

What Gift Can We Bring

Celebrating the Legacy of Ruth and Clarence Mader



May 19, 2025, 8:00pm

Glendale First United Methodist Church
Glendale, California



Welcome

On behalf of the Ruth and Clarence Mader Memorial Scholarship Fund (the Mader Fund) and the Los Angeles Chapter of the American Guild of Organists, I welcome you as we gather to celebrate the legacies of Ruth and Clarence Mader and the LAAGO. Our collective goal is to support, enhance, and sustain the field of organ music by providing opportunities for people of all ages to grow and be inspired by the beauty of our art.

Ruth and Clarence Mader were deeply involved with the American Guild of Organists and worked tirelessly to engage the broader community through the gift of music. It was through this spirit of generosity that the Mader Fund was established in 1971 following a freeway accident that ended the lives of these two creative and imaginative individuals. Their inspiration and presence continue through the work of the Mader Fund.

For the past five decades, the Mader Fund has hosted national organ playing competitions, composition competitions, and provided research grants. Now, with the development of new initiatives such as organ study grants and the publishing of Clarence Mader's music, we are continuously searching for ways to expand our efforts in supporting musicians to flourish in our field.

Tonight, as we listen to this music, let us reflect on the gifts we have been given, the gift of this moment, and the gifts yet to be received.

Yours,
Jacob Benda
President, The Mader Fund



Clarence Mader

Clarence Mader, organist, teacher, composer, poet, and artist, was recognized during his lifetime as the 'Dean of Organists' on the West Coast and one of the most influential teachers in the United States. Former pupils include renowned organists such as David Craighead, Tom Murray, Ladd Thomas, Orpha Ochse, and Virgil Fox to name a few.

Shortly following his studies with legendary Lynwood Farnam in New York, Mader was appointed organist at Immanuel Presbyterian Church in Los Angeles in 1929 where he served for 37 years, and later headed the organ department at Occidental College from 1955-1968.

A friend and colleague of Herman Schlicker, Mader was a prominent organ consultant who oversaw several key installations on the west coast including Herrick Chapel, Occidental College, First Congregational Church, Los Angeles, All Saints Church, Pasadena, among others.

Former Dean of the LAAGO, California State Chairman, and National Councillor, Mader's musical legacy lives on through his students and prolific compositional output.



Ruth Goodrich Mader

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 stitchery, collage, painting and sculpture.

PROGRAM

Music by Clarence Mader

Welcome

Sean O'Neal
Dean, LA Chapter

Introduction

Dr. Ladd Thomas
*Past Dean, Pasadena and LA Chapters;
Founding Director and Past President, Mader Fund*

Wedding March

*(Dedicated to George and Marjorie Mader
Clarence and Ruth's son and daughter-in-law)*

Ty Woodward
*Past Dean, LA Chapter;
Vice President, Mader Fund*

Invitation to Quiet No. 2

Dr. Timothy Howard
*Past Dean, Pasadena Chapter;
Board Member, Mader Fund*

Fantasy: Torah Song Yisrael v'orita.

*(Winning Composition by Craig Philips,
Mader Fund Competition Award 1994)*

Dr. Craig Philips
Board Member, Mader Fund

Afternoon of a Toad

Cherry Rhodes
Board Member, Mader Fund

Poem by Clarence Mader "The Choral Concert"

Dr. Patricia Lamb
*Past Dean, Pasadena Chapter
Board Member, Mader Fund*

October Interlude

Dr. Emma Whitten
Mader Fund Research Grant Recipient

Three Motets (sung by Cantori Sine Nomine)
Based on Melodies by J. W. Franck

Dr. Linda West Brown, Director
Past President and Board Member, Mader Fund

To the Trinity
The Ascension
Sleep In Peace

Bell Serenade

Introduction, Fugue and Toccata on a Hymn Tune
(Dedicated to Thomas Murray)

Dr. Jacob Benda
*President, Mader Fund;
Past Dean, Twin Cities Chapter*

The Ruth and Clarence Mader Memorial Scholarship Fund

Dr. Jacob Benda

***Please consider supporting the goals of the Mader Fund
by joining as a Supporting Member***

Hymn: What Gift Can We Bring

(Tune and Text by Jane Marshall see next page)

Dr. Ladd Thomas

What Gift Can We Bring

Unison

1. What gift can we bring, what pres - ent, what to - ken?
 2. Give thanks for the Past, for those who had vi - sion,
 3. Give thanks for To - mor - row, full of sur - pris - es,
 4. This gift we now bring, this pres - ent, this to - ken,

What words can con - vey it— the joy of this day?
 who plant - ed and wa - tered so dreams could come true.
 for know - ing what - ev - er To - mor - row may bring,
 these words can con - vey it— the joy of this day!

When grate - ful we come, re - mem - bering, re - joic - ing,
 Give thanks for the Now, for stud - y, for wor - ship,
 the Word is our prom - ise al - ways, for - ev - er,
 When grate - ful we come, re - mem - bering, re - joic - ing,

what song can we of - fer in hon - or and praise?
 for mis - sion that bids us turn prayer in - to deed.
 we rest in God's keep - ing and live in God's love.
 this song we now of - fer in hon - or and praise!

WORDS and MUSIC: Jane Marshall

ANNIVERSARY SONG
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Tonight's performers

Jacob Benda teaches and directs the organ/sacred music studies at the University of St. Thomas in St. Paul, MN. He has performed domestically and abroad, including dedication recitals in Turkey and Poland, as well as collaborations with the Minnesota Orchestra, Baton Rouge Symphony, and Kenwood Symphony. A published author, editor, and organ consultant, Dr. Benda is a former Dean of the Twin Cities Chapter of the American Guild of Organists and currently serves as the President of the Ruth and Clarence Mader Memorial Scholarship Fund. He earned his DMA from Louisiana State University with Professor Herndon Spillman and is represented by Seven Eight Artists.

Linda Brown earned a B.A. in Music Education at Whittier College, a M.M. in Organ Performance from USC, a M.A. in Educational Administration from the University of San Francisco, and a DMA from U.S.C. in Organ Performance. She retired after 38 years from the California public schools, and now is Music Director of Chorale Bel Canto, a masterworks community chorus in Whittier, and Organist/Accompanist at Red Hill Lutheran Church. She served as President of the Mader Fund for nine years, and is active in the Los Angeles Chapter of the American Guild of Organists.

Timothy Howard teaches organ, music theory, musicianship, and keyboard classes at California State University, Northridge; he is also Director of Music and Organist at Pasadena Presbyterian Church, where he leads two adult choirs and directs the church's concert series. A graduate of the University of Southern California, Westminster Choir College and Biola University, he is recognized as a soloist, collaborator and conductor, and is featured regularly on American Guild of Organists chapter, community, and church performance series. He has appeared with the Los Angeles Philharmonic's Green Umbrella group, the Corona Del Mar Baroque Music Festival, and the Los Angeles Master Chorale, among others.

Patricia Murphy Lamb has served as Director of Music Ministries and Organist at Our Lady Queen of Angels Catholic Church, Newport Beach since 1989 where she administers, conducts, and plays for a program that includes adult, children's and handbell choirs, liturgical music in the parish school, and community outreach through a concert series. Dr. Lamb serves the Diocese of Orange as a member of the Liturgical Commission and as Chairperson of the Music Advisory Board. She holds degrees in Organ Performance, Choral and Church Music with a B.Mus from CSU Fullerton and the MM and DMA from the University of Southern California.

Craig Phillips is a distinguished and popular American composer and organist and Director of Music at All Saints' Church, Beverly Hills. He was named the American Guild of Organists Distinguished Composer for 2012 – the seventeenth recipient of this special award. In 2015 Dr. Phillips was named an honorary canon of the Episcopal Diocese of Los Angeles, and in 2016 he was awarded an honorary Doctorate from Virginia Theological Seminary. In 2023 he was named an Honorary Fellow of The Guild of Musicians and Singers, United Kingdom. He holds the degrees Doctor of Musical Arts, Master of Music, and the Performers Certificate from the Eastman School of Music Rochester, New York.

First American to win an international organ competition, **Cherry Rhodes** has performed extensively in concert halls, cathedrals, and churches throughout the major music capitals of North America, Europe (including Russia) and Asia. New music champion, she has premiered and edited many works, including those written and dedicated to her. Many concerts have been broadcast worldwide and are found on several music labels. She is Adjunct Professor of Organ at the University of Southern California, Thornton School of Music. Cherry Rhodes and husband Ladd Thomas received The 2015 American Guild of Organists Endowment Fund Distinguished Artist Award "for their exemplary careers."

Ladd Thomas, Adjunct Professor and Department Chair, Organ Studies, University of Southern California, Thornton School of Music, holds a BA degree and an honorary doctorate of music from Occidental College. He also earned a master's degree in theology from the Claremont School of Theology. Professor Thomas studied organ with Max Miller, David Craighead and Clarence Mader. Professor Thomas regularly gives workshops and masterclasses for the American Guild of Organists, colleges and universities throughout the country, and is a prolific recording artist and recitalist who has concertized throughout the world. He served the American Guild of Organists as dean, state and regional chairman. Since 1960, he has been the organist of the First United Methodist Church of Glendale.

Emma Whitten performs across the United States and internationally while serving as Associate Organist at Christ Cathedral and Director of Music at Community Church Congregational in Corona del Mar, California. In Fall 2022, she joined the faculty of Concordia University in Irvine, where she currently serves as Senior Adjunct Professor of Organ and Church Music, teaching courses in music history, church music, and organ performance. She earned her DMA from Arizona State University, M.M. from the University of Kansas, and B.A. from the University of Notre Dame. Her previous teachers include László Attila Almásy, John Brock, Kimberly Marshall, Michael Bauer, and Craig Cramer. Emma is represented by Seven Eight Artists.

An organist of significant versatility, **Ty Woodward** has had a career of both classical and theater organ concerts and recordings. His studio work has encompassed performing on soundtracks ranging from *The Grinch* (2019) to a Miley Cyrus album (2025.) Currently he is organist at Santa Monica United Methodist Church, Temple Beth Shalom of Whittier and Disney's El Capitan Theatre in Hollywood. He is a Past Dean of the Los Angeles chapter of the AGO and a former member of the Commission on Church Music for the Episcopal Diocese of Los Angeles. His academic degrees are from the University of Southern California; a Bachelor's in Organ Performance and a Master's in Choral Conducting.

Let us introduce ourselves!

The Ruth and Clarence Mader Memorial Scholarship Fund

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.

Per the Articles of Incorporation, the specific and primary purposes are to raise money, to obtain contributions and to create a fund or funds to assist young people in developing their talents in the field of music, primarily those people having pipe organ aims, and to arrange for and establish scholarships for deserving students of music.

Our Mission

The Mader Fund sustains and enhances the field of organ music by engaging in activities that inspire and support performers, composers and scholars, and promotes the legacy of Ruth and Clarence Mader.

Who We Are

In honor of Ruth and Clarence Mader's leading roles as performers and teachers in the California and national organ community, the Fund was established in 1971 by a group of their colleagues, students, family members and friends soon after the Maders passed away in a tragic automobile accident. Some of the founders remain on the Board, joined by musical "descendants" of the Maders and others who share the Fund's vision.

What We Do

- We hold organ performance competitions and composition competitions.
- We award Research and Organ Study grants.
- We raise money for competition and grant awards.
- We are producing a series of video "Fireside Chats" featuring interviews and performances.
- We publish Clarence Mader's music.

Board Members

Jacob Benda,
President

Linda West Brown

Timothy Howard

Edgar Johnson

Edmond Johnson

Patricia Murphy Lamb

Kirk Mader,
Treasurer

Loren Mader

Paul Meier

Edward Murray

Frances Nobert

Craig Phillips

Erin Mader Price,
Secretary

Cherry Rhodes

Carey Coker Robertson

Philip Smith

Ann Mader Stillman

Ladd Thomas

James Walker

Ty Woodward,
Vice-President, Finance

Weicheng Zhao

Honorary Board Members

Gary Bachlund

Michael Barone

Norberto Guinaldo

James Hopkins

Kimberly Marshall

Alan Morrison

Orpha Ochse

Manuel Rosales

Damin Spritzer





Our activities and programs



Clarence Mader and Ruth Goodrich Mader

Organ Playing Competitions

We hold a world-class organ performance competition. For more than 50 years, the Fund has awarded significant monetary prizes and provided for competitors' transportation and accommodations.

Past First-Place Winners

1973	Rick Ross
1975	Bruce Bengtson
1976	Joseph Schenk
1977	Dennis Bergen
1979	Wesley Parrott
1982	Edward Murray
1984	Frederick Hohman
1986	James Walker
1991	Alan Morrison
2010	David Baskeyfield
2013	Adam Pajan

Composition Competitions

Periodically we hold composition competitions culminating in a high-profile concert featuring the winning piece. First prize in these competitions has reached as high as \$10,000. On occasion we also commission new pieces. Learn more at [MaderFund.org](https://maderfund.org).

Past Competition Winners

1980	Gordon Schuster: <i>Sonata for Organ</i>
1994	Craig Phillips: <i>Fantasy: Torah Song</i>
2021	Aaron Travers: <i>Midnight Toccatas</i>

Publications

We publish Clarence Mader's organ compositions; recent releases include *A Bell Serenade*, *Afternoon of a Toad*, and *Four Choral Motets*. Information and purchasing options are available at [MaderFund.org/music](https://maderfund.org/music).

Organ Study Grants

We are currently redesigning our program to provide financial support for organ students. Information available at [MaderFund.org](https://maderfund.org).

Research Grants

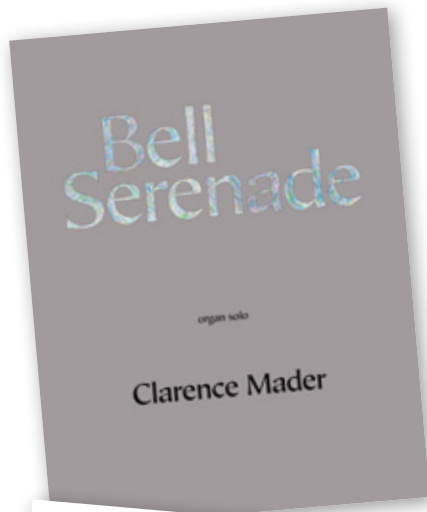
We offer grants to support research on topics related to organs, organists, and organ repertoire. Grants of up to \$1,250 will be awarded and preference will be given to research that will lead to published articles or books. Research projects involving the creation of recordings or digital resources will also be considered.

Grant recipients will be asked to submit a short report summarizing their research progress approximately one year after receiving a grant and are also asked to acknowledge the Mader Memorial Scholarship Fund in any publications related to the grant.

For more information and application forms visit [MaderFund.org/researchgrants](https://maderfund.org/researchgrants).

Research Grant Awards

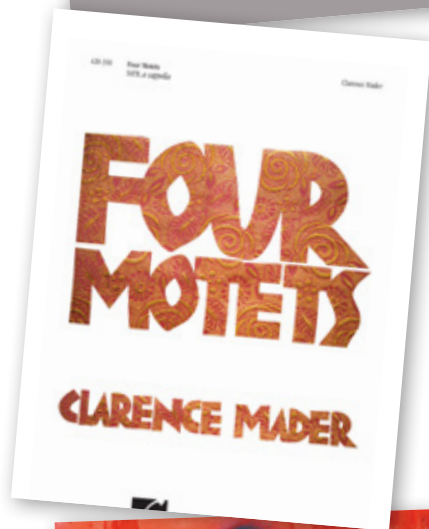
Year	Recipient	Research Description
1999	Burton Tidwell	A study of the Works of Lawrence Phelps (<i>Book published in 2015: Lawrence Phelps: Organ Builder</i>)
1999	Nancy Kay Barnard	John Milton and the Organ
2000	Barbara Owen	Research in Halifax on two early American church musicians, William and John Selby
2000	Brenda Leech	Training and pedagogical practices of concert organists in Russia
2000	Michael Friesen	Study of painters, sculptors and engravers who were organists or organ builder in pre-Civil War America
2000	Agnes Armstrong	Alexandre Guilmant, his tours in America, and his influence on the American organ profession
2001	Ronald Ebrecht	In support of research contributing to book Maurice Duruflé, 1902-1986: The Last Impressionist (<i>Rowman & Littlefield, 2002</i>)
2002	Laura A. Carasco	Study of life and works of Miguel Bernal Jiménez
2003	Stephen Warner	Documentation of the E.M. Skinner Organ of Jefferson Avenue Presbyterian Church, Detroit
2003	Ronald Ebrecht	Research for book on Cavaillé-Coll's plans for an organ for Saint Peter's, Rome (<i>Book published in 2011: Cavaillé-Coll's Monumental Organ Project for Saint Peter's, Rome</i>)
2004	Stephen Schnurr	Moller Opus List (<i>with Scott Huntington</i>)
2004	Jane Hettrick	Critical edition of selected sacred motets with concerted organ parts by Franz Schneider
2004	Sabin Levi	Organs and Organists in Israel
2005	Jonathan B. Hall	Research on life and work of Calvin Hampton; later published Calvin Hampton: A Musician without Borders (<i>Wayne Leupold, 2008</i>)
2005	Scott M. Hyslop	Research on Paul Manz; later published The Journey Was Chosen: The Life and Work of Paul Manz (<i>Morningstar Publishers, 2007</i>)
2006	Randall D. Engle	In support of research on Dutch Calvinist church music, later published in the chapter "A Devil's Siren or Angel's Throat? The Pipe Organ Controversy among the Calvinists," In John Calvin, Myth and Reality: Images and Impact of Geneva's Reformer (<i>Cascade Books, 2011</i>)
2006	Carolyn Shuster-Fournier	In support of research on French organists and organ builders; research later published in "Pierre Cogen: Organiste-compisteur dans la tradition de Sainte-Clotilde" in L'orgue: Bulletin des Amis de l'Orgue (<i>2007</i>)
2006	Tina Fruhauf	In support of research later published in The Organ and its Music in German-Jewish Culture (<i>Oxford University Press, 2009</i>)
2018	Jane Schatwin Herrick	A Newly Discovered Organist Contract from 1824 in the Vienna Lutheran Church
2018	Christopher Holman	Recording of Swiss Renaissance Organ Music
2018	Alexander Meszler	In support of research on the organ and secularized churches in the Rust Belt region
2018	Damin Spritzer	In support of recordings of English romantic music at Hereford Cathedral, later released as "Rhapsodies & Elegies: English Romantic Organ Music" (<i>Raven OAR-156, 2018</i>)
2019	Stephanie Barth	In support of Mildred Andrews Boggs: Oklahoma's First Lady of the Organ (<i>Leupold Editions, 2022</i>)
2019	Russell Weissman	Book project on Rudolf von Beckerath
2019	Steven Young	Research on organist/composer Marthe Bracquemond
2022	Anne Laver	Database project on the organ concerts of the 1904 Louisiana Purchase Exposition, published on annelaver.com
2023	Damin Spritzer	In support of a recording project focusing on previously unrecorded women composers on the Fisk organ at the University of Oklahoma
2023	Emma Whitten	In support of research on women organists in Latin America, including research published in "Women Organists in Latin American, The American Organist (<i>January 2024</i>)



The Mader Fund is now partnering with Selah Publishing Company to bring the unpublished music of Clarence Mader to the world.

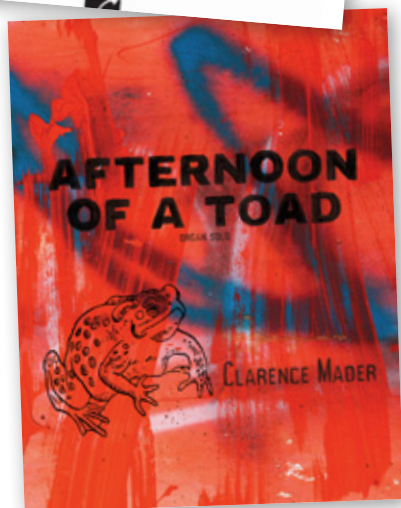
Now available!

Bell Serenade
Afternoon of a Toad
Four Motets



Coming soon

Pantomime
A Passiontide Fantasy
A Lenten Impromptu
Serenade for Flute and Organ
Two Pieces for Flute and Organ
Fantasiette on Two Christmas Carols
Wedding March
A Portrait Cycle
A Set of Five Pieces for Organ
Hymn Tune Preludes
Prelude, Tune, and Eight Masquerades for Piano
And more...



Scan here to order printed copies at selahpub.com.

Glendale First United Methodist Church

Three Manuals Eighty-four Ranks

GREAT (Manual II, unenclosed)

16'	Geigen Principal	61 pipes
8'	Principal	61 pipes
8'	Holzgedeckt	61 pipes
4'	Octave	61 pipes
4'	Spitzflöte	61 pipes
2-2/3'	Quinte	61 pipes
2'	Super Octave	61 pipes
1-3/5'	Terz (tc)	49 pipes
V	Mixture	305 pipes
IV	Scharf	244 pipes
16'	Trumpet	61 pipes
8'	Trumpet	61 pipes
8'	Krummhorn	(Choir)
8'	Ladd Thomas Trumpet	(Choir)
	Tremulant	(console prep.)
	Chimes (choir)	25 notes
	Great to Great 16, 4, Unison Off	

POSITIV (Manual I, unenclosed)

8'	Principal	61 pipes
8'	Gedeckt	61 pipes
8'	Erzähler	(Choir)
8'	Erzähler Celeste (GG)	(Choir)
4'	Principal	61 pipes
4'	Rohrflöte	61 pipes
2-2/3'	Nasat	61 pipes
2'	Octave	61 pipes
2'	Hohlflöte	61 pipes
1-3/5'	Terz (tc)	49 pipes
1-1/3'	Quinte	61 pipes
1'	Sifflöte	61 pipes
IV	Scharf	244 pipes
II	Zimbel	122 pipes
16'	Bass Clarinet (Choir)	80 pipes
8'	Krummhorn (Choir)	68 pipes
	Tremulant	
	Positiv to Positiv 16, 4, Unison Off	

RÉCIT (Manual III, expressive)

8'	Flûte Harmonique	68 pipes
8'	Bourdon	68 pipes
8'	Gambe	68 pipes
8'	Gambe Celeste (GG)	61 pipes
4'	Prestant	68 pipes
4'	Flûte Traversière	68 pipes
2-2/3'	Nasard	61 pipes
2'	Doublette	61 pipes
III	Plein Jeu	183 pipes
III	Cymbale	183 pipes
16'	Basson	80 pipes
8'	Trompette	68 pipes
8'	Basson Hautbois	(ext.)
4'	Clairon	68 pipes
8'	Ladd Thomas Trumpet	(Choir)
	(not effected by couplers)	
	Tremulant	
	Récit to Récit 16, 4, Unison Off	

CHOIR (Floating, expressive)

16'	Rohrflöte	80 pipes
8'	Italian Principal	68 pipes
8'	Rohrflöte	(ext.)
8'	Erzähler	68 pipes
8'	Erzähler Celeste (GG)	61 pipes
4'	Principal	68 pipes

4'	Spillflöte	68 pipes
2'	Gemshorn	61 pipes
III	Mixture	183 pipes
8'	Clarinet	(ext.)
8'	Ladd Thomas Trumpet	68 pipes
	Tremulant	
	Zimbelstern (unenclosed)	5 bells
	Choir to Choir 16, 4, Unison Off	

PEDAL (unenclosed)

32'	Resultant	32 notes
16'	Principal	32 pipes
16'	Subbass	32 pipes
16'	Geigen Principal	(Great)
16'	Quintaton	32 pipes
16'	Rohrflöte	(Choir)
8'	Octave	32 pipes
8'	Gedeckt	32 pipes
8'	Spitzprincipal	56 pipes
8'	Rohrflöte	(Choir)
4'	Choralbass	32 pipes
4'	Spitzprincipal	(ext.)
4'	Nachthorn	32 pipes
2'	Spitzprincipal	(ext.)
2'	Waldföte	32 pipes
II	Rauschquint	64 pipes
IV	Mixture	128 pipes
32'	Contra Posaune	12 pipes
16'	Trombone	32 pipes
	(wood resonators)	
16'	Posaune	32 pipes
16'	Trumpet	(Great)
16'	Basson	(Récit)
8'	Trompete	32 pipes
8'	Trompette	(Récit)
4'	Rohrschalmei	32 pipes
4'	Krummhorn	(Choir)

INTER-DIVISIONAL COUPLERS

Récit to Great 16, 8, 4
Positiv to Great 16, 8, 4
Choir to Great 16, 8, 4
Pedal to Great
Great/Positiv manual transfer (including divisional pistons)
Récit to Positiv 16, 8, 4
Choir on Positiv
Choir on Positiv Off
Great to Positiv 8
Pedal to Positiv
Positiv to Récit 16, 8, 4
Choir on Récit
Choir on Récit off
Great to Pedal 8, 4
Récit to Pedal 8, 4
Positiv to Pedal 8, 4
Choir to Pedal 8, 4

MIDI Couplers (thumb reversibles with indicator lights)
MIDI on Great
MIDI on Récit
MIDI on Positiv
MIDI on Pedal

CONSOLE APPOINTMENTS

Three manual, drawknob console (installed in 2004)
 Combination action with 255 levels of memory
 (up/down thumb pistons)
 20 General pistons (thumb and toe)
 8 Great thumb pistons
 8 Récit thumb pistons
 8 Positiv thumb pistons
 8 Choir thumb pistons
 8 Pedal toe pistons
 General Cancel thumb piston
 (cancels both Sforzandi and Registration Sequencer)
 Great to Pedal reversible (thumb and toe lever)
 Récit to Pedal reversible (thumb and toe lever)
 Positiv to Pedal reversible (thumb and toe lever)
 Choir to Pedal reversible (thumb and toe lever)
 Récit to Great thumb reversible
 Positiv to Great thumb reversible
 Récit to Positiv thumb reversible
 Zimbelstern reversible (toe lever)
 32' Resultant reversible (toe lever)
 32' Contra Posaune reversible (toe lever)
 Setter thumb piston
 Sforzando reversible (thumb and toe)
 Adjustable Sforzando reversible (thumb and toe)
 Programmable Crescendo (1 fixed setting, 3 adjustable settings)
 Key lock for memory levels
 Indicator lights:
 Wind, Crescendo, Sforzando, Adjustable Sforzando, Transposer
 Additional LED indicators:
 memory level, registration level, crescendo level
 Signal light and return button
 Console stops and intra-manual couplers controlled by drawknobs, inter-manual couplers controlled by tilting tablets
 Keyboards: Ivory naturals, Ebony sharps
 Division nameplates function as divisional cancels
 Expression pedals: Récit, Choir
 Crescendo pedal
 Transposer
 MIDI compatible console
 Registration sequencer with 255 levels - two types of control options with console selector switch:
 Option 1: functions controlled only by "next" and "reverse" thumb pistons (4 thumb "next", 2 thumb "reverse", 2 toe "next", 2 toe "reverse")
 Option 2: any piston will function as a "next" piston"
 Console on movable platform
 Electrically adjustable height of bench with backrest
 Electrically adjustable height for pedalboard, toe studs, expression and crescendo pedals

Schantz Organ Company
 Installed 1962
 Additions 1972 and 2012
 New Console 2004



Become a Part of the Legacy

Make a donation today!

Please consider a gift to the Mader Fund! The Fund is a fully-qualified 501(c)(3) non-profit charitable corporation, so contributions are tax-deductible to the extent of the law. Grants and competition awards are from invested principal.



MaderFund.org/donate