

Celebrating the 39th Anniversary Year

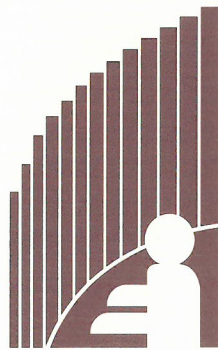
Ruth and Clarence Mader Memorial Scholarship Fund

presents

FINALS

of the

**TWELFTH NATIONAL
ORGAN-PLAYING COMPETITION**



Saturday, November 6, 2010

7:00 P.M.

**Claremont United Church of Christ
233 West Harrison Avenue
Claremont, California**

A Special Thanks to Dr. Ladd Thomas

Ladd Thomas, along with other students of Clarence Mader, established the Ruth and Clarence Mader Memorial Scholarship Fund in 1971, shortly after the untimely deaths of the Maders. Ladd led the fund as president from 1971 to 2009, during which time it held organ-playing competitions for young organists and sponsored new compositions and research related to the organ. The Board of the Fund now continues this rich tradition.

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Judges for the Competition

Preliminary Round

Orpha Ochse
William Peterson
Philip Smith

Finals

James Hopkins
Frederick Swann
Peter Sykes

The three finalists this evening were selected from CD performances submitted by twenty-three contestants throughout the United States. The competitors performed unrestricted repertoire except for the required work, *October Interlude* by Clarence Mader.

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The Board of Directors expresses deep appreciation to Claremont United Church of Christ for the use of the magnificent facilities and the fine organ for tonight's competition.

Sincere thanks are extended to Rosales Pipe Organ Services for assistance with the maintenance and the tuning of the organ for this evening's event.

The Board thanks the Los Angeles Chapter of the American Guild of Organists for donating the Audience Prize of \$1,500.

This evening's competition is being recorded by Francois Vaillancourt for later use on American Public Media's PIPEDREAMS, the well known nationally broadcast public radio program www.pipedreams.org. The Board of Directors of the Mader Memorial Scholarship Fund is grateful to George and Marjorie Mader for generously underwriting this expense.

There will be a ten-minute intermission following each performance. Please enter or leave the sanctuary only during these intervals. It is further requested that silence be observed in the sanctuary while the contestants are checking pistons. Please refrain from the use of recording devices or cameras during the competition, and be certain that watches, pagers and other electronic devices are turned off.

Following the competition, the audience is cordially invited to a reception in the Louise Roberts Room. The awards will be presented at this time.

PROGRAM

CHELSEA ANN VAUGHT

Symphonie Passion, Movement 1.....Marcel Dupré (1886-1971)
Fugue in A-flat minor.....Johannes Brahms (1833-1897)
Prelude and Fugue in C Major, BWV 547.....J. S. Bach (1685-1750)
October Interlude.....Clarence Mader (1904-1971)
Symphonie Passion, Movement IV.....Marcel Dupré

WEICHENG ZHAO

Fantasia and Fugue in G minor, BWV 542 .. Johann Sebastian Bach (1685-1750)
Saga No. 4.....Jean Guillou (b. 1930)
October Interlude.....Clarence Mader (1904-1971)
Choral No. 3 in A minor.....César Franck (1822-1890)

DAVID BASKEYFIELD

Pelude and Fugue in E minor, BWV 548.....J. S. Bach (1685-1750)
Trio Sonata No. 5, BWV 529, Movement II: Largo.....J. S. Bach
October Interlude.....Clarence Mader (1904-1971)
Pièces de Fantaisie Suite 4: Naiades.....Louis Vierne (1870-1937)
Symphony No. 6, Op. 59: Final.....Louis Vierne

Chelsea Vaught is pursuing a Doctor of Musical Arts degree in church music-organ emphasis at the University of Kansas in Lawrence where she studies with Dr. Michael Bauer. She earned a bachelor of arts degree in music (emphases in piano, organ performance and music education) from Bethel College in North Newton Kansas, and a master of music degree in church music and carillon performance from the University of Kansas. Previous teachers have included Laura Steingard and Roseann Penner Kaufman. Chelsea has participated in master classes and seminars with Craig Cramer, Hans Davidsson, Lynne Davis Janette Fishell, Roberta Gary, James Higdon, Martin Jean, Susan Landale, Olivier Latry, Susan Marchand, Kimberly Marshall, Karel Paukert and George Ritchie. Currently, Chelsea is director of music/organist at First Congregational Church in Topeka, Kansas. Chelsea was a quarter-finalist in the 2009-10 NYACOP, a finalist in the 2010 Fort Wayne National Organ Competition and the second-prize winner in the 2010 Arthur Poister Organ Competition.

Born in Tianjin, China, **Weicheng Zhao** began his musical training at the age of five. From 1993 to 2008, he studied the Electone Organ (which features orchestral and newly developed electronic sounds) under Jiyong Gao, Professor of Keyboard at Tianjin Conservatory of Music. In 1994 and 1999 he was selected to perform as soloist during the 45th and 50th anniversary celebrations of the National Day of China. He enrolled in the Tianjin Conservatory of Music in 2004. During that time he took part in twenty-three performances known as "Winners Concerts" which toured in Japan and performed for the World Economic Forum Summer Davos 2008 in Tianjin.

From 1995 to 1998, Weicheng Zhao studied composition as a private student with Yuankai Bao, Professor of Composition at the Tianjin Conservatory. Mr. Zhao has transcribed over 40 pieces for the Electone Organ including solos, concertos and chamber music. His transcriptions of pop music for piano in 15 volumes were published by the Publishing House of the Central Conservatory of Music in October 2006.

Among numerous scholarships and awards, he received the prestigious People's Government Scholarship. Out of 20 million college, university, and conservatory students, Mr. Zhao was one of 30 students chosen to receive the Nomination Prize for Student of the Year 2007. That same year, Mr. Zhao was the first prize winner at the Yamaha National Electronic Organ Competition held in Shanghai, which qualified him to compete in the 43rd Yamaha International Electronic Organ Competition (open age group) in Tokyo, Japan. Included in his performance were *Jubilation*, his own composition, and his transcription of Bartok's *Concerto for Orchestra*. He was the first Chinese to win this competition which is recognized as the most significant of its kind in the world.

After receiving his Bachelor of Music Degree in 2008, he was appointed full time teacher of the Electone Organ in Tianjin Conservatory of Music. In 2009, he took a leave of absence from the Conservatory to pursue study of the pipe organ with Cherry Rhodes at the University of Southern California Thornton School of Music where he is currently enrolled in the Graduate Certificate program.

David Baskeyfield is a doctoral student at the Eastman School of Music. He read Law at St John's College, Oxford, and held the college's organ scholarship. Following a year as organ scholar at both of the Anglican cathedrals in Dublin, he began a Master's degree at Eastman, where he now continues in the studio of Prof. David Higgs and studies improvisation with Prof. William Porter.

In February 2010 he won first prize and audience prize at the Miami International Organ Competition. He was also awarded first prize and audience prize in the 2010 AGO National Competition in Organ Improvisation, held at the National Convention in Washington DC. He has been broadcast multiple times on American Public Media's Pipedreams, playing both legitimate and theater organ music.

In Rochester he continues to be active as a solo performer, accompanist, continuo player and occasional cocktail pianist. He also enjoys frequent access to the large Wurlitzer organ in the Auditorium Theatre downtown, and has recently gone some way to legitimizing this private indulgence in being elected to serve as a director on the Board of the Rochester Theatre Organ Society.

He has participated in master classes given by Marie-Claire Alain, Eduardo Bellotti, Stephen Bicknell, Michel Bouvard, Kevin Bowyer, David Briggs, Mel Butler, Bine Katrine Bryndorff, Hans Davidsson, Marie-Bernadette Dufourcet-Hakim, David Goode, Naji Hakim, David Higgs, Matthew Halls, Nicolas Kynaston, Jon Laukvik, Ludger Lohmann, Jacques van Oortmerssen, Anne Page, James Parsons, William Porter, Joel Speerstra, Thomas Trotter and Harald Vogel.

Ruth and Clarence Mader will always be an inspiration to those privileged to have known them. The Fund is a response by students, colleagues, family and friends to widespread expressions of appreciation for the high ideals and artistic accomplishments of Ruth and Clarence Mader. Their creative and imaginative talents grew with the years and enriched the lives of many. A freeway accident in California in July 1971 ended the lives of these two gifted and productive people, but their inspiration and presence continue to live.

Clarence Mader, organist, teacher and composer, began his musical career at eleven as organist in the Easton, Pennsylvania church where his father was pastor. He became organist of the Holliston Avenue Church in Pasadena and won the Associate Certificate of the American Guild of Organists in 1924. His outstanding talent attracted the interest of the legendary Lynnwood Farnam with whom he studied in New York City in 1926-27.

In 1929 Mader was appointed organist at Immanuel Presbyterian Church in Los Angeles. As organist for 37 years he helped develop a church music program of outstanding stature. World-renowned organists were among the students of Clarence Mader. In addition to extensive private teaching, he headed the organ department at Occidental College in Los Angeles from 1955-1968.

Clarence Mader's service to the American Guild of Organists (AGO) was far-reaching – California State Chairman for six years, Dean of the Los Angeles Chapter, Program Chairman for the 1962 National Convention and National Councillor. He performed at national conventions, festivals and church music workshops. Active in the choral field, he was a founder and first president of the Choral Conductors Guild of California, now known as the National Association of Church Musicians.

His compositions reflect a masterly grasp of diverse music styles and the indispensable gift of inspiration. *Vision of St. Stephen*, a sacred opera first performed in 1953, and *Concerto for Organ*, premiered in 1968, illustrate the broad range of his compositions. *The Fifth Mystery*, a choral work employing serial techniques, stands as a reminder of his abilities both as poet and as composer.

In later years he worked toward AGO sponsorship of the publication and recording of contemporary organ music. His creative energies were still involved in teaching, but he spent increasing time composing. His knowledge of organ history and design was comprehensive, and he was in great demand as an advisor.

Ruth Goodrich Mader, also an organist, substituted for Clarence shortly after they were married when he studied in New York City. After their sons had grown, Ruth was organist for several churches, including the Westwood Presbyterian Church in California. She also taught organ and piano. A fine artist and craftsman, she perfected extensive skills in stichery, collage, painting and sculpture.

The Ruth and Clarence Mader Memorial Scholarship Fund sponsors what has become one of the outstanding competitions for organ performance in the United States during the thirty-nine years since its establishment. The current policy of the Fund is to make available for the finalists not only scholarship awards but also transportation and accommodation. Twenty-nine scholarships totaling \$23,350 have been awarded for performance since the first competition in 1973.

The first-prize winners were:

- 1973 – Rick Ross, Southern Methodist University
- 1975 – Bruce Bengston, Southern Methodist University
- 1976 – Joseph Schenk, University of Nebraska
- 1977 – Dennis Bergen, Wichita State University
- 1978 – No first prize awarded
- 1979 – Wesley Parrott, University of the South
- 1982 – Edward Murray, Southern Methodist University
- 1984 – Frederick Hohman, Eastman School of Music
- 1986 – James Walker, University of Southern California
- 1991 – Alan Morrison, Curtis Institute of Music
- 1996 – No first prize awarded

Research awards were granted to the following:

- 1999 – Burton Tidwell and Nancy Kay Bernard
- 2000 – Agnes Armstrong, Michael Friesen, Brenda Leach and Barbara Owen
- 2001 – Ronald Ebrecht
- 2002 – Laura A Carrasco
- 2003 – Byron Adams, Ronald Ebrecht and Stephen Warner
- 2004 – Jane Hettrick, Scott Huntington, Sabin Levi and Stephen Schnurr
- 2005 – Jonathan B. Hall and Scott M. Hyslop
- 2006 – Randall D. Engle, Carolyn Shuster Fournier and Tina Fruhauf

Commissioned Composition winners were:

- 1980 - Gordon Schuster for *Sonata for Organ*
- 1986 - Jean Guillou for *Sonate en trio*, the required composition for the 1986 National Organ-Playing competition of 20th- century organ music.
- 1994 - Craig Phillips for *Fantasy: Torah Song (Yisrael V'oraita)*, the required work for the 1996 Ruth and Clarence Mader National Organ-Playing Competition. The composition competition was partially funded by grants from the District of Columbia American Guild of Organists Foundation and the San Francisco American Guild of Organists Special Projects Fund.

The policy of the Fund is to award scholarships from interest earned on principal. With continued generous contributions, we hope we will be able to increase the activities of the Fund. Contributions to this non-profit corporation are tax-deductible and may be mailed to Ruth and Clarence Mader Memorial Scholarship Fund, 5023 Tierra Antigua Drive, Whittier, CA 90601.