

E. & G.G. HOOK & HASTINGS

Boston

Opus 821

1876

"Original Specifications"

GREAT

16	Open Diapason	61
8	Open Diapason	61
8	Melodia	61
8	Salicional	61
8	Dulciana	61
4	Octave	61
4	Flute d'Amour	61
2-2/3	Twelfth	61
2	Fifteenth	61
III	Mixture	61
8	Trumpet	61

COUPLERS (Drawknob)

Swell to Pedale Coupler
Great to Pedale Coupler
Swell to Great Coupler

FOOT TRUNDLES (Order l-r unknown)

Great Piano -	
Gr. to Ped.	(rev)
Great Forte -	

SWELL (Expressive)

16	Bourdon Treble	(tc)	49
16	Bourdon Bass		12
8	Open Diapason		61
8	Viola		61
8	Stopped Diapason		61
8	Quintadena		61
4	Flauto Traverso		61
4	Violina		61
2	Flautino		61
III	Dolce Cornet	[12-15-17]	183
8	Cornopean		61
8	Oboe	(tc)	49
8	Bassoon		12
	Tremulo		

PEDAL MOVEMENTS

Swell Expression	(bal.)
------------------	--------

ACTION: Mechanical Key & Stop

VOICES: 25

PEDAL

16	Open Diapason	[wood]	27
16	Bourdon		27
8	Violoncello		27

STOPS: 27

RANKS: 29

Bellows Signal

PIPES: 1,667

NOTES

The organ is free-standing and encased at the front of the room with a 5-section façade containing 29 pipes arranged: 7-3-9-3-7. There are also 9 stopped wood pipes visible at the center immediately behind the façade. The side saddle keydesk was attached to the left side of the case.

A description of the organ in the Lewiston Evening Journal of March 22, 1876 provided confirmation of the preceding stoplist as well as details concerning size and construction:

The organ was built expressly for the place it occupies by the celebrated organ builders E. & G.G. Hook & Hastings of Boston. Its dimensions are: width 16½ ft., depth 10½ ft., height 22 ft. The front present a novel and beautiful appearance. The base to the height of 7½ ft. is comprised of black walnut tastefully paneled. Above this rises on each side a group of large metal pipes handsomely decorated in drab, brown, light blue and gold.

The centre shows a background of several rows of pipes in soft drab and brown with ornamental bases and tops, and in front of these a group of beautiful silver pipes with mouths and tops of black and gold.

Bands of carved walnut crossing the front, serve to enrich the whole and form a pleasing contrast.

The sides of the organ, above the panel work, are composed of large pipes with bases of pale blue and ornamented above with fresco in brown, blue, and white.

The keyboards are on the left side --- extending into the choir gallery.

Great care has been exercised in the selection of stops, and, in tone qualities, variety of effect and power this organ will rank with the finest in the state. It contains the latest improvements --- both in mechanism and tone. There is a pleasing variety of solo stops, and the reeds are remarkably smooth and satisfactory.

In the Great, the 4' Flute d'Amour is a wooden chimney flute, and the 16' Open Diapason has some stopped wood basses. The Salicional is of tin.

In the Swell, the 8' Open Diapason also has some stopped basses. The 8' Quintadena is of common metal with wooden stoppers. The 8' Viola is actually marked, "Dul". The 4' Flauto Traverso is open wood. It turns harmonic at middle c and has a few open metal trebles. The swellbox has double shutters.

The organ was electrified by Rostron Kershaw of Reading and Lowell, Massachusetts in 1954. Pneumatic pull-downs with an electric primary action operate the original chests. All of the original pipework was retained, and a few additions were made. Pipes were added to extend the Pedal compass to 32 notes. The console was moved to the left (South) transept gallery in 1964, where it is still located at the time of this documenting (March, 1988).

The exact nomenclature of stop and controls is not verifiable since the original keydesk is gone. Stop names are taken from newspaper articles, the present console, the extant original chests and pipes, and other extant and documented example of the builder's work from this period.

Sources: Hook opus list; Lewiston Evening Journal, March 22, 1876; JRS; Extant, electrified organ

First Universalist Unitarian Church
Pleasant Street at Elm
Auburn, Maine