



To Know and Proclaim God's Glory

The great Sacraments of Baptism and Holy Eucharist teach us that all of life and creation can be visible signs of God's presence and glory. Perhaps this is most clearly experienced with great music. Yes, we know God and the Good News of Christ through the reading and preaching of the Word of God. Yes, we know the presence, forgiveness and love of Christ in the Sacrament of his Body and Blood. But many of us – perhaps all of us – have had some vision of an experience of God's presence through music. It may be the most quiet contemplative music. It may be the most powerful and earth-shaking music. We are lifted out of the ordinary and for moments know that we are at one with the Holy One.

A great cathedral should have great music and the extraordinary organ described in these pages. It is central in leading our hymns of praise and thanksgiving to God. It is powerful in lifting us to God's presence. It is an essential evangelical tool which attracts new people to the Church where they may experience the Good News of God's grace and love.

This wonderful organ is but a part of a capital funds campaign called The Sure Foundation. Through it money was raised to restore the Cathedral's roofs. Through it a debt was paid and over \$70,000 of the budget was freed to be added each year for outreach ministries. Through it funds of Trinity Foundation were restored. These latter, but very important items, are silent and invisible to most of us. When the organ sounds and calls us to worship, let it also connect us to and remind us that we have sought to be good stewards of money and buildings, that we have expanded our missionary program, and that more than ever the foundations of Trinity Cathedral are sure in the worship and service of God.

•Canon Robert G. Riegel



KIRKMAN FINLAY, JR. 1936–1993

Kirkman Finlay, Jr. was born on August 16, 1936. He was baptized and was a life-long member of Trinity Cathedral. He was the grandson of Kirkman George Finlay, a former rector of Trinity and the first bishop of the Episcopal Diocese of Upper South Carolina. Kirk's illness, which in time brought his death, was for him a time of spiritual healing and new insights into the wonders of God and the importance of family and friends. He died on June 25, 1993.

Kirkman Finlay, Jr., in whose memory the new organ is given and named, was a member of the City Council of Columbia from 1974 to 1978. He was mayor from 1978 through 1986. He then served as chair of the Columbia Development Association. *The State* newspaper in an editorial said, "He was the pre-eminent booster of downtown and tried to force the city to think more broadly about itself and its purpose. Where others saw ugly warehouses and under utilized tracts, he saw a grand, unmet potential along the riverfront. Thus, the Congaree Vista became entrenched in city planning." He accomplished getting the railroad tracks under grade and opening roads to commerce and development. His leadership in the reawakening and restoring of the city made it appropriate that Finlay Park be named in his honor. Kirk helped establish the Cultural Arts Council and he received the Lyre Award from the Columbia Music Festival Association. At his memorial service, it was said, "Kirk brought a spirit of life to the city, he brought a vision, he showed that hard work and sometimes hardheadedness could bring change. He left enough evidence of results that calls us and inspires us to continue the work."

Kirkman served on the Vestry as negotiations were made to change the congregation from being a parish church to the Diocesan Cathedral. He was Senior Warden in 1977 and on January 20 was one of the signers to the papers which established the Cathedral. He was very supportive in bringing the Cathedral Child Care Center into being, and was delighted years later to be thanked by parents. While he was Senior Warden, Dean James Stirling had the idea of a weekday music program in the Cathedral. Kirkman was instrumental in bringing "Wednesdays at Trinity" into realization.

It is interesting to note that the very first organ at Trinity was a gift of General Wade Hampton I. Rab Finlay and her children are descendants of the Hamptons and it seems most appropriate that they made this gift for the new organ.

A HISTORY OF TRINITY'S ORGANS

In a history richly blessed with many legacies, none is richer than Trinity's legacy of music n praise of God. The magnificent Casavant organ installed in 1998 is the latest in a long line of instruments used by many generations who have worshiped God in the beauty of holiness n Trinity Cathedral.

While Trinity's earliest records are not precise, references are clear that sometime in the period 1813–1820 a fine organ was given to the parish by General Wade Hampton I. Trinity was a struggling congregation then, worshipping in a small church located on the site of the present cemetery. This first organ represented not only a generous gift from a family which has long given generously to Trinity, but also the congregation's resolve to offer faithful and ively worship from its earliest days.

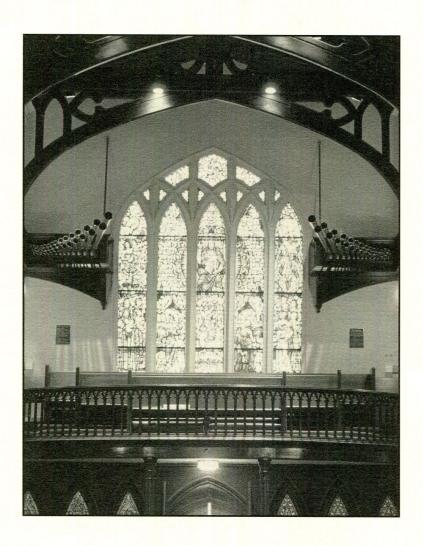
By 1839, Trinity had matured into a strong parish, and it was deemed appropriate to replace the first "Hampton organ." Thomas Appleton, a renowned organ builder from Massachusetts, was commissioned to build a new instrument. In 1847, when the present structure was consecrated, the Appleton organ was moved to the west gallery. It remained in place there until 1894, when an extensive renovation and reconfiguration of the chancel occurred. In that year, the third organ was installed, an instrument said to have a "sweet voice," build by ardine. Its principal works were in an alcove on the south side of the church. An elaborate pipework facade graced the front of the Jardine organ, stenciled in the style popular in the high Victorian era. At this time, Trinity also had its first "vested" choir.

In a display of remarkable faith and courage, Trinity undertook its next organ renovations in the dark days of the Depression. In the early 1930s, new elevated chambers were installed on both sides of the chancel. An echo division was installed in the south tower. In 1933, a Pilcher organ was commissioned and installed; and its console, located in a "pit" on the south side of the chancel, was the first with electro-pneumatic stop action.

As the confidence of the 1950s took hold, Trinity moved again to broaden its musical resources. Under the guidance of Robert L. Van Doren, a new organ was commissioned in 1956 from the M.A. Moeller Company of Hagerstown, Maryland. The echo division was retained and expanded, complementing the new organ's forty-three ranks. The console was relocated to the other side of the chancel.

Trinity's role as a spiritual center for the capital city and the state was given formal recognition in 1977, when it was designated the cathedral for the Episcopal Diocese of Upper South Carolina. In addition to the many parish services, occasions of diocesan and civic worship increased. The excellence of the cathedral choirs, the widely-recognized series "Wednesdays at Trinity," and the continuing tradition of lively worship all contributed to the sense that the time had again come for a new instrument to grace this venerable building. Following careful study, it was determined that indeed the continuing expenses to maintain the Moeller did not seem appropriate, and the Vestry decided to begin the process to design and

The Casavant organ offers three significant links with Trinity's past. First, a rank of chimes first installed with the Pilcher has been retained and renovated. More importantly, the principal gift in support of the new organ was made as a memorial to Kirkman Finlay, mayor of Columbia and a former Senior Warden. It was given by his family, who are descendants of General Wade Hampton I, Trinity's first organ benefactor. And of greatest importance, this instrument serves, as did each of its predecessors in their time, to enhance the praises God's people offer on earth. It is thus the link between a rich heritage and a faithful future.



GIFTS WHICH MADE THE ORGAN POSSIBLE

The major gift for the new organ was given to the glory of God and in loving memory of Kirkman Finlay, Jr. It was a most generous and challenging gift made by his wife, his son, and his daughter:

Mary Fleming (Rab) Finlay Kirkman Finlay III Gwathmey Finlay Gomila

Also, from the gift of each member of the church who pledged to the Sure Foundation capital fund drive, a percentage was used for the new organ. This was a fulfilment of Rab Finlay's hope that the entire parish would participate in giving a wonderful new organ to the glory of God and to the Cathedral.

A number of people specified that their entire gift to the Sure Foundation campaign be used for the organ:

Willard and Lillian Arrants
Clinch and Mary Belser
Rebecca Boland
Frank and JoAnn Brunson
Harry and Brantley Bull
John and Weezie Caskey
Lynn Corbett
Elliott Crum
Julia Fisher

John Haney
Bobby, Jr., and Lib Lovvorn
Jeff Maddox and Anne Pearce
Eleanor Pope
Kenneth and Joan Sallenger
Edward and Polly Tilden
Capers Tindal
Bob and Lib Van Doren

The *Trompette-en-Chamade* is a divison of the organ consisting of the horizontal copper pipes on the West Wall. This was given to the glory of God and in loving memory of Barbara Reynolds Porter. The gifts were made by:

William Burros Porter Steven Bryant Porter Laura Porter Addington and friends