



**SAINT PAUL'S CATHEDRAL
MELBOURNE
VICTORIA**

THE LEWIS ORGAN OF 1890

**RESTORED BY
HARRISON & HARRISON
1990**

Eight foot pistons to the Pedal Organ
Six pistons to the Choir Organ
Eight pistons to the Great Organ
Eight pistons to the Swell Organ
(duplicated by foot pistons)
Six pistons to the Solo Organ
Eight general pistons and general cancel
The pistons are instantly adjustable, with
eight general and eight divisional memories
Reversible pistons: I-VI, VIII-X, XIV, XX; 9
Reversible foot pistons: II, III, IX, X; I, 8

Balanced mechanical expression pedals to the
Swell and Solo Organs.

The actions are electro-pneumatic, with solid-state
couplers and pistons

The manual compass is 61 notes; the pedal 30 notes

The pitch is $c = 535$ cycles at 60°F



(Photographs by Brian Hatfield)

The organ was built in 1890 by T. C. Lewis & Company of Brixton, London. It was presented to the new Cathedral by Thomas Dyer Edwardes, and was opened at the consecration service on 22 January, 1891. The casework of Tasmanian blackwood was constructed locally; the front pipes were intended to be stencilled, but this work was not carried out at the time.

In 1929 the action, originally pneumatic, was converted to electro-pneumatic by Hill Norman & Beard; they also provided a new console and installed the Duplex blower which is still in use.

The comprehensive restoration by Harrison & Harrison was finished in December 1990. The Lewis structure and layout remained unaltered. The soundboards and reservoirs have been restored to their original condition; the electro-pneumatic actions have been re-designed, and the console mechanism is new. All the Lewis pipework has been carefully restored, the wind pressures corrected and the original pitch and voicing re-instated; three new stops (*Numbers 8, 52 and 53) have been added in matching style.

The organ stands on a gallery in the South transept, with the console detached at floor level behind the choir stalls. The front pipes have at last been decorated by Marc Nobel after the original nineteenth-century designs by Lyon, Wells, Cottier & Company.

Plans for the restoration were drawn up by the builders in consultation with Harry Brama, John Maidment and the Cathedral Organist, June Nixon.

PEDAL ORGAN

	FEET
1. Open Diapason	32
2. Great Bass (wood).....	16
3. Sub Bass	16
4. Violone	16
5. Quint	10 ² / ₃
6. Violoncello	8
7. Flute Bass	8
*8. Contra Posaune	32
9. Posaune.....	16

- I Choir to Pedal*
- II Great to Pedal*
- III Swell to Pedal*
- IV Solo to Pedal*

CHOIR ORGAN

	FEET
10. Lieblich Gedact	32
11. Salicional.....	8
12. Dulciana	8
13. Lieblich Gedact	8
14. Flauto Traverso	4
15. Lieblich Flöte	4
16. Piccolo Harmonique.....	2
17. Corno di Bassetto	8

- V Swell to Choir*
- VI Solo to Choir*

GREAT ORGAN

	FEET
18. Bourdon	16
19. Open Diapason No. 1	8
20. Open Diapason No. 2	8
21. Stopped Diapason	8
22. Flûte Harmonique	8
23. Gamba	8
24. Octave	4
25. Gemshorn	4
26. Octave Quint	2 ² / ₃
27. Super Octave	2
28. Mixture	IV
29. Trumpet	16
30. Trumpet	8
31. Clarion	4

VII Reeds on Pedal

VIII Choir to Great

IX Swell to Great

X Solo to Great

SWELL ORGAN

	FEET
32. Bourdon	16
33. Geigen Principal	8
34. Rohr Flöte	8
35. Viole de Gambe	8
36. Voix Célestes (tenor c)	8
37. Vox Angelica	8
38. Octave	4
39. Rohr Flöte	4
40. Flautina	2
41. Mixture	III

XI Tremulant

42. Contra Fagotto	16
43. Horn	8
44. Oboe	8
45. Clarion	4

XII Octave

XIII Sub Octave

XIV Solo to Swell

SOLO ORGAN

Enclosed

	FEET
46. Flûte Harmonique	8
47. Flûte Harmonique	4
48. Orchestral Oboe	8
49. Clarionet	8
50. Vox Humana	8

XV Tremulant

51. Tuba Mirabilis	8
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Bombarde, unenclosed

	FEET
*52. Tuba Magna	8
*53. Trompette Harmonique ...	8

XVI Bombarde Reeds on Choir

XVII Octave

XVIII Sub Octave

XIX Unison Off

XX Great to Solo

COMBINATION COUPLERS

XXI Great and Pedal combinations coupled

XXII Pedal to Swell pistons (with separate Pedal combinations)

XXIII Generals on Swell foot pistons