"They were memorable days - Tuesday and Wednesday, February 22nd and 23rd (1876) - worthy to be printed in red letters in our calendar."

Quoting from the Parish Dial of 1876:

“The night before Consecration Day was dark and rainy, but joy came in the morning. The rain was over and gone, and the sun was unclouded. The air was bracing but not too cold. It was a perfect winter day. At an early hour the people began to collect about the doors of the church. After the clock had struck ten, the chimes sent forth a merry peal. Then followed a succession of tunes, admirably played by B.S. Bentley, Jr., who acted as carillonneur." (The Parish Dial was a seasonal publication of the church initiated by the Rev. Taliaferro Caskey in 1876. It was so named because its cover depicted a sundial with the quotation "a record of the lights and shadows of parish life.")

The Consecration Service began at 10:30 a.m., according to the Dial. At that time the clergy, preceded by bishops (the Right Reverend M.A. DeWolfe Howe, the Right Reverend William Bacon Stevens, and the Right Reverend John B. Kerfoot), issued from the vestry room door and walked in procession to the main entrance.

The crowd, still waiting outside near the steeple door, parted to allow the clergy’s approach. At the door, they were greeted by the church wardens and the vestry. The clergy then entered the church and proceeded down the aisle as they repeated the 24th Psalm, alternating the verses with the bishops. The church officers, with the people following, entered the church after the clergy and followed to the front pews of the church where they were seated. As many of the clergy as could be accommodated were seated in the sanctuary area, behind the communion rail.

Bishop Howe then called for the Instrument of Donation, which was read by the Hon. J.W. Maynard. The Instrument set forth the ideals in which the building was to be used... "and that this Church is to be forever held and used for the sole purpose of worshipping Almighty God in accordance with the doctrine, discipline and worship of the Protestant Episcopal Church..."

After that, the bishop called for the Certificate of Freedom from Indebtedness and the Request for Consecration, which were both read by Mr. Henry F. Snyder Esq., senior warden. The Sentence of Consecration was read by the Rev. H.J.W. Allen of Bellefonte, Pennsylvania. Bishop Stevens said several prayers, and the Service of Consecration was closed by Bishop Howe.

Morning Prayer was then said with the Rev. Arthur Brooks of New York City preaching the sermon. Following Morning Prayer, a service of Holy Communion took place. At 3:30 that afternoon the children of Trinity had their own procession, from the Vine Street chapel to the new church structure, for a special children’s service. It was at
this service that the first baptism took place in the new church. Later in the day, Evening Prayer was said followed by a reception for the participating clergy at Mr. Peter Herdic's residence.

A Morning Litany was held on Wednesday, February 23rd. In the afternoon an organ recital was presented by Prof. LeJeune, organist of Anthon Memorial Church, New York City. Later that day an Evening Service was held.

The Consecration Service, with its attendant activities, befitted the new structure which was a mighty and impressive sight in Williamsport's western section. It should be noted that only the church building itself was consecrated in 1876. The parish house, including the chapel, did not follow until 1914.

The Episcopal Church in Williamsport had its origin in 1840 with the establishment of Christ Church (although the Anglican tradition was introduced to Lycoming County through St. James Church in Muncy). Williamsport was then a small community of about fifteen hundred persons, of whom only three were Episcopalians. However, other public-spirited citizens, desirous of seeing an Episcopal Church in the community, helped to form the new church. Many later became members of Christ Church. Its location was just beyond what was then the center of the town, east of Third and Mulberry Streets.

In the twenty years following the establishment of Christ Church, several events caused Williamsport to grow rapidly and gain its place in history. One was the development of the lumbering industry that attracted many new residents, expanded the financial resources, and promoted the building of houses, streets, business firms, banks and churches. Another was the arrival in 1853 of Mr. Herdic, an energetic, enterprising man whose resourceful ability and farsightedness did much to spur the city's growth.

From 1840 to 1850 the population did not reflect these developments but, by 1860, it had jumped to more than 5,000 - Williamsport was on the move. The direction of that move was westward. In the summer of 1862, the idea of an Episcopal church for the residents living west of Hepburn Street originated with the members of Christ Church. The rector, the Rev. Richard Channing Moore, opened a mission Sunday School in a school house behind the First Baptist Church at West Fourth and Elmira Streets. Services were held there each Sunday afternoon for three years.

Meanwhile, Williamsport was continuing its westward expansion. Mr. Herdic had bought a great deal of land along Fourth Street - from Center to Campbell Street. In 1863 he purchased the property known as the Grove Lot, at the corner of Fourth and Campbell Streets. The following year he announced his intention to build a large hotel there, provided the railroad would extend its lines westward from Pine Street. The agreement with the railroad was carried out and the Herdic House and a new railroad station were completed in the west end of the city in 1865.

Since many of the members of Christ Church were not in favor of changing their location, some members began to plan for a second Episcopal church. By December 28, 1865, when a meeting was held at the Herdic House plans were well under way for the start of Trinity Church. In only five years, the population of the community had escalated to 12,000; Williamsport was ready to be chartered as a city and it was rapidly becoming the "Lumber Capital of the World."
The founders of the new church had wasted no time, for, in addition to completing a charter, they had already begun plans for a church and chapel, secured pledges of $15,000 toward a building fund and selected a rector. The Rev. Henry S. Spackman of Philadelphia was elected the first rector of Trinity Church and accepted the call in a letter dated January 1, 1866. Trinity Episcopal Church was born.

No active steps toward the erection of the church were taken during the rectorship of the Rev. Mr. Spackman. In charge of the young parish for nearly three years, and untiring in his efforts to expand the parish, Trinity's first rector won the respect and affection of everyone. He believed from the beginning of his tenure that Fourth Street was the proper location for the church, but it was not until some time after his resignation in September, 1868, that a definite decision on the site was made.

The first service of the new congregation was held in Grace Methodist Episcopal Church (at the corner of Grace and Campbell Streets) on the first Sunday in January, 1866. The congregation continued to worship in the Methodist church until the new chapel on Vine Street was completed and, by Trinity Sunday of the same year, Trinity Church met for the first time in its own home.

In January, 1869, the Rev. Charles T. Speck accepted a call to Trinity but remained only a year. He was succeeded in May 1870 by the Rev. Arthur Brooks, D.D., who was a brother of the famous Phillip Brooks, longtime rector of Trinity Church, Boston. The Rev. Phillip Brooks was composer of the well-known Christmas hymn, "O Little Town of Bethlehem."

In the ten years following the building of the chapel, many changes occurred that reflected the westward expansion of Williamsport (which had been chartered as a city in the same year as Trinity). The chapel on Vine Street at first stood in open fields. However, in the coming years West Fourth Street was graded and paved; large homes were constructed along the new thoroughfare and the area was gradually transformed from farmland to a residential settlement.

Anticipating this growth, the vestry of Trinity Church began to plan a substantial stone building for its permanent home. The site first considered was on Vine Street near the chapel, but it seemed wiser to locate the new church on the "great thoroughfare." Mr. Herdic, who had generously donated the ground on which the chapel was erected, now offered to deed a plot of ground (at the corner of Fourth Street and Trinity Place - then known as Herdic Street) to the vestry. The plans for the church were drawn by Mr. Fred G. Thorn, a local architect who later moved to Philadelphia. Mr. Eber Culver, another local resident, designed the spire and functioned as the supervising architect through the church's completion.

As the church structure was being built, the parish continued to worship in the small chapel located on Vine Street. The chapel was a wooden structure and had been built as a temporary measure to provide a place to worship while plans for a permanent building proceeded - albeit slowly at times.
The church was to be located along the brick-paved Fourth Street. Appropriately, the stone used in the building of Trinity was a local product, having been quarried especially for this purpose from the sides of Bald Eagle Mountain at Stone Switch near Muncy, Pennsylvania. Early English Gothic architecture was chosen since it was considered the only style that would provide lofty inspiration to all who beheld its graceful, pointed arches. Much consideration was given to the fashioning of the building. The stone was to have a "rough-hewn" look pointed with black mortar. Brownstone for the window jambs, door jambs and buttress caps came from Hummeltown, Pennsylvania. A patterned slate roof was to be adorned with fleur-de-lis iron ridge cresting and the east and west walls of the nave were to be topped with the Celtic Cross. A Cross and Crown I were planned for the peak of the apse roof. All of these features were meant to call people to worship God "in the beauty of His Holiness." (With the exception of the apse roof, the cresting has since been removed.) The roof was to soar sharply upward, directing the attention of the congregation to heaven. "All the lines of architecture seem to woo the skies," says the Parish Dial.

The cornerstone for the church building was laid late in the day on Saturday, July 15, 1871. Contents of the cornerstone included copies of the Bible and Book of Common Prayer, copies of church and city papers, a journal of the last General Convention, a short history of the organization and progress of Trinity Church, a list of the church officers and copies of cards and pamphlets published by the parish during the preceding year.

(The current status of the cornerstone is a peculiar mystery. When the church was built, it was laid in the northeast corner. When the parish house and the chapel were added to the church building, the disposition of the cornerstone was not placed in any surviving church records. Whether it was left in its place, buried somewhere in the foundation, or whether it was removed is an unsolved mystery.)

The enthusiasm of an auspicious beginning quickly subsided with the many delays and frustrations that followed the laying of the cornerstone. The ground plans had to be revised to allow for a larger organ chamber. The original, but later discarded plans, called for the spire to be in the middle of the structure as it was positioned along Fourth Street. On one side of the steeple would be the church as it is now. On the other side, perhaps adjoining the western wall of the church, was to be built a chapel and a rectory.

The Rev. Dr. Brooks resigned as rector in 1872. By that time, only enough had been done to indicate the character of the building. In August of that year, Mr. Herdic offered $25,000 toward the construction of the building and his offer was accepted by the vestry.

With detailed drawings, costs and designs prepared, the parish set out to resume construction late in 1872. The failure of the financial empire of Jay Cooke and Company in 1873 disturbed the economic world and made prospects for business expansion look grim. Long cold winters brought building activity on the church to a standstill. The Parish Dial notes that work on the church was suspended until the spring of 1874 but by the next year construction was resumed with renewed vigor - hopes for completing the structure began to brighten. The new rector, the Rev. Taliaferro F. Caskey, D.D., lent his full support to the project.
Though the financial world was suffering its ups and downs during the four years of slow construction progress, no financial demands had been made on parish members. As the church neared its finish, difficulties melted away and rumors began to circulate that Mr. Herdic, who had deeded the property to the parish, intended to finish the building at his own expense. The only thing definitely known was that the architect had received orders to push ahead and finish the spire - a directive not in Mr. Herdic's original contract. As the church neared completion, Mr. Herdic accepted a suggestion by the Rev. Dr. Caskey that gablet windows be placed in the roof and filled with stained glass. These would not only enhance the appearance of the church, but would also aid in ventilation. The design for the pews was taken from St. Thomas Church, New York City, and the pattern for the vestibule doors was obtained from the Church of the Holy Trinity, also in New York City.

Toward the end of the year it became known that Mr. Herdic planned to present the finished church to the parish at a cost to him of nearly $80,000. With this gift went his stipulation that the pews were to remain forever free, as opposed to some traditions that required families to purchase their pews.

The Parish Dial said the following:

"Mr. Herdic has quietly worked out his generous purpose, and desires as little said about it as possible. We respect his wishes. We cannot withhold, however, Bishop Howe's earnest words: 'What a munificent gift it is! And how earnestly should we pray, how confidently may we expect that the church shall be a blessing to him above all price! I feel an impulse which I can scarcely resist to tell him how warmly I appreciate his generosity, and how ardently I hope he may find it to have been the most profitable and enjoyable investment that he ever made.' "

With the approaching completion of the church, Mr. Herdic also donated an organ and a tower clock. The clock was "warranted not to vary over two seconds a week." The Hon. Judge John Maynard and his wife presented Trinity with a nine-bell chime, thereafter known as The Maynard Chime.

It was at Mr. Herdic's request that Tuesday, February 22, 1876, was appointed as Consecration Day. The schedule was to be as follows: 10:00 a.m., Chimes; 10:30 a.m., Consecration Service; 11:00 a.m., Morning Prayer and Holy Communion; 3:30 p.m., Children's Service and Infant Baptism; 6:30 p.m., Chimes; 7:00 p.m., Evening Prayer. As was standard practice at this time, seating for services was assigned with vestry receiving the first assignments, followed by regular members. Visitors were seated by the ushers as spaces were available.

When the Rev. Dr. Caskey resigned in 1877, he had stayed longer than any rector to date - five years - and had seen Trinity grow from a "Chapel-in-the-Fields" to an imposingly beautiful stone church. He had given freely of his time and energy to the
construction of the building and the spread of the church's work. In contrast, his successor, the Rev. F. Duncan Jaudon, remained less than two years and left little record of his work.

The minutes of the February 11, 1879, vestry meeting contain this statement: "Mr. Foley, of Pittston, Pennsylvania, was mentioned as being one who would in all probability suit us." It was evident that he did, for the Rev. Dr. George C. Foley, who came to Trinity on May 1, 1879, remained for twenty-six years - the longest tenure in Trinity's history. After the Rev. Dr. Foley came, the need for a rectory became imperative. The vestry had been considering the purchase of a residence in the vicinity of the church but had been unable to agree on a site. Fortunately, in 1884, Judge Maynard (Mr. Herdic's father-in-law) gave the lot adjoining the parish to the church - a parcel of land next to his home. On this plot the rectory was built at a cost of $10,000 and the Rev. Dr. Foley, his wife and three daughters were the first occupants. Money for the rectory was raised by general subscription among the members of the church - Trinity's first campaign for building funds.

During these years several societies were formed to carry out the work of the church. The Dorcas Society's primary responsibility was maintenance of choirboy vestments; the St. Agnes Guild served as the rector's assistant; the White Cross Society for young boys and men aimed to develop "sobriety, purity and reverence" and the Industrial School made garments for church members and the poor.

In 1893, the Rev. Dr. Foley opened a mission Sunday School in the Webster School on Beeber Street. Williamsport was indeed moving westward and the history of thirty years earlier was repeating itself. This time, however, progress was more rapid, for two generous donors assured the gifts of land and building for Trinity's daughter, All Saints Church. Mr. Robert Neilson gave the lot, and Mr. William Howard, the chapel, as memorials to their wives. Started under the aegis of Trinity, All Saints became a full-fledged parish on June 4, 1901, when a Deed of Conveyance was authorized. At this time the chapel was transferred to "the rector, wardens and vestry of All Saints Church." Thus, in only eight years from its inception, the child of Trinity became an independent adult.

Even with the completion of the new church, Trinity continued to hold Sunday School sessions in the chapel on Vine Street until 1895 when the chapel was sold to the Swedish Lutheran Church. The Trinity congregation acquired a two-story building next to the church on Trinity Place. A "makeshift" parish house was arranged and the Sunday School was transferred there. This building was used until the present parish house was finished.

Described as a "gentle, scholarly man of God," the Rev. Dr. Foley was tireless in his efforts to further Christian ministry. During his rectorate many important achievements in Trinity's growth were accomplished. The most outstanding was the establishment in 1883 of a vested boychoir - the first in the city. Mr. B. Stuart Bentley, Jr. was organist at this time, and Mr. Andrew MacNaughton came from Canada to be the first choirmaster. The choir of boys and men succeeded the "quartette" that had been the prevailing source of music.

The Rev. Dr. Foley's accomplishment in promoting the growth of the parish was outstanding. In 1880, shortly after his arrival, there were 133 communicants in the church. Within twenty years, the number had more than doubled. Records from 1900
indicated a total communicant roll of 274. During Dr. Foley’s tenure, a subscription medical assistance program was initiated. For a modest monthly fee of one dollar per month, parishioners would receive medical care from the doctors of Trinity Parish as needed for their family. This, most likely, was among the first health-care programs in the United States.

In 1889 a typical weekly schedule included three Sunday services, afternoon Sunday School and a Wednesday service and lecture. On Holy Days an additional service was held in the chapel. This schedule was listed in the Trinity Church Chimes, a publication that temporarily replaced the Parish Dial in 1882.

In the early years of the twentieth century, before the Rev. Dr. Foley resigned in 1905, the church floor was tiled and some extensive redecorating was completed. A brass and oak pulpit was presented as a memorial to Alice Sanford Moore in 1904. The eagle lectern, an earlier gift from the children of the church school, had been in use since 1883. During this period, the Apostles' Creed was painted on the southeast nave wall and the baptismal font was placed in front. Previously the font was located under the stained glass window of "Christ Blessing Little Children." At this time, only a doorway led from the chancel into the vestry room (the present baptistery), and there was no opening to the nave.

The Rev. Robert F. Gibson succeeded the Rev. Dr. Foley on October 8, 1905, and remained at Trinity for eleven years. Like his predecessor, he was loved by the congregation and community alike. Trinity’s second half-century was launched in a time of world tumult and upheaval. The European countries were already at war, and the United States was on the verge of involvement. No longer was the comparative peace and tranquility of a small community to prevail, for Williamsport and Trinity Church found themselves inextricably bound to world events.

During the Rev. Mr. Gibson's rectorate, a significant gift was received from the estate of Amanda E. Howard, second wife of Mr. William E. Howard. This donation in excess of $70,000 made possible the construction of a parish house and a chapel. These were completed and in use when Trinity celebrated its fiftieth anniversary with a gala public reception, May 8, 1916. At a service in the church earlier the same day, historical tablets were unveiled commemorating not only Mrs. Howard's gift, but also Mr. Herdic’s gift of the church building, and Judge Maynard’s gift of the chime. The rectory was now enlarged and connected to the new parish house. In an attempt to tie-in the rectory with the parish house, a Craftsman-style porch was constructed. This new porch contrasted a bit awkwardly with the Victorian architectural style of the rectory.
The rood beam was installed in 1917 as a memorial gift from the family of J. Lewis Hough and eliminated what had been termed an "awkward" opening above the chancel steps.

Other changes during the Rev. Mr. Gibson's rectorate included removal of the wall where the Apostles’ Creed was painted, creating the present arched opening into the baptistery. The baptismal font was moved to its present location sometime after 1919 and a stairwell to the undercroft was sealed off. In that same year the wooden canopy over the pulpit was presented in memory of Frederick Weymouth VanHorne. When the canopy was installed, the pulpit was in the northeast corner of the nave (where the organ console currently sits). The pulpit and canopy were moved to their present location in the early 1920's.

Also during this period, the large outside lamp over the steeple door was presented to the church.

The church interior as it appeared between 1917 and 1919. Note the Apostle’s Creed painted on the wall above the baptismal font. This wall was later removed to create the current baptistry.

The large hanging lantern over the main church entrance.
By the time the United States had entered World War I, the Rev. D. Wilmot Gateson was Trinity’s new rector. Trinity House, so recently built, was offered to the city for use as a community welfare center and, for the duration of World War I, was operated as a Red Cross Auxiliary Workshop. It continued to serve the community during the historic “flu epidemic” of 1918 when it became an emergency nursery for children whose parents were victims of the dread disease.

Out of the Red Cross Auxiliary grew a permanent society that used Trinity House as a headquarters to sew for the poor, make surgical supplies for the Williamsport Hospital and perform many other needed welfare activities. It was not until 1923, after the Rev. Charles Everett McCoy had been rector for nearly a year, that he and the vestry decided to assume full charge of the building, using it once again for its primary purpose of serving the parish. A Trinity House Association was formed, composed entirely of church members, and the building’s operation was returned to Trinity from the Community Welfare Corporation on June 1, 1923.

Another highlight of 1923 was the installation of a new Moller pipe organ. Its inaugural concert was presented on February 27, with Trinity’s organist, Mr. Albert Edward Och, at the three-manual console. With this installation, the organ console was moved from the north to the south side of the chancel. The dedication of the organ took place on May 13 with the sermon preached by the former rector, the Rev. Mr. Gateson, who was then dean of the Pro-Cathedral in Bethlehem, Pennsylvania. In the next few years, Trinity continued its growth. The sixtieth anniversary of the founding of the church was celebrated on Trinity Sunday, 1926.

In August of 1929, the painting of ‘The Angels Appearing to the Shepherds” was placed on the baptistery entrance arch facing the nave. The original sketches were done by Mr. J. Wesley Little, a renowned artist of Lycoming County, although final execution was done by Mr. S.R. Hartman of Philadelphia. It appears that the painting was done on heavy canvas and then attached to the wall. The hills in the background are an interesting aspect of the picture. While closely resembling the topography around Bethlehem, they are in reality the hills of Canopy and Pulpit @ 1920
Note the ornately decorated pipes on the original organ. The 1971 organ console sits in this area today.

The Red Cross Auxiliary Workshop
Lycoming County as seen from a highway near Halls Station.

In 1933, the fiftieth anniversary of the choir was observed with a reunion dinner at Trinity House. Many former choir members returned for the event, including four surviving members of the original 1883 choir, who were guests of honor.

Starting his ministry at Trinity in 1934, when both the country and city were in the depths of economic depression, was the Rev. J. Moulton Thomas. The Rev. Mr. McCoy, rector for twelve years, had accepted a call to Ventnor, New Jersey. The Rev. Mr. Thomas’s energy and enthusiasm carried Trinity out of the depression years and through the flood of 1936, which inflicted severe damage to both the church and rectory. From adversity came good fortune for, after the flood, repairs were made and the church building was beautified. The chime and clock mechanism was electrified in the early 1940’s, eliminating the need for winding the clock and assuring the regular sounding of the “Cambridge Quarters” (commonly known as the Westminster Chimes) throughout the city. Previously, provisions had been made in each year’s church budget for the cost of winding the clock.

The chancel and sanctuary had also undergone a number of revisions. During the 1930’s, a fabric dossal had been installed, covering the east wall central stained-glass window. That dossal was replaced by a wooden reredos in the early 1940’s when the bishop’s chair and clergy stalls were added. The new reredos was devised with three sections of removable embroidered cloth panels, sets of which were fabricated in colors essential to the rotation of the liturgical seasons. Thus, as with the preceding dossal, the center sanctuary window remained covered.
The Rev. Mr. Thomas, who came to Trinity in a period of national financial emergency, left in an even more serious period of national military emergency. By 1944, when he resigned to go to Wheeling, West Virginia, the world was again at war, and several Trinity boys had already given their lives in service to their country. Others were to die in combat before World War II ended. Nevertheless, the Rev. Mr. Thomas had increased the number of communicants, organized young people’s groups and kept the church on an even keel through "times that try men's souls."

The Rev. Francis P. Davis became rector in 1944 and remained until 1953. In this period the sanctuary and chancel were completely remodeled (including a new altar), the steeple, weakened by fire from a lightning bolt, was rebuilt, and a new organ console was installed. The choir room and the sacristy were remodeled and presented to the church in memory of Marshall Hough and Harry A. Gibson (respectively) and the Trinity Men’s Club was re-activated.
From 1953 to 1960, the Rev. Dr. William B. Williamson instituted the rotating vestry system and had the charter and by-laws of the church revised. The Rev. Dr. Williamson broadened Trinity’s participation in the Williamsport Council of Churches, and his leadership in developing stronger lay participation in church affairs strengthened the spiritual ties within the church. During his tenure, initial discussions were held concerning the renovation needs of the parish house.

Under the rectorship of the Rev. Lyman B. Greaves, who accepted his call in 1960, Trinity showed a revitalized spirit. He encouraged greater involvement in all aspects of the church’s programs. By this time the Women of Trinity had taken over much of the work of its predecessors - the Women’s Auxiliary, the St. Mary’s Guild, the St. Agnes Guild and the Dorcas Society.

As it neared the completion of its first century, Trinity was able to look back on its past with pride and look ahead to the future with confidence. Its first one hundred years kept pace with the first one hundred years of the city. Both had grown, more in strength and vigor than in size, but both occupied positions of respect.
THE SECOND CENTURY

During the first years of Trinity's second century, the church was under the guidance of the Rev. Lyman B. Greaves. Many changes took place during his rectorate. In his initial year, illumination of the spire was made possible by a memorial gift in the names of Mr. L.P. Maynard, Sr. and Lt. Charles B. Maynard. These floodlights reflected the beauty of the spire by night. Also, for the first time in many years, Trinity conducted a building fund campaign to remodel the parish house and make necessary repairs to the church and the organ. The parish house renovations were completed in 1963 providing attractive, modern classrooms for the Sunday School, as well as fine facilities for worship and fellowship. In 1966 Trinity celebrated the 100th anniversary of its founding. Included in the festivities were visits from past rectors and increased witness in the community. To accommodate the new Austin organ, installed in 1971, changes were made in the chancel area. The organ console was moved back to the north side of the nave and a split choir area was created on both the north and south sides. These renovations provided a much larger sanctuary due to the placement of the communion rail under the rood beam. High-intensity lamps were installed to aid in lighting for the choir and the sanctuary.

By 1975 weekly services consisted of Holy Communion at 10:00 a.m. on the first and third Sundays during festival seasons. For the remainder of the year Holy Communion was offered on the first Sunday only, with Morning Prayer at all other services.

A service was held on Sunday, February 22, 1976, in commemoration of the church structure's 100th anniversary. A re-enactment of the Consecration Day commenced at 10:00 a.m. Mr. L.P. Maynard, Jr. (great grandson of the Hon. John W. Maynard) presented the Instrument of Donation. On hand were representatives from the Diocese of Central Pennsylvania, the Rev. J. Moulton Thomas (a former rector) and local clergy.

Underlying the joy of this occasion was another reality. Church consolidation had become a consideration due to decreased attendance and membership. This would not necessarily entail a merger of Christ Church and Trinity Church but, rather, a cooperative effort. Mrs. Dorothy Lechner suggested a two-fold objective: to work with Christ Church and look internally to see what could be done.

Bishop Stevenson met with the vestries of both parishes on March 14, 1976, and made the following observations:

- Either structure was more than adequate in size.
- Maintenance liabilities were mounting faster than income.
- There existed a nucleus loyal to each parish extremely sensitive to a merger or relocation.
- Little evidence of cooperation existed in the history of their past 110 years in Williamsport.

Bishop Stevenson made the following suggestions to resolve the dilemma:

- Use of the structures should be alternated.
- Efforts should be combined in news media.
- The congregations should unite during certain feast and fast days.
- Purchasing power should be pooled.
The church prior to 1971. Compare the organ pipes and casework to the 1971 renovation.

The 1971 renovation and enlargement of the chancel, sanctuary area and the organ installation.
It was noted that there were now 102 churches in the city of Williamsport and 43% of the populace was unchurched.

The Rev. Canon Greaves later informed the bishop (by letter) that alternation of worship would cause an absence of the visiting congregation. It was his hope that an open dialogue could be maintained with Christ Church.

The April 14th vestry meeting records Canon Greaves as stating that there exist two Episcopal "islands" in Williamsport . . . "the congregations do not know each other, and this is a sad thing. Even the fellowship among the clergy seems to have broken up." He remained hopeful that progress was made through the initiation of dialogue the previous month.

During this period women’s ordination to the priesthood was discussed at great length in response to happenings at the national level. Trinity’s discourse on this topic was echoed in varying degrees throughout the land (a discourse that continues today despite the ordination of the Rev. Barbara Harris as a bishop in the Episcopal Church).

Several other significant events occurred during 1976. Formerly held during the week, Christian education was moved to Sunday mornings. To accommodate this change, the 10:00 a.m. worship service was moved to 10:30 a.m. so that Sunday School could be held before. The proposed 1979 Book of Common Prayer was accepted for use. The new prayer book reflected liturgical changes made by the Episcopal Church including Rite I (based on the Communion service of the 1928 prayer book) and Rite II (a modernized version).

At this time a fund was established for maintenance of the church tower in memory of William R. Fissel. The memorial plaque was mounted on the south wall of the nave. It was the intent of this fund to accumulate a principal of $20,000 after which the interest could be drawn upon for ongoing maintenance. The continuing deterioration of the magnificent spire remained a concern for all those who realized the power of its symbolism.

The early morning hours of February 13, 1977, brought with them a horror many hoped might never happen. Mr. David Howe, a resident of 405 Trinity Place, was awakened by a noise outside his apartment. Upon investigation, he noticed only an opossum scuffling about in his yard. Satisfied with the result of this investigation he returned to bed only to be awakened again by a noisy cat on his window ledge. It was then he saw the angry flames through the chapel windows and rushed to notify the fire department. Before this ordeal was over an estimated $65,000 of damage was done to the chapel. The pipes of the chapel organ were so heated by the flames that the solder holding them together loosened. The heat, smoke and water damage reached the choir library, causing damage to a considerable number of items. Upon further investigation it was discovered that several other small fires had been started in the main church as well. Books and papers were used to start these fires and the Episcopal flag’s charred remains lay at the side of the communion rail. Fortunately, these additional attempts failed to produce their intended result.

Trinity Church, however, was spared the fate of nearby Pine Street United Methodist Church. Moments earlier it had been reduced to ruins by an arsonist. A third building, an apartment at 765 West Fourth Street had also been set ablaze. It was there that police apprehended Richard Lee Bromund (a convicted arsonist) and charged him with
that fire. The Sun-Gazette newspaper issue of February 14 chronicled the horror of these early morning blazes with dramatic photographs and related stories.

Clearly, Trinity Parish had reached a depth of feeling the fortunate majority never experience. Services for that day were, of course, canceled as the pungent odor of smoke permeated all of the facility. The region at the time had been experiencing severe energy shortages due to one of the harshest winters on record. In fact, neither the main church nor its chapel had been in use for several weeks and the congregation was worshiping in the parish house in a conservation effort.

In the coming days, weeks and months, Trinity began a renewal much like the first greening that springs forth after a fire in a forest. Bit by bit, repairs were made to the chapel and its roof. Volunteers, assisted by Dr. June Baskin (a member of Christ Church and Art Supervisor for the Williamsport Area School District) worked with Mr. J. Bertram Strickland, organist-choirmaster, and members of the choir to salvage 90% of the water-soaked choral library. (To this day the browned edges of still-used music stir memories of this event.) The chapel organ (a gift from the Louise Dayton family) had been completely destroyed. Mr. Strickland located a rebuilt organ as a replacement.

It was decided at the February 28, 1977, vestry meeting that an electronic security system was necessary to prevent a recurrence of the disaster. Money remaining from the insurance on the chapel organ was designated for installation of an alarm. A contract for a fire/security system was awarded in April 1977 and a vigilant 24-hour fire watch was conducted until it was in place. Parishioners rallied to support their beloved facility and protect it from further harm.

Final tallies for the restoration of the chapel mounted to approximately $100,000 of which insurance covered nearly $92,000.

(Concern about security and fire prevention had been expressed nearly a year earlier at the May 12, 1976, vestry meeting by Mr. William Parker, chairman of Building and Grounds. It was discussed and deemed too costly an item at that time. Three years later, on February 21, 1979, in recognition of his many years of service, Mr. William Parker was made a lifetime vestryman.)

At the parish meeting of February 5, 1979, Canon Greaves announced his retirement effective June 30, 1979. At that same meeting the senior warden, Mr. Albert Decker, dared to make an observation that, in a peculiar way, the fire of February 13th served to strengthen the church family - causing it to pull together, meet the challenge and surmount the task which was presented so abruptly.
In August of 1979, the Rev. Dr. Stephen Sutton was called to the rectorate of Trinity Church and his ministry was consecrated by the bishop in September of that year.

At this time new carpeting under the pews was installed through the generosity of the Women of Trinity who rallied to meet the requirements of maintaining the physical fabric of the church. Concern over the status of the clock mechanism, chime and steeple surfaced as the elements continued their on-going assault. Mr. Peter Koch, a local artisan, was solicited to bid on its repair since the use of the Maynard Chime had been curtailed due to severe deterioration of the timbers supporting the massive bells. An electric sanctuary lamp was installed in the chapel.

Discussion on the changing role of women in the church continued as women chalicists and acolytes began to serve. Some members who were concerned about resentment among boy acolytes expressed their views but Trinity came to accept and embrace yet another change.

In June of 1980, the vestry was approached by a representative of Christ Church to consider an eventual merger and, on an immediate level, a unified ministry. Increased costs of heating, lighting, and related maintenance were taxing the limited resources of both parishes.

Trinity, however, continued on an independent course, ministering not only to the community, but to the world. Laotian refugees were offered temporary housing in the rectory, vacant since the departure of the Rev. Canon Greaves in 1979. (It had now become commonplace for rectors to purchase their own homes.)

1982 saw restoration of the stained glass windows in the church by Mr. Koch. At his recommendation storm windows were installed to prevent continued warping and bowing of the stained glass windows. Repairs were also made to the tower and $26,000 later the nave and sanctuary were again restored to their original beauty. Removal of the center reredos fabric panel revealed the concealed window of "The Baptism of Christ" which has since shed its light on the high altar.

On June 27, 1982, Mrs. Dorothy K. Lechner was ordained a deacon - the first woman to have been called to this service in the parish. In this new position, she formalized her lifelong commitment to the church.

Having no further need for the rectory (save its sentimental attachment), the vestry moved to begin preparation for demolition. The Lycoming County Historical Society asked to be given the property due to the cost of demolition. The vestry refused their offer and the structure sat silent and neglected - a ghost from years gone by. At this time, in an attempt to make the church more accessible to the handicapped and elderly, a ramp was installed on the north side of the chapel.

1983 held yet another surprise for the church. The Rev. Dr. Sutton announced his decision to convert to Roman Catholicism due to a provision made in 1980 wherein married Episcopal clergy could be admitted to the priesthood. Another shock wave had rippled through the venerable corporation known as Trinity Church. As with most things that have stood the test of time, it was to recover and flourish once again with God’s will continually blessing it.

While the search committee began its task of procuring a new rector, the Rev. William Carter served as priest. The Rev. Mr. Carter was well-liked and appreciated for his
assistance during this interim. Deacon Lechner and Mr. Charles Plankenhorn were instrumental in holding the congregation together through this period.

Late in 1984, the Rev. Andrew M. France, Jr. was called from St. Thomas Church-in-the-Fields in Gibsonia, Pennsylvania. As preparations were being made for the new rector's arrival on November 11, Mr. Koch was preparing information on complete restoration of the steeple. An estimate of $85,000 was presented and close-up views of the considerable deterioration were captured on videotape. Safety was a grave concern. Around this time the parking lot behind the church was purchased in partnership with the Lycoming County Historical Society.

Among some of the changes in worship presented by the new rector were a free standing altar whereby the celebrant would face the congregation during the Eucharist, experimentation with baptisms in the midst of the congregation rather than in the baptistery, and the use of Rite II in the new prayer book. An increased emphasis was placed on the mission of Trinity. In addition, the Rev. Dr. France became a vital part of the Williamsport community, representing Trinity through his involvement in civic organizations.

The use of the free-standing altar began December 30, 1984 and has continued to date. Mrs. Herman T. Schneebeli later donated the present altar in memory of her husband, a longtime United States Congressman and member of this parish. On January 20, 1985, the Rev. Dr. France was installed as the 15th rector of Trinity Church.

In May of 1985, a hand-carved mahogany sign for the church was voluntarily crafted by Mr. Adolf Strittmatter of Muncy, Pennsylvania, on a design by Mr. Harry Ealer, Sr. of South Williamsport. Mr. Strittmatter had learned his art as an apprentice in a small German town many years before. Congregation member, Mr. James Carey had obtained the services of these craftsmen and donated the materials for the work. This sign replaced the aging metal one on the corner of Trinity Place and Fourth Street.

An "eleventh-hour" lease of the rectory to the Chamber of Commerce for use as a Travel and Tourism Center saved it from the wrecker's ball. The Chamber restored the rectory to more than its original Victorian glory, much to the delight of many long-time church members. Travel and tourism was now an important industry for Williamsport and Lycoming County.

The severe deterioration of the steeple, in addition to much needed repairs to the steam heating system, presented a pressing need for a substantial amount of money. The Kirby-Smith Company of Quarryville, Pennsylvania, was retained to manage a fund-raising effort. In July of 1987, the vestry accepted the challenge to raise $167,000 for a complete restoration of the steeple, clockworks, and chime. This decision was reached after years of wrestling with stopgap repairs and lengthy discussion concerning the preservation of this prominent architectural feature. At least as early as 1948, junior warden Bert Wood had presented the church with two alternatives - remove the steeple or make critical repairs. It was to be nearly 40 years before Trinity could complete the required work. During the restoration the clockworks were moved to a lower level for protection from the weather. The total cost reached $165,000 and the repairs were projected to last for 75 years.
As the scaffolding rose from special openings in the steeple base stonework (used by the original builders), parish life continued to experience steady growth inspired by the new rector. Outreach beyond the walls of the church was given priority. The Rev. Dr. France reminded the membership that there was a mission far more important than maintenance of our physical plant. Trinity would not only preserve its structure but also continue to increase its witness to the larger church community.

For a time the Rev. Dr. France was to receive some assistance from Mr. Wilbur Scranton who was called to Trinity in 1986 as part of the chaplaincy training program at Williamsport Hospital. Through the combined resources of the Diocese, Williamsport Hospital and Trinity, Mr. Scranton, was able to assist in the ever-increasing activity of the church. He remained until June 1, 1989, whereupon receiving his ordination as deacon, he moved on to service in another parish. Trinity was simply not in a position to employ additional clergy. The Rev. Mrs. Lechner continued her work as deacon.

During this period, new hymnals (1982 commission) were received as a gift in memory of Louise Gibson Thompson from her family; Mrs. Clare Russ purchased a cordless microphone system to enable the rector to move about freely and be heard by all; and major repairs were made to the pneumatic actions on the organ.

The fall of 1987 witnessed the first folk mass at a regular 10:30 a.m. service. The mass followed an approved liturgy used by the Washington Cathedral. In true Episcopal tradition, a lively discussion ensued regarding the propriety of this style of worship. Additional folk masses were planned on an occasional basis in varied settings to experiment with this liturgical format.

By this time the traditional seasonal reredos panels, pulpit hangings and altar coverings had become worn and faded. Hangings containing all of the seasonal colors were purchased, no longer requiring regular changes. New wood reredos panels were given in memory of Lewis E. Tepel, Sr. by his family. In an effort to increase handicap accessibility to the parish hall, Mrs. Merle P. Wenzel provided a chair lift in the hallway outside the chapel as a memorial to her late husband.

In June of 1990, the vestry, with the guidance of the rector, identified areas of life in Trinity that would be the focus for the next few years. Worship and music, stewardship, spiritual growth and evangelism, and ministry development and staffing were to receive primary allocation of energy, time and money. It was an exciting time to be a part of God’s family at Trinity.

On July 11, 1990, the vestry voted to support the construction and installation of a columbarium and pall. This would be placed in the chapel loft. Deacon Lechner was
put in charge of this project and on November 18th the Rt. Rev. Benoni Y. Ogwal-Abwang (bishop of Uganda) consecrated the columbarium and named the chapel "The Chapel of the Resurrection." Now life, from baptism to death could take place in the church. (The ashes of the Rev. Dr. France's father were the first interred in the columbarium.)

The on-going restoration and maintenance of Trinity's edifice, as well as much needed cosmetic repairs, continued to plague the vestry. On June 27, 1991 it was decided to re-employ the Kirby Smith Company and conduct another capital fund drive. Retaining and improving the physical fabric of the church was, once again, a priority. However, recognizing the importance of balancing spiritual and physical needs, the vestry voted to allocate ten percent of any raised capital funds for missions.

In September of 1991 it was announced that eleven members of the Diocese would be installed as Honorary Canons. The Rev. Dr. France was chosen as one of the eleven to be recognized for his significant ministry work in the Diocese.

The Trinity parish had ended its 125th year with renewed vigor and eager anticipation. As it faced the future, its strength would be derived from the example and mission of its proud heritage.

THE MUSIC OF TRINITY

"Let everything that hath breath, praise the Lord."

THE ORGANS AND RELATED HISTORY

The history of music in Trinity Episcopal Church has always included a strong emphasis on pipe organs. The first organ was built by Henry Erben & Company of New York City, and the opening recital was given by Professor George F. LeJeune on Wednesday afternoon, February 23, 1876. (Professor LeJeune was organist at Anthon Memorial Church in New York City and composed the hymn tune "Love Divine", which is the second setting of Hymn 479 in the 1940 Hymnal.)

'The organ was built by Henry Erben & Company of New York. It has been pronounced superior to any ever brought to this city. The best organists of New York tested it previous to its removal here, and pronounced it a noble instrument. The pipes are decorated in beautiful harmony with the rich coloring of the windows. Those that front the people are admirable specimens of the lovely tones and sweet effects of true polychromatic painting." (quoted from the Parish Dial, March, 1876)

Little is known of this first instrument, but it served the parish for 47 years.

The second organ in Trinity Church, a large instrument of 39 ranks, was built by the Moller Organ Company of Hagerstown, Maryland at a cost of $16,000. Its importance to the congregation was reflected in the December 1922 edition of the Parish Dial:

'The new organ is being installed as rapidly as possible. Perhaps we do not realize what a delicate and intricate task the builders, as well as our building committee, have in this matter. Everything is going well. There are no complications, but the work seems to progress slowly because we are not accustomed to having $16,000 organs installed every few months. No mistakes should be made in this work - thus hurry must be avoided. It was found necessary to make alterations in the heating and lighting arrangements of the chancel and it was deemed advisable to arch the
passageway into the baptistery. While this interferes in no way with the baptistery, it enabled us to place the huge console in the chancel without throwing the whole chancel out of balance. All this work has taken time - incidentally, money, also, - and we can only be thankful that we are to have such a fine instrument and be patient until the work is thoroughly accomplished. And then, as Mr. Hammond suggested in his appealing speech the other night, we must give of our money, our time and our labor to pay for this wonderful instrument. We can do it, of course, and we must do it gladly and cheerfully. It is a rare acquisition and one of which we may feel justly proud."

The first service at which it was played was Sunday, February 11, 1923, with the Inaugural Recital played on February 28th by the church’s organist-choirmaster, Mr. Albert E. Och. The organ was dedicated appropriately on the Sunday after Ascension Day, May 13, 1923.

Although the console was replaced in 1951, this organ served the congregation for 48 years. The new console (given in memory of William Franklin Detwiler, Sr., by his family) was built by the W.H. Reisner Manufacturing Company, Inc., of Hagerstown, Maryland. In the latter years, however, due to the generally crowded installation and the alterations after the floods, some inaccessible pipes and mechanisms fell into disuse; also, the leather was approaching an advanced stage of deterioration and there were sizable air leaks. Added to this were temperature variations that created tuning problems, and a stop list and tonal concept hardly acceptable to present-day standards. Furthermore, the echo organ had to be removed in 1963 due to severe weathering of the "cabin" high atop the roof. Aside from all these technical considerations were equally important ones involving position and space for the choirs and organ console, plus the problem of tonal projection in the church. Also involved were the visual aspects relative to the altar as a focal point, not to mention the conduct of the service itself, pertaining especially to the Holy Communion.

Consideration about how to meet these challenges was begun in the mid-1950's and carried on through the ensuing decade. It was concluded that an echo organ would serve best as an antiphonal division located in a well-built insulated chamber near the congregation. Plans for such a chamber were designed by Wagner and Hartman, Architects, in consultation with Mr. J. Bertram Strickland (organist-choirmaster), and were included in the parish house renovation in 1963. The roof echo organ was dismantled and the usable parts retained. These, together with parts reserved from the main organ, were to be incorporated in the projected antiphonal organ.
Many organ builders were consulted concerning the positioning of a new organ and console and also the choir. Finally, the services of Adams and Woodbridge, Architects, of New York City, were solicited and the present arrangement was recommended and accepted by the vestry at its September meeting in 1969. A contract with Austin Organs, Inc., Hartford, Connecticut, was signed and a work schedule was adopted. The Jacob Gehron Company of Williamsport remodeled the sanctuary and chancel in February of 1971 and completed the casework for the organ in that summer, following installation of the instrument’s structural parts. The pipes were delivered in October, with the completion of installation and the tonal finishing following in due course. The enlarged chamber provided a century ago was now home for its third organ. The total cost of the new instrument exceeded $65,000 and was funded through memorial gifts.

Built and installed by Austin Organs, Inc., the present instrument contains 2,031 pipes comprising three manual divisions and pedals arranged in 35 ranks and 2 extensions. The Great chest is mounted in the arch facing the sanctuary; the Positiv and portions of the Pedal occupy the arch facing the nave; and the Swell chest is enclosed in a box that opens towards both openings. All pipes displayed in the facades are mute and were rearranged from the previous casework. For the best advantage of tuning, the chest tops have been arranged at nearly the same level and are winded on the universal air system. There are 27 voices, or timbres, controlled by 35 registers, or stops. The console is the stop-key style and included in its appointments are a full complement of inter- and intra- manual couplers and a generous number of combination pistons.

Following the fire in the chapel (February 1977) the former chapel pipe organ was replaced by a four rank instrument installed by C.F. Snyder of Lewisburg, Pennsylvania.

In 1989, Mr. H. Palmer Lippincott, a former city organist, discussed needed repairs on the main organ with Mr. Strickland. It was noted that certain pedal tones were not sounding and that the pneumatic action was in need of significant work. Mr. Strickland was an organ service technician and now, as he had done in the past, donated his services for the necessary work. Upon completion of these repairs, a celebration recital was presented by guest organist, Mr. Brady Johnson. Following the death of Mr. Lippincott an annual organ recital series in his name was established.

With 31 years of service (the longest tenure of any organist at Trinity), Mr. Strickland announced his intention to retire at the end of the March 31, 1991, (Easter Day) service. Mr. Strickland’s final service was a testament to his fine training and musicianship. Many past members were on hand to pay tribute to his musical
ministry. It is interesting to note that Mr. Strickland arrived March 31, 1957, left August 31, 1966, returned August 31, 1969 and finished his service on March 31, 1991.

In keeping with the vestry’s priority of worship and music, it was decided to add a Minister of Music to the church staff at this time. In the following weeks, extensive interviews were conducted to fill the position. On July 1, 1991, Mr. Victor L. Fields of Petersburg, Virginia began his service at Trinity as the first Minister of Music - a position that expanded beyond the traditional organist-choirmaster role. In anticipation of Mr. Fields arrival, the choir room was completely renovated. The four long dark oak pews, that formerly faced each other in pairs, were removed, the floor covering was replaced and the walls repaired and painted with much help from choir members. New chairs were also purchased. Since the choir room piano was the property of Mr. Strickland, a new instrument was needed. A fund raising campaign was designed and through many individual contributions a new electronic keyboard was purchased.

**THE CHOIRS**

From 1876 to 1883 music was provided by a "quartette" that sang on a platform located next to the organ console that, at this time, was under the arch opening into the current sanctuary. In 1883 a boychoir was formed and by the early part of this century, music was provided by a men and boys' choir. To accommodate this new choir stalls were added in the chancel. Through the middle of the 1900's, the tradition of a men and boys' choir remained. Most of the boys, however, were non-church members recruited from area schools. They were paid a small remuneration for their services. Often the boychoir members would share more than music when they spent a summer week at Camp Kline (for many years sponsored by Mr. Marshall Hough). Many members recall these times as the highlight of their young choir years. Participation in the mid-1960's numbered nearly sixty persons in varied choir divisions: boys, men, women and girls. It was only a short time prior to this that women and girls became involved in the choral tradition at Trinity and even through the 1960's, the divisions remained clear. Male and female choirs rarely performed together and the women and girls' choirs were unable to sit in the chancel with the men and boys due to church tradition and lack of space. As the years passed, these choirs were gradually formed into a family choir system and by 1971, the men's and women's choirs were combined to form a chancel choir with the boys and girls choirs combined into a children's choir. The 8:00 a.m. Sunday service has traditionally been

Mr. Strickland with the Boy's Choir – 1960's
without music, consisting only of the recitation of the Mass until the arrival of the Rev. Dr. Sutton who added a homily to the service.

In June of 1989, Dr. Frank H. Laedlein and Mr. Laurence P. Maynard, Jr. were each recognized for their sixty years of membership in the choir, a record surpassed only by Mr. Bert Wood, who served for seventy years. (In 1999, these gentlemen were recognized for serving over 70 years, thereby setting a new record for choir members.)

At an Epiphany service on January 6, 1987, a choir from the Pine Street United Methodist Church introduced Trinity to the sound of English handbells. The beautiful sound of this musical medium inspired Dr. and Mrs. Richard A. Cozine to lease a three-octave set of Schulmerich handbells. Individual memorial gifts and monies from the vestry completed the purchase and, under the direction of Mr. Douglas S. Gordon, the Trinity handbell choir presented its first performance in the fall of the year.

ORGANISTS AND CHOIRMASTERS OF TRINITY CHURCH

Mrs. Peter Herdic 1875 - 1876  
B. Stuart Bentley 1876 - 1887  
Mr. Hough 1887  
J. D. Martin 1887 - 1888  
F. Slade Oliver 1888 - ?  
Frank Cantrell ? - 1891  
William Nicholson 1892 - ?  
Paris R. Myers* ? - 1896  
C. B. Thayer 1896  
C. Redding Crafts 1896 - ?  
Frederick Manky (circa 1900)  
Frank J. Daniels 1904  
Harry Houck 1905 - 1917  
Thomas Challenor 1917 - ?  
Paris R. Meyers ? - 1920  
Albert E. Och 1921 - 1926  
Gordon Brearey 1926 - 1950  
Vincent P. Fish 1950 - 1955  
Roger Hannahs 1955 - 1957  
J. Bertram Strickland 1957 - 1966  
K. Bernard Schade 1966 - 1969  
Leta Guerra 1969  
Janet Wenzel (summer) 1991  
Douglas S. Gordon 1994 - 1996 Organist  
Kent C. Weaver 1994 - 1996 Choirmaster  
S. Jackson Hill January - April 1996 Organist/Choirmaster  

Mr. Bert Wood, choirmember for over 70 years.

Dr. Frank H. Laedlein and Mr. Laurence P. Maynard, Jr. 1999
Douglas S. Gordon 1996 - 1999 Organist
Todd L. Kendall 1996 - 1999 Choirmaster
Jeffrey J. Shuman September – December 1999 Organist/Choirmaster
Jeffrey Johnson Organist/Choirmaster January - June 2008
Douglas S. Gordon Organist Summer 2008
Erik L. H. Clayton (current) Organist/Choirmaster

**“Very Early In The Morning,” A hymn traditionally sung at the early Easter service, is attributed to Mr. Paris Meyers.**
THE MAYNARD CHIME

As the nineteenth century was about to enter into its last quarter, a chime of nine bells was set caroling joyously from the recently completed spire of Trinity Episcopal Church. It proclaimed the anniversary of the Birth of Christ in a new and wonderful way on Christmas Eve of 1875.

The following excerpts are from The Parish Dial: JANUARY 1876, page 14

"On Christmas Day, 1875, the Honorable John W. Maynard presented to the corporation of Trinity Church a chime of nine bells, weighing 14,000 pounds (in actuality 8,500 pounds), and costing about five thousand dollars. These bells were cast at the Troy Bell Foundry, of which Mr. Octavous Jones is proprietor. They are made of the very best metal, consisting of tin and copper. We cannot give a better idea of the method of hanging and ringing than by copying the admirable description that appears in the Christmas edition of the Gazette and Bulletin."

'These bells are hung stationary - except the tenor - from a frame of heavy timbers, fifteen feet square. They are rung by means of cords attached to the hammers and led by pulleys to the ringer's room below, where they are connected - in the order of the notes - with lever handles, so arranged that the bells may all be chimed by one person, and with less skill than is required in practice upon the piano. Muscle is something of an essential, however. The tenor bell is provided with mountings for swinging, in order that it may be rung, the others being arranged about it in such relative positions as most judiciously distribute the weights and allow for the best arrangement of the ringing cords."

'The Maynard Chime is the first that has been put up in Williamsport, and will add to the fame and attractiveness of our beautiful and growing city. The trial ringing of the bells by Mr. Waters, the accomplished chimer, of Troy, brought together a great concourse of people many of whom had never heard bell music. A large selection of tunes were rung to the complete satisfaction of all."

JANUARY 1876, page 28

"The thanks of the parishioners of Trinity Church and of all who enjoy the music of the bells, are due to B.S. Bentley, Jr., Esq. who so kindly volunteered to ring the chimes until a regular chimer could be obtained. He plays with admirable taste and skill, and, though inexperienced in bell music, rarely, if ever, misses a note. He has consented to preside at the levers on Consecration Day (Tuesday, February, 22 1876)."
"The spire was entirely designed by Mr. Culver*, and is a masterpiece of symmetry and beauty. It admirably represents the quiet loveliness of the Early English Gothic. The stonework extends to the height of eighty-five feet, forming a massive tower, from the top of which springs the finely tapering broach. At the base of the broach four gablets are built up, resting upon the four walls. Each gablet carries a clock dial of eight feet nine inches diameter. These dials are of a rich black, and carrying gilt hands and figures, can be seen at a great distance. The broach is constructed of timber, slated, and surmounted by a wrought iron finial. The extreme height of the spire is 210 feet. Four great double belfry windows are placed in the tower, just below the cornice. Their sills are higher than the ridge of the church roof and their openings left unobstructed by louver-boards, so that the music of the Maynard Chime might be heard to the best advantage."

*Eber Culver, Esq., superintending architect

"A narrow oaken stair of handsome design starts on one side of the vestibule and leads a venturesome climber into the Carilloneur's room. Here are the levers by means of which the Maynard Chime is rung. Passing up another winding stair we reach the third story of the tower, which is simply a vacant room, through the centre of which the bell wires pass. Another flight brings the climber into the open belfry and among the bells. One might spend more than fifteen minutes examining the beauty of the castings and the method of hanging were it not for a circumstance to be noted anon. We may, however, tarry long enough to get a fine view of Williamsport and the lovely valley of the west branch (Susquehanna River). Then climb on, passing up through another empty room into the clock chamber."

"The beautiful instrument, which it contains, is from the manufactory of E. Howard & Co., Boston. Several years ago Prof. Lyman, of the Sheffield Scientific School, Yale College, was requested by the city of New Haven to examine the various tower clocks made in this country, and to recommend the instrument which seemed to him the best timekeeper. The result of this examination was the purchase of a Howard clock by the city of New Haven, which is now in the tower of the Town Hall and keeps accurate time. The clock in Trinity Church tower is similar to the New Haven instrument, and is warranted, after proper regulation, not to vary over two seconds a week. Extra machinery has been added to the Trinity clock by means of which it strikes the famous Cambridge Quarters. The music for the first quarter consists of four notes, for the second quarter of eight, for the third of twelve, and for the fourth of sixteen. The notes played were arranged by William Crotch from an air of Handel's and were first applied to St. Mary's, Cambridge, England, in 1794. They are also struck by the clock in the tower of Westminster Palace, and by the Cathedral clock in Toronto, Canada. To Trinity Church belongs the credit of introducing them into the United States. Five of the bells of the Maynard Chime are used in playing these strains, the hour being struck on the great tenor bell."

"Those who are expert climbers may continue to ascend by rude ladders until they reach the round windows in the tapering broach, which seem hardly larger than a man's hand from the street, but are found to be large enough to afford a greatly extended view of the hills and valleys around. Descending with care we soon reach the
bell-deck, but do not tarry long, the circumstance before alluded to being the striking of the quarter-hours uncomfortably loud in such close proximity."

In 1794, when Cambridge University installed a clock in St. Mary’s Church in Cambridge, England, an 18-year old music student, William Crotch, suggested that the automatic timing mechanism be made to ring variations on the principal motive of "I Know That My Redeemer Liveth" from Handel's Messiah. Later they were reproduced on the bells of the newly-installed clock in St. Stephen Tower at the Houses of Parliament, and then throughout the world. This became known as the Cambridge Quarters (popularly known as the Westminster Chime).

The "Carol of the Bells" dates from the fiftieth anniversary of the Maynard Chime. The words were written by the rector of Trinity Church at that time, the Rev. Charles Everett McCoy, and the music was composed by the organist-choirmaster at that time, Mr. Albert Edward Och.

The Maynard Chime has the versatility of several options for ringing. Tunes on the nine bells can be played from the clavier; an automated system rings the Cambridge Quarters on four of the bells through a set of separate clappers; the clock strikes the hours on the largest bell and, this largest bell can be swung by a rope pull.

**INTERESTING FACTS:**
- The stonework of the tower rises 85 feet to the clock faces.
- The spire rises to 210 feet at the tip.
- The bells were cast in 1875 by the Jones & Company Troy Bell Foundry of Troy, New York. This company is now defunct. The weight of the present nine bells is as follows (total weight - 8,500 lbs.):

<table>
<thead>
<tr>
<th>Tone</th>
<th>Diameter</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>49&quot;</td>
<td>2300 lbs.</td>
</tr>
<tr>
<td>F#</td>
<td>43&quot;</td>
<td>1800 lbs.</td>
</tr>
<tr>
<td>G#</td>
<td>39&quot;</td>
<td>1200 lbs.</td>
</tr>
<tr>
<td>A</td>
<td>37&quot;</td>
<td>1000 lbs.</td>
</tr>
<tr>
<td>B</td>
<td>33&quot;</td>
<td>700 lbs.</td>
</tr>
<tr>
<td>C#</td>
<td>30 ½&quot;</td>
<td>450 lbs.</td>
</tr>
<tr>
<td>D</td>
<td>30 ½&quot;</td>
<td>400 lbs.</td>
</tr>
<tr>
<td>D#</td>
<td>28 ½&quot;</td>
<td>350 lbs.</td>
</tr>
<tr>
<td>E</td>
<td>26 ½&quot;</td>
<td>300 lbs.</td>
</tr>
</tbody>
</table>
A tenth bell, "Corbett's Bell" was cast as a hobby project in 1923 by Trinity Chimer, Mr. Melvin C. Corbett. The 22" bell was hung with the Maynard Chime and connected to the clavier. Casting was a success but the resulting pitch was so incompatible with the original nine bells that it had little musical value. Thus, in the 1987 tower renovation, the bell was taken down for display and comparison purposes. It weighs 225 lbs and is smaller than the other bells in the chime.

- There are 32 steps to the second floor where the clock mechanism is placed with 23 additional steps remaining to the clavier room where the chime is played. An additional stair provides access to the belfry. This is a different arrangement from the original described in the Parish Dial of 1876 since the clock mechanism and chime clavier were moved during the 1987 renovation of the spire.

- Now operated electrically, the clockworks and striking mechanisms were initially run by weights suspended in wells in the corners of the tower. (These wells can be seen in the rounded corners of the tower vestibule.) In those days, a man was hired specifically to wind the clock.

During the national bi-centennial, Trinity Church opened its tower to the public so that they would be able to ring the bells on July 4, 1976. At 2:00 p.m. a nationwide ringing of bells occurred in commemoration of the Liberty Bell ringing forth. The chimer for this celebration was William E. Nichols, Jr., a great-great grandson of Trinity's second organist-choirmaster and chimer.
THE CAROL OF THE BELLS

DECEMBER 1925

Words by Rev. Charles Everett McCoy  Music by Albert Edward Och

1. Across the glistening snow they peal, Those chimes of Trinity,
   God's peace on earth to men of weal, And Christ's Nativity.
   The Babe of Mary is thy King, Nor is He Thine alone!

2. "O Bethlehem," the angels sing, "Thy manger is a throne!
   For good-willed men throughout the earth, Where'er His star may shine,
   Will hail with joy His Holy Birth, And worship at His shrine."

3. Before Thine altar bid men kneel, O Mary's Babe to-day!
   And in Thy presence help them feel Thy Presence as they pray.
   The sins of pride and guilt and greed Which wound Thy Sacred Heart.

CHORUS

Ring out, O chimes of Trinity, On this glad Christmas morn,
God brings to earth Divinity - Emmanuel is born.

TRINITY EPISCOPAL CHURCH
844 W. FOURTH ST.
WILLIAMSPORT, PA.
SYMBOLS OF THE CHURCH

Trinity Church is, perhaps, the most beautifully appointed example of 19th Century amended American Gothic architecture and art in eastern Pennsylvania.

The adornments which beautify the church were not merely placed as decorations, but each has a specific meaning which is meant to aid the worshiper in his meditations, and summons us to "worship God in the beauty of His holiness."

THE SYMBOLS IN THE CHAPEL

The first window (left, north side)

THE CHRISTMAS ROSE is a symbol of the Nativity and also of the Messianic prophecy of Isaiah that “the desert shall bloom as the rose.”

THE BURNING TORCH can have several meanings: a Nativity symbol (uncommon), a symbol of learning, and a symbol of Gethsemane.

THE ALPHA-OMEGA represents the first and last letters of the Greek alphabet that signify that Jesus is “the beginning and the ending of all things” as found in Revelation 1:18

THE HOUR GLASS WITH WINGS serves to symbolize the fleeting nature of time and the transitory life that is ours.

THE CROSS WITH AN OMEGA (inverted) is a symbol of the majesty of Jesus Christ the Saviour, whose atoning death secures victory and eternal life.

The second window

THE CROSS WITH AN OMEGA (inverted) is a symbol of the majesty of Jesus Christ the Saviour, whose atoning death secures victory and eternal life.

A BURNING LAMP is another symbol for the word of God. The flame reminds us to witness for Christ in St. Matthew 5:16.

THE OPEN BIBLE is a direct symbol of the Word of God and should recall us to our faith and confidence in the Holy Scriptures.

THE HELMET OF SALVATION is referred to by St. Paul in Ephesians 6:17 as a necessary piece of a Christian’s battle armor.

THE MALTESE CROSS resembles four spear heads with points touching. It is the symbol of St. John’s Day and the Beatitudes.

The third window

THE SCROLL is a symbol of the Holy Scriptures, either the Hebrew Law of the Prophet, the Word of God, or a New Testament book when so indicated.

THE INTERWOVEN TRIANGLES are another symbol for the Holy Trinity. They form a six-pointed star, a symbol of Divine Creation.
THE CHRISTMAS ROSE (also seen in the first window)

THE CROSS AND A PAIR OF BALANCES represents God’s judgment and justice as revealed in the Cross of Christ.

THE CROSS AND CROWN denotes the conquest of sin and death by the victory of God in Christ at Calvary. The Latin Cross through the Crown of Eternal Life calls to mind Revelation 2:10, “Be thou faithful unto death and I will give you a crown of life.”

The fourth window

THE THREE INTERTWINING CIRCLES indicate the doctrine of the equality, unity and co-eternal nature of the Trinity. This is also called a TREFOIL.

ALPHA and OMEGA (also seen in the first window)

THE CROWN is a symbol of the kingly office of Christ and the victory of eternal life in Him.

THE BURNING TORCH (also seen in the first window)

The window at the left side of the altar

THE THREE NAILS TIED WITH THE ROPE is a symbol of the Crucifixion. It are a favorite subject of wood carvers.

THE CHI RHO symbol is among the most ancient monograms of Jesus’ name. It is the abbreviation of the Greek word for Christ. Both are Greek letters and are often combined with a Cross.

THE SACRED MONOGRAM (IHS) has several variations. Here the cross is formed from horizontal lines crossing the shank of the H.

THE TABLET OF THE DECalOGUE or Ten Commandments is also a familiar symbol. It is always represented by a two-fold stone.

THE FISH is perhaps the most ancient of Christian symbols. It was used as a secret sign by the faithful during the first century persecutions.

The window on the right side of the altar

THE CHALICE represents the cup in which the wine is consecrated during Mass.

THE BAPTISMAL FONT is a familiar symbol. It represents the initiation Sacrament of the Church.

THE ESCALLOP SHELL is a symbol of our Lord’s baptism and, because of His example, of every Christian baptism. Trinity has a silver and gold shell that is used for all baptisms.

THE CROSS FLEURIE is a widely used and beautiful decorative form of the Greek Cross with ends terminating in three petals.
THE EQUILATERAL TRIANGLE WITH THE ALL-SEEING EYE is strictly a symbol of God the Father. It is found in many English churches and is a part of our Anglican heritage.

THE FLEUR-DE-LIS is widely used as a symbol of the Holy Trinity. It is used for ornamentation both in wood carving and on paraments.

*Chancel decorations*

THE NEEDLEPOINT CUSHIONS at the altar rail and on either side of the altar were made by Mrs. Frank H. Laedlein and Mrs. C.J. Plankenhorn. The symbols on the cushions at the altar are the DOVE WITH AN OLIVE BRANCH, symbolizing the Flood, and the LAMB CARRYING A BANNER, the Saviour with the banner of victory, based on John's reference to Jesus in St. John, 1:29. The cushions at the altar rail have the symbols of GRAPES AND WHEAT signifying the elements of Holy Communion.

The wooden screen behind the altar is called the reredos. The center symbol is the TRIQUETRA representing the Holy Trinity. This reredos was erected in memory of Pfc. Charles E. Corson, Jr., June 22, 1945 (the first Trinity man lost in World War II).

The Cross on the altar is called the CALVARY CROSS and sometimes the Graded Cross. The three steps, from the top down, stand for faith, hope, and love. It was given in memory of Henry S. DeCoster.

The use of candles on the altar is a very ancient practice in the church and is reminiscent of the time when the church was driven underground into the catacombs where candles were the only light. The two end candles called EUCARISTIC CANDLES represent our Lord as the Light of the World in His two-fold nature, both Divine and Human. The other six candles (three on either side of the Cross) plus the Cross represent the seven-fold gifts of the Holy Ghost - wisdom, understanding, counsel, ghostly strength, knowledge, true Godliness and Holy Fear.

The Chapel following the renovation after the 1977 fire.

THE PRAYER BOOK STAND was given in memory of Amos W. DeCoster and the COMMUNION RAIL was given in memory of Anna S. Griffith.
**APPOINTMENTS IN THE MAIN CHURCH**

The following description of the inner doors is taken from the March 1876 issue of the Parish Dial.

“The stiles and rails (meaning the vertical and horizontal pieces of wood separating the panels of a door) are painted a rich chocolate, the panels are deeply sunken and filled with an elaborate pattern of vine-work. The interstices (meaning the panels) are colored Indian red, the vine-work a soft tone of yellow. At a distance these panels seem filled with elaborate carvings in yellow ivory.”

The brass lectern was a gift of the Sunday School children presented on Quinquagesima Sunday in 1884. Quinquagesima Sunday is the last Sunday before Lent which is fifty days before Easter. The figure of an EAGLE WITH WINGS OUTSTRETCHED is used to symbolize the Flight of the Gospel over the world - hence, its use on the lectern to support the Bible.

The body of the church is called the NAVE (from the Latin word navis - meaning ship). It is called a nave because the church is often depicted in sacred art as a ship moving heavenward. The pews are like ancient galleys and the members of the congregation are similarly "pulling together" in service. The design for these original pews was taken from St. Thomas Church, New York City.

In regard to the stained glass windows an 1876 issue of the Parish Dial quotes:

"Words cannot paint the loveliness of these windows. The makers - Aickin and Isaac, Philadelphia - have conscientiously adhered to the true idea of glass-staining, which does not consist in painting the various colors upon large sheets of glass, but in leading together separate pieces, so as to present a transparent mosaic. The side windows show exquisite geometrical designs."

The very highest windows are called "gablet" windows and were placed there at the suggestion of the Rev. Dr. Caskey.

*The four windows on the south wall*

THE DOVE expresses innocence and purity. It signifies the Holy Spirit and the presence of God as hovering over the water at Creation and above Jesus at His baptism.

THE CROSS AND SACRED MONOGRAM (IHS) is the abbreviation of the Greek word for Jesus.

THE LAMB OF GOD and THE BANNER OF VICTORY suggest the victorious sacrifice of Christ for the redemption of mankind.

THE ALPHA-OMEGA are the first and last letters of the Greek alphabet that signify that Jesus is the beginning and ending of all things. This is also painted on the hanging sanctuary lights. This window was restored in the name of Virginia Pool.

A personal communion service used at the turn of the century.
The four windows on the north wall

THE CHI RHO symbol is among the most ancient "sacred monograms" of Jesus' name. It is the abbreviation of the Greek word for Christ. Both are Greek letters and are often combined with a Cross.

THE STAR is a familiar religious symbol. The most common star is six-pointed (Creator’s). The five-pointed star signifies our Lord’s Epiphany (not a Christmas star). The eight-pointed star is a symbol of the redemption of the whole world by God in Christ.

THE PHOENIX is a symbol of our Lord’s resurrection and the eternal life of all Christians. The bird is mythical, but the fable tells that the Phoenix prepares a funeral pyre in its nest, but is not consumed and arises from its own ashes.

THE CROSS AND CROWN denotes the conquest of sin and death by the victory of God in Christ on Calvary. The Latin Cross through the Crown of Eternal Life calls to mind Revelation 2:10, "Be thou faithful unto death and I will give you a crown of life."

At the time of consecration, the walls were completely free of all memorial plaques and adornments other than the lettering above the chancel arch and at the back of the church. The inscriptions over the main chancel arch - "God is a Spirit and they that worship Him must worship Him in Spirit and in Truth" and on the west wall - "Abide with us, for it is toward evening and the day is far spent" - were, and still are, the principal adornment of the walls. There was once a large cross painted at the peak of the arch in the eastern nave wall, between the words "Him" and "Must."

Phrases were also painted (in medieval lettering) along the ceiling of the original chancel and sanctuary on a narrow band with a maroon background. Over the organ chamber was "Te Deum Laudamus"; over the east wall was The Spirit of the Bridegroom says Come"; and over the vestry door was "Gloria In Excelsis."

The painting over the baptistery entrance (S.R. Hartman, 1929) depicts the Annunciation to the Shepherds of the Birth of our Lord. The baptistery font dates back to 1876, except for the cover and cross which were presented by the Altar Guild and the St. Agnes’ Guild in 1939. The eight-sided font is built of Buena Vista stone and symbolizes that Jesus was eight days old when He received His name. The words carved around the sides are "Suffer Little Children to Come unto Me." The symbols in the baptistery windows are the CROWN OF LIFE, the PELICAN (symbol of the redemption from sin by the death of Christ - legend says that the pelican would draw blood from its own breast to feed her young in time of need), and the DAISY, which is the symbol of the innocence of the Holy Child.

The brass and oak pulpit, with its prominent Pattee Cross, was a memorial to Alice Sanford Moore given by her husband. It was dedicated on Easter Sunday, 1904. The wooden pulpit canopy is a memorial to Frederick Weymouth VanHorne. The ceiling of church canopies served as a "sounding board" to amplify speech before the advent of the microphone.

Behind the pulpit is the flag of the Episcopal Church. The red, white and blue colors are symbolic of blood, white for purity and blue for the Truth of God’s word. The Shield with its nine crosses represents the nine original dioceses at the first General Convention in 1789.
The magnificent rood (cross bearer) beam dominates the upper view. It is placed as a dividing line between the chancel, where the choir sits, and the sanctuary behind the altar rail. It was erected in 1917.

The sanctuary area is enclosed by the altar rail and is elevated one step culminated by the high altar that sits three steps higher. The platform on which the altar rests is called the foot-pace or the priest’s step. The middle step is the deacon’s step, and the lower is the sub-deacon’s step. The altar candles and cross have the same symbolism as those on the chapel altar. The cross on the high altar was given in memory of Louisa Weightman in 1884. (The Weightman family of Philadelphia acquired Peter Herdic’s holdings when his empire folded.)

The reredos at one time had interchangeable panels that corresponded to the liturgical colors for that season. New wood reredos panels were given in 1989 in memory of Lewis E. Tepel Sr. by his family. Designed and crafted by Mr. David Doerr of Loganton, Pennsylvania, they contain 162 pieces of veneer joined together. The TEN CIRCLES may be seen as a representation of the Ten Commandments, the circle itself representing perfection and eternity without beginning or end. The present paraments contain all the colors of the liturgical year. The free-standing altar was added in 1985 as a memorial to the Hon. Herman T. Schneebeli.

The GRAPES AND VINE detail carved in the wood of the high altar is symbolic of the Holy Communion and reminds us of Jesus’ teaching in St. John 15, that He is The True Vine and His followers the branches. The EUCHARISTIC CANDLESTICKS were presented in 1918 by Calvin III and Florence McCauley. The ALMS BASIN used for the reception of the offering is in memory of Mary and Martha Thompson, 1955.

THE CHALICE WITH A HOST AND CROSS is a universal symbol for the Holy Communion. The rays of light are symbols of the Real Presence of Christ in the Eucharist.

The symbol of the Holy Trinity is a combination of an equilateral triangle, a TRIQUETRA (3 equal arcs of a circle), and a circle teaching the equality of three distinct persons, who are yet one - eternal and inseparable.

The crowning ornament of the reredos is the CREATOR’S STAR with its six points meaning in six days God created the heavens and earth. THE CROWN OF ETERNAL LIFE, THE CHI RO (the sacred monogram standing for Jesus), and the DOVE (descending) which a symbol of the Holy Spirit - all together representing God the Father, God the Son and God the Holy Spirit, Creator of Heaven and Earth.

At one time each of the three large sanctuary stained-glass windows had phrases painted over them, similar to those on the eastern and western walls of the nave. The phrase over the northeast window was "The Good Shepherd Giving His Life for the Sheep." Over the center window was "Thou Art My Beloved Son - in Thee I am Well Pleased." Over the southeast window was "Jesus Said Suffer Little Children to Come Unto Me." Small crosses were painted at the top of each of the three windows.

The sanctuary windows

THE GOOD SHEPHERD CARRYING HIS LAMBS IN HIS BOSOM commemorates the lost children of Mr. and Mrs. Peter Herdic.

THE BAPTISM OF CHRIST depicts John baptizing Christ.
CHRIST BLESSING LITTLE CHILDREN commemorates deceased members of Judge Maynard’s family.

The window above the baptistery arch

THE SHIELD OF THE HOLY TRINITY is a figure that is self explanatory. The three curving sides are of equal length. The teaching is obvious. God is Father, Son and Holy Spirit; but the Father is not the Son, is not, etc....

On the Episcopal Stall

THE DIOCESAN SEAL is a combination of symbols; the MITRE, and the crossed PASTORAL STAFF AND KEY are symbols of Episcopal authority; a CELTIC CROSS, a DOVE and THREE SYMBOLS OF THE NATIVITY complete the seal.

On the reredos

THE SHIELD OF ST. JOHN decorates the Epistle side. The CHALICE from which a serpent arises reminds us of the legend that the Apostle was miraculously spared from deadly poison.

THE SHIELD OF THE VIRGIN MARY, on the Gospel side, contains the so-called "MONOGRAM" OF THE BLESSED VIRGIN. In this usage it represents the presence of the Blessed Mother at the foot of the Cross.

On the sanctuary wainscoting

A sanctuary shield contains the ancient symbol of pastoral privilege and responsibility, a SHEPHERD’S STAFF, and Christ’s great commandment, "Feed My Sheep."

A sanctuary shield honors the Archangel GABRIEL, "God is my strength," the messenger of God. The CRESCENT MOON symbolizes the Annunciation to Mary whose glory is reflected from her Son.

A sanctuary shield honors the Archangel RAPHAEL, "God is my health," who represents the High Priestly office of Christ. He is also chief of the guardian angels. The symbol is the HEAD OF HIS STAFF.

A sanctuary shield honors the Archangel URIEL, "God is My Light," the leader of the heavenly choir - the seraphim. His symbol of the CROSS denotes his service as the guard at Christ’s sepulchre.

A sanctuary shield honors the Archangel MICHAEL, "Who is like unto God," considered the leader of the archangels. His SHIELD represents the power and might of God.

On the nave back wall

THE SYMBOL OF THE HOLY TRINITY is a combination of the Alpha-Omega and the Chi Rho surrounded by a great TREFOIL and the inscription from Revelation 5:8.

On Sunday February 1, 1981, twelve flags were placed in the nave. These flags represented some of those that flew over the Crown Colonies. At this service a needlepoint banner depicting the diocesan coat-of-arms (fashioned by Mrs. Charles Plankenhorn) was presented to Trinity Church.
Without question, the most meaningful memorial in the nave is the BOOK OF REMEMBRANCE wherein are listed the names of the faithful who died in Christ. Without these people this Church would not have endured. This record of their faith occupies a prominent position in the center aisle against the west wall.

MEMORIES OF TRINITY
(as told by Marion Benson around 1990)

Trinity Parish was established as an outgrowth of Christ Church in the late 1860’s. It was then located on what is now Vine Avenue and was called the "Church-In-The-Fields," as Vine Avenue had not then been developed. My earliest knowledge of Trinity was learned from my father who, as a boy, attended Sunday School in the "Church-in-The-Fields." That was in the early 1870’s when my grandparents became members upon arrival from London where they had been members of St. Margaret’s Church of England.

My father had many fond memories of dedicated people and events connected with the church. It was a place where he received guidance and instruction that sustained him throughout his 72 years of life and the love and respect he had for the Church, the people, and the events was passed on to his children - even though he was not always an active member. One of his fondest childhood memories was of the wonderful Christmas parties they had each year - how the huge Christmas tree cut fresh from the hills of the then dense forest nearby would reach all the way to the tall ceiling, trimmed with candy, cookies, popcorn and so forth - and best of all a present for each child. Father said one of the most exciting memories of all was when young Jim Maynard would climb like a squirrel to the very top of the tree and bring down a gift for each child.

Interesting the children in Church and Sunday School, except perhaps for Christmas and Easter time, was as difficult in the 1870’s as it is at times today. Father used to tell how - with all the good fishing holes along the Susquehanna just teeming with salmon, shad, and various other fish, plus numerous mill ponds with skinny-dipping for boys only - many excuses were thought up for not attending services. One I remember was of tying up stubbed toes so as not to be able to wear shoes. To this my Grandmother replied, 'William, the good Lord won't care how you're shod. It's your mind and heart He needs. Come along William, you're going to church," and barefoot he went.
He recalled vividly the opening of the present structure. He was present when Peter Herdic handed over the keys of Trinity to Bert Wood's father, admonishing him to take good care of the Lord's House. This he did for the remainder of his life, performing duties as sexton. He remembered gentlemen members coming down the aisle in morning coats, high silk hats, gloves and cane in hand, and the rustle of silk dresses topped with fancy bonnets as ladies were seated. Carriages with coachmen lined up outside in summer and sleighs in winter with horses accoutered in blankets and bells. He would tell us also of how people would line up on both sides of Fourth Street to hear the playing of the Maynard Chime.

The women of Trinity have always played an important part in the growth and progress of Trinity. In my grandmother's day the women's group was known as the "Penny-a-Day and Mite Society." Each woman pledged a penny a day for various projects. This organization later became the "Basket Society" whereby money was raised by filling a large basket with linens, laces, and needed sewing items that were purchased wholesale in Philadelphia and peddled up and down Millionaires Row. It was my grandmother, Sarah Sander Harrison, whose mission it was to carry the basket from mansion to mansion. This she did for many years and when she became too old to carry it, a small boy was hired to transport it in a little red wagon. Mary Mosser remembered this, and said how glad she and her sister were to see Grandma turn in at their gate because it meant embroidery or lace or trimming for an underskirt and occasionally material for a new dress. Some of the projects to which these profits contributed were the construction of an ornate iron fence around the church property, the newly built rectory, and items for the rectory.

One of my earliest memories of Trinity was attending services during the tenure of the Rev. Dr. Foley and listening attentively because when he spoke in his white vestments and beard I thought he was Jesus. I recall attending Sunday School, first in the Primary room upstairs in the old parish house, and how we belted out "Jesus Loves Me, This I Know" and "Hear the Pennies Dropping, Everyone for Jesus, He Will Get Them All." This section was then taught by Mrs. Maude VanHorne and Mrs. Drinkwater. Other dedicated teachers with whom I came in contact were the Misses Mildred and Winifred Maynard, Josephine Coleman, and Miss Clara Burkhart who later became Mrs. Dougherty, wife of a long-time sexton of Trinity, and the Williams girls, Anna and Elsie. Josephine Coleman was in charge of the Children's Missionary Society. One of our projects was the packing of a missionary box wherein each child placed a doll dressed by parents. These were to be sent to a far, far away country called Japan, where little children had not heard about Jesus. I recall also the children's library from which we could borrow books of the Bible and stories and books of the Annie Fellows Johnson Series, The Little Colonel." Some people whom I recall being students in that Sunday School were the Hull children; John, Frank and Emily Laedlein; Helen Peaslee Hoskins; Louise Dayton Martin; Bud Dayton; the Gibson sisters, Jane, Josephine and Florence, and their little brothers Stuart and Harry; the Pray Family of whom Bob and Mary were my peers. When I was ten, my parents moved to South Williamsport and we attended St. John's Church for a time.

During the years when lumber was king in Williamsport and pouring millions of dollars into the purses of the lumber barons, nothing was ever said about money to carry on church. But from reading early vestry minutes I have learned that it was the custom of members of the vestry to contribute to meet various needs of the church and a dollar a year for other members was sufficient to maintain a member in good
standing. However, by the time the present parish house (a gift from Amanda Howard, wife of a lumber baron) was built, the congregation, as a whole, was awakened to the fact of support, and maintenance. The lumber barons had passed to their reward. Their fortunes divided or depleted found a new generation of descendants in shirtsleeves struggling to survive the change from lumbering to a more demanding and complex industrial society. The people, however, were loyal and rallied to the challenge by means of banquets, bazaars, and rentals of the parish house for various affairs, as well as pledges. We survived, furnished the parish house and installed a new pipe organ. But it was never easy going and eventually we began to slip backward until, by the time the big depression hit in ’29, we were struggling. And by the 30’s things were so bad that Trinity could not buy so much as a ton of coal without cash. At times there was not enough to pay the rector, and I understand that often over the period of some twenty-odd years the secretary, Miss Winifred Maynard, donated her meager $6 per week salary to help keep the doors open.

1934 brought the advent of the Rev. J. Moulton Thomas. Young, energetic and fully dedicated to the extension of God’s kingdom and the survival of Trinity, he organized an executive Board to keep the place running. Catherine Manson, an intelligent, loyal and dedicated member, was appointed chairwoman. Young Bill Wolfe from our young people’s group was treasurer. Blanche Hoagland oversaw the dining room and I, having had some experience as part owner of one of two tea rooms in town, was given charge of planning menus, purchasing supplies, helping and overseeing the cooking for banquets, clubs and dinners which we hoped would patronize Trinity. Much could be said about the next ten years. With overhead low and by way of volunteer labor we were able to offer menus which would yield a much wider margin of profit than a commercial establishment, for again, the women of Trinity rallied around to assist - and much assistance was needed - for in the 30’s everything was being made from scratch: from cubing of hundreds of loaves of bread for hundreds of pounds of turkey, to peeling apples for pies and making cakes without cake mix, to preparing tubs and tubs of fresh fruit for fruit cup. Dave Martin and other Trinity men directed business our way and soon we were serving clubs regularly and numerous banquets. One banquet I remember was the Legion banquet which numbered 500 and another serving the band members of all the bands in the big parade when the Legion State Convention met in Williamsport. These numbered several hundred. Well, we managed, and one Spring we were elated with the thought that according to our records we had a $1500 surplus. All bills had been reported paid. We were in good shape - so we thought. However as purchasing agent for Trinity I had to sign for all items received and soon I began receiving hundreds of dollars in bills for ice cream, bread, rolls, meat, etc. which had not been paid as reported. Where it went, I never really knew, but our treasurer’s father was sufficiently affluent to reimburse us - thus another crisis was averted. By assigning ten percent of receipts for improving and replacing equipment, we were able to purchase a four-tier Blodgett oven, in which we could handle casseroles for large crowds and bake as many as twenty pies at a time.

As teacher of the kindergarten for a time, I was disturbed by the condition of the original rug in the Colonial room. Children’s long white stockings were as black as coal after kneeling in prayer. Worn and saturated with coal dust sifted in through the years, little could be done to clean or reclaim it. But again, no money! However Helen Peaslee Hoskins and I, whose children were in the group, conceived the idea of a concession at the circus which was being held on what is now the Bethlehem Steel plot along Maynard Street. With baked goods from various people, we set up a stand,
selling our wares - hamburgers, hot dogs, ice cold pop, popsicles. By 6:00 a.m. the 
circus hands had bought out all the home baked items and were good customers 
throughout the day. Profits amounted to $120 - sufficient then to replace the rug by 
getting it wholesale from Magee Carpet Company through Bert Wood. The money was 
placed in the church safe. However, later when the committee came to get the funds, 
all that remained in the bag were a few dollars and a number of IOU's signed by the 
treasurer of Trinity House and other members of our young people's group. Money 
being scarce, they borrowed it for various fun safaris. It was somehow made good and 
the rug purchased. To make money even harder to come by, many members, including 
Vestry, had organized a Bank called the "Citizens State Bank" located in the 
Weightman Block on West Fourth Street. John J. Brandt, a vestryman was president 
when the depression hit and the venture failed. What could be salvaged was taken 
over by the First National Bank, but I understand that the stock was worthless. All I 
can say for certain is that money became scarcer and scarcer. The Brandts moved 
town and many other families became poorer and poorer. Confidentially, I have 
often wondered if the trusts left from time to time by the Cochran, Merrims, and 
others, were not invested in this venture with the good intention and hope of 
increasing their value. If so, they're long gone down the drain which is why no one 
seems able to give an answer or an accounting.

I remember clearly our 75th anniversary celebration which ended with a banquet. On 
occasion of our 75th anniversary, when most of our members wanted to be dining 
rather than cooking, I could call in a woman named Annie B. to help us. This was, of 
course, a big affair and we wanted everything to be perfect. I remember the menu 
consisted of fresh fruit cup and hundreds of fresh, fried oysters, which we padded and 
fried at the last minute so they would be nice and crisp and brown. We had chicken 
salad made with two gallons of homemade mayonnaise, escalloped potatoes, peas in 
timbales, pickled cabbage, hot baked rolls, and coffee, of course, and dessert which 
was a slice of ice cream with "75" done in the church colors, and coconut macaroons 
which I had made at home from egg whites left from making the mayonnaise. Close to 
serving time I noticed that Annie was suddenly very, very tired and had to retire to the 
nursery room to rest a little. I could understand this as she was a very heavy woman 
but how she could be so thoroughly rejuvenated in some ten to fifteen minutes 
absence made me wonder. I later learned Annie's sudden rejuvenation came from a 
bottle of schnapps which she had hidden in the nursery room. However, the 
anniversary dinner was served and Annie went merrily on her way home.

Another incident that I recall is what I've come to think of as The Turkey Scam. In the 
30's, one could not walk into a supermarket and pick up turkeys as we can today, but 
rather one contacted a butcher in the market well in advance of the dinner, and he 
would get from farmers, here and there, a few turkeys as they might have on hand. 
Having reservations for some 500 dinners, I ordered some 250 pounds of fresh dressed 
turkey from the local butcher. Upon delivery, the deliveryman laid them on the kitchen 
table and handed me a bill for some 250 pounds of turkey. Immediately I saw we were 
short in weight - and perhaps some thirty pounds or more - and upon weighing them I 
found I was correct. Knowing it was useless to argue with the deliveryman, I called the 
butcher who argued again and again that I had the correct weight. Being frustrated by 
the whole affair I finally said, "Well, I'm short 30 pounds of turkey. Either you come up 
with the missing weight or I call the Sealer of Weights and Measures," whereupon he 
admitted that there was a shortage and said that was all the turkey he could get and 
made a bill adjustment. I might say I knew I was on pretty solid ground throwing out
the Sealer of Weights and Measures challenge because at that time the county Sealer of Weights and Measures happened to be Charles Reamer, Sr., who was a member of Trinity. But what the butcher did not realize was that 30 pounds less meat meant that I would come up 60 or more servings short of 500. It also meant that the kitchen help, after working two days on the meal, would have only mashed potatoes and filling (which was not an unusual thing to happen here). What to do to fill in the gap was the question. Should we roast a couple pork loins and mix them in with the turkey meat? That would be a scam on our part. Or, should we cut our servings far below our standard of the usual amount which might mean that we would hurt our business? Finally, Catherine Manson came up with the idea of contacting Swift and Company and she came back with two of the hardest frozen birds imaginable - the first frozen birds that any of us had ever seen.

I recall, also, two secret societies that existed for young teenagers in the 30’s and early 40’s. The boys fraternity was known as Pi Alpha; the girl’s sorority was Tau Delta. I never knew the secrets of these two groups until recently when my daughter who was a member of Tau Delta revealed that the secret was to do a good deed each day or as often as possible. Also, from that seemed to grow the idea of setting up a special prayer corner or home altar in their own rooms at home before which prayers would be said daily. This was an excellent idea for I know the cross from my daughter’s altar went with her when she established her own home.

By 1942 I resigned from active service to return to teaching. There were financial needs at home. The prospect of putting a daughter through Oberlin and Columbia, plus depression debts of our own, made it necessary and Mr. Benson deserved (and needed) my help. It was a prayerful decision and rightful, for thirty full terms of teaching and long substitute work have served to help us accomplish our goals and helped provide a comfortable old age.

One more project in which I was happy to participate was replacing the pew cushions prior to our one hundredth anniversary. With permission from the rector, Lanea Ruffaner, then president of the Women of Trinity, Clare Russ, and I collected money by creating a memorial fund. The names of dear ones remembered by contributions now hang on a plaque on the east wall of the church. The old horse-hair pew cushions, after ninety-eight years of service, were given to the Shiloh Baptist congregation who used what they could salvage for new cushions for Shiloh.

Looking back over the years, one might wonder how we managed to survive the many crises without schism, quarreling and open revolt - no doubt God’s will and always a group of loyal, dedicated people asking God’s guidance and seeking to follow it. This I know we did individually and through an active prayer group led by and organized by our rector. I am sure the experiences witnessed in answer to prayer in those days did much toward the spiritual growth of the congregation and for us as individuals, for in this prayer group we were taught to love, to live, to forgive and to submit. To love, even in unloving situations - to give of money, time, and talent - to live through stress and crisis by trusting Him - to forgive as he forgives and submit by placing each problem in his hands knowing, that when the time is right he will lead to a right solution. For God never fails to answer prayers in the way that is best for us. We learn that sometimes the answer is yes, if what we ask is right for us. Often the answer is no, because what we ask is not good for us. Often the answer is wait a while; the time is not yet right. Great teaching with a great challenge.
So, here we are forty years later. We might ask ourselves: are we better, worse, or just standing still - still struggling? God truly has a mission for Trinity Church that reaches far beyond keeping the doors open through the generosity of a few dedicated members. Certainly the doors must be kept open - but the church should be the powerhouse, the spiritual filling station that enables us to reach out farther into the community, the diocese, the world, to far, far-away places where young and old children of God are in need - really in need. Unless we see this, unless we grow and act, we shall always remain in a void.

A NEW MILLENNIUM DAWNS

Trinity Church once again headed steadily into another century faced with new opportunities and challenges. The 1990’s were a period of growth in outreach, ministry training, and financial stability for Trinity. An Endowment Fund was established to provide for the ongoing maintenance of the building. This fund grew significantly as parishioners made donations and bequests. By the end of 2007, it had grown to one million dollars. The income from this fund enabled Trinity to cover substantial repairs to the roofing system and mechanical and cosmetic needs, thereby assuring that the operating budget would used for the ministry of the church rather than building maintenance.

The Trinity After-School Program (TAP) provided help to young students in the immediate area who were in need of tutoring and did not have other sources of help with their school work. TAP was staffed by volunteers and a paid director who managed the organization’s activities. This program was a tremendous success and continued for many years until other programs in the public schools and the community began to provide this service.

A Campus Ministry program was established with The Pennsylvania College of Technology and office space was provided for their operation. They held weekly services in the chapel, study groups and activities in the gym.

In the 1990’s, the Inter-Parish Council was formed in an effort to combine ministries of the four city parishes. This group provided opportunities for the members of the nearby parishes to get to know each other and carry out programs that required a broader base of participation. An inter-parish carnival was held at Trinity, the “Episco-pops” dinner concerts were established, caroling, and youth activities were provided. The income gained from these events was used to provide outreach to the Shepherd of the Streets program, acolyte training workshops at the National Cathedral, and other charitable programs. The Inter-Parish Council laid the foundation for increased interaction and friendship among the city parishes through many enjoyable activities.

Assistance with the growing church ministry was provided by various deacons and curates throughout the decade. The Rev. Nancy Conway served Trinity parish as well as The Rev. Frank Edmunds and later, The Rev. Veronica Chappell - a member of
Trinity Parish. The Rev. Chappell later continued on to become an ordained priest. Another long-time parishioner, The Rev. Christine Purcell, was ordained into the priesthood. Mr. W. Augustus Wilson was installed as Priest’s Verger and also served as Property Verger for over ten years. Mr. Wilson’s work as Property Verger, in conjunction with his direction of Community Service Workers, saved the parish substantial amounts of money. Dr. Frank H. Laedlein and Mr. Laurence P. Maynard were recognized for their 70 years of service to the parish choir. Both gentlemen began their choir participation as members of the boychoir.

New forms of liturgical expression were introduced by The Rev. Dr. Andrew M. France, Jr. A large canvas labyrinth was constructed by The Rev. Veronica Chappell and placed on the floor of the gymnasium during Lent for private mediation and prayer. A portable baptismal font was constructed so that baptisms could take place in the center of the nave in recognition of the congregation’s role in welcoming and supporting the newly baptized. A Benedictine group was begun to focus on reflective meditation and prayer. This well-received study group continued steadfastly for many years. Various experimentation with the placement of church furniture was done to determine the best location of the choir and free-standing altar. After a long period of discussion and evaluation, it was decided to remove the fixed choir pews and purchase movable choir chairs. This provided much open space in the chancel area, space that could be used for special presentations and concerts. Community choirs, musical groups and other performances could be accommodated with this new, more flexible arrangement.

THE FIRST DECADE

The first major building project of the new century was the complete cleaning and re-pointing of the stone facade. This was an extensive repair and cost $125,000 to complete. The beautiful colors of the original stonework were again visible. The building, which had been blackened with years of coal smoke from the nearby railroad, once again appeared as it must have when it first opened its doors in 1875.

During this time, the United Way decided to leave the space they had leased in the rectory. Fortunately an agreement with the Uptown Music Collective provided excellent new tenants for the space.

In early 2007, Canon France indicated his intention to retire as rector of Trinity Parish. His 23-year ministry was recognized as one that invigorated and inspired the parish to build both in numbers and in its ministry. He had conducted two large capital
campaigns to overcome the years of deferred maintenance, and guided the parish into the establishment of the Endowment Fund to secure the physical structure in the future. Upon his retirement from parish ministry, The Venerable Canon France was installed as archdeacon, to assist the bishop in the northern part of the diocese.

Mr. William E. Nichols, Jr. secured funding to rebuild the church parking lot through an agreement with the new Transportation Museum located in the former freight depot of the railroad. This new parking lot was to be shared by Trinity and the two museums. The Community Service program repaired many areas of the church and installed a new handicap ramp, removed the old chapel organ, repaired and painted the gym walls, installed new doors on the east end of the gym and west balcony, and provided the labor force to update many areas of the church.

As membership at St. Mary's Church in Williamsport declined, it was decided by the vestry of St. Mary's Church to close its doors and place their building for sale. It was a difficult but necessary decision as shifts in population were reflected in the number of Episcopalians in the vicinity of their church. A good portion of the East End neighborhood had been converted to commercial use over the years. Members of the vestry of Trinity and Trinity members who had ties with St. Mary's were in attendance at the closing Eucharist in recognition of the many years of witness provided by the parish.

The Rev. Ann C. (Nancy) Miller served as interim priest from September 2007-July 2008. Over the summer of 2008, The Rev. Kenneth E. Wagner-Pizza was called to the rectorate of Trinity Church. He began his duties in September of that year. During the summer of this year the kitchen was completely remodeled with new cabinets, flooring, and a central work island with stainless steel counter top. A new freezer was added and new cooking equipment was donated. The hallway carpeting was replaced, interior doors refinished, and the sitting area received new seating, lighting, and curtains. The choir room was repainted and the music library catalogued. The altar reredos and pulpit canopy were cleaned and the decorative highlights repainted.

The vestry of St. Mary's made available many liturgical items to churches who were able to use them. They also established a foundation with the diocese as a means of continuing their presence of ministry. Trinity was graced with the organ, sanctus bell, thurible, crucifix, altar rail, candlesticks, and other liturgical items from St. Mary's. In the Spring of 2009, the organ and altar rail were installed in the Chapel of the Resurrection and the priest's vestry next to the chapel was redone by the Community Service workers. The pipe organ installed after the 1977 fire had to be removed due to the poor condition of the instrument. It had been constructed from used parts in an effort to contain costs and was deemed unsatisfactory and difficult to tune and maintain.
A particular note of sadness was felt when the long-time deacon of Trinity passed into life eternal during Holy Week of 2009. The Rev. Dorothy K. Lechner had faithfully served the church for decades and was a stabilizing force during times of difficulty. Her funeral was a loving celebration of her life and dedication to the order of the diaconate.

The sound system was updated in 2009, and components installed in the early 1990’s were replaced with a new digital system. The refinishing of many of the brass appointments was carried out during this time and a storage holder for the thurible was constructed out of wood doors from the former choir vestment closet by Mr. Glenn Lynn.

During the Summer of 2009, artist Michele W. Mapstone was called upon to restore the mural on the wall above the baptistery. The process of restoration took many weeks as she carefully brought the severely deteriorated mural back to its original beauty. Relatives of J. Wesley Little, the artist who designed the original mural, were invited to the unveiling.

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Trinity Parish was both delighted and surprised when it was announced by the Rt. Rev. Nathan D. Baxter that the Presiding Bishop, The Most Rev. Dr. Katherine Jefferts Schori, would make a pontifical visit to Trinity Church in September 2009. Preparations were made for a regional celebration including a festive luncheon on the lawn of the Transportation Museum and a regional choir directed by the choirmaster, Mr. Erik L. H. Clayton. The church was filled to overflowing for the event and, after many days of cold, rainy weather, the sun shone warmly for the outdoor reception.

In November of this same year, Trinity was established as the Pro-Cathedral of the Diocese of Central Pennsylvania. Trinity would now serve as a regional center for the Episcopal presence in the northern part of the diocese. The Rev. Kenneth Wagner-Pizza was elevated to canon and installed as provost of the Pro-Cathedral.

After several years of concern about the condition of the clock and chime in the tower, members of the church leadership attempted to obtain grant money from the commonwealth’s Historical Preservation Commission. Repeated attempts failed and the commission indicated that since this was considered an “interior” repair; that it would not fall within the guidelines established by their charter. Faced with estimates of over $100,000 to have the clockworks rebuilt, the mechanism had to remain at rest in the tower clock room. Consideration was given to the installation of a new electrical mechanism to bypass the historic timepiece since no other options appeared viable.
The historic mechanism might have to be abandoned and allowed to remain on display until money was available for repair and reactivation.

Having heard about the plight of the clockworks, Mr. James Zerfing, several members of the local horological society, and representatives of The Pennsylvania College of Technology joined forces to repair the clock. On April 18th, 2010 a celebration was held to recognize the work of the volunteers in this endeavor. Once again the E. Howard tower clock and Maynard Chime would mark the hours for the church and community. The clock room, clavier room and bell frame timbers were cleaned and painted in preparation for this event and a public reception was held in the parish hall.

CLERGY OF TRINITY CHURCH

RECTORs
The Rev. Henry S. Spackman, D.D 1866-1868
The Rev. Charles T. Steck 1869-1870
The Rev. Arthur Brooks, D.D 1870-1872
The Rev. Taliaferro Caskey, D.D 1872-1877
The Rev. F. Duncan Jaudon 1877-1879
The Rev. George C. Foley, D.D 1879-1905
The Rev. Robert F. Gibson 1905-1916
The Rev. D. Wilmont Gateson 1917-1922
The Rev. Charles E. McCoy 1922-1934
The Rev. J. Moulton Thomas 1934-1944
The Rev. Francis P. Davis 1944-1953
The Rev. Canon Lyman B. Greaves 1960-1979
The Rev. William Carter (interim priest) 1983-1984
The Rev. Canon Kenneth E. Wagner-Pizza 2008-

TRINITY MEMBERS IN THE ORDAINED MINISTRY
The Rev. Arthur Russell Taylor ordained 1889
The Rev. Malcolm DePui Maynard ordained 1913
The Rev. Francis B. Creamer ordained 1924
The Rev. George H. Toadvine, Jr ordained 1930
The Rev. Robert I. Parke ordained 1932
The Rev. Edward C. McConnell ordained 1934
The Rev. Daniel A. Bennett ordained 1935
The Rev. Harry T. Frownfelter ordained 1948
The Rev. George W. Hough ordained 1963
The Rev. Dorothy K. Lechner ordained 1982
The Rev. Veronica D. Chappell ordained 2000
The Rev. Christine F. Purcell ordained 2004