



# **History of the Organs**

**at**

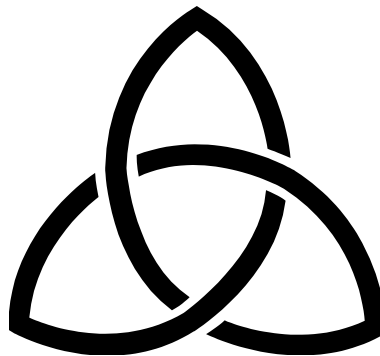
**Holy Trinity Episcopal Church**

**Gainesville, Florida**



A preliminary edition of this booklet was prepared for and distributed to students and faculty  
of the Gainesville Chapter of the American Guild of Organists'  
*Pipe Organ Encounter* July 16-20, 2012.

This expanded edition, with additional photographs and information about  
liturgies in worship at Holy Trinity from 1860 to the present,  
is dedicated to organists and organ builders, everywhere.



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**History of the Organs**  
**at**  
**Holy Trinity Episcopal Church**  
**Gainesville, Florida**



**Compiled by the**  
**Holy Trinity Archives Committee**  
**2012**

**Holy Trinity Episcopal Church**  
**100 NE 1<sup>st</sup> Street**  
**Gainesville, Florida 32601**

## Acknowledgments

Historical information was gathered from Holy Trinity's published histories and other archival documents.

Histories, in chronological order:

Tebeau, Margaret, the Rev. Francis H. Craighill, et al. "History," Parish Register, Volume II. 1902-1911.

Richards, Benjamin P., Jr. "History of Holy Trinity Episcopal Church." 1939.

Pisani, Frank W. *Holy Trinity Church--Its Story*. 1950. Pisani also wrote articles for the *Holy Trinity Herald*. 1948-51.

St. Elizabeth Circle, St. Margaret Circle, and Holy Trinity Church ECW. *Church of the Holy Trinity: A Panorama of our Parish*. 1991.

Bentley, George R. *A History of the Holy Trinity Episcopal Church*. 1998.

Illustration of Alachua County 1856-1884 courthouse:

Courtesy of Alachua County Clerk of the Court Ancient Records Virtual Museum:  
<http://www.alachuaclerk.org/archive/AncientJ/firstch.html> and Alachua County  
Library District, Heritage Collection: [heritage.acl.d.lib.fl.us/1051\\_1100/1056.html](http://heritage.acl.d.lib.fl.us/1051_1100/1056.html)

Illustration of 1873 church: William Shirley, Cultural Enrichment Center, Gainesville FL, *History Walk around Downtown Gainesville*. 1969. <http://ufdc.ufl.edu/UF00017063/00001/1j>

Postcard showing 1907 Church, *East Main and Episcopal Church, Gainesville, Fla.*:  
Purchase from Matheson Museum, Inc., collection.

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Thanks to the Holy Trinity Archives Committee. Special thanks to Willis Bodine for invaluable assistance with all things musical, for charts showing "Evolution in Worship at Holy Trinity" and for layout, technical and publication advice. Special thanks to Tim Hoskinson for layout and technical design and to Lanier Harper-Dickson for editing.

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## From the Rector . . .



The history in this booklet gives evidence of the marriage of music and liturgy that is present at Holy Trinity Church. As we gather for praise and prayer, guided by the *Book of Common Prayer*, we can sense the interweaving of hymns, prayers, Rites, anthems, and sermons. This doesn't happen by accident, but rather because of the dedication of musicians and clergy as they strive to create a meaningful experience for the congregation.

Music moves many people to a sublime spiritual place that allows them to be open to the Word, that affords forgiveness and solace, joy and peace, inspiration and resolve. We at Holy Trinity have been fortunate throughout our history to be blessed with fine instruments, purchased and maintained through the generosity and hard work of dedicated parishioners. We have been blessed with fine musicians who use their God-given talents as their ministry, their expression of faith as well as of their profession. We rejoice at the beautiful tones of the Visser-Rowland organ, the talents of our Director of Music and Organist, John Lowe, and the voices of the Holy Trinity Choirs.

My thanks to the Archives Committee for bringing together this testimony to instruments, musicians, and the ongoing relationship between words spoken and words sung, throughout the history of this parish.

A handwritten signature in cursive script that reads "Louanne" followed by a small cross symbol.

The Rev. Louanne Loch  
Rector, Holy Trinity Episcopal Church  
Gainesville, Florida  
2012

# History of the Organs at Holy Trinity Episcopal Church Gainesville, Florida

Sonorous sounds from a fine pipe organ greet worshippers today as they enter Holy Trinity Episcopal Church. Often such sounds go unnoticed or are taken for granted: "Of course, church music will be a part of every service; of course, the organ provides accompaniment for our choirs or processions for our weddings." In many churches today, however, praise bands, pianos, keyboards, and guitars serve as accompanying instruments.

The five printed histories of Holy Trinity--by Margaret Tebeau and Francis H. Craighill; Benjamin P. Richards, Jr.; Frank W. Pisani; Women of the Church "Panorama;" and George R. Bentley--include references to organs. The Visser-Rowland organ that Dr. John Lowe plays every Sunday in 2012 is the third pipe organ since Holy Trinity's founding in 1868.

## **Holy Trinity's First Church Building and the Cabinet Organ**

Episcopal worship in Gainesville began in 1860 with a mission congregation, using private homes and the Presbyterian Church for services. In 1868, Trinity Parish was established, and services moved to the 1857 wooden frame Alachua County Courthouse and later to the Town Hall. "In the early days when the services were held in the Town Hall, Mrs. George Smither played the organ" (Richards 59).

Richards referred to this instrument as the "small cabinet reed organ." Current parishioner Willis Bodine provides this description of this type of organ (May 2012).

*American reed organs (also called cabinet organs, melodeons, pump organs, parlor organs, etc.) were common in United States homes and smaller churches during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. They were inexpensive, stayed in tune for long periods, produced a sustained tone by drawing air through vibrating reeds, and were pumped by the player's feet. While often fitted out with elaborate cases in various styles, the sound-producing mechanism was the same.*



The wooden frame Alachua County Courthouse, 1857-1884

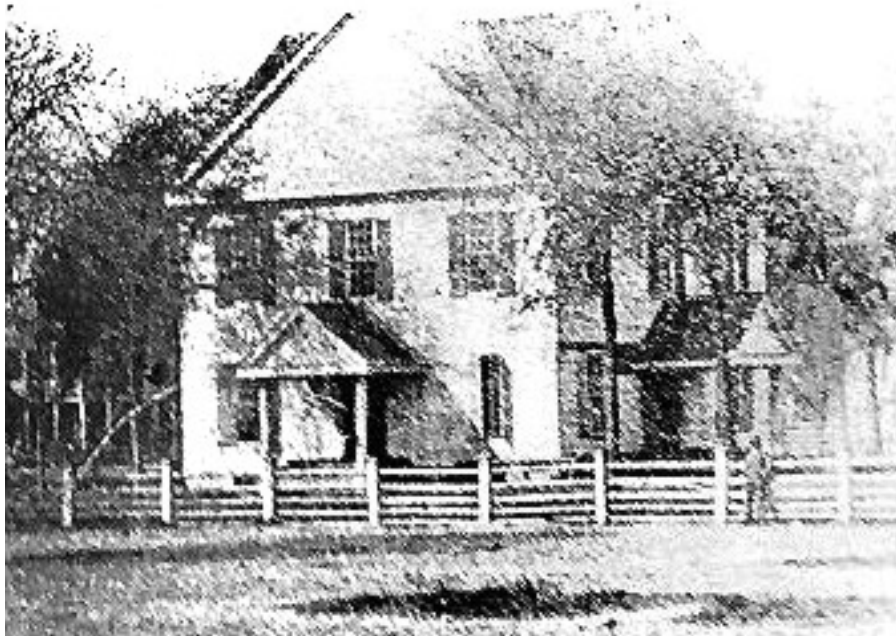


Illustration from public files: Alachua County Clerk of Court and Library District Heritage Collection

By 1873, funds had been raised to purchase property on North Main Street where the current Masonic Lodge now stands, and the Carpenter Gothic wooden Trinity Church was built. Note the two original transepts, seen in the illustrations below.

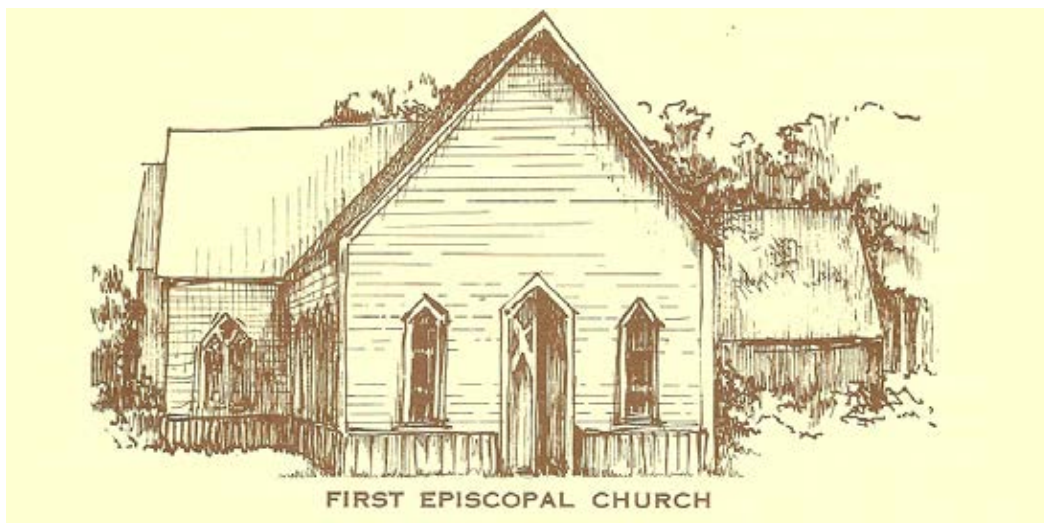
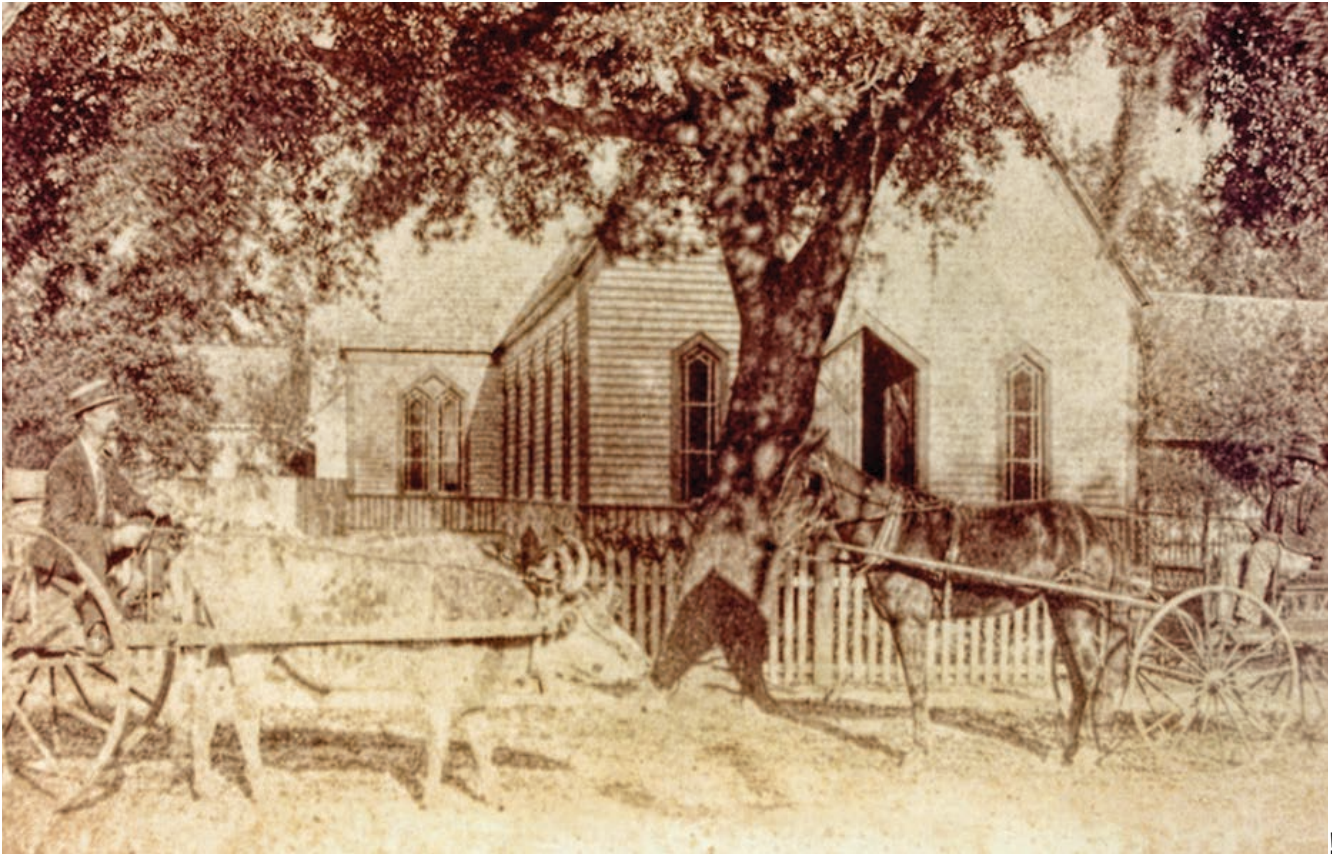
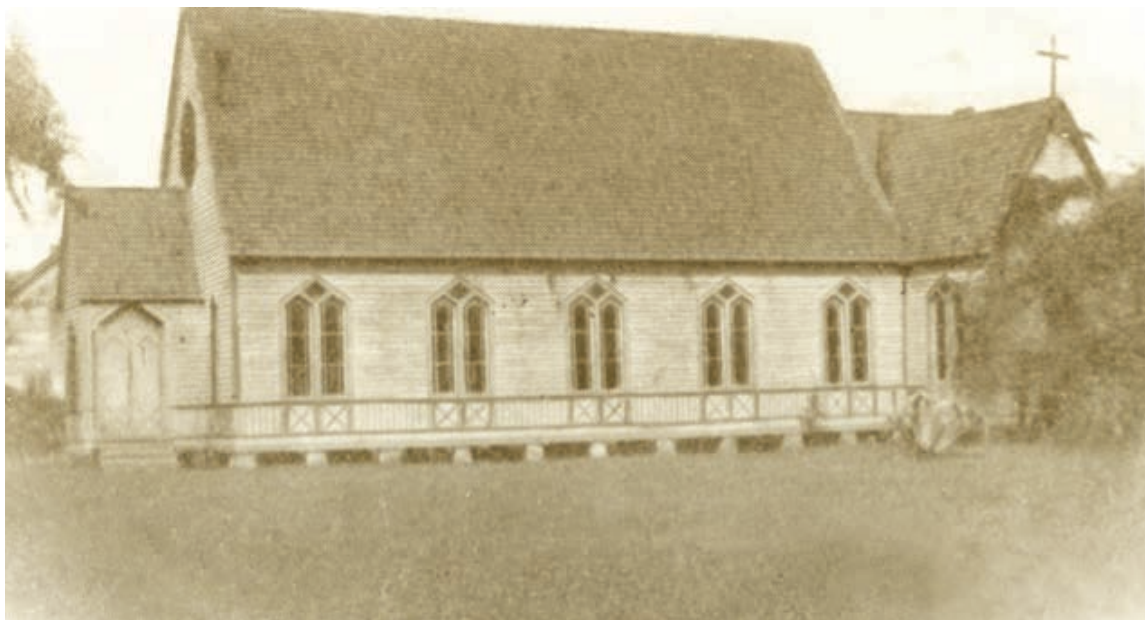


Illustration: William Shirley, Cultural Enrichment Center, Gainesville, FL, *History Walk around Downtown Gainesville*, 1969



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This later photograph, </,2) Kshows an entrance porch and a western rose window added to the original building, and also an enlargement of the south transept--possibly to accommodate the John Brown tracker organ.



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E!

By 1877 the wooden church was consecrated, and by 1886, incorporated under the name Church of the Holy Trinity.



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This stereopticon photo taken on Easter Sunday, April 1, 1877, shows the decorated nave of the wooden building; the cabinet organ can be seen on the right side of the nave, below the lectern.

## The John Brown Organ, 1895-1950

In 1895 Holy Trinity's rector, the Reverend C.C. Leman, and his wife visited the Atlanta Exposition. They were impressed by a "lovely toned instrument" they encountered there.

*'It was purchased,' relates Mrs. Leman, 'after many consultations' after both she and Mr. Leman had 'tried it.' What is known as the John Brown Tracker Organ was built by Church and Co. of Wilmington, Delaware, specifically for the Fair. Mrs. Leman noted: 'It was a much more expensive organ as it was built for the exhibition; therefore, the best materials went into it, but rather than tear it down for rebuilding elsewhere, they let us have it for the eighteen hundred we had saved.' The funds had been raised by the Women's Guild. (Richards 60-61)*



H2,I |J 0#%#150-\$#/9!

The Rev. Clarence C. Lemman (1894-1901) with the choir and the organist, most likely Mrs. J.S. Arnold.

The little cabinet reed organ was given to the mission at Waldo to be used for worship in the frame building known today as the Yerkes Community Center (Richards 77), and the new John Brown tracker organ became the instrument at the Church of the Holy Trinity.!

It was remarkable for that time to have such an organized music program in a church the size of Holy Trinity and in a city the size of Gainesville. This was a period of significant change in worship in the Episcopal Church. An 1892 revision of the *Book of Common Prayer* had brought several important liturgical modifications, while the 1892 edition of *The Hymnal* contained much new textual material. In succeeding decades, several publishers prepared versions of *The Hymnal* containing printed tunes as well. These were eventually brought together as *The Hymnal 1916*, an official publication of the Church.

## **About Tracker Organs:**

*“Many American churches had had small tracker organs in late colonial times, and [onward]. Tracker organs, in which the manual and pedal keys are connected directly to the pipe valves by thin strips of wood (“trackers”), had experienced a revival beginning in the 1920s in Europe. Hastened by the musical experiences of American organists in Europe during and after World War II, they again became an increasingly important part of the organ world in the latter 20<sup>th</sup> century. (Bodine, 2012)*

## **Willis Bodine provides this critique of Holy Trinity’s 1895 purchase (2012):**

*For their \$1,800.00, the women of Holy Trinity had received a genuine treasure. Born in 1851, John Brown was an English organ builder who had apprenticed with the famous Henry Willis and Sons of London. He then came to America, and worked with the important Roosevelt Organ Works of New York City for several years. Around 1885 he moved to Wilmington, Delaware, to establish his own firm. His shop in the 1600 block of West Ninth Street saw construction of about 100 fine pipe organs over the next several decades.*

*John Brown had sold at least two other organs from his exhibit in the 1895 Atlanta Exposition. In Augusta, GA, a three-manual Austin, Op. 2138, in St. James United Methodist Church, contains the case and most of the pipework from their original John Brown instrument of 1895. Another organ built for the St. John German Lutheran Church of Atlanta is now in private storage in Augusta, GA; it may in fact be a twin of the Holy Trinity instrument.*

*Some of these exquisite instruments have been lovingly restored and are still being heard in weekly worship throughout the United States. Many more ranks of handmade pipes bearing the initials “J.B.” may be found incorporated into larger organs such as that now in the Sacred Heart Oratory in Wilmington, in which the facade 8’ Open Diapason, much woodwork, and the Choir division are from an 1895 John Brown organ. The Buckeystown United Methodist Church of Buckeystown, Maryland, has an 1897 John Brown organ identical in appearance to the Holy Trinity instrument.*

**Photos of a John Brown organ still in place in the Buckeystown United Methodist Church, Buckeystown, MD:**

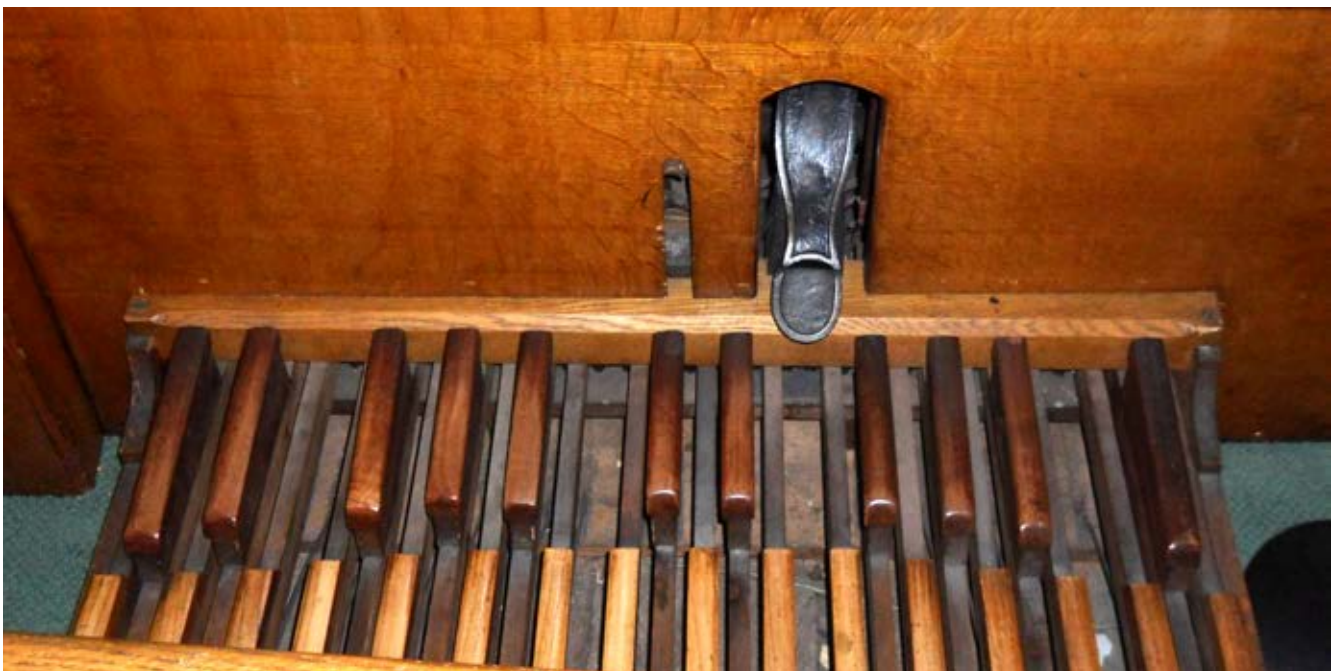
This photo of the Buckeystown organ's façade shows the Romanesque arch above the organ. (Since these architectural elements trap tones from the organ, Holy Trinity wisely removed its Gothic arch in 1907.)



This photo shows manual keyboards of the Buckeystown organ with stop knobs at the sides and coupler knobs above the Swell, just as Holy Trinity's John Brown had.



The Buckeystown John Brown organ's flat pedal keyboard in a radiating pattern, showing the shoe-shaped iron Swell expression pedal in the correct place (in the gap between D# and F#), unlike many organs of the same period.



## Probable Stop List for Holy Trinity's "J.B."

Based on a 1949 photograph of the Holy Trinity John Brown, and on other instruments made in the John Brown shop in that decade, the probable stop list of the organ for Holy Trinity was as follows:

### Great Organ - Manual One, unenclosed - 61 notes, slider chest

8'	Open Diapason	61	1-17 in façade
8'	Melodia	61	stopped bass
8'	Dulciana	61	1-6 from #2
4'	Octave	61	Fugara pipes

### Swell Organ - Manual Two, enclosed - 61 notes, slider chest

8'	Violin Diapason	61	stopped bass
8'	Stopped Diapason	61	
4'	Violina or Flute Dolce	61	
2'	Flautino	61	
	Tremolo		"beater" type

### Pedal Organ 30 notes, two ventill chests

16'	Bourdon	unenclosed, divided on C and C# sides inside case
-----	---------	---

### Couplers (above Swell manual)

Swell to Great  
Swell to Pedal  
Great to Pedal

Great to Pedal reversible

Great *f*                      Great *p*                      Swell *f*                      Swell *p*

Balanced Swell pedal

Bellows signal / Wind indicator

Stop knobs in stepped/terraced side jambs

Keyboard cover lifts to form full-width music rack



# Holy Trinity Church 1907

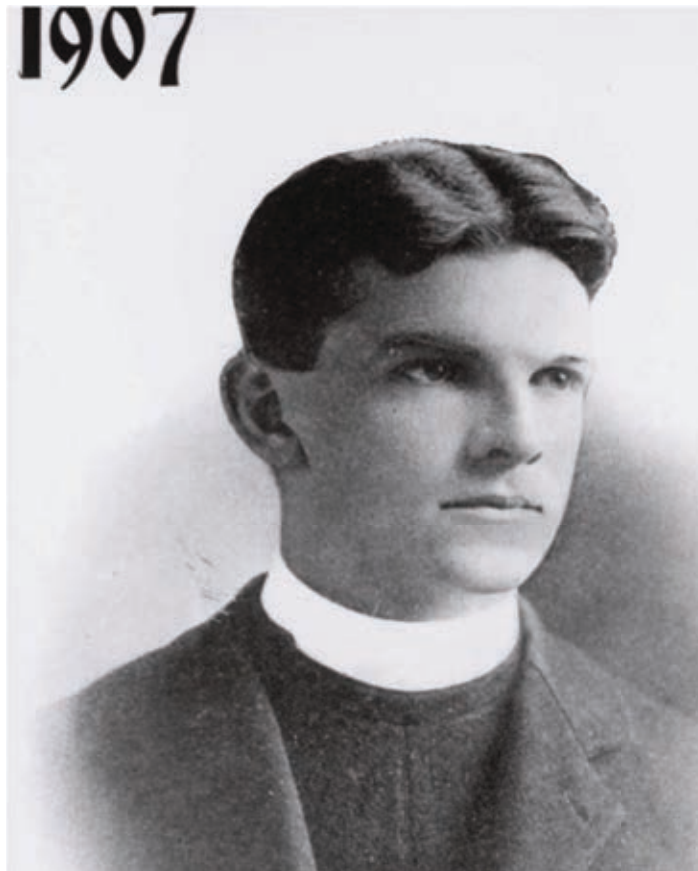


Postcard purchased from the Matheson Museum, Inc., collection. Holy Trinity Archives

By 1900, Gainesville was growing and the railroad traffic increasing on the tracks that ran on North Main Street, in front of Holy Trinity. Soon, the congregation was determined to relocate.

The corner property at East Main (now NE First St) and Mechanic Streets was purchased. By 1907, the congregation had settled into a new stone building, where the John Brown organ (still hand-pumped, as in 1895) was placed in the south transept of the structure\*!#!

# The Rev. Francis H. Craighill Rector, 1904-1909



The rector, the Rev. Francis B. Craighill, penned this description of the new edifice, complete with organ reference:

*On general appearance it is rather low and massive, being 52 ft. to the top of the tower and the top of the cross on the front gable, and having very heavy buttresses and copings.*

*The main entrance is at the S.E. corner, through the tower, and there is also an entrance at the N.E. corner covered by a porch. The nave measures 40 ft. x 80, the chancel is 28 ft. wide and 31 ft. deep, of which 14 ft. forms the Sanctuary, and 17 ft. the Choir.*

*The tower vestibule is about 13 ft. square, the organ chamber the same, and the Vestry room 13 by 16 ft." (Bentley 31)*

**An early picture of the 1907 Holy Trinity interior shows placement of the organ on the left side of the chancel, behind the pulpit.**



Interior of 1907 church shows John Brown Tracker Organ on the "Gospel" (pulpit) side.!

This note from the history by Richards provides a working description of choir, clergy, and organ interaction in the 1907 building, after the parish house was added in 1922-23:

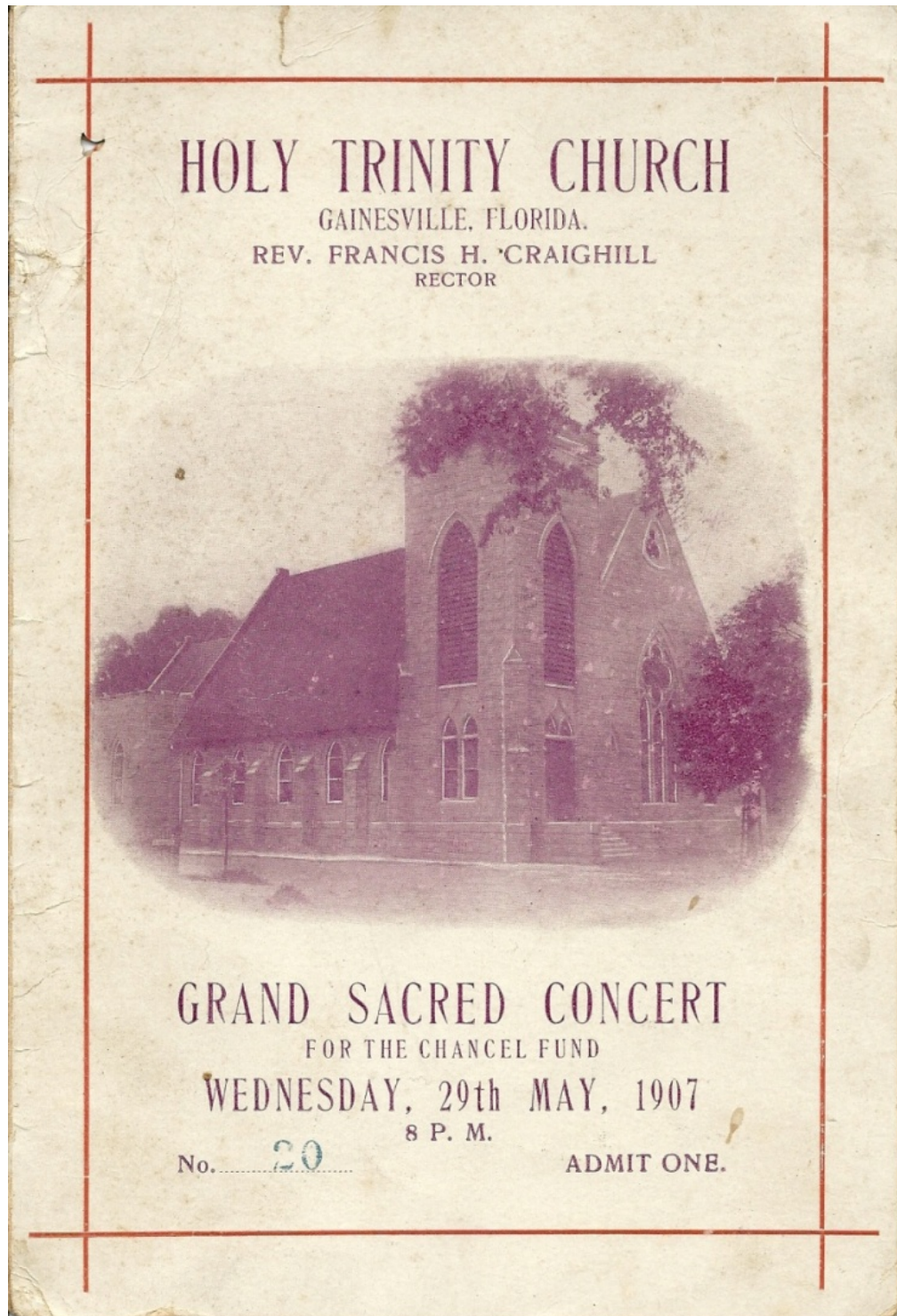
*The only place for the clergy to robe was a corner of the vestry room around which a wooden screen had been built. 'The women of the choir vested in the main part of the vestry room, and the men vested behind the organ and walked around in the open air back of the Church to the vestry room to join the procession.'*

*Their exit was through the door, which now opens from the church into the foyer of the parish house. This door, like the passage behind the organ, was provided for with the parish house in mind, and temporary wooden steps for the use of the sexton and many a small boy who pumped the organ before electric power was substituted, led from the door to the ground.*

*The organ room, which at that time was also used as a Sunday School for the infant class, was originally completed with a Gothic arch to match the blind arch on the vestry room side, but it was later finished square by bridging with railroad rails in order to accommodate the John Brown organ, still in use, that was moved from the old church. (206)*

# First Concert in the 1907 Church

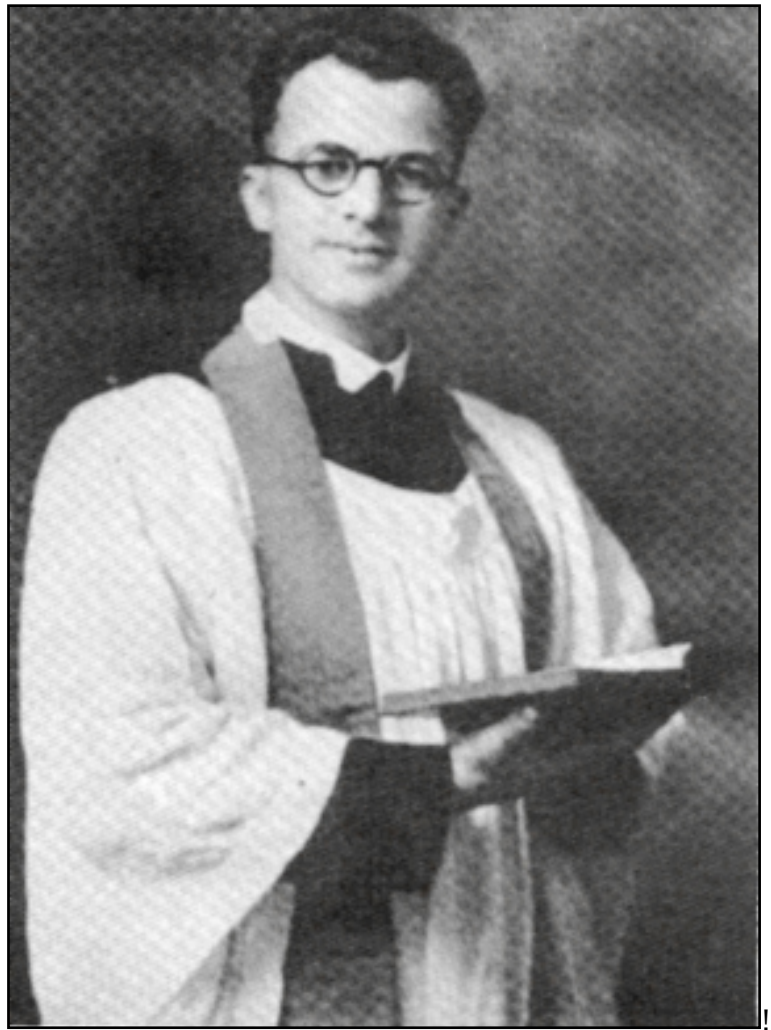
On May 29, 1907, the church offered a *Grand Sacred Concert for the Chancel Fund* featuring chorus, vocal and organ solos. The brochure lists "Volkslied" by Mendelssohn as an organ solo, with William Packham, Music Bachelor, at the console.



## Repair and Replacement

The John Brown instrument would have a long history, leading singing and supporting worship at Holy Trinity for some sixty-five years and lasting until 1950. Through the years, however, historical references note steady upkeep and repairs. In 1919, Women's Guild Minutes refer to funds for the "repair of the rectory and the organ." The Vestry Minutes of 1920 note "the first yearly contract for the repair of the organ" (Richards 242).

By the late 1920s the Rev. William Stoney pressed for the creation of an organ fund.



**The Rev. William B. Stoney, Rector 1925-1934**

*Expensive repairs on the present organ had recently become necessary and the creation of an organ fund had been under discussion for some time. In fact this fund was first started by Rev. Stoney who relates, 'I was always anxious to get it under way, and we did lay aside a small amount under the leadership of Mrs. R.R. Richardson when she was president of the Women's Service Guild. But somehow the movement met opposition and we did not get far with it. For so lovely a church,' he continued, 'and so much musical talent as there has been to draw upon, it is a shame to have to keep using an obsolete organ.'*

*Under this pressure in 1930 the Vestry considered definite prices from the Wurlitzer Organ Company, but the proposition was declined, although the Woman's Service Guild offered financial assistance, and nothing further was done until 1935. (Richards 313)*

This was a fortunate decision, as the Wurlitzer might have been a "theatre organ" like those installed in the 1920s in the First Baptist and First Presbyterian Churches of Gainesville, or even one of the electronic substitutes becoming available at the time. Holy Trinity maintained the musical integrity of the best American organs.

Still, the organ situation at Holy Trinity continued: "In January 1937 the congregation turned down an electric organ after a demonstration, and a false roof was constructed over the old organ which effectively protects it from roof leaks" (Richards 331). Finally, the organ fund fizzled: "1938 was marked by . . . the failure of an effort to have the vestry adopt the accumulation of an organ fund" (Richards 333).

The contemporary revival of tracker organs in the United States had still not reached Gainesville by the 1940s, and World War II had directed attentions elsewhere. Maintenance of the John Brown organ in the un-air-conditioned climate of the building would have been problematic, and the playing action would have grown increasingly heavy without regular and diligent care. It is said that organist Eleanor Smith's body would rise above the bench as she handled large chords, and she was a fairly small person. Not surprisingly, a change was called for.



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From 1921 until 1954, Eleanor Smith served as organist at Holy Trinity.

When she retired, Holy Trinity presented her with a silver bowl, honoring her service from 1921-1954.

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*Holy Trinity Herald* editor Frank Pisani included these pictures and two articles in December 1950:



**The official family of the Junior Choir.  
Officers of the Angel Brigade.**

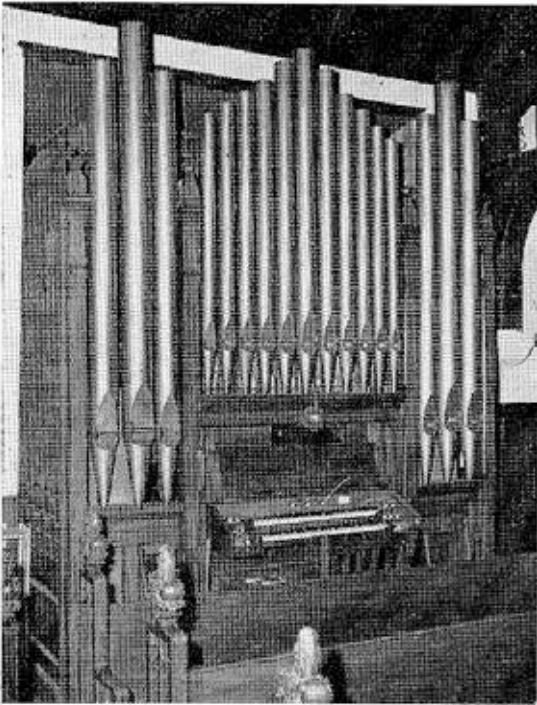
Choir members are pictured at the key desk of the 1895 John Brown organ. Note the elaborate backrest for the organ bench, typical for the time, and the small mirror that enabled the organist to see singers and clergy across the chancel.

!  
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**The senior choir, director, organist, and members greefully select anthems for the Christmas season.**

Eleanor is seen in this photo in the choir vestry and library, conferring with David Stryker, choir director, along with other musicians.



Postlude

## “Postlude”

There is always wistfulness when the old makes way for the new, when progress brings transition.

And so to many of the Parish the removal of the old organ was not the tearing out of a thing of pipes, wires, and wood. It was adieu to a still pulsating heart of mellow tones, introspective reveries, vibrant joys and sympathetic interludes.

A generation grown from christening—to marriage—to autumn calm worshipped in its diapasonic lee. Squirming youngsters on ecclesiastical benches have calmed under the spell of its soothing moods, and adults have renewed their troth when memoried notes recalled Lohengrin.

Yes, there is wistfulness in farewell to an old friend, not to a thing of pipes and wires and wood, but to a constant companion of memories.

## “New Organ May Be Installed By Christmas”, Says Music Committee

By Herald Reporter

Glorious hymns and anthems for this holy Christmas season will have a new sound to those who crowd into Holy Trinity Church for Christmas services this year.

The reason?

According to communications received from the Wicks Organ Company, the new organ, gift of Senator and Mrs. W. A. Shands, will be installed during the middle part of December.

In making the announcement Dr. E. Ruffin Jones, Jr., chairman of the Music Committee of the Vestry, stated that “every indication points to the availability of the organ for the Christmas season.”

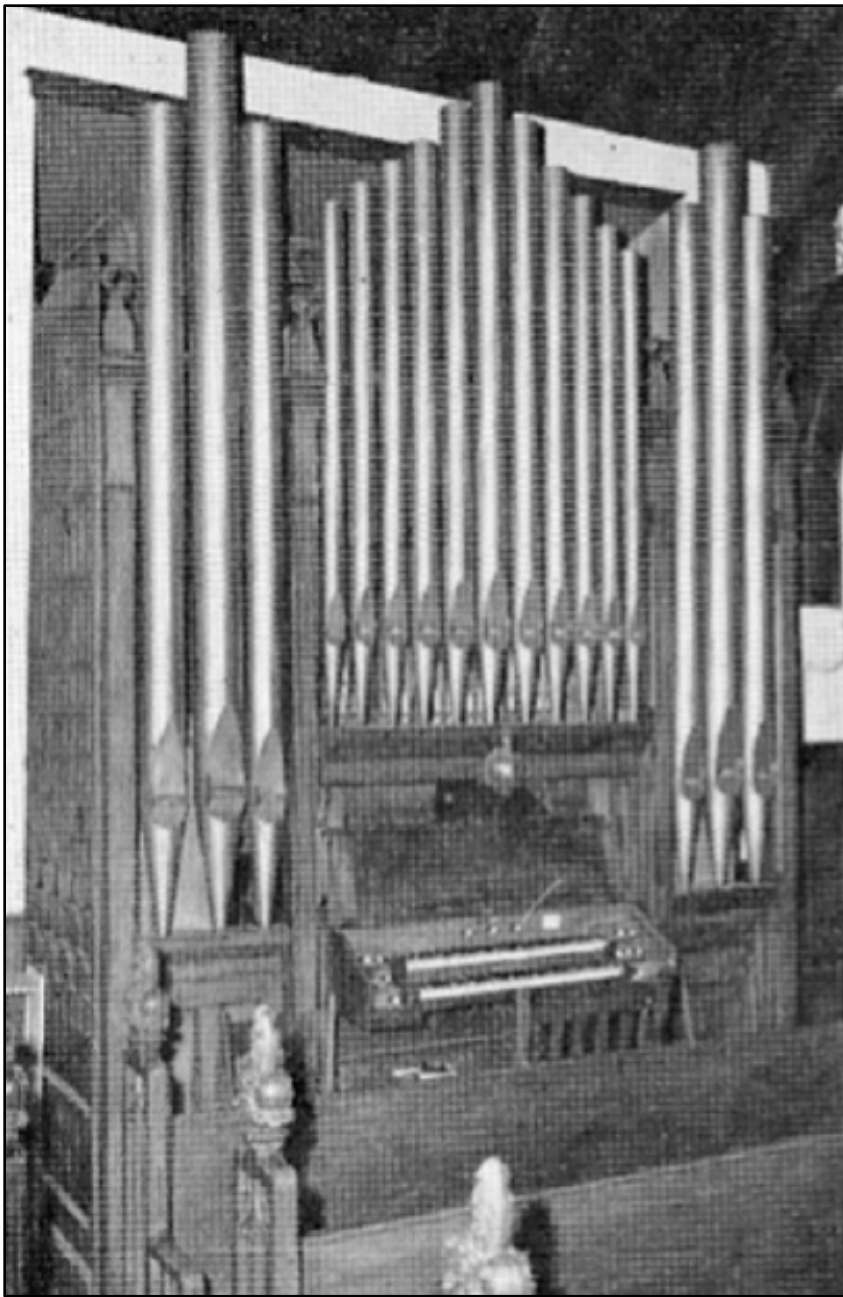
Long a dream of members of this parish, the organ became a reality slightly under one year ago when the organ committee, after a long search, decided on a Wicks organ. Senator and Mrs. Shands agreed to the committee's recommendation and the order was placed. Through their generosity Holy Trinity will take a leading place in the Diocese.

The installation of the new organ will take about three weeks, including the time needed to remove the old instrument. During the three-week period a makeshift arrangement of a reed organ, and an amplifying system, will be used.

Physical changes to the Church will be made during the installation. A door from the Chancel into the south side of the Church will be installed. Then the congregation can move out from two sides of the Chancel after receiving Holy Communion.

Page six





This photo is the best depiction of Holy Trinity's John Brown organ. The facade pipes are those of the 8' Open Diapason, placed with horizontal mouths in the standard three flats of German/British tradition.

The oak case extends toward the back and encloses the entire instrument, much as with the two cases of today's Visser-Rowland.

Pisani's nostalgic comments from 1950 show the central emotional place which a fine pipe organ can have in the life of a parish, how the wind of its spirit--its "inspiration" - touches the lives of all.

!

Bodine added this comment in May 2012:

*The John Brown tracker was lovingly preserved by [longtime organist] Eleanor Smith, stored in her garage . . . and was later purchased by Robert Noehren of the University of Michigan, one of this country's finest performers and a leading exponent of tracker organs. It is likely that these "J.B." pipes are still being heard, somewhere, in one of the twenty large organs which Dr. Noehren built between 1954 and 1978 for churches and institutions across the country.*

# The Wicks Organ, 1950-1991

As the world emerged from Depression and World War II, the financial picture began to change for Holy Trinity. The church budget adjusted as new needs arose and as parishioners shared from growing incomes. A new rectory was purchased in 1942-3. In 1944 the rector's salary grew to \$3,600.00, with housing provided (Pisani 19). A drive was begun in the summer of 1944 to rehabilitate the Church at a cost of \$5,000.00. The long-awaited opportunity to move forward with the replacement of the organ presented itself when Senator Shands stepped forward with a generous gift.

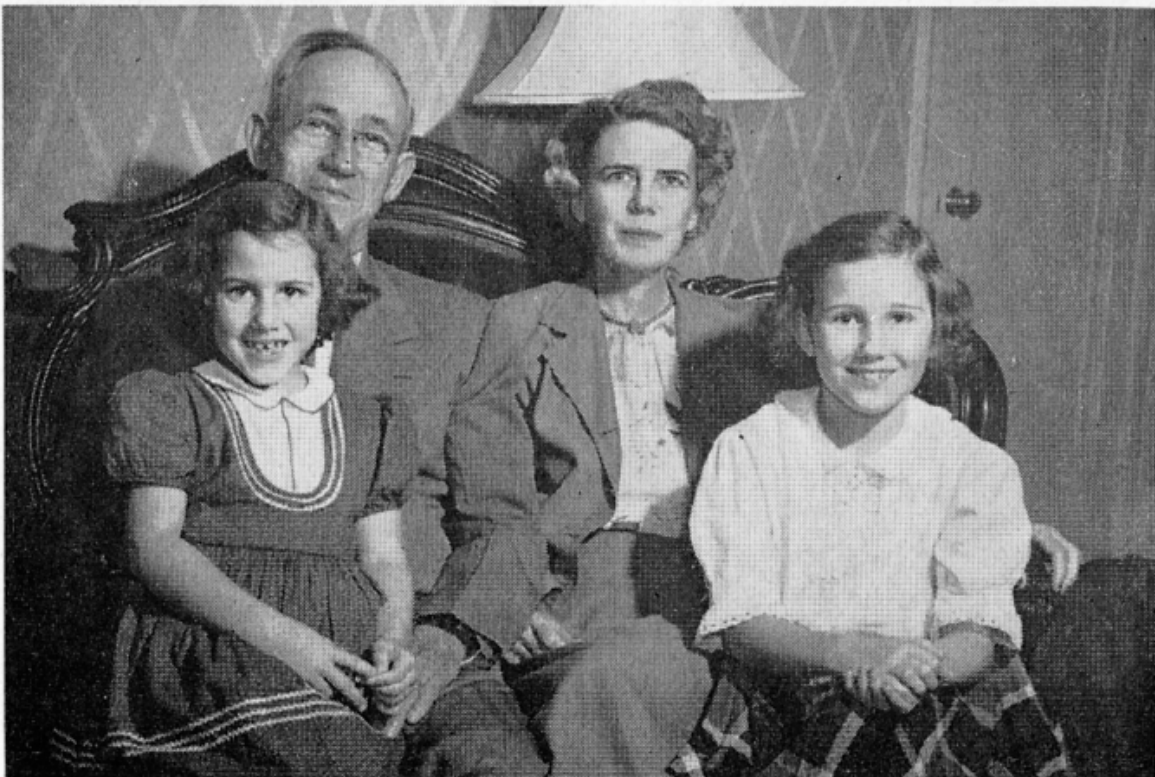
*Senator and Mrs. W. A. Shands offered Holy Trinity an organ as a gift when a satisfactory instrument became available. Senator Shands deposited \$1,500.00 into the 'organ fund' at that time.(Pisani19)*

Even with this generous seed-money, however, it took until 1950 before the church was able to select an organ: "In the spring of the mid-century year a new organ was ordered, and delivery was expected before the year ended" (Pisani 23).

Bentley (65) reports this notice from *Florida Forth*:

*Described in Florida Forth as 'a two-manual, 25-stop organ with 645 pipes,' it was first heard in a Holy Trinity service on Christmas Eve 1950, and three weeks later it was dedicated in a special service of evening prayer.*

Senator William A. Shands and family, major donors of the Wicks Organ



Senator and Mrs. Shands, and grandchildren—a great new organ plays.

# David Stryker Hired as Choir Director

## Stryker Appointed Choir Director As Dr. Hart Resigns

Dr. David Stryker, former choir director and organist at the Chapel of the Incarnation, was appointed choir director of Holy Trinity Church in February.

The appointment was made by the Rev. George Alexander after Dr. T. A. E. Hart, choir director since 1947, resigned.

"It is with regret that Dr. Hart's resignation is accepted," Mr. Alexander stated. "His work and devotion to our choir for the past two years has been a splendid example of loyalty and cooperation."

Dr. Stryker is no newcomer to Holy Trinity having been a member of the choir before he accepted his position with the Chapel. He has an extensive background in music having studied voice, organ, and piano privately. He participated in all vocal and instrumental music organizations at Highland Park High School in Illinois and at Lake Forest College in Illinois.

After receiving his M.A. degree at Northwestern University, Dr. Stryker taught at Sterling High School in Illinois for six years as chairman of the English Department and director of vocal music. Before coming to the University of Florida as an assistant professor of English in September 1947, he taught English classes at Northwestern, where he earned his Ph.D. degree.

Dr. Stryker has been choir director and organist at the following churches: Bethlehem Evangelical and United Brethren, Deerfield, Illinois, three years; St. John's United Lutheran, Sterling, Illinois, six years; Wilmette Lutheran, Wilmette, Illinois, two years; and Chapel of the Incarnation, Gainesville, one year.



DR. DAVID STRYKER

## Sixteen Confirmed By Bishop Juhan

Sixteen persons were confirmed by Bishop Juhan, Sunday evening, February 6 in Holy Trinity Church. Those confirmed were: Verna Elizabeth Andrews, Robert Lars Andersen, Joseph Brunet, Jr., Jeraldine B. Cannon, Harwood Burrows Dolbeare, Jr., James Edwards Duke, William G. Eaton, Ann Moore Gracy, Dorothy Maples Hampton, Virginia Phillips Holtz, Jean Jordan, John Bruce MacLachlan, Ella Maude Murphy, Victor Robert Royer, Lynn Elizabeth West, and Margaret Howard Yeats.

Following the service at which Bishop Juhan preached the sermon, a reception was given in the parish house by St. Catherine's chapter of the Woman's Auxiliary for the newly-confirmed members and the congregation attending the service.

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Organist David Stryker wrote this piece for  
the *Holy Trinity Herald*, December 1950.

## Choir Director Describes Organ; Instrument Used on December 24

By Dr. David Stryker

Holy Trinity's new organ—first heard on Dec. 24—was custom built to suit the needs of the services of the parish, according to specifications agreed upon by the Music Committee of the Vestry in consultation with local musicians and the organ company's representative. It is a Wicks two manual and pedal pipe organ.

The Wicks Organ Company, formed by three brothers in Highland, Illinois, in 1908, has featured since 1914 direct electric action, a simplification of traditional electro-pneumatic action used by most organ builders. The direct electric action, originated by the Wicks firm, has but one-fourth the operating parts of other organs; therefore, more organ can be built into a smaller space than required by most other organs, and there are fewer deteriorative parts. The direct electric action is quiet, durable, reliable, and economical to maintain.



A two manual organ has two keyboards for the hands and one for the organist's feet. The upper keyboard is called the Swell; the lower, the Great. The instrument at which the organist plays is called the console, located on the north side of the Chancel. Separation of the console from the actual organ pipes is customary in the building of larger organs; it removes the performer from the sound sufficiently to enable him to hear with some perspective.

The console is connected by an electric cable running underneath the floor to the hundreds of different sized pipes which are in the sound chambers

(Continued on Page 15)

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## David Stryker's 1950 *Herald* piece (cont'd)

### CHOIR DIRECTOR DESCRIBES ORGAN

(Continued from Page 7)

at the south side of the console. Each organ (Great and Swell) is enclosed in a separate chamber, shutters to which are opened and closed by foot pedals on the console. Opening the shutters releases greater volume of sound. Following the custom of modern installations, the opening to the sound chambers is concealed by a grille rather than by exposed pipes.

Names of the stops on the Great Organ are Open Diapason, Melodia, Dulcians, Octave, Flute, and Fifteenth. On the Swell are Lieblichbourdon, Stopped Flute, Quintadena, Salicional, Voix Celeste, Flute D'Amour, Violina, Nazard, Piccolo, Oboe, and Cornopean. Some of the names of the stops indicate the nature of the tone they produce. Suffice it to say that there is ample variety to provide the softest accompaniment or the grandest full organ tone. There is space prepared for adding three ranks of pipes plus a set of chimes.

The organ installation at Holy Trinity was done by a talented musician and builder from Conover, North Carolina, Mr. F. W. Moehlmann. This gentleman was most patient in explaining to countless interested laymen the various steps in his progress. Vestryman W. T. Laird supervised the construction work which prepared for the installation. Mr. Jim Griffith did the carpentry work; Frank E. Helzel and Son, the metalwork; and Jim Hope Electric Company, the electrical work. The grille was designed by Sanford Goin and executed by the firm of H. H. and M. M. Parrish.

Wicks Organ Company is proud of their first Gainesville installation, one of more than 2500 organs the company has built since 1914.

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Notice of the dedication and Claude Murphree recital as it appeared in the *Holy Trinity Herald*, January, 1951.

## Organ Recital Set For January 21

Holy Trinity Parish—rightfully proud of its magnificent organ—will show off a bit Sunday, January 21.

At the same time, the new instrument, a gift of Senator and Mrs. W. A. Shands, will be dedicated. The dedication ceremony will be a part of a special service of evening prayer to be held at the Church Sunday, January 21, beginning at 4:30 p.m.

As for the showing off—Parishioners and guests will have the opportunity to hear Mr. Claude Murphree, F.A.G.O., University of Florida, at the console. Mr. Murphree will offer a half-hour program of some of the greatest organ music.

The Wicks organ was installed in Holy Trinity Church in time for use for the Christmas music December 24. Parishioners who heard the first great chords of music were seeing and hearing the realization of a dream more than twenty years old.

According to the Rev. Roscoe C. Hauser, Jr., a vesper service will be inaugurated during the lenten season at which time guest organists and Holy Trinity's own staff of musicians will lend their talents to the programs. Among those who will be heard during this series are: Miss Eleanor Smith, Holy Trinity Church; Dr. David Stryker, Holy Trinity Church; and Mrs. E. Ruffin Jones, Jr., First Methodist Church.

Claude L. Murphree, the highly-respected organist who had played the 1951 dedicatory recital, provided an assessment of Holy Trinity's new organ in an advertising brochure for the Wicks Organ Company. The 1952 brochure first gives Murphree's biographical sketch:

*Claude L. Murphree, born Gadsden, AL, 1906. Graduated University of Florida 1928. Organist since 1925, and has given over 500 recitals on the campus, as well as scores throughout the South. Member University Faculty since 1936, lecturing on music, and teaching piano, organ, and harmony. . . . Organist, First Baptist Church, Gainesville, since 1924. Composer of pieces for organ, piano, voice, two pianos.*

Murphree studied, traveled, and was honored internationally. Consequently, his comments about Holy Trinity's Wicks instrument carried weight.



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"It is a pleasure to recommend the excellent Wicks organ installed here in Gainesville, at Trinity Episcopal Church. I had the privilege of dedicating this instrument one year ago, and it has made a deep impression both on those who have heard it, and on those who have played it, for beauty of tone and reliability of action.

I am especially pleased with the Dulciana unit rank on the Great (at 8', 4', 2 1/3', and 2' pitches) which makes many ethereal and soft accompanimental effects possible. Also the sturdy Swell Cornopean adds greatly to the Full Organ, while being highly useful as a solo stop.

I am told by the church officials that the organ is continuing to give great satisfaction."

*Claude L. Murphree*

## David Stryker at the Console



David Stryker was at the  
Holy Trinity organ;  
1949 - 1969 .



## Wicks Organ Additions and Helen Bell Jones

Helen Bell Jones came to Holy Trinity as Organist-Choirmaster in 1970 from First United Methodist Church, where she had developed an extensive multiple-choir program beginning in the early 1950s.

With the enthusiastic support of the rector, the Rev. Earle Page, and with her husband as long-time Senior Warden, Jones immediately addressed the serious musical and maintenance needs of Holy Trinity's Wicks organ.

A passage was created directly through the rebuilt instrument for communicants to return from the altar on the Gospel side, and the Great division was moved higher and forward for better tonal presence. Funds for this rebuilding project were solicited from the entire congregation.

A native of Virginia, Helen Bell Jones was a life-long student of music, beginning piano lessons at age five and studying music, piano, and organ at William and Mary University of Virginia where she earned bachelor and master's degrees in biology. Her musical education continued at the Sterling School of Music, Charlottesville, Virginia, including work with Dr. Arthur Fickensher (University of Virginia), Carol Shepherd (Sterling School of Music), and Alys Walten (Norfolk, Virginia).

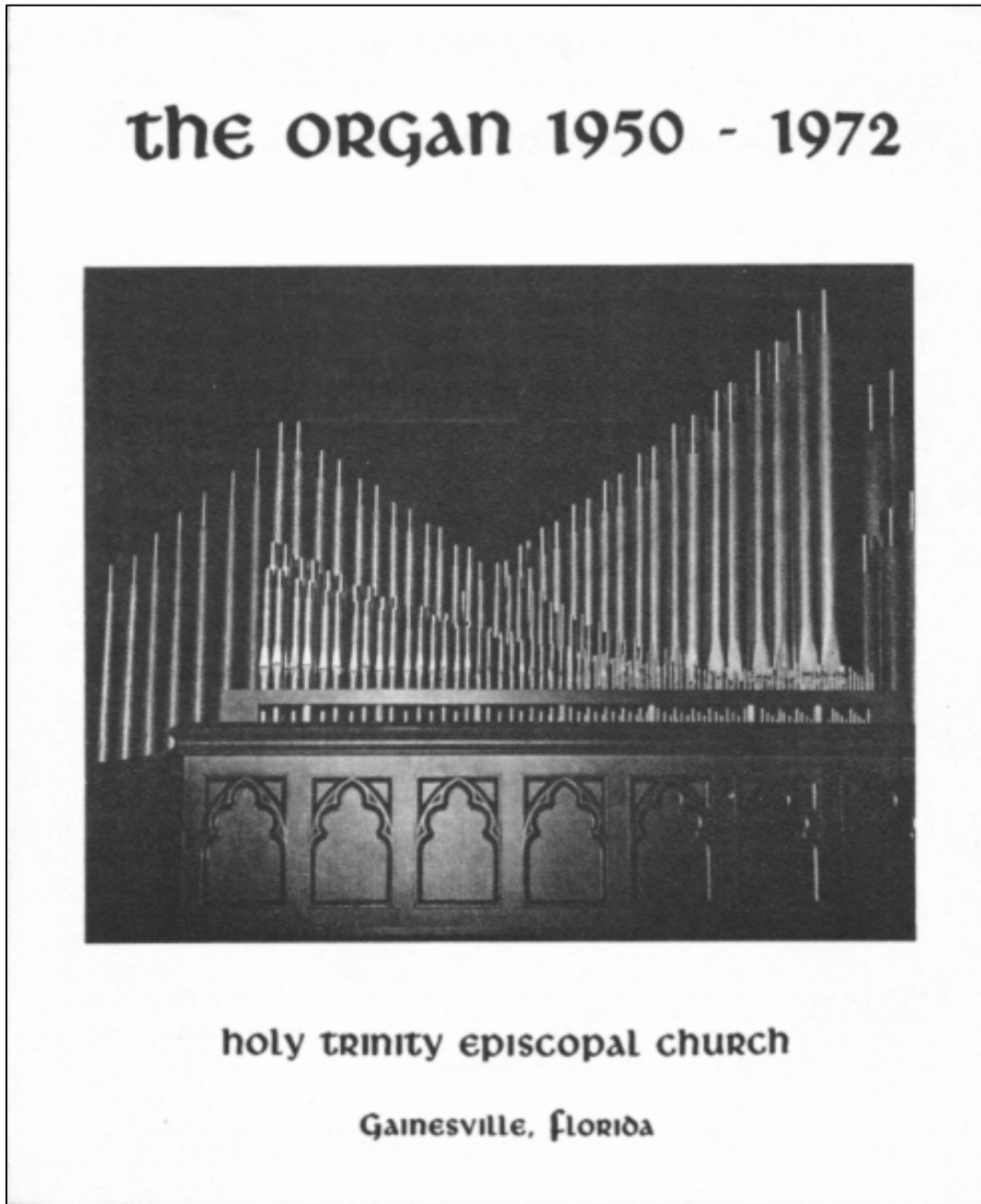
Helen pursued further study at the University of Florida where she earned a BA in music with a major in organ, and studied under university organist Claude Murphree and later with Heinz Wunderlich from Hamburg, Germany.

Helen served the community as music teacher, organist, and participant in Gainesville musical organizations. Active with The Foundation for the Promotion of Music, Inc., (organized in 1974 in Gainesville), Helen served as its President 1975-76 and was awarded 'Musician of the Year' in 1980.

(Holy Trinity Archives)

Helen Bell Jones served Holy Trinity as organist and choir director from 1970 until her death in 1980; she was followed by her student Crystal Clarke Miles, still a parishioner at Holy Trinity.

The Vestry Minutes of 1972 note that a concert was given on May 14, 1972, in celebration of extensive repairs and additions to the Wicks organ. Helen Bell Jones wrote the brochure for the concert:



**The essential history and profile of the Wicks organ are described in the brochure:**

*By the late 1940's . . . there had been several warnings of the imminent failure of [the John Brown] tracker action organ, which relied on physical force to activate the flow of air through the pipes. Senator and Mrs. William A. Shands had informed the Vestry they wished to give Holy Trinity a more modern instrument; in 1950 Mr. Fred Moehlmann installed for the Wicks Organ Company of Highland, Illinois, an organ of nine ranks of pipes with some preparations for future additions built into the electrically activated console (the keyboard from which the organ is played).*

*After a decade and a half it was possible, through a second generous gift of the Shands, to add five more ranks of pipes or voices, without structural changes to the console or the organ chambers. These added voices resulted in a brighter and clearer ensemble in the Great as well as improvements in the Swell, and for the first time gave the Pedal some individuality of its own.*

*After two decades time, technology and the elements obliged the Vestry to make decisions about refurbishing the organ in the late spring of 1971. Damage to the blower chamber, shorted electrical circuits in the console, and accumulated debris in the blower, chestwork, and pipework necessitated a major repair program.*

*The Wicks Company made a thorough inspection and recommended that the organ be taken down, cleaned, repaired and re-arranged, and that a new console be installed since continued functioning of the older console could not be assured. The solution appeared to be that of restoring the organ and where possible to improve it by eliminating sources of trouble.*

*In considering the best arrangement for the instrument, and also considering the return of communicants from the altar to their pews, it was decided to create a passageway under the exposed Great organ. The result would be a significant increase in the tonal quality of the instrument, and a helpful improvement in the building. The Vestry deemed the restoration and additions, with preparations for limited future expansion, a vital and desirable step forward in the music program at Holy Trinity.*

*In addition to funds from the Holy Trinity Foundation, a number of gifts and memorials have been received which have paid for a major portion of the work on the organ and the remodeling of the chamber and passageway.*

*In January 1972, Mr. Dennis Klug, of Lakeland, Florida, completed the re-installation for the Wicks Company. On February 27, 1972, the refurbished sixteen rank instrument was presented to the congregation with a demonstration by the parish organist, Helen Bell Jones.*

### ***In Appreciation***

*The Wicks Pipe Organ installed in 1950, with additions in 1966, is the gift of Senator and Mrs. William A. Shands.*

*In 1972 three additional ranks of pipes, a new console, and casework for the rearrangement of the organ, were made possible by the Holy Trinity Foundation and other unrestricted gifts and memorials. [donors names then listed]*

## ***[The Wicks] Organ at Holy Trinity*** [from the 1972 brochure]

### **THE GREAT DIVISION**

*The Great Organ, played from the lower console keyboard, has been exposed and moved forward so that its voices may freely resound throughout the nave. The Great is used primarily in accompanying hymns and chants. It is enclosed in new casework and is visible on the left side of the chancel.*

### **THE SWELL DIVISION**

*The Swell Organ, played from the upper keyboard, is housed in a new chamber with movable shutters allowing the organist to vary the volume of sound. The Swell contains the solo voices. With the addition of a new reed, the fagot, this division is greatly enhanced in ensemble and solo work. The specially constructed chamber of hard surfaces is designed to eliminate tone pockets and to project rather than absorb the voices of this division.*

### **THE PEDAL DIVISION**

*The Pedal Organ, played from a thirty-two note pedal keyboard, has been expanded by the transferral of a Principal from the Great division at the eight and four foot pitches. The fagot, a reed, has been extended into the Pedal at the sixteen foot pitch allowing for greater depth and strength in the lower voices sounded from the pedal keyboard.*

### **THE CONSOLE**

*The console is designed in accordance with standard American Guild of Organists specifications. The new console provides the organist with rapid, flexible control of the three present divisions of the organ, and contains the electro-mechanical basic construction for a fourth division, the Positivo.*

### **FUTURE EXPANSION**

*Plans for the future include the possible addition of a Trumpet in the Swell division to allow for more flexibility in the reed chorus, and the addition of a fourth division, a Positivo, which would be located to the right of the chancel and would match in appearance the casework and exposed pipes of the Great division on the left. The Positivo is primarily used in solo and accompaniment of the choir voices. The four additional ranks suggested by the Wicks Company would provide an effective complement to today's organ.*

## *Specifications of the Wicks Pipe Organ*

<i>Great</i>			<i>Swell</i>			<i>Pedal</i>		
	<i>Length</i>	<i>Pipes</i>		<i>Length</i>	<i>Pipes</i>		<i>Length</i>	<i>Pipes</i>
<i>Principal</i>	8'	61	<i>Stopped flute</i>	8'	61	<i>Resultant</i>	32'	
<i>Hohl Flute</i>	8'	61	<i>Salicional</i>	8'	61	<i>Bourdon</i>	16'	32
<i>Dulciana</i>	8'	61	<i>Voix Celeste</i>	8'	49	<i>LieblighGe deckt</i>	16'	12
			<i>T.C.</i>					
<i>Octave Flute</i>	4'	61	<i>Principal</i>	4'	61	<i>Principal</i>	8'	32
	4'	12	<i>Flute</i>	4'	12	<i>Bass Flute</i>	8'	
			<i>D'Amour</i>					
<i>Gemshorn</i>	4'	61	<i>Quint</i>	2 2/3'	61	<i>Cello</i>	8'	
<i>Dulciana</i>	2 2/3'	19	<i>Piccolo</i>	2'	12	<i>Choral Bass</i>	4'	12
						<i>Flute</i>	4'	
<i>Fifteenth Gemshorn</i>	2'	19	<i>Larigot</i>	1 1/3'		<i>Fagot</i>	16'	12
	2'	12	<i>Sifflote</i>	1'		<i>Fagot</i>	8'	
<i>Mixture</i>	II Rk	22	<i>Cornocean</i>	8'	61	<i>Fagot</i>	4'	
			<i>Fagot</i>	8'	61			
			<i>Fagot</i>	4'	12			
			<i>Tremolo</i>					

### *Positive Specifications: For Future Expansion*

	<i>Length</i>	<i>Pipes</i>
<i>HolzPommer</i>	8'	61
<i>Spillpfeife</i>	4'	61
<i>Klein Principal</i>	2'	61
<i>Krummhorn</i>	8'	61

[End of 1972 brochure]

## The 1907 Church, with the Wicks Organ as Rebuilt in 1972



Photo shows both the Great organ as extended  
and the console location on the Epistle side.

**These 1989 interior pictures show placement of the Wicks organ and the console in the 1907 church.**



North side of chancel, 1950-91, with empty Gothic arch above console for a Positive division (proposed by Wicks, but never built).



South side organ placement as revised in the 1972 rebuilding, with a newly created passage under the Great for returning communicants.



The photo shows the Wicks organ as it was rebuilt in 1972, with three mirrors for singers and clergy vision. In 1907 a Gothic arch above the south transept in the original building design had been squared off with railroad rails to accommodate the John Brown organ.



The nine unified ranks of the 1950 Wicks, with five ranks of pipes added in 1966, had been totally enclosed in two chambers on the Gospel side of the chancel, behind a wood and cloth grille designed by local architect Sanford Goin. In 1972, this square arch was elegantly framed in wood.

In the January 1991 fire, all was lost.



## Transition to the Visser-Rowland Organ

**David Benson**, a graduate of Stetson University, came in 1984 from St. Mark's Episcopal Church in Starke to join the Holy Trinity staff as Organist and Choir Master. Bentley notes:

*A communicant of Holy Trinity, he had been the organist and choir director for 10 years at Faith Presbyterian Church, Melrose, and for lesser periods of time at churches in Deland and Palatka. At Holy Trinity he directed both the Chancel Choir and a Youth Choir (for boys and girls in grades 9 through 12). The Chancel Choir led the service at the church's chief Sunday morning service and at many special services. It was, then, "the choir" at Holy Trinity. (97)*

In 1990, when Cindy Baskin, Director of Program and Folk Choir Director, left for seminary, Benson "became the Music Director, with responsibility for all of the church's music programs" (113).

Benson served Holy Trinity for seventeen years, leaving in 2001 to return with his family to his native Meridian, Mississippi. He has served as Organist and Choirmaster at St. Paul's Episcopal Church, Meridian, for ten years; serves as chairman for the St. Paul's Chamber Series, and is one of the directors for Meridian Cambiata Singers. (St. Paul's website)



David Benson, left,  
with the Rev. David  
Pittman, Rector  
1986-2001!

!

David Benson has contributed the following information about his time at Holy Trinity (Benson E-mail. May 2012).

*The Wicks was the instrument in place when I began at Holy Trinity in 1984. There were some sweet Anglican sounds on the instrument that served Morning Prayer very well. Because of its size limitations, however, on major feast days a brass ensemble was needed to carry congregational singing.*



*After the fire of January 1991, when the entire church and the Wicks organ were destroyed, the parish bought a couple of synthesizers that produced a few decent electronic organ sounds.*

*That's what I used in the new church until the new organ was completed and installed. I can still remember leg cramps on Sunday nights after standing in front of that keyboard rack for an hour or more.*

*When committees were being formed to decide on design elements and furnishings for the new church building, I was put in charge of selecting a new organ.*

*A committee was later selected that put a rubber stamp on what we did, but I was charged with traveling around to look at instruments and find builders to bid on our project. That was truly enjoyable.*

*My organ teacher, Paul Jenkins, suggested some builders to consider. I looked at Visser-Rowland [organs] in Daytona Beach and Wilmington, North Carolina.*

*The organist at St. John's (RC) Cathedral in Savannah allowed me to spend most of the day playing a wonderful Fritz Noack in the rear gallery. I was greeted with applause after playing for a while and finally realized it was a major stop for the tour trolleys.*

*After a time, three builders were invited to bid on the project: Noack (Massachusetts), Dobson (Iowa), and Visser-Rowland (Houston). Because of my experience at Stetson playing the Beckerath, I limited the search process to mechanical-action builders. These three firms were the only builders in this category that agreed to consider a split-chancel design. The three men who headed these firms know each other well and consider themselves friends.*



*The three designs and bids were very close, but Pieter Visser's bid was the lowest, and his firm was chosen. I'm convinced that either of the other two companies would have produced similar instruments. At the AGO convention in Dallas around that time, I wandered over to Lynn Dobson's exhibit, and he scolded me (in a friendly way) for not choosing his firm. It's wonderful that there are competent, honest builders like these to choose from.*

*My experience during the design, building, and installation process was a high point in my life. [My wife] Jo and I invited Pieter to stay with us during part of the installation and we still consider him a wonderful friend. I had the opportunity to travel to Houston twice during the building process. The first time was very early. Pieter Visser was the first organ builder in the US to use CAD (the computer-aided architectural design program), and he began a printout of the front of the case for me, and when we returned from lunch it was finished. On the second trip the organ was almost complete. It was fascinating to see the console sitting in the middle of the floor of the factory and the organ cases lying on their backs as they were too tall to be erected in the factory standing upright. I can still remember the thrill of seeing an instrument that would soon become a playing organ in a church building.*



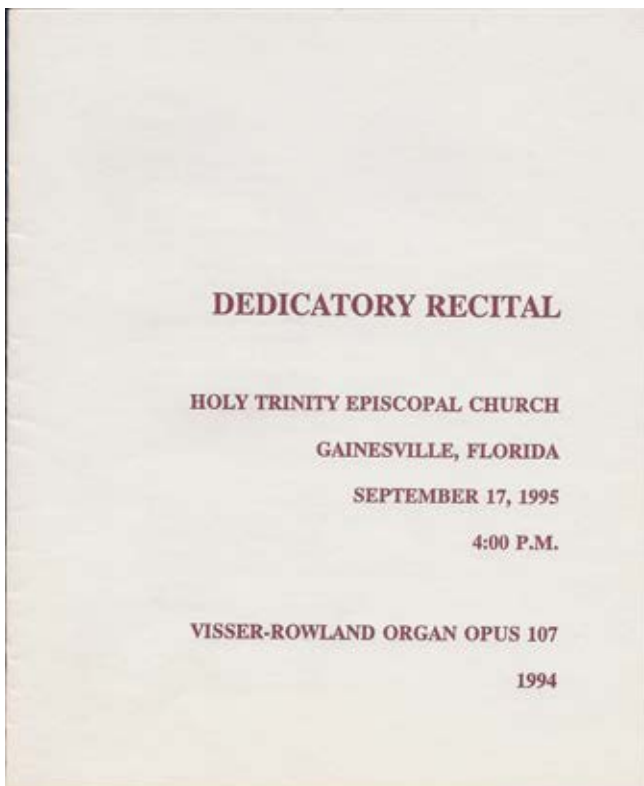
*The office was closed the afternoon the big 18-wheeler truck arrived and parked on First Street. A few people were allowed by the driver to take a peek inside. The next morning we had a group of folks from the community who showed up to help Pieter Visser and his crew unload the truck. As I recall, the console was one of the last things to be unloaded, and the sight of half a dozen folks holding onto the console as it descended the ramp was a sight to behold.*

The installation process was followed by the entire parish, because we were having services in the new building, still using synthesizers for accompaniment, of course.

Since a mechanical action organ employs a direct and mechanical link between the keys on the console and the pipe itself, it was necessary for the contractor to provide a "trench" [for the lengthy trackers to the Pedaal Organ] across the chancel and under the carpet. This opening, covered with hardwood flooring and occasional access panels along the path, was placed just a couple of feet past the top step to the chancel and is approximately two feet wide. The pedal trackers are made of wood, and 32 of them run in this trench to the pedal division on the south side of the chancel.



I think the Swell division was the first to "come online," and the first Sunday it was in tune, I played a short postlude which drew a crowd, naturally. Each Sunday after that, parishioners came to expect hearing a little more, until the great day when the organ was completed and the whole instrument was used for the first time. Naturally, I couldn't help using most of the stops for a couple of final verses, and a few folks informed me that I needed to be a bit more prudent in my registration choices. Otherwise, they said, the congregation would most likely suffer a corporate hearing loss.



David Craighead from the Eastman School of Music played the dedicatory recital to a packed house for the event. On the day of the dedicatory recital for the organ, one of the altos in the choir stepped on one of the panels in the floor and it fell into the trench. The contractor had not provided a proper "lip" around the edge. The panel broke the three lowest tracker rods. Fortunately the organ tuner was in church that morning and it was decided to use popsicle sticks to repair the trackers. Ironically, when this was mentioned to Pieter Visser several months later, he laughed and said, "There had been a large roll of replacement trackers lying on top of the wind chest all the time."



**Organist and Choir Master David Benson, with organ builder Pieter Visser, and voicer Pascal Boissonnet, on June 3, 1995, at the Dedication and Consecration of Holy Trinity Episcopal Church.**



**David Benson at rehearsal before the service on May 20, 2001, the Reverend David Pittman's last Sunday at Holy Trinity. Choir member Carolyn Hinson in the background**



## **Holy Trinity's Visser-Rowland, Opus 107**

**(Case on the Epistle side with manual divisions and console;  
the Pedaal case on the Gospel side is identical.)**

## Stop list of the Holy Trinity Visser-Rowland Visser - Rowland & Associates organ, 1994

### Hoofdwerk (Great) Organ

16' Bourdon (1-17 from pedal)  
8' Praestant (nave façade)  
8' Roerfluit  
4' Octaaf  
4' Nachthoorn  
2-2/3' Kwint  
2' Octaaf  
II Sesquialter  
V Mixtuur  
8' Trompet

### Zwelwerk (Swell) Organ

8' Gemshorn  
8' Holpijp  
8' Salicionaal  
8' Celeste (gemshorn)  
4' Praestant  
4' Koppelfluit  
2' Woudfluit  
V Scherp  
16' Fagot  
8' Trompette  
4' Klaroen  
Tremulant (manuals)

### Rugwerk (Positiv) Organ

8' Praestant (choir façade)  
8' Gedekt  
4' Octaaf  
4' Spitsfluit  
2-2/3' Nasard  
2' Superoctaaf  
1-3/5' Terts  
III Kleinmixtuur  
8' Kromhoorn  
Tremulant (manuals)

### Pedaal Organ

32' Subbas (ext Ged)  
16' Praestant (wood)  
16' Gedektbass  
8' Gedekt (ext)  
4' Koraalbas  
IV Mixtuur  
16' Bazuin (wood)  
8' Trompet  
4' Schalmei

## Two pages from the Organ Dedication program of September 17, 1995:

On January 21, 1991, the Holy Trinity Episcopal Church building was destroyed by an arsonist's fire, and along with it the Wicks organ of 1950 (with additions in 1966 and 1972). Holy Trinity parish made the decision to remain a downtown parish and rebuild on the same site. One of the roles a downtown parish accepts is that of a gathering place not only for members of the city's community of faith, but also for members of the community at large. This character was to be reflected in all aspects of the design for the parish: the nave was enlarged, the parish hall and kitchen area were expanded and modernized, and meeting rooms were developed with both parish and community needs in mind. The organ at Holy Trinity likewise had to reflect a similar nature: its primary function was to be, of course, an instrument of worship in the church, but Holy Trinity also wanted an organ that could be used as a recital instrument and so contribute to the cultural life of the community.

The design of Holy Trinity's organ was neither simple nor straightforward. The new instrument was to retain the split-chancel design of the Wicks. Holy Trinity's desire for a long-lived and durable organ strongly suggested an instrument with a mechanical tracker action. The architectural design of the church's nave required an instrument of some depth and presence, yet one that could respond well to musical genres ranging from traditional Anglican literature to religious contemporary and folk music. The organ had to be equal to the disparate tasks of both congregational accompaniment and recital performance.

Holy Trinity was faced with the challenge of finding a pipe organ builder who could accommodate these demanding design specifications. Holy Trinity's organist/choirmaster, David Benson, and the organ committee solicited recommendations from parish organists and from schools of music throughout the southeast. The name of the Visser-Rowland organ company emerged consistently as the most capable candidate for building such an organ. Pieter Visser worked closely with David Benson on the musical aspects of the organ's design, including development of the ample stop list. Visser also embraced Holy Trinity's vision of an instrument that would not only meet the parish's need, but also would provide the larger community with a cultural focal point. The Visser-Rowland organ has more than met these needs: it has far exceeded expectation.

Beha's architectural design of the church and Visser-Rowland's complementary design of the organ create a space that is both visually and aurally enthralling. Holy Trinity is truly thankful to be the steward of such a magnificent instrument, built to the Glory of God.

*Soli Deo Gloria!*



Ring out, ye crystal spheres,  
Once bless our human ears,  
If ye have power to touch our senses so;  
And let your silver chime  
Move in melodious time,  
And let the bass of heaven's deep organ blow;  
And, with your nine-fold harmony,  
Make up full consort to the angelic symphony.

Such music (as 'tis said),  
Before was never made,  
But when of old the sons of morning sung,  
While the Creator great  
His constellations set,  
And the well-balanced world on hinges hung;  
And cast the dark foundations deep,  
And bid the weltering waves their oozy channel keep.

Yea, truth and justice then  
Will down return to men,  
Orbed in a rainbow; and, like glories wearing,  
Mercy will sit between,  
Throned in celestial sheen,  
With radiant feet the tissued clouds down-steering;  
And heaven, as at some festival,  
Will open wide the gates of her high palace hall.

*From Hymn on the Morning of Christ's Nativity. John Milton*

## Lee Cobb, Organist-Choir Director

Lee Cobb served as organist-choir director from 2001-2005, while he was a graduate student in organ at UF. Lee Cobb graduated from Indiana University in 1989, with the Bachelor of Music degree in organ performance. While at Indiana, he studied organ with Robert Rayfield, church music with Marilyn Keiser, and was a tenor soloist with the Choir of Men and Boys at Christ Church Cathedral in Indianapolis.

A native of Atlanta, Georgia, Lee Cobb's interest in the carillon began while he was a student at Indiana University, where he played the 11-bell McShane chime in the historic Student Building. In the late 1990s, Cobb received instruction in carillon from Stephen Knight of Samford University in Birmingham, Alabama, and later from Dr. Linda Dzuris of Clemson University in South Carolina.

Cobb enrolled at the University of Florida in 2001 and graduated with the degree Master of Music in organ performance under Willis Bodine in 2003. From 2001 to 2005 Cobb was Organist and Choirmaster at Holy Trinity Episcopal Church in Gainesville, Florida, where he led performances of



such works as the *Requiems* of Maurice Duruflé and Michael Haydn. Cobb also made appearances with the Gainesville Civic Chorus, The Willis Bodine Chorale and the Lake Wales Chorale as a tenor and countertenor soloist. Cobb



continued studies toward the Ph.D. in Music Education at the University of Florida and held a graduate assistantship in carillon. In 2004, Cobb passed his advancement examination with the Guild of Carillonneurs in North America, becoming a full voting member. During this time he worked towards developing a recital series on the newly enlarged and upgraded Century Tower Carillon at UF.

In 2005, Cobb left Holy Trinity to become the Assistant Carillonneur and Librarian at the Historic Bok Sanctuary in Lake Wales, Florida, playing daily carillon recitals and overseeing the Anton Brees Carillon Library. In 2006, Cobb was awarded second prize in the Johan Franco Carillon Composition Competition sponsored by the Guild of Carillonneurs in North America for his *Sonata for Carillon*. A commissioned and published composer, Cobb has many choral and organ compositions to his credit. Cobb's *Sonata for Carillon* and *Valse Capriccio* are available through American Music Editions.

In 2009 Cobb became Organist Choirmaster and Carillonneur at the Church of the Ascension (Episcopal) in Clearwater, Florida, where he presides over a 2003 four-manual Letourneau tracker organ and the 49-bell Betty Jane Dimmitt Memorial Carillon. [Recital brochure, Oct., 2006, updated WRB]

Meanwhile Holy Trinity was searching for a new rector and a new director of music. Lorraine Amick and David Miller served as interim organists from 2005-2007.

## John Lowe, Director of Music and Organist, 2007- to present



In 2007, Dr. John Lowe, Jr., was selected as Holy Trinity's Director of Music and Organist.

JOHN T. LOWE, JR. is a native of Lynchburg, Virginia. He received the Bachelor of Science degree in Organ Performance from Liberty University in 1993, the double Master of Music degree in Organ Performance and Choral Conducting from the University of Alabama in 1996, and the Doctor of Music degree in Organ Performance and Church Music from Indiana University, Bloomington, in 2005. His teachers include David Charles Campbell, George B. Clark, the late J. Warren Hutton, Larry Smith, and Christopher Young in organ, and Sandra Willetts in conducting. In September 2007, he assumed the duties of Director of Music and Organist at Gainesville, Florida's Holy Trinity Episcopal Church, where he oversees the music program for the 1,125-member

congregation, and plays the three-manual, forty-nine rank Visser-Rowland organ in liturgies and concerts. The program at Holy Trinity includes the Holy Trinity Choir, the auditioned Chamber Choir, a six-octave handbell choir, a chorister's program affiliated with *The Royal School of Church Music in America* (RSCMA), a Folk Choir, and the *Music at Holy Trinity* series. He is the newly elected Dean of the Gainesville Chapter of the American Guild of Organists, 2012-2014.

From 2003-2007, Dr. Lowe was Music Director and Organist at Ocala's First United Methodist Church, where he presided over the four-manual, ninety-four rank Wicks organ, Ocala's largest instrument, and oversaw the entire music program for the 1,900-member congregation. His program included the First Church Chancel Choir, two children's choirs, a chorister's program affiliated with the *Royal School of Church Music in America* (RSCM), three handbell choirs, and the *Music at First Church* concert series. In addition to his duties at the church, he was the Artistic Director and Conductor of the Central Florida Master Choir, and the dean of the Ocala Chapter of the American Guild of Organists.

Before coming to Florida, Dr. Lowe was Music Director/Organist at the Church of the Nativity (Episcopal), Indianapolis from 1998-2003, where he oversaw the combination/renovation of the church's two organs and founded the *Nativity Series in Music and Worship Arts*; and the Music Intern at West End United Methodist Church, Nashville, Tennessee, from 1996-1998, where he assisted in service playing, conducting, and accompanying, and was the organist for the Chancel Choir's 1998 CD *Hymns and Spiritual Songs*.

Dr. Lowe has been a prizewinner in local, regional, and national competitions. In 1991 he was first place winner of the American Guild of Organists Regional Competition for Young Organists in Annapolis, Maryland, and in 1996 the second place winner of the San Marino, California, Organ Competition. In 1998 and 1999, he was one of 25 young artists invited to compete in both the opening rounds of the Calgary International Organ Competition and the American Guild of Organists' National Young Artists Competition in Organ Performance, respectively. He has performed recitals in Alabama, California, the District of Columbia, Florida, Georgia, Indiana, Maryland, Massachusetts, New York, Ohio, Tennessee, and Virginia, and his accompanying engagements have taken him to the Czech Republic, Germany, Austria, New Zealand, and Australia. [Lowe, standard biography]

Under Lowe's leadership, Holy Trinity presents a yearly calendar of musical events, including *Choral Evensong*, *St. Andrew's Day Evensong* and *Kirkin' of the Tartan*, his own recitals, and guest performers. All draw large audiences from throughout the greater Gainesville area.

2009 2010

# MUSIC

AT HOLY TRINITY



## CHORAL EVENSONG

sung by the Choir of  
St. John's Cathedral (Jacksonville)

Tim Tuller, Director and Organist  
Dr. John T. Lowe, Jr., organist

music of Healey Willan,  
Richard Ayleward, and William Byrd

Sunday, January 24  
5:00 p.m.

Holy Trinity Episcopal Church  
100 NE 1st Street, Gainesville  
[www.holytrinitygnv.org](http://www.holytrinitygnv.org)



This event is presented FREE OF CHARGE  
Donations will be accepted to benefit  
the St. John's Choir 2010 England tour



*A Concert and Reception*  
**John T. Lowe, Jr., organ**

Sunday, 12 February 2012 at Three o'clock in the afternoon

*(Kindly remember to silence all electronic devices)*

Crown Imperial March	William Walton/trans. Herbert Murrill 1902-1983/1909-1952
Introduction and Toccata in C Major	William Walond 1725-1770
Sonata in F Minor, op. 65, no. 1 Allegro moderato e serio Adagio Andante recitativo Allegro assai vivace	Felix Mendelssohn 1809-1847
Three Hymn Tunes for Organ A Meditation on "Draw Us in the Spirit's Tether"	Gerre Hancock 1934-2012
God of Grace and God of Glory	Paul Manz 1919-2009
Hymn 594 stanzas 1, 2, & 4 (descant found on page 3) sung by all, standing	CWM RHONDDA
Rubrics 4. "The Peace may be exchanged." 5. "The people respond—Amen!"	Dan Locklair b. 1949
Symphonie Gothique, op. 70 Andante sostenuto	Charles-Marie Widor 1844-1937
Symphonie I Final	Louis Vierne 1870-1937

**WELCOME!** Please join Dr. Lowe at a reception in Page Parish Hall immediately following this concert. Exit the church into the courtyard, and walk directly across the courtyard to the Parish Hall. Appreciation is expressed to the Holy Trinity Choir and friends for providing the reception.

The **HOLY TRINITY MUSIC FUND** continues to accept donations! Your generous contribution, freely given, assists the *Music at Holy Trinity* series in bringing events such as these to our worshippers and the community. More information is found on the insert in this concert program.

# MUSIC AT HOLY TRINITY 2012 - 2013

The Reverend Louanne Loch, *Rector*  
The Reverend Ronald M. Owen, *Associate Rector*

Dr. John T. Lowe, Jr., *Director of Music and Organist*  
Michelle Klima, A. Mitchell Stecker, *Organ Scholars*

## SEPTEMBER



September 16 (Sunday) at 4 p.m.  
**AN ANNIVERSARY CONCERT**  
celebrating five years of the  
*Music at Holy Trinity* series  
**Organ, Choirs, and  
Festival Orchestra**

John T. Lowe, Jr., *organ/conductor*  
Will Kesling, *guest conductor*

September 30 (Sunday) at 5 p.m.  
**THE 27<sup>th</sup> ANNUAL  
GAINESVILLE CHORAL  
FESTIVAL**

First United Methodist Church

Bill Carroll, *guest conductor*  
A service of readings and music, sung  
by the 100-voice choir, representing  
five Gainesville churches.



## NOVEMBER



November 4 (Sunday) at 3 p.m.  
**LAUREN  
McKINNEY, horn**  
**Chamber Orchestra and Choir**

*music of W. A. Mozart, J. S. Bach,  
Vaclav Nelhybel, & Paul Basler*

November 25 (Sunday) at 5 p.m.  
**ST. ANDREW'S DAY EVENSONG  
AND KIRKIN' O' THE TARTAN**

The Holy Trinity Choir  
Bagpipers and Traditional Scottish Dancing  
*music of Philip Moore, Bryan Kelly,  
T. A. Walmisley, and Sidney Campbell*

## DECEMBER

December 24 (Monday) at 7:30 and 10:30 p.m.  
**CHRISTMAS EVE AT  
HOLY TRINITY**

The Holy Trinity Choir with brass/timpani/organ  
*music of William Mathias, John Joubert,  
T. L. da Victoria, John Rutter, and David Willcocks*

## JANUARY

January 6 (Sunday) at 5 p.m.  
**EVENSONG FOR EPIPHANY**  
The Holy Trinity Choir  
*music of Philip Moore, Stephen Elvey,  
Bryan Kelly, and Johannes Brahms*

January 27 (Sunday) at 4 p.m.  
**THE 26<sup>th</sup> ANNUAL  
GAINESVILLE CHILDREN'S  
CHORAL FESTIVAL**  
St. Patrick's Catholic Church

Carol Thomas Downing,  
*guest conductor*  
The area's younger singers present  
music learned in their Saturday  
workshop.



## FEBRUARY

February 13 (Wednesday) at 6 p.m.  
**ASH WEDNESDAY EUCHARIST AND  
IMPOSITION OF ASHES**  
The Holy Trinity Choir



February 17 (Sunday)  
at 3 p.m.

**TWO-ORGAN  
SPECTACULAR!**

John T. Lowe, Jr.,  
John Bradford Bohl,  
Peter Kinzie, *organists*  
The Holy Trinity Choir



## MARCH

March 17 (Sunday) at 5 p.m.  
**A SERVICE OF LENTEN  
LESSONS AND MUSIC**  
The Holy Trinity Choir  
*music of Orlando di Lasso,  
Gilbert Martin, J. S. Bach,  
and Clemens non Papa*



## APRIL

**HOLY WEEK AND EASTER  
AT HOLY TRINITY**

The Holy Trinity Choir  
March 28 (Thursday) at 7 p.m.  
*Maundy Thursday Service and Stripping of the Altar*  
March 29 (Friday) at 7 p.m.  
*Good Friday Liturgy*  
March 30 (Saturday) at 7 p.m.  
*The Great Vigil of Easter*  
March 31 (Sunday) at 9 and 11 a.m.  
*Easter Day Festival Eucharist with brass/timpani/organ*

## MAY

May 9 (Thursday) at 6 p.m.  
**EVENSONG FOR ASCENSION DAY**

The Holy Trinity Choir  
*music of Philip Moore, Charles Wood,  
Sydney Nicholson, and Gerald Finzi*

## JUNE



June 9 (Sunday) at 10:30 a.m.  
**MUSIC SUNDAY  
CHORISTER  
RECOGNITION SUNDAY**  
The Choirs of Holy Trinity

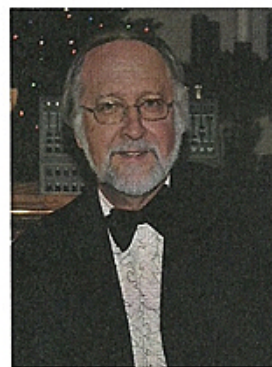
## A SERVICE OF COMPLINE

This service of prayers at the close of the day is  
sung by candlelight by the Gentlemen of the Choir, or  
the Men and Women of the Choir, Sundays at 8 p.m.

*October 14, November 11, December 9,  
January 13, February 10, & March 10*

Perhaps the most unusual concert is the annual *Two Organ Spectacular*, for which a large electronic organ is placed in the center of the choir.

## Two-Organ SPECTACULAR!



*Sunday, February 14 at 3 p.m.*

Hear organists Dr. John T. Lowe, Jr., Timothy Denton, and Peter Kinzie as Holy Trinity Church comes to life with the sound of two organs!

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Holy Trinity parishioners know that on “festival” occasions such as Christmas and Easter, an orchestra of instruments will join the organ and choristers. More importantly, the organ leads the congregation weekly as all sing the familiar hymns and musical liturgy of the Episcopal service.

Many are the parishioners who remain in the nave to enjoy and appreciate the postludes performed with extraordinary talent on a magnificent instrument.





Goodall's *Eternal Light*  
Concert, April 3, 2011







**St. Andrew's Day Evensong  
& Kirkin' O' the Tartan  
November 27, 2011**



# Holy Trinity musicians at work in rehearsal, 2012



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## *An Anniversary Concert*

### **Celebrating Five Years of the *Music at Holy Trinity* series**

John T. Lowe, Jr., *organist/conductor*

Will Kesling, *guest conductor*

The Choirs of Holy Trinity and First Presbyterian Churches  
& Festival Orchestra • Anthony & Wendy Offerle, *soloists*

Sunday, September 16 • Four o'clock in the afternoon

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Symphonic Concertante, op. 81

Joseph Jongen

I. Allegro, molto moderato

1873-1953

II. Divertimento—Molto vivo

III. Molto Lento—Lento misterioso

IV. Toccata (moto perpetuo)—Allegro moderato

John Lowe, *organ*; Will Kesling, *conductor*

#### INTERMISSION

I was glad when they said unto me

Charles Hubert Hastings Parry

1848-1918

From *A New Creation*

Set me as a seal

René Clausen

b. 1953

Five Mystical Songs

Ralph Vaughan Williams

1872-1958

Anthony Offerle, *baritone*

poetry by George Herbert

1593-1633

From *Vesperae Solennes de Confessore*

Laudate Dominum

W. A. Mozart

1756-1791

Wendy Offerle, *soprano*

Hymn—*When in our music God is glorified (sung by all)*

setting by Richard Webster

b. 1945

Steal Away (*Traditional Spiritual*)

Joseph Jennings

b. 1954

Anthony Canty, *baritone*; Shanelle Woods, *mezzo-soprano*

From *Memorial*

Kyrie

René Clausen

b. 1953

From *MESSIAH*

53. Chorus – Worthy is the lamb that was slain

George Frideric Handel

1685-1757

## Evolution in Worship at Holy Trinity

Prayer Book	Hymnal	Scripture	Psalms	Building	Rector	Organist	Instrument
1789 Prayer Book	1826 Hymnal (words only)	AV	Coverdale	Mission	B. F. Dunkin Perry	Mrs. George Smither	reed organ
	"King James"			Trinity Parish meeting in Town Hall	William Doan Mitchell	Mrs. B. C. Drake	
				Wooden church	E. W. Meany	Miss Alice Graham	
	1874 Hymnal (words only)			on Main Street	John A. Leek		
					Charles A. Gilbert		
					E. W. Meany		
					C. Stroh		
					Joseph R. Gray		
					Francis B. Dunham		
						Miss Sallie Hampton	
					W. S. Atmore		
					Andrew T. Sharpe		
1892 Prayer Book	1892 Hymnal (words only)	AV	Coverdale		Clarence C. Leman	Mrs. J. S. Arnold	
							<b>John Brown installed</b>
					Benjamin F. Matrau		
					Sherwood Fison		
					John R. Gray	Mrs. John Gray	
					Francis H. Craighill		
	(some editions with music)			Stone church on			<b>John Brown moved</b>
				East Main Street	Thomas Haughton Burke		
				(now NE 1st Street)	Raymond H. Edwards		
					Bernard Campbell	Mrs. R. A. Becker (Miss Lucille Glass)	
	1916 Hymnal (with tunes)				Rufus B. Templeton	Eleanor Smith	
						Mrs. J. C. McGraw	
				53		Eleanor Smith	
					William B. Stoney		

Prayer Book	Hymnal	Scripture	Psalms	Building	Rector	Organist	Instrument
1928 Prayer Book		AV	Coverdale				Wicks installed
		("King James")			Francis B. Wakefield		
	1940 Hymnal				George M. Alexander		
					Roscoe C. Hauser, Jr.	David Stryker	
1979 Prayer Book		RSV	new version of Psalms				Wicks rebuilt
	1982 Hymnal						
							Visser-Rowland installed
							New building (in same location)
							Louanne Loch John Lowe

## NOTES



## Easter

Rise heart; thy Lord is risen. Sing his praise  
Without delays,  
Who takes thee by the hand, that thou likewise  
With him mayst rise:  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The crosse taught all wood to resound his name,  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long:  
Or, since all musick is but three parts vied  
And multiplied,  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

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From George Herbert, *The Temple* (1633).  
Sung as part of the *Music at Holy Trinity Anniversary Concert*,  
*Five Mystical Songs* by Ralph Vaughan Williams,  
September 16, 2012.