

Abington Presbyterian Church

ORGAN REDEDICATION CELEBRATION



March 16, 2014, 4:00 P.M.

apc†300



ORGAN REDEDICATION CELEBRATION

March 16, 2014, 4:00 P.M.

The Reverend Dr. Brent J. Eelman, *Head of Staff*
The Reverend Jack Norrie, *Parish Associate for Older Adults*
The Reverend Diane J. Fitch, *Temporary Associate Pastor*
The Reverend Christine Bruce, *Parish Associate*
Ruth Ideen-Sall, *Director of Children's Choirs and Ministries*
John Sall, *Director of Music Ministries*
G. Stanley Powell, *Minister of Music, Emeritus*
Ethel Geist, *Organist*
Janet Tebbel, *Director of Handbells*
Gary Koch, *Business Manager*



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Dedications



THE PROJECT to restore this Möller Organ has been undertaken in honor of Jean McDevitt. Hers has been a lifelong commitment of service to this congregation. Jean has volunteered in this church for over fifty years. She and her late husband, Ralph, have raised their children and several grandchildren here. The worship and music programs have been the special beneficiaries of that service. Through her quiet voice of reason, her sense of organization and

her encouragement, she has healed relationships, facilitated performances, and brought caring and loving insights to important conversation. Her touch has been gentle but constant, unobtrusive but reliable. What she has shown by action is the embodiment of our faith and what we all strive to teach our children. It has been fitting for the members of this congregation, together with Jean's many friends in the community, to have honored her through their wonderful response to the organ restoration campaign.



THE TRUMPET EN CHAMADE, which has been added to the antiphonal organ ranks, has been given in memory of Meriel Shaffer, a member of this congregation, by her husband, Fred, and her children, Sally, Polly, and Gene. Wife, mother, and a loving, kind and gentle spirit—may these trumpets resound to the glory of God for generations to come, honoring Meriel, and uplifting the hearts of all who hear them.

Reverend Dr. Brent J. Eelman, Pastor

OVER ONE HUNDRED YEARS AGO, the French novelist, Honoré de Balzac, wrote, “The organ is the grandest, the most daring, the most magnificent of all instruments invented by human genius.” After observing the dismantling and restoration of our organ, I would concur that this statement is still true. Literally thousands of pipes, wires, levers, knobs, and other objects are part of this magnificent organ. They are connected in extremely complex ways so that when a knob is pulled and a key is played, the desired sound is heard. The pipe organ is truly one of the magnificent inventions of the human genius.

The process of supporting this restoration effort was equally magnificent. Abington Presbyterian Church, in this 300th year of its life, worked together, sacrificed, and contributed to the effort that culminates in our rededication today. From the large donors, to the children who donated their pennies, nickels, and dimes, this restoration was a group effort that required vision, cooperation, and generosity. The theme for the campaign consisted of three verbs: *Remember, Renew, Resound!* We have fulfilled the first two actions. From this time on, let us *Resound!*

My prayer is that the walls of this sanctuary will resound with the sound of these magnificent organ pipes.

Resound with the voices of choirs.

Resound with the hymns sung by the congregation.

Resound with the cries of babies and children.

Resound with music, songs of praise, words of hope, and acts of faithfulness and love.



Ethel Geist, Organist

WHEN I CAME ONTO the Abington Presbyterian Church scene in February, 2007, I was aware of some “quirkiness” involved in playing the 1969 Möller Opus No. 10551. In the mid-1990s, the Möller pneumatics had become problematic and work on the organ was necessary. The congregation was experiencing a crucial time, so volunteers, led by Ralph Page of Advance Designs, rewired the organ, converting it to the Uniflex system, a PC driven system that enabled borrowing, creating additional “stops.” The organ returned to service for the next two decades, but with idiosyncrasies that made it a challenge for visiting organists to adapt to the instrument, and odd



“events” that occasionally occurred when using pistons or other mechanical assistance. Over the years, three task forces evaluated the organ, received recommendations from organ builders of varying schools of thought, and eventually discussed ways to fund an appropriate “rebuild” for leathers beginning

to fail, unreliable electronics, and strange sounds ranging from toots and whistles to the thunderous simultaneous sounding of all the pipes.

The turning point came on Easter Sunday, 2011. During the prelude at the 9:00 service, a loud, persistent low A started sounding from the pedal Posaune rank. Turning the power off and back on didn’t quiet the uncooperative pipe, so we moved to piano for the service. That cipher caused quite a stir, and, after a few more “incidents,” efforts moved forward to identify what needed to be done, and what we would like to accomplish beyond those absolute necessities. Proposals were sent to companies involved in organ building, and ten companies submitted bids to rebuild and, to varying degrees, expand the capabilities of our instrument.

In May 2013, APC contracted with Robert Gladden and Associates for the rebuilding and expansion that is now completed and being rededicated. Our main goals were to restore the integrity of the instrument, with its use now within the normal expectations of current organbuilding and performance practices. As APC’s resident organist, I look forward to experiencing this instrument to its fullest capability in worship, and sharing it with many fine recitalists for concerts, performances with our choirs and orchestra, AGO Tuesday-noon organ concerts, and other events in its state of expanded resources. We thank you for being a part of its reintroduction to the musical community on this rededication day.

John Sall, Director of Music Ministries

OFTEN WE SPEAK OF THE “ART” AND “SCIENCE” of something as those things which can be distinguished by the ability to be exactly measured or not. This dichotomy perhaps suggests by its usage that art is generally imprecise or immeasurable at best and unpredictable or undisciplined at worst. And yet even a beginning music student realizes that the number of requirements for exactness before any “music” can begin is high. Originally the notes, rhythms, tempo, and dynamics are learned, eventually more nuanced questions of articulation, intonation, style, balance, clarity, and musical alterations of the original items, too, come into both the learning and decision phase. And so art requires all of science in order to begin and then carries us further than we can measure. But how we love to try to describe it!

This organ restoration has been just such an experience for me. As a one-time and occasional organist who knew more of the workings of the instrument than an average listener but less than a seasoned professional,



the breadth and depth of the science required to return the instrument to reliability, flexibility, and a broader expressive palette have been awe-inspiring. And yet, these details now fade into the background as music carries us forward into the personal but shared space of the living arts. This space is defined by the community which gathers to be led into sung and heard expressions of beauty, praise, prayer, lament, and unity. After a half-century of doing so to the best of its – and our – ability, this will be the legacy of this instrument: that for the next century we will tune not only these pipes but, by them, our lives to the principal tuning notes of this community of faith. The notes of thundering praise, and hushed beauty, as well as prayer, lament, compassion, and unity, but also the colorful and unique ranks of love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control. John Donne may have captured our musical strivings best when he wrote:

*Since I am coming to that Holy room,
Where, with Thy choir of saints for evermore,
I shall be made Thy music; as I come
I tune the instrument here at the door,
And what I must do then, think here before.*

~John Donne

Robert Gladden, Jr., Organbuilder

I FIRST HEARD ABOUT THE WONDERFUL MUSIC PROGRAM at Abington Presbyterian while I was a student at Westminster Choir College in the early 1970s. I had no idea at the time that I would be chosen some 43 years later to rebuild the pipe organ in the sanctuary there. The organ committee first contacted me during an information-gathering process in 2009, and at that time I came and inspected the organ and submitted a potential proposal. A few years went by without outside contact or action when I didn't hear anything, until the organ committee, which was by this time operating with a greater sense of urgency, again contacted me.

I revised and resubmitted a proposal for a complete mechanical rebuild of the organ as well as a tonal makeover of the instrument. In addition to adding stops in the existing divisions to make them more complete, I wanted



to add a fourth manual to the organ and add a new Solo division. I felt this was important because of the wide range of organ literature as well as the expectation of near-constant use in greatly varied roles for the organ in this program. As an active organist myself, I made the switch from a 3-manual to a 4-manual console about ten years ago, and I

realized how much easier it was to prepare and play a larger portion of the concert and church repertoire.

I appreciate the consideration of the committee in working with me, and I feel that the current instrument will facilitate the performance of concert and church music and bring joy and inspiration to the congregation for many decades to come.

Robert Gladden & Associates (2014) Rebuilding of M.P. Möller #10551 (1969)

Great Division

- 16 Violone
- 8 Principal +
- 8 Violone
- 8 Diapason +
- 8 Flute Harmonique +
- 8 Gedeckt
- 8 Gambe +
- 4 Octave •
- 4 Spitz Flute
- 2-2/3 Octave Quint +
- 2 Super Octave
- Mixture IV •
- 8 Trumpet +
- 8 Festival Trumpet (Ch)
- Great to Great 16
- Great Unison Off
- Great to Great 4
- Tremulant
- Memorial Chimes

Swell Division

- 16 Gedeckt
- 8 Principal •
- 8 Chimney Flute
- 8 Viol de Gamba
- 8 Viol Céleste
- 4 Geigen Octave
- 4 Harmonic Flute
- 2 2/3 Nazard +
- 2 Flute à Bec
- 1 3/5 Tierce +
- Fourniture IV
- 16 Bombarde *
- 16 Bassoon
- 8 Trumpet *
- 8 Trompette
- 8 Oboe +
- 8 Vox Humana +
- 4 Clairon
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4
- Tremulant
- Chimes (So)

Choir Division

- 16 Gambe +
- 8 English Diapason •
- 8 Rohr Flute +
- 8 Gambe
- 8 Gambe Céleste
- 8 Dolce Flute
- 8 Flute Céleste
- 4 Gambe
- 4 Gambe Céleste
- 4 English Octave +
- 4 Block Flute
- 2 Spitz Principal
- Mixture II
- 8 Clarinet +
- 4 Schalmey +
- 8 Festival Trumpet
- 8 Harp *
- Choir to Choir 16
- Choir Unison Off
- Choir to Choir 4
- Tremulant
- Chimes (So)
- Zimbelstern

Solo Division

- 16 Corno di Bassetto *
- 8 Stentorphone *
- 8 Flauto Mirabilis *
- 8 Cello *
- 8 Cello Céleste *
- 4 Harmonic Flute *
- 8 French Horn *
- 8 Orchestral Oboe *
- 8 English Horn *
- 8 Orchestral Clarinet *
- 8 Trumpet En-Chamade (Ant)
- 8 Tuba *
- 16 Bombarde *
- 8 Bombarde *
- 4 Clarion *
- Tremulant
- Chimes *

Positiv Division

8 Gedeckt
8 Gemshorn +
4 Principal
4 Rohrflute
2 2/3 Nasat
2 Octav
1 3/5 Terz
1 1/3 Quint
1 Superoktav
Zimbel II •
8 Krummhorn •
Positiv on Solo
Positiv on Swell
Positiv on Great
Positiv on Choir
Positiv on Pedal

Antiphonal Organ

16 Gedeckt
8 Spitz Principal +
8 Gedeckt
4 Principal
4 Harmonic Flute +
2 Octavin
Mixture III/IV
8 Trompette +
8 Trumpet En-Chamade +
Antiphonal on Solo
Antiphonal on Swell
Antiphonal on Great
Antiphonal on Choir
Antiphonal on Pedal
Tremulant

Pedal Division

32 Principal *
32 Contrebasse *
32 Untersatz *
16 Contrebasse *
16 Principal
16 Bourdon
16 Violone (Gt)
16 Gedeckt (Sw)
16 Gambe (Ch)
16 Gedeckt (Ant)

8 Contrebasse *
8 Octave
8 Bourdon
8 Chimney Flute (Sw)
8 Gedeckt (Ant)
4 Choral Bass
4 Nachthorn
2 Nachthorn
Mixture IV *
Scharf II
32 Contre Bombarde *
32 Bombarde (Sw)
16 Posaune
16 Bombarde (Sw)
16 Bassoon (Sw)
8 Posaune
8 Trumpet (Sw)
8 Oboe (Sw)
8 Festival Trumpet (Ch)
4 Posaune
4 Schalmei (Ch)
Chimes (So)

Couplers (Tilting Tablets)

Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Solo to Pedal 8
Solo to Pedal 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Solo to Great 8
Solo to Great 4
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4
Great to Choir 8
Great to Choir 4

Couplers (Tilting Tablets)

Solo to Choir 16
Solo to Choir 8
Solo to Choir 4
Choir to Swell 8
Choir to Swell 4
Solo to Swell 8
Solo to Swell 4
Choir to Solo 8
Choir to Solo 4
Great/Choir Transfer
Pedal to Choir
All Swells to Swell

Combinations and Accessories

Thumb Pistons:
General Combinations #1-14
Solo Divisional Combinations #1-8
Swell Divisional Combinations #1-8
Great Divisional Combinations #1-8
Choir Divisional Combinations #1-8
Pedal Divisional Combinations #1-6
Antiphonal Divisional Combinations #1-4
Positiv Divisional Combinations #1-4
Coupler Combinations #1-4
Reversibles: So/Pd, Sw/Pd, Gt/Pd, Ch/Pd; Sw/Gt, Ch/Gt, So/Gt;
Tutti, Orchestral Crescendo, Zimbelstern, Tuba Solo Sub
MIDI A, MIDI B, Next Combination, Previous Combination,
Combination Set, General Cancel

Toe Studs:
General Combinations #1-11 duplicated
Pedal Divisional Combinations #1-6 duplicated
Next Combination
Reversibles: So/Ped, Sw/Ped, Gt/Ped, Ch/Ped; 32 Contre Bombarde,
32 Pincipal, 32 Untersatz, Zimbelstern, Tutti

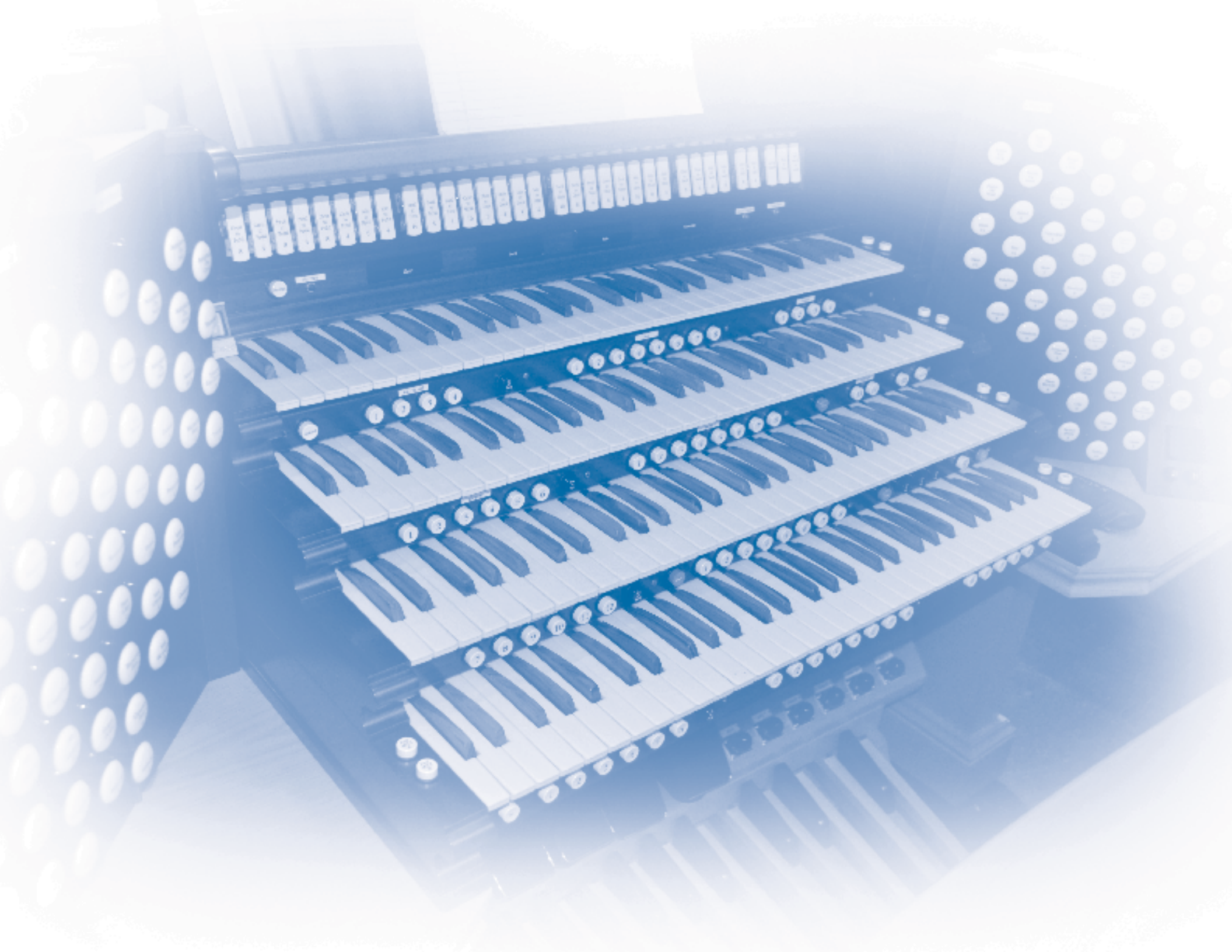
Seven divisional nameplates are Cancel Bars
Expression pedals for Choir, Swell, and Solo Divisions
Programmable Crescendo Pedal

All indicated ranks are original pipework unless noted as follows:

+ New pipework

• Original pipework which has been significantly repurposed or revoiced

* New digital stop by Walker Technical Company



Kile Smith, Composer

KILE SMITH IS A COMPOSER of concert and church music, praised by critics and audiences for the emotional power, direct appeal, and strong voice of his works. Gramophone hailed the “sparkling beauty” of his music, calling *Vespers* “spectacular.” The *Philadelphia Inquirer* called it “ecstatically beautiful,” *American Record Guide*, “a major new work,” *Audiophile Audition*, “easily one of the best releases of the year of any type...a crime to pass up,” and *Fanfare*, “a magnificent achievement.”

Recent commissions include “Red-tail and Hummingbird” for Orchestra 2001 and Piffaro, “The Red Book of Montserrat” for the Philadelphia Sinfonia, “The Waking Sun” and “Where Flames a Word” for The Crossing, the song cycle “Plain Truths” (baritone, chorus, and string quartet) for the Newburyport Chamber Music Festival, “The Nobility of Women” for Mélomanie, and the “Mass for Philadelphia” by the Association of Anglican Musicians. Current commissions include “Two Meditations on Freu dich sehr” for organist Alan Morrison, the work being given its world premier on today’s program, a work for the Pennsylvania Girlchoir, anthems, and a new work for orchestra. He’s composed for Concertmaster David Kim and



Principal Horn Jennifer Montone of the Philadelphia Orchestra. Kile is Composer in Residence for The Church of the Holy Trinity, Rittenhouse Square, Philadelphia.

In addition to composing, Kile hosts *Now Is the Time* and *Discoveries from the Fleisher Collection*, and is a classical host at WRTI-FM, writes for the *Broad Street Review* and WRTI, and teaches. Kile was Curator of the Fleisher Collection of Orchestral Music, the world’s largest lending library of orchestral performance materials, at the Free Library of Philadelphia. Kile is on the

adjunct faculty of Cairn University, teaching composition, advanced orchestration, and post-1900 music history. Kile lives in Philadelphia with his wife, soprano Jacqueline Smith, and their daughters.

Alan Morrison, Organist

ALAN MORRISON IS RECOGNIZED as one of America’s premier concert organists. His concert appearances in the most prestigious organ venues in North America emphasize his achievements as a performer and the respect Mr. Morrison has gained in the concert organ world: Lincoln Center for the Performing Arts, Alice Tully Hall (NYC), Verizon Hall at the Kimmel Center (Philadelphia), The National Cathedral (Washington, DC), Glazunov Hall (St. Petersburg, Russia), St. Alban’s Cathedral (UK) and numerous others. His performance during the inaugural festival of the Dobson organ in Verizon Hall drew laudatory reviews from numerous national publications. He is a regular performer at The Kimmel Center where he also serves as an artistic adviser.

In addition to extensive solo and orchestral performances throughout the United States, Mr. Morrison has also performed in Canada, Europe, and South America in International Festivals. He has the distinct honor of having been chosen by his peers to perform for four national conventions of the American Guild of Organists (Atlanta ’92, New York City ’96, Philadelphia ’02, Chicago ’06) along with several regional conventions, and has won top prizes in numerous competitions, among them the Silver Medal at the Calgary International Organ Festival and First Prize in both the Clarence Mader (CA) and Arthur Poister (NY) National Organ Competitions. He has appeared in concert with The United States Army Chorus and numerous Philadelphia ensembles, including The Philadelphia Singers, Mendelssohn Club, Singing City, and Choral Arts Society. He regularly conducts numerous AGO sponsored master classes throughout the USA, as well as in Canada.



Jim Roese Photography

Alan Morrison is Head of the Organ Departments at both the world-renowned conservatory The Curtis Institute of Music (Philadelphia), where he holds the Haas Charitable Trust Chair in Organ Studies, and Westminster Choir College of Rider University, where he is Associate Professor of Organ. He is also College Organist at Ursinus College in Collegeville, Pennsylvania. He is a graduate of The Curtis Institute of Music and The Juilliard School of Music, receiving degrees in both organ and piano accompanying/chamber music.

Organ Restoration Campaign Committee

THE THEME “REMEMBER, RENEW, RESOUND” has been the inspiration for this campaign. We Remember the generations of Abington Presbyterian Church members dedicated to the purchase of the Möller organ in 1969. We Remember the historically-strong commitment of this congregation to music as integral to the experience of worship. This commitment enabled the original organ committee to raise the significant funds required for the purchase of this instrument. The organ became the cornerstone of our entire music program, including the *Music at Abington* series, now in its 42nd year. We Remember those who in the 1990s contributed to a major effort to expand the capabilities of this instrument.

The current project to Renew our organ began in 2004. Through the ensuing years, two task forces were formed by APC’s Session to examine the needs of this aging instrument. In the spring of 2012, the current committee was organized and empowered by Session to raise the necessary funds and to oversee the rehabilitation of the organ. A decision was made by this committee to establish three goals for the work to be performed—“Absolutely Necessary,” “Basic,” and “Dream List.” The fundraising campaign which then followed met the committee’s highest expectations. We then prepared a proposal that was sent to ten organ restoration companies asking them for their bids. From these, Robert Gladden & Associates was chosen to accomplish the work of Renewal. Thanks to the generosity and commitment of this congregation and community, as reflected on the donors list on the following pages, we were able to achieve all of our desires.

The Renewal process has been completed and the labors of so many have reached fruition. It is our hope that this organ will Resound for generations to come.

Susan and Gilbert High
Co-Chairs, Organ Restoration Campaign Committee

With grateful thanks to the Organ Restoration Campaign Committee:
Rev. Brent Eelman, Albert Foster, Jr., Jack Graham, Gary Koch,
Paula Marcantonio, Elizabeth Pendley, Sue Parsons, John Sall

Dedicatory Concert Program

Concerto in A Minor, BWV 593 (after Vivaldi)	Johann Sebastian Bach
Allegro	(1685–1750)
Adagio	
Allegro	

Ciaconna in B-flat Major	Johann Bernhard Bach
	(1676–1749)

Andante sostenuto (Symphonie Gothique, op. 70)	Charles-Marie Widor
	(1844–1937)

Scherzo, opus 2	Maurice Duruflé
	(1902–1986)

Symphony IV, opus 32	Louis Vierne
Final	(1870–1937)

∞ Intermission ∞

Toccata	Anne Wilson
	(born 1954)

Two Meditations on Freu dich sehr	Kile Smith
1- Comfort, Comfort Ye My People	(born 1956)
2- That His Word Is Never Broken	

Variations on Sine Nomine	John Weaver
	(born 1937)

You are invited to a reception in the Parish Hall following the concert.
Please join us!

Contributors

Robert and Sally Adams
Robert C. Adams
Tina Adams
James and Cheryl Addonizio
E. Robert and Sue Aemisegger
Ben and Lorraine Alexander
Wendy A. Ambler
Emily Anders
Joseph and Linda Ayob
Marjorie Camby Barba
Heidi Bardsley
David and Missy Barnhart
Elizabeth Y. Bartlett
Jeffrey and Lisa Barton
William and Eleanor Barwis
Jeffrey and Joanne Bates
Ian and Amy Beth Beck
Martha McCarren Becker
Rebecca A. Beemer
Richard and Shelly Bell
Barbara Benson
John Berges
Janet Benkert
John H. Biermann
George and Gwen Bihn
Bernice Bille
Donald Black
John C. Bockius
Katherine K. Boggs
Thomas and Libby Boggs
Barry and Allison Boise
Peter and Joan Bondi
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Lee and Sally Bowie
Jerome and Rachel Brandt
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Cynthia A. Browna
Richard D. and Christine Bruce
Susan Bunting
Douglas and Pamela Callantine
Robert and Charlotte Cardwell
Marilyn Carter
Robert J. Carwithen
Bruce and Diane Castor
Roy and Virginia Castor
Zene and Jennie Colt
Anne Marie Constable
Mary C. Crawford
John and Charlotte Dean
Joseph and Michele DiBello
Richard B. DiMarco
Joseph and Carol Dobryznski
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Linda Doyle
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Patrick and Violet Drudy
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John and Judith Dwyer
Brent and Karen Eelman
Roger and Louisa Egleston
Barbara G. Elliott
Joan Entenman
John and Pam Erwin
Herbert and Lynda Ewald
Joan Faunce
David and Dianne Faust
Dorothy Faust
Justin and Michelle Feil
Brian and Ilene Fey
Mary Findlay
John and Diane Fitch
Frederica Foerster
June and Emma Foley
Loretta Fossler
Albert L. and Beverly Foster, Sr.
Albert L. Foster, Jr.
Barbara Fricker
Carol Gabay
Jean Garvin
Stuart and Christine Gause

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Gwen M. Gearhart
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Ahrin Gibbons
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Jane Gilliam
Eleanor K. Given
Barbara Glueck Memorial
Raymond and Gloria Gotwals
Amy Gould
Robert and Jennifer Gould
Jack and Dorothy Graham
Suzanne Graham and Peter Weber
Jane Haines
Pamela Jean Haldeman
Jeffrey Harbison
Robert Harbison
Ruth Harbison
Robert and Doris Harper
Herbert and M-M Harris
Nancy B. Hartzell
Dorothy K. Heebner
Jeffrey and Melinda Henning
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David and Lori High
Gilbert and Maureen High
Gilbert and Susan High
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Frederick and Margaret Hoffmann
Gary and Donna Hoffman
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Karen D. Johnson
Peter and Diane Johnson
Janet R. Jones
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H. F. and Marguerite Lenfest
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Grace McDevitt
Jean McDevitt
Jody McDevitt and Dan Krebill
Liza McDevitt
Ralph and Maryanne McDevitt
Daniel and Elizabeth McKenzie
Herbert and Lori McMahan
Charles and Mary Anne McMillan
Marla McMillan
Ann McNamee
Edward and Kathy Messina
Gail Mignogna
Dana Miller
Edie A. Miller
Harry and Doris Miller
John and Cindy Miller
Patricia Miller
Rachel Miller
Robert and Barbara Miller
In Memory of Richard John Miller
Ruth G. Miller
William and Ruth Miller
Thomas and Gail Miskell
Timothy and Robin McDevitt Morganthaler
Zachary Morgenthaler
Peter and Helen Morris
Hal C. Morris

Bruce and Ginny Murray
Karl and Mary Murray
John and Sara Nash
Irene Naughton
John and Shirley Neff
Andrew and Roberta Nehlig
Craig Nicholson
Jack and Jeanne Norrie
Theodore and Cindy Fricker Ogren
Michael and Carolyn Ott
Helen S. Oughton
Joan R. Paltenstein
Lydia A. Parke
Robert and Susan Parsons
Wallace and Gladys Parsons
Ernest W. Patten
Bruce and Lois Peiffer
John and Denise Pendleton
Charles and Valerie Pendley
Elizabeth Pendley
Suzanne B. Perot
Shirley L. Perrin
Rodger and June Perry
Joseph and Terri Porter
Steven and Jane Poskanzer
James and Patricia Powell
Bruce and Barbara Powers
Shawn Presner
William and Alice Price
Philip and Kristin Priore
Chad Punchard
Joan H. Putney
Robert and Nancy Railey
Philip P. Rapp

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Lillian Rau
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Lowell and Diane Reed
Katherine J. Reier
Helen Relick
Henry and Nancy Rems
Raymond and Anne Rife
Carol Risko
Meade and Meryl Rose
Robert and Kim Rose
Guy and Julia Rothfuss
Kimberly Rounds
Baron and Barbara Rowland
David B. Rowland
John and Ruth Sall
Susan Salmon
Frank and Judy Sandstrom
Elizabeth Sautter
Peggy A. Savage
Lorenn Scarpato
Walter and Carol Schairer
Craig Schoeller
Patricia Scott
Steve and Lynn Seeholzer
Stephanie Serafino
Fred Shaffer
Polly M. Shaffer
Joan Shorday
Charles R. Shuman
David and Amy Smith
Duane G. Sonneborn, Jr.
Sonia Spangler
Elizabeth Spitko
Cynthia G. Sterrett
William and Mary Stock

Richard and Barbara Stoll
William F. Sutton
Barbara Swirsding
Christian and Michelle Szautner
David and Jane Tamaccio
William and Kathleen Thygeson
Shirley Tomlinson
Lillie Triol
Allen Tsung and Carolyn Ming
Edwin and Mary Tyrrell
Robert and Carol Unger
Kathryn Vance
Andrew and Melissa Vitek
Donald and Dawn Vozzy, Jr.
Jack and Lynne Waite
Timothy and Kathy Waite
Thomas and Julie Wamser
John and Shirley Waters
Sylvia K. Weed
Joanne Welsh
David and Miriam Whitten
Marlyn M. Whyte
Edward and Laurie Wikoff
John and Jane Wilson
Lois G. Wilson
Ruth Wilson
Samuel and Dorothy Wilson
Cynthia Willis
Vivian Worthington
David and Kristin Wynn
James and Renee Wynn
Phyllis Yackamovitch
Kathleen Zimmerman
Mary Zimmers
(List incomplete)

APC Board of Deacons in Memory of Mark Zimmerman
APC Committee for Older Adults Ministry
APC Nursery School
“Pennies for Pipes” The Children of Abington Presbyterian Church

Grateful appreciation is extended to those who served
on the following committees:

2004 Organ Taskforce Committee

Albert Foster, Jr., Karen Hoyle, Peter Johnson, Gary Koch, and Barbara Miller—together with the following consultants: John Dwyer, Ethel Geist, Alan Keiter, and John Sall

2009 Organ Taskforce Committee

Eric Gildner, Peter Johnson, Alan Keiter, Joan Lane, Bill Thygeson, and Kathryn Vance—together with the following staff members: Rev. Brent Eelman, Ethel Geist, and John Sall

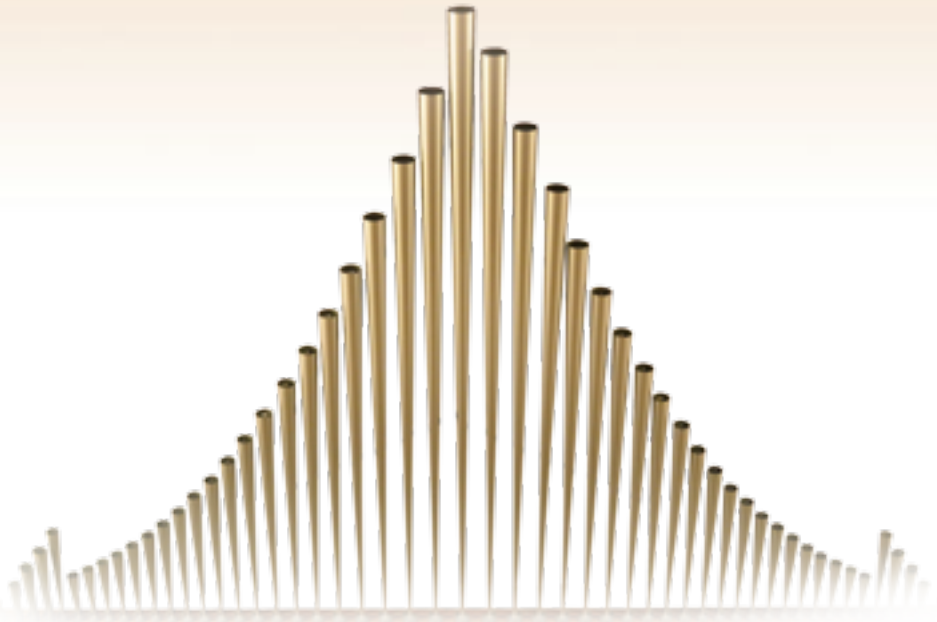
Volunteer Workforce

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“With grateful thanks and deep appreciation to Eric Gildner for his work on this Program Book as well as all other campaign literature. We would not have been able to complete the task without your help!”

~ The Organ Restoration Committee ~





Soli Deo Gloria!

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