Pittsburg State University

1996 INTERNATIONAL

Organ Festival

March 11-13

celebrating the arrival
of C.B. Fisk Opus 106
will serve as the centerpiece for this year’s dedicatory events for the Fisk Opus 106 organ.

The three-day festival will feature the following events:

Recitals and master classes by:
- Yuko Hayashi
- Douglas Reed
- Louis Robillard

Concert of 20th century repertoire for chorus and organ
- Susan Marchant, director
- Marie Rubis-Bauer, organist

Lecture/demonstrations concerning Fisk Op. 106 by members of the Fisk shop.

Viewing of a new video documentary on the life and work of Charles Fisk by Steven Maloneye

Yuko Hayashi
A native of Japan, Yuko Hayashi studied at the Tokyo Conservatory of Music and the New England Conservatory of Music where, having joined the faculty in 1960, she now heads the Organ Department. Well known in Europe as a recitalist, Ms. Hayashi has performed on historical organs all across the Continent. The major thrust of her efforts, however, has been to promote a growing interest in the organ and its music in her native Japan. In 1970, she was named visiting professor to the International Christian University in Tokyo. She now returns annually as visiting professor at Ferris University, Yokohama, to play recitals and teach on the institution’s 1989 Taylor and Boody organ. In addition to her active schedule as a performer and teacher, Ms. Hayashi serves as Music Director of Boston’s Old West Church, where she presides at the Fisk Opus 55 organ.

Douglas Reed
Douglas Reed holds degrees from the University of Michigan and the Eastman School of Music. A seasoned performer whose tours have taken him to the cultural hubs of North America and Europe, he currently serves as Professor of Music and University Organist at the University of Evansville. He has received numerous grants and awards for commissioning new music and other creative activity. Included in such activity are commissions and premieres of works by William Albright, Naji Hakim, Sydney Hodkinson, and Alan Hovhaness. His work as a champion of the music of William Albright has led to several important recordings that showcase his performance as both organist and harpsichordist. Dr. Reed has played a central role in the placement of two Fisk organs in Evansville: Opus 98, at the First Presbyterian Church; and Opus 52, now relocated in Neu Chapel at the University of Evansville.
Schedule

The registration period will begin at 11 a.m. on Monday, March 11, and the first presentation will begin at 1 p.m. The Festival concludes with a luncheon on Wednesday, March 13.

Housing

Several local motels have reserved blocks of rooms with special convention rates for persons attending the festival. To reserve a room, contact the motel directly and indicate that you will be attending the Pittsburg State University International Organ Festival. You are encouraged to make these reservations as soon as possible, and not later than February 20, 1996.

Holiday Inn
North Highway 69
Telephone: 316/231-8700

Super 8
North Highway 69
Telephone: 316/232-1881

Extra Inn
North Highway 69
Telephone: 316/232-2800

Should additional rooms be necessary, we will be happy to direct you to other lodging in Pittsburg, Fort Scott, or Joplin, Missouri.

Transportation

Pittsburg is located in the extreme southeast corner of Kansas. The closest commercial airport is in Joplin, Missouri (30 minutes), which is serviced by commuter airlines. The closest major airports are in Kansas City, Missouri, and Tulsa, Oklahoma, (in each case, roughly two-and-a-half hours away)

For additional information contact,
Dr. Susan Marchant, Festival Director,
316/235-4476
CELEBRATING THE ARRIVAL
OF THE FISK OPUS 106

1996 INTERNATIONAL
Organ Festival

PITTSBURG STATE UNIVERSITY
McCray Recital Hall
Pittsburg, Kansas

March 11-13, 1996
A Message from the President:

It is with great pride that we welcome you to the Pittsburg State University International Organ Festival. This festival will be the first in a long line of events that showcase the truly impressive range of the Fisk Opus 106 pipe organ.

Pittsburg State University has three aspects to its mission: teaching, research/scholarship and service. The purchase of the Fisk pipe organ combined with the renovation of McCray Recital Hall enables the University to fulfill important aspects of this mission. While the Fisk pipe organ will provide marvelous opportunities for those interested in pursuing organ studies at the University, an instrument of this stature will do much more for the people of this region. As illustrated by the reputation of those individuals participating in this first organ festival, the people of the four-states can expect outstanding artists to continue to be attracted to Pittsburg for the opportunity to perform on the Fisk Opus 106.

It was the work of many people from the University and the community who made the purchase of this world-class instrument a reality. On behalf of the University, I thank all those who participated in this historic effort. Pittsburg State University is honored to offer to the people of Kansas and the region the Fisk pipe organ and this International Organ Festival.

John R. Darling
President
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 electropneumatic 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 wind chests 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 Spillpfeife 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, Baarpijp 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 Posaune 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 winker 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.

Members of C.B. Fisk, Inc.

Kathleen Adams
Diane Bevins
Stephen Boody
Gregory Bover
Robert Cornell
Linda Dieck
Steven Dieck
Casey Dunaway
William Finch
Virginia Fisk
Andrew Gingery
Scott Halkey
Robert Hazard
Terry Joris
Kees Kos
Stephen Kowalyshyn
Michael Kraft
Jerry Lewis
Stephen Malinek
Charles Nazarian
Mark Nelson
Brian Pike
David Pike
Morgan Pike
Patti Pike
Michael Rathke
John Schreiner
David Sedlak
Charles Starrett
Peter Stearns
Theodore Stoddard
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. Spillpfeife 8'
4. Flûte harmonique 8'
5. Violoncelle 8'
6. Octave 4'
7. Waldflöte 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'

**Positive**, 58 notes, Manual II

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

**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. Spillpfeife 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**

* 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
- Great to Pedal
- Positive to Pedal
- Swell to Pedal

**TREMULANT  WIND STABILIZER  BALANCED SWELL SHOE**

**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'

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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—were 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 6).

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
Choral Concert

Monday, March 11, 1996 • 5:00 p.m. • McCray Recital Hall

A program of 20th-century literature for chorus and organ presented by

The Pittsburg State University Choirs
The Pittsburg Centennial Choir

Susan Marchant, director • Marie Rubis Bauer, organist

Missa Brevis ................................................................................................. Zoltán Kodály
Introtitus (organ solo) (1882-1967)
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei
Ite, missa est (organ solo)

Angela Stansberry, Brenna Osterdyk, Carlee Pickell, sopranos
Katherine Kelton, mezzo-soprano
William Vance, tenor • Paul Huybrechts, baritone

Ave Regina Coelorum ................................................................................ Stephen A. Taylor
Premiere Performance (b. 1965)

Rejoice in the Lamb, Op. 30 ..................................................................... Benjamin Britten
Chorus (1913-1976)
Treble Solo
Alto Solo
Tenor Solo
Chorus
Recitative (Bass Solo) and Chorus
Chorus

Kathryn Parke, soprano • Katherine Kelton, mezzo-soprano
William Vance, tenor • Paul Huybrechts, baritone
Chorus

Kenda Allmond
Ben Anderson
Penny Baird
Trenton Banwart
Jason Barrett
Corey Bartley
Jon Bartlow
James Beltz
David Bevan
Rebecca Blakley
Lori Bolton
Isaac Brewer
Deborah Brodrick
Joyce Brown
Thomas Brown
Betty Burden
Jim Burden
Denise Burns
Sara Cartright
Mary Cash
David Chamberlain
Hung-Li Chu
Misty Comer
Kimberly Correll
Alicia Dale
Karen Davis
Jace Donnelson
Amanda Douglas
Jason Dunn
Beth England
Rachel Enloe
Samantha Frankenbery
Bryan Ganer
John Gladson
Louise Glen
Stoney Glenn
Edward Good
Christine Goodall
Laura Hansen
Jonee Hardesty
Brian Hargrave
Melisa Harley
Christopher Harry
Jeremy Hildebrand
Alice Hilt
Jo Ann Hollenbeck
Jason Hubbard
Terra Hulett
Paul Huybrechts
Matthew Jackson
Pei-Hua Kan
Marjorie Karleskint
Linda Keele
Katherine Kelton
Henry Kost
Ruth Kost
Susan Laushman
Atsuko Matsuyama
Norma McCaslin
Mary Montgomery
Christine Moser
Yuko Nakahara
Erin O'Rear
James O'Shields
Stephanie O'Shields
Jeremy Oglesby
Michael Oglesby
Brenna Osterdyk
Kathryn Parke
Ellen Pennekamp
Stuart Perez, Jr.
Kelly Phillips
Carlee Pickell
Jenna Potter
Jennifer Powell
Tally Prophet
Laura Pryor
Jennifer Quinn
Karen Reeves
Claude Reno
Robert Reno
Lori Scantlin
Roger Scantlin
Rebecca Shaw
Karen Shepherd
Aaron Simpson
Herndon Snider
Ruth Snider
Jennifer Sprague
Angela Stansberry
Rick Steffens
Pete Stuckey
Ruth Ann Stuckey
Mary-Kate Sullivan
Lisa Swaim
Anita Talley
Kimberlie Talley
Lorinda Thomas
Jo Ann Triplett
William Vance
Lisa Wedgeworth
Matthew Wells
Barbara Whitten
Tyleen Winterbower II
Christa Wright
Nathan Young
Yuko Hayashi
ORGANIST

Monday, March 11, 1996 • 8:00 p.m. • McCray Recital Hall

Toccata prima ................................................................. Georg Muffat
(1653-1704)

Passacaglia
- from the Apparatus musico-organisticus, 1690

Suite de deuxième ton ............................................... Louis-Nicolas Clérambault
Plein jeu
Duo
Trio
Basse de cromorne
Flûtes
Récit de Nazard
Caprice

Récit de Tierce en taille ................................................ Nicolas de Grigny
(1672-1703)

Offertoire sur les aGrands Jeux
- from the Premier Livre d'Orgue, 1699

INTERMISSION

Toccata in D minor, BuxWV 155 .......................... Dietrich Buxtehude
(1637-1707)

Echo Fantasia No.12 ................................. Jan Pieterszoon Sweelinck
(1562-1621)

Allein Gott in der Höh' sei Ehr',
BWV 662 .......................................................... Johann Sebastian Bach
a 2 Clav. et Ped. canto fermo in Sopr.
(1685-1750)

Liebster Jesu, wir sind hier, BWV 731

Passacaglia in C minor, BWV 582

This program is made possible through underwriting support
by the PSU Performing Arts and Lecture Series

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Douglas Reed
ORGANIST

Tuesday, March 12, 1996 • 5:00 p.m. • McCray Recital Hall

Toccata and Fugue in D minor, BWV 565....Johann Sebastian Bach
(1685-1750)

Prière ............................................................................. Nicolas Jacques Lemmens
(1823-1881)

Organbook III (1980) ....................................................... William Albright
Book I
Fanfare/Echo
Curio I (trio)
Scherzo (Chimaera)
Jeu (for the stops)
Recitative-chorale
Mountains

INTERMISSION

Organbook III ................................................................. William Albright
Book II
Underground Stream
Curio II (trio)
Basse de Trompette
Jig for the Feet (Totentanz)
Nocturne
Finale - The Offering

Studien für den Pedal-Flügel, Op. 56 ...................... Robert Schumann
6. Adagio
(1810-1856)

Fantasie and Fugue in D minor, Op. 135b ............... Max Reger
(1873-1916)
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