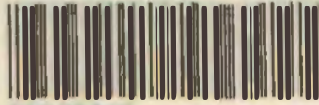


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WILLIAM TELFORD : ORGAN BUILDER

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Thesis submitted in partial requirement for  
Degree of M.A. in Performance and Interpretation.

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**PREFACE**

During the nineteenth century many organ builders flourished in Dublin. The finest organ builder of this period was probably William Telford. Many of his instruments are still in use in Irish churches. Unfortunately many are changed beyond recognition, others are slightly altered but a few are left as Telford built them.

Much of the information in the present work has been gleaned from two particularly rich sources. The E.G.Barton Collection is a scrapbook of newspaper cuttings and Telford publicity compiled by Barton. The John Holmes Archive is a collection of information regarding Irish organ building. Nomenclature of stops was not standardised in Telford's day. Names and spelling are given here as found in each particular instance.

This account of William Telford's life and work is only the starting point for a more detailed study of one of the finest craftsmen of the nineteenth century.

**ACKNOWLEDGMENTS**

Grateful thanks are due to the following people for their invaluable help in completing this thesis:

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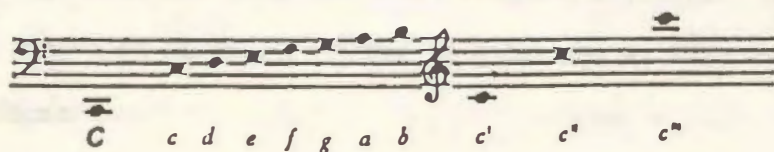
St. Ann's Church, Dawson Street.

St. Columba's College.

Derek Verso

PITCH DESCRIPTION

In the text the system of pitch identification used is as follows:



In addition the following terms commonly associated with organ building are used:

Gamut F = F

Gamut G = G

Tenor C = c

Fiddle G = g



## INTRODUCTION: ORGAN BUILDING IN IRELAND BEFORE 1830

The earliest authenticated mention of an organ in Ireland referred to an instrument in St. Thomas's Abbey, Dublin in the 1450's.<sup>1</sup> In 1471 Archbishop Tregury bequeathed his 'pair of organs' for use in the Lady Chapel of St. Patrick's Cathedral, Dublin.<sup>2</sup> A 'pair of organs' referred to only one organ, probably a very small one with one short compass keyboard. In 1476 John Lawless was active as an organ builder in Kilkenny, as also was the Dominican Friar John Roose.<sup>3</sup>

We know very little about organ building in the sixteenth century. Two names emerge: James Dempsey, who was said to have been 'organ builder to the Earl of Kildare', and Henry Nugent who was active in Dublin about 1595.<sup>4</sup>

Little organ building was done in the period 1600-60. An organ was obtained for Christchurch Cathedral, Dublin in 1625.<sup>5</sup> An organ also existed in St. Patrick's Cathedral, Dublin at this time.<sup>6</sup> The parliamentary ordinance issued by Cromwell in 1644 resulted in the total destruction of all these organs. Consequently no fragment of a pre-1660 organ remains in Ireland.

With the Restoration of the Monarchy the art of organ building flourished again in Ireland as in England. In 1662 George Harris of Dublin built an organ for Christchurch Cathedral. In the same year John Hawkshaw built one for St.Patrick's Cathedral.<sup>7</sup> In 1667 the Cambridge organ builder Lancelot Pease came to Dublin.<sup>8</sup> In this year he is reputed to have built a Chaire organ for Christchurch Cathedral.<sup>9</sup> In 1684 he built an organ for Trinity College, Dublin.<sup>10</sup> It is possible that the case of the organ now in the Examination Hall of the College is the one which Pease designed in 1684.

Towards the end of the seventeenth century the London organ builder Renuus Harris was active in Dublin. He built organs for Christchurch Cathedral (1697) St.Patrick's Cathedral (1697) and St.Mary's Abbey (date unknown).<sup>11</sup> In 1751 Christchurch acquired a new organ built by Byfield of London.<sup>12</sup> In 1739 Ferdinand Weber, a native of Saxony, settled in Dublin at Werburg Street.<sup>13</sup> Weber was the most distinguished organ builder in Ireland during the eighteenth century. He built an organ for St.Catherine's, Dublin in 1767.<sup>14</sup> When he died in 1784 he was succeeded by Robert Woffington.<sup>15</sup>

Woffington built an organ for St.Andrew's Church, Dublin which was burnt during the nineteenth century.<sup>16</sup> He died in 1819 and practically none of his work survives. Other organ builders of this period include the Hollister dynasty (Robert, Thomas, Philip and William); William Gibson; Henry Miller;



Henry Rother; Peter Gunnane; William Cornmell; William and Charles Hull and Timothy Lawless.<sup>17</sup> The English organ builder Samuel Green also did some work in Ireland building an organ for Cashel Cathedral in 1786.<sup>18</sup> His organ for Trinity College Chapel was completed by his widow Sarah in 1697, a year after his death.<sup>19</sup>

The next period of organ building, from 1830, was dominated by William Telford. Telford began work at the end of a long period of musical prosperity in Dublin. This was largely due to the efforts of the Anglo-Irish living in Dublin who succeeded in making it one of the most musically active centres in Europe. Numerous music halls were built and many musical societies were formed. Music was a thriving industry in the late eighteenth century in Dublin with ten music shops, some of them publishers, eight harpsichord and piano manufacturers, three firms of instrument makers and many firms of organ builders.<sup>20</sup> Orchestras were formed and chamber music was cultivated.

In 1800 the passing of the Act of Union resulted in Dublin losing much of its significance as a focal point of political and social life. Patronage of music by the nobility began to wane. Yet a tradition had been established and a new era of amateur music making ensued with sufficient activity to maintain nineteen publishers and music sellers, and forty-two instrument makers during the first quarter of the new century.



Notes to Introduction

1. John Holmes, *The Organ in Ireland*, unpublished pamphlet.
2. Gerard Gillen, 'Church Music in Dublin', *Four Centuries of Music in Ireland*, ed. Brian Boydell (London, 1979), 23-27.
3. Holmes, *The Organ in Ireland*.
4. W.H. Grattan Flood, 'Irish Organ Builders from the Eighth to the Close of the Eighteenth Century', *Journal of the Royal Society of Antiquaries of Ireland*, 20 (1910), 229-34.
5. Holmes, *The Organ in Ireland*.
6. *ibid.*
7. John Holmes, 'The Trinity College Organs in the Seventeenth and Eighteenth Centuries', *Hermathena*, 113, (Summer 1972), 40-48. Subsequently referred to as 'Trinity College Organs'.
8. William L. Sumner, *The Organ*, (London, 1952; 4<sup>th</sup> edn, 1973), 131.
9. Sumner, *op.cit.*, 133.
10. Holmes, 'Trinity College Organs'.
11. Sumner, *op.cit.*, 155.
12. Sumner, *op.cit.*, 171.
13. Holmes, *The Organ in Ireland*.
14. Brian Boydell, 'Ferdinand Weber', *New Grove Dictionary of Musical Instruments* (London, 1984), iii, 845.
15. Anon. 'Organ building in Dublin', *The Dublin Builder*, 2, no. 16 (1 April 1860), 233.

16. *ibid.*
17. Holmes, *The Organ in Ireland.*
18. E.J.Hopkins and E.F.Rimbault, *The Organ, its History and Construction*, (London, 1855), 561.
19. David Wickens, 'Samuel Green', *B.I.O.S. Reporter*, 10, no.1 (January 1986), 16-17.
20. Aloys Fleischmann, 'Historical Survey', *Music in Ireland: A Symposium*, ed.A.Fleischmann (Cork, 1952), 1-9.



## I: BIOGRAPHICAL SKETCH

William Telford was born in Warwickshire, England in 1809, the eldest son of William Edward Telford (1779-1861).<sup>1</sup> About 1825 the Telford family moved to Dublin and settled at 108, Bride Street. William Telford had an English leather warehouse at this address.<sup>2</sup> This part of Dublin, the mediaeval part of the city was a thriving business area with an abundance of churches, convents and religious houses. All of these would probably have had a pipe organ, as organ building and instrument making in general was an established element of Anglo-Irish life. The Telford family were living in the traditional craft area of the city. As he grew up William was surrounded by cabinet makers; metal founders and manufacturers in brass, copper, steel and iron; the ancient linen trade; clothing and textile industry; the leather industry and associated crafts from skin curing to shoe making. Thus all the raw materials needed for organ building were readily available to William Telford.

At the age of twenty-one, in 1830 William Telford set up his organ building and pianoforte 'manufactory' at the family home in Bride Street.<sup>3</sup> Early contracts included the rebuilding of the Weber organ at St. Catherine's Church, Thomas Street in 1830, and additions to the organs of Christchurch Cathedral in 1831 and Limerick Cathedral in 1833. In 1834 the Telford organ building works

moved to 45 Bride Street.<sup>4</sup> In 1838 Telford moved his factory once again, this time to 108 St. Stephen's Green, where the firm would remain for the rest of his life.<sup>5</sup>

Some time in the 1840s Telford married Susan Stokes Purcell of Tralee.<sup>6</sup> By 1840 he was firmly established as an organ builder, being in great demand by convents, churches and the Anglo-Irish gentry, many of whom had small organs in their homes. Aristide Cavallé-Coll, builder of the new organ for *La Madeleine* in Paris, invited Telford to the inauguration of this organ in 1846.<sup>7</sup> In 1847 Telford won his most important contract to date, to build an organ for St. Peter's College, Radley, in Oxford. The organ for Radley was demonstrated at the factory before it was shipped to England.<sup>8</sup> A regular feature of life in the factory was the holding of demonstration recitals on the latest Telford organs. By 1847 Telford had built over one hundred organs.<sup>9</sup> In this year he was awarded the gold medal of the Royal Dublin Society for his work.

In 1847 William Telford took his brother Henry into partnership with him.<sup>10</sup> From then until 1870 the firm traded under the name of Telford and Telford. In the early years of this partnership some organs bore the nameplate William and Henry Telford. In 1850 Telford's first son William Hodgson was born.<sup>11</sup> In 1851 Telford was adjudicator of organs at the Great Exhibition held at the Crystal Palace in London.<sup>12</sup> The first prize was awarded to the young and talented organ builder Henry Willis. In 1852 a second son Edward



Henry was born. An exhibition was held in Cork in 1852 for which Telford built a large two manual organ. The Great Dublin Exhibition was held in 1853 and for this Telford borrowed the Radley organ. When he returned it, he put in a 32' Double Open Diapason in gratitude.<sup>13</sup>

In 1857 Telford & Telford built a new organ for Christchurch Cathedral, Dublin. About this time they also built an organ in the workshop to allow students to practise and receive lessons. Advertisements appeared regularly:

*"...a new and exceedingly nice two bench instrument for the convenience of professors giving lessons, and for students practising. It is blown by an hydraulic engine. It has a great organ of five stops, a swell of three and a pedal organ of full compass, with radiating pedal board and sixteen foot pipes."*

The price of playing this instrument was one shilling per hour or eight pence per hour if the instrument was used four times per week by the same person.<sup>14</sup>

By 1860 the Telford firm was established as one of the leading organ builders of the day, having built organs in England and as far afield as New Zealand. In Ireland work included organs for nine cathedrals, collegiate halls and churches, twenty-two convents, monasteries and asylums and nearly one hundred parish churches throughout Ireland.<sup>15</sup>

In 1866 Henry Telford died and in 1870 the name of the firm changed again becoming Telford and Sons to include William Telford's two sons.<sup>16</sup> Large organs

built in this period include those for St. Eugene's Cathedral, Derry (1872); Armagh Roman Catholic Cathedral (1875); and a rebuilding of the 1817 Elliot instrument at Waterford Cathedral. In 1878 the firm carried out major improvements to the 1857 instrument of Christchurch Cathedral.<sup>17</sup> In 1879 they built an organ for the Royal Irish Academy of Music.<sup>18</sup> In 1881 Telford added a solo manual to the organ of St. Patrick's Cathedral. In 1882 the Exhibition of Irish Art and Manufactures was held at the Rotunda in Dublin. Telford borrowed the 1847 organ of St. Malachy's Church, Belfast for this occasion, adding considerably to the original instrument.<sup>19</sup>

William Telford died on 31 January, 1885 and was buried in Mount Jerome Cemetery, Harolds Cross, Dublin. His death marked the end of a golden age of organ building in Ireland, which had spanned the whole of his working life.



## Notes to Chapter I

1. This information can be found on the tombstone of the Telford family grave at Mount Jerome Cemetery, Harolds Cross, Dublin.
2. William Edward Telford first appears in the Dublin Street Directories in 1825.
3. This date is taken from contemporary Telford publicity. Telford's organ manufactory is also listed at this address in the Dublin Directories from 1830.
4. William Telford's younger son, Edward Henry informed the late E.G.Barton that the organ for St. Ann's Church, Dawson Street was the first organ that Telford built at 45, Bride Street. From Church and Telford records we know that this organ was ordered in 1834 and completed in 1835.
5. The business is listed in the Dublin Directories at this address from 1838 on.
6. We know Telford's wife's name and origins from her death notice which was printed in the Daily Express newspaper on 2 December,1903.  
Their first son was born in 1850 so one can only presume that they married some time in the 1840s.
7. Rev.R.Corbett Singleton's unpublished diaries.
8. From Telford publicity.
9. R.D.S. citation, 1847.
10. From Telford advertisements of the period.

11. From the records of St. Peter's Church, Aungier Street, Dublin. The baptisms of Telford's two sons, William Hodgson and Edward Henry are recorded as being in 1850 and 1852 respectively.
12. Barbara Owen, 'William Telford', *New Grove Dictionary of Musical Instruments*, (London, 1984), iii, 537.
13. J.H. Alden, 'The Organs of St. Peter's College, Radley, Berks.', *The Organ*, 23, no. 91, (January 1944), 97-106.
14. From Telford publicity.
15. Anon. 'Organ Building in Dublin', *Dublin Builder*, 2, no. 16 (1 April, 1860), 233.
16. From advertisements of the period.
17. *Irish Times*, 2 May 1878.
18. W. Starkie, 'The Royal Irish Academy of Music', *Music in Ireland: A Symposium*, ed. Aloys Fleischmann (Cork, 1952), 104-112. (This article mentions a new organ acquired for the Academy. We do know from Telford printed lists that the firm built an organ for the Academy so presumably this is the one.)
19. From Telford publicity.



## II: THE ORGANS OF WILLIAM TELFORD: A CHRONOLOGICAL ACCOUNT

One of the earliest projects undertaken by the young William Telford in 1830 was the rebuilding of Ferdinand Weber's eighteenth century organ in St. Catherine's Church, Thomas Street in Dublin. This is listed as his opus 3 in the Telford records. In 1831 on the reopening of Christchurch Cathedral, Telford added a 16' Open Diapason pedal stop and a German Pedal board to the 1751 Byfield organ.<sup>1</sup> In 1845 he added a new swell division of ten stops and full compass. These additions were the first German Pedals, Pedal Pipes, and Swell of full compass ever made in Ireland.<sup>2</sup>

In 1834 Telford built a large organ for St. Ann's Church, Dawson Street, Dublin. The case is all that survives of this organ. It is in the classical style which was quite unusual for Telford. Most of his cases were in the Gothic style.

The organ built for Killala Cathedral, Co. Mayo in 1838 is of particular interest as it is the oldest organ by Telford extant in Ireland.<sup>3</sup> This organ was in regular use for one hundred and thirty years exactly as Telford had built it. It had one manual with a range descending to GG, the five extra notes giving the organ a strong bass. The Pedals were pull down pedals from the bottom octave of the Manual with no GG#. As was customary in the majority of Telford organs it was enclosed in a pine Gothic case. This organ was quite

representative of early nineteenth century organ building in both England and Ireland. This can be seen specially in the distinctive and colourful sound of the Stopped Diapason richer in harmonics than in fundamentals. Only four of the stops were of full compass with the Hautboy going from fiddle G and the Open Diapason from middle C.

In the same year Telford built an organ for the Chapel of Trinity College.<sup>4</sup> He retained the four stops of Green's Choir organ adding his own Great and Swell. The Pedal of this organ was remarkably complete, though of short compass (one and a half octaves). The Great and Swell of Green's organ were sold to Durrow Church, Co.Laois. Telford added a Choir organ to this instrument retaining the essential eighteenth century characteristics of the organ. In 1839 Telford built an organ for the Choral Society of Trinity College. This had two manuals and pedals and stood in the Examination Hall of the University.<sup>5</sup>

In 1843 Telford built an organ for St. Columba's College. This organ was a gift from the Rev.R.Corbett Singleton, first Warden of St. Columba's. The original location of the school was at Stackallen, Co.Meath and when the it was moved to Hollypark, Rathfarnham, the organ was also transferred. It is not certain if the Reeds prepared for in 1842 were added in 1849 or before the organ left Stackallen.<sup>6</sup>



It was Telford's friendship with Corbett Singleton that resulted in his winning the contract for a new organ at St. Peter's College, Radley. Corbett Singleton had been appointed first Warden of this new College which was opened on 9 June 1847. A week after the opening he ordered '*a magnificent organ from our friend Mr. Telford of Dublin at the cost of £1,000.*'

In a letter to Corbett Singleton Telford describes his recent visit to Cavallé-Coll in Paris, where the Reeds of *La Madelaine* are especially commented on for their power and a hope felt that those for St. Peter's College might come from Paris also. In March 1848 Telford reports on progress: '*The Great is most grand and the Mixtures brilliant and sparkling, being well felt with the Reeds. The power is immense and the tone extraordinarily rich.*'

Later in the month there was a report that the Dulciana in the Choir was the most beautiful that Telford had ever heard.<sup>9</sup> The organ was demonstrated at the factory before it was sent off to Radley.<sup>10</sup> After the demonstration the Viola di Gamba was mentioned as a novelty. Orchestral sounding stops were becoming fashionable with interest in the true organ choruses of Flutes and Principals dwindling. Telford was 'utterly amazed' at the 'stupendous power' of the organ.<sup>11</sup> He felt that it required a larger building to do the instrument justice and a cloth was placed inside the Great and Choir fronts to deaden the sound somewhat. The Mixtures were considered to be too harsh, even for the Great Reeds which were very powerful, so they were revoiced to produce a softer

sound. The chapel was opened on 1 May 1848 housing the largest organ Telford would ever build.

In 1847 Telford was awarded the gold medal of the Royal Dublin Society for his work. The citation on the occasion of the award shows the high esteem in which Telford was held. The medal was awarded: *'...for his successful introduction of organ building into this country [presumably they meant on such a large scale, since organ building had long been established as a native craft] which now under his auspices has reached such a high degree of perfection. Not only has he succeeded in supplying the Irish trade with superior instruments but is now executing several organs for England and among others a very large one for Oxford....The arrangement, workmanship and materials throughout the instrument are of a very superior and durable character. The action is light and even in its working, and the whole instrument may confidently be said to bear competition with others of a like extent in any country.'*

In 1857 Telford built a new organ for Christchurch Cathedral. It was divided in two parts, the Choir and Pedal organ being on the Nave side and the Great and Swell on the Chancel side. A contemporary report describes this arrangement as being: *'to the great injury of the balance of tone and effect of the instrument, which was however a very fine one.'*<sup>2</sup> This instrument also incorporated pneumatic levers to Great and Swell and to the coupling movements. This was a device invented by the Englishman, Barker in 1834 and used



extensively by Aristide Cavallé-Coll from 1839 on when Barker took out a French patent for it. It lightened the touch of a mechanical action organ considerably, especially when the manuals were coupled. This device was also used by Telford in the 1862 organ for St.Saviour's Church, Dominic Street and for the 1875 instrument in Armagh Cathedral.

In 1864 Telford exported an organ to St.Paul's Church, Dunedin in New Zealand, which later became St.Paul's Cathedral.<sup>13</sup> This was one of two organs sent to New Zealand by Telford. This organ was moved to the Wesley Church, Hillside Road, South Dunedin in 1921. The specification of this organ is remarkably similar to that of the organ in Fermoy Roman Catholic Church built in 1871.

In the 1870s the firm continued to flourish under its new name of Telford & Sons. In 1872 a new organ was built for St.Eugene's Cathedral, Derry winning Telford tremendous acclaim. The following extracts from the Derry Journal give an idea of the continuing renown of the Telford organ firm.

*'Their firm is well known throughout Ireland as being the manufacturers of similar instruments for various cathedrals and churches throughout the country. They may with safety refer to their noble work in this city as a guarantee of their carrying out future contracts in an equally creditable manner.'*<sup>14</sup>

The description of the instrument depicts the case, internal design, and sound.

*'The case is handsomely inlaid and its front pipes are richly decorated in gold and various other colours. The internal arrangements are most complete possessing all the latest improvements making it the most perfect of its kind....It is a most powerful work, possessing a tone capable of rising from the sweetest and softest melody to a deafening swell chord. The distinct individual tone given by the different stops is most striking,... the swell of the organ in the building is very powerful.'*<sup>15</sup>

On 10 November 1874 the new organ for Armagh Cathedral was demonstrated at the factory.<sup>16</sup> This was a large organ with three manuals and pedals. This organ had an 8' Flute Harmonic which was very unusual and not to be found on any other organ in Ireland. Another unusual feature of this organ was that the drawstops were at an angle of forty-five degrees. The console was placed in front on a raised platform to enable the organist to see the altar and the choir.

#### REBUILDS AND ENLARGEMENTS

The organ in Waterford Cathedral, originally built by Elliot of London in 1817,<sup>17</sup> was rebuilt by the Telford firm in the 1870s. The Elliot organ had Great and Choir, a small Swell of limited compass and Pedal with a 14' Open Diapason. Presumably the pedal compass did not descend to C, therefore a



sixteen foot pipe was not required. Telford added a complete Swell. The Trebles of the old Diapasons and Octaves were introduced and also a new Flute Harmonic and Trumpet in the Great. A new Viol di Gamba was added to the Choir and a 16' Bourdon in the Pedal with new keys, Pedals and action.

The organ of St. Columba's College, was added to in the latter part of Telford's life.<sup>16</sup> In the early 1870's Warden Rice added a 4' Flute to the Great. The Clarinet on the same manual was probably added in 1880 when the organ was renovated and moved to the stone chapel. This stop occupied the place of the Mixture on the Great soundboard. The Mixture was removed to the Swell while the Twelfth, Octave Fifteenth and Stopped Diapason were discarded altogether. The small Open Diapason on the Great became the Dulciana and the Swell Trumpet was converted into the Cornopean. The Pedal compass was extended upwards to include the top five notes of the by then generally accepted thirty note Pedal compass. The Swell was also extended to full compass. A new Pedal Bourdon was added, as well as the top five notes of the 16' Open Diapason.

In 1878 Telford carried out major improvements to his 1857 instrument for Christchurch Cathedral. On the Great the Gamba replaced the Gemshorn and a Hohlflute replaced the Stopped Diapason. On the Swell space was made for a 16' Contra Fagotti in the lower octave. Reservoir and expression to the Vox Humana was installed as well as an 8' Voix Celestes. In the Choir a Bassoon

Bass was added to the Clarinet and in the Pedals space was made for a 32' Open Diapason and 10<sup>2/3</sup> Quint. The final addition was a Solo Manual. The stops for this included an 8' Bell Gamba: 8' French Horn: 8' Flute Harmonica; 4' Flute Octaviant; 2' Piccolo Harmonica; 8' Posaune Harmonic and Orchestral Oboe and 8' Bassoon. <sup>19</sup> All these improvements were in keeping with the latest trends. The 8' Flute Harmonic had been used in Armagh Cathedral and the other stops reflected the growing interest in orchestral sounding stops such as the French Horn, Oboe and Bassoon.

One of the last major jobs to be carried out by William Telford was to add a new Solo Manual to the organ of St. Patrick's Cathedral. <sup>20</sup> The Tuba Mirabilis, Orchestral Oboe, String Gamba and Flute Harmonic were commented on in a newspaper report as being the most effective stops. Telford also added a Vox Humana to the Swell, a 32' Subbass and a Quint to the Pedal and Solo to Great Coupler by pneumatic action. In 1882 the 1847 organ of St. Malachy's Church, Belfast was added to considerably when it was lent for the Exhibition of Irish Art and Manufactures. A 4' Flute Harmonic was added to the Great and an 8' Voix Celestes and Vox Humana to the Swell. A Solo Manual to be played from the Swell keys was also added. The stops for this manual were 8' Lieblich Gedact: 8' String Gamba: 4' Flute Harmonic: Glockenspiel: 16' Contra Fagotto and Tuba Mirabilis. There was a Swell and Solo Ventil depending on which set of stops was required. A 'Clarionet' was added to the Choir, again characteristic of contemporary trends.



All these later organs reflect Telford's continuing awareness of modern developments. To the end of his life he was constantly revising his ideas, adding to or rebuilding earlier organs whenever the opportunity arose.

1. [Faint text]
2. [Faint text]
3. [Faint text]
4. [Faint text]
5. [Faint text]
6. [Faint text]
7. [Faint text]
8. [Faint text]
9. [Faint text]
10. [Faint text]
11. [Faint text]
12. [Faint text]
13. [Faint text]
14. [Faint text]
15. [Faint text]
16. [Faint text]
17. [Faint text]
18. [Faint text]
19. [Faint text]
20. [Faint text]

## Notes to Chapter II

1. *Irish Times*, 2 May 1878.
2. *ibid.*
3. The year 1838 is engraved on a plaque at the front of the case.
4. Hopkins and Rimbault, *op.cit.*, 558.
5. Rev. John Pentland Mahaffy, Rev. John William Stubbs, Sir Robert Mac Neile Dixon, Edward Perceval Wright and George Francis Armstrong, *The Book of Trinity College* (Belfast & Dublin, 1892), 212.
6. F.W. Attwood, W.E. Caldbeck, J.L. Robinson, C.L. Smith and F. Whelan, *The Organ at the College of St. Columba, 1843 to 1913* (Dublin, 1913).
7. Alden, *op.cit.*
8. *ibid.*
9. *ibid.*
10. Telford publicity.
11. Alden, *op.cit.*
12. *Irish Times*, 2 May 1878.
13. Michael Cox, 'A Heritage in Perspective - A Study of New Zealand's Historic Pipe Organs', *B.I.O.S. Journal*, 10, (1986), 88-102.
14. *Derry Journal*, 3 February, 1873.
15. *ibid.*



16. Telford publicity.
17. Nicholas Thistlethwaite, 'Thomas Elliot', *New Grove Dictionary of Musical Instruments* (London, 1984), i, 696
18. F.W. Attwood *et al.*, *op.cit.*
19. *Irish Times*, 2 May 1878.
20. *Daily Mail*, 11 November 1881.

### III: GENERAL FEATURES

#### A. COMPASS

##### 1) Swell Organs:

By the beginning of Telford's working life the Swell had ousted the Choir as the main secondary manual. The 1817 Elliot organ for Waterford Cathedral had had a Great and Choir manual only as had been customary in the eighteenth century but nineteenth century trends favoured the Swell rather than the Choir. It would be the middle of the nineteenth century before full compass Swell organs would be generally accepted. The first Swell of full compass in Ireland was built by Telford for Christchurch Cathedral in 1845. The 1842 organ for St.Nicholas's Church, Dublin had a Swell organ from gamut G to f'''; the Swell of St.Columba's College in 1843 was from gamut F to f'''; the 1846 organ for the Freemasons's Hall had a tenor C Swell with the bottom octave acting on the Great stops; as did the 1850 organ for St.Michael's Church in Limerick. Some stops of the Swell organ for the 1852 National Exhibition organ were enclosed in a box. These stops had a tenor C compass. The Swell of the organs for the twin churches in Wexford had tenor C compass. After the 1850s full compass Swells became much more common, with Telford often extending the compass when rebuilding an earlier organ. An example of this process was the 1843 organ for St. Columba's College which was rebuilt in 1880.



## ii) Pedal Organs:

As Swell compass increased so also did the compass of Pedal boards. The organ for Killlala Cathedral of 1838 had a traditional straight English Pedal board of twelve pull down Pedals of one octave from GG to G with no GG#. The organ of Trinity College of the same year had a Pedal board of one and a half octaves from GG to c. Neither of these organs would have had a 16' stop in the Pedals but this was compensated for by the extended range below C. Despite the short compass this was a remarkably complete division of five stops. The 1842 organ for St.Nicholas's Church had a two octave Pedal board from F to f'.. The St.Columba's organ of the following year also had a two octave Pedal board, but from C to c'. The organ of St.Malachy's built in 1847 had an almost complete Pedal board of twenty-nine notes from C to e'. The 1852 organ for Westport Parish Church had a two octave Pedal board, as had the organ for Dundalk Roman Catholic Church of the same year. The two organs for Wexford in 1857 had Pedal boards of thirty notes, C to f'. This was becoming the norm as exemplified in the 1862 organ for the Rev.R.Corbett Singleton, now of York Minster. The organ of the same year for St.Saviour's Church, Dominic Street, and the 1864 organ for St.Mary's Church, Newry both had full compass Pedal boards. Shorter compass Pedal boards were still to be found however, as in the organ for Tramore parish church in 1876 which had a Pedal board of twenty-seven notes from C to d'.

## B. VOICING

### 1) Flutes and Principals:

Although William Telford can be considered a progressive organ builder in the building of instruments such as the one for Radley College, the majority of his instruments show him to be of conservative inclination. After 1840 most English organ builders used Bishop's newly invented Clarabella but Telford only rarely included this stop. Some of the organs which had this stop were the Free Church, Great Charles Street in Dublin (1840 to 1845), Dundalk Roman Catholic Church (1852), St. Mary's Roman Catholic Church, Youghal (1857), St. Vincent de Paul Church, Cork (1859), and Dromore Church, Co. Tyrone (1860s). In most cases this was only a tenor C stop. Telford more consistently used the Stopped Diapason which was characteristic of much earlier English practice. After the 1851 Great Exhibition the German organ builder Schulze introduced the Lieblich Gedact to England making it extremely popular and ousting the Stopped Diapason. Although Telford introduced this stop in many organs he used for it the traditional wooden pipes where more modern organ builders would have used metal pipes.

During the nineteenth century there was increasing interest in fancy stops exhibiting orchestral colour, while interest in the true Organ Chorus was



dwindling. Telford however never abandoned the Classical Chorus. His eight-foot Open Diapasons were never overscaled and his Principals were always of a singing character, if somewhat restrained. The Flutes were beautifully sweet with an understated tone. These features are consistent in all his extant organs, for example in St.Mary's Church Youghal, Killala Cathedral and in the twin churches in Wexford.

The French influence can be seen in the frequent use of the Harmonic Flute, which had been invented by Telford's friend, the great French organ builder, Aristide Cavallé-Coll. Telford used the rather Gallicised title of 'Flute Harmonic', using the English name with French syntax. These harmonic Flutes were more delicate sounding than the fuller rounder timbre of Cavallé-Coll's *Flute Harmonique*.

#### ii) Mixtures:

Telford seldom included the Tierce in his Mixtures unlike other mid-nineteenth century organ builders. On his larger organs there was invariably a small high pitched Mixture on the Swell, for example in St.Mary's Church, Youghal. The Mixtures on the Great were hardly ever overpowering as Telford did not like them to dominate the *tutti*.

## iii) Reeds:

The larger extant organs are notable for deriving most of the power of the Full Organ from the very fine Reeds rather than from the Flue Choruses. This may be seen in the instruments in Armagh Cathedral and in the twin churches in Wexford. The exception to this was the organ for Radley College where, according to Telford, the Mixtures were too loud for the Reeds.<sup>2</sup>

Although Telford knew and admired Cavallé-Coll and especially his Reeds, as far as we know he never used French Reeds in his own organs. It is however possible that they were used for Radley, as Telford himself had expressed a wish to that effect in a letter to Corbett Singleton.<sup>3</sup>

Most contemporary reports refer not only to the sweetness and delicacy of the Telford organs but also to their immense power. The new organ for St. Michael's Church, Dun Laoghaire, formerly Kingstown, is described in this way: *'In the items of tone and power this organ is truly a curiosity... rotund, racy and exquisite sweetness of the Swell stops of this organ, and in the item of power, the Great organ presents a volume of pealing brilliancy which few could imagine derivable from an instrument of the size.'*<sup>4</sup>

The organ of St. Eugene's Cathedral, Derry was described with similar qualities.<sup>5</sup> The Radley organ is described as being extremely powerful by Telford. The organ for St. Catherine's Church, Meath Street was described in



the *Dublin Builder* of 1 June 1860 as being 'a powerful instrument...' If one were to judge from the extant organs then one would presume the power came from the reeds and not from the mild Flute and Diapason Chorus.

#### iv) Orchestral Sounding Stops:

Although Telford was not an innovative organ builder he was well aware of modern developments. It was becoming fashionable in English organ building to introduce stops which had orchestral sounds such as the Clarinet; Voix Celestes; Tuba Mirabilis; French Horn and Orchestral Oboe. When Telford returned to an organ built earlier in his working life he generally added some of these stops which appeared more frequently after the middle of the century.

#### v) Pedal Stops:

Since it took some considerable time before full compass Pedal boards became the norm, independent Pedal parts and virtuoso Pedal playing were not common in Ireland or England during Telford's working life. This is reflected in the types of Pedal stops to be found in most nineteenth century organs. The 1838 organ of Trinity College Chapel had an unusually complete Pedal division with an 8' Unison; 4' Principal; Twelfth; Fifteenth and Trumpet. The

organ of St.Nicholas's Church (1842) had a similar Pedal stop list, but normal practice could be for a large organ to have just a few Pedal stops, often all of sixteen and eight foot pitch; for example the organs of St.Columba's College(1843); St.Malachy's, Belfast(1847); Freemasons's Hall(1846), Cork National Exhibition organ(1852); St.Mary's, Youghal(1857); Christchurch Cathedral(1857); St.Paul's Church, Dunedin(1864); St.Eugene's Cathedral(1873) and Waterford Cathedral(1870's).

The very large organs had more complete Pedal divisions, for example St.Peters's College, Radley(1848); St.Saviour's Church, Dominic Street(1862); and Armagh Roman Catholic Cathedral(1875). Even though these organs were representative of Telford's largest organs, they still did not have a Mixture in the Pedal division. Various types of sixteen foot tone were provided and sometimes a thirty-two foot stop in the larger instruments. Radley College had a Twelfth, Fifteenth and Sesquialtera IV in the Pedal, and Telford left space for a 10<sup>2/3</sup> Quint in the Pedal of the Armagh organ, but these were exceptions rather than the rule.

### C. CASES

It is unlikely that William Telford was in the forefront of case design. Many of the organ cases were designed by the architect of the church in question. The smaller organs were generally in a somewhat stereotyped 'Gothic'



design. Classical cases were designed for Donegal Square Methodist Church, Belfast (now in Drumshanbo); St. Ann's Church, Dawson Street; St. Mary's Church, Youghal and Lisburn Cathedral. The organ in St. Michael's Church, Limerick, had two classical round towers. The small organ for Etagh Church, near Roscrea was enclosed in a classical mahogany case. (This organ included at one time a barrel playing mechanism.)

Descriptions of cases in the various newspaper reports of openings of organs always mentioned that the design of the case was sympathetic to the architecture of the building. Many of the new churches springing up all over the country in the mid-nineteenth century, for example the twin churches in Wexford, were built in the Gothic Revival style. The older churches however were of a more classical architecture, for example St. Mary's Church in Youghal which was built in 1796. The organ here has three classical round towers at the front (not unlike the case of the instrument for St. Ann's Church) and blends with the surrounding architecture.

The organ which is now in Carrick-on-Shannon was originally built for the Freemasons's Hall in Dublin. Masonic emblems were carved on the front panels.

Many of the cases were very ornate such as the nine figures of angels carved at the top of the organ case in Armagh Cathedral.

The organ for Omagh Parish Church is described as being '*...enclosed in an exceedingly neat Gothic case, stained and varnished. The pipes are richly and chastely decorated in colours*'.<sup>6</sup> The case in St.Michael's Church, Dun Laoghaire had a front of '*...carved oak, highly varnished and carved over the apertures, in rich devices of the Medieval Gothic order*'. The pipes were not decorated in gilt, but enamelled with cobalt and ornamented with arabesques in gold.<sup>7</sup>

It might be reasonable to suggest that case design was not a priority with William Telford but this element would not have been regarded as an integral part of the organ building craft in nineteenth century Ireland and England in the way in which it is now.



## Notes to Chapter III

1. In the *Irish Builder* of 15 February, 1888 an article tells of several changes made to the Great organ of Christchurch Cathedral to give it more power and Diapason tone. Telford's understated Principals and Flutes represented older practices and the organ needed to be altered to conform with modern practices, according to the authorities of the Cathedral.
2. Alden, *op.cit.*
3. *ibid.*
4. E.G.Barton Collection.
5. *Derry Journal*, 3 February 1873.
6. Anon. 'New organ (by Messrs Telford and Telford) Omagh Parish Church', *Irish Builder*, 19, no. 415 (1 April 1877), 104.
7. E.G.Barton Collection.

#### IV: CRITICAL ASSESSMENT OF TELFORD'S ACHIEVEMENT

William Telford began his organ building firm in 1830 at the age of twenty-one. It is possible that he was well over seventy-five when he died.<sup>1</sup> If he were indeed older than twenty-one in 1830 it would be easier to understand how he received so many important contracts very early in his career. In 1831 for instance he was given the responsibility of maintaining the organ of St.Patrick's Cathedral. Surely if he were an unknown and inexperienced organ builder he would not have been entrusted with what was presumably a very important job. In the same year he made additions to the organ of Christchurch Cathedral.<sup>2</sup>

It is not known where William Telford learned his trade. It is most probable that he trained with one or other of the several organ builders active during the period 1819 to 1830. Robert Woffington died in 1819 or 1820 so it is unlikely that Telford trained with him. Charles Hull of 78 Bride Street, the street in which the Telfords lived, was an organ builder active between 1819 and 1837.<sup>3</sup> It is quite possible that Telford would have had some contact with Hull and may even have worked for him at some stage. Timothy Lawless was active between 1822 and 1842 and was highly regarded in his day.<sup>4</sup> Telford may have worked with him also. Telford's father's business as an



English Leather merchant probably brought William Telford into contact with organ builders as leather was a vital raw material for organ building.

One thing which is certain is that William Telford soon gained a remarkable degree of excellence as an organ builder and his extant organs attest impressively to this fact. By 1840 he had built many important organs. If his birth date of 1809 is correct then William Telford had won some of the most important contracts in Ireland by the time he was thirty-one years old. Organ building was long established as a craft in Dublin so there was presumably intense competition for these jobs.

The 1840's were even more successful for William Telford. Two events established that without any doubt Telford was Ireland's leading organ builder. He was awarded the gold medal of the Royal Dublin Society in 1847 and in the same year he won the Radley College contract. The R.D.S. citation shows the esteem in which Telford was held by his fellow countrymen. To be considered worthy of an organ for Radley College, Telford's work must have compared favourably with that of contemporary English organ builders. The fact that Telford attended the opening of the new Cavaillé-Coll organ at *La Madelaine* in Paris suggests that Telford was no mere provincial organ builder. In 1851 as adjudicator of organs at the Great Exhibition Telford would have met other organ builders, including Cavaillé-Coll, ensuring that he was up to date in all the latest developments.

These first twenty years were the formative years of the Telford organ firm and the finest organs are probably those which date from this pre-1860 period. As the firm became more and more successful so also did its capacity grow to cope with more and more contracts. It would be only natural to assume that some organs received more personal attention from William Telford than others. The more important contracts were probably the ones which Telford attended to himself. It is unfortunate that none of the larger organs remains unaltered as it is presumably in these organs that he made the greatest technical advances. We know that Telford spent a lot of time at Radley College while the organ was being installed. In his diaries, the Rev. Corbett Singleton tells of Telford spending six to eight weeks at Radley 'finishing' the organ. If he means 'finishing' in the organ builder's sense of the word, then Telford himself was doing the final voicing, one of the few specific references we have to such an instance. The Radley organ was probably the finest the company ever built, receiving a lot of attention from William Telford himself.

An article in the *Dublin Builder* describes the state of organ building in Dublin in the mid-nineteenth century.<sup>6</sup> It bemoans the deterioration of the state of the craft after the death of Ferdinand Weber in the work of Woffington, Lawless, Hull and Leaman. But it goes on to praise the work of Telford & Telford. *'They [Woffington et al.] have been succeeded by the Telfords of our own time, who by their talents, industry and integrity have attained, in the manufacture of organs, a position of which they may justly be proud and to*



which they have imparted a character for national celebrity.' This article refers to the fact that Willian Telford was working on drawings for the organ of St.Saviour's, Dominic Street, another rare reference to a specific job in which William Telford himself was involved.

Telford's premises at 108 St.Stephen's Green were quite substantial according to the same article. It states that '...on the occasion of a recent visit to the extensive manufactory of the Messrs Telford....we were much gratified with the bustle and business tone pervading the building . On the ground floor some men were engaged casting the metal in sheets to make the metal pipes. [These metal pipes were the only ones to be made in Ireland at a time when most organ builders were importing from England or France.7] ...Others were engaged on a large bellows; some at the case and training; others at the soundboards and action; every portion of the instrument being made on the premises, with the exception of the keys.... It gave us very much pleasure to see so much doing amongst us in this noble art; but if Irishmen would only behave with more patriotism and common sense there would be *many* such and *more* extensive manufactories in every branch'.

The article gives us some idea of the scale of the work in which Telford was involved. Although we do not have a record of the precise number of people working for Telford, he undoubtedly had a large staff and extensive factory. He won all the important contracts in Ireland, a number in England

and exported as far afield as New Zealand. This was no mean feat for an organ builder living in nineteenth century Ireland.

That William Telford was highly regarded in his profession is evidenced by his friendship with such men as Aristide Cavaille-Coll, and by the fact of his being selected as an adjudicator for the 1851 Great Exhibition. His greatest achievement was his preservation of the beauty of eighteenth century organ voicing and specifications in his instruments at a time when the organ was surrendering much of its integrity in a movement towards orchestral imitation.



## Notes to Chapter IV

1. John Holmes Organ Archives.
2. *Irish Times*, 2 May 1878.
3. John Holmes Organ Archives.
4. *ibid.*
5. *ibid.*
6. Anon, 'Organ Building in Dublin', *Dublin Builder*, 2, no. 16 (1 April 1860), 233.
7. Anon, 'St. Patrick's Cathedral, Armagh. Grand organ made by Messrs Telford and Telford', *Irish Builder*, (15 November 1874), 312-313.

## V. MUSIC PLAYED ON TELFORD ORGANS

Frequent recitals were held at the Telford organ 'manufactory' to demonstrate the newest organs. Printed invitations and programmes for many of these recitals are extant from which we may get a clear picture of the type of music enjoyed by audiences of the time.<sup>1</sup> Inaugural recitals were also held in churches when new organs were installed.<sup>2</sup> The leading organist of the day was Sir Robert Prescott Stewart (1825-1894), organist of St. Patrick's Cathedral and also for a time at Christchurch Cathedral. He was also Professor of Music at Trinity College and was a prolific composer of both church and organ music.<sup>3</sup> Other prominent organists were Haydn Corri, who was the first professional Roman Catholic organist in Ireland having been appointed to the Pro Cathedral, Dublin in 1827,<sup>4</sup> John Glynn of Dominic Street and J.J. Johnston of St. Catherine's, Meath Street.<sup>5</sup> The recital programmes played on these organs reflected very much the tastes of the day.

The general public were becoming familiar with the orchestral and choral repertoire due to the huge increase in interest in amateur music making. (William Telford himself is reputed to have founded the Dublin Amateur Orchestral Union). In Dublin people were exposed to a great variety of music and when they returned to the provincial towns, perhaps the only type of



concert available to them was an organ recital. Naturally they liked to hear music with which they were familiar, so programmes were dominated by arrangements for the organ of choral and orchestral works.

Felix Mendelssohn had made the first of many visits to England in 1829. His pioneering work did much to popularise the organ works of J.S. Bach and also his own organ sonatas, preludes and fugues. The preludes and fugues of *The Well Tempered Clavier* were played almost as often as the organ preludes and fugues of Bach. The German Pedals, in full use in Germany and Northern Europe for over two hundred years, were only in the mid-nineteenth century being accepted in Ireland and England. It would not be presumptuous to say that in most cases Pedal technique would not have been developed sufficiently to give an adequate performance of a Bach organ work. Organ pieces by the lesser known Classical and early Romantic composers were also included in recitals.

Most churches held large services often followed by a recital or choral concert to inaugurate a new organ. Frequently more than one organist took part in a recital. William Telford himself sometimes played as did his two sons, Edward Henry and William Hodgson.<sup>6</sup> St. Malachy's Church in Belfast held a solemn High Mass followed by a 'Grand Oratorio' for the opening of the new organ on Sunday, 27 February 1848.<sup>7</sup>

Telford's pride and joy, the organ for Radley College was demonstrated at the workshop in March 1848. The organist was Sir Robert Prescott Stewart who played the following programme:

Part I

1. Recitative, Overture and Chorus 'Hear Lord' from *Elijah* by Mendelssohn.
2. Selections from the *Pastoral Symphony* by J.S. Bach.
3. Voluntary in Bb by C.H. Rinck.
4. Melody from the opera of *Faust* by Spohr.
5. Finale from Sonata I by Mendelssohn.

Part II

1. 'Hear ye Israel', from *Elijah* by Mendelssohn.
2. Sonata II by Mendelssohn.
3. Trio in A by Hesse.
4. Grand Fugue in C minor by Hesse.
5. Overture from *Samson* by Handel.

There was obviously a lot of interest in the choral and organ music of Mendelssohn as well as that of Bach and Handel. The recital for the opening



of the new organ for St. Michael's Church in Enniskillen was given by Telford's son William Henry who played this programme:

1. *Wedding March* from *A Midsummer Night's Dream* by Mendelssohn.
2. Extemporary Prelude.
3. *Funeral March* by Chopin.
4. Violin Concerto by Mendelssohn.
5. *March* by Wagner.
6. *Nazareth* by Gounod.

The organ for St. Mary's Church, Newry in Co. Down was inaugurated in August 1864 by Dr. Chipp of the Ulster Hall, Belfast. Two recitals were given for this, one during the day and a second one in the evening. Again both programmes were dominated by Bach, Handel and Mendelssohn.

Daytime Recital:

1. Overture, Adagio and March by Handel.
2. Andante by Pleyel.
3. Air by Schubert.
4. *Pastoral Symphony* by Handel.
5. *March of the Israelites* by Costa.
6. Agnus Dei, First Service by Mozart.
7. 'Hallelujah Chorus' by Handel.

## Evening Recital:

1. 'Grand Fuga on St. Ann's Choral' by J.S. Bach.
2. Movement from a Quartet by Spohr.
3. Air 'Holy, Holy', by Handel.
4. Andante by Haydn.
5. *Funeral March* by Mendelssohn.
6. *Pastorale* by E.T.Chipp.
7. Dead March in Saul by Handel.
8. 'Hallelujah Chorus' by Handel.

W.H.Telford was the organist for the inaugural recital in Fermoy Roman Catholic Church. His choice of programme is very similar to that of previous recitals.

1. *Introduction* by Mendelssohn.
2. *Moderato* by Rinck.
3. *Nazareth* by Gounod.
4. *Consolation* by Dussek.
5. Kyrie from Mass twelve by Mozart.
6. 'Adeste Fideles'.
7. Adagio by Hesse.
8. Fugue in G minor by Rinck.



At the opening of the organ for St. Michael's Church, Dun Laoghaire, three different organists are mentioned in a contemporary newspaper report.<sup>6</sup> Mr Haydn Corri of the Pro Cathedral was named as 'the organist', Miss Elliot played after mass with Mr. Telford assisting. Two organists participated in a recital to demonstrate the organ for Armagh Cathedral at the workshop on 10 November 1874. They are named as Mr. Glynn (presumably John Glynn of Dominic Street) and a Mr. Horan. For the first time contemporary French organ music is included in the programme.

Mr. Horan: Prelude 'Extempore'.

Offertoire in Ab, *Messe Solennelle* by Gounod.

Mr. Glynn: Grand Offertoire in F by Batiste.

*Pastorale in B minor* by Guilmant.

Mr. Horan; Adagio for two oboes and horn by Beethoven.

Flute concerto by Rinck.

Mr. Glynn: Prelude and Fugue on BACH by Bach.

Offertoire in C (*Modern Organist*) by Wely.

Mr. Horan: Overture, *Midsummer Night's Dream* by Mendelssohn.

Chorus 'All Men, all things' by Mendelssohn.

Mr. Glynn: Overture *Sargino* by Taer.

*Grand solemn march* by Smart.

For the opening of the organ restored by Telford and Sons for Waterford Cathedral a similar, although shortened programme was used.

1. 'O rest in the Lord' from *Elijah* by Mendelssohn.
2. Slow movement in G minor by Spohr.
3. Offertoire in D by Batiste.
4. Adagio from Sixth Symphony by Mozart.
5. Offertoire in G major by L.Wetz.

The above examples show that people could expect to hear more or less the same music whether they were at an orchestral and choral concert or at an organ recital. These orchestral arrangements were a feature of nineteenth century English organ playing whereas in France with the seminal work done by Cavallé-Coll and the composers Franck, Guilmant, Widor and later on Vierne, the organ had risen in stature to equal the piano as a concert instrument. It would be a long time before standards of organ playing reached these proportions in Ireland or England.



## Notes to Chapter V

1. E.G.Barton Collection.
2. Advertisements and press reports. E.G.Barton Collection
3. Gerard Gillen,*op.cit.*
4. 'Register of Cathedral Organists' *Music in Ireland:A Symposium*,ed. Aloys Fleischman (Cork,1952),160.
5. Gillen,*op.cit.*
6. From the many contemporary newspaper reports. E.G.Barton Collection
7. Telford advertisement. E.G.Barton Collection.
8. E.G. Barton Collection





Photo. 1.  
Killala Cathedral, Co. Mayo.  
(1838)



Photo. 2.  
St. Ann's Church,  
Dawson Street, Dublin.  
(1835)  
Drawing by Wm. Telford  
by permission of  
St. Ann's Church.

St. Ann's Church  
A.D. 1835

Wm. Telford  
1835





Photo. 3.  
Freemasons' s Hall.  
(1846)

(This organ is now in  
Carrick-on-Shannon.)

Photo. 4.  
Console,  
Freemasons' s Hall.





Photo. 5.  
St. Columba's College.  
(1843)

Drawing by Wm. Telford by  
permission of the College.

Photo. 6.  
Donegal Square Methodist  
Church, Belfast.  
(1849)

(This organ is now in  
Drumshanbo, Co. Leitrim)





## APPENDIX I : SELECTED SPECIFICATIONS IN CHRONOLOGICAL ORDER.

N.B. The following abbreviations are used:-

SW	=	Swell
G	=	Great
C	=	Choir
P	=	Pedals
T.C.	=	Tenor C

ST. ANN'S CHURCH, Dawson Street, Dublin.

1835

GREAT		SWELL	T.C. - f'''
Great Open Diapason	8	Double Diapason	16
Open Diapason	8	Open Diapason	8
Stopped Diapason	8	Dulciana	8
Principal	4	Principal	4
Flute	4	Fifteenth	2
Twelfth	2 <sup>2/3</sup>	Mixture	III
Fifteenth	2	Trumpet	8
Sesquialtera (bass)	III	Hautboy	8
Cornet (treble)	III		
Trumpet	8	Tremulant.	

CHOIR

PEDAL

Open Diapason	8
Dulciana	8
Viol di Gamba	8
Stopped Diapason	8
Flute	4
Piccolo	2
Clarinet	8

Double Open Diapason	16
Bourdon	16
Trumpet	16

NOTE: This specification may not be accurate as the order books for the period from 1834 to 1863 are missing. This stop list was deduced by John Holmes from data in Telford's order books of 1896. The Choir is probably not original as it does not correspond well with specifications of other early Telford organs.



## TRINITY COLLEGE CHAPEL, Dublin.

1838

GREAT GG - f <sup>111</sup>		SWELL T.C. - f <sup>111</sup>	
Open Diapason	8	Double Stopped Diapason	16
Open Diapason	8	Open Diapason	8
Stopped Diapason	8	Dulciana	8
Principal	4	Stopped Diapason	8
Twelfth	2 <sup>2/3</sup>	Principal	4
Fifteenth	2	Principal	4
Sesquialtera		Fifteenth	2
Trumpet	8	Oboe	8
		Trumpet	8
CHOIR GG - e <sup>111</sup>		* PEDAL GG - c	
Stopped Diapason	8	Unison	8
Dulciana	8	Principal	4
Principal	4	Twelfth	2 <sup>2/3</sup>
Fifteenth	2	Fifteenth	2
		Trumpet	8

COUPLERS: SW/G and G/P.

\* This stop list is taken from Hopkins & Rimbault who do not give the pitch of the pipes. Unison stops found in late eighteenth-century and nineteenth-century organs were almost always of eight foot pitch.

KILLALA CATHEDRAL, Co. Mayo.

1838

MANUAL

Stopped Diapason (treble)	8
Stopped Diapason (bass)	8
Open Diapason (from c')	8
Principal	4
Twelfth	2 <sup>2/3</sup>
Fifteenth	2
Hautboy (from g')	8

PEDAL GG - G (no GG#)

Twelve Pulldowns



ST. NICHOLAS OF MYRA, Francis Street, Dublin.

1842

Great Open Diapason	8	Double Stopped Diapason	16
Open Diapason	8	Open Diapason	8
Dulciana	8	Dulciana	8
Stopped Diapason	8	Stopped Diapason	8
Principal	4	Principal	4
Second Principal	4	Twelfth	2 <sup>2/3</sup>
Twelfth	2 <sup>2/3</sup>	Fifteenth	2
Fifteenth	2	Sesquialtera	III
Sesquialtera	III	Trumpet	8
Mixture	II	Hautboy	8
Trumpet	8		
Clarion	4		

CHOIR FF - f'''

PEDAL F - f'

Open Diapason	8
Dulciana	8
Stopped Diapason	8
Principal	4
Flute	4
Fifteenth	2
Cremona	8

Double Open Wood	16
Unison Open Metal	8
Octave	4
Twelfth	2 <sup>2/3</sup>
Fifteenth	2



ST. COLUMBA'S COLLEGE, Stackallen, Co. Meath.

1843

GREAT C - f'''		SWELL F - f'''	
Double Stopped Diapason	16	Double Diapason	16
Double Open Diapason (c'#)	16	Open Diapason	8
Open Diapason	8	Dulciana	8
Open Diapason (small)	8	Stopped Diapason	8
Stopped Diapason	8	Principal	4
Principal	4	Twelfth	2 <sup>2/3</sup>
Twelfth	2 <sup>2/3</sup>	Fifteenth	2
Fifteenth	2	Octave Fifteenth	1
Doublette	1	Oboe	8
Sesquialtera	IV	Trumpet (prepared for)	8
PEDAL C - c'			
Open Diapason	16		

COUPLERS: SW/G and G/P.

ST. COLUMBA'S COLLEGE, Rathfarnham, Co. Dublin.

1880 (renovation of 1843 organ)

Great Diapason	16	SWELL C - f'''	
Stopped Diapason	8		
GREAT C - f'''	16	Bourdon	16
Double Diapason (treble)	16	Open Diapason	8
Double Diapason (bass)	16	Dulciana	8
Open Diapason	8	Principal	4
Dulciana	8	Fifteenth	2
Stopped Diapason	8	Mixture	III
Principal	4	Oboe	8
Flute	4	Cornopean	8
Twelfth	2 <sup>2/3</sup>		
Fifteenth	2	PEDAL C - f'	
Doublette	1	Open Diapason	16
Sesquialtera	IV	Bourdon	16
Trumpet	8		
Clarinet	8		

COUPLERS: SW/G: G/P and SW/P.

Four Compostion Pedals on the Great.



THE FREE CHURCH, Great Charles Street, Dublin.

1840 - 1845

GREAT		SWELL	
Open Diapason	8	Double Stopped	
Claribella Treble	8	Diapason (T.C.)	16
Stopped Diapason Bass	8	Open Diapason	8
Viol di Gamba	8	Dulciana	8
Principal	4	Principal	4
Flute (T.C.)	4	Mixture	II
Fifteenth	2	Oboe	8
Clarionette	8		

## PEDAL

Bourdon	16
Open Diapason	8

COUPLERS: SW/G; G/P and SW/P.

THE FREEMASONS' S HALL, Dame Street, Dublin.

1846

(This organ is now in the Church of Ireland Church in Carrick-on-Shannon)

GREAT		SWELL	
Open Diapason	8	Bordoon	8
Stopped Diapason	8	Dulciana	8
Principal	4	Principal	4
Fifteenth	2	Fifteenth	2
Sesquialtera	2	Doublette	1
		Bell Gamba	8
PEDAL			
Subbass	16		

COUPLERS: SW/G and G/P.





CHOIR		PEDAL	C - e'	
Dulciana	8	Grand Double Open Diapason		16
Stopped Diapason	8	Double Trombone		16
Clarabel	8	Unison Trombone		8
Viol di Gamba	8			
Principal	4			
Wald Flute	4			
Fifteenth	2			
COUPLERS:	SW/G; SW/C; SW/P and G/P.			



ST. PETERS COLLEGE, Radley.

1848

Stopped Diapason  
 Dulciana  
 Principal (great)

SWELL

GREAT

Double Open Diapason	16
Open Diapason (great)	8
Open Diapason	8
Stopped Diapason	8
Quint	5
Principal (great)	4
Principal (small)	4
Tenth	3
Twelfth	2 <sup>2/3</sup>
Octave Flute	2
Fifteenth	2
Sesquialtera	IV
Mixture	III
Double Trumpet	16
Trumpet	8
Clarion	4

Double Diapason	16
Open Diapason	8
Dulciana	8
Stopped Diapason	8
Principal (great)	4
Principal (small)	4
Twelfth	2 <sup>2/3</sup>
Fifteenth	2
Twenty-Second	1
Sesquialtera	III
Cornet (Dulciana)	III
Trumpet	8
Oboe	8

## CHOIR

## PEDAL

Stopped Diapason 8  
 Dulciana 8  
 Viol di Gamba 8  
 Principal 4  
 Wald Flute 4  
 Fifteenth 2  
 Cremona 8

Double Open Diapason (wood) 16  
 Double Open Diapason (metal) 16  
 Open Diapason 8  
 Principal 4  
 Twelfth  $2\frac{2}{3}$   
 Sesquialtera IV  
 Double Trumpet 16  
 Double Open Diapason 32

(added 1853)

SW/G; SW/C; SW/P; C/P and G/P.



CHAMBER-ORGAN built for WILLIAM DUCKETT ESQ.

1850

(This organ is now in Roman Catholic Church in Graiguecullen, Co. Carlow.)

MANUAL	GG - g''' (no GG#)	PEDAL
		Pulldowns.
Open Diapason	8	
Stopped Diapason Bass	8	
Stopped Diapason Treble	8	
Dulciana	8	
Principal	4	
Twelfth	2 <sup>2/3</sup>	
Fifteenth	2	





NATIONAL EXHIBITION ORGAN, Cork.

1852

GREAT		SWELL (T.C. inside box)	
Great Open Diapason	8	Open Diapason	8
Open Diapason *	8	Dulciana (T.C.)	8
Double Open Diapason *	16	Stopped Bass (bottom octave)	8
Stopped Diapason	8	Stopped Diapason	8
Dulciana (G)	8	Principal	4
Principal	4	Fifteenth	2
Twelfth	2 <sup>2/3</sup>	Dulciana Flute (T.C.)	
Fifteenth	2	Piccolo (T.C.)	2
Sesquialtera and Cornet	III	Flute	4
Mixture	II	Echo Dulciana, Sesquialtera	III
Trumpet	8	Trumpet	8
Cremona (f)	8	Hautboy (T.C.)	8
Flute (g)	4	Clarion (T.C.)	4
		Echo Cremona (T.C.)	

\* to meet pedals

PEDAL ( one octave and a half of German Pedals )

Double Open Diapason 16

Unison Open Diapason 8

COUPLERS: G/P; SW/P and SW/G.

Seven Composition Pedals.

DUNDALK ROMAN CATHOLIC CHURCH, Co. Louth.

1852

GREAT		SWELL	
Bourdon	16	Double Open Diapason (T.C.)	16
Tenoroon	16	Open Diapason	8
Open Diapason	8	Stopped Diapason	8
Hohlflute (T.C.)	8	Waldflute	4
Dulciana (T.C.)	8	Principal	4
Clarabel	8	Furniture	IV
Stopped Bass	8	Cornocean	8
Principal	4	Clarion	4
Twelfth	<b>22/3</b>		
Fifteenth	2		
Open Wood Flute (T.C.)	4		
Cremona	8		
Mixture	II		
Sesquialtera	III	PEDAL ( 2 octaves )	
Trumpet	8		
Trombone	8	Double Open Wood	16

COUPLERS: G/P and SW/G

Four Composition Pedals.





CHURCH OF THE ASSUMPTION, Rowe Street, Wexford.

1857

GREAT	C - g <sup>'''</sup>	SWELL	T.C. - g <sup>'''</sup>	
Double Stopped Diapason	16	Bourdon		16
Great Open Diapason	8	Open Diapason		8
Hohlflute	8	Dulciana		8
Stopped Diapason Bass	8	Principal		4
Claribella Treble	8	Fifteenth		2
Principal	4	Mixture		III
Gemshorn	4	Cornopean		8
Twelfth	3	Oboe		8
Fifteenth	2			
Sesquilatera	3 and 4 ranks			
Mixture	II			
Trumpet	8			
Clarion	4			





CHRISTCHURCH CATHEDRAL, Dublin.

1857

<b>GREAT</b>		<b>SWELL</b>	
Double Open Diapason	16	Bourdon	16
Great Open Diapason	8	Open Diapason	8
Open Diapason	8	Dulciana	8
Stopped Diapason	8	Stopped Diapason	8
Flute Harmonic	4	Flute Harmonic	4
Octave	4	Octave	4
Gemshorn	4	Fifteenth	2
Twelfth	3	Twenty-Second	1
Fifteenth	2	Mixture	III
Mixture	V	Contra Fagotti	16
Trumpet	8	Cornopean	8
Clarion	4	Oboe	8
		Vox Humana	8
		Clarion	4

CHOIR

PEDAL

Bourdon	16
Open Diapason	8
Viol di Gamba	8
Lieblich Gedact	8
Octave	4
Wald Flute	4
Fifteenth	2
Clarionet	8

Double Open Diapason	16
Violone	16
Bourdon	16
Octave	8
Trombone	16

COUPLERS: SW/G unison  
 SW/G sub octaves  
 SW/G super octaves

SW/P; G/P; SW/C

ST. VINCENT DE PAUL CHURCH, Cork.

1859

GREAT		SWELL	
Double Diapason Bass	16	Double Diapason Bass	16
Double Diapason Treble	16	Double Diapason Treble	16
Great Open Diapason	8	Open Diapason	8
Second Open Diapason	8	Dulciana	8
Stopped Diapason	8	Principal	4
Clarabella	8	Fifteenth	2
Principal	4	Mixture	II
Flute Harmonic	4	Cornopean	8
Twelfth	3	Oboe	8
Fifteenth	2	Clarion	4
Sesquialtera	IV		
Trumpet	8		
Clarion	4		



CHOIR

PEDAL

Open Diapason	8
Stopped Diapason Bass	8
Stopped Diapason Treble	8
Viol di Gamba	8
Principal	4
Wald Flute	4
Fifteenth	2
Clarinet	8

Grand Double Open Diapason	16
Unison Open Diapason	8

COUPLERS: G/P; SW/P; SW/G and SW/C

ST. MICHAEL'S CHURCH, Enniskillen, Co Fermanagh.

1862 - 1863

GREAT		SWELL	
Open Diapason	8	Bourdon	16
Salicional	8	Open Diapason	8
Gamba (T.C.)	8	Dulciana (T.C.)	8
Stopped Diapason	8	Octave	4
Octave	4	Fifteenth	2
Flute Harmonic	4	Trumpet	8
Fifteenth	2	Oboe	8
Mixture	IV	Clarion	4
CHOIR		PEDAL	
Clarabella	8	Open Diapason	16
Dulciana (T.C.)	3	Bourdon	16
Wald Flute	4	Unison	8
Clarinet	8		

COUPLERS: SW/G; SW/P; SW/C and G/P

MINSTER COURT, York. For Rev. R. Corbett Singleton.

1862

GREAT C - a <sup>111</sup>		SWELL C - a <sup>111</sup>	
Double Dulciana	16	Double Stopped Principal	16
Open Principal	8	Open Principal	8
Cylindrical Gamba	8	Pierced Gamba	8
Stopped Principal	8	Stopped Principal	8
Octave	4	Octave	4
Harmonic Flute	4	Harmonic Flute	4
Twelfth	2 <sup>2/3</sup>	Fifteenth	2
Fifteenth	2	Mixture	III
Mixture	IV	Horn	8
		Oboe	8
		Clarion	4



CHOIR C - a'''

Dulciana	8
Bell Gamba	8
Stopped Principal	8
unnamed stop	8
Gemshorn	4
Flute	4
unnamed stop	4
Piccolo	2
Clarionet	8

PEDAL C - f'

Subbass	32
Open Principal Bass	16
Stopped Principal Bass	16
Open Octave Bass	8
Stopped Octave Bass	8
unnamed stop	16

COUPLERS: SW/G; SW/G sub octave; SW/C; SW/P and G/P

ST. SAVIOUR'S CHURCH, Dominic Street,

1862

## GREAT

Double Open Diapason	16
Great Open Diapason	8
Salicional	8
Gedact	8
Octave	4
Twelfth	3
Fifteenth	2
Full Mixture	III
Sharp Mixture	III

## SWELL

Gedact Bourdon	16
Open Diapason	8
Dulciana	8
Cone Gamba	8
Octave	4
Flute Harmonic	4
Fifteenth	2
Mixture	III
Contra Fagotti	16
Cornocean	8
Oboe	8
Clarion	4





MALLOW PARISH CHURCH, Co. Cork.

1860s

## GREAT

Open Diapason	8
Gamba	8
Stoped Diapason	8
Hohlflute	8, 4
Flute Harmonic	4
Twelfth	3
Fifteenth	2
Mixture	IV

## SWELL

Double Diapason	16
Open Diapason	8
Fifteenth	2
Cornopean	8
Oboe (T.C.)	8

## PEDAL

Double Open Diapason	16
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COUPLERS: SW/G; SW/P and G/P

ST. PAUL'S CHURCH, Dunedin, New Zealand.

1864

## GREAT

Open Diapason	8
Stoped Diapason	8
Salicional	8
Dulciana	8
Octave	4
Suabe Flute	4
Twelfth	2 <sup>2/3</sup>
Fifteenth	2
Mixture	III
Clarinet	8

## PEDAL

Violone	16
Violincello	16
Echo Bass	16

## SWELL

Bourdon	16
Open Diapason	8
Gamba	8
Flute Harmonic	4
Doublette	II
Trumpet	8
Oboe	8

## 4 COUPLERS

FERMOY ROMAN CATHOLIC CHURCH, Co. Cork

1871

## GREAT

Open Diapason	8
Viola	8
Hohlflute	8
Flute Harmonic	4
Octave	4
Twelfth	2 <sup>2/3</sup>
Fifteenth	2
Mixture	IV
Posaune	8

## CHOIR

Salicional	8
Viol di Gamba	8
Lieblich Gedact	8
Flute Harmonic	4
Piccolo	2
Corno di Bassetto	8

## SWELL

Bourdon	16
Open Diapason	8
Lieblich Gedact	8
Octave	4
Fifteenth	2
Cornopean	8
Oboe	8
Clarion	4

## PEDAL

Double Open Diapason	16
Unison Open Diapason	8

COUPLERS: SW/G; SW/C; SW/P; G/P





## CHOIR

## PEDAL

Dulciana	8
Viol di Gamba	8
Lieblich Gedact	8
Flute Harmonic	4
Piccolo Harmonic	2
Clarionet	8

Grand Double Open Diapason	16
Bourdon	16
Open Diapason	8

COUPLERS: SW/G; SW/C; SW/P and G/P

ST. EUGENE'S CATHEDRAL, Derry

1873

## GREAT

Bourdon	16
Open Diapason	8
Gamba	8
Rohrflute	8
Flute Harmonic	4
Principal (Français)	4
Twelfth	2 <sup>2/3</sup>
Fifteenth	2
Mixture	
Trumpet	8
Clarion (prepared for)	4

## SWELL

Gamba	8
Hohlflute	8
Open Diapason	8
Principal	4
Fifteenth	2
Cornpean	8
Oboe	8



## CHOIR

## PEDAL

Dulciana 8  
 Viol di Gamba 8  
 Lieblich Gedact 8  
 Flute Harmonic 4  
 Piccolo Harmonic 2  
 Clarionet (prepared for) 8

Grand Double Open Diapason 16  
 Unison

COUPLERS: SW/G; SW/C; SW/P and G/P

ARMAGH\_CATHEDRAL.

1875

## GREAT

Double Open Diapason	16
Open Diapason	8
Gamba	8
Hohlflute	8
Flute Harmonic	8
Flute Harmonic	4
Octave	4
Twelfth	3
Fifteenth	2
Mixture	V
Trumpet	8
Clarion (prepared for)	4

## SWELL

Bourdon Gedact	16
Open Diapason	8
Dulciana	8
Rohrflute	8
Octave	4
Fifteenth	2
Mixture	III
Cornopean	8
Oboe	8
Clarion	4

## CHOIR

Salicional	8
Viol di Gamba	8
Lieblich Gedact	8
Flauto Traverso	4
Dulcet	4
Piccolo Harmonic	2
Bassoon and Clarionet	8

## PEDAL

Double Double Diapason	
(prepared for)	32
Grand Double Open Diapason	16
Subbass Bourdon	16
Open Diapason	8
Quint (prepared for)	10 <sup>2/3</sup>
Octave	4
Posaune	16
Trombone (prepared for)	8

COUPLERS: G/P; SW/P; SW/C; SW/G suboctaves and superoctaves.



DONAGHENDRY

1875

FIRST ORGAN ( destroyed by fire in the year it was built )MANUAL

Open Diapason	8
Stopped Diapason	8
Bourdon	8
Salicional	8
Principal	4
Twelfth	2 1/2
Fifteenth	2
Mixture	

Couple Manual to Pedals

DONAGHENDRY

(1875)

SECOND ORGAN ( built the same year as the first)

**MANUAL**

Open Diapason	8
Hohlflute	8
Dulciana	8
Flute Harmonic	4
Principal	4
Twelfth	2 <sup>2/3</sup>
Fifteenth	2
Oboe	8

**PEDAL**

Bourdon	16
Couple Manual to Pedals	

TRAMORE PARISH CHURCH, Co. Waterford

1876

## GREAT

Open Diapason	8
Gamba (T.C.)	8
Flute Harmonic	4
Twelfth	3
Fifteenth	2
Mixture	III

## SWELL

Open Diapason (T.C.)	8
Gedact	8
Octave	4
Fifteenth	2
Bassoon	8
unnamed stop	8

## PEDAL C - d'

Bourdon	16
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COUPLERS: SW/G; SW/P and G/P



OMAGH PARISH CHURCH, Co. Tyrone

1877

GREAT C - g''

SWELL C - g'''

Bourdon	16	Open Diapason	8
Open Diapason	8	Dulciana	8
Gamba	8	Stopped Diapason Bass	8
Flute à Pavillon	8	Rohrflute	8
Hohlflute	8	Octave	4
Flute Harmonic	4	Fifteenth	2
Twelfth	3	Cornopean	8
Fifteenth	2	Oboe	8
Mixture	3 & 4 ranks		

PEDAL C - f'

Double Diapason 16

COUPLERS: SW/G; SW/P and G/P

APPENDIX II :      ORGANS BUILT BY THE TELFORD COMPANY DURING WILLIAM

TELFOED'S LIFETIME

CATHEDRALS AND COLLEGIATE CHURCHES

Dublin	Christchurch Cathedral	1857
Dublin	Trinity College Chapel	1838
Dublin	Trinity College Examination Hall	1839
Dublin	Dublin Castle Chapel Royal	
Dublin	Royal Hibernian Military School	1860
Dublin	All Hallows College, Drumcondra	
Dublin	St. Vincent's College, Castleknock	
Dublin	Catholic University, St. Stephen's Green	1855
Armagh	Roman Catholic Cathedral	1875
Ballyhadereen	Cathedral	1866
Birkenhead	St. Aidan's College	
Chester	Tarvin Hall College	
Derry	St. Eugene's Cathedral	1873
Downpatrick	Cathedral	
Ferns	Roman Catholic Cathedral	
Kildare	Cathedral	
Killala	Cathedral	1838

Killarney	Cathedral	1867
Limerick	Cathedral	1833
Lisburn	Cathedral	1872
Lismore	Cathedral	1839
Lurgan	Cathedral	1841
Maynooth	St. Patrick's College	1853
Radley, Berkshire	St. Peter's College	1848
Stackallen	St. Columba's College	1843
Thurles	Cathedral	1870
Waterford	Cathedral	1870s

MONASTERIES, CONVENTS AND ASYLUMS

Bagnalstown	Convent	1871
Ballinasloe	Convent of Mercy	1868
Cappoquin	Mount Mellory Abbey	1842
Carrick-on-Suir	Franciscan Convent	
Cork	St. Vincent's Convent	
Cork	Convent of the Sisters of Charity	
Cork	Holy Ghost Convent	
Dublin	St. Saviour's Dominican Church	1862
Dublin	Convent of the Sisters of Mercy, Baggot Street	1847



Dublin	Convent of St. Mary, Cabra	
Dublin	Convent of Carmelites, Tranquilla	
Dublin	Magdalen Asylum, Leeson Street	
Dubin	Convent of Charity, Milltown	1872
Dublin	Mount St. Alphonsus, Drumcondra	1885
Enniscorthy	Presentation Convent	1846
Galway	Presentation Convent	1867
Kinsale	Convent of the Sisters of Mercy	1851
Limerick	Augustinian Convent	1842
Maynooth	Convent	1844
Middletown	Presentation Convent	1852
Navan	Convent of the Sisters of Mercy	
New Ross	Augustinian Convent	
Swinford	Convent of the Sisters of Mercy	1862
Thurles	Presentation Convent	1860
Waterford	Convent of Charity	1885
Wexford	Presentation Convent	1844
Wexford	Franciscan Convent	

CHURCHES AND CHAPELS

Adare	C OF I	
Agher	C OF I	
Antrim	C OF I	1863
Ardmore	C OF I	1849
Athy	C OF I	1840
Athlone	C OF I	
Aughnacloy	C OF I	1844
Ballina	C OF I	1851
Ballinderry	C OF I	
Ballinrobe	C OF I	1853
Ballon	C OF I	
Ballycastle	C OF I	
Ballymoney	C OF I	1869
Banbridge	C OF I	
Belfast	Donegal Square Methodist Church	1849
Belfast	St. Malachy's Church	1847
Bray	RC	
Bray	C OF I	
Butleigh, Somersetshire	C OF E	
Caledoe	C OF I	
Camolin	C OF I	
Carrickfergus	C OF I	1844
Carrick-on-Suir	C OF I	1837

Castlebar	RC	
Castlebellingham	C OF I	1869
Castleconnell	C OF I	1863
Castlerea	C OF I	
Church Hill	C OF I	1839
Clane	C OF I	
Clogheen	RC	1871
Clondalkin	RC	1868
Clonmel	St. Mary's Church	1858
Cookstown	Methodist Church	
Cork	St. Vincent de Paul	1859
Cork	Free Church	1872
Crom	C OF I	
Dalkey	C OF I	
Delgany	C OF I	1852
Donaghendry	C OF I	1875
Douglas, Isle of Man	C OF E	
Dublin	All Saints, Blackrock	1871
Dublin	St. Andrew's Church	1871
Dublin	St. Ann's Church, Dawson Street	1834
Dublin	Bethseda Chapel, Dorset Street	
Dublin	Carysfort Church	
Dublin	St. Catherine's Church, Thomas Street	1830
Dublin	St. Catherine's Church, Meath Street	1860
Dublin	St. Mary's Chapel of Ease	



Dublin	St. John's Church, Sandymount	1850
Dublin	St. John's Church, Blackrock	
Dublin	St. Michael's Church	
Dublin	St. Michan's Church	
Dublin	St. Nicholas's Church, Francis Street	1842
Dublin	The Free Church, Great Charles Street	1840s
Dublin	Friends Meeting House Eustace Street	
Dundalk	RC	1852
Dungarven	C OF I	1851
Dungarvan	RC	
Dun Laoghaire	St. Michael's Church	
Dun Laoghaire	Mariners Church	
Dun Laoghaire	Congregational Church	
Dunedin, New Zealand	St. Paul's Church	1864
Durrow	C OF I	1838
Ennis	C OF I	
Enniskillen	St. Michael's Church	
Fermoy	RC	1871
Frome, Somerset	Baptist Church	
Glasnevin	C OF I	
Hollywood	C OF I	
Killurin	C OF I	
Kilcarnoch	C OF I	
Kilmore	RC	
Kildalkey	C OF I	
Limerick	St. John's RC Church	

Limerick	St. John's C OF I Church	
Limerick	St. Alphonsus's Church	1842
Limerick	St. Mary's Church	
Limerick	St. Michael's Church	1850
Limerick	Methodist Chapel	
Larne	C OF I	
Monkstown, Co. Dublin	C OF I	1872
Mullingar	C OF I	
Money more	C OF I	
Mitchelstown	C OF I	
Madvon, Cornwall	C OF E	
Navan	RC	
Newtownards	C OF I	
Nenagh	C OF I	
Omagh	C OF I	1877
Padstow, Cornwall	C OF E	
Penzance, Cornwall	C OF E	
Phillac, Cornwall	C OF E	
Portadown	Methodist Church	
Rathmelton	C OF I	
Ribchester, Lancashire	C OF E	
St. Ives, Cornwall	C OF E	
Skerries	RC	
Stoneyford		
Stradbally		

Stranorlar		1869
Tullamore	C OF I	1856
Tullamore	RC	
Tandragee	C OF I	
Templemore	C OF I	
Tralee	C OF I	
Tramore	C OF I	1876
Urlington	C OF I	
Waterford	St. Patrick's Church	
Waterford	Ballybricken Church	
Weeton, Yorkshire	C OF E	
Wellington, New Zealand		1853
Westport		1852
Wexford	St. Selskar's Church	
Wexford	St. Iberius	
Wexford	Church of the Conception	1857
Wexford	Church of the Assumption	1857
Youghal	RC Church	1857
Youghal	St. Mary's Church	1860



## PRIVATE PATRONS AND DOMESTIC ORGANS

His Grace the Duke of Leinster	Carton House, Maynooth	1860
	Freemason's Hall, Dublin	1846
His Grace the Duke of Manchester	Tandragee Castle	1835
The Earl of Dunraven	Adare Manor, Limerick	
The Countess of Dunraven	Clearwell Court, Gloucester	
The Earl of Mayo	Palmerstown House	
Lord Carew	Castleboro', Wexford	
Lord John Thynne, Sub Dean of Westminster	Haunes Manor House	
Antient Concerts Society		before 1860
William Duckett Esq.	Duckett's Grove	1850
Samuel Steele Esq.	Dublin	
Conway R. Dobbs Esq.	Castle Dobbs	1845
Arthur Ellis Esq.		1870
(This organ now stands in the Lady Chapel of Christchurch Cathedral)		
J.C. Montray Esq.	Farm Royal, Tyrone	
Thomas Sinclair Esq.	Belfast	
J.C. Lovely Esq.	Sandymount	
Thomas Walkington	Ballinderry	
Rev. William O'Neill	Shane's Castle	1860
Rev. R. Corbett Singleton	Minster Court, York	1862
Dr. Monk, Organist of York Minster		

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John Holmes Organ Archives.

MS copies of the Order Books of the Telford organ company.

