

FIRST PRESBYTERIAN CHURCH OF JUNCTION CITY
IS DEDICATED TO PROVIDE ITS CONGREGATION WITH A
MINISTRY OF THE WORD, A MINISTRY OF MUSICFOR THE WORSHIP OF
OUR FATHER WHO ART IN HEAVEN. HALLOWED BE THY NAME

ORGAN DEDICATORY RECITAL

OCTOBER 29, 1995

JOHN OBETZ

I

SONATA IN A, OP. 65 NO. 3

CON MOTO MAESTOSO

ANDANTE TRANQUILLO

Felix Mendelssohn

1809 - 1847

Felix Mendelssohn occupies a special place in the history of organ music. Not only was he influential in the revival of interest in the music of J. S. Bach, but he contributed some of the most beautiful and elegant music of his time to the genre. In 1844 Mendelssohn played a concert tour in England and was commissioned by the publishers, *Coventry and Hollier*, to compose some "voluntaries" for organ. He returned to Germany to write his six sonatas in a period of just a few months. When he sent them to the publishers he said that he "should like to call them *Six Sonatas* for organ, inasmuch as (he) did not really understand the exact meaning of the word voluntary." The editors obliged. The third sonata with only two movements is especially interesting. There are quotations from the well-known chorale, *Aus tiefer Noth*, a fugue with instructions for a continuous crescendo and acceleration, and a final slow movement, a *song without words*, whose beauty and loveliness far transcend the sentimentality so often associated with that period.

PIECE D' ORGUE BWV 572

(FANTASY IN G)

Johann Sebastian Bach

1685 - 1750

The *Piece d'Orgue*, often referred to as the *Fantasy in G*, stands quite apart from the rest of Bach's writing. Its French title is based on recent manuscript discoveries but is only one of the many French characteristics of the work. Each of the three sections has a French designation: *Tres vitelement*, *Gravement*, and *Lentement*. Further, Bach calls for a low "B" in the pedal line, which pitch appeared only on French organs at that time, and its midsection, *Gravement*, has a rich series of seventh and ninth chords similar in style to music of Grigny, music known to the composer.

O MENSCH, BEWEIN DEIN SÜNDE GROSS BWV 622

(MANKIND, BEWARE THY GRIEVOUS SINS)

Johann Sebastian Bach

1685 - 1750

Bach used the title *Orgelbüchlein* (Little Organ Book) for a collection of through-composed chorales (one exception) planned to cover the entire church year. Of the intended 164 chorales only 46 were completed. While the text of "Mankind beware....." has 23 verses, only one is set here. Its coloristic and highly ornamented melody represents some of Bach's most expressive writing. This becomes all the more apparent when the text is underlayed in the score. One then finds a small catalog of religious/musical symbolism.

THREE HYMN PRELUDES

DUKE ST.

TALLIS' CANON

LASST UNS ERFREUEN

Gerald Kemner

b. 1932

Gerald Kemner is Professor of Theory and Composition at the Conservatory of Music, University of Missouri at Kansas City. These are three from a collection of nine hymn fantasies I commissioned for a special recital in 1988. They are published by Augsburg Fortress, and in my opinion represent some of the freshest and most interesting writing for the organ being done these days.

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INTERMISSION

II

WONDROUS LOVE

SAMUEL BARBER

VARIATIONS ON A SHAPE-NOTE HYMN

1910 - 1981

Samuel Barber, another important American composer in recent times, was born near Philadelphia in 1910. He was among the first group of students to enter the Curtis Institute of Music when it opened in 1924, and in 1935 and 1936 his compositions won Pulitzer Prizes. The *Variations on "Wondrous Love"* were composed in 1959. The tune first appeared as a *shape note* hymn in an 1835 edition of *Southern Harmony*. Its stirring melody and modal harmony are well suited to Mr. Barber's lyric style.

TE DEUM

JEAN LANGLAIS

1907 - 1991

Jean Langlais was the organist at Ste. Clotilde in Paris until his death in 1991. On the famous organ there, built by Cavaillé-Coll, he composed a great wealth of music. He was particularly attracted to the music of his Catholic heritage, Gregorian chant, and found in it much inspiration for his myriad compositions. This setting of the *Te Deum*, a fifth century hymn, was composed in 1938. It represents well Langlais' colorful, dramatic, and very personal style.

POSTLUDE POUR L'OFFICE DE COMPLIES

JEAN ALAIN

1911 - 1940

Born near Paris, Jean Alain grew up in an erudite and religious atmosphere. He was early recognized as one of France's most promising composers, but his career came to an abrupt and untimely end when he was killed in the war. The *Postlude for Compline*, composed in 1930, is an early work, inspired by a visit to the Abbey of Valloires.

CHORAL NO. 3 IN A MINOR

CÉSAR FRANCK

1822 - 1890

César Franck was Langlais' predecessor at Ste Clotilde, and it was for this great organ that he composed most all his compositions, including his three chorales composed in 1890 - the year of his death. Choral No. 3 has three main sections. A fantasy-like theme opens the work, and is placed in alternation with a hymn-like chorale. After these ideas are developed in a variety of keys, Franck introduces one of his most beautiful melodies and develops it into a tranquil, lyric mid-section. After a brief transition section Franck returns to the opening themes, but this time combines them rather than placing them in alternation.

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PLANNED FUTURE CONCERTS

JANUARY 14, 1995 AT FOUR O'CLOCK "ORGAN PLUS"

*A CONCERT FEATURING AREA INSTRUMENTALISTS
WITH THE ORGAN.*

*THIS CONCERT IS CO-SPONSORED BY THE CHURCH
AND THE JUNCTION CITY ARTS COUNCIL.*

MARCH 10, 1995 AT FOUR O'CLOCK "A RECITAL"

A RECITAL BY VAUDENE FIELD THE CHURCH ORGANIST.

APRIL 28, 1995 AT FOUR O'CLOCK "AREA ORGANISTS SHOWCASE"

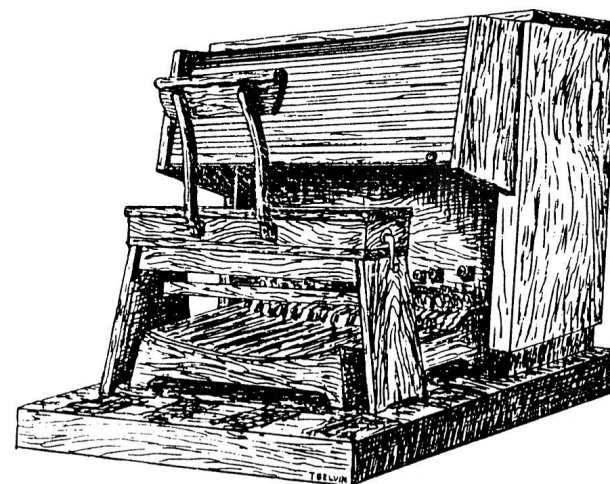
*A CONCERT FEATURING ORGANISTS OF THE AREA WHO WILL
PROVIDE A SHOWCASE OF VARIOUS ARTISTS' USE OF THE ORGAN.*

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ACKNOWLEDGMENTS

OUR MOST SINCERE THANKS TO THE MANY, MANY PEOPLE WHO HAVE
DONE SO MANY DIFFERENT THINGS TO MAKE THIS PROGRAM POSSIBLE INCLUDING
THE CHURCH SESSION AND CHURCH STAFF, THE ORGAN RESEARCH COMMITTEE, ALL
OF THOSE WHO HELPED PLAN AND ACCOMPLISH THE FINANCIAL PORTIONS FOR
CAPITAL IMPROVEMENTS, AND THOSE MANY GENEROUS CONTRIBUTORS WHO
PROVIDED FUNDS, THOSE WHO PLANNED AND REMODELED THE ORGAN CHAMBER,
ALL OF THOSE CRAFTSMEN AND ARTISTS WHO RENOVATED THE SANCTUARY, THE
VOLUNTEERS AND INSTALLATION CREW, AND THE ORGANISTS WHO BRING LIFE TO
THE INSTRUMENT. MAY EACH OF YOU EXPERIENCE A SENSE OF FULFILLMENT
TODAY WITH OUR THANKS AND MAY GOD RICHLY BLESS YOU.

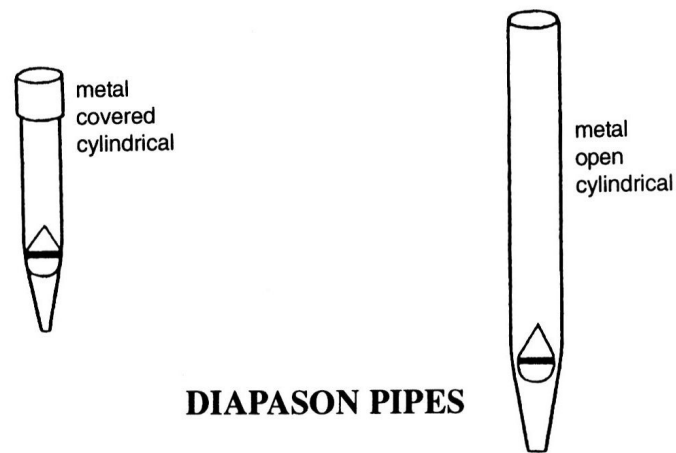


PRESSURE

JUST AS THERE WAS VERY LITTLE PRESSURE REQUIRED TO DO
ANY OF THE ABOVE, THE ORGAN OPERATES ON VERY LOW PRESSURE.
THE VOLUME OF AIR OR WIND USED CAN BE GREAT BUT THE PRESSURE
IS MEASURED BY WATER GAUGE — THE PRESSURE REQUIRED TO SUPPORT
A COLUMN OF WATER ___ HIGH. ON THIS ORGAN THE PRESSURE IS
GREAT MANUAL 75 MM, SWELL MANUAL 80 MM, PEDAL 100 MM.

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DIAPASON PIPES

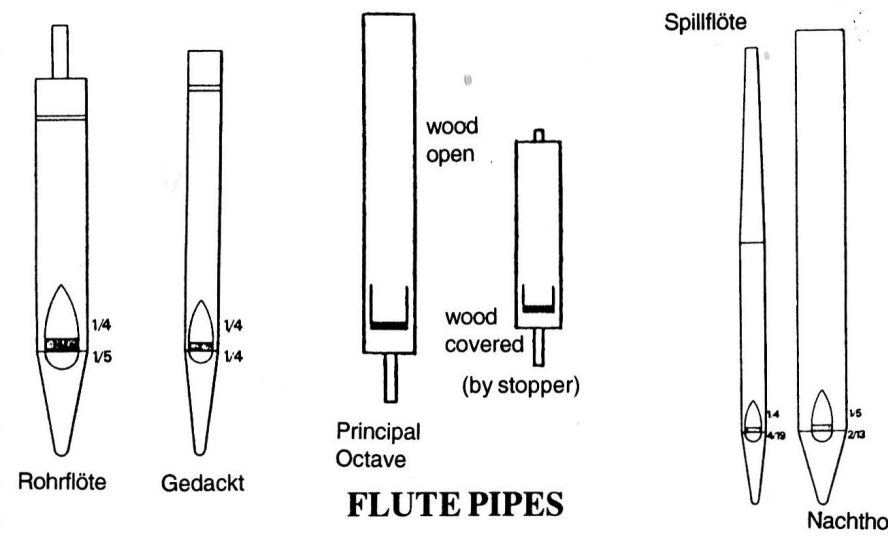
GREAT MANUAL		
PRINZIPAL	8'	61 PIPES
OCTAVE	4'	61 PIPES
MIXTUR	III-IV	220 PIPES
SWELL MANUAL		
DIAPASON	8'	61 PIPES
GEIGEN OKTAVE	4'	61 PIPES
SUPER OKTAVE	2'	61 PIPES
SCHARF	II-IV	195 PIPES
PEDAL		
KONTRA BASS	16'	12 PIPES
OKTAVBASS	8'	12 PIPES
CHORALBASS	4'	332 PIPES

DIAPASONS, OR PRINCIPALS ARE THE FOUNDATION OF ORGAN TONE. THE SOUND IS FULL AND BRIGHT, AND IMITATIVE OF NO OTHER INSTRUMENT. THE DIAPASON FLUE PIPE (AS CONTRASTED WITH THE REED PIPE) PRODUCES SOUND BY THE VIBRATING COLUMN OF AIR. THE LENGTH OF THE PIPE DETERMINES THE PITCH.

THE PITCH OF VARIOUS STOPS IS DESCRIBED IN FEET. A REGISTER OF OPEN PIPES WHOSE LOWEST C PIPE IS APPROXIMATELY 8' LONG WILL PRODUCE STANDARD KEYBOARD PITCH. WHEN THE LOWEST C PIPE OF THE REGISTER IS 4' LONG THE PITCH PRODUCED IS ONE OCTAVE HIGHER. STOPPED PIPES ARE ONLY HALF THE LENGTH OF OPEN PIPES OF THE SAME PITCH.

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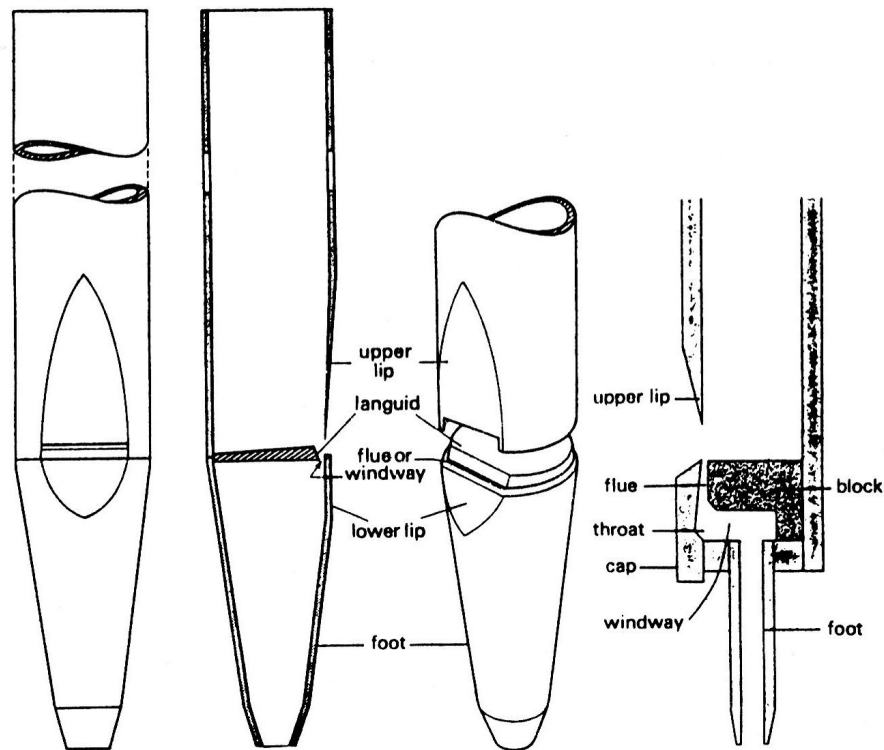
FLUTE PIPES

GREAT MANUAL		
GEDACKT BASS	STOPPED WOOD	16' 12 PIPES
ROHR GEDACKT	STOPPED WOOD	8' 61 PIPES
1ST TWELVE PIPES ONLY		
SPILLFLÖTE	SWELL MANUAL	8'
FLÖTE		4' 61 PIPES
NASAT		2 2/3' 61 PIPES
BLOCKFLÖTE		2' 61 PIPES
TERZ		1 3/5' 61 PIPES
SWELL MANUAL		
SPILLFLÖTE	1-17 STOPPED	8' 61 PIPES
NACHTHORN	1-12 STOPPED	4' 61 PIPES
QUINTFLÖTE		1 1/3' 61 PIPES
PEDAL		
GEDACKT BASS	GREAT MANUAL	16'
SPILLFLÖTE	SWELL MANUAL	8'
SPILLFLÖTE	SWELL MANUAL	2'
RESULTANTE	COMBINATION OF 2 PIPES TO CREATE A PITCH AN OCTAVE LOWER	

FLUTE PIPES CAN HAVE SEVERAL SPECIFIC SHAPES AND CAPS AND CAN BE OF WOOD OR METAL. THE TONE IS PRODUCED BY THE VIBRATING COLUMN OF AIR IN THE PIPE AS IT PASSES THE LIP OF THE PIPE PRODUCING A FLUTE LIKE TONE. SOME FLUTE PIPES ARE OPEN WITH A METAL SLEEVE CAP, OTHERS ARE CAPPED, SOME WITH A METAL CHIMNEY(ROHR GEDACKT). SOME OF THE WOOD PIPES ARE STOPPED WITH A LEATHER COVERED WOOD STOP. THE CAPS OR STOPS CAN BE MOVED TO TUNE THE PIPES.

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STRING PIPES

SWELL MANUAL

GAMBE	8'	61 PIPES
VOX COELESTIS	8'	49 PIPES
VIOLONE*	8'	49 PIPES

*PREPARED FOR FUTURE ADDITION

STRING PIPES ARE ONE OF THE FOUR CATEGORIES OF TONE COLOR INTO WHICH ORGAN PIPES MAY BE CLASSIFIED. LIKE THE DIAPASON AND FLUTE PIPES THE STRING PIPES ARE FLUE PIPES AS CONTRASTED TO THE REED PIPES. STRING PIPES TONE IS HIGH IN THE PRESENCE OF UPPER HARMONICS, BUT ACCORDINGLY LIMITED IN THE AMOUNT OF FUNDAMENTAL (FUNDAMENTAL BEING THE BASIC PITCH OF THE PIPE).

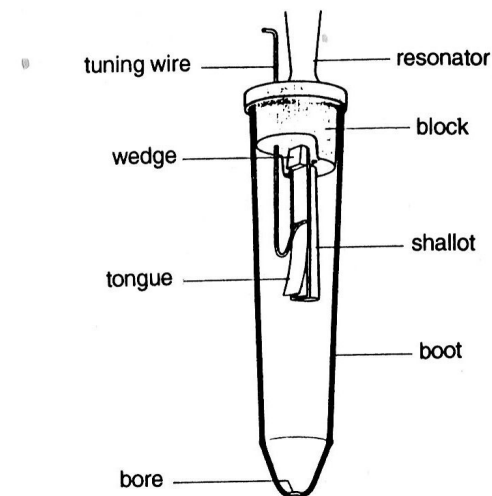
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Posaune 16', 8'
 Trompete 16', 8', 4'



19. Foot of a reed pipe

REED PIPES

GREAT MANUAL

POSAUNE	16'	EXTENSION OF TROMPETE
FESTLICHE TROMPETE	8'	
TUBA *	8'	FROM SWELL

SWELL MANUAL

OBOE	8'	61 PIPES
POSAUNE	16'	EXTENSION OF TROMPETE
FESTLICHE TROMPETE	8'	FROM GREAT
TUBA*	8'	61 PIPES

PEDAL

POSAUNE	16'	EXTENSION OF TROMPETE 12 PIPES
TROMPETE	8'	FROM GREAT
OBOE	4'	FROM SWELL

* PREPARED FOR FUTURE ADDITION

REED PIPES ARE METAL ORGAN PIPES WITH A REED IN THE BOOT OF THE PIPE. REED PIPES ARE OFTEN SHAPED LIKE A CONE AS ARE THEIR BOOTS. THEY LOOK LIKE A VERY ELONGATED ICE CREAM CONE ON TOP OF ANOTHER CONE. WHEN WIND IS FORCED THROUGH THE PIPE, THE VIBRATING AIR AND THE BEATING REED PRODUCES A MUSICAL TONE SIMILAR TO VARIOUS REED INSTRUMENTS. THESE CAN BE SOME OF THE MOST DELICATE PIPES. THE OBOE IN OUR ORGAN IS A SWEET, CONTEMPLATIVE REED WHILE THE POSAUNE AND FESTLICHE TROMPETE PRODUCE MORE EXPANSIVE SOUND. THIS ASPECT MAKES THIS STOP CAPABLE OF DRAMATIC SOLO POSSIBILITIES. THE FESTLICHE TROMPETE HAVE MITERED PIPES TO DIRECT THE SOUND TOWARD THE CONGREGATION.

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QUALITY SINGING IN THE PRESBYTERIAN CHURCH

"ONE SABBATH MORNING HE (REV. JOHN A. ANDERSON) LED, AS HE FREQUENTLY DID, CONGREGATIONAL SINGING. FOR SOME WEEKS PREVIOUS THE CROWD HAD BEEN DRAGGING, OUT OF HARMONY, AND ANDERSON'S FACE AND TEMPER ASSUMED AN INHARMONIOUS RELATION TO THE TIME AND OCCASION."

"THIS PARTICULAR SABBATH IT WAS AWFUL. IN THE MIDDLE OF THE VERSE DOWN CAME ANDERSON'S FOOT ON THE PLATFORM. EVERY-BODY THOUGHT A GUN HAD GONE OFF. HE YELLED "OH, STOP—THAT IS NOT WORSHIPPING GOD; WE WILL NOT HAVE SUCH A NOISE—NOW BEGIN AGAIN!"

"I NEVER KNEW A CROWD SO RATTLED AND TAKEN OFF THEIR FEET—BUT THEY HAD GOOD SINGING EVER AFTER."

STORY BY GEORGE W. MARTIN KANSAS HISTORICAL SOCIETY

PSALM 66: 1,2

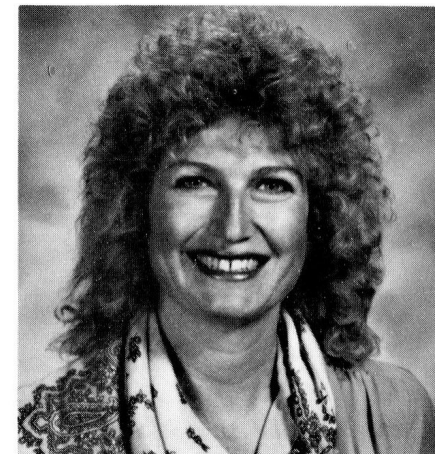
**MAKE A JOYFUL NOISE TO GOD, ALL THE EARTH;
SING THE GLORY OF HIS NAME;
GIVE TO HIM GLORIOUS PRAISE!**

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MRS. VAUDENE FIELD



VAUDENE FIELD, ORGANIST AND COORDINATOR OF MUSIC OF FIRST PRESBYTERIAN CHURCH, A NATIVE KANSAN, RECEIVED BACHELOR'S AND MASTER'S DEGREES FROM KANSAS STATE UNIVERSITY. HER ORGAN STUDY WAS WITH BARBARA GRAY MASSEY AND DR. MARY ELLEN SUTTON, PROFESSORS OF ORGAN.

SHE STUDIED FURTHER WITH DR JAMES MOESER UNIVERSITY ORGANIST OF THE UNIVERSITY OF KANSAS. IN THE RECENT PAST, SHE HAS ATTENDED MASTER CLASSES UNDER CHRISTOPHER YOUNG, WELL KNOWN BAROQUE ORGAN SCHOLAR.

IN ADDITION TO HER SERVICE PLAYING, VAUDENE IS A DEVOTED WIFE AND MOTHER AND TEACHES MUSIC FOR THE JUNCTION CITY SCHOOL DISTRICT. SHE IS PRESENTLY STUDYING ORGAN WITH DR SUTTON AND WITH DR. JOHN OBETZ.

CHURCH ORGANISTS

1911 - 1952

ABBIE RUTH MOSES

1952 - 1955

MARJORIE MERRITT (MRS. J. L.)

1955 - 1965

RAMONA PRINTZ (MRS. LLOYD)

1964 - 1965

ERNESTINE HALLMAN (MRS. J. EDGAR)

1965 - 1972

RAMONA PRINTZ (MRS. LLOYD)

1972 - 1973

NANCY RUTHERFORD

1974 -

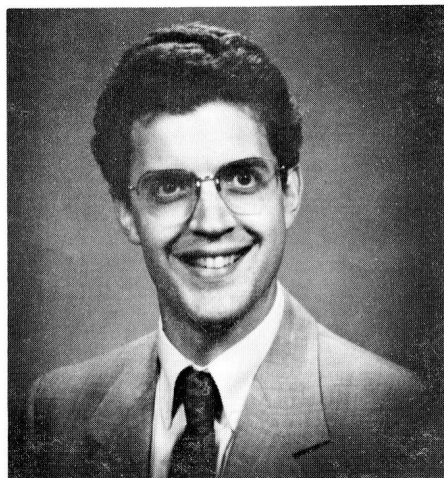
VAUDENE FIELD (MRS. REX)

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JOE MARKLEY



JOE MARKLEY GRADUATED FROM EMPORIA STATE UNIVERSITY
 WITH A BACHELOR OF MUSIC EDUCATION AND A MASTERS DEGREE IN
 VOCAL PERFORMANCE. HE HAS BEEN A PUBLIC SCHOOL VOCAL MUSIC
 EDUCATOR FOR 19 YEARS AND HAS DIRECTED CHURCH CHOIRS FOR
 NEARLY THAT LONG. IN ADDITION TO HIS TEACHING, JOE (ALONG
 WITH HIS WIFE AND FAMILY) REGULARLY PERFORMS, COMPOSES AND
 OCCASIONALLY SEES PIECES PUBLISHED.

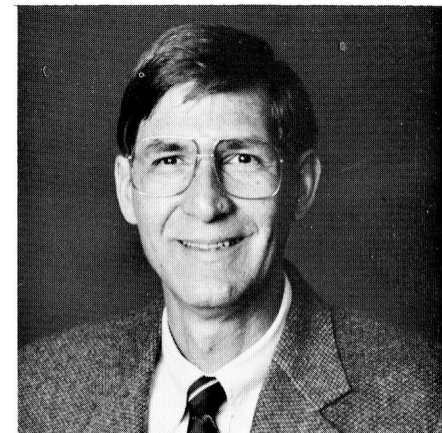
CHANCEL CHOIR DIRECTORS

1911 - 1940	ELIZABETH MILLER (MRS. CHARLES H.)
1940 - 1942	GEORGE PUTNAM
1942 - 1957	IRENE CRAFT (MRS. PRESTON)
1957 - 1972	HAROLD OLMSTEAD
1972 - 1973	RAMONA PRINTZ (MRS. LLOYD)
1973 - 1980	FERRELL MILLER
1980 - 1982	ROD WALKER
1982 -	JOE MARKLEY

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REV. DICK UNDERDAHL-PEIRCE



MARCH 14, 1993 WE INSTALLED OUR SIXTEENTH PASTOR, THE REV.
 RICHARD "DICK" UNDERDAHL-PEIRCE. DICK AND HIS WIFE, RUTH ARE
 THE PARENTS OF TWO CHILDREN, JON, 11, AND BETH ANN, 8. DICK WAS
 BORN IN THE CAMEROON, W. AFRICA, TO A PRESBYTERIAN MISSIONARY
 FAMILY. PREVIOUSLY HE WAS A PASTOR AT THREE DIFFERENT CHURCHES
 IN THE TWIN CITIES AREA. RUTH GREW UP IN SOUTHERN MINNESOTA,
 WHERE HER FATHER IS A LUTHERAN PASTOR, CURRENTLY A CHAPLAIN AT
 A NURSING HOME.

MINISTRY OF THE WORD

1868 - 1873	REV. JOHN A. ANDERSON	1944 - 1954	REV. FRANK MCDOWELL DD
1874 - 1875	REV. ISAAC N. HAYS DD	1955 - 1966	REV. DAN HIETT
1872 - 1881	REV. JOHN H. MILLER DD	1958 - 1960	REV. EDWARD HERRING
1881 - 1884	REV. ALBERT HALE		ASSISTANT MINISTER
1885	REV. WILLIS LORD DD	1961 - 1963	REV. JOE KURTRIGHT
1886 - 1891	REV. JOHN MCCLUNG		ASSISTANT MINISTER
1891 - 1911	REV. A. H. HARSHAW DD	1966 - 1979	REV. WILBUR DE YOUNG DD
1911 - 1917	REV. JOHN W. HART	1967 - 1970	REV. BILL SALZMAN
1918 - 1924	REV. D. M. CLAGGETT DD		ASSISTANT MINISTER
1925 - 1934	REV. T. F. B. SMITH DD	1980 - 1991	REV. TED A. LESTER DD
1935 - 1943	REV. MERLIN S. MOSS DD	1983 - 1989	REV. ALLEN E. MOSIMAN
1942 - 1943	REV. JOHN PAGE		ASSISTANT MINISTER
	ASSOCIATE MINISTER	1990 - 1994	REV. JULIA K. WHARFF
			ASSOCIATE MINISTER

1993 REV. DICK UNDERDAHL-PEIRCE

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