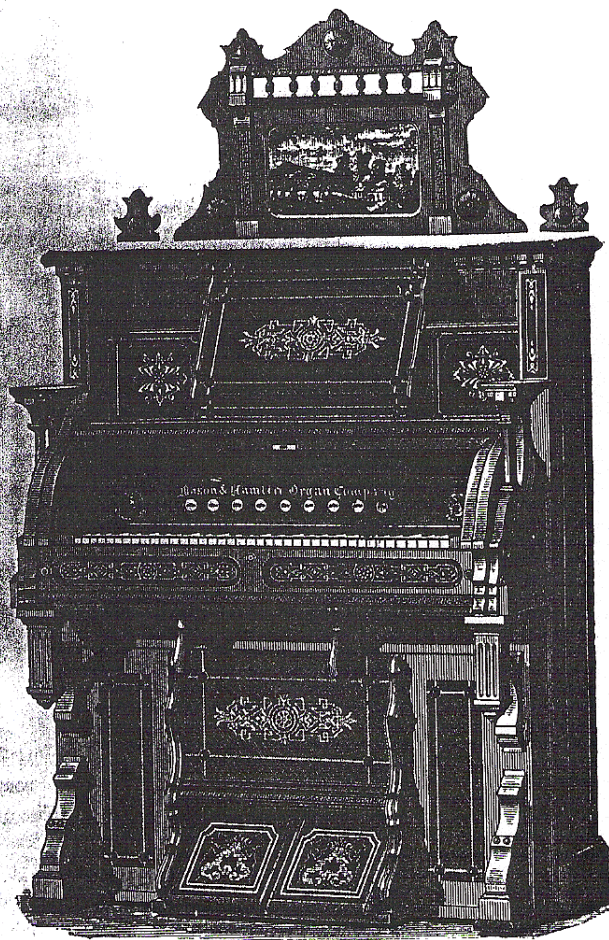
The PERRY-KENT CELESTE, employed in the Mason & Hamlin Organs, operates by admitting an increased current of air to the reeds from a new direction, and in a peculiar manner, producing a very beautiful effect. It increases the power of the organ equal to the addition of another set of reeds, while every set of reeds as used by itself, or in the FULL ORGAN, is exactly in tune.

MANY OTHER of the most important improvements in organs are used exclusively in these instruments. Stops and attachments, though called by the same names, in other organs, are often very different and quite inferior.



Case 93, with Extended Top B.

Length, 3 ft. 11 in. Depth, 1 ft. 11 in. Height, 6 ft. 6 in.



Case 93, with Extended Top C, Illuminated.

Length, 3 ft. 11 in. Depth, 1 ft. 11 in. Height, 6 ft. 3 in.

See descriptions of Styles in above cases on page 12.

Style 352.—ACTION 40, IN CASE 93. FIVE OCTAVE, TWELVE STOPS.

Base.	Treble.
VIOLA, 4 ft.	SERAPHONE, 8 ft.
VIOLA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	
<i>Throughout.</i>	
FULL ORGAN (<i>Knee Stop</i>).	OCTAVE COUPLER (<i>up</i>).
TREMULANT.	I. FORTE. II. FORTE.
	KNEE SWELL.

Having four sets of reeds, of two and a half octaves each; one set of one octave. See remarks on page 9.

From B. J. LANG,

Of Boston, the distinguished Organist.

It seems almost superfluous for me to express the opinion, which I certainly entertain, that no instruments of the same description can at all compare with your delightful Cabinet Organs, when it is now so well known that the musical fraternity are quite unisonous therein. The perfection which you have attained in these instruments has opened a new field for the interpretation of much music of a high order which has heretofore required the aid of several instruments, and I am glad to see that many of our best composers are turning their attention to the proper development of their varied resources.

B. J. LANG.

Style 435.—ACTION 50, IN CASE 93. FIVE OCTAVE, THIRTEEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	VOIX CELESTE, 8 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
<i>Throughout.</i>	
OCTAVE COUPLER (<i>Coupling up</i>).	FULL ORGAN (<i>Knee Stop</i>).
VOX HUMANA.	KNEE SWELL.
I. FORTE.	II. FORTE.

Having five sets of reeds, of two and a half octaves each; one set of one octave. See remarks on page 9.

From ALFRED W. HAMMOND,

Of the London Musical Standard.

Although the excellent quality of the melodeons made by Messrs. MASON & HAMLIN has been some time known to me, it is only recently that I have had an opportunity of hearing and trying one of their large CABINET ORGANS. These instruments cannot fail to meet the strongest approbation of those who value exceeding refinement of tone with an amount of power, obtainable at will, surprising to those acquainted only with ordinary harmoniums. The highest praise accorded to the Cabinet Organ is that it strictly justifies the name by which it ought to be very widely known.

A. W. HAMMOND.

From "DIE PRESSE," Vienna.

Whoever is a judge and friend of reed instruments, of which the Cabinet Organ is one, must allow that the productions of MASON & HAMLIN inaugurate a new era, leaving far behind all that has been done in this line. Exterior and interior, tone and workmanship, testify to a perfection which one is tempted to style *finished*.

32.—ACTION 8, IN CASE 104, PLAIN. FIVE REEDS, TEN STOPS.

Base.	Treble.
LA, 4 ft.	SERAPHONE, 8 ft.
LA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
PASON, 8 ft.	MELODIA, 8 ft.

Throughout.

MULANT. FULL ORGAN (*Knee Stop*).
ORTE. II. FORTE,
KNEE SWELL.

our sets of reeds of two and a half octaves each.
ks, on page 8.

12.—THE SAME, IN CASE 104, EMBELLISHED.

8.—ACTION 44, IN CASE 104, PLAIN. FIVE REEDS, ELEVEN STOPS.

Base.	Treble.
LA, 4 ft.	FLUTE, 4 ft.
LA DOLCE, 4 ft.	SERAPHONE, 8 ft.
PASON, 8 ft.	VOIX CELESTE, 8 ft.
	MELODIA, 8 ft.

Throughout.

HUMANA. FULL ORGAN (*Knee Stop*).
ORTE. II. FORTE.
KNEE SWELL.

sets of reeds, of two and a half octaves each.
action adds a set of four feet reeds (Flute), in the
popular action 8, and has VOX HUMANA instead of

3.—THE SAME, IN CASE 104, EMBELLISHED.

From LA LIBERTE, Paris.

HAMLIN CABINET ORGANS were played upon at the same concert with a most charming effect. These organs are so of the large pipe organ as completely to deceive the listener; richness of tone is joined to a remarkably prompt utterance in each. The key boards are admirably constructed for the caprices of the player, and a peculiarity worthy of the closest observation—Automatic Swell, by which to play more or less loud or less rapidly.

From LE FIGARO, Paris.

ently written of the American piano-fortes, that the organs neglect. In the same section of the palace appropriated to the the Cabinet Organs of MASON & HAMLIN, New York and

nts, which of their kind are incontestably the best in the Ex-actly the tone of church pipe organs. Their touch is also opinion of our first pianists and organists, their Automatic capable of producing most desirable effects.

E. DUPLESSIS.

MR. KENNEDY, the Scottish Vocalist.

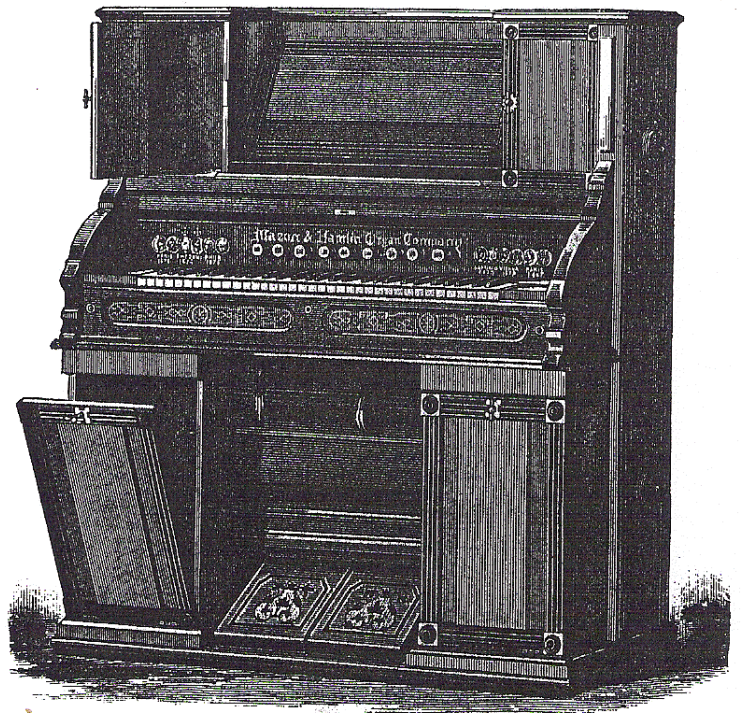
ional tour around the world, I have had an excellent opportunity of the many organs generally in use, and I have nts (Mason & Hamlin) superior to any others, and have taken their excellence be known in the many countries in which I

D. KENNEDY.

PONIATOWSKI, the distinguished Composer, London.

quality and purity of their tone, which so much resembles n. The effects to be produced by the variety of stops are

J. PONIATOWSKI.



Case 104.

Paneled and carved front and ends, with REVOLVING FALL BOARD; with MUSIC PORT-FOLIOS and BOOK CLOSETS.

Length, 4 ft. 2 in. Depth, 1 ft. 10 in. Height, 4 ft. 5 in. Weight, 235 lbs. (Boxed, 415 lbs.)

This case is amply provided with closed music port-folios and closets. At each side of the top is a closet for books or other articles; back of the music desk, which is hinged at the bottom, is another receptacle; at each side of the lower part is a port-folio for sheet music or large books.

When desired, this case is also furnished RICHLY EMBELLISHED with GOLD BRONZE on front and ends. See descriptions of styles.

From J. JAY WATSON, the American Violinist.

Every conscientious musician who has had an opportunity of testing the merits of the instruments manufactured by the MASON & HAMLIN ORGAN CO., unhesitatingly gives them the palm of excellence over all others. * * * * * My intimate connection for the past three years with the world-renowned violinist, Ole Bull, has brought me constantly in contact with musicians and critics in various parts of the country, and I have heard but one opinion expressed regarding the Mason & Hamlin Organs; and that the most unqualified terms of admiration. * * * One afternoon last Spring, in company with Ole Bull, we called at the factory of Mason & Hamlin, for the purpose of examining several violins made by Mr. Hamlin, and of which report had spoken favorably. The great master remained more than two hours, and gave the violins, which were new, a thorough examination, testing them in every key and position. On our way to the hotel, Ole Bull said, "Well, Mr. Watson, I will tell you how it is that the organs made at Mason & Hamlin's factory are so much superior to all others. Mr. Hamlin is master of the science of sound; he has studied acoustics thoroughly. I never before played upon new violins with the old tone, and I have examined the new instruments of the makers of the various cities of Europe. Besides," he continued, "Mr. Henry Mason is one of the most delightful organists I ever heard; he extemporizes charmingly. With these advantages, why should not these gentlemen make the best organs?"

J. JAY WATSON.

From HENRY C. TIMM, New York.

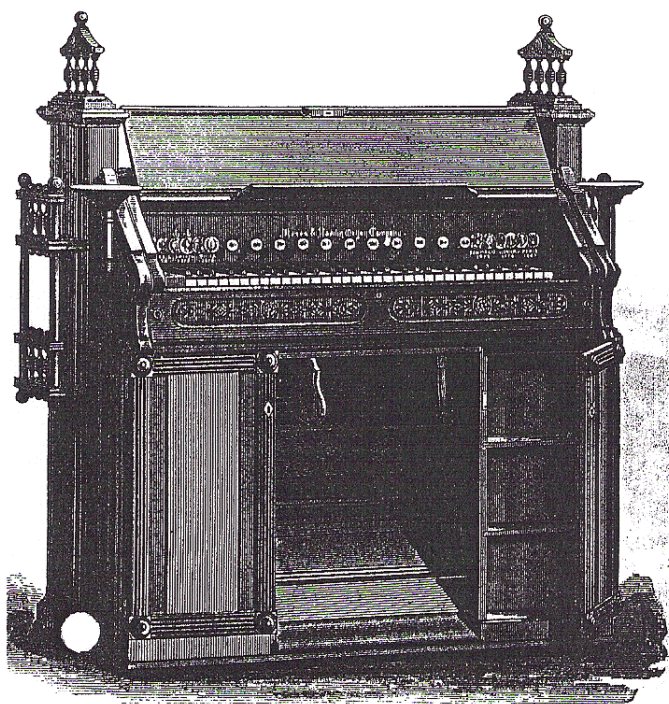
It affords me great pleasure to bear testimony to the excellence of your Cabinet Organs. I have used the organs of other manufacturers, but am persuaded that your instruments are superior to them all. I have been using one of your organs for the last year, and find it, especially as an accompaniment to the piano-forte, most charming. Aside from the excellency of the tone, the exterior workmanship of the instrument is unusually attractive.

HENRY C. TIMM.

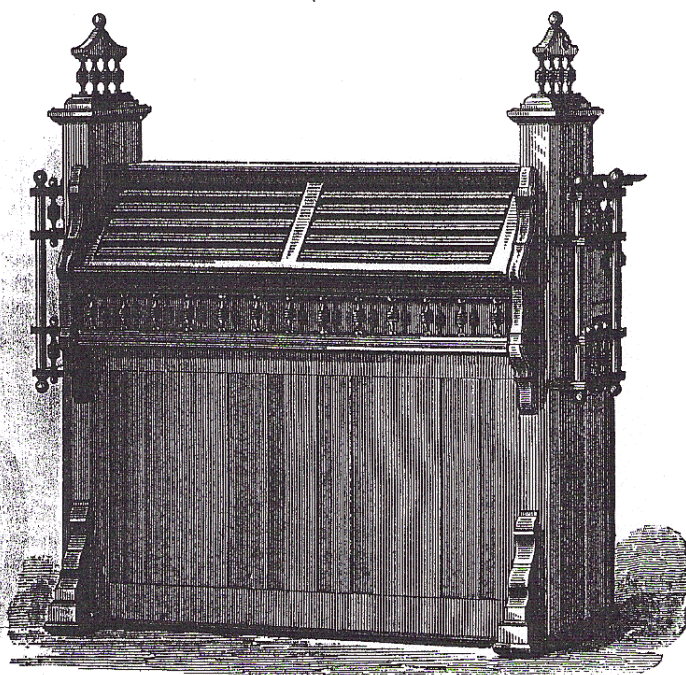
From E. KETTERER, the distinguished Composer and Pianist, Paris.

Having carefully examined the MASON & HAMLIN CABINET ORGANS, I am happy in declaring that I was completely captivated by the pleasant quality of tone, and by the happy combinations which could be produced by these instruments, which seem to me so perfectly constructed in every respect.

E. KETTERER.



Chapel Case 102, Front.



Chapel Case 102, Back.

Paneled, carved and molded, with EXTERIOR SWELL, BOOK CASES and RACKS, Lamp Stands, and Blow-pedal Cover; equally finished on back, front and sides, and protected from dust and mice.

The new EXTERIOR SWELL, (patent applied for,) enables the performer, by the use of the ordinary KNEE SWELL, to open or close the top of the organ at will, suddenly or gradually, so rendering the swell more effective and giving emission to the tones of the organ as fully as when the top is opened in the ordinary way. The blinds or slats shown in the back view are connected with the KNEE SWELL, as ordinarily placed, and are by its movements thrown open or closed at pleasure. In the cut they are shown partly open.

The BLOW-PEDAL COVER is shown in front view closed. It is hinged at the top, and when folded back shows the blow-pedals ready for use.

Length, 4 ft. 5 in. Depth, 2 ft. 3 in. Height, 4 ft. 6 in. Weight, 220 lbs. (Boxed, 380 lbs.)

Style 260.—ACTION 8, IN CHAPEL CASE 102. FIVE OCTAVE, TEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	SERAPHONE, 8 ft.
VIOLA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
<i>Throughout.</i>	
TREMULANT.	FULL ORGAN (<i>Knee Stop</i>).
I. FORTE.	II. FORTE.
KNEE SWELL.	EXTERIOR SWELL.

Having four sets of reeds, of two and a half octaves each.

See remarks on page 8.

Style 349.—ACTION 44, IN CHAPEL CASE 102. FIVE OCTAVE, ELEVEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
DIAPASON, 8 ft.	VOIX CELESTE, 8 ft.
	MELODIA, 8 ft.
<i>Throughout.</i>	
VOX HUMANA.	FULL ORGAN (<i>Knee Stop</i>).
I. FORTE.	II. FORTE.
KNEE SWELL.	EXTERIOR SWELL.

Having five sets of reeds, of two and a half octaves each.

This new action adds a set of four feet reeds (Flute) in the treble to the usual action 8, and has VOX HUMANA instead of TREMULANT.

Style 350.—ACTION 40, IN CHAPEL CASE 102, FIVE OCTAVE, TWELVE STOPS.

Base.	Treble.
VIOLA, 4 ft.	SERAPHONE, 8 ft.
VIOLA DOLCE, 4 ft.	VOIX CELESTE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	
<i>Throughout.</i>	
FULL ORGAN (<i>Knee Stop</i>).	OCTAVE COUPLER (<i>up</i>).
TREMULANT,	I. FORTE. II. FORTE.
KNEE SWELL.	EXTERIOR SWELL.

Having four sets of reeds, of two and a half octaves each; one set of one octave. See remarks on page 9.

Style 434.—ACTION 50, IN CASE 102. FIVE OCTAVE, THIRTEEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
DIAPASON, 8 ft.	VOIX CELESTE, 8 ft.
SUB-BASE, 16 ft.	MELODIA, 8 ft.
<i>Throughout.</i>	
FULL ORGAN (<i>Knee Stop</i>).	OCTAVE COUPLER (<i>Coupling up</i>).
KNEE SWELL.	I. FORTE. II. FORTE.
VOX HUMANA.	EXTERIOR SWELL.

Having five sets of reeds, of two and a half octaves each; one set of one octave. See remarks on page 9.

THE ACTIONS (or musical parts) of Organs described in this and following pages, are somewhat larger in size, or scale, than those which have been previously described, and have corresponding advantage in freedom and fullness of tone.

Style 232.—ACTION 6, IN CASE 23. FIVE OCTAVE,

NINE STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	MELODIA, 8 ft.
DIAPASON, 8 ft.	
<i>Throughout.</i>	
VOX HUMANA.	AUTOMATIC SWELL.
FULL ORGAN (<i>Knee Stop.</i>)	I. FORTE. II. FORTE.
KNEE SWELL.	

Having four sets of reeds, of two and a half octaves each.

Style 304.—ACTION 13, IN CASE 23. FIVE OCTAVE,

ELEVEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
	VOIX CELESTE, 8 ft.
<i>Throughout.</i>	
VOX HUMANA.	AUTOMATIC SWELL.
FULL ORGAN (<i>Knee Stop.</i>)	I. FORTE. II. FORTE.
KNEE SWELL.	

Having five sets of reeds, of two and a half octaves each.

Style 406.—ACTION 21, IN CASE 23. FIVE OCTAVE,

TWELVE STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	VOIX CELESTE, 8 ft.
<i>Throughout.</i>	
VOX HUMANA.	FULL ORGAN (<i>Knee Stop.</i>)
I. FORTE.	II. FORTE.
KNEE SWELL.	

Having five sets of reeds, of two and a half octaves each; and one set, of one octave.

Style 413.—ACTION 25, IN CASE 23. FIVE OCTAVE,

THIRTEEN STOPS.

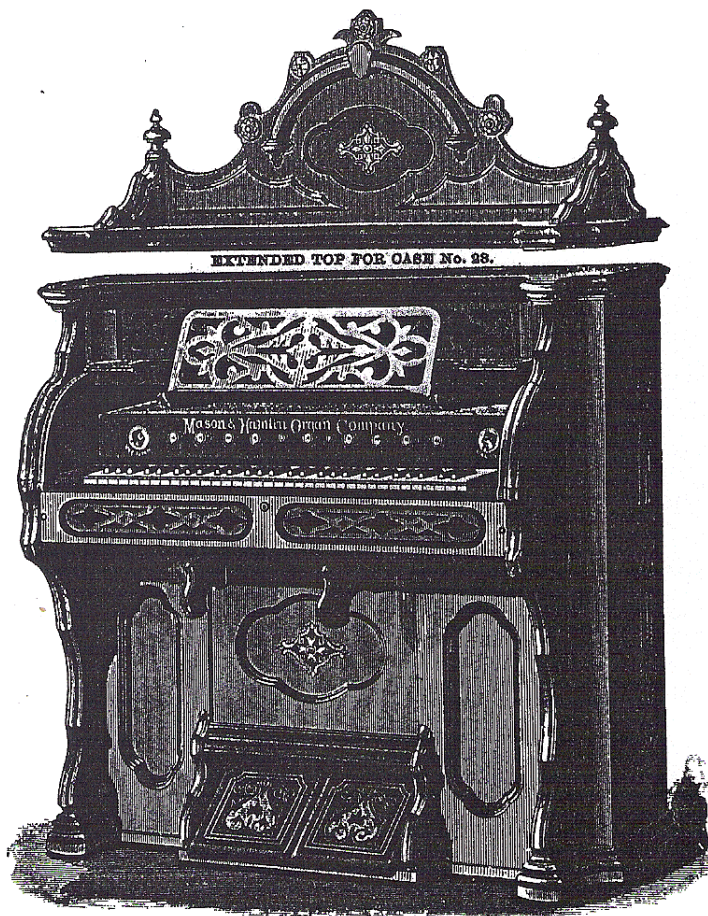
Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
DIAPASON, 8 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	VOIX CELESTE, 8 ft.
<i>Throughout.</i>	
OCTAVE COUPLER,	FULL ORGAN,
(<i>Coupling up.</i>)	(<i>Knee Stop.</i>)
VOX HUMANA.	AUTOMATIC SWELL.
I. FORTE.	II. FORTE.
KNEE SWELL.	

Having five sets of reeds, of two and a half octaves each; and one set, of one octave.

The KNEE SWELL in this style is provided with a CATCH. When pressed to the right as far as it will go, this catch descends and holds the Swell open. To release and suffer it to return, it is only necessary to raise the knee slightly, lifting the CATCH and releasing the Swell. The CATCH can be rendered inoperative, when desired, by turning a button under the key-board, at the right of the Swell.

A similar CATCH operates in a like manner upon the Full ORGAN (*Knee Stop*).

All styles having FULL ORGAN and KNEE SWELL are provided with similar CATCHES.



Case 23.

Upright resonant; paneled front and ends; carved ornaments; revolving fall-board. Length, 4 ft. 2 in. Depth, 2 ft. 1 in. Height, without Extended top, 3 ft. 11 in.; with top, 5 ft. 4 in. Weight, 181 lbs. (Boxed, 335 lbs.)

Styles in this case will be sent without the EXTENDED TOP unless the latter be specially ordered. Catalogue price \$10.00 extra.

Action 25, in either of the styles of cases in which it is furnished, (413, 431, and others,) furnishes the most comprehensive and best reed Organ which can be produced, without considerable addition to its cost. It is a very complete instrument, combining those stops and attachments which have been found most useful in the Cabinet Organ; affording remarkable power or volume, and the utmost delicacy of tone, with great variety of effects.

The principal working stops, DIAPASON and MELODIA, have that smooth round quality which is especially characteristic of the Mason & Hamlin Organs. The SERAPHONE produces tones of warmer color, and is capable of greatest delicacy and, especially when used with the VOX HUMANA, of most sympathetic effect. VOIX CELESTE is the PERRY-KENT Celeste, patented, which is a great improvement upon other stops called by a similar name, both in the quality of its tones, and especially in that it does not throw the whole Organ out of tune, as is the case with other Celestes. The VIOLA DOLCE furnishes a soft breathing accompaniment, in the base, of four feet pitch, for either of the Solo Stops, or any combined, in the treble. The FLUTE in the treble adds great brilliancy to the effect of the FULL ORGAN, beside furnishing a very charming solo stop, especially when used with the VOX HUMANA. The OCTAVE COUPLER nearly doubles the power of this Organ. When in use, with all speaking stops drawn, six reeds speak for each key pressed in the *treble*, and five or six for each key in the *base*; including the powerful PEDAL BASE reeds introduced in the MANUAL SUB-BASE.

The FULL ORGAN *Knee Stop* enables the player to go instantly from the full power of the Organ to the softest whisper, or the reverse, without removing his hands from the key-board. The CATCH attached to FULL ORGAN and KNEE SWELL, is a great convenience. Having both the AUTOMATIC SWELL and the KNEE SWELL, either may be employed, at the will of the player.

This Organ can be safely recommended for any purpose or place to which a reed Organ can be adapted, and considering its great capacity and usefulness, is really one of the cheapest Organs on our Catalogue.

Style 312.—ACTION 17, IN CASE 26. FIVE OCTAVE, ELEVEN STOPS.

<i>Base.</i>		<i>Treble.</i>	
VIOLA, 4 ft.		FLUTE, 4 ft.	
VIOLA DOLCE, 4 ft.		MELODIA, 8 ft.	
DIAPASON, 8 ft.			
SUB-BASE, 16 ft.			
<i>Throughout.</i>			
OCTAVE COUPLER,	FULL ORGAN,		
(Coupling up.)	(Knee stop.)		
TREMULANT.	AUTOMATIC SWELL.		
I. FORTE.	II. FORTE.		
KNEE SWELL.			

Having four sets of reeds, of two and a half octaves each; and one set, of one octave.

A powerful and efficient organ with a good deal of variety, and well adapted for Churches and Sunday Schools. The OCTAVE COUPLER nearly doubles its power, and the FULL ORGAN Knee Stop adds considerably to its convenience in use. This and the KNEE SWELL are each provided with the CATCH described under Style 413, page 16. The VIOLA DOLCE is a soft whispering stop in the base, of 4 ft. pitch, very useful as an accompanying stop, or for soft interludes.

St. 431.—ACTION 25, IN CASE 26. FIVE OCTAVE, THIRTEEN STOPS.

<i>Base.</i>		<i>Treble.</i>	
VIOLA, 4 ft.		FLUTE, 4 ft.	
VIOLA DOLCE, 4 ft.		MELODIA, 8 ft.	
DIAPASON, 8 ft.		VOIX CELESTE, 8 ft.	
SUB-BASE, 16 ft.		SERAPHONE, 8 ft.	
<i>Throughout.</i>			
OCTAVE COUPLER,	FULL ORGAN,		
(Coupling up.)	(Knee stop.)		
VOX HUMANA.	AUTOMATIC SWELL.		
I. FORTE.	II. FORTE.		
KNEE SWELL.			

Having five sets of reeds, of two and a half octaves each; and one set, of one octave.

See remarks about Action 25, page 16.

From VIRGINIA GABRIEL, the distinguished Pianist, London.

I have great pleasure in saying that I consider Mason & Hamlin's American Organs very far superior to any Harmonium that I have seen. The purity and sweetness of tone, combined with easiness of touch, should strongly recommend them, not only for places of divine worship, but to musical families in general.

VIRGINIA GABRIEL.

From the GOVERNOR OF AUSTRALIA.

I have pleasure in testifying to the merits of the Mason & Hamlin Cabinet Organ purchased by His Excellency the Governor from Messrs. Walch & Sons. The quality of the tone is soft, mellow and full. For variety of effects, volume of sound, and excellence of tone, this instrument more nearly resembles the Organ than the Harmonium, at the same time that it possesses the convenience of form and arrangement as a drawing-room instrument which belong especially to the latter.

HENRY WELD-BLUNDELL.

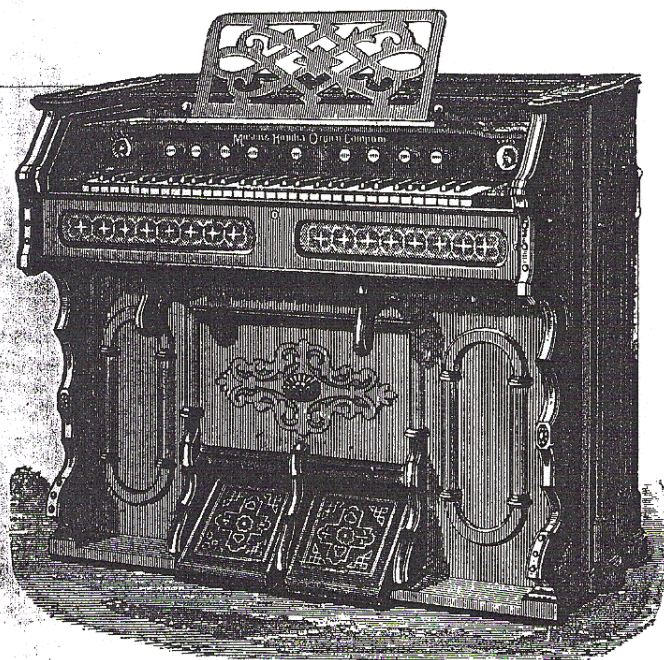
From Distinguished European Musicians.

The Mason & Hamlin Cabinet Organs are the best instruments of their class of which we have any knowledge. Their quality of tone and beauty of workmanship are certainly unexcelled, and, we believe, unequaled.

- OTTOMAR SMOLIK,
Musical Director in Prague.
JOH. PROMBERGER,
Professor at Imperial Chapel, St. Petersburg.
AL. SCHIMACSEK,
Leader of Orchestra at Funskirchen Theatre, Hungary.
JOHANN CRAPK,
Organist, Siegedin, Hungary.
DR. KARL NAWRATIL,
Organist of the Church of the Dominicans, Vienna.
ANTONIO WUTSCHER,
Maestro of Music in Trieste.
ANT. SCHWARZ, Counsel at the Imperial Court of Justice.

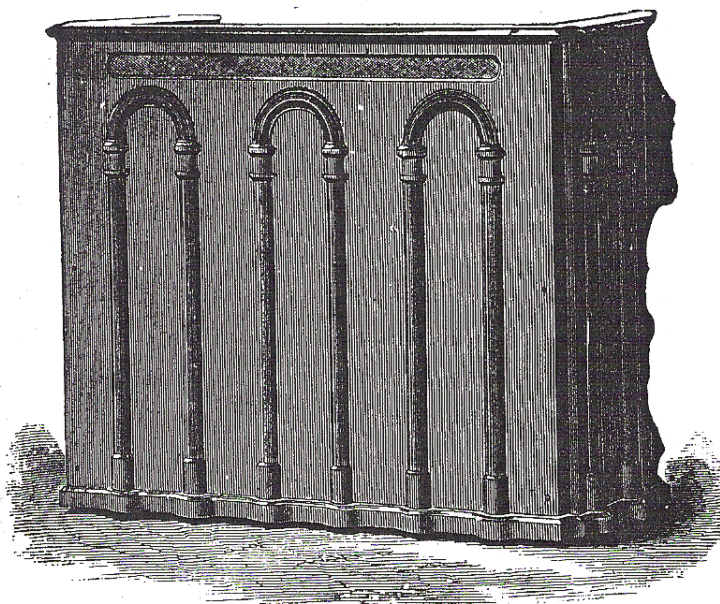
WITH FINISHED BACKS:

FOR CHURCHES, SCHOOLS AND OTHER POSITIONS WHERE THE PLAYER FACES THE AUDIENCE.



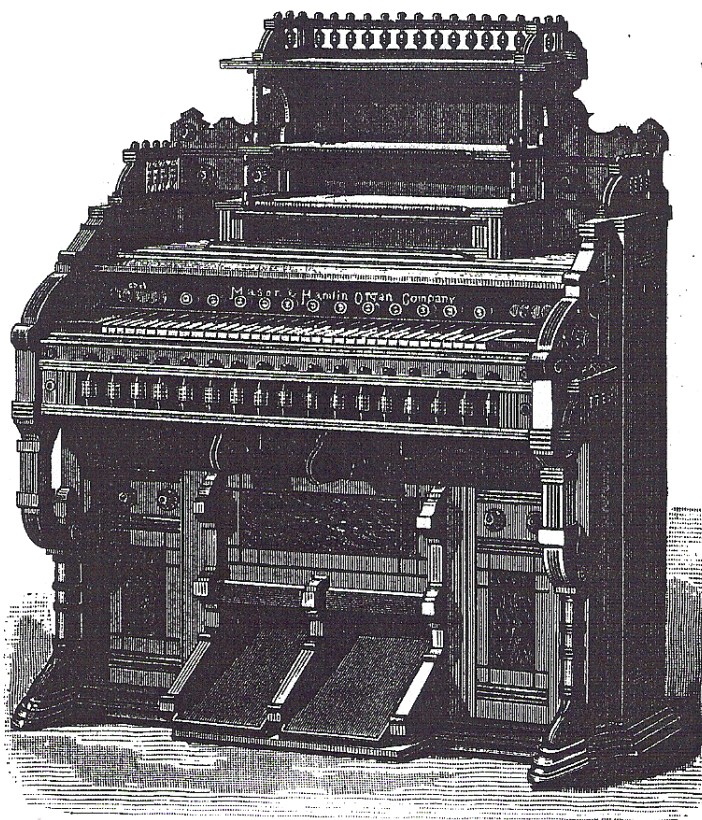
Case 26.—(Front.)

Paneled front and ends, with carved mouldings and ornaments, and finished back
Length, 3 ft. 11 in. Depth, 2 ft. 1 in. Height, 3 ft. 3 in. Weight, 200 lbs. (Boxed, 340 lbs.)



Case 26.—(Back.)

This Case is finished on all sides; back as well as ends and front. It is also kept low in height, so that it may form no obstruction to the player when facing the congregation or company. High ends of an organ for such use are even more objectionable than a high centre forming greater obstruction. The top of this case can also be easily raised when utmost power is required.



Case 103, Walnut.

Paneled and carved front, ends and top; carvings and turnings of modern floral designs, highly polished; with hand engraving; richly veneered panels with French Burl walnut; revolving fall board; highly finished.

Length, 4 ft. 3 in. Depth, 2 ft. Height, 4 ft. 10 in. Weight, 235 lbs. (Boxed, 415 lbs.)

Case 103, Ebonized.

This CASE is of the same design, but made of cherry, EBONIZED, and an exact imitation of ebony, being very highly finished. Ebonized wood is now very fashionable, being used for the most elegant furniture in Europe and America.

Style 438.—ACTION 25, IN CASE 103, WALNUT. FIVE OCTAVE, THIRTEEN STOPS.

Base.	Treble.
VIOLA, 4 ft.	FLUTE, 4 ft.
VIOLA DOLCE, 4 ft.	MELODIA, 8 ft.
DIAPASON, 8 ft.	VOIX CELESTE, 8 ft.
SUB-BASE, 16 ft.	SERAPHONE, 8 ft.
<i>Throughout.</i>	
OCTAVE COUPLER	FULL ORGAN
(Coupling up).	(Knee Stop).
VOX HUMANA.	AUTOMATIC SWELL.
I. FORTE.	II. FORTE.
KNEE SWELL.	

Having five sets of reeds, of two and a half octaves each; and one set of one octave. See remarks on page 17.

**Style 437.—THE SAME, IN CASE 103, EBONIZED; EX-
ACTLY IMITATING EBONY.**

From H. D. HOSKOLD, F.R.G.S. F.G.S., etc.

It is a splendid instrument, and all the people in the house are much surprised at the purity of tone and the extensive volume afforded by it. This is not an idle opinion, because several gentlemen here are Italian musicians of the highest order. One of the gentlemen in particular said that he should give up all idea of playing upon pianos for the future. Both myself and my brother are extremely gratified with the instrument, and after devoting a good part of six months to the whole of the Organ and Harmonium family, we are now, the same as we were then, thoroughly convinced that the Liszt Organ we purchased of you was undoubtedly the best instrument exhibited in Paris. We have devoted considerable attention to musical instruments of the chamber organ and harmonium classes for a long time, in the past, with a view of obtaining an instrument in a comparatively small space, capable of properly rendering sacred and classical music; but hitherto, *i. e.*, until we saw this grand instrument of yours, we always failed of success.

VILLA COPPEN, NICE, FRANCE, 27 November, 1878.

H. D. HOSKOLD.

From J. H. MAPLESON, and LUIGI ARDITI,

Manager and Conductor of Her Majesty's Italian Opera Company.

GENTS :—In leaving Boston, we are happy to express thanks for your Cabinet Organ, which has been used with so great satisfaction in Her Majesty's Opera during our present season. We have never seen an organ of this description which equaled your LISZT ORGAN in power, brilliancy, and smoothness of tone.

Yours truly,

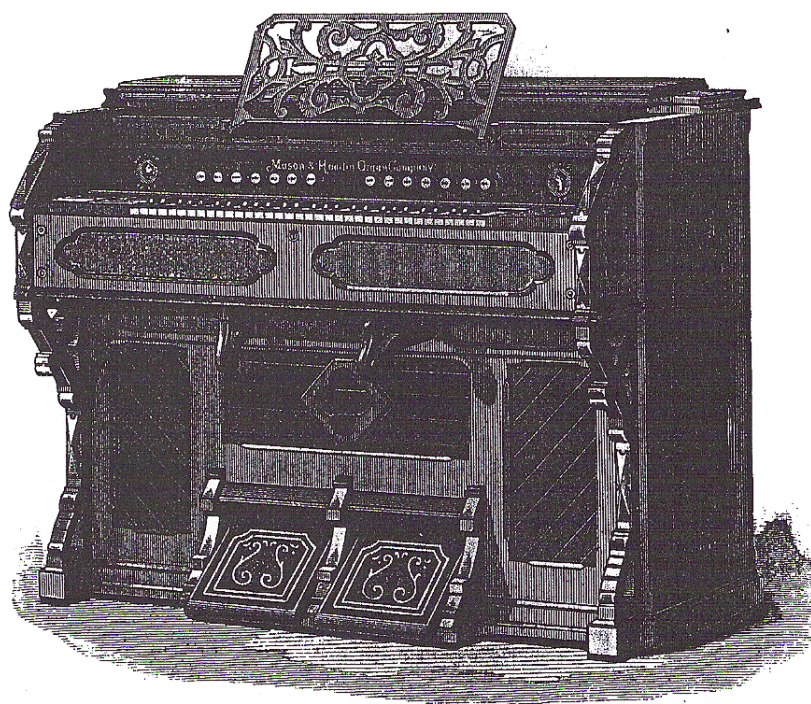
J. H. MAPLESON (Manager).
LUIGI ARDITI (Conductor).

From HANS BALATKA, Chicago.

Having had occasion to use your Liszt Organs, I cheerfully add my testimony to that of others as to the universal excellence of their tone.

The particular point in which they seem to excel all other instruments is their great power, for although I used one of them in combination with a large orchestra, it stood this severe test most successfully.

HANS BALATKA.



Case 76.

Eastlake style, paneled front and sides, carved antes, folding fall board; wire openings front and back, lamp stands, &c.

Length, 4 ft. 8 in. Depth, 2 ft. 3 in. Height, 3 ft. 5 in. Weight, 293 lbs. (Boxed, 513 lbs.)

Style 501.—ACTION 33, IN CASE 76. LISZT CABINET ORGAN; FIVE OCTAVE, FIFTEEN STOPS.

Base.	Treble.
CONTRA BASSO, 16 ft.	CORNO, 16 ft.
ENGLISH HORN, 8 ft.	MELODIA, 8 ft.
VIOLA, 4 ft.	PICCOLO, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
SUB-BASE, 16 ft.	VOIX CELESTE, 8 ft.

Throughout.

FULL ORGAN	OCTAVE COUPLER
(Knee Stop).	(Coupling up).
VOX HUMANA.	KNEE SWELL.
FORTE.	II. FORTE.

Having seven sets of reeds of two and a half octaves each, and one set of one octave.

ACTION 33 differs materially in its construction from other instruments of the class, being on a larger scale, employing larger and different reeds, tubes, tube boards, and other parts, by which, not only the quality of its tones is greatly improved, but its power is very largely increased.

The first one was manufactured expressly for Dr. FRANZ LISZT, more than two years ago. Since that time it has been perfected in its construction, and thoroughly tested, so that its manufacturers now feel very strong confidence in recommending it as the best reed organ yet constructed.

At the Paris Exposition last year this organ attracted greatest attention, and was undoubtedly, more than any instrument they exhibited, the means of obtaining for them the extraordinary recompense which they had the honor to receive.

Style 505.—ACTION 33, IN CASE 100. LISZT CABINET ORGAN; FIVE OCTAVE, FIFTEEN STOPS.

This is the same organ, but in a different case, the cut of which is not yet ready; paneled, carved and ornamented. It is more rich as a piece of furniture than Case 76.

Style 604.—ACTION 47, IN CASE 100. FIVE OCTAVE, SEVENTEEN STOPS.

Base.	Treble.
ENGLISH HORN, 8 ft.	CLARINET, 16 ft.
VIOLA, 4 ft.	DOLCE TREMULANT, 16 ft.
VIOLA DOLCE, 4 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	SERAPHONE, 8 ft.
	VOIX CELESTE, 8 ft.
	FLUTE, 4 ft.
	FLUTE DOLCE, 4 ft.
	WALD FLUTE, 2 ft.

Throughout.

FULL ORGAN	OCTAVE COUPLER
(Knee Stop).	(Coupling up).
VOX HUMANA.	KNEE SWELL.
I. FORTE.	II. FORTE.

Having five sets of reeds of three octaves each, two sets of two octaves each, and one set of one octave. It includes many of the improvements introduced in the Liszt organ, with added variety, and several exquisite solo stops, adapting it especially for use in private, where utmost delicacy and variety of effect will be appreciated.

From "THE HANNOVER COURIER," Germany, January 21, 1877. [Translation.]

The Cabinet Organ ordered and built for Dr. Franz Liszt, by the celebrated Boston firm of MASON & HAMLIN, is now in the Piano-forte warehouses of Mr. Gertz, of this city, and richly deserves to be seen by all lovers of music. In character of tone, this instrument shows extraordinary progress. The tone is full and clear; free from that nasal attribute which usually characterizes reed instruments. The tone in all registers of this Liszt Organ is of a noble, organ-like quality. In other respects, in its action, and various technical parts, this instrument stands at the very height of present development. Not less interesting, also, is the practical manner in which it is encased.

From DR. FRANZ LISZT,

To WM. GERTZ, Agent for the Mason & Hamlin Organs, Hannover.
BUDAPEST, 28th February, 1877.

The beautiful Organ of the MASON & HAMLIN ORGAN COMPANY in Boston receives no less praise here than in Hannover. It fully justifies the remarkable, well-founded and widespread renown of these superb instruments. With highest esteem and friendship,
[Translation.]

F. LISZT.

Style 503.—ACTION 33; IN CASE 90. LISZT
CABINET ORGAN, WITH PIPE ORGAN TOP.
FIFTEEN STOPS.

<i>Base.</i>	<i>Treble.</i>
CONTRA BASSO, 16 ft.	CORNO, 16 ft.
ENGLISH HORN, 8 ft.	MELODIA, 8 ft.
VIOLA, 4 ft.	PICCOLO, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
SUB-BASE, 16 ft.	VOIX CELESTE, 8 ft.
<i>Throughout.</i>	
FULL ORGAN, (<i>Knee Stop.</i>)	OCTAVE COUPLER, (<i>Coupling up.</i>)
VOX HUMANA.	KNEE SWELL.
I. FORTE.	II. FORTE.

See Remarks under Style 501, page 19.

From Dr. LISZT, 1879.

Our Agent in Hannover (Germany), Mr. Gertz, having recently informed Dr. Liszt of the improvements in our organs since the one he now has was made (1876), and suggesting an exchange for one of our most modern style, Dr. Liszt answers him as follows:

WEIMAR, June 16, 1879.

DEAR SIR: * * Although the Mason & Hamlin Organ which I have is one of their ordinary instruments with one manual of keys, it is a fine-toned organ, and I am satisfied with it, and do not wish to exchange. Should a larger, two manual instrument be needed for the concerts in the new hall of the Academy of Music at Pesth, I will purchase another of their organs.

Yours truly,

F. LISZT.

[Translation].

*From Mr. RICHARD THAIN,
 Conductor of Music in Mr. Moody's Church, Chicago.*

The Liszt Organ has now been in use in our church and Sunday-school for three Sundays, and having fully tested its merits, I take pleasure in sending my verdict; and it is that the Liszt is the organ I have been longing for ever since I have been engaged in leading music in Church and Sunday-school, which covers a period of ten years. I had despaired of getting a reed instrument of sufficient power for our audience-room, the seating capacity of which is 2,400, but I am convinced that with the Liszt Organ I can support, in our room, 2,400 voices, and my voice is only of medium power. It certainly does not require more than one-half the effort to lead an audience in a room of this size with the Liszt than it does with any other organ I ever used. I attribute this not only to the volume and power of the instrument, which indeed is marvelous, but to the magnificent singing or human voice quality of tone produced, which has peculiar penetrating or carrying power, and is in perfect sympathy with the human voice.

RICHARD THAIN.

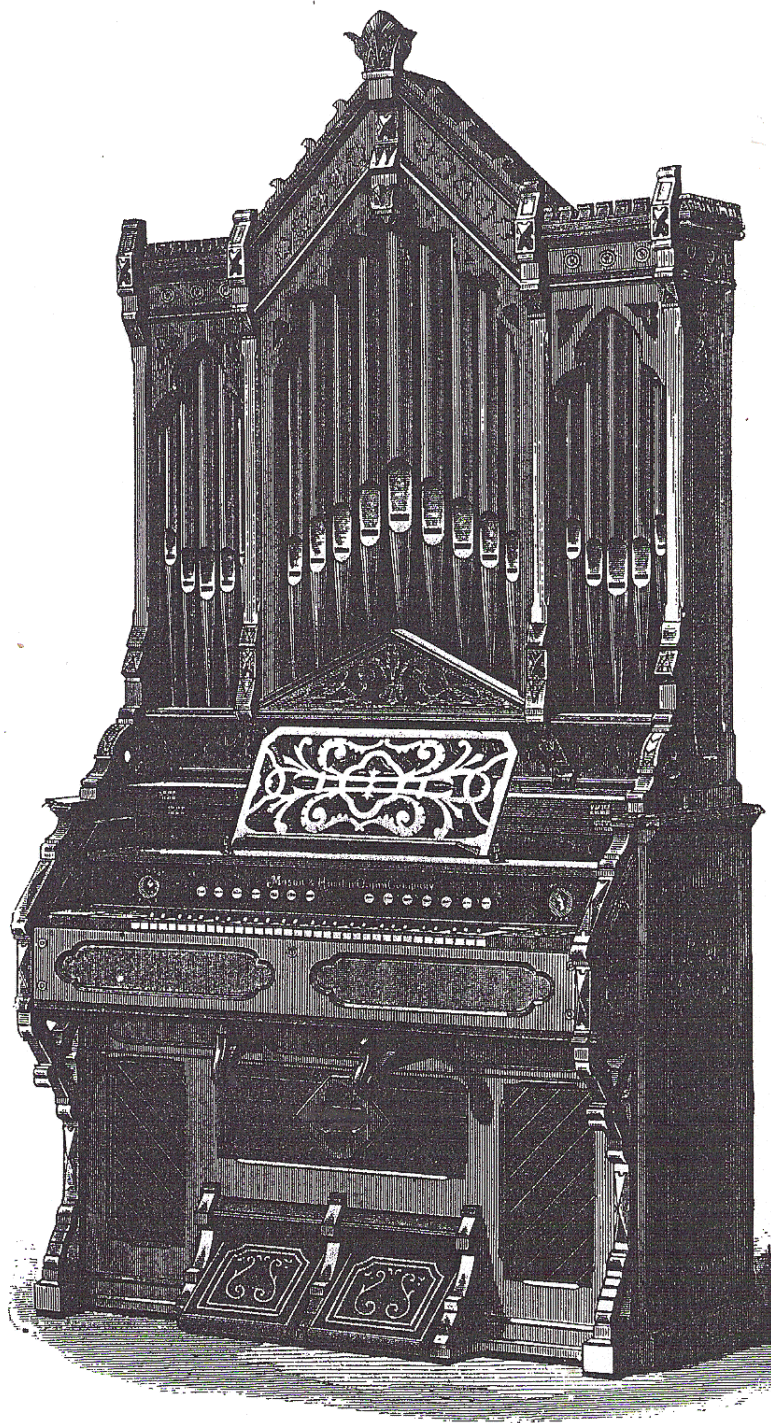
*From A. SYDNEY ACKERS,
 Organist of Mt. Vernon Church, also of the Moody & Sankey Tabernacle of 1876-7, Boston.*

After a daily use of one of your LISZT ORGANS for over three months, during the Tabernacle services (where its powers were severely tested), it gives me great pleasure to add my testimony to its excellence. The carrying power of the tone is remarkable, being sufficient to lead and hold the large number of singers gathered there at every service. The quality of tone is excellent, approaching more nearly the effect of the pipe organ than any reed instrument I have ever played, while the bellows capacity is so great that no more labor is required in playing it than would be used in playing one of half the power.

A. SYDNEY ACKERS.

From the LONDON MUSICAL STANDARD, May, 1879.

The qualities of these organs is refined and pleasing, and has nothing in common with the rough, rasping tones, which until recently have been chiefly characteristic of reed instruments of the harmonium class. The organ which struck us most was a two-manual instrument, with the full complement of pedals (30 notes). The diapason and hautboy stops on both manuals are very good, and as much like the sound of these stops on a pipe organ as can be expected—indeed, at a little distance none but a competent judge of organs would detect any difference. The bourdon (16 ft. tone), and violoncello (8 ft. tone), are pedal stops, and are an excellent imitation of the legitimate organ stops of the same name. Two couplers, one to connect "swell to great," and another "great to pedals," enable the player to use the pedals for the softest swell stops, and the registers being divided in the middle of the manuals, some charming solo effects are obtainable. This instrument has ten speaking stops and two couplers, and when the full wind is kept up by means of the hand blower, the effect of the combined manuals and pedals is so powerful, that many a village church would be far better off with one of these fine organs than with the wretchedly-voiced and badly-winded pipe organs, which too often render the musical part of a village church service little better than a farce.



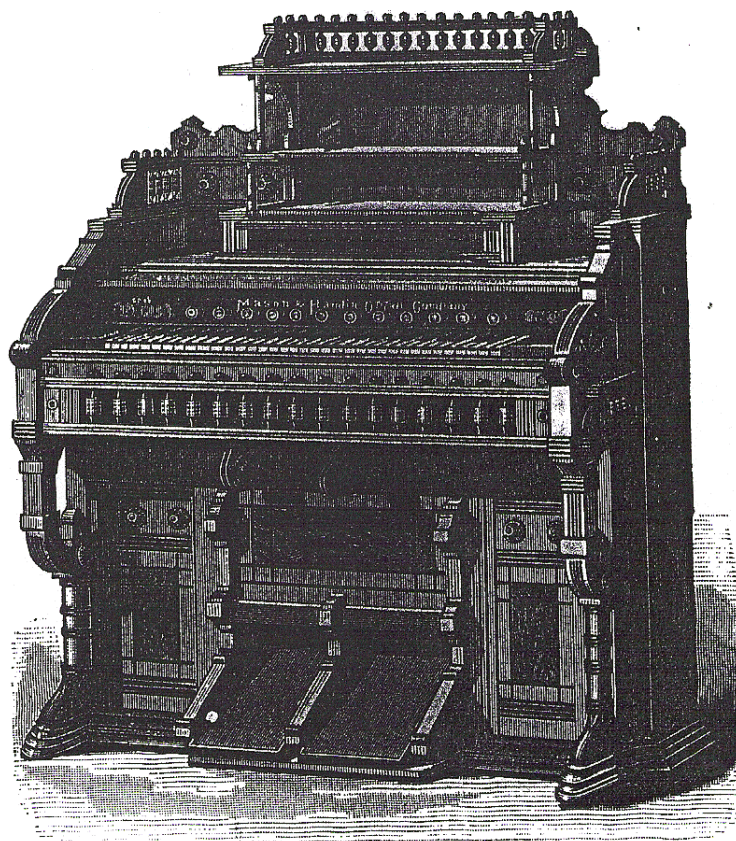
Case 90.

Paneled front and ends; carved antes; folding fall-board; with Pipe Organ Top; carved frame and richly gilt pipes.

Length, 4 ft. 10 in. Depth, 2 ft. 3 in. Height, 8 ft. 10 in. Weight, 415 lbs. (Boxed, 800 lbs.)

From LA PRESSE MUSICALE, Paris.

We do not hesitate to declare that the Cabinet Organs of Messrs. M. & H. are distinguished in such perfection, that they merit the gratitude of all lovers of this class of instruments, which are to-day nearly as numerous and popular as of the piano itself.



Case 105, Walnut.

Length, 4 ft. 11 in. Depth, 2 ft. 3 in. Height, 5 ft. 8 in. Weight, 330 lbs. (Boxed, 625 lbs.)

Paneled and carved front, ends and top; carvings and turnings of modern floral designs, highly polished; panels richly veneered with French Burl walnut; revolving fall board; highly finished.

This case is of same design with CASE 103, shown on preceding page, except that it is of larger size, to admit larger actions.

Case 105, Ebonized.

Of the same design, but made of CHERRY, EBONIZED, and an exact imitation of ebony, being very highly finished. Ebonized wood is now very fashionable, being used for the most elegant furniture in Europe and America.

Style 506.—ACTION 33, IN CASE 105, WALNUT. LISZT CABINET ORGAN. FIVE OCTAVE, FIFTEEN STOPS.

Base.	Treble.
CONTRA BASSO, 16 ft.	CORNO, 16 ft.
ENGLISH HORN, 8 ft.	MELODIA, 8 ft.
VIOLA, 4 ft.	PICCOLO, 4 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.
SUB-BASE, 16 ft.	VOIX CELESTE, 8 ft.
<i>Throughout.</i>	
FULL ORGAN	OCTAVE COUPLER
(Knee Stop).	(Coupling up).
VOX HUMANA.	KNEE SWELL.
I. FORTE.	II. FORTE.

Having seven sets of reeds, of two and a half octaves each; and one set of one octave.

Action 33 differs materially in its construction from other instruments of the class, being on a larger scale, employing larger and different reeds, tubes, tube boards, and other parts, by which, not only the quality of its tones is greatly improved, but its power is very largely increased.

The first one was manufactured expressly for Dr. FRANZ LISZT, more than two years ago. Since that time it has been perfected in its construction, and thoroughly tested, so that its manufacturers now feel very strong confidence in recommending it as the best reed organ yet constructed.

At the Paris Exposition last year this organ attracted greatest attention, and was undoubtedly, more than any instrument they exhibited, the means of obtaining for them the extraordinary recompense which they had the honor to receive.

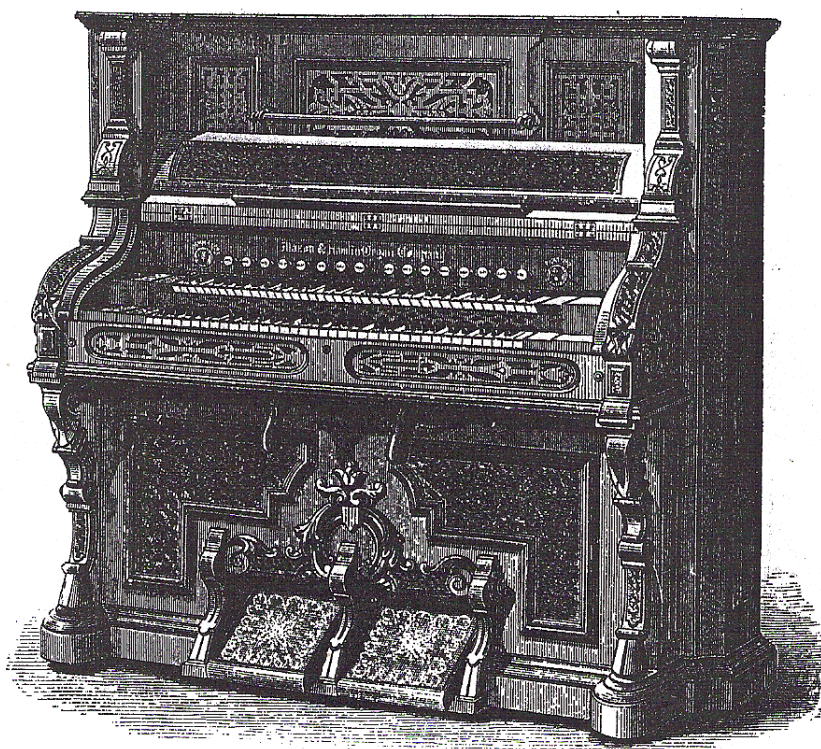
Style 507.—THE SAME IN CASE 105, EBONIZED; EX- ACTLY IMITATING EBONY.

Style 605.—ACTION 47, IN CASE 105, WALNUT. FIVE OCTAVE, SEVENTEEN STOPS.

Base.	Treble.
ENGLISH HORN, 8 ft.	CLARINET, 16 ft.
VIOLA, 4 ft.	DOLCE TREMULANT, 16 ft.
VIOLA DOLCE, 4 ft.	MELODIA, 8 ft.
SUB-BASE, 16 ft.	SERAPHONE, 8 ft.
	VOIX CELESTE, 8 ft.
	FLUTE, 4 ft.
	FLUTE DOLCE, 4 ft.
	WALD FLUTE, 2 ft.
<i>Throughout.</i>	
FULL ORGAN	OCTAVE COUPLER
(Knee Stop).	(Coupling up).
VOX HUMANA.	KNEE SWELL.
I. FORTE.	II. FORTE.

Having five sets of reeds of three octaves each, two sets of two octaves each, and one set of one octave. It includes many of the improvements introduced in the Liszt Organ, with added variety, and several exquisite solo stops, adapting it especially for use in private, where utmost delicacy and variety of effect will be appreciated.

Style 606.—THE SAME, IN CASE 105, EBONIZED; EX- ACTLY IMITATING EBONY.



Case No. 74.—(Style 603.)

Upright resonant; paneled and carved; panels and ornaments veneered with choice woods. Length, 5 ft. Depth, 2 ft. 7 in. Height, 4 ft. 8 in. Weight, 390 lbs. (Boxed, 655.)

Style 603.—ACTION 31; in CASE 74. FIVE OCTAVE, SIXTEEN STOPS, TWO MANUALS.

STOPS.

Base.	Treble.	Throughout.
VIOLA DOLCE (4 feet.)	MELODIA (8 feet.)	FORTE TO UPPER MANUAL.
BASSON (8 feet.)	CLARINET (16 feet.)	FORTE TO LOWER MANUAL.
VIOLA (4 feet.)	FLUTE, (4 feet.)	KNEE SWELL (to both Manuals.)
BOURDON (16 feet.)	DULCIANA (8 feet.)	AUTOMATIC SWELL.
DIAPASON (8 feet.)	SERAPHONE (8 feet.)	MANUAL COUPLER.
	MUSETTE (16 feet.)	VOX HUMANA.
	VOIX CELESTE (8 feet.)	FULL ORGAN (Knee stop.)

Having ten sets of reeds, of two and a half octaves each.

From CARL ZERRAHN,

Conductor of the Orchestral Union, Handel and Haydn Societies, etc., Boston.

It gives me pleasure to say that I think your organs are much the best of the class made; excelling in quality of tone, general excellence, and durability; and presenting valuable improvements not found in others. Long acquaintance with and frequent opportunity for testing and comparing them with others, enables me to give this opinion with confidence. I believe the wide introduction and use of such instruments is doing much for popular musical cultivation, and to render possible Musical Festivals still more mighty than that which we have so recently enjoyed in Boston.

CARL ZERRAHN.

From Rev. ALFRED TAYLOR,

Secretary Penn. Sunday-School Association, Philadelphia.

At the numerous Sunday-School conventions and institutes which I attend I generally find some portable reed instrument, good or bad, old or new. The Mason & Hamlin are the sweetest-toned, the most manageable, and, even when they bear the marks of age, the most reliable, and least liable to get out of order. The advantages of the Automatic Swell are not approached by the swell arrangements of any other make of instrument.

Having used the Mason & Hamlin instrument in my home for over fifteen years I should consider it a great calamity to be without one.

ALFRED TAYLOR.

From JOHN ZUNDEL, Organist of Rev. Henry Ward Beecher's Church

Your Cabinet Organ surpasses anything in this line I have yet seen, whether French or American, in every respect.

JOHN ZUNDEL

From JOHN K. PAINE, The Eminent Organist, Prof. of Music at Harvard College

I beg leave to add my testimony to the excellence of your CABINET ORGANS, although doubt you do not stand in need of one more voice of approval, now that the instruments have found such widespread reputation.

After a thorough trial I can say that the CABINET ORGAN possesses qualities of tone which render it not only a useful instrument for a church, but also fully available in the parlor and chamber concerts, especially when brought into proper combination with other instruments.

J. K. PAINE.

From WM. SPARK, Mus. D., Organist of the Town Hall, Leeds.

The specimens of the American organs which I have examined at Messrs. Metzler & Co are remarkably sweet and even-toned throughout the various registers, and are free from many of the objections I have hitherto entertained of manual reed instruments. Moreover, they have a good touch, and are capable of some charming effects and pleasing combinations. The appearance of these organs in solid walnut wood, and brightly gilt pipes in front, is greatly to their favor. Altogether, I can very strongly recommend these instruments.

WM. SPARK.

Style 1,400.—ORCHESTRAL ORGAN. FIVE OCTAVE, TWENTY STOPS; with PERCUSSION AND EXPRESSION.

<i>Base.</i>	<i>Treble.</i>
PIZZICATO, 8 ft.	PIZZICATO, 8 ft.
ENGLISH HORN, 8 ft.	FLUTE, 8 ft.
CONTRA BASSO, 16 ft.	CLARINET, 16 ft.
TRUMPET, 4 ft.	PICCOLO, 4 ft.
VIOLONCELLO, 8 ft.	SAXAPHONE, 8 ft.
SOUSDINE, 2 ft.	OBOE, 16 ft.
SWELL FORTE,	VOIX CELESTE, 16 ft.
FORTE.	BASSOON, 32 ft.
KNEE SWELL.	SWELL FORTE.
	FORTE.
	KNEE SWELL.

Throughout.
EXPRESSION. FULL ORCHESTRA.

Having fourteen sets of reeds, of two and a half octaves each; with PERCUSSION, operated by piano-forte action, throughout.

This organ varies from all others made by us, in the employment of a FORCE BELLOWS. In the hands of a skilled performer, its variety and capacity are almost inexhaustible; especially for the production of orchestral effects.

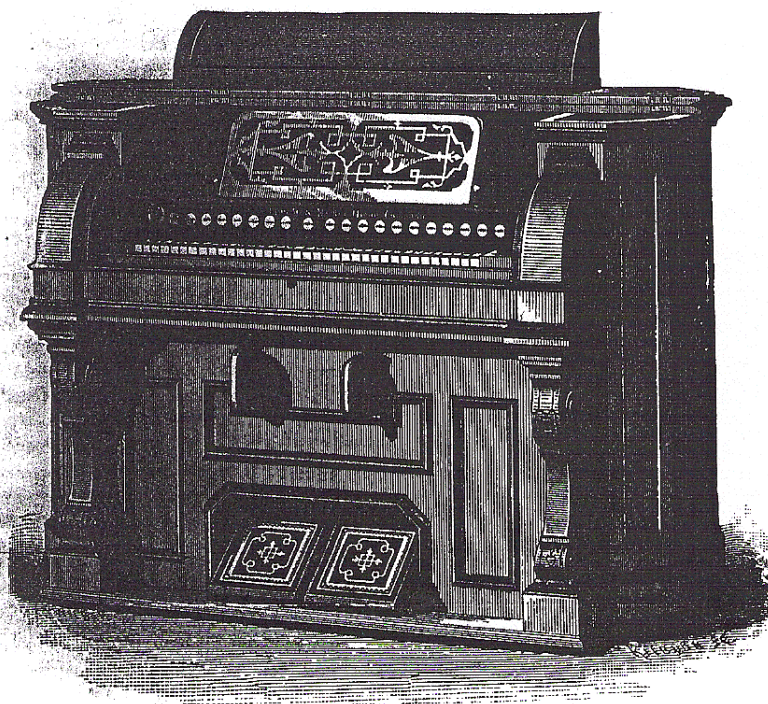
From CAPITAL AND LABOUR, London, Eng.

(EDITORIAL CORRESPONDENCE FROM AMERICA.)

By a long, patient, and costly series of experiments, they (Mason & Hamlin) have brought their organs to a marvelous pitch of perfection. Their latest instrument, known as the Liszt Organ, gives a volume and quality of tone perfectly unrivaled. It is so called, after the renowned composer, the Abbe Liszt, for whom it was specially constructed, so as to produce certain orchestral effects, such as could not otherwise be obtained. * * * It is an inflexible rule with the company never to sell an inferior instrument, for this would jeopardize their reputation. The object is to send out good and reliable organs; and with a view to this the best materials are selected with great care and skill, and the best workmen employed in the various departments. The factory is at Cambridge, just outside of Boston. Nearly the whole of the 2000 separate pieces composing an organ are made on the premises. * * * In the yards and sheds lie great piles of wood, including black walnut, cedar, ash, and other kinds, brought from the Western and Southern States. Circular-saws, planing machines, and those for drilling, teining, and moulding, speedily reduce the wood to the required sizes and shapes. In connection with each of these machines there is an ingenious contrivance for carrying off the shavings and sawdust into the basement. A powerful fan is driven by steam, and exhausts the air in large zinc tubes attached to the machines, so that the refuse given off passes swiftly away without noise or trouble. In another department a great pile of sheets of brass is being cut up by mechanism into vibrators. The oblong slips are first punched out: then narrow slits are cut in them to receive the brass tongues which have previously been cut out at another machine, and which are riveted on to the vibrator. These are of different lengths and widths, according to the desired notes, and they are arranged in octaves, and sent to be voiced by skilful workmen, who file them to the requisite pitch. They are next slid into grooves prepared for them on the surface of the air-chamber beneath the key-board; every slit and aperture being made strictly to gauge with mathematical exactness. The Mason & Hamlin Organs are constructed on the exhaust principle, the air being drawn through the vibrators instead of being forced in from below. This, with the peculiar method of voicing, imparts that rich and full tone which distinguishes them from the harsh and reedy tones of ordinary harmoniums. Most of the stops alter the quality, as well as affect the volume of the sound; and some of those lately added are of exquisite sweetness and brilliancy. The larger instruments have two rows of keys, thus allowing of solo effects being produced with one hand, while the other plays the lower range and the feet are occupied with the pedals. A hand-blower and a system of hydraulic-blowing are applied to the larger organs. Every possible precaution is observed during the manufacture of the various parts, and while they are being combined in the structure of the organ. Wherever a wire or a slip of wood is likely to cause the slightest noise by friction, the ends are protected by felt securely fixed. Every part is made to bear a strain of double the amount that will actually be required. Incessant supervision is exercised as the work progresses through the various departments. Every man keeps to his own specialty, thereby attaining great expertness and dexterity. Thus, the fitting of the key-boards to the pins connected with the vibrators; the construction of the air chamber; the making of the valves and stops; their fixing; the fashioning of the steel and brass struts and springs; the making of the bellows, and of all the other component parts; and finally, the arranging of the whole into one complete instrument, are intrusted to separate groups and classes of workmen. Before the final fixing, every part is rigidly examined, and then the tuner takes it in hand and imparts the perfecting touches. To trace the growth of one of these beautiful instruments through its successive

ORCHESTRAL ORGAN.

ON THE EUROPEAN PLAN.



Style 1,400.

Paneled and carved; resonant; with folding fall-board.

Length, 5 ft. 5 in. Height, 3 ft. 11 in. Depth, 2 ft. 5 in. Weight, 415 lbs. (Boxed, 600 lbs.)

stages; to observe the complex variety of its parts; to note the design and labor, and money expended upon it; and then to contrast the present degree of perfection with the harmonium of ten or fifteen years ago, is like tracing out a geological period so far as regards the difference in the results. The existing finish and harmony of these organs are the consequences of prolonged thought, patient experiment and combined effort on the part of both employers and workmen. From the latter have come most valuable suggestions of a practical kind, which have brought gain to their originators, and have added to the renown of the Company. These organs are now to be found all over the world, and they have far outdistanced all competitors.

From JOSEPH MULLER, the eminent Harmonium Player, Paris.

I have, at different times during the Vienna Exhibition, made trial of the organs exhibited by the Mason & Hamlin Company, of the United States.

I can give assurance that they are perfection itself as to sweetness of tone, breadth, and power.

They are the only instruments which have succeeded in producing with reed stops so perfect imitations of the tones of pipe organs.

I especially admired the model made after the pattern of the Paris harmoniums. This model is inferior to them in no respect; the variety of the tones is perfect; the combination of the registers well arranged.

The blowing apparatus, and the double expression by means of the knees, are very perfect, and give great facility of execution.

I have obtained on this instrument an unequalled volume of sound without injuring the purity of tone.

To sum up, my judgment is that, in all respects, the instruments of the Mason & Hamlin Company were the best in the exhibition.

JOSEPH MULLER,
Conservatoire de Paris.

*From DR. HENRY STEPHEN CUTLER,
Formerly Organist of Trinity Church, New York.*

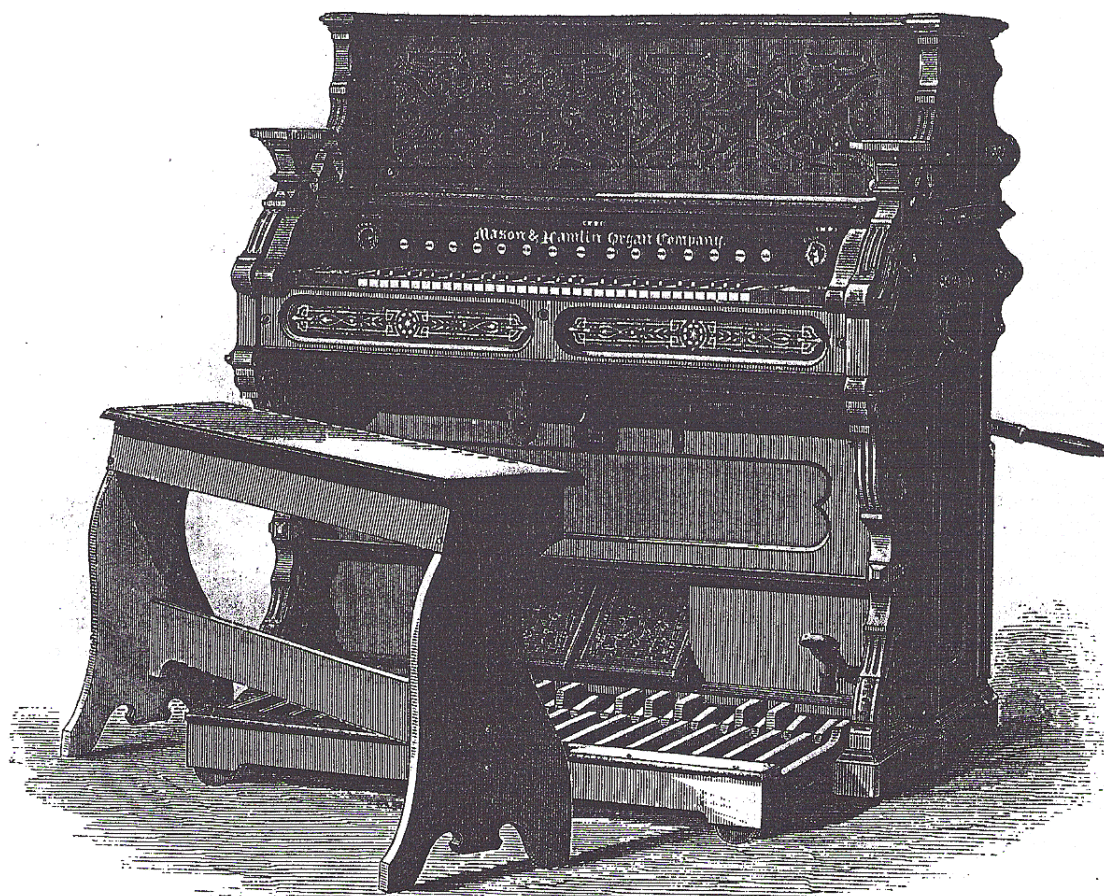
During the past fifteen years I have had occasion to use the Mason & Hamlin Organs in the Sunday and Parish Schools at Trinity, New York, as well as at Christ Church. I prefer them to any I have seen, either in Europe or America.

HENRY STEPHEN CUTLER.

From GUSTAVE SATTER, the distinguished Pianist.

In my opinion, very much superior to any reed instrument which I have seen, either in this country or in Europe.

GUSTAVE SATTER.



Case 89.—(Style 432.)

Paneled and carved front and ends; open-work top; lamp stands, folding fall-board, &c. Accompanied by BLACK WALNUT BENCH.

Length, with blow handle, 5 ft. 9 in.; without, 5 ft. 1 in. Depth 2 ft. 7 in. Height, 4 ft. 11 in. Weight, 385 lbs. (Boxed, 560 lbs.)

Style 432.—ACTION 42, IN CASE 89. PEDAL BASE ORGAN, SIXTEEN STOPS.

Base.	Treble.	Throughout.	Pedals.
DIAPASON, 8 ft.	MELODIA, 8 ft.	OCTAVE COUPLER, (down.)	BOURDON, 16 ft.
VIOLA, 4 ft.	FLUTE, 4 ft.	FULL ORGAN (Knee Stop.)	BOURDON DOLCE, 16 ft.
VIOLA DOLCE, 4 ft.	SERAPHONE, 8 ft.	VOX HUMANA. KNEE SWELL.	
MANUAL SUB-BASE, 16 ft.	VOIX CELESTE, 8 ft.	I. FORTE. II. FORTE.	FULL ORGAN (Pedal Stop.)

Having five sets of reeds of two and a-half octaves each, in manual; and one set of thirty notes, in Pedals. With BLOW HANDLE at back, and BLOW PEDALS for feet over PEDAL KEY-BOARD.

This organ can be fully supplied with wind by the performer, having two blow pedals as conveniently placed as in organs without pedals. When so used, the Sub-base reeds can be commanded by the MANUAL SUB-BASE. Or, it can be supplied with wind by a second person, having a BLOW LEVER at the back.

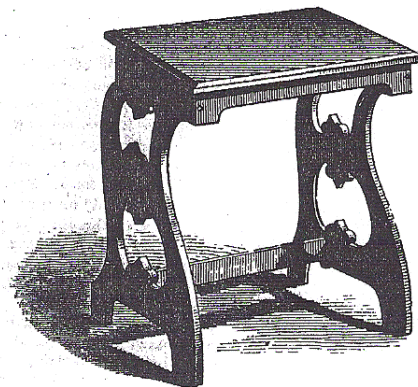
ORGAN BENCH.

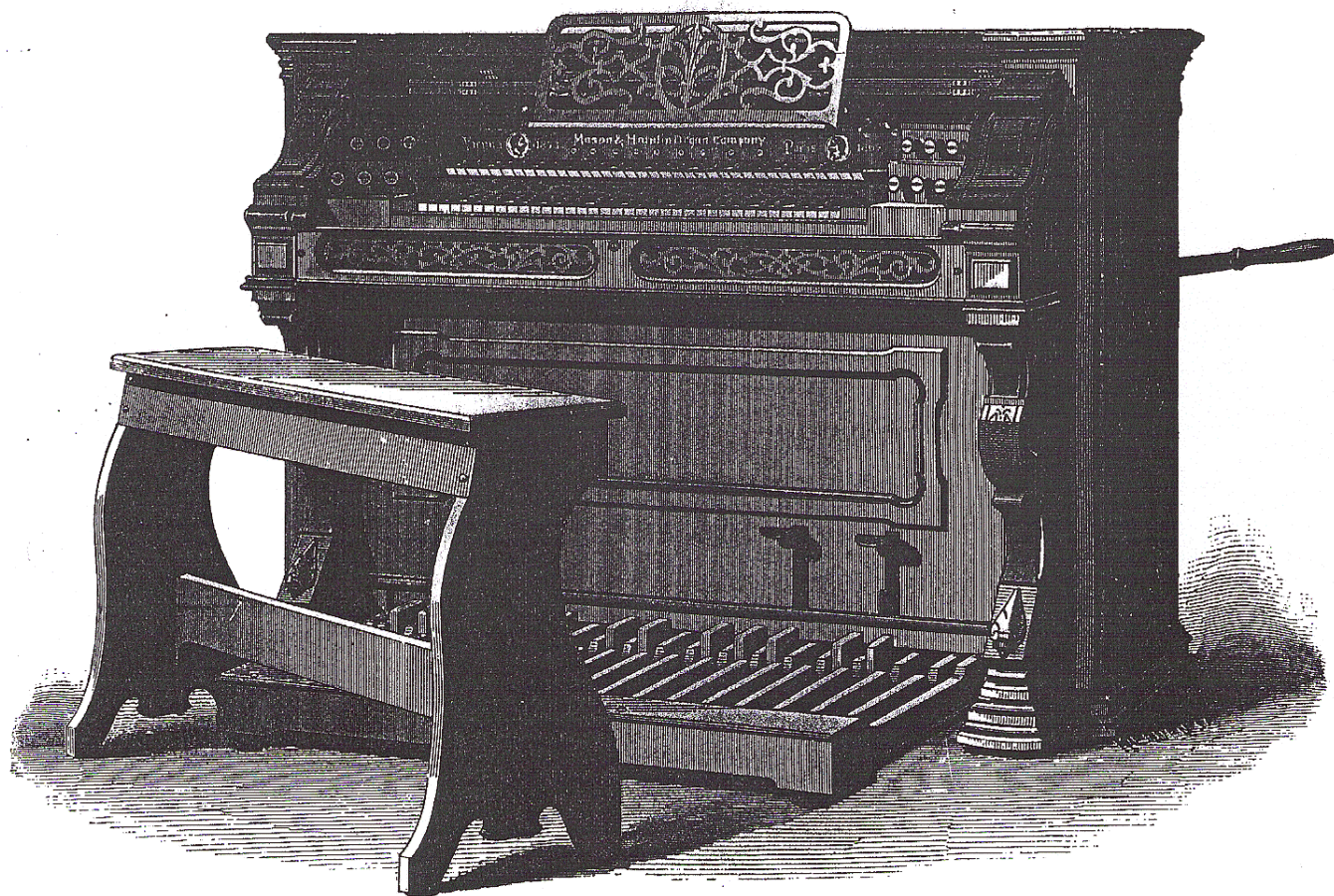
Style 1.—ORGAN BENCH. Solid black walnut, smoothly finished, adapted for use with any style of organ, except those which have PEDAL-BASE. The top of the seat slightly inclines toward the organ, giving the performer the most convenient position at the instrument. It is put together with screws, and can be taken apart and packed in the case with any style organ but Nos. 103 and 216. Length, 24 in. Width, 12 in. Height, 24 in. It can be reduced in height by sawing off as much as necessary from its legs.

From EBEN TOURJEE,

Director of the New England Conservatory of Music, Boston.

I fully concur in the views of my friends Zerrahn and Gilmore respecting the unrivaled excellences of the Mason & Hamlin Cabinet Organs. They are, in my opinion, the best reed instruments made. I regard them as indispensable in the parlor, and as powerful auxiliaries to the Piano in the rendition of much of the most beautiful of instrumental music. Every house should have one, and every family would be the happier for the possession of one.





Case 85.—(Style 800.)

Resonant case, with paneled and carved front and ends, lamp stands, folding fall-board, &c., accompanied by BLACK WALNUT BENCH.

Length, with handle, 6 ft. 7 in.; without, 5 ft. 9 in. Height, 4 ft. 4 in. Depth, 3 ft. Weight, 565 lbs. (Boxed, 875 lbs.)

Style 800.—ACTION 41, IN CASE 85. TWO MANUAL AND PEDAL BASE ORGAN; TWENTY-THREE STOPS.

Base.	Treble.	Throughout.	Pedals.
<i>Upper Manual.</i>			
DIAPASON, 8 ft.	MELODIA, 8 ft.	OCTAVE COUPLER, (<i>up.</i>)	BOURDON, 16 ft.
DIAPASON DOLCE, 8 ft.	MELODIA DOLCE, 8 ft.	MANUAL COUPLER.	BOURDON DOLCE, 16 ft.
VIOLA, 4 ft.	FLUTE, 4 ft.	PEDAL COUPLER.	VIOLONCELLO, 8 ft.
VIOLA DOLCE, 4 ft.			
<i>Lower Manual.</i>			
CONTRA BASE, 16 ft.	CORNO, 16 ft.	FORTE TO LOWER MANUAL.	
ENGLISH HORN, 8 ft.	CLARABELLA, 8 ft.	FORTE TO UPPER MANUAL.	
BASSOON, 8 ft.	HAUTBOY, 8 ft.	FOOT SWELL.	
	SERAPHONE, 8 ft.	FULL ORGAN (<i>Foot Pedal.</i>)	
	VOIX CELESTE, 8 ft.		

Having four sets of reeds of three octaves each, and three sets of two octaves each in Lower Manual; also four sets of two and one-half octaves each in Upper Manual, and two sets of thirty notes each in Pedals. With blow handle at back; also blow pedal by which the performer can himself supply wind.

A noble instrument, very complete in its appointments, and containing all that can be introduced with good effect in a pedal base reed organ. Organists will appreciate the great variety of which it is capable, and the convenience of its arrangement.

**Style 801.—ACTION 41,
IN CASE 85, WITH PIPE
ORGAN TOP. TWO MAN-
UAL AND PEDAL BASE
ORGAN; TWENTY-THREE
STOPS.**

*For specifications of contents, see
under Style 800, on last previous
page.*

*From F. C. HATHERLY,
Organist St. Matthew's Church, Quebec.*

Having been asked to speak of the capabilities of the Organ for sale by Mr. Morgan, I can do so without hesitation, as I have had the pleasure of possessing one of the same build for the last twelve months. In describing this formidable rival to the Pipe Organ, I cannot do better than to quote the words of the Marquis de Pontcaulant at a late Exhibition:—"The Cabinet Organs which Mason & Hamlin exhibit at the Exposition are models of taste and beauty. We noticed one especially, having two Manuals, Pedal Key-Board, and twelve Stops, and were struck with the effect so truly Organ-like. The quality of tone is rich and sonorous, the action easy and capable of quite rapid utterance." Which opinion I fully endorse, simply adding that not half its good qualities are told.

F. C. HATHERLY.

*From JOSEF VOCKNER
The Celebrated Organist and Composer,
at Vienna.*

I have played upon the instruments of the Mason & Hamlin Organ Co., among which was a Pedal-Base Organ, bought by the VIENNA OPERA COMIQUE, and must confess that I have not found heretofore an instrument of this class which, in tone, is so near like the Pipe Organ. The power and richness of tone are really astonishing.

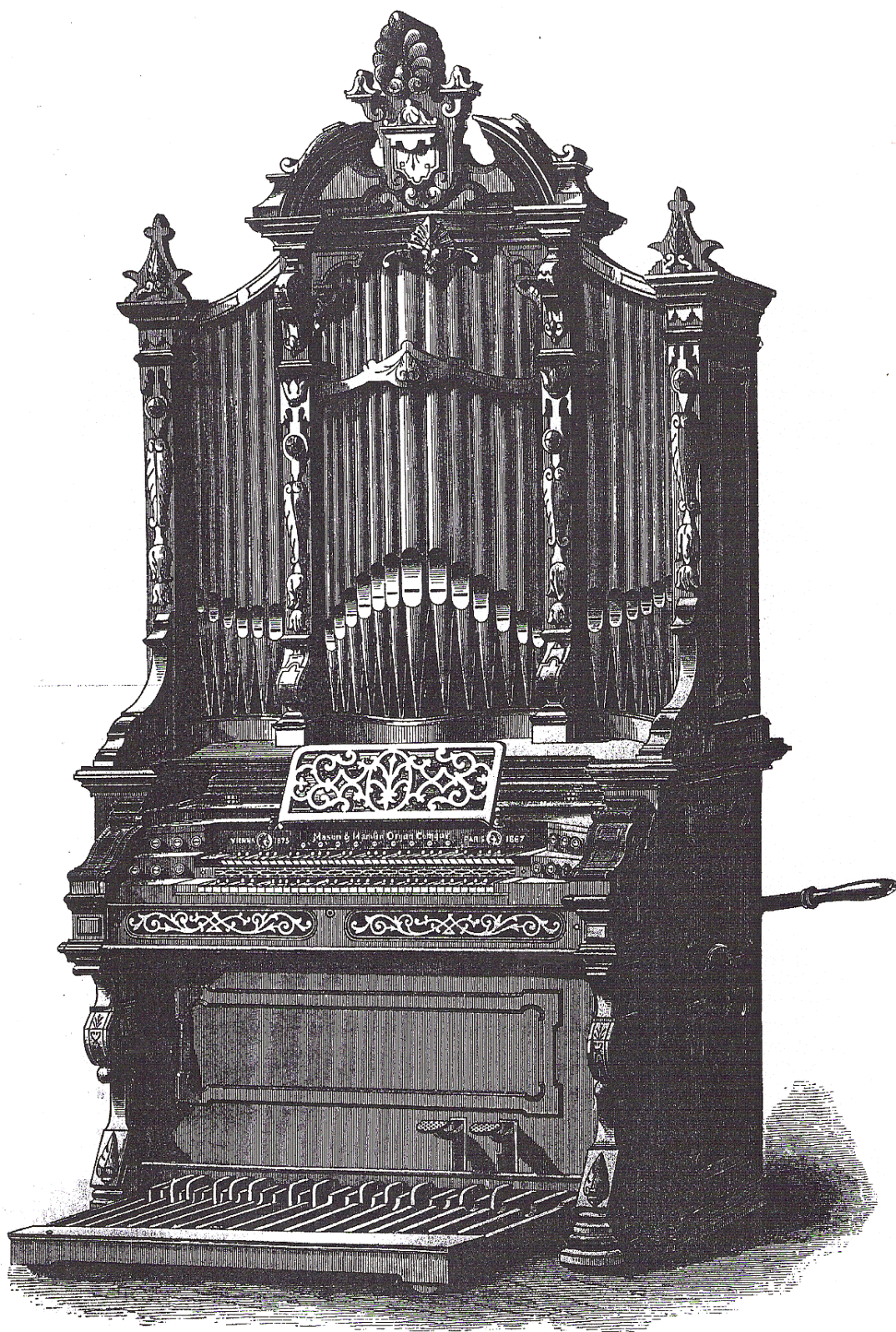
JOSEF VOCKNER.

From A. GOUROULT, Paris.

At the special recommendation of my friend, the Organist of La Madeleine, Mons. Saint-Saens, I have examined the Cabinet Organs of Messrs. Mason & Hamlin at the Exposition, and attest with the utmost sincerity that I know nothing in France which approaches to the perfection of these instruments, equally as regards quality and variety of tone and excellence of mechanism, and especially for the remarkable facility of expression. I regard them unequaled.—A. GOUROULT.

*From ANNA MEHLIG,
The Celebrated Pianiste.*

The reputation which the Mason & Hamlin Cabinet Organs enjoy as the best instruments of the class made is, I think, well deserved.



Case 85, with Pipe Top.—(Style 801.)

Resonant case, with Pipe Organ Top, and heavily gilt pipes; richly carved, paneled and ornamented. Accompanied by BLACK WALNUT BENCH.

*Length, with handle, 6 ft. 7 in.; without, 5 ft. 9 in. Height, 10 ft. 7 in. Depth, 3 ft. Weight, 780 lbs.
(Boxed, in two boxes, 1205 lbs.)*

From S. B. MILLS, of New York, the distinguished Pianist.

In all those qualities which constitute excellence I regard your CABINET ORGANS as unrivaled. Such pure musical tones, promptness and smoothness of action, and fine variety of effect, I have not found in any other instrument of the class. Your CABINET ORGANS must become widely popular I am sure; certainly I shall recommend them as the best whenever my opinion is asked, because I cannot conscientiously do otherwise.

S. B. MILLS.

From RUDOLPH WILLMERS, Court Pianist, Composer, etc., Vienna.

Having tried the MASON & HAMLIN ORGANS exhibited at the Universal Exposition here, I consider them the best instruments of their class that have come under my observation. The sweetness and power of tone are quite surprising, and I recommend them to all true lovers of music.

RUDOLPH WILLMERS.

From Dr. J. STAINER, Organist of St. Paul's Cathedral, London.

I have been very much pleased with your Organs on all occasions on which I have had to play upon them. Their tone is remarkably pure and free from reediness, and their touch all that could be desired.

J. STAINER, Mus. Doc.

From EDWARD J. HOPKINS,

Organist to the Hon. Societies of the Inner and Middle Temples.

I have just tried and examined several of MASON & HAMLIN'S ORGANS, at Messrs. Metzler & Co's, and I find the tone to be unusually mellow, sweet and equal. The touch of the instruments is also light, elastic, and free from lumpiness.

EDWARD J. HOPKINS.

From BRINLEY RICHARDS and R. REDHEAD, London.

A request of Messrs. Metzler & Co., we have tried and examined several of Messrs. MASON & HAMLIN'S CABINET ORGANS, and we find the tone of these instruments to be full, powerful, and of agreeable quality, with an absence of reediness; the articulation is rapid, and the touch very good. They appear to us to be the best substitute for a pipe-organ.

BRINLEY RICHARDS,
RICHARD REDHEAD.

From W. J. WESTBROOK, Sydenham.

I have played upon several of your "MASON & HAMLIN'S CABINET ORGANS," and consider them to be very satisfactory instruments. The tone is exceedingly sweet, the speech quick, and the manipulation easy.

W. J. WESTBROOK.

From RUDOLPH BIBL,

Organist of the largest Cathedral in Austria, the St. Stephen, at Vienna.

The best reed Organs of which I have any knowledge are those of MASON & HAMLIN. Their beauty of tone, as well as thorough workmanship, have as yet not been excelled, indeed, I believe, have not been approached by any other maker.

RUDOLPH BIBL.

From EUGENE THAYER, of Boston, the Eminent Organist.

Having heard all the most noted instruments, of the harmonium class, in this country and in Europe, it gives me great pleasure to say that I consider your CABINET ORGANS superior in all respects to any I have ever seen.

EUGENE THAYER.

From MINNA PESCHKA-LEUTNER, the eminent Vocalist.

I have never seen any reed instruments equal to your Cabinet Organs. They are far superior to the French and German harmoniums which I have examined. Their tone is pure and musical, the action light, and readily responsive to the touch. In short, the instruments are in every way charming and delightful.

MINNA PESCHKA-LEUTNER.

From MARIE ROZE,

Prima Donna at Her Majesty's Opera, London, and Grand Opera, Paris.

I have much pleasure in commending the Mason & Hamlin Cabinet Organs as fulfilling in the highest degree all the requisites of such instruments. I must acknowledge that they excel all others I have heard, especially for their purity and refinement of tone.

MARIE ROZE.

From Dr. EDWARD HANSLICK,

Professor of Music at the Imperial University of Vienna, Juror of Musical Instruments at Paris Exposition Universelle, 1867.

With pleasure I repeat to you personally the merited praise I gave to your Cabinet Organs at the sitting of our jury. Your instruments completely merit the excellent reputation they have long enjoyed in America. As elegant as complete in their mechanism, their interiors fully equal to their most beautiful exteriors, with wonderful beauty of tone and capacity for expression, and allowing such various combinations of different registers, which speak with great promptness under even the smallest pressure of wind, these Cabinet Organs rank among the very best of the kind, and honor the name of a man who has done so much for music in America.

EDWARD HANSLICK.

From EUGENIE PAPPENHEIM, the very distinguished Prima Donna.

I have pleasure in adding my testimony to that of the many distinguished artists who have recommended the organs made by the Mason & Hamlin Co., as possessing merits not found in equal degree in any other instruments of the class. Their quality of tone is worthy of especial remark for its purity and excellence.

EUGENIE PAPPENHEIM.

From distinguished Organists of the principal Churches in Paris, France.

We, the undersigned, take pleasure in testifying that we regard the MASON & HAMLIN CABINET ORGANS as instruments in which all desirable improvements are to be found. The Automatic Swell especially appears to us a remarkable success, and far superior in its capacity for varying the power of tone to anything which has hitherto been made. We recommend, then, most especially these Cabinet Organs, for their excellent qualities; first, for the rendering of all sacred music, and also as an indispensable auxiliary of the piano-forte in the drawing room.

EDOUARD BATISTE, Professor of the Imperial Conservatory of music, and Organist of the Church of St. Eustache, Paris.

AUGUST DURAND, Organist of the Church of St. Vincent de Paul, and Composer.

EDOUARD HOCHMELLE, Organist of the Church of St. Philippe du Roch, of the Chapel of the Senate, etc., Paris.

E. SAINT-SAENS, Composer, and Organist of the Church of the Madeleine, Paris.

From P. S. GILMORE, Projector and Conductor of the Grand National Peace Jubilee, held at Boston, June, 1872.

GENTLEMEN:—Having had one of your celebrated Cabinet Organs in my house the past year, I know not how to express my admiration of its qualities as a musical instrument. Its evenness and purity of tone, its power—and, in fact, all its combinations, musical and mechanical—are wonderfully beautiful. I should feel myself deprived of a very great pleasure, had I not the means to possess and enjoy the companionship of your instrument, and I hope the day may soon come when the rich and religious harmonies of a Mason & Hamlin Cabinet Organ will be heard in every house in the land.

P. S. GILMORE.

From GEO. WASHBOURNE MORGAN, Organist of Mr. Talmage's Church, Brooklyn.

In every respect they are far superior to anything I have ever seen of the kind, either in Europe or America, and you may depend on my taking every opportunity of recommending them.

GEO. WASHBOURNE MORGAN.

WHAT MOST DISTINGUISHED SINGERS SAY.

There can be no more critical judges of quality of tone than the most eminent singers of the world. In New York and other principal cities the MASON & HAMLIN ORGANS are always selected for use in the Operas and Concerts. We give the judgment respecting them of many of the most eminent singers who have visited America.

From CHRISTINA NILSSON, and other distinguished artists.

We take pleasure in recommending the MASON & HAMLIN CABINET ORGAN as a very beautiful instrument, and consider it the best now in use.

CHRISTINA NILSSON,
ANNIE LOUISE CARY,
MARIE LEON DUVAL,

VICTOR CAPOUL,
P. BRIGNOLI,
ETC., ETC.

From THEODORE WACHTEL, AD. NEUENDORFF, CARL ROSA, and C. SANTLEY.

We heartily recommend the MASON & HAMLIN ORGANS as the best instruments of the class made. They have more power and greater smoothness and fullness of tone, with equality and uniform character throughout their registers.

THEODORE WACHTEL,
AD. NEUENDORFF,

CARL ROSA,
C. SANTLEY.

The very extensive reputation which the MASON & HAMLIN CABINET ORGANS have acquired is the result, in large measure, we think, of their great SUPERIORITY IN QUALITY OF TONE to all other instruments of this class; which is obvious to every cultivated ear. We know not what peculiar secret or skill these makers possess, but certainly we have not heard such pure musical tones from any other reed instrument, either of American or European manufacture. For other improvements effected by MASON & HAMLIN, they deserve much credit, and their CABINET ORGANS must come into very wide use by artists. We should not think of selecting any other instrument of this class for our own use.

CARLOTTA CAROZZI ZUCCHI,
ADELAIDE PHILLIPS,
B. MASSIMILIANI,
ETTORE IRFRE,
G. B. ANTONUCCI,
A. TORRIANI, Conductor.

CLARA LOUISA KELLOGG,
FRANCESCO MAZZOLENI,
D. B. LORINI,
T. BELLINI,
A. ARDIVANI,
CARL BERGMAN, Conductor.

MAX MARETZKE,

Manager and Director of Maretzek's Italian Opera Troupe.

BERTHA JOHANNSEN,
SOPHIE DZIUBA,
THEODORE HABELMANS,
J. ARMAND,
WILHELM FORMES,
JOS. WEINLICH,

J'NA DEFFENBACH ROTTER,
ELVIRA NADDIE,
JOS. HERMANN,
FRANZ HIMMER,
H. STEINECKE,
AD. NEUENDORFF, Conductor.

LEONARD GROVER,

Manager and Director of Grover's German Opera Troupe.

EXPLANATION OF STOPS, TERMS, &c.

AUTOMATIC SWELL. This is connected with the bellows of the organ, and is operated by the ordinary process of blowing, without any unusual motion of hands or feet. To increase in loudness, blow faster; to diminish, blow more slowly, or stop blowing until the desired softness is attained. In organs having both the KNEE and AUTOMATIC Swell, to use the latter it is only necessary to fold the KNEE SWELL lever closely against the front of the organ, where it will be held by a spring. When the KNEE SWELL lever is in position for use, the AUTOMATIC SWELL is not in use.

BASSOON. This may be called a 32 feet tone, and is a set of reeds in the treble. Its tone is like a reedy Diapason, very full and effective.

BOURDON. Sixteen feet pitch, large vibrators of full, round, sonorous, pipe-like quality.

BOURDON PEDALS. Large sixteen feet vibrators, of full, rich quality; connected with the pedal.

CATCH (STOP or SWELL). This is applied to the FULL ORGAN STOP, and in some cases to the KNEE SWELL. When either of these is pressed to the right or left, a lever (the CATCH) falls and holds the stop or swell open. A slight elevation of the knee lifts the CATCH, and suffers the swell or stop to close. A button is provided under the key-board at either end, by which the CATCH can be prevented from operating, when this is desired.

CLARABELLA. A set of reeds in the treble; eight feet pitch; clear, smooth tone, resembling the Diapason set, but having more body.

CLARINET or CLARIONET. A set of reeds in the treble, the tone faithful in likeness to the orchestral clarionet, round, full, and of purest quality.

CONTRA BASSO. A set of reeds in the base, sixteen feet pitch, full, deep, fundamental in character, and similar to the rich sixteen feet Diapason in a Pipe Organ. When used with the CORNO, great body of tone is obtained, and it is of great service when added to eight and four feet stops, in leading a large number of singers.

CORNO. A set of reeds in the treble, sixteen feet pitch; full, deep and fundamental in character; a very important stop.

COUPLER. The MANUAL COUPLER, in an organ with two manuals, connects the keys of the upper key-board with those of the lower, so that when a key of the lower manual is pressed, the reeds connected with the corresponding key of the upper manual also sound. The PEDAL COUPLER connects the keys of the lower manual with the foot pedals.

DIAPASON. Draws a set of reeds in the base, eight feet pitch, of smooth, pipe-like quality.

DOLCE TREMULANT. When in use, causes a wavering of the tones on the sixteen feet set of reeds in the treble. To be used sparingly, for solo passages; quiet and beautiful in effect.

DULCIANA. A set of reeds in the treble, eight feet pitch; mellow, stringy quality, in contrast with the FLUTE set.

EIGHT FEET PITCH. A technical term, signifying that the pitch of the stop is the same, key for key, with that of the piano-forte; providing, of course, they are both tuned to the same standard. The EIGHT FEET PITCH is the normal pitch; FOUR FEET PITCH is an octave above EIGHT FEET; TWO FEET PITCH is an octave above FOUR FEET; SIXTEEN FEET PITCH is an octave below EIGHT FEET; THIRTY-TWO FEET PITCH is an octave below SIXTEEN FEET. These names are derived from the length of an organ pipe required to produce the lowest C of the key-board in the stop. Thus, in an EIGHT FEET stop, the pipe producing the lowest C is eight feet long; in a SIXTEEN FEET stop the lowest C is sixteen feet long.

ENGLISH HORN. A set of reeds in the base. Horn-like in tone, of considerable breadth; closely resembling the Clarabella of the Pipe Organ.

EXPRESSION. When this stop is drawn a free communication is opened from the reeds to the bellows feeders. By this means the slightest variation in pressure upon the blow pedals affects the loudness of tone of the organ. Considerable skill in blowing is necessary for its effective use. When mastered, it gives the performer instant and perfect control of every shade of loudness of which the instrument is capable.

EXTERIOR SWELL. A device, by which the case of the organ, usually on the top, can be opened and shut by the performer at will; confining and subduing the tone, or allowing it to escape as fully as though the top of the organ were opened.

FLUTE. Draws a set of reeds in the treble, four feet pitch, of flute-like quality.

I. FORTE. This opens the swell over the DIAPASON and MELODIA Stops.

II. FORTE. This opens the swell over the VIOLA and FLUTE Stops.

FORTE EXPRESSION. An automatic stop connected with the bellows, opening the swell blinds in accordance with the amount of pressure upon the bellows. Used only in connection with the Expression stop in the Orchestral Organs.

FOUR FEET PITCH. See EIGHT FEET PITCH.

FULL ORCHESTRA. A Mechanical stop, drawing the eight fundamental registers of the organ; very useful in obtaining orchestral effects.

FULL ORGAN. This is usually applied as a KNEE STOP, at the left of the performer. By pressing it to the left, all the speaking stops in the organ, or all but the solo stops, or all but the VOIX CELESTE, are caused to sound. By suffering it to return, as it will do by a spring, all stops are closed except those which remain drawn in the name-board. See CATCH.

GAMBA. Draws a set of eight feet reeds, of brilliant tone.

HAUTBOY. Eight feet pitch, brilliant tone, more stringy than GAMBA; between and DIAPASON.

KNEE STOP. Is used for various purposes, being operated by pressing a lever, the centre of the front of the organ, at the right or left of the performer, with the right or left knee.

KNEE SWELL. Operated by a lever near the centre of the front of the organ, at the right of the performer. When pressed to the right the swell is opened. When suffered to return (as it will do by the force of a spring) the swell is closed.

MELODIA. Draws a set of reeds in the treble, eight feet pitch, of the finest round like quality.

MELODIA and DIAPASON-DOLCE. Treble and base set of reeds, eight feet pitch, smooth, round quality of tone, subdued in character, forming a nice accompaniment to solo stops, also for full harmony for responses in Church services, etc.

MUSETTE. A set of reeds in the treble, eight or sixteen feet pitch; rich and sympathetic in quality; a good stop for solo purposes. When used with the flute set a fine combination is produced.

OBOE. A set of reeds in the treble. This is a peculiar tone, pensive in character, effective in minor music.

OCTAVE COUPLER. Couples each key of the organ with the reed an octave above or below, so that by pressing a single key, not only the reed directly connected with it but also those connected with the key or octave above or below, are caused to sound. In some styles of organs the coupler couples up, and others down; as noted in descriptions.

PEDALS. Keys played by the feet of the performer, producing the lowest, or sub-tones. BLOW PEDALS are used to work the bellows and supply the organ with wind.

PERCUSSION or PIZZICATO. This brings into use a complete piano-forte action by which, when a key is struck, a hammer is made to strike the corresponding reed vibrator, producing a percussive tone, as when a piano-forte string is struck; closely resembling the pizzicato on the violin.

PICCOLO. A set of reeds in the treble, like the flute in tone, and Fifteenth in Pipe Organ.

PRINCIPAL. Four feet pitch, flute-like quality, but more brilliant.

SAXAPHONE. A set of reeds in the treble. Very reedy in quality; an eight feet pitch quite like the instrument from which it derives its name.

SERAPHONE. A set of reeds in the treble, eight feet pitch, delicately voiced, useful as a solo stop, especially as used with the VOX HUMANA.

SIXTEEN FEET PITCH. See EIGHT FEET PITCH.

SOURDINE. A set of reeds in the base. The quality of tone closely resembles Zither—a slight wave in the pitch making a peculiar and very attractive effect, stringy.

SUB-BASE (MANUAL.) Draws an octave in the base, of heavy sub-base reeds, sixteen feet pitch; connected with the manual. In an organ having PEDALS, the SUB-BASE is played by these; or sometimes it is connected with both manual and pedals.

THIRTY-TWO FEET PITCH. See EIGHT FEET PITCH.

TREMULANT. When drawn causes a trembling or wavering of the tones of the organ. Arno's Patent, used exclusively in Mason & Hamlin Organs, is more sure in its action and finer in effect than any other.

TRUMPET. A set of reeds in the base. The tone is thinner than the Clarionet, something like the Oboe of the Orchestra; but very sympathetic in its tone. The effect is like a trumpet heard at a distance.

TWO FEET PITCH. See EIGHT FEET PITCH.

VIOLA. Draws a set of reeds in the base, four feet pitch, of smooth, flute-like quality.

VIOLA DOLCE. A set of four feet reeds in the base; generally the same used as VIOLA, but subdued and qualified in tone, very soft and sweet; useful as an accompanying stop, and for soft interludes, etc.

VIOL DI GAMBA. A set of reeds in the treble, very useful as a solo stop, stringy in character, more delicate, and less brilliant than the GAMBA.

VIOLONCELLO. A set of reeds in the base: very like in tone to Violoncello and Bassoon combined; more warmth and color than the Orchestral Bassoon.

VIOLONCELLO PEDALS. Eight feet, sub-base vibrators, connected with the pedals.

VOIX CELESTE. This is produced by causing two reeds, slightly differing in pitch and peculiarly voiced, to sound together. The IMPROVED VOIX CELESTE (Perry's Patent) used in the Mason & Hamlin Organs, far surpasses other stops of the same name, in beauty of effect, and in its entire avoidance of the serious objection to that one set of reeds must be always out of tune. With this Celeste all are in perfect tune, and the effect is produced by the different mode of conducting the wind to the reeds.

VOX HUMANA. This operates by a fan which is caused to revolve rapidly in the interior of the organ, imparting to the tones of any stop in use a peculiar wave, similar to that which best vocalists give to their voices, in order to produce deeper expression affects some stops more than others; thus affording variety. The FLUTE, VIOLA Solo Stops are generally the stops most affected. The VOX HUMANA in the Mason & Hamlin Organs varies from all others, especially by the employment of a REGULA (patented), which is essential to its high excellence.

WALD-FLUTE. A set of reeds in the treble, two feet pitch, similar to Piccolo in tone but very delicate, making a fine solo stop, when used with the Vox Humana, also the Dolce Tremulant, and others.

WHAT STYLE TO SELECT.

For most uses this is largely a matter of taste, and the amount it is desired to expend. We make but one quality of work; every organ being, according to its size and capacity, **VERY BEST**. Indeed such parts as are common to all styles, as reeds, valves, &c., are the same in all. The workmen do not know whether they will be used for the smallest or the largest organs.

And the prices are carefully proportioned to the actual cost of manufacture; so that all may be said to be equally cheap. It may be remarked that the printed catalogue prices are those for which these organs can be afforded in distant markets, where large expenses are incurred for transportation, duties, &c. A considerable discount is made from these prices when the organ is sold from the warerooms of the Company, or even in most parts of the United States.

But while all Mason & Hamlin Organs are equally well made and cheap, points may be noted which will be of assistance to those desiring to make selection

FOR PRIVATE HOUSES. The great majority of all organs now sold are for this use, to which it may be said that all styles are adapted; for it must be remembered that the largest styles are capable of as soft tones as the smallest. Much of the increased capacity of larger styles is for a variety of those very delicate effects, so desirable in private use.

The most popular organ we make, that having much the largest sale, is Action 8, which is furnished in a variety of cases, in Styles 264, 265, 258, 268, 257, 260, 274, &c. It has beautiful quality, with fine power and variety, and the prices are moderate. In the new Case 107 (Styles 264 and 274) it forms a very desirable organ for any purpose. This case is quite attractive and convenient, and easily kept in order. In Case 98 (Style 258 or 268) this Action proves very attractive. Style 268 has latterly been the largest selling single style on our list. Its case is rich and beautiful, and pleases every one.

Case 93 (Style 257) proves very favorable to the tones of this action, which we think are really somewhat finer in this case than in any other. To have Action 8 appear to greatest advantage we should show it in this case. The case itself is also a great favorite with persons of cultivated taste, who praise its graceful form, and elegant, refined appearance.

A less expensive but favorite organ is Action 43, in Style 256, which has latterly been selling much faster than we could make it. It has but four and a half octaves compass, but the half octave omitted, as compared with five octave organs, is of the lower reeds, which are least valuable in use. The treble is full two and a half octaves, and as complete as in a five octave organ.

SIX OCTAVE ORGANS are furnished in Styles 259, 269, 347, 357, 351 and 361. These cost something more than five octave organs, and so it is for our interest to sell them, but we must frankly say that the five octave organ seems to us most desirable. The very largest pipe organs never have more than five, and usually but four and a half octaves compass in the key-board. From the different stops it is easy to get a compass of tones of six or seven octaves; so that six octave organs have not more real compass than five octave. There is some advantage in the compactness of the five octave organ, as to the quality of its tones, perfection of action and durability.

What the opinion of the public generally is as to the desirability of five or six octave organs may be inferred from the fact that at least fifty of the former are sold to one of the latter. Musicians always prefer five octave organs.

Styles with actions containing more than Action 8 (as Actions 44, 40, 49, 50), &c., are desirable as having proportionately greater variety and power. Action 50, in Styles 433, 434, &c., is very comprehensive, including large variety and power. Observe that Action 8 may be said to be the foundation of all the desirable actions up to 50. All the others add to Action 8 one or more features, such as SUB-BASE, OCTAVE COUPLER, FLUTE, &c.

The larger, or what may now be termed medium-sized actions, employed in organs described on pages 16, 17, 18 and 22, are of greater size or scale than those previously described, and have some advantage in freedom and fullness of tone, as compared with those of organs of the same description as to contents, but of smaller size.

Action 25, in Styles 413, 431, 438, 437, is a noble organ, which we are always glad to sell anywhere for any purpose, feeling sure it will give great pleasure to its purchaser and do credit to ourselves. It is a well-proportioned organ throughout; equally admirable whether judged as to its great power and full, round qualities of tone, the variety of different and especially of delicate effects of which it is capable, and the ease with which its full capacity can be brought out.

Action 33, known as the **LISZT ORGAN** (in Styles 501, 505, 503, 506 and 507), is our especial pride. This action is of the largest size or scale, the reed board being of extended length at each end, giving room for a much enlarged and very different scale, and the introduction of very important improvements. Its tones are of the most noble, organ-like character, capable of filling and pervading the largest rooms, and still of being subdued to the capacity of the smallest. The Liszt Organ stands, in our judgment, without a rival among instruments of its class, not so much from its variety, large as this is, as from the character of its tones, their purity, delicacy, power and dignity.

But it must be acknowledged that a competent performer is needed to develop the full resources and beauty of this organ. Not that great skill or proficiency is requisite, but it is especially necessary that it be adequately *blown*; the bellows must be fully supplied with wind, when the organ is called upon for its greatest performance. If there has been in any case disappointment in the use of this organ, it has certainly been because it was not adequately brought out.

Action 47, in Styles 604, 605 and 606, has also largest scale, and even greater variety (having one more set of reeds) than the Liszt Organ, Action 33. It is also considerably less in price. It is especially rich in its variety of delicate effects. For these reasons, it will be by many preferred as a household instrument.

The difference in price between these organs, Actions 33 and 47, illustrates the fact that the number of sets of reeds, or stops, in an organ is no criterion of its cost of manufacture, or value.

FOR CHURCHES, SUNDAY SCHOOLS, LODGES, HALLS, Etc. For these purposes, musical power, carrying qualities of tone and sustaining capacity in accompaniment are first requisites; and in these respects the superiority of the Mason & Hamlin Organs is most marked and obvious. No one can compare one of them with any other organ of similar size and description without perceiving it. The **LISZT ORGAN** is quite unrivaled in these qualities by any other American organs without pedals; and the **TWO MANUAL PEDAL BASE ORGAN** (Style 800 and 801) is not less distinguished among its kind.

For Infant Classes and smaller schools the four octave styles, 103 and 216, will serve an excellent purpose at a low price; or still better, Style 256. Either of these will be found greatly more valuable in use than inferior organs with five or six octaves and many stops, because they have greater power and better qualities of tone, and more durability.

The larger sizes are proportionately valuable: remarks already made in reference to their use in private will indicate differences, and apply as to their use in public.

Action 50, a very comprehensive and complete organ, though it is of the smaller size, can be highly recommended. If it be properly used, and especially efficiently blown, it will show quite sufficient power for accompanying and sustaining hundreds of voices; with beautiful soft effects and variety. Yet where the difference in expense may be incurred, we should decidedly prefer Action 25, in Styles 413, 431, 438 and 437, which, though of the same description, is a larger action, presenting real advantage in somewhat more free, round, organ-like tones. This is, for any purpose, a noble organ, as has been said.

For largest auditoriums and audiences, where an organ without pedal base is required, the **LISZT ORGAN**, Action 33, in Styles 501, 503, 505, 506 and 507, will, of course, be chosen; and it will not be easy to find a place too difficult for it to fill, if properly brought out. This is the organ now almost always employed in the Opera Houses and large Halls of New York and other cities. It is successfully used in leading and sustaining congregations of two thousand or more, and it has preeminent excellence in its soft effects, also.

If an organ with Pedal Base is required, Style 800, or (with pipe organ top) 801 is to be recommended most highly. It is a very perfect instrument; equally good for organ practice with the largest pipe organ. Within a short time great improvements have been made in these organs, developing much greater power as well as variety. We can now recommend them unreservedly.

But Style 432 is also a good organ, affording also excellent organ practice, preparatory to use of large pipe organs.

When the organ is to be placed so that the performer will face the audience, it is of course desirable that the case shall be low enough not to obstruct his view. Case 26, used for Styles 312 and 431, is quite low, and even more desirable for such positions than what are termed Chapel Cases, having no part of the case so high as to obstruct the view. It is equally finished on the back and front. **CHAPEL CASE 102** is likewise finished on all sides, and kept low in the centre that the performer may look over. It has also the advantage of the **EXTERIOR SWELL**, giving free emission of tone toward the audience, when the performer faces them.

Case 107 is not so high but that the performer has free view over it when playing, and so is fitted for this use.

DEMONSTRATED SUPERIORITY.

THE MASON & HAMLIN ORGAN CO. do not ask the public to believe that their organs are the best in the world merely because they claim such superiority for them. It is natural for manufacturers to suppose that articles of their make are the best; while some are unscrupulous enough to assert this, even where they do not believe it. In many cases those who make the very poorest articles in any line are the very ones who make the loudest pretensions that they are best. Certainly it is notorious that makers of the very poorest organs which are or can be made are among those who use the most superlatives in advertising them—who make greatest claims to superiority.

Under such circumstances, the mere claims of any maker that his productions are best in whatever large type they are printed, and however widely circulated, cannot be expected to have great weight with the public.

But there have been afforded in late years, remarkable opportunities for the most thorough and exhaustive examinations and comparisons possible of the more prominent manufactures of the world, before tribunals constituted with such care, and so competent that the correctness of their decisions cannot well be questioned.

These have been at the great INTERNATIONAL INDUSTRIAL COMPETITIVE EXHIBITIONS, five of which have been held in the course of the last thirteen years by principal nations of the world, viz.; that of FRANCE, at PARIS, in 1867; of AUSTRIA, at VIENNA, in 1873; of CHILI, at SANTIAGO, in 1875; of the UNITED STATES OF AMERICA, at PHILADELPHIA, in 1876; and of FRANCE, at PARIS, in 1878.

One after another of the great nations has thus set itself to collect, compare, and render judgment upon the comparative excellence of the best manufactures and works of art of the world.

So important were these occasions that the best manufacturers of the world competed in them. In general, only such refrained from competition as were conscious that they did not deserve, and could not hope for, high honors.

The juries who were to decide the question as to merits of articles exhibited, were selected by officials of the different nations, from the best experts of the world.

The examinations were extended through weeks and months of comparison, that the might be thorough and complete.

It would be impossible to institute any comparisons which could be more competent and impartial, or the results more reliable than at these. To have taken a high award at any one of them, for any particular article, would have been strong proof of its great superiority; to have taken the highest award at every one of them is nothing less than demonstration that the article so adjudged is the best of its kind.

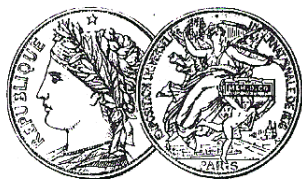
This is precisely the DEMONSTRATION OF SUPERIORITY which has been afforded to the MASON & HAMLIN CABINET ORGANS. At every one of these great World Competitions they have been awarded the FIRST MEDAL, or OTHER HIGHEST DISTINCTION. There has been no exception. No other American Organ has been found equal to them at any.

On this result, reached not once or twice, but at FIVE DISTINCT COMPETITIONS, each of which was as comprehensive, thorough, competent and impartial as it was possible to make it, Mason & Hamlin Cabinet Organs have been proved to possess the highest excellencies of instruments of their class.

The Mason & Hamlin Organ Co., therefore, present to the public this proof, which is equal to demonstration, that their Organs are the Best Instruments of this class in the World.

AT ALL THE GREAT WORLD'S EXHIBITIONS FOR THIRTEEN YEARS MASON & HAMLIN CABINET ORGANS

HAVE BEEN FOUND WORTHY OF
THE HIGHEST DISTINCTION FOR DEMONSTRATED SUPERIORITY.
NO OTHER AMERICAN ORGANS EVER OBTAINED SUCH AT ANY.



PARIS, 1878. AT THIS LAST and GREATEST of the World's Exhibitions these Organs have continued their unvaried series of triumphs. They are awarded the **GRAND GOLD MEDAL**, the highest distinction for reed organs conferred by the jury, and the **ONLY GOLD MEDAL** AWARDED TO ANY AMERICAN MUSICAL INSTRUMENTS.

In addition they are awarded the **HIGHEST CO-LABORER'S MEDAL**, in special recognition of super-excellence of workmanship, perfect system of manufacture, &c.

MEMBERS OF THE JURY.

DR. FRANZ LISZT, of	AUSTRIA-HUNGARY.	THIBOUVILLE-LAMY,	FRANCE.
GEVAERT, Director of the Brussels Conservatory of Music,	BELGIUM.	GUSTAV. CHOUQUET, Director of the Paris Conservatory of Music,	FRANCE.
DR. EDWARD HANSLICK,	AUSTRIA-HUNGARY.	J. ARMINGAUD,	FRANCE.
B. BEREND,	UNITED STATES, AMERICA.	REBER, Prof. at the Paris Conservatory, Member of the Academie,	FRANCE.
DR. JOHN STAINER, Organist of St. Paul's Cathedral,	ENGLAND.	VERVOITTE,	FRANCE.
DR. CARLOS SEDANO,	SPAIN.	BORD,	FRANCE.
O. HEGAR,	SWITZERLAND.		

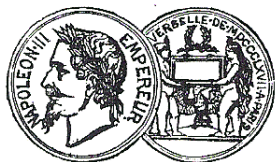
OFFICIAL REPORT.—“The firm of Mason & Hamlin, of Boston, United States, displayed the handsomest and best harmoniums (reed org.) of the entire exhibition. Their instruments excel everything which has been accomplished of this description to the present time. —Official Report of OSCAR HEGAR, Member of Jury from Switzerland.



SWEDEN and NORWAY, 1878. HIS MAJESTY, OSCAR II., King of NORWAY and SWEDEN, in recognition of the extraordinary excellence of their productions, has awarded Mason & Hamlin the much coveted **SWEDISH GOLD MEDAL**, “*Litteris et Artibus*,” an honor rarely conferred out of his Majesty's dominions. He also presented one of their organs to the **ROYAL ACADEMY OF MUSIC**, AT STOCKHOLM, and appointed them **FURNISHERS TO THE COURT**.



SANTIAGO, 1875. AT THIS IMPORTANT SOUTH AMERICAN WORLD'S EXHIBITION, at which the best makers of Europe and America competed, the Mason and Hamlin Organ Co. received the **HIGHEST MEDAL** over all competitors. The second medal was taken by another American maker.



PARIS, 1867, THIS WAS THE FIRST of the GREAT INTERNATIONAL EXPOSITIONS at which the Mason & Hamlin Organs were ever exhibited, in competition with European as well as American makers. They were awarded the **FIRST MEDAL** for proved superiority.

From HON. J. M. USHER,

Massachusetts Commissioner to the Paris Exposition.

Allow me to congratulate you upon the success attending your Organs at this Exposition.

I have witnessed with pride the attention arrested by the show of your instruments, and the eagerness with which the thousands gather around when your organs are played.

It is a great compliment to the mechanical taste, as well as the artistic skill, of your house in the production of such splendid organs.

The people of our State and nation will share the honor conferred upon your house by the unanimous judgment of the committee in the award rendered.

J. M. USHER.

