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Chronicle of The Hinners Organ Company

By JOHN R. HINNERS

The story of the Hinners Organ Company begins in the early 1800's at Badenstadt, in Hanover, Germany. A religious group who were known as "Pietists" were living, none too comfortably, in that area. Harrassed by religious persecution and disturbed by the unsettled conditions caused by the Napoleonic wars, about eighty of these devout Christians looked toward the New World for peace and opportunity. In 1836 this group joined a host of other immigrants to America and, with a bevy of children, crowded into a sailing vessel at the port of Bremen. One of the youths in the Pietist group was a lad of twelve, Peter Hinners. The stormy, three-month Atlantic crossing was an exciting adventure for Peter and a younger boy, Henry Koeneke. They became lifelong friends and, later, colleagues in the ministry of the Methodist Church.

The ship landed at Baltimore; and the Pietists, fewer in number but strong in determination, piled into wagons and carts and plodded over the Alleghenies into the Ohio Valley, and finally into touch with Dr. William Nast, founder of the German branch of the Methodist Episcopal Church at Cincinnati, Ohio; and, in 1838, they built at Wheeling the first German Methodist Episcopal Church in the world. The membership was imbued with an intense missionary zeal, and in 1849, Peter Hinners and Henry Koeneke went out into the New World as Methodist missionaries.

Some years before, Peter had married Johana Miller, and they now had a three year old boy, John L. Hinners, who had been born in Wheeling on August 11, 1846. Peter and his family traveled all over the Middle West, founding churches as they went. It is not known how many years—or babies—later the Hinners landed in Chicago, but Peter finally built a house in Rogers Park, where he lived for the rest of his life.

John L. Hinners apparently received his formal education in public schools in Chicago. His strong sense of duty prompted him to enlist in the Civil War in Chicago in January, 1864. His feelings about military life were indicated in a letter he wrote to his sister in 1865 in which he said: "I guess by this time the 72nd boys who were taken prisoner are in Chicago. If they are, tell them I congratulate them on their good luck. I would very much like to be there too, but I am not my own master now, but I hope to God I will be soon." He got his wish and was discharged in August, 1865.



JOHN L. HINNERS (around 1900)

John was then nineteen years old and ready to start a career. He loved music and was gifted in that department; and this interest, together with his strong church background, led him into church music and organ building. He went to work for Mason & Hamlin, serving his apprenticeship in the organ department. By 1879, he had worked his way up to foreman; but, with so many Masons and Hamlins working in the firm, he decided he could go no further. He left in December of that year with his wife, Wilhelmina Witt Hinners, whom he had married in 1868, and several children, one of whom was Arthur W. Hinners, born in 1873.

"Fred Schaefer, Manufacturer of Parlor and Chapel Organs and Dealer in Pianos, Organs, Musical Merchandise, Books, Stationery, Toys, Notions, and Fancy Goods; Pekin, Illinois." This was the letterhead of the small company for which John went to work in 1880, building reed organs in a back room. At that time, he wrote several letters to his brother, George Hinners, who was still working for Mason & Hamlin, which give an interesting picture of John and his work.

On May 23, 1880, he wrote: "We are well and busy, very busy, making organs a doz. at a time. Pekin is immense, seems to be a place where every



HINNERS FACTORY

one tries to enjoy life, carriage riding seems to be the favorite amusement. Sundays the Peoria people come here to (spend) the day at our sulphur-springpark, was there myself yesterday, drank two cups of sulphur-water, it tastes like rotten eggs, yum, yum, goody. I look with pleasure to the time of your visit, try and arrange to be there over Sunday, see our big church and the "big" people . . ." The church to which he referred was the German Methodist Episcopal Church of Pekin, where he was organist and choir director for many years.

John's aggressiveness and pride in his work, and also his sense of humor, were demonstrated in the following letter to his brother:

"Now I want you to do us a favor, it is this: Jennie, our cousin, has a customer for an organ for us, Her name is Mrs. Spinden; I wish you would try and make a sale to her for us - and you can make something for yourself. I enclose a cut of a good, nice case, in fact a beautiful case, workmanship and finish cannot be beat, not even by M. & H. for the same price. I will give the price to you, and leave it to you to set the price to the customer, but don't go to high, I think \$10 or \$15 is enough to make. I think that it will be an easy matter for you to make the sale, because when she hears that you are with M. & H., but are recommending the Schaefer organ, she will feel convinced that you are perfectly disinterested. Of course the terms are cash on delivery. If she should prove unwilling to buy through you, just tell her to write to me for other figures and cuts, Etc. and when you come here I will tell you how you can make something out of it even if she does not buy then, but in the future. Now I don't want you to play any "hookey" game, and sell her M. & H. because if you do, we will know that it is skulduggery, and Mr. S. knows that I wrote to you - she promised to buy from us. If you can make any other sales, you will be paid. I know we can't be beat in prices, except by inferior organs. You can heartily recommend our organs because there are none made which are superior to them, as I will prove to you when you come. When you get here, enquire for Schaefers, and any dog will wag his tail in the direction of it."

In 1881, Fred Schaefer retired from the business world, and his firm was taken over by Koch Brothers, Inc. John decided to go into business for himself at this time for he had all he needed except money. Having become well-known in Pekin, he managed to round up considerable capital from fourteen prominent citizens¹ of the town. It is easy to see that John was good at making friends and gaining their confidence.

Armed with a small treasury and one assistant, John built the first Hinners reed organs. Demand for the instruments increased rapidly, and John decided the capacity of his enterprise would have to be enlarged. Late in the year 1881, he decided to go into partnership with Mr. J. J. Fink, who supplied enough capital to move the business to larger quarters in Pekin and to obtain more craftsmen and equipment. The name of the company was then "Hinners & Fink." The business had grown considerably when, in 1885, Mr. U. J. Albertsen stepped in to buy out Mr. Fink and all of the original suppliers of capital. The name then changed to "Hinners and Albertsen;" and, under that name, the company came into its own.

What sort of instruments was John producing in the early years of his enterprise? The Hinners and Albertsen reed organ catalogue of the early 1890's offered a choice of six different specifications in a variety of heavy walnut cases. The smallest consisted of two eight foot ranks with octave coupler and sold for \$26.50. The largest had four full ranks (one 16', two 8', one 4'), one treble celeste, and one twelve note Subbass (16'), and could be had for \$185.00. In all but the smallest, each rank was controlled by two draw-knobs, treble and bass, which divided the rank at middle C. The largest model was also available with a full pedal board. The reed organs proved to be well constructed, capable, satisfying instruments and were unique among reed organs of the time in their power and musical qualities. All instruments were sold direct from the factory by mail order, and were subject to a "money back if not satisfied" policy.

The first piper organs were offered for sale in 1890, and were heralded by a special catalogue, in English and German, which introduced "Our New No. 5 Pipe Organ." This organ had the following specifications:

8' Open Diapason	Metal	61 pipes	
8' Melodia	Wood	61 pipes	enclosed
8' Gamba	Metal	61 pipes	enclosed
4' Principal	Metal	61 pipes	
16' Pedal Bourdon	Wood	15 pipes	
Super Coupler			
Manual to pedal Coupler			
Swell Pedal			
Price: \$485.00			

As with the reed organs, this organ had its manual ranks divided at middle C, and each half

¹ E. F. Unland, Habbe Velde, Canrad Luppen, D. C. Smith, Luppe Luppen, Epke Meinen, Camp Speaker, Fred Neef, John Velde, J. A. Roelfs, L. J. Roelfs, Henry Block, G. A. Kuhl, and G. S. de Vries.

was controlled by a treble and bass knob. John L. Hinners was a self-taught musician; and, the probability that he was primarily a left-footed pedaler, as were most of his customers, was indicated by the catalogue description of this organ which stated: "The full scale Pedalklavier of 27 keys is the same as in the largest organs, but since the notes above the lower octave are never, or only very rarely used for church service, we omit them as a needless expenditure." The metal pipes for this organ, and all Hinners pipe organs before 1920, were purchased from Anton Gotfried. The case was built of satin walnut, and the pipes were highly ornamented with gold and silver paint. The first Hinners pipe organ sold was this model, and was sold on May 21, 1890, to the Reverend M. Schnierle, for the German Methodist Episcopal Church in Edwardsville, Illinois.

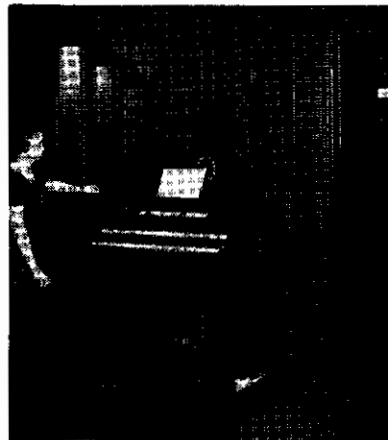
The same catalogue offered a three rank organ (two 8' and one 4') for \$375.00, a five rank (same as No. 5 with a 2') for \$575.00, and a six rank (same as No. 5 with two 2') for \$635.00. All were one manual and pedal. Description of two manual instruments was offered upon request, and inquiries about custom installations were also welcomed. A typical two manual instrument of that period made by Hinners had the following stoplist:

<i>Great</i>	8' Open Diapason	metal	61 pipes
	8' Melodia	wood	61 pipes
	8' Viol d'Gamba	metal	61 pipes
	8' Dulciana	W & M	61 pipes
	4' Principal	metal	61 pipes
	4' Flute d'Amour	W & M	61 pipes
	2' Fifteenth	metal	61 pipes
<i>Swell</i>	16' Bourdon	wood	49 pipes
	8' Violin Diapason	metal	61 pipes
	8' Lieblich Gedackt	wood	61 pipes
	8' Salicional	W & M	61 pipes
	4' Flute	metal	61 pipes
	2' Flautino	metal	61 pipes
	8' Oboe	reed	61 pipes
	8' Trompette	reed	61 pipes
<i>Pedal</i>	16' Subbass	wood	27 pipes
	16' Bourdon	wood	27 pipes

Couplers: Sw. to Gt. 8' & 4', Sw. to Ped., Gt. to Ped.

The early Hinners pipe organs were a successful mixture of German organ building traditions and the romantic ideas of the nineteenth century. John L. Hinners had never been to Europe to see a Schnitger and knew only the American organs, builders, and organists of the day; however, he did have a great deal of common sense and could readily distinguish a useless fad from a sound musical idea. His conception of registration was romantic but not orchestral, and he had a good sense of tonal balance; thus, while his pipe organs were designed around the 8' open diapason, as was the custom in that day, this stop was never overpowering or tubby as on most other makes in that era. Mutation stops and mixtures were rarely used on Hinners organs.

1902 was a big year for the organ company and its founder. Mr. Albertsen, an elderly gentleman, retired from the company; and the business was then incorporated, selling stock under the name, "Hinners Organ Company." The officers were: John L. Hinners, president; Jacob A. Roelfs, vice



THE LAST HINNERS ORGAN

president; Arthur W. Hinners (son), secretary; and Hielo J. Rust, treasurer.

Two years later, the company celebrated its twenty-fifth anniversary by inviting its employees and friends to a free steamboat excursion on the Illinois River. There were then forty employees² in the firm.

John L. Hinners was to be at the helm of his newly incorporated company for only four, for in 1906 he fell ill with cancer, and died on August 24 of that year. His son, Arthur W. Hinners, who had been secretary of the firm, succeeded his father as president.

Arthur Hinners was a kind, patient, generous, and religious man. He was not by any means a musician, as his father had been, and, in fact, was able to play only a few hymns with which he demonstrated the fine points of Hinners Organs. His playing was quite rapid and could best be described as a series of reflex actions directed at the keyboard. He relied more on being methodical and thorough than on natural creativity, and therefore altered the products of the company very little after his father's death. He patterned his organs after those of his father and supplemented his inherited knowledge with written source material, some good and some not so good. Two books to which he referred often were ORGAN CONSTRUCTION, by J. W. Hinton (1900), which contained much useful and some incorrect information, and DICTIONARY OF ORGAN STOPS, a wordy piece by J. I. Wedgwood, who advocated many of the ideas of Hope-Jones.

Arthur maintained the high standards of construction set by John and also rejected most of the fads of the era. Tonal balance was still good; and

² Fritz Alzner, August Becker, Willie Birkenbusch, F. B. Blume, George Buhs, Frank Carney, Thomas Carney, C. J. Hodapp, George Hofferbert, Julius Jaekel, D. Johnson, Theo. Johnson, Henry Jost, Robert Kassel, Fred A. Koch, Philip Kriegsman, O. G. Malmquist, Henry Mauth, Ferd Muehlenbrink, Rudolph Nedderman, J. W. Noe, Alfred Pitts Arthur Pitts, Frank J. Pitts, Wm. M. Pitts, Henry Poppenga, Philip Reinhardt, Jr., E. B. Sanborn, Chas. Sassmann, Adam Schantz, John Schwinn, Henry Schroeder, Otto Sior, Jacob Sipfle, Gilbert B. Skaggs, C. Steinbauer, Wm. Van Boeckman, Ed. Veerman, and John Vinyard.

stoplists, although more orchestral in concept, were still reasonable. The small, standard model trackers were constructed the same way and continued to be until the last years of the company.

The tonal specifications of these little organs suffered slightly by the substitution of more 8 and 4 foot stops for anything higher.

The first radical departures from the past came in 1910 when the Hinners company made its first tubular-pneumatic action, and in 1916 when the first electro-pneumatic organ was built. The first tubular organ must not have been an overwhelming success as the second was not constructed until two years later. Of the more than three thousand pipe organs built by the Hinners firm, only 223 were tubular-pneumatic and 280 were electro-pneumatic. Trackers were the mainstay of the company nearly to the bitter end. The first theater organ (curiously enough, a five rank tracker) was sold in 1911; and, in all, twenty of these were made, some quite large.

The company continued its policy of having no sales force and relying on response to its catalogue. The catalogue was made more impressive, but less informative. It consisted of pictures of custom installations and a few of the standard models, letters from satisfied customers, and an abbreviated list of organ stops, derived directly from the before-mentioned dictionary. Stoplists were supplied on request.

The year 1921 saw the most business for the company, and at that time there were ninety-seven employees. Arthur Hinners was a highly respected and well-liked person, who got along well with anyone he ever knew or met. One of the greatest assets he brought to the company was the infectious sincerity with which he dealt with prospective customers. The employees of the company were devoted to him, and the company was a contented team. Arthur was also an incurable optimist; and, this characteristic, together with his lack of formal business training, seems to have contributed to the unfortunate combination of over-expansion and under-pricing which eventually proved disastrous for the company.

The depression hit the Hinners Company very hard, and business declined rapidly in the thirties. Competition was much more vigorous from companies which had large sales forces and much money. Conditions grew progressively worse until 1936 when the last Hinners pipe organ, numbered 3097, was sold to Mr. Mathew C. Patton for his home. The Wurlitzer company indicated some interest in buying the company, but they could not come to terms over price. Arthur then became a sales representative for the Wicks Organ Company and spent nearly the rest of his life in that capacity.

Shortly before the end of Hinners pipe organ construction, Louis C. Moschel, a close, personal friend of Arthur Hinners, bought out the reed organ department as a separate project. Mr. Moschel had become interested in Hinners reed organs after retiring from a successful career in other business, which had included the manufacture of walnut gunstocks. After the company discontinued its pipe organs, he continued to build the reed

organs under the name, "Hinners Reed Organ Company," until his death in 1940. His enterprise was not incorporated.

The Hinners corporation was legally dissolved in 1942. The factory buildings became a hardware store and an auto-body shop, and were finally destroyed by fire in 1957. Arthur Hinners died on January 19, 1955, of a heart attack; and his wife, Emma Balcke Hinners, passed away in 1961. Both were buried in Pekin, Illinois, in the family plot which also is the resting place of John L. Hinners.

As was indicated earlier, the Hinners Organ Company built over three thousand pipe organs and nearly twenty thousand reed organs. Hinners pipe organs were sent to every state in the United States and to many foreign countries, including Korea, the Philippines, Puerto Rico, South Africa, and India. John L.'s basic idea was to supply small churches with inexpensive real pipe organs of high quality, filling a need which exists more than ever in this day of the electronic substitute. The policies of his business were fine examples for any company. For example, his first catalogues stated that if his instruments did not live up to their stated qualities, the company would absorb all expense in removing them and returning them to the factory. This never had to be done.

The major importance of the Hinners Organ Company lies in the fact that it upheld the finest traditions of a noble art in this country throughout the worst era the pipe organ has ever seen. John L. Hinners was a man of the strongest principles, and often went against the trends of his day. His son followed by upholding faithfully the standards set by the founder.

Acknowledgments

The author wishes to thank the following people for their kind assistance in preparing this article: Marion Hinners Burke, Robert A. Hinners, John W. Hinners, and Linda Jane Hinners.

Notice!

At this time the following back issues of THE TRACKER are available:

- Volume I - Numbers 1 - 4
- Volume II - Numbers 1 - 4
- Volume III - Numbers 1 - 3
- Volume IV - Number 1
- Volume V - Number 4
- Volume VI - Numbers 1 - 4

The price for Volumes I and II (reproduced mimeograph) is 25c per copy; for any single issue of Volumes III, IV, V, and VI, 50c per copy. Please add 10c for each four issues ordered to cover postage. Checks should be made payable to "Organ Historical Society" and mailed with orders to

David Ashley Cotton, Treasurer
Organ Historical Society
1705 Commonwealth Avenue
Boston 35, Massachusetts

Builder Turned Organist Or Vice Versa?

by Robert B. Whiting

It has been by good fortune to acquire a dedication program and specification for a George Jardine & Son organ built in 1870 for the Reformed Church at Newton, Long Island, New York.

In addition to giving all of the usual information it also proves that E. G. Jardine was an organist of considerable ability, and further that he dedicated his own organs.

The program was set for Friday evening, September 23, 1870, commencing at "7½ o'clock, on which occasion Mess. Thos. Ayling and E. G. Jardine will preside at the organ, assisted by the following talented singers from New York: Mrs. I. B. Willets, Miss Aggie McGuire, sopranos, Miss Addie Mc Guire, Miss Bella McGuire, altos, A. R. Tully, tenor, William R. Johnson, basso, who have kindly volunteered their services. Should the weather prove stormy, the entertainment will take place on the evening of the following Tuesday."

PROGRAMME

Part First

1. Organ Solo Mr. Ayling
2. Chorus, Gloria from 12th Mass Mozart
3. Fantasia, displaying the solo stops of the organ
..... Mr. E. G. Jardine
4. Bass Solo "Rocked in the Cradle of the Deep"
..... Mr. Johnson
5. Chorus, "Hail us ye Free"
6. Overture on the organ Mr. E. G. Jardine

Part Second

1. Organ Solo Mr. Ayling
2. Chorus, "Jehovah's Praise"
3. Theme & Variations Mr. E. G. Jardine
4. Chorus "How beautiful upon the Mountains"
5. Representation of a Thunder Storm
..... Mr. E. G. Jardine

1. Intended to give an idea of the calmness and repose of nature on a Summer afternoon. The pipe of the Shepherd is heard in the distance, then echoed from hill to hill, and now near by. Rustic dance, interrupted by distant mutterings of thunder.

2. Approach of the storm. Distant thunder is heard; it grows louder as the storm grows nearer; moaning and rushing of the wind. The storm breaks with full violence.

3. The storm subsides and the Vesper Hymn is heard sung by the peasants as a thanksgiving for a safe deliverance from the tempest. Finale.

6. Chorus, "Hearken unto me"
7. Grand Finale, Home Sweet Home and
National Airs Mr. E. G. Jardine

Specification of the Organ

<i>Great Organ</i>		<i>Swell Organ</i>	
1. Open Diapason	8 ft.	1. Open Diapason	8 ft.
2. Melodia	8 ft.	2. Clariana	8 ft.
3. Stopped Diapason	8 ft.	3. Clarinet Flute	8 ft.
4. Harmonic Flute	4 ft.	4. Stopped Diapason	8 ft.
5. Principal	4 ft.	5. Violina	4 ft.
6. Twelfth	3 ft.	6. Flageolet	2 ft.
7. Fifteenth	2 ft.	7. Trumpet	8 ft.
		8. Tremulant	

Pedal Organ

1. Bourdon 16 ft. ccc to c

Couplers

1. Swell to Great Manuals
2. Great to Pedals
3. Swell to Pedals
4. Bellows

A footnote claims that "Jardine's improved reversible Couplers and Balance Swell Pedal, and anti-friction bellows action" had been incorporated into this instrument.

The Library and Archives At York

The heart of any historical society is its library and archives, for the strength of all activities is based upon accurate information. It follows then, that such a repository should be complete, well-arranged for ready reference, and that the materials admitted be accurate and legible.

For the sake of the librarian or staff, and in the long run also for the best serving of the researcher, the materials should be arranged so that as little effort as possible is necessary to place them ready for use and to keep them in good condition. Specialized libraries acquire varieties of materials in different proportions from general libraries. They must be prepared to cope with these specialized materials and be able to process them readily so no large backlog of unsorted, unindexed or unfiled materials accumulate.

Materials fall into various categories by their physical makeup and must be stored and indexed accordingly. First, of course, are books which are shelved by number and are indexed by author, title and subject. Pictures and negatives are filed in letter folders and stored in filing cabinets as are individual papers and letters. Slides require special containers made for such purposes, preventing surface scratches and dust from clinging to them.

A library for the Organ Historical Society should include such materials as books, magazines, pamphlets, pictures, slides, programs, letters and various other manuscript materials. Material received must be carefully indexed, repaired if necessary, marked or placed in folders that are properly marked, filed in the correct place and a record made of the name of the donor with an itemized list of the particular donation. The librarians task will be to arrange the materials so that the user will have the least trouble finding what he seeks. As few cross-references or special indexes as possible are desirable as much time, effort

and money is used up for little actual benefit to researchers.

At the present time the Organ Historical Society is in great need of archival materials. Books, organ magazines, pamphlets, recital programs old and new, pictures, slides, recordings and any original or photostatic copies of such things as builders' lists, letters from organ builders concerning their instruments or the conducting of their businesses, or church records of organ purchases will be gratefully received. It is recommended that all stoplists be held until an official form has been adopted for recording such information. It should be noted that the Historical Society of York County, our headquarters, has a new large, fireproof building where our collection will be given all possible care to ensure their safekeeping. The Organ Historical Society library committee is prepared to process all incoming materials and when such is accomplished, the librarian of the York County Historical Society is prepared, under the terms of our agreement with that society, to service researchers who present themselves at that library.

We hope that the near future sees us with a reference library and archives able to well serve research in American organ history, and one equal in quality to the art we cherish.

It is recommended that those members who desire to make contributions to our library should first communicate by letter with the Society's Archivist, Mr. Thomas S. Eader, 17 Merryman Street, Ellicott City, Maryland (please note his new address), for instructions.

A CHALLENGE

by Robert J. Reich

The Methodist Church in Schuylerville, N. Y., contains an organ, some portions of which were made in England in 1756 (cf. THE TRACKER Vol. V, No. 2). In the Congregational Church of South Dennis on Cape Cod is an instrument which bears the nameplate of Snetzer, 1762 (ibid). Here and there are a few other English organs of nearly comparable age, some having been in continuous use in this country since their building, others having been brought over more recently. A few old American organs made before 1800 still exist. However, the vast majority of old organs in use in this country are less than 150 years old. Our entire organ tradition is younger than that. The reason is simply that our culture was still relatively undeveloped and our population small during the time two and three centuries ago when the art of organ building reached its pinnacle in Europe.

But there existed on this continent a highly developed European culture long before it appeared in this country—in Mexico. In the latter half of the seventeenth century there were schools of music associated with the cathedrals in Mexico, and at the same time Spanish organ builders were training natives in the art. There were dozens, possibly hundreds, of organs in use in Mexico by the middle of the 18th century, some imported

from Spain, some built by Mexicans. Fortunately some of these instruments remain, although few are playable.

Virtually unknown to us are these instruments, by far the earliest organs on our continent. Much research has been done, but far more is needed. The purpose of this brief article is not to present factual material on this subject, which the writer does not have, but to urge those who have done research to make their findings available and to encourage others to undertake investigations. What little this writer accomplishes outside of his direct line of endeavor is largely the result of urging others to do things. He hopes that somewhere amongst the readers of this publication will be one or more people who will find in this subject a challenge and he will be glad to provide some leads.

In order to illustrate the significance of the Mexican organs, a stoplist is included here. In the Cathedral of Mexico (Mexico City), there was installed in 1688 a two manual organ of about 73 ranks. The builder was Jose Nasarre of Spain. This instrument was placed in the Spanish manner on one side of the choir. This arrangement required a large U-shaped structure, usually of stone, constructed well within the walls of the church and completely free-standing. The high altar would be at the bottom of the U and the choir at either side, somewhat in the manner of the well known divided chancel. The open end of the U was frequently closed with elaborate wrought iron work and gates, but the worshipper could see the high altar and the choir on either side. The organ was usually placed on top of one of the side walls of the U at a height of 10 to 20 feet above the main floor. The facade of the organ thus faced towards the choir; that is, towards the center aisle of the church, but it was customary to have another facade facing the side aisle on the opposite side of the organ from the console. Often there were horizontal reed pipes, usually Trumpets, facing in both directions, as well as vertical Trumpets inside the organ case. This arrangement sug-

Meet Me in Maine!

The Eighth Annual Convention of the Organ Historical Society will be held in the Portland, Maine, area on July 9, 10 and 11 with extra events planned for July 8 and 12.

Headquarters will be at the Woodfords Congregational Church, Portland, Maine. A most interesting program is being planned under the chairmanship of Donald C. Taylor of Falmouth, Maine. Complete details will be published in the March issue of THE TRACKER.

Members of the committee, in addition to the Chairman, are Elmer Perkins, Peter Perkins, Stewart Shuster, and Mrs. Taylor. Please reserve the above dates now on your calendar and plan to "Meet Me in Maine."

gested a pair of organs, one on each side of the choir, and many large Spanish churches had two organs. So, in the Mexico Cathedral a second organ was installed in 1696, said to have been made locally. These organs have been unused for many years, but recent information indicates that they remain largely intact and restorable. Details of the second organ, gathered by Charles B. Fisk, are as follows:

STOP LABELS:

Orgao Principal (treble)

Flautado de 26
 Flautado Nave
 Flautado Major
 Flauta Travesera
 Violon
 Corneta Magna
 Corneta en Eco
 Octava Clara
 Octava Nasarda
 Espigueta
 Docena Clara
 Docena Nasarda
 Quincena Clara
 Quincena Nasarda
 Diez y Sentena Nasarda
 Diez 6 Novena Clara
 Tolesana
 Llono
 Sobre Simbala
 Simbala
 Trompa Magna
 Rochela
 Oboe
 Clarin Claro

Orgao Principal (bass)

Flautado 26
 Flautado Nave
 Flautado Major
 Violon
 Octava Clara
 Octava Nasarda
 Espigueta
 Docena Clara
 Docena Nasarda
 Quincena Clara
 Quincena Nasarda
 Espigueta
 Diez y Setena Nasarda
 Diez y Novena
 Viente y Docena
 (?)
 Llono
 Sobre Simbala
 Simbala
 Trompa Magna
 Bajoncillo
 Chirimia
 Clarin en Quincena
 Bajoncillo
 Clarin en Quincena
 Orlo

INTERPRETATION:

16' Double Open (wood)
 8' Narrow Diapason (front)
 8' Wide Diapason (front)
 8' Traverse Flute (wood)
 8' Bourdon
 8' Grand Cornet (1, 8, 12, 15, 15, 17, 17)
 8' Echol Cornet (1, 8, 12, 15, 15, 17, 17)
 4' Narrow
 4' Wide
 4' Rohrflute
 2 2/3' Narrow
 2 2/3' Wide (2 ranks)
 2' Narrow
 2' Wide
 1 3/5' Wide (2 ranks)
 1 1/3' Narrow
 111 (10, 12, 15)
 V Plein Jeu (8, 12, 15, 17, 19)
 III Mixture (15, 17, 22)
 II Cymbal (15, 19) very narrow
 8' Trumpet
 III Reed Mixture (console chamade)
 II 16' Reed Mixture (nave chamade)
 III 8' Reed Mixture (nave chamade)
 16' Double Open (wood)
 8' Narrow Diapason (front)
 8' Wide Diapason (front)
 8' Bourdon
 4' Narrow
 4' Wide
 4' Rohrflute
 2 2/3' Narrow
 2 2/3' Wide
 2' Narrow
 2' Wide
 2' Rohrflute
 1 3/5' Wide
 1 1/3' Narrow
 1' Narrow
 1' Wide
 V Plein Jeu (22, 26, 29, 31, 33)
 III Mixture (26, 29, 33)
 II Cymbal (33, 36)
 8' Trumpet
 8' Fagotto (1/2 length) Nave chamade
 8' Krummhorn (1/2 length) Nave chamade
 2' Clarion Nave chamade
 8' Fagotto Console chamade
 2' Clarion Console chamade
 III Reed Mixture

Orgao Secundo (treble)

Violon
 Flautado Major
 Octava Nasardo
 Docena Clara
 Diez y Setena Clara
 Tolesano
 Llono
 Timbales

Orgao Secundo (bass)

Violon
 Octava Clara
 Diez y Setena Clara
 Diez y Novena Clara
 Viente y Docena
 Llono

Cadireta (treble)

Corneta Magna
 Octave Clara
 Quincena Clara
 Diez y Novena

Cadireta (bass)

Octava Clara
 Quincena Clara
 Viente y Docena Clara

Eco (27 notes, c1 - d3)

Violon
 Docena Clara
 Quincena Clara
 Diez y Novena Clara
 Chirimia
 Violines

Pedal (10 notes)

(?)
 (?)
 (?)
 (?)
 (?)

Pajaritos
 Tambores
 Campanos
 Cascabeles

(lower keyboard, pipes on floor level inside case)

8' Bourdon
 8' Diapason
 4' Wide
 2 2/3' Narrow
 1 3/5' Narrow
 III Mixture (12, 15, 19)
 III (10, 12, 15)
 Tremulant

(Lower keyboard in ruck-positive position)

Cornet
 4' Narrow
 2' Narrow
 1 1/7' Narrow

4' Narrow
 2' Narrow
 1' Narrow

(keyboard at right of other keyboards)

8' Bourdon
 2 2/3' Narrow
 2' Narrow
 1 1/3' Narrow
 Fagotto
 Reed

16' Open wood
 16' Open metal
 16' Reed
 8' Reed
 4' Reed
 Bird chirping & other sound effects

The organ is blown by four hinged bellows on tier above the Great organ, each 3 1/2 by 7 feet. There are no couplers.

Beginning in the next issue of

THE TRACKER

we shall publish, in response to a number of written requests, Kenneth F. Simmons' thesis written in 1948 entitled:

HISTORY OF THE JOHNSON FAMILY AND FIRM

This is truly one of the important contributions to the history of organ building in America.

The O. H. S. Organization

In order to clarify the status and location of officers, councilmen and committee chairman of the Organ Historical Society the President has outlined the following roster as being effective at the date of this issue of THE TRACKER:

President - Donald R. M. Paterson
Winter address: Choirmaster, Culver Military Academy, Culver, Ind.
Telephones: VI 2-3311, Ext. 305 (office)
VI 2-3410 (quarters)
Permanent address: 27 Interlaken Drive, Eastchester, N. Y.
Telephone: NE 2-1011

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Corresponding Secretary - Alan Laufman
Winter address: Thomas More School,
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Permanent Address: Bos 104 West Hill, Putney,
Vt.

Editor (THE TRACKER) - Kenneth F. Simmons
228 Poplar Ave., Wayne, Pa.

Publisher (THE TRACKER) - Albert F. Robinson
St. Cornelius Chapel, Governors Island,
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11 Phillips Ave., Pigeon Cove, Mass.
Nelson Barden
371 Beacon St., Boston 16, Mass.

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17 Merryman St., Ellicott City, Md.

Recordings Supervisor - F. Robert Roche
60 Park St., Taunton, Mass.

Director of Organ Clearing House - Alan Laufman
(addresses given above)

It would be advisable to keep the above roster on hand and to employ it when ballot time comes next spring.

NOTES, QUOTES and COMMENTS

Another item for collectors of organ memorabilia is the booklet describing the organs in the Cathedral of St. John the Divine, New York. It was written by Joseph Whiteford and G. Donald Harrison, contains several photographs, and the specifications of both the 1910 E. M. Skinner instrument and the 1954 Harrison rebuild. The price of the booklet, "A Description of the Aeolian-Skinner Organ," is fifty cents the copy, and it may be ordered from the Exhibit Hall, Cathedral of St. John the Divine, Cathedral Heights, New York 25, N. Y.

* * *

Bradford F. Millard of Bloomington, Indiana, reports that a three manual, 45 rank Kohnken & Grimm of 1866, with reversed console, is extant and in good condition in Cincinnati, Ohio. His information comes by way of Roger Heather.

* * *

Mr. F. R. Webber, P. O. Box 573, Mount Vernon, New York, is looking for a stop list of the Eugene C. Clark residence organ built by G. A. Audsley for the Clark residence in Yonkers. Anyone having it is requested to forward a copy to him at the above address.

* * *

Fritz Noack restored the Holbrook organ in Orrington Methodist Church, Orrington Corner, Maine, this past summer. Catherine Rust played the rededicatorial recital on September 30, and another program was presented by Herbert Hobbs on November 20.

* * *

Eiji Hashimoto played a recital on the restored Johnson & Son Opus 788 (1893) in First Universalist Church, Meriden, Conn., on November 18. The organ has three manuals and 35 ranks. The program included works by Marchand, Le Begue, Clerambault, Pachelbel, Walter and Bach.

* * *

George Faxon, organist at Trinity Church, Boston, Mass., played a recital last May 2nd on the newly renovated Hutchings organ in the Independent Christian Church, Gloucester, Mass. The renovation is by C. B. Fisk Co. of Gloucester, including a new console with electro-pneumatic stop action and 32 note pedal. Some changes were made in the Swell division, and the Great mixture was increased from three to four ranks.

* * *

Barbara J. Owen has given the following recitals: April 2nd on the 1855 Johnson in North Presbyterian Church, Syracuse, N. Y., on May 21 on the Johnson which was rebuilt by Schlicker in the chapel of Covenant Presbyterian Church in Charlotte, N. C., on July 15 on Johnson's Opus 215 (1867) in Chesterfield Congregational Church, and on August 26 at Levanon Unitarian-Universalist Church on the Steere & Turner organ of 1887 to celebrate its 75th Anniversary.

* * *

At our headquarters in the Historical Society of York, Pa., Theodore Herzel played a recital on the

Tannenberg organ on October 20. This was a feature of the York, Pa., Chapter, AGO.

* * *

Reminder is offered that a very limited number of official OHS recordings are still available. The 1961 and 1962 Convention Records sell for \$4.95 each and orders (accompanied by payment) should be sent to the treasurer, David Ashley Cotton, 1705 Commonwealth Ave., Boston 35, Mass.

On the Record

A Review by Kenneth F. Simmons

We have received Volume I of "The Keyboard Works of Rameau" in Monaural (CRS 601) and Stereo (CRS 1601) played by Albert Fuller on the harpsichord built by William Dowd of Boston. Volumes II and III will be released in the near future.

Although this is obviously not an organ recording, we feel that many of our members would like to know of this work since it is definitely historical and closely related to our field.

We found both the playing and the tonal reproduction to be excellent. A special effort has been made to reproduce Rameau's music with an authentic 18th Century French sound. Thus we recommend it highly.

See your record dealer or contact Cambridge Records, Inc., Wellesley 81, Mass.

Organ Clearing House

The current list of tracker organs for sale is as follows:

1. (unknown) 19-5 c1830 near St. Albans, Vt.
2. George Jardine 1-4 c1845 near Farmington, Me.
3. Thomas Robjohn 2-11 1859 in Bedford, N. Y.
4. George Andrews 1-8 c1880 near Utica, N. Y.
5. Johnson Organ Co. No. 361 2-19 1872 in Syracuse, New York
6. (unknown) 3-26 c1875 in Troy, New York
7. Hook & Hastings No. 1386 2-19 1888 in Danville, Illinois
8. J. G. Marklove No. 148 2-11 1889 near New London, Connecticut
9. Jackson P. O. Co. 2-16 c1890 in Hudson, N. Y.
10. J. H. & C. S. Odell 1-7 c1895 in West New York, New Jersey
11. J. H. & C. S. Odell 2-14 c1895 in Nebraska
12. C. E. Morey No. 178 2-8 1899 in Smethport, Pa.
13. George Jardine & Son 2-12 1899 in Katonah, New York
14. Hinners & Albertson 2-11 1901 near Rochester, New York
15. Hinners Organ Co. (size unknown) c1902 in Iowa
16. Barckhoff 1-5 c1903 rebuilt by Kilgen 1930 in Chicago, Illinois

For detailed information on these and other instruments for sale please write to:

Alan Laufman
Box 104, West Hill
Putney, Vermont

HOOK & HASTINGS OPUS 360

The Hook and Hastings organ in the United Church, Ballardvale, Massachusetts, (near Andover) has been recently restored by Fritz Noack. The exact year of the original installation is not known, but it probably was after 1910. The instrument, which is designated as Opus 360, has two manuals and pedal and is entirely enclosed.

Mr. Noack repaired the action, made it quieter, and reduced the wind pressure from 3½" to 2 5/8". With the exception of the substitution of a single rank, the original specification has been retained. It is as follows:

GREAT	SWELL
Open Diapason 8' (speech somewhat quickened)	Gedackt 8' unchanged except for regulation)
Dolce 8' (now a little louder, unusually successful for this scale)	Flute Harmonique 4' (cut up considerably, speech improved by removal of some of the nicking)
Octave 4' (was stringy and soft - now equals volume of Open Diapason)	Principal 2' (made from pipes of old 4' Viola - new register extended down to CC - now broad enough to produce power and brilliance to whole organ - the 8' and 2' combination particularly delightful)
PEDAL	
Subbass 16'	
COUPLERS - Sw to Gt 8', Sw. to Ped 8', Gt to Ped 8'	

Many restorers might have tried to make such an old organ sound like an instrument of a different period. Noack fortunately has respect for good work of earlier builders and the gentle American tonal personality of this organ has been retained.

"A Small, Low-Cost Pipe Organ"

A brochure published by Hinners & Albertsen, Pekin, Illinois, about 1890 claims that the great need of the large majority of churches is a small, low-cost pipe organ. The specification described a 1-manual and pedal instrument with four divided ranks for the manual and a Bourdon of 15 pipes in the pedal, and continues:

"For only \$485.00 we deliver this organ, securely packed in boxes and crates, on board cars or steamboat in Pekin. Added to this is merely the nominal expense of freight on the organ and the fare for the round trip for one of our men to go and set up, regulate and tune the organ. We make no charge for the time required to do the work--only the traveling expense. We can not, in any case, nor under any consideration, deviate from this rule, because the price named is the very lowest for which we can build this organ....."

The brochure is printed in English and German, and bears a vivid picture of the conventional design.

Tracker Organs In Hallowell, Maine

by Alan Laufman

Five churches in town, and a tracker organ in every church! That is the record claimed by Hallowell, Maine, and there is perhaps no other town in the country which can match or better the claim. There are certainly towns with more tracker organs, and other towns with a tracker in every church, but to have that distinction with as many as five churches in the town is unusual and probably unparalleled today, common though it was half a century ago.¹

Trackers got an early start in Hallowell, for in 1823 the Old South Church, Congregational, installed an English chamber of one manual and five ranks in the large frame 1796 meeting house. At that time, a Dr. Benjamin Vaughn commented:

"We have the pleasure to congratulate the inhabitants of Hallowell on having an organ placed in the meeting house of the Rev. Dr. Gillett, which possesses considerable merit and some celebrity. It was made in England in the manufactory of one of the first artists of his time, of the name of England.² The order was given them by a trader in musical instruments, with directions to spare no expense in essentials as it was for a particular purpose. It has five stops, viz: a stop diapason, a principal, a dulciana, a hautbois and a flute, with a swell of which the panels are of glass. It has two shifting movements; its tone is both sweet and powerful and its qualities equal throughout, except that the hautbois or reed stop is rather large so as to give it more spirit. Its front is Gothic with gilt front pipes (which, however, are merely ornamental), these pipes being thrown into five compartments. This organ has been built about six years,³ its cost to the present purchasers being \$750.00. Its original cost was about \$900.00, but it had been paid for at a wholesale price, in cash, and without commission, and it had the advantage of being inspected, during the building, by a judge of instruments. It is considered a cheap and very fortunate purchase. It has been the good luck also of the present proprietors of this instrument to have it put up and tuned by Mr. Henry Corrie,⁴ an English artist, who was sent from London to put

up the new organ in the Old South meeting house in Boston, a noted instrument which costs, in its place, about \$8,000.00.⁵ He was employed in putting up the new organs used at the coronation of George IV in Westminster, and the tuner of the organ used in the famous concerts in Hanover Square, London. The larger of the two organs used at the coronation was put together for the moment out of various organs which the builder had on hand, the double bass pipes afterwards making part of the organ of the Old South in Boston. The grandchildren of Benjamin Hallowell, (from which this town derived its name) laid the first foundation for the purchase of this particular organ by subscribing \$460.00 towards a fund for this particularly object. The amount of \$310.00 was given by one of Mr. Hallowell's granddaughters, a very respectable lady residing in England.

"We must now remark on the size of this organ. It was originally intended for a large private apartment, but it has power enough for a meeting house of moderate size. Had it been larger it would have overcome the voices of a common band of gallery singers, but it will now properly guide the different parts of the band and support them, which is the real province of the organ. An excess of power in an organ drives away the singers by making them useless, as may be seen in general in the empty galleries which present themselves where large organs occur among singers whose services are not paid for. It is therefore a great mistake to seek for large organs in small buildings as regards both taste and devotion, and it also prevents organs being common, as it increases their expense beyond the means possessed by most of our parishes."

The instrument served well "with the aid of some more modern additions . . . until the burning of the old church, when it was cremated and its ashes scattered to the four winds," according to Annie F. Page's *Historical Sketch of the Old South Church of Hallowell, Maine*, printed in 1900 and in which Dr. Vaughn's remark's are quoted. Just what the "more modern additions" were is not specified, but it is possible that a pedal-board was fitted to the organ. Further research may establish more detail.

In her 1909 volume *Old Hallowell on the Kennebec*, Emma H. Hason notes that the "fine old organ with its Gothic front, its gilded pipes, and sweet-toned, harmonious keys, held a revered place in the sanctuary until, in the lamentable fire of 1878, it mingled its dust and ashes with those of the Old South meeting house." Within a few years, a large granite church with a tall clock tower was built, and in 1885 Hook & Hastings installed their Opus No. 1277 in the building, the same organ which is in use today.

Housed in a fine cherry case of three flats of decorated Diapason pipes arranged 5/7/5 with two

¹ Around the turn of the century many towns could make grander claims than Hallowell. Until recent years St. Albans, Vermont, the subject of a future article, could boast seven tracker organs in seven churches.

² George Pike England of London.

³ England died in 1816, so the organ must have been at least seven years old when old South purchased it, and at that it was probably one of the last instruments he ever made.

⁴ See E. M. McCracken's excellent article "The Elusive Corries", THE TRACKER, Volume III Number 2, January 1959.

⁵ That instrument, referred to in Mr. McCracken's article, was subsequently rebuilt by E. & G. G. Hook of Boston in 1859 as a "3-45", their Opus 246. It was moved to the Roman Catholic Church in Milford, Massachusetts in the 1870's but was destroyed a few years ago.

wood pipes on each side, the instrument stands free in a large recess at the front of the auditorium. The thick beveled nameplate is over the swell keys and reads.

Hook & Hastings,
BOSTON

Both manuals overhang and have celluloid fronts; there are four key depth adjusting knobs, typical of H & H consoles of the period; and the flat knobs are on round shanks and lettered in script. The instrument is not outstanding tonally but it is good and has possibilities. Mechanically it is an example of the uniformly excellent work of the builders. It has the following specifications:

GREAT:		SWELL: (enclosed)	
Open Diapason (case)	8' 58	Viola	8' TC
Dulciana	8' 58	Acoline	8' 58
Melodia	8' TC	St'd Diapason	8' TC
St'd Diapason Bass	8' 12	Unison Bass	8' 12
Octave	4' 58	Violina	4' 58
		Flute	4' 58
		Oboe	8' TC
PEDAL:		Tremolo	
Sub Bass	16' 27		
Swell to Great Unison		Bellows Signal	
Swell to Great at 8 va.			
Great to Pedal		no pistons	
Swell to Pedal		Balanced swell pedal.	

In the Cox Memorial Methodist Church there is a one manual instrument built about 1870. There appears never to have been a nameplate, but the organ resembles several organs known to have been made by William Stevens of Boston, and it is perhaps his work. Located in a small recess at the front of the frame building, it has a handsome three-sectional walnut case with an arched central flat and paneled sides. The gilded speaking display pipes are arranged 5/11/5. The stoplist follows:

MANUAL: (enclosed)	
Open Diapason	8' 56
Dulciana Treble	8' 2G
Dulciana Bass	8' 19
Keraulophon	8' 56
Clarabella	8' TG
Stop Diapason Bass	8' 19
Principal	4' 56
Flute	4' 56
Fifteenth	2' 56
PEDAL: 18 keys	
Pedal Bass (stopped wood)	16' 13
Pedal Check	
Coupler	

The projecting console, with a small shelf above the keys, has square-shanked knobs lettered in script. The keys do not overhang and have wood fronts. A metal swell pedal replaces the original hitch-down pedal. The pedal keys are narrow and the top five operate pull-downs only when the Coupler is on.

The organ is rather softly voiced and in a better acoustical setting it would undoubtedly sound brighter and more appealing than it does. It is mechanically sound and in good condition although the action is somewhat stiff.

The largest organ in Hallowell is in the First

Baptist Church and was built about 1880 by Samuel S. Hamill of East Cambridge, Massachusetts. It is at the front of the frame building; the case has paneled sides and three flats of elegantly decorated Diapason pipes with flowers painted above the mouths. The projecting console has small oblique knobs lettered in script, and the swell keys overhang. The disposition of the organ is:

GREAT:		SWELL: (enclosed)	
Open Diapason	8' 61	Viola Diapason	8' TC
Dulciana	8' 61	Dolcissimo	8' TC
Melodia (common bass)	8' 61	Stop'd Diapason	8' TC
Principal	4' 61	Stop'd Diapason Bass	8' 12
Flute	4' 61	Violina	4' 61
Mixture	11 122	Flute Harmonic	4' 61
Trumpet	8' TC	Oboe	8' TC
		Tremolo	
PEDAL:		Octave Coupler (Gt. to Gt. 4')	
Sub Bass (open wood)	16' 27	Swell to Great	
		Great to Pedal	
		Swell to Pedal	
Mixture: 19-22 to MC		Pedal Check (label missing)	
12-15 to top		Bellows Signal	
		Balanced swell pedal	

The chorus is exceedingly bright and strong, especially with the Mixture, which adds a great deal. With the powerful Trumpet, full Great is most exciting. The organ is obviously one of Hamill's "Giant Pipe Organs" which he advertised in 1878 as "A Special Class of Pipe Organs possessing Great Power of Tone, at very low price."⁶ The nameplate, which reads

S. S. Hamill
E. Cambridge, Mass.

is a large piece of black-enameled wood with white lettering and is typical of Hamill's "Giant Organs." The instrument is in very good condition.

The organ in St. Matthew's Episcopal Church was built probably around 1900 by Emory W. Lane of Waltham, Massachusetts and is the smallest pipe organ in Hallowell. It is, moreover, one of the smallest organs ever made by E. W. Lane.⁷ It stands at the left of the chancel of the small frame church and the console and a span of metal pipes face into the chancel. The projecting console has oblique knobs lettered in plain Roman, both Manuals overhang, and the ivory nameplate reads

E. W. Lane
Waltham, Mass.

The stoplist is as follows:

GREAT:		SWELL: (enclosed)	
Open Diapason	8' 61	Salicional	8' 61
Dulciana (top 49 encl.)	8' 61	Acoline (common bass)	8' 61
		Flute	4' 61
PEDAL:		Swell to Great	
Bourdon	16' 30	Great to Pedal	
		Swell to Pedal	
2 blank holes		Balanced swell pedal	
no pistons or Tremolo			

⁶ *Boston Directory 1878*, p. 1382

⁷ The only known smaller one, once a residence organ, is in the chapel of Grace Episcopal Church in New Bedford, Massachusetts, and has one rank each in the Great and Pedal and two in the Swell.

THE TRACKER

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Kenneth F. SimmonsEditor
 228 Poplar Ave. - Wayne, Pa.
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Despite the size and stoplist the organ is rather good; the Swell 4' Flute is very bright. The mechanism and pipework are in good condition.

Jesse Woodberry & Co.
 Boston

GREAT:		SWELL: (enclosed)	
Open (case)	8' 61	Salicional	8' 61
Dulciana	8' 61	Vox Celeste	8' TC
Octave	4' 61	Stopped Diapason	8' 61
		Flute	4' 61
PEDAL:			
Bourdon	16' 30	Bellows Signal	
Sw. to Great		No Tremolo	
Gt. to Pedal			
Sw. to Pedal		Balanced swell pedal	

This, the youngest of the five organs, was built about 1905 and stands in the rear gallery recess of Sacred Heart Roman Catholic Church, a small frame building. The console has round-shanked upturned (but not oblique) knobs lettered in simple Roman; the manuals overhang, and the ivory nameplate, which reads as above, is over the Swell manual. The oak case supports a pipe fence of gilded Diapasons arranged 3/23/3. The organ is in good condition.

Even though none of the five Hallowell tracker organs is large and imposing, and only one is really outstanding, each is good in its own way and should serve well for many years to come.

Note: The writer is indebted to E. A. Boadway, Jr., for furnishing the detailed descriptions of the organs discussed in the foregoing article.

The Johnson List

Ed. Note: We have received requests for builders' lists from many members. In response to this appeal we publish the first part of the Johnson List, and when it is concluded other lists will appear in these pages. The following was first published by the firm in the mid-1890s. It contains some errors, but there is said to have been a more accurate listing published by Eugene Thayer which gives more data. Does anyone have a copy of this?

- 1844 —
- No. 1. Parlor organ - 1m
- 1845 —
- No. 2 Parlor organ - 1m
- No. 3 Parlor organ - 1m
- 1846 —
- No. 4 Parlor organ - 1m
- 1847 —
- No. 5 Parlor organ - 1m
- No. 6 Parlor organ - 1m
- No. 7 Parlor organ - 1m
- 1848 —
- No. 8 Parlor organ - 1m
- No. 9 Grace Church (P. E.) Chicopee, Mass. - 1m
- No. 10 Parlor organ - 1m
- No. 11 M.E. Church, Charlemont, Mass., 1m
- 1849 —
- No. 12 M. E. Church, East Boston, Mass., - 1m
- No. 13 Congregational Church, Westfield, Mass., - 2m
- 1850 —
- No. 14 Parlor organ - 1m
- No. 15 Baptist Church, Russell, Mass., - 1m
- 1851 —
- No. 16 Congregational Church, Haydenville, Mass., - 2m
- No. 17 Congregational Church, Suffield, Conn., - 2m
- No. 18 Baptist Church, Three-Rivers, Mass., - 1m
- No. 19 Episcopal Church, New Hartford, Conn., - 2m
- No. 20 M. E. Church, Malden, Mass., - 2m
- 1852 —
- No. 21 Congregational Church, Windsor Locks, Conn., - 2m
- No. 22 Congregational Church, Lee, Mass., - 2m
- No. 23 H. E. Church, Wilbraham, Mass., - 1m
- No. 24 St. Paul's M. E. Church, Fall River, Mass., - 2m
- No. 25 Payson (Congregational) Church, East-hampton, Mass., - 2m
- 1853 —
- No. 26 Universalist Church, Chicopee, Mass., - 1m
- No. 27 Unitarian Church, Petersham, Mass., - 2m
- No. 28 Second Baptist Church, Troy, New York, - 2m
- No. 29 Baptist Church, Westfield, Mass., - 1m
- No. 30 First Baptist Church, Springfield, Mass., - 2m
- No. 31 Park Street M. E. Church, Chelsea, Mass., - 1m
- No. 32 Boston Street M. E. Church, Lynn, Mass., - 2m
- No. 33 Olivet (Congregational) Church, Springfield, Mass., - 1m
- 1854 —
- No. 34 First Baptist Church, Troy, New York, - 2m