

First Presbyterian Church
Virginia Beach, Virginia



Fain Family Organ

Dedication Concert
April 23, 2006

from

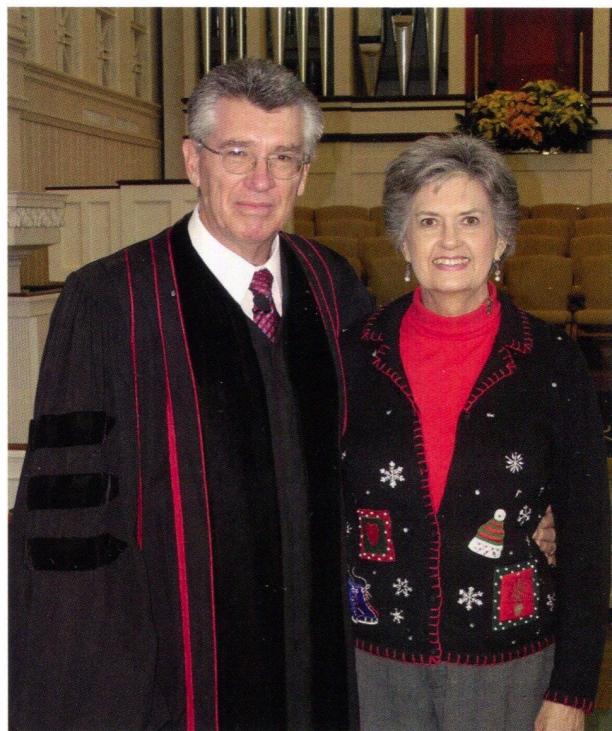
Dwight Christenbury

Pastor 2000 - 2005



When representatives of the organ committee and I met with the architect to have preliminary discussions about a redesign of the chancel to accommodate the new Reuter organ, I made the comment that it would be most desirable if the finished product would appear to a visitor, who had never been in the sanctuary before, as if this is the way it had always been.

A lot of concern about the project from the beginning was centered over the proposed changes to the chancel of the sanctuary that was built in the colonial architectural style popular in the 1950's. The split chancel with the choir seated on opposite sides facing each other with the communion table and cross visually centered was an image that had welcomed the congregation for nearly fifty years. To make a long story short, the architect and the design team from the Reuter Organ Company, successfully created a new organ and a refurbished chancel that is visually appealing, and significantly contributes to the quality of sound from congregational singing and choral anthems and responses. And while there have been significant changes to the formal chancel, the architectural integrity of the sanctuary has been maintained, while giving worship leaders and musicians more flexibility in planning worship experiences for the future.



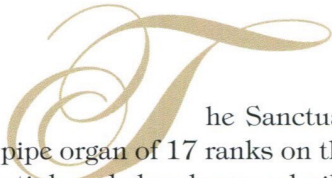
Dr. and Mrs. Dwight Christenbury



John and Joyce Fain

The new organ is magnificent in eye appeal and in musical enhancement, and when it was dedicated to a full sanctuary on Sunday, November 6, 2005, the response was overwhelming. As members and visitors left the sanctuary that day, there was a chorus of praise and gratitude for this grand addition to the worship life at First Presbyterian Church. The text for the service that day was from Ephesians 1:12, "so that we... might live for the praise of his glory." This is our mission as we strive to be a worshipping, serving community of God's people.

from
David S. Kunkel
Music Director



The Sanctuary of First Presbyterian Church was built in 1957. Upon completion, a fully enclosed pipe organ of 17 ranks on three manuals was installed. The console was located under the Great/Choir division. An antiphonal chamber was built in the balcony but was never fully utilized and housed only chimes. In the 1980's the entire sanctuary and chancel were carpeted and 11 ranks were added to the organ. During the 1990's it became apparent the organ was reaching the end of its natural life and was having periodic mechanical failures. An ad hoc committee of the session was formed in 2002 to evaluate the current organ and make a determination about its future. The recommendation was unanimous to replace the organ and the committee was enlarged to present a proposal to the session and the congregation. The committee set objectives for a new organ.

- a) First and foremost was to enhance congregational singing;
- b) To provide an organ suitable for accompanying the choir;
- c) To provide an instrument that could be used for recitals and concerts;
- d) To accomplish this without changing the simplistic beauty of the Sanctuary.

Kirkegaard Associates were contracted to survey our sanctuary and advise us on changes that would improve the acoustical properties of the room. In addition, we hired a local architectural firm, The Barnes Design Group, to aid us in redesigning the chancel. At the same time we worked through the process of choosing an organ builder.

We began our search with approximately twelve builders whom we thought would be able to meet our needs. The committee pared the list down to three for further study. That study included visits by representatives of those companies and our own visits to hear their instruments in churches in Virginia, North Carolina and Georgia. I made several trips to hear and see Reuter organs during worship services. I was impressed by the beautiful casework and how each organ was perfectly suited to the room. The committee unanimously recommended the proposal from Reuter to build and install a 68 rank pipe organ.

Reuter factory personnel came to Virginia Beach in May and removed our old organ. We continued to worship in the sanctuary, amidst construction, until early July and then worshipped in our fellowship hall while the carpets were replaced with hardwood floors and aisles were carpeted. The pews were removed and reconditioned and the entire sanctuary was repainted. The first truckload from Reuter arrived Sunday morning, August 28th and over two hundred members of our congregation stayed to help unload the equipment. We have a priceless collection of pictures taken that day with members of all ages in their Sunday best carrying pipes into the sanctuary. That truckload filled the sanctuary completely; despite that, however, the crew from Reuter had everything in place to be able to worship in the sanctuary the next week. Another shipment arrived on Labor Day and was installed that week. Installation and tonal finishing continued over the next few weeks and on Sunday October 30th, JR Neutel and Bill Klimas officially turned the organ over to the committee just in time for our dedication service on November 6th, 2005.



David S. Kunkel

The Reuter Organ Company

Opus 2225

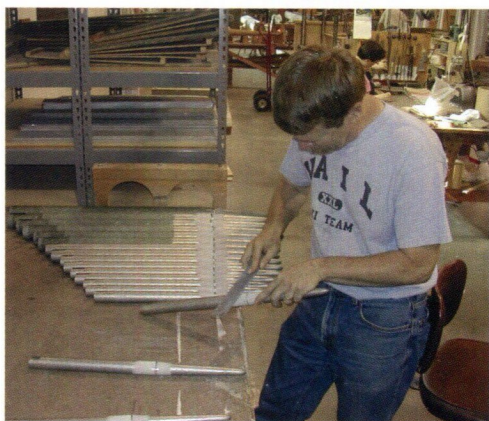
First Presbyterian Church, Virginia Beach, Virginia

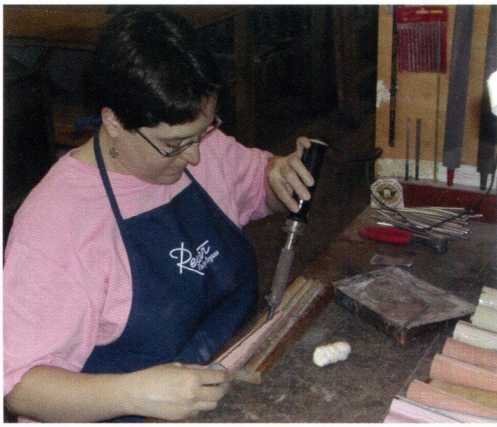
Since its founding in Trenton, Illinois some 89 years ago and relocation to Lawrence, Kansas in 1919, The Reuter Organ Company has grown into one of the country's leading and most respected pipe organ builders, with a highly skilled and dedicated workforce of craftspeople, designing and constructing instruments in a state-of-the-art manufacturing and corporate complex – the largest new building project for a major pipe organ builder in the last 50 years. The firm, which in its first year of business in 1917 had but a single \$1,800 contract, has become an international concern with organs in Canada, Taiwan, Korea and nearly every U.S. state. The first Reuter organ is still playing today in Mattoon, Illinois. Since that first installation, Reuter has created over 2200 new instruments for cathedrals, churches, chapels, schools, synagogues, concert halls, theaters and residences. These many different stories are a mosaic of American musical and religious life and one company's role in that heritage. The pieces come together in the Reuter Organ Co. of today: a pipe organ builder compelled by a singular unwavering vision – to craft the best the industry has to offer, dedicated to artistry and integrity, and built to the Glory of God.

Tonal direction at Reuter is driven by a conscious effort to gain an understanding of a particular church music program as it relates to worship – this work is done with an appreciation of the acoustics and architecture of the liturgical space – and the project at First Presbyterian Church is a fine example. The organ committee was able to make early determinations about what would be required for a pipe organ installation to be successful. When Reuter joined the group as the builder of choice, those expectations were discussed. Given those considerations, the committee, Barnes Design, the architect, and Reuter were able to decide on an appropriate course of action designed to achieve the artistic results everyone wanted. This work shows what is possible in a partnership between church and builder when a well-informed musical decision makes creative and efficient use of available resources. When cooperation and collaboration define an organ project, the results are dramatic.

This completely new pipe organ consists of 68 ranks of pipes, over three manuals and pedal. The organ is installed behind a case and speaking façade at the front of the renovated chancel. The instrument spans the width of the chancel, becoming the front interior wall of the building and a dramatic backdrop to the worship space. The case and façade are marked by unique design elements crafted by Reuter's creative and meticulous artists. The cross was reconditioned and attached to a mahogany frame. The façade pipe casework is designed to mirror the woodwork in the chancel. In an effort to allow better tonal egress, the sound openings above the front exit doors were enlarged toward the nave and designed to match those on the chancel sides. The pipes in the organ chambers are under full expression. In other words there are swell shades that open and close to change the volume and character of those pipes. The organ also features an Antiphonal or balcony organ highlighted by horizontal pipes or "trumpets en chamade".

Describing the sound of a new pipe organ can be a challenge. Since your new instrument has been voiced on site, and designed, scaled, and built





specifically for this sanctuary, the organ will sound like it belongs in this room. The principal sounds form the foundation of the tonal design, hence the name. These principals, or diapasons, have a rich, singing quality essential to church music. When played in different combinations, these stops sound like a choir of mature singers, producing infectious warm and round tones – you can't help but want to sing or hum along! Flutes offer different colors and support to the sound. Some are bright and bring clarity to the ensemble. Others have a singing quality of their own, like a fine soloist. The strings add luscious presence to the sound palette, cradling a solo line or undulating in the background for effect. Then come the brass and woodwinds (in the organ they're called reeds because of the small, moving brass tongue that produces the sound). The brass and woodwind reeds trumpet in glory as they proclaim the good news!



We hope you enjoy getting to know this wonderful instrument. The addition of such an organ to the worship experience is sure to "turn some heads." Congregational song will become more enthusiastic, the message more meaningful. Overall you will see the music is communicated more effectively as the organ itself becomes acclimated and the other musicians get used to it. It won't be long, though, until the sounds emanating from the sanctuary before or after church will seem like home, as if they were designed especially for this space. And really, they were. This instrument is unique. Just as your congregation and building have no other match, so, too, this organ becomes a part of this special place and the worshiping life of First Presbyterian Church.



A project like this is gratifying on more than its artistic merits. The nature of our work – and one of the most rewarding aspects of being in a business like this, with such a great cast of characters from near and far – is forging relationships. Organ building is people. When we ask a customer to trust our vision, our artistic philosophy, our business practices, we are asking for more than a check and a contract. We are asking for a partnership, a mutual understanding about what is important in the life of the parish community. Our people share that vision. From Ted in the pipe shop casting the first metal, to Ed in the case department shaping the console and woodwork, to Rod in the assembly area testing and preparing to lead the on-site installation crew, to Bill and JR teaching the pipes to sing properly in church, the instrument you have in Virginia Beach is a collection of personalities. These personalities belong to the incredible artisans who build Reuter pipe organs. They do this work not for monetary rewards. They do it because they want to be part of something larger than themselves. Events like today's recital are the incentive. They don't often get enough thanks and congratulations for a job well done. It is a pleasure to have such wonderful people at the Reuter factory in Lawrence, Kansas. We thank each one of them in a small way by listing them here in the program.



Finally, thank you to the organ committee and staff at First Presbyterian Church. We are honored you invested your trust in us, and we hope the results will pay rich dividends for many years to come. Welcome to the Reuter family.

ORGAN COMMITTEE

David Alan	David Kunkel	Ray Redford
Stuart Bryant	Carol Ann Marshall	Jeffrey Sheats
Dwight Christenbury	Russell Marshall	Mack Simmons
Mary Clemons	Melinda Perkins	James Swiger
John Ellis	Stephen Ratliff	Charles Taylor
Denver Hicks	Joan Redford	Larry Van Nostrand

PROGRAM

ALAN MORRISON, ORGAN
VIRGINIA BEACH, VA
APRIL 23, 2006

Toccatà in F, BWV 540

Johann Sebastian Bach
(1685-1750)

Concerto in A Minor, BWV 593
(Allegro)
Adagio
Allegro

J.S. Bach (after Vivaldi)

Scherzo, opus 2

Maurice Duruflé
(1902-1986)

Symphony "Gothique", opus 70
II - Andante sostenuto

Charles Marie Widor
(1844-1937)

Symphony VI, opus 59
V – Finale

Louis Vierne
(1870-1937)

INTERMISSION

Mountain Music
At Evening
Quick Dance
Pilgrimage

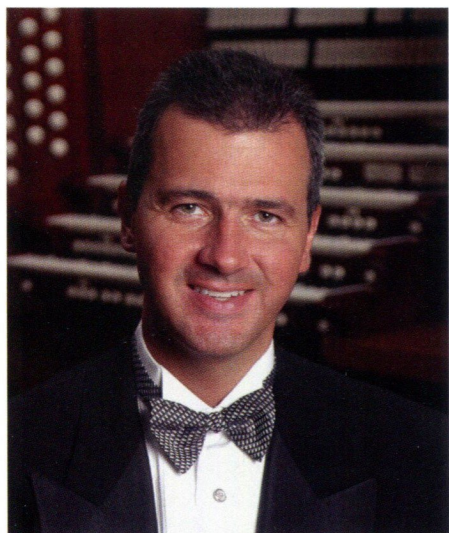
Harold Stover
(born 1946)

Ayre for the Dance

Dan Locklair
(born 1949)

Sonata Eroica, opus 94

Joseph Jongen
(1873-1953)



Alan Morrison

is one of the most sought-after American concert organists and his concert appearances in some of the most prestigious organ concert 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; The Meyerson Symphony Center, Dallas; Spivey Hall in Atlanta; Jack Singer Concert Hall, Calgary; City Hall Auditorium, Portland, Maine; The Crystal Cathedral in California, Spreckels Organ Pavilion in San Diego, California, St. Patrick's Cathedral, NYC; The Cleveland Museum of Art, Ohio, and numerous others. Upcoming concert venues include Benaroya Hall (Seattle), The Kimmel Center's Verizon Hall (Philadelphia), Grace Cathedral (San Francisco), First Congregational Church (Los Angeles), St. Luke's Cathedral (Orlando), St. Philip's Cathedral (Atlanta), a performance of Jongen's Symphonie Concertante in Alaska (Zilberkant conducting), and many other recitals throughout the USA. This season also features several appearances with

various choral groups (the Requiems of Faure and Durufle) including a Christmas Concert with The Mendelssohn Club of Philadelphia and The Academy Brass under the direction of Alan Harler. In July 2006, he will be a featured artist at the National Convention of the AGO in Chicago along with his mother, pianist Jeannine Morrison.

In addition to extensive solo and orchestral performances throughout the United States, Mr. Morrison has also performed in Brazil, Canada, Germany and Italy. He has the distinct honor of having been chosen by his peers to perform for three national conventions of the American Guild of Organists (Atlanta '92, NYC '96, Philadelphia '02) 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 Mader and Poister National Organ Competitions. He has appeared in concert with The United States Army Chorus (Major John Clanton conducting), and numerous Philadelphia ensembles including The Philadelphia Singers, Mendelssohn Club, Singing City and Choral Arts Society. In 1999 he was chosen to be the featured recitalist and clinician for the Montreat Conference on Worship & Music where he performed solo recitals and conducted 18 masterclasses. He regularly conducts numerous AGO sponsored masterclasses throughout the USA as well as in Canada. As a recording artist, Mr. Morrison has recorded eight critically acclaimed CD's for Gothic Records, ACA Digital Recording and DTR. Two more are scheduled for release this season from the Church of the Epiphany (Miami) and Spivey Hall (Atlanta). These and other concert performances are regularly featured on NPR's Pipedreams and Performance Today and radio stations throughout many countries. On television he has been featured on two episodes of Mister Rogers' Neighborhood and on Georgia Public Television in a performance of the Shostakovich Piano Concerto #1. In May 2003, he was selected to appear along with Itzak Perlman and Yo-Yo Ma for the Fred Rogers Memorial service which was telecast live from Pittsburgh's Heinz Hall. A champion of twentieth/ twenty-first century American composers, Mr. Morrison has premiered important new works by William Bolcom, Dan Locklair, Eric Sessler, Brent Weaver, Emily Maxson Porter, Jon Spong and Luis Prado as well as the American premier of Dances for Organ and Orchestra by British composer Bob Chilcott. His latest CD from Spivey Hall features all American composers.

As a pianist he has performed recitals with renowned mezzo soprano Rinat Shaham under the auspices of the Marilyn Horne Foundation and in a Gala performance at Alice Tully Hall hosted by Itzak Perlman and Pinchas Zucherman. They have also performed together in Jack Singer Concert Hall (Calgary) and at the Skirball Center in Los Angeles. Mr. Morrison has also performed two Mozart concertos (Double Piano Concerto with his mother Jeannine Morrison, and the Triple Piano Concerto with his mother and father, Don Morrison) with members of The Atlanta Symphony Orchestra in Spivey Hall. He has also performed the Beethoven Choral Fantasy with the Chamber Orchestra of Philadelphia (Jeffrey Brillhart conducting), as well as the Florida premier of David Gillingham's Concerto for Piano and Percussion Orchestra. He also regularly performs with acclaimed cellist Andres Diaz (a former Naumburg winner) including a recital at Spivey Hall and a featured performance at the Brevard Music Festival performing sonatas by Debussy, Martinu, Lutoslawski and Rachmaninoff. Mr. Morrison currently collaborates with the Orlando Chamber Soloists as a founding member with the Principal players of the Orlando Philharmonic.

At the age of 33, Mr. Morrison was appointed Head of the Organ Department at the world renowned conservatory, The Curtis Institute of Music (Philadelphia). He recently was honored with the Haas Charitable Trust Chair in Organ Studies at Curtis. He is in his eleventh year as College Organist at Ursinus College (Collegeville, PA.). Born and raised in Atlanta, GA, Mr. Morrison has been inducted into the Georgia Music Hall of Fame. He is a graduate of both The Curtis Institute of Music and The Juilliard School of Music receiving degrees in both organ and piano accompanying/chamber music. His teachers include John Weaver, Cherry Rhodes, Sarah Martin (organ), Robert Harvey, Vladimir Sokoloff and Susan Starr (piano). He is under the exclusive management of Karen McFarlane Artists, Inc. (Cleveland, Ohio).

GREAT

- 16 Sub Principal
- 8 Diapason
- 8 Principal
- 8 Harmonic Flute
- 8 Bourdon
- 4 Octave
- 4 Spillflute
- 2 2/3 Twelfth
- 2 Superoctave
- Cornet III (TC)
- Furniture IV
- 16 Bombarde (Sw.)
- 8 Trumpet
- 8 Tuba (Ch.)
- 8 Trompette en Chamade
- 8 Fagotto (Ch.)
- 8 French Horn (Ch.)
- 8 English Horn (Ch.) (prep.)
- Tremulant
- Chimes*
- Cymbelstern
- MIDI

SWELL (expressive)

- 16 Rohrflute
- 8 Geigen Principal
- 8 Viole de Gamba
- 8 Viole Celeste (CC)
- 8 Flute Dolce
- 8 Flute Celeste (TC)
- 8 Rohrflute
- 4 Geigen Octave
- 4 Hohlflute
- 2 2/3 Nazard
- 2 Recorder
- 1 3/5 Tierce
- Plein Jeu IV
- 16 Bombarde
- 8 Trompette
- 8 Oboe
- 8 Vox Humana
- 8 Trompette en Chamade (Gt.)
- 4 Clarion
- Tremulant
- MIDI

CHOIR (expressive)

- 16 Dulciana (1-12*)
- 8 Principal
- 8 Gedeckt
- 8 Concert Flute
- 8 Dulciana
- 8 Unda Maris (TC)
- 4 Spitz Principal
- 4 Harmonic Flute
- 2 2/3 Nazal
- 2 Principal
- 1 3/5 Terz
- 1 3/5 Larigot
- Scharf III-IV
- 16 Tuba (TC)
- 16 Fagotto
- 8 Tuba
- 8 Trompette en Chamade (Gt.)
- 8 Clarinet
- 8 French Horn
- 8 English Horn (prep.)
- 8 Fagotto

- 8 Posaune
- 8 Bombarde (Sw.)
- 8 Fagotto (Ch.)
- 4 Posaune
- 4 Fagotto (Ch.)
- 4 English Horn (Ch.) (prep.)
- 8 Tuba (Ch.)
- 8 Trompette en Chamade (Gt.)
- Chimes (Gt.)
- MIDI

ANTIPHONAL (floating)

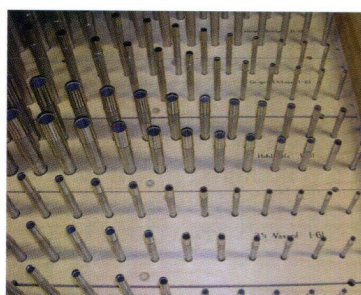
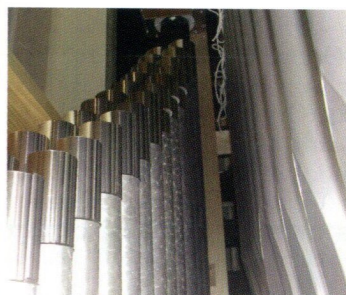
- 8 Principal
- 8 Gedeckt
- 4 Octave
- 2 Flachflute
- Chimes

* Digital

Tremulant
MIDI
Harp*

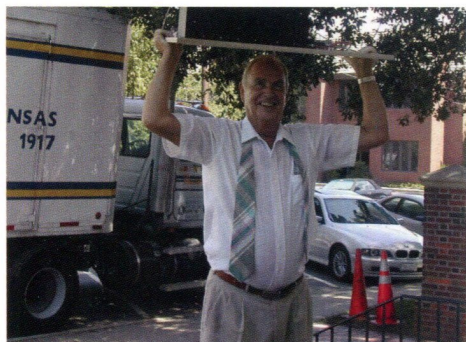
PEDAL

- 32 Bourdon (1-12*)
- 16 Principal
- 16 Sub Principal (Gt.)
- 16 Open Wood*
- 16 Subbass
- 16 Rohrflute (Sw.)
- 16 Dulciana (Ch.)
- 16 Gedeckt (Antiphonal, 1-12*)
- 8 Principal
- 8 Sub Principal
- 8 Subbass
- 8 Rohrflute (Sw.)
- 8 Dulciana (Ch.)
- 4 Choral Bass
- 4 Sub Principal (Gt.)
- 4 Subbass
- Mixture IV
- 32 Trumpet (1-12*)
- 32 Fagotto (1-12*)
- 16 Posaune
- 16 Fagotto (Ch.)
- 16 Bombarde (Sw.)



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