Inaugural Recital and Presentation of the Fisk Opus 106 Organ

October 29, 1995

McCray Recital Hall
Pittsburgh State University
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COLLEGE OF ARTS AND SCIENCES

DEPARTMENT OF MUSIC

Fisk Opus 106 Organ

INAUGURAL RECITAL
October 29, 1995
Susan Marchant
PSU Professor of Music

"I think of myself as having a very specific job to do, namely, to find out the truth about what has made the organ a glorious instrument and to pass on by example, as much of the truth as I can in the time allotted to me."
PITTSBURG STATE UNIVERSITY

celebrating the arrival
of Opus 106 C.B. Fisk

1996
International
Organ Festival
March 11-13

The major event in this year's celebration of the new Fisk organ will be a three-day festival focusing on performance and teaching, with recitals and master classes by the following artists:

Yuko Hayashi, New England Conservatory of Music, Boston; Ferris University, Yokohama, Japan

Douglas Reed, University of Evansville

Louis Robilliard, Conservatoire Nationale de Région de Lyon, France

Completing the festival will be demonstrations/tours of Fisk Opus 106 and other special events, including a gala opening concert of 20th-century choral/organ repertoire directed by Susan Marchant and accompanied by organist Marie Rubis Bauer. The program will offer the premiere of a new choral work by Stephen Taylor of the Pittsburg State University faculty.

Concert tickets will be available on an individual basis as well as part of an all-inclusive package. A brochure offering complete information and order forms is currently in preparation. If you are not receiving organ-related mailings, you may place your name on the mailing list by calling the PSU Music Office at 316/235-4466.
Inaugural Recital
and Presentation
of the
Fisk Opus 106 Organ

Sunday, October 29, 1995
3:00 p.m. and 7 p.m.

McCray Recital Hall
Pittsburg State University
Pittsburg, Kansas
On behalf of the Pittsburg State University Foundation, Inc., I take pleasure in presenting the Fisk Opus 106 Organ to the University, the people of Pittsburg and the region. Ten years ago, University leaders identified the need for a new pipe organ and the renovation of McCray Recital Hall. While the renovation of the Recital Hall was accomplished with state funding, the University looked to the PSU Foundation for private funds to purchase the pipe organ. The PSU Foundation responded to that request thanks to the generosity of alumni and friends of this University. With great pride, we present the Fisk Opus 106 Organ to Pittsburg State University.

Gene E. Irvin
President
Pittsburg State University Foundation, Inc.
I accept this marvelous gift of the Fisk Opus 106 pipe organ with sincere gratitude to our Pittsburg State University Foundation. It will focus national and international attention on organ studies at Pittsburg State University for years to come.

The Fisk Opus 106 has become a reality on this campus thanks to the vision of a few people and the hard work and generosity of many more. This Fisk Organ will have a significant impact not only on the University and region, but on music lovers across the nation who will enjoy its magnificence for years to come.

This truly is a historic event at Pittsburg State University. The University presents the inaugural recital on this world-class instrument to the Pittsburg community and people of the region with great pride and enthusiasm.

Tom W. Bryant  
Interim President  
Pittsburg State University

Dreams do become realities only because individuals determine to make them tangible. The Fisk Opus 106 Pipe Organ has been in the dream stage for at least a decade. Now, we introduce this tracker organ that we hope will occupy an important place in American organ circles. Pittsburg State University organ students will ultimately benefit from our donors' generosity in providing them with the opportunity to study on one of the nation's most versatile and notable instruments. Those blessed to hear the performances on the Fisk Opus 106 in the future will owe a debt of gratitude to those who dreamed the dream and made it reality.

Joseph G. Smoot  
Vice President for Development and Public Relations  
Pittsburg State University
Statement from the Builder

C.B. Fisk, Inc.

C.B. Fisk, Inc. was founded in Gloucester, Massachusetts, in 1961 by the late Charles B. Fisk. A person of many interests and talents, he chose organ building as the profession to combine his extraordinary aptitude in physics with his lifelong love of music.

The workshop soon attracted bright young co-workers who combined their skills in music, art, engineering, and cabinetry to build the organs which would redefine modern American organ building. Always experimenting, Charles Fisk was the first modern American organ builder to abandon electro-pneumatic action and return to the mechanical (tracker) key
and stop action of historical European and American instruments.

In addition to Opus 106 for Pittsburg State University, some other recent important academic installations include organs at Wellesley College, Mt. Holyoke College, Stanford University, and the State University of New York at Buffalo. Dallas is the site of an instrument at Southern Methodist University as well as a large concert instrument at the Meyerson Symphony Center.

C.B. Fisk still combines the science of physics and the art of music under the leadership of the staff selected and trained by Charles Fisk. The same people who were once drawn by Charles Fisk's bold ideas and gentle manner now share their insight and experience with another generation of organ builders. Their talent and imagination continues to stretch the boundaries of organ building, producing instruments that add to the rich heritage of organs and the performance of organ music.

Over the past thirty-five years, C.B. Fisk has been called upon to build organs in a variety of academic, church, and concert hall settings. To fill this wide range of musical needs, they draw on different periods and styles of organ building in an effort to make instruments that will be as musical and as versatile as possible. Current projects include large instruments at the Shepherd School of Music, Rice University, Houston, and a new Symphonic Concert Hall, Yokohama, Japan.

**Opus 106**

The new organ at McCray Hall, Pittsburg State University, Pittsburg, Kansas was designed and built by C.B. Fisk, Inc., of Gloucester, Massachusetts. The instrument has 41 independent speaking stops, 57 ranks and 2,270 pipes. It is Opus 106 of the Fisk firm. Virginia Fisk, Chairman of the Board, and Steven Dieck, President of C.B. Fisk, made the initial proposals in a visit during the fall of 1990 to the University. The organ is located in the same position as the Reuter instrument installed in the 1950's. Extensive backstage modifications as well as the installation of new silent air handling equipment were carried out during preparations of the space for the new organ.

The visual design for Opus 106 was developed by Charles Nazarian to harmonize with and complement McCray Hall. The color
scheme was inspired by the beautiful tiles in the Foyer. The organ
design was created with the aid of a scale model which allowed the
designers to view the case from all angles. Great care was taken to
ensure that the visual effect would provide a subtle sculptural quality
which would enhance the space and yet not overwhelm the hall.

The organ console is attached to the base of the façade at the center
of the instrument. The key and stop actions are direct mechanical.
Four mechanical combination pedals have been provided to enable
the performer to more easily make stop changes during a
performance. The pipework of the Great and most of the Pedal
division is on two windchests just behind the impost. The pipes of
the Positive division are behind the front pipes just above the
console. The Swell division is located in the top center of the case.
This division is arranged in a long narrow chest with Swell shades on
three sides of the Swell box, which make possible dramatic crescendo
effects. The largest wooden pipes of the Pedal division are placed
behind the Great Chests at the rear of the organ area.

The front pipes of the organ are made of hammered spotted metal,
an alloy of tin and lead. The outer towers and the lower flats contain
the largest metal pipes of the 16' Prestant which form the basis of the
Principal chorus of the Great division. When used alone the 16'
Prestant is a rather soft, gentle stop. This stop with the 8' Octave, 4'
Octave, 2 2/3' Twelfth, 2' Fifteenth, and Mixture V-VI, forms the
Principal chorus, the basic sound used for much of the organ
repertory. The central tower above the console, as well as the upper
flats, contain the lowest pipes of the Positive 8' Prestant. The
Positive division has its own Principal chorus, which contrasts with
that of the Great. Pipework of the Principal family has generous
toeholes, healthy windways with light nicking, and moderate to high
cut-ups which result in a warm, singing fundamental tone.

There is a wealth of flute color in the instrument, inspired by historic
examples. The Positive Bourdon 8' is a covered stop, that is, the
pipes are half as long as the foot designation with a stopper in the
end, creating a sound which is foundational, cool and dark. The
Baarpijp 4' is partially covered, with a slightly brighter sound than the
Gedackt. The Spillpfiefe 8' of the Great is a stop patterned after
seventeenth century German examples which were, in turn,
imitations of the Viol, a stringed consort instrument. The sound of
this stop is soft, yet bright and transparent, voiced for accompanying
both other instruments and the solo stops of the organ. The Flûte harmonique of the Great along with the 8', 4', 2' Swell Flûte chorus are overblowing stops, constructed twice as long as necessary in order to overblow to the first harmonic, giving a characteristic pure and "breathy" quality which is associated with the orchestral flute. Flute pipes are voiced more delicately than the Principals with narrower windways and smaller toeholes for a softer sound. These sounds combine well for many subtle effects, useful in organ music as well as for repertory with chorus and instruments.

The Cornet V on the Swell is a telling reed-like treble solo stop made from flute pipes sounding at 8', 4', 2 2/3', 2' and 1 3/5' pitches. A similar yet more delicate sound may be created on the Positive by combining the Nazard and Tierce with the Gedackt, Baarpip and Quarte de Nazard. The Twelfth and Seventeenth may be combined with Great Flutes or Principals to form a more biting "Sesquialtera" effect. These combinations form the "jeu de Tierce," obligatory sounds for eighteenth century French and German organ music.

The Swell Viole de gambe is patterned after nineteenth century French examples. By adding the Voix céleste, intentionally tuned slightly sharp, a pleasant undulating effect can be obtained.

The Trommeten 8' of the Great provides a smooth round (almost "tubby") tone for reinforcement of the Principal chorus or as a solo stop. This stop is based on German examples of the seventeenth century. The Trompette 8' and Clairon 4' are bold and fiery, built along eighteenth century French lines. The Swell Basson 16' and Trompette 8' are more restrained than the Great French Trumpet, in the manner of those in the Romantic French organs. The Pedal Posauine is large and round in tone. The Positive Cromorne is boisterous, a complement to the great French Trompette, with which it is often used. The Swell Hautbois is a characteristic Oboe; it serves as a solo stop and can enrich the sound when used with the foundations—a necessary combination for much nineteenth century music. The Voix humaine 8' is patterned after early examples; its characteristic soft bleating sound makes one wonder at the vocal techniques of singers centuries ago. All of the reeds are voiced by carefully curving their brass tongues until maximum tone is produced and speech is still prompt.

The manual divisions are winded from a single large wedge bellows,
following the tradition of historical winding systems, which gives a gently flexible character to early music. A large winder may be engaged for music requiring a more stable wind supply. The organ is tuned in a slightly unequal temperament first developed by Charles Fisk for Opus 78 at House of Hope Presbyterian Church in St. Paul, Minnesota. The temperament gives flavor to the common keys for performance of earlier music but still allows the chromaticism of the nineteenth and twentieth centuries to be heard without compromise.

Mark Nelson
*Project Manager, Opus 106*

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Gregory Bover
Robert Cornell
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David Waddell

*During discussions about a new organ for Pittsburg State University's Department of Music, Charles B. Fisk sketched out some of his thoughts on the backside of a program.*
C.B. Fisk, Inc., Opus 106

**Great**, 58 notes, Manual I

1. Prestant 16'
2. Octave 8'
3. Spillpfife 8'
4. Flûte harmonique 8'
5. Violoncelle 8'
6. Octave 4'
7. Waldflûte 4'
8. Twelfth 2 2/3'
9. Fifteenth 2'
10. Seventeenth 1 3/5'
11. Progressive Mixture II-VI *
12. Mixture V-VI
13. Trommeten 8'
14. Trompette 8'
15. Clairon 4'

**Swell**, 58 notes, Manual III

27. Flûte traversière 8'
28. Viole de gambe 8'
29. Voix céleste 8'
30. Flûte octaviante 4'
31. Octavin 2'
32. Cornet V (c1-a3)
33. Basson 16'
34. Trompette 8'
35. Hautbois 8'
36. Voix humaine 8'

**Pedal**, 30 notes

37. Bourdon 32' ext #16
38. Open Wood 16' from #1
39. Prestant 16' from #16
40. Bourdon 16' from #16
41. Octave 8'
42. Spillpfife 8' from #3
43. Violoncelle 8' **alt #5**
44. Octave 4'
45. Mixture IV
46. Posaune 16'
47. Trommeten 8' **alt #13**
48. Trompette 8' **alt #14**
49. Clairon 4' **alt #15**

**Positive**, 58 notes, Manual II

16. Bourdon 16'
17. Prestant 8'
18. Gedackt 8'
19. Octave 4'
20. Baarpijp 4'
21. Nazard 2 2/3'
22. Doublet 2'
23. Quarte de Nazard 2'
24. Tierce 1 3/5'
25. Scharrf III-V
26. Cromorne 8'

* Derived by muting pitches higher than 1 1/3' from notes #1-32 of number 12, Mixture V-VI. This effect is engaged by depressing a hookdown pedal.
** Alternating stops may be used in the Great or Pedal divisions or used in both divisions only when drawn in the Great and coupled to the Pedal.

**COUPLERS:**
Swell to Great
Positive to Great
Swell to Positive

**TREMULANT WIND STABILIZER**

**COMBINATION PEDALS:** Two adjustable pairs of pedals (“On” and “Off”), one for stops of the right-hand jamb, one for stops of the left-hand stop jamb. Combinations are changed by rotating the individual stop knobs.

VENTIL: Swell Basson 16', Trompette 8', Octavin 2'
Statement from the University Organist

The early 1970s were very exciting years for a young organist who had found her way to music schools such as Oberlin and Yale, where people were engaged in lively discussion about recent trends in American organ building and playing. In the latter area, a heightened awareness of the value in seeking information about the performance practice of various style periods began to guide our musical decision-making process to a greater extent than ever before. A parallel development on the American organ scene was that the most gifted and inquisitive of our builders had “rediscovered” the artistic advantages of incorporating certain historical principles—chief among them, a mechanical or tracker action—in their instruments. The happy result of these concurrent movements was, of course, that as we grew in our understanding of how to approach the vast organ repertoire with greater attention to the matter of stylistic authenticity, we gained access to more and more domestic instruments that would respond in kind.

At the forefront of this quest to recapture the very best of what the “old” instruments had to offer was Charles B. Fisk. At the same time, he understood the importance of asking new questions, searching for new solutions to problems, and contributing to the evolution of the organ in our century.

I first met Charles Fisk during these college years of the early 1970s. One could not help but be impressed, even overwhelmed, by his genius and his dedication to the profession. As I continued to get to know him and to listen to the instruments that he and his associates were building, it became clear to me that—we I ever to be in the fortunate position of guiding the acquisition of a new organ—the choice would be obvious.

My association with Pittsburg State University began in the fall of 1979. At the suggestion of Gene Vollen, chairman of the Department of Music, who understood so well the importance of having access to a superb instrument for teaching and performance, I soon spoke with Charles Fisk about the program at the university. We began to dream about possibilities, starting with the idea of finding a way to acquire a studio organ of modest proportions. At about the same time, Carney Hall was razed, and this brought about new questions. Would there be a new performance facility? If so,
how large would it be? Should it have an organ? And what about the future role of McCray Recital Hall? Would this be the preferable location for a new organ, and if so, should we then broaden our vision and look toward a fine new concert instrument for that space?

With this many questions before us, conversations with Charles Fisk became even more interesting. We now also spoke about hall design and/or refurbishing and the all-important matter of acoustics. During one of our chats following a concert, he sketched out some of his thoughts on these issues on the backside of a program. I am happy to be able to share a reproduction of that sketch with today’s audience (see page 8).

With the continued guidance and encouragement of Gene Vollen, the decision was made to write a proposal for a new organ to be placed in McCray Hall. We entered into discussion with Dr. Joseph G. Smoot, vice-president for development at Pittsburg State, and he played an enormous role in keeping our dream alive and facilitating the project through the PSU Foundation. A contract with C.B. Fisk was signed in 1991, and the organ arrived in Pittsburg on March 20, 1995.

Dreams such as this can only be realized through the coordinated efforts of many dedicated people. In addition to the tireless work of the two aforementioned gentlemen, we must acknowledge, with gratitude, the commitment made by the PSU Foundation, who undertook the acquisition of the organ; the many donors whose generous gifts made this possible; and the administration of the university, guided by former President Donald W. Wilson, who undertook responsibility for the refurbishing and acoustical enhancement of the recital hall. Thanks to these and many other individuals, we may look forward to a glorious future filled with the noble sound of this, the King of Instruments.

Susan Marchant
University Organist and Professor of Music
PROGRAM

PRESENTATION OF THE ORGAN

INAUGURAL RECITAL

Susan Marchant

Toccata in F major, BuxWV 157
Dietrich Buxtehude
(1637-1707)

Variations on Ach, du feiner Reiter
Samuel Scheidt
(1587-1654)

From the Premier Livre d’Orgue (1708)
Plein jeu
Fugue
Tierce en taille
Basse de trompette
Récit
Grand jeu
Pierre DuMage
(c.1676-1751)

From the Clavierübung, Part III
Dies sind die heilgen
zehn Gebot, BWV 678
Jesus Christus, unser Heiland, BWV 688
Aus tiefer Not schrei ich zu dir, BWV 686
Johann Sebastian Bach
(1685-1750)

* * * * * *

Wondrous Love, Op. 34 (1958)
- Variations on a
  Shape-note Hymn
Samuel Barber
(1910-1981)

From the 24 Pièces en style libre, Op. 31
  Berceuse
  Scherzetto
Louis Vierne
(1870-1937)

Choral No. 1 in E major
César Franck
(1822-1890)
Notes On Today’s Program

The Fisk Opus 106 organ offers a most impressive degree of versatility for an instrument of its size. The music on today’s program, spanning more than 300 years of the organ’s vast repertoire, will help to demonstrate this aspect of the instrument.

The program opens with an energetic toccata of Bach’s northern mentor, Dietrich Buxtehude. This work reveals the integrity of the organ’s principal choruses and offers an immediate impression of the organ’s tuning system, F major being the most favorable key in the slightly unequal temperament.

A glimpse of some of the more intimate Germanic colors may be found in the Scheidt variations on the secular song, Ach, du feiner Reiter. This set of imaginative variations comes from a 1624 publication by the German master from Halle.

We next explore the brilliant reeds and personable flute mutations drawn from the French Classical aesthetic. I’ve chosen six characteristic movements, culminating in the glorious Grand jeu, from the first, and only surviving, published pieces by Pierre DuMage, organist of the cathedral of Lâon and student of the brilliant-but-quirky French organist, Louis Marchand (no relation!).

The first half of the program concludes with three large chorale settings from Bach’s monumental collection, the Clavierübung, Part III. In this publication, Bach demonstrates his unsurpassed skill in handling time-honored contrapuntal procedures as well as his appreciation for some of the stylistic considerations that had captured the imagination of his contemporaries. These three pieces reflect that diversity, from the gentle setting of Dies sind, a chorale concerning the Ten Commandments, through the somewhat athletic presentation of the communion chorale Jesus Christus, unser Heiland, to the powerful six-voice motet on Aus tiefer Not, a chorale inspired by Psalm 130.

The second half of the concert shows another face of the instrument as it takes on the challenge of bringing 19th- and 20th-century literature to life. Samuel Barber’s variations on the American folk hymn Wondrous Love, one of only a very few organ works from this important American composer, makes effective use of the harmonic flute of the Great division and other colors as well.
Louis Vierne, organist of Notre Dame Cathedral in Paris, is remembered both for his large-scale Organ Symphonies and for delightful miniatures such as the two presented this afternoon. Taken from the second half of his 24 Pièces en style libre for organ or harmonium, the Scherzetto and Berceuse (Lullaby) are among the most popular of his works within this genre. It is interesting to note that Vierne's creation of these tuneful little pieces came about at roughly the same time that Igor Stravinsky was causing a Parisian stir with works such as the Rite of Spring.

The program concludes with a mature masterpiece by one of the most important 19th-century contributors to the organ repertoire. César Franck's Choral in E major offers a panoramic view of the organ's tonal properties that might best be described as "romantic": a rich, dark response to the call for foundations, a Swell division that is capable of wide dynamic contrast, and specific colors such as the unmistakeable sound of the delicate voix humaine.

Susan Marchant, Organist

A native of Buffalo, New York, Susan Marchant received her musical training at the Oberlin College Conservatory of Music and the Yale University School of Music, where her organ teachers included Fenner Douglass, Charles Krigbaum, Arthur Poister, and Michael Schneider. She has been a member of the music faculty at Pittsburg State University, Pittsburg, Kansas since 1979, her current duties including the teaching of organ, harpsichord, and related courses. As director of choral activities, she is also responsible for the choral program of the institution. Since 1980, she has headed an active program as director of music for Pittsburg's First United Methodist Church.

Professor Marchant has been a recitalist for a national convention of the Organ Historical Society and has toured nationally as an organist/harpsichordist, both as soloist and as a member of a duo with oboist Susan Hicks Brasier, of the University of Kansas faculty. She plays organ and harpsichord with both the Early Music Consort and Barocken Winds, period-instrument ensembles based in Kansas City that have performed regularly throughout the midwest and as guest artists at the 1990 convention of the International Double Reed Society. Her strong interest in chamber
music has led her to perform as a collaborative musician, in Pittsburg and Kansas City, with artists such as Max van Egmond, Anner Bylsma, Thomas Stacy, and Yfrah Neaman.

Dr. Marchant's work as choral director has been a more recent addition to her performance interests. Under her direction, the Pittsburg State University Choir has twice been invited to sing at the state convention of the Kansas Music Educators Association. Her church's adult choir was chosen, through a national audition process, to perform at the 1990 General Conference of the United Methodist Church held in Louisville. Among this group's other activities was an English tour, a trip that included choral performances in Wesley's Chapel as well as Norwich and Gloucester Cathedrals, and organ recitals for Ms. Marchant in Southwark Cathedral and St. Botolph's, Aldgate.

In June of 1995, Professor Marchant presented a performance of Bach's Clavierübung, Part III for the Region VI convention of the American Guild of Organists. The program took place at Grace and Holy Trinity Episcopal Cathedral in Kansas City.

Fisk Opus 106 Organ Society

During this historic year for the Pittsburg State Department of Music, the University has established the Fisk Opus 106 Organ Society. The Society hopes to sponsor competitions for organ compositions; the winning selections will be premiered on this organ. The Society will also support an annual concert series featuring well known organists from various countries. The Society will encourage every effort to make the Fisk Opus 106 Organ known throughout the nation and world with articles in professional organ publications, The Pittsburg State University Magazine, the Fisk Opus 106 Organ Society Newsletter, and concert performances broadcast on National Public Radio stations and recorded on compact discs.

The Society offers memberships at the sustaining level for $50 annually and at the patron level for $100. Please send requests for membership to Pittsburg State University, 401 East Ford Avenue, Pittsburg, Kansas. Dr. F. Victor Sullivan, Dean of the School of Technology, will serve as president of the Society for a term of three years.
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