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The Stylistic Variance and Underlying Unity in Selected Organ Works by Clarence Mader

Jacob Richard Benda

Louisiana State University and Agricultural and Mechanical College

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THE STYLISTIC VARIANCE AND UNDERLYING UNITY IN SELECTED ORGAN WORKS BY
CLARENCE MADER

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Jacob Richard Benda

B.M., Louisiana State University, 2007

M.M., Louisiana State University, 2010

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Charcoal rendering of Clarence Mader by Alison Benda

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ABSTRACT

Clarence Mader (1904-1971) is not a commonplace name heard within most academic institutions or concert halls at this point in music history. During his lifetime, however, he was regarded as a musician of the highest caliber. His expertise was not limited to a singular musical facet but included several. Mader spent the majority of his professional career in California as organist, composer, teacher and organ consultant. Chapter Two will outline the various influences that shaped Mader as a composer during the 20th century in America, as well as identify the common threads that permeate his music.

A former pupil of Lynnwood Farnam, Mader served for 37 years (1929-1966) as organist at Immanuel Presbyterian Church on Wilshire Boulevard in Los Angeles, California. In 1955 he joined the music faculty at Occidental College and served as the head of the organ department until 1968.¹ As one of the leading American organists of his generation he was in frequent demand as teacher, recitalist, lecturer and organ consultant.²

His compositional output is one of great variety. He possessed a keen understanding of compositional practices of the past, and was on the vanguard concerning musical trends of the time.³ He produced works belonging to several musical

¹ Dr. Frances Nobert, "Ruth and Clarence Mader Memorial Scholarship Fund," Frances Nobert, Organist, <http://www.francesnobert.com/mader/index.html> (accessed November 3, 2011).

² Dr. Ladd Thomas, telephone interview, 27 October 2011.

³ Thomas Murray, telephone interview, 8 September 2012.

mediums including organ solo, piano solo, chamber ensembles, organ/orchestra, piano/other instruments, accompanied and unaccompanied choir, solo voice and opera.⁴

Music was not the only art form that Mader used as a vehicle of expression. During the twilight of his life he produced a plethora of poetry and visual art.⁵ He produced over 40 paintings and more than 70 unpublished poems.⁶ He was a true ‘renaissance man.’

⁴ Robert L. Tusler, *Catalog of the Clarence V. Mader Archive, Music Library, University of California at Los Angeles* ([S.l.]: Ruth and Clarence Mader Memorial Scholarship Fund, 1980), 5-60.

⁵ George Mader, telephone interview, 22 October 2011.

⁶ Tusler, 66-109.

CHAPTER ONE
THE RENAISSANCE MAN: A BIOGRAPHICAL SKETCH

The Air is Fair

The air is fair and kind today, it teases my hair, it hurries 'round my chin;
it comes scented with pine and clover and syrupy honeysuckle.

It brushes against, me, intense in its nearness;
I do not breathe...
my lungs, like thirsty pools, are filled with its pine-combed breath...satisfied...
through every fiber it surges, softly purrs in my veins.

My finger-tips are bursting buds, my toes, in the cool soil, probing roots;
my eyes leap to the katy-dids hidden in the green leaves, count the spots on the thrush's breast...
I can run, I can play, I can divine a mystery.

About me the silent, swirling eddies bring me awareness...
in the next valley the drying hay, over the ridge, bacon for breakfast;
shifting currents bear the notes of the cuckoo, the flicker, the dove, and the twittering tit-mouse.

I am like a negative, exposed;
I live in fulfillment.

The air is fair and kind today.

- Clarence Mader, 1967⁷

This poem renders a self-portrait of the author's spirit and inspiration that was made manifest throughout his life. He possessed a keen sensibility regarding the nuances of life found in art, nature and people.

"Every person he had contact with was a special person to him, each individual could appreciate him. He stood for artistic excellence, the highest in artistry and the joy of living – using your life and the talents you have in order to express that. It was a unique opportunity to have someone like that come into my life."⁸

⁷ Clarence Mader, "The Air is Fair," in *Poetry of Clarence Mader* (Unpublished, 1992), 12.

⁸ Thomas, 27 October 2011.

Mader was a consummate artist who expressed himself through music, painting and poetry. The focus of this study will revolve around his activity as a musician, but it is of the utmost importance to first explore the influences that shaped such an imaginative man.

Easton, Pennsylvania (1904-1920)

Clarence Victor Mader was born in Easton, Pennsylvania on January 23rd, 1904 to William H. and Elvenia C. Longenecker Mader. He had two older siblings, Paul and Grace, and a younger sister named Bessie.⁹

Mader was raised in the parsonage of St. Peter's Reformed Church of Easton, where his father was pastor from 1895-1920, and undoubtedly was exposed to Christian values and church music from an early age. The only information pertaining to his musical training during these years concludes that he studied piano and organ with a local pianist, organist and conductor named Charles Davis.¹⁰ At the age of 11 he obtained his first post as a church musician as the organist/orchestra pianist at St. Peter's where his father served as pastor. Three years later he supplemented his musical duties by playing at St. John's Lutheran Church in the same city. It is documented that he "presided at the organ with exceptional ability, surprising the people in the pews."¹¹

The details of the composer's upbringing are limited, but the following poem provides a retrospective glance into a childhood surrounded by an atmosphere of inspiration and wonder.

⁹ Mader, 22 October 2011.

¹⁰ Tusler, 124.

¹¹ Ibid, 1.

Erasure

My memory stream carries
that moment of disbelief
when I first saw the new house,
its raw bones grimacing,
standing there
between me and the view
that was mine
by all the rights a farmer's boy
is born with.

Our land
was a pleasant land,
never meant for construction crews
or the pushing, scraping bulldozer,
but for a boy's clear eye
to sweep across the fields
and roam...testing
new trails along ridges to a distant horizon
and returning again through
striated acres groomed
by the farmer's plough.

This gaunt, ribbed cage,
was a blot on the land,
the city's rude banner
heralding a thousand,
then ten thousand blots, blighting
the meadows and slopes
and quilted fields, and stopping
forever the panorama
that gave perspective to flights
a boy's spirit could wing
over the stretch to manhood.

Never would my children, or theirs,
be able to follow
in my eye-steps
across the landscape of my youth.

- Clarence Mader, 1968 ¹²

¹² Mader, "Erasure," in *Poetry of Clarence Mader* (Unpublished, 1992), 3-4.

Pasadena, California (1920-1926)

In 1920, at the age of 16, Mader experienced two major life changes: his mother passed away, and his father retired as the pastor of St. Peter's Reformed Church.¹³ The latter resulted in the family migrating to Pasadena, California. Undoubtedly a difficult time in his life, the young musician quickly adapted to his new environment on the west coast and flourished.

It is interesting to note that the first imprint he made on his new community was through athletics. Within the first two months of his time in Pasadena he became the youngest victor of the Pasadena Junior Tennis Championship by defeating his opponent in the final match 6-1, 6-0, 6-0. It is said that his play was marked with accuracy and form, and that if he continued to play he could have a successful career as a tennis player.¹⁴ He clearly did not pursue tennis, but his strengths on the court would later parallel those found in his compositions and performances.

Upon moving to Pasadena, he resumed his piano studies with Homer Grunn, a Los Angeles-based composer and pianist. In addition to being the pianist and co-founder of the famous Brahms Quintet, Grunn composed over 230 works and maintained an active career as a concert pianist. In addition to studying with Grunn, Mader took lessons in organ, theory and composition from Percy Shaul Hallett, a native of Trowbridge, England and organist at All Saints' Church in Pasadena.¹⁵

¹³ Mader, Rev William Henry, Headstone, Find A Grave Memorial, <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=96708963> (accessed January 31, 2014).

¹⁴ In an article published on August 6th, 1920, in a Pasadena, CA newspaper (*Pasadena Evening Post* most likely), the author discusses how "Pasadena boy is marvel at tennis."

¹⁵ Richard Drake Saunders and William J. Perlman, *Music and Dance in California and the West*, Hollywood: Drake-William, 1948, 224.

Two years after graduating from Pasadena High School, the twenty-year old Mader began to establish roots in California. He became the organist at the newly built Holliston Avenue Methodist Church in Pasadena where he would serve until 1929. The year 1924 was a fortuitous one for the young organist because, in addition to receiving a church position, he married a fellow organist and Pasadena High graduate, Ruth Edna Goodrich. The relocation to California was proving to be a positive change for him in several ways and it would be the gateway through which he would venture to become one of America's leading organists.¹⁶

Encounter with Lynwood Farnam (1925-1926)

A commonality shared between present day and early 20th century musicians is that it is most beneficial to have a good teacher in order to progress successfully in the realm of music. The opportunity to study with one of the world's premier organists could ignite a promising career and it did just that for Mader at the age of 22.

Lynwood Farnam (1885-1930) was a leading force on the international organ scene. Farnam knew well the premier composers in both America and Europe. He had several works dedicated to him by composers such as Dupré, Vierne, Karg-Elert and Sowerby. He had an extremely active career as concert organist, church musician and teacher. It is recorded that he performed approximately 900 recitals during his lifetime, including the first truly finished performance series of the complete organ works of J. S. Bach. He held two prominent organ positions in New York City, at Fifth Avenue Presbyterian Church (1919-1920) and the Church of the Holy Communion (1920-1930).

¹⁶ Tusler, 1.

In 1927 he was appointed as the first director of the newly created organ department at the Curtis Institute of Music. He taught some of America's finest organists such as Harold Gleason, Alexander McCurdy, Robert Noehren and Carl Weinrich.¹⁷

It was during November of 1925 when Mader heard Lynnwood Farnam in recital at the First United Methodist Church of Pasadena. The following summer the same opportunity presented itself as part of the Pacific Coast Organist Second Convention held in Pasadena June 21-24, 1926. It is quite possible that Farnam heard Mader play the organ on the last day of the convention because Mader was one of several organists performing chorale preludes to support a paper written by Percy Shaul Hallet. A further impression was made as Farnam attended services throughout the summer at Holliston Avenue Methodist Church where Mader was organist. Farnam was so impressed that he insisted that the young talent come to New York for a season's study in order to prepare himself for a concert career.¹⁸ Uprooted at age 16, the Easton native was called back to his homeland to study with a legend.

Period in the Northeast (1926-1927)

Mader ventured out East during the autumn of 1926 while his wife Ruth remained in Pasadena as interim organist at the Holliston Avenue church. He stayed in Allentown, Pennsylvania with his sister Grace, then Mrs. Harry Bailey, who lived approximately 20 miles from Easton.¹⁹ The coming year would prove to be one of growth for him as a student, teacher, recitalist and church musician.

¹⁷ The Lynwood Farnam Society, "Lynwood Farnam Brief Biography," The Lynwood Farnam Society Executive Council. http://home.istar.ca/~butlers/lfs_bio.htm (accessed January 31, 2014).

¹⁸ Tusler, 1, 171.

¹⁹ Ibid, 120.

Soon upon his arrival he became active in the musical life of eastern Pennsylvania. He received the position of organist/choirmaster at St. Stephen's Lutheran Church in Allentown, and on the 1st of December opened his own studio at 340 South Broad Street in Nazareth, Pennsylvania, where he taught classes in both modern piano and organ playing. His pupils appeared in recital on May 1st, 1927 and were praised not only for presenting a program of considerable interest, but also for possessing sound technical training and good musical insight.²⁰

As a recitalist he played numerous concerts. The first documented performance of his trip was held on November 16th, 1926 in Easton, PA at the very church where he was raised, St. Peter's Reformed Church. He played a diverse program including works by Bach, Camidge, Couperin, Dunn, Gluck, Lemmens, Maunder, Moussorgsky, Vierne, Widor and himself.²¹ The selections played on this occasion provide three pieces of valuable insight. First, the program documents that he was composing as early as age 22. Second, it sheds light on the type of instrument he grew up playing at St. Peter's, assuming that the organ was not modified between the years 1915-1926. With special consideration given to the number of French composers on the program, one can deduce that the organ likely was a two or three-manual instrument with relatively complete divisions. Lastly, it reflects his advocacy for the exposure of new music.

He received superior reviews for his performances at Vassar College in Poughkeepsie, New York, St. John's Lutheran Church in Nazareth and Ebenezer Evangelical Church in Allentown. In addition to the experience he was receiving as a

²⁰ Tusler, 120.

²¹ Ibid.

church musician, teacher and performer he would have the opportunity to enhance his skills through studies with Farnam and Levey.²²

Henry Levey, a renowned pianist of the time, is a bit of a mystery to the present musical age. There is very little known about him other than that he was a pianist, composer and editor based in New York. His landmark contribution is a set of exercises published by G. Schirmer, "The Chopin Technic: A series of daily exercises based on difficult passages taken from the Preludes and Etudes of Fr. Chopin." He also edited and fingered several published scores, including a transcription by Camille Saint-Saens of J. S. Bach's *Gavotte* from his *Second Sonata for Violin*. The only known composition of Levey is a song for high voice with piano accompaniment called *Lullaby*; the text is based on a poem by Tennyson and was published by G. Schirmer (undated). It is unknown how often Mader and Levey met for lessons, but one can surmise that Mader's keyboard technique was sharpened as a result of his studies with the famous pianist.

Unlike the French School of the 19th century, it is probable that Farnam focused largely on interpretation, rather than improvisation, with Mader. It is apparent that Farnam's expertise spanned several periods because throughout his career he presented concert-series featuring the complete works of Brahms, Franck and Bach. It therefore would seem appropriate to assume that Mader arrived at the Church of the Holy Communion prepared to present works written during the 17th to 20st centuries, after which Farnam would offer ideas pertaining particularly to registration and articulation. Farnam

²² Tusler, 120-121.

was known for his precision and ingenious approach to registration – a legacy that Mader would continue for years to come.²³

In addition to receiving private lessons from Farnam, Mader had the privilege of hearing the virtuoso perform recitals of historic magnitude. He listened to his teacher give weekly Monday recitals at the Church of the Holy Communion during December of 1926 and February of 1927. The series during February comprised four Bach recitals that included the 45 chorale preludes from the *Orgelbüchlein*.²⁴ In addition to hearing his teacher, Mader had the unique opportunity to hear the French master Louis Vierne play at the Wanamaker Auditorium in New York on February 1st, 4th and 7th, 1927.²⁵ The musical atmosphere surrounding Mader, at this time in his life, must have been significantly memorable.

An opportunity presented itself for the Easton native to showcase, on a national stage, what he had procured from his studies in New York. During the week of May 23rd, 1927 the Church of the Holy Communion presented the ‘Lynnwood Farnam Pupil’s Festival.’ The series included four days of concerts presented by those studying with Farnam at the time: Winslow Cheney, Alfred Greenfield, Ruth Barrett, H. W. Hawke, Ellen Fulton, Alexander McCurdy, Jr., Robert H. Cato, Eleanore Allen, Hugh Porter, Ernest F. White and Clarence Mader. The young Mader was designated the honor of playing the final concert on the 26th of May. He closed the series with the *Allegro vivace* and *Finale* from Vierne’s 1st Organ Symphony. A review by the *Musical Courier* stated, “students displayed with advanced pedal technique, clean-cut phrasing and gave intelligent outline

²³ The Lynwood Farnam Society, “Lynwood Farnam Brief Biography,” The Lynwood Farnam Society Executive Council. http://home.istar.ca/~butlers/lfs_bio.htm (accessed January 31, 2014).

²⁴ Tusler, 178.

²⁵ Ibid, 167.

to the music.” The review later mentioned Mader specifically by stating, “he is a very talented organist.”²⁶ The only west-coast exponent of Farnam was beginning to make a reputation for himself on a national level.

Mader held a sincere admiration and respect for Farnam following his studies during the 1926-1927 season. They maintained contact during the next three years by writing letters to each other. Upon reading these correspondences, one can sense that Mader and Farnam shared a mutual respect. Farnam was a kind and thoughtful man who treated his former student as a colleague and friend. Nearly five years after their first encounter Mader hosted his mentor in recital at Immanuel Presbyterian Church in Los Angeles on February 5th, 1930.²⁷ That same year Farnam gave his last concert in October and passed away in November from liver cancer.

Soon after the passing of his teacher Mader played a memorial concert sponsored by the Southern California Chapter of the American Guild of Organists. Bruno David Ussher commented, “Something of the spirits of that self-effacing man and artist was brought to life again in the performance of his former pupil, Clarence Mader, organist at Immanuel Presbyterian Church in LA.”²⁸

The years 1926 and 1927 were a pivotal time in Mader’s life. He was able to gain exposure as a church musician, teacher and recitalist. Having studied piano and organ with two of the biggest names in their respective fields, he would return to California with the reputation as a rising American organist.

²⁶ Tusler, 121.

²⁷ Ibid, 176-178.

²⁸ Ibid, 179.

Return to the West (1927-1929)

Upon returning to Pasadena, following a year of intensive study in the northeast, his career as a performer, church musician and composer began to take flight.

He resumed his duties as organist at Holliston Avenue Methodist Church and began receiving invitations to play numerous concerts in the Los Angeles area. The public further became aware of the young virtuoso as he began appearing in such publications as the *Pacific Coast Musician* and *The Diapason*. Mader's reputation as a teacher allowed him to acquire his first teaching post within an academic institution; during the Spring of 1928 he served as the head of the organ division at the Pasadena Conservatory of Music and Arts. In addition to his obligations he was actively composing and performing his own music. As early as January 13th, 1929 there is a documented performance of five compositions by Mader during an evening worship service at Holliston Church.²⁹

Not only was the young artist laying a musical foundation in Pasadena – he and his wife Ruth would begin to plant their family roots. They raised their two boys, William and George, to become outstanding men. William became an accomplished architect and George an internationally renowned city planner who later would teach at Stanford University.³⁰

Soon after celebrating the New Year in 1929, Mader began his thirty-seven year service to the second largest Presbyterian Church in the United States.

²⁹ Tusler, 121-122.

³⁰ Mader, 22 October 2011.

Organist at Immanuel Presbyterian Church (1929-1966)

Following his brief yet successful tenure at Holliston Avenue Methodist Church, Mader was offered one of the premier church organist positions in California at the age of twenty-four. With a towering presence on the corner of Wilshire Boulevard and South Berenda Street in Los Angeles, Immanuel Presbyterian Church was where he would thrive for the remainder of his career as a church musician.

Built in 1890, Immanuel was experiencing significant changes at the time their new organist arrived in January/February of 1929. The church was being rebuilt and was in the process of installing a new pipe organ by the Skinner Organ Company.³¹ The situation was ideal. Mader would begin a position in a newly built church with a brand-new organ. On February 13th, 1929 Mader gave his inaugural recital as organist at Immanuel and later that spring on May 8th he dedicated the newly installed four-manual E. M. Skinner instrument, Opus 676.³²

As organist, he worked with three different choir directors during his career at Immanuel: Franz Hoffman, G. Malcolm Groher and Lynn Whitten. Mader and Hoffman collaborated for only a short time. The church was not immune to the effects of the Great Depression and as a result they were forced to make cuts to staff. Hoffman was let go and Mader was left with the dual position of organist and choirmaster. Hoffman returned after the church was financially stable and led the choir until the 1950s.³³ Groher succeeded Hoffman and remained until the mid-1960s. It can be assumed that the choir was well trained under Groher because two recordings were released during the early 1960s

³¹ Murray, 8 September 2012.

³² Tusler, 122.

³³ Murray, 8 September 2012.

featuring the Immanuel choir with Groher as conductor.³⁴ Whitten, a young graduate student at the University of Southern California, followed Groher and served as director for a brief time.³⁵ Soon after Mader retired in 1966, Whitten joined the faculty of the choral department at the University of Colorado-Boulder College of Music. With the help of Mader and three different choir directors, Immanuel cultivated one of the strongest church music programs in Los Angeles from 1929-1966.

The success of a large church music program, such as that at Immanuel, depended largely on the relationship between the choir director and organist (he had the opportunity to act in both roles simultaneously early in his career as previously mentioned). Mader appreciated the dynamic between the director, and as he put it, the ‘benchwarmer.’ Within numerous lectures and essays he addressed issues pertaining to this interaction and offered suggestions as to how one can maintain a positive experience as a church musician. In order for a program to thrive he felt that a mutual trust must exist between the two leaders; the director should view the organist as a co-worker and the organist must not be either too stubborn or too willing to capitulate. In regard to weekly rehearsals he felt that at least part of one rehearsal needed to involve the organ (even though it is more convenient to rehearse with a piano in a choir room) since balance and color are the organist’s chief concern in accompanying. Although it is evident that Mader took his role as a church musician very seriously, he continually emphasized the importance of humor, “without which a director or organist is lost.”³⁶

³⁴ Tusler, 157.

³⁵ Murray, 8 September 2012.

³⁶ Tusler, 155.

As organist he played for three weekly services at Immanuel: Sunday morning, Sunday evening and Wednesday night. He consistently offered a twenty-minute prelude for the Sunday morning service, a fifteen-minute prelude for the Sunday evening service and a ten-minute prelude for the Wednesday night service.³⁷ This remarkably demanding routine, maintained throughout his time at Immanuel, demonstrated the vast amount of repertoire he must have had under his fingers. In addition to providing the prelude music for each service, he accompanied two anthems sung by choir and/or a soloist for any given Sunday service. The Immanuel music program boasted two choirs. The Cathedral Choir vested for the Sunday morning service in the main sanctuary and the Westminster Choir led worship for the Sunday evening service in Westminster Chapel (a vocal ensemble named the Cathedral Choir Quartette was often featured during the Sunday evening service). Immanuel did not fear an empty choir loft; the choir roster tallied 63 singers in 1948 and maintained high numbers throughout Mader's career. The director at any given time was very fortunate to have him as an accompanist because he was nothing short of a virtuoso. Thomas Murray, a former student, and successor of Mader as organist at Immanuel, turned pages for his teacher as he accompanied the Immanuel choir in performing a Beethoven mass. Murray recalls Mader as being all over the instrument, providing a true orchestral accompaniment to the vocal part.³⁸ William Beck, a former student who substituted for Mader on several occasions at Immanuel, remembers his teacher producing a kaleidoscope of color as he accompanied by changing stops every few beats in order to solo-out important musical lines. One attribute of Mader, of which many are not aware, was his ability to improvise. Beck recalls his teacher improvising during

³⁷ Thomas, 27 October 2011.

³⁸ Murray, 8 September 2012.

two particular parts of the Sunday morning service. Due to the enormous size of the church, and location of the choir loft, the processional hymn took ‘forever’ to finish. The choir literally would disappear for a few verses as they climbed the stairwell to the choir loft located in the chancel area; this was Mader’s cue to begin improvising until the choir resurfaced a few verses later. The second improvisation functioned as the transition between the choral anthem and doxology. The transitional improvisations not only preserved the stylistic features of what previously was performed, but also cleverly developed the thematic material of whatever anthem was sung.³⁹ Mader was a consummate church organist who never ceased to inspire those within earshot of his playing.

The music presented at Immanuel was not limited solely to weekly worship services. Undoubtedly inspired by his mentor Lynnwood Farnam, Mader created the Immanuel Organ Series in October of 1929. This series was an important outlet for classical music in the Los Angeles area and was received with great enthusiasm. One woman who attended the series remarked, “I didn’t know there was a church in Los Angeles that had anything as fine as these recitals.”⁴⁰ Every Wednesday night Immanuel presented a wide array of performances ranging from solo organ recitals to collaborative performances featuring either a vocalist or instrumentalist(s) with organ accompaniment. While Mader was involved as either a soloist or accompanist for at least two performances per month, he was one of the few organists in Southern California who graciously invited colleagues to present concerts on the instrument over which he presided. The series ran for two seasons

³⁹ William Beck, telephone interview, 11 January 2013.

³² Tusler, 122.

and featured acclaimed organists such as Lynnwood Farnam, Alexander Schreiner (Organist/Lecturer at UCLA and later Senior Organist at the Mormon Tabernacle in Salt Lake City, Utah), Harold Gregson (Director of Music at the Emma Willard Conservatory of Music and organist at Christ Church in Troy, New York), Otto Hirschler (Director of Music at Coe College Conservatory in Cedar Rapids, Iowa), Warren D. Allen (University Organist at Stanford University) and Arthur Poister (Organist at the University of Redlands, California and later Professor and Organist at Syracuse University). Both Schreiner and Poister returned for an encore performance during the series' second season. Although there is no record of the Immanuel Organ Series continuing past the second season, Mader continued to remain active in providing a cultural outlet to the Los Angeles community with ensuing series such as: Five Recitals of Organ Music (1947), Five Organ Musicales (1948), The Mildred H. Meyer Memorial Organ Recital Series (1952), The Tuesday Evening Series of Organ Recitals (1961) and Three Spring Organ Recitals (1962).⁴¹ Immanuel truly was a musical center of Southern California and would remain as such throughout Mader's tenure.

After serving Immanuel for almost one half of its existence, Mader retired on January 16th, 1966. Dr. William S. Meyer (Pastor of Immanuel at that time) wrote, "We hail him as organist, recitalist, accompanist and composer. But most of all (referring to both him and Ruth) as sincere Christians and wonderful people."⁴² The amount of time, thought and energy that Mader invested into his role as a church musician reflects the

⁴¹ Tusler, 161-167.

⁴² Ibid, 145.

meaning he attached to his ministry, “we must realize that we are there to help in the larger task of bringing the Kingdom of God on Earth.”⁴³

The Scholar, Organ Consultant, Performer and Teacher

To this point, the composer’s life has been portrayed in a certain order of events. The focal point of this section, without adhering to a general chronology, will be his activity as a teacher and the tools he possessed that allowed him to excel as an educator.

As mentioned previously, Mader studied organ, piano, composition and music theory with a handful of fine teachers during his early years. The last record of his seeking instruction of any kind was when he studied with Lynnwood Farnam and Henry Levey in New York at the age of 23. From henceforth he would accumulate and share knowledge based on his experiences as a concert organist, organ consultant, published writer and lecturer.

A clue that points to the importance Mader placed on educating oneself through reading came in 1955 at a lecture he gave for the Regional Convention of the American Guild of Organists in Long Beach, California, entitled *The Organist’s Bookshelf*. The primary problem he addressed was how organists sometimes are not viewed as fine musicians. He told the audience, “Fellow bench-warmers...the bookshelf is a sadly neglected institution with a great many organists.” His solution to this problem was a ‘must-have’ list of literature, ranging from the *Pamphlet on Preparation for the AGO Examination* to the *Oxford Companion to Music*.⁴⁴ He was an advocate not only for the learning of music, but also the *understanding* of music.

⁴³ Tusler, 155.

⁴⁴ Ibid.

Mader's involvement with the American Guild of Organists (AGO) was extensive. In 1924 he received the certification of *Associateship* within the AGO (AAGO), a respectable recognition that requires the passing of a series of exams pertaining to all areas of organ playing. Several times during his career he was called into a leadership position within the organization. He served as Dean of the Southern California Chapter as early as 1935 and later was later elected to the National Council.

Every two years the AGO holds a national convention that offers performances and workshops featuring nationally and internationally renowned organists. The 1962 National Convention was held in Los Angeles. Mader served as the Program Committee Chairman and largely was responsible for bringing preeminent organists to perform such as Catherine Crozier, Anton Heiller and Luigi Ferdinando Tagliavini. He had met Heiller in Europe a few years prior to the convention while he and his wife Ruth toured the continent for a year, and it is likely that he came in contact with Tagliavini during the same trip. His contributions to the AGO on the local, state and national levels earned him the title on the west coast, "The Dean of Organists."⁴⁵

Mader's knowledge of organs and organ history is exemplified in the several published articles he produced. Within "An Organist Looks Over His Shoulder," an article that appeared in Richard Drake Saunder's book, *Music and Dance in California and the West*, Mader provides a concise history of the organ spanning over 2,000 years. The well-known organ magazine, *The American Organist*, published several articles by the composer in the 1961 May, June and July issues. These articles were derived from the detailed account Mader recorded regarding the instruments he was able to see and play

⁴⁵ Thomas, 27 October 2011.

during the 1959-1960 year of touring Europe with his wife Ruth. He had the opportunity to visit many churches that housed historic organs; his writings offer detailed descriptions of instruments that many organists would find illuminating.⁴⁶

Two publications in which his articles frequently appeared were those of Immanuel Presbyterian Church, one a weekly issue (*Immanuel Messenger*) and the other a monthly issue (*Overtones*). The composer's articles were both informative and humorous. The July 1955 issue of the *Overtones* featured Mader's article, "Off Beat with Claren Smader," in which he cleverly categorizes different classes of choir members: the *Followers* that serve as anchors and slow the choir down, the *Salt of the Choir* who are always with the conductor, and the *Anticipators* who are the source of the conductor's power. He enjoyed keeping the congregation at Immanuel 'in the loop' regarding the music program, i.e., he wrote a series of seven articles for the *Immanuel Messenger* pertaining to organ construction, organ tone and organ builders called, "We Plan an Organ." His joy for learning was manifested through his eagerness to share what he learned with others in order that their experience of music might be enhanced.⁴⁷

Mader's prominence in the field of organ consulting stemmed from his intimate knowledge of the history of the organ in America and abroad. Not only was he well versed regarding the many different styles of organ building that had taken place in Europe over the past several hundred years, but he also was in touch with the latest trends of organ building and held a serious interest in the development of the pipe organ in America (he had a strong relationship with a prominent American organ builder of the time, Herman Schlicker). Mader wrote extensively about the pipe organ, namely within churches, in his

⁴⁶ Tusler, 156-157.

⁴⁷ Ibid, 156.

article published in the June 1958 issue of *Southern California Presbyterian*. This article can be summarized as Mader's distress call that voiced his concern for the state of the pipe organ in churches throughout America. It is made clear that his point of view concerning the pipe organ was built on a foundation of honor and dignity. A widespread issue that can undermine the role of a pipe organ is when a church will often do its best to obscure an organ by hiding the pipes and/or the console. Mader wrote, "organs should not be curtained and hidden...would we hide Rubinstein?" His distaste for this problem seems to pale in comparison to his thoughts of the 'theater organ' that was at one time appearing in churches throughout America, "the theater organ had tainted the church instrument...agents of vulgarization and demoralization once they entered churches." With all that said, his chief concern was the quality of pipe organs being purchased by churches. He believed the current organs, "rate considerably below European quality."⁴⁸ It is apparent that Mader approached his role as an organ consultant seriously and unquestionably advocated for instruments of merit and artistic worth.

An organ consultant must possess an intimate understanding of the pipe organ and the numerous possibilities/resources available for building an instrument. The acquisition of an organ is a huge undertaking and requires attention to various factors; the role of the consultant is to educate. While considering the recommendations and information shared by the consultant, the client needs to select an organ company that will best construct the style and size instrument desired to fulfill their musical needs. Mader was highly respected in this field and was sought after by many notable churches and institutions including: First Congregational Church of Los Angeles, Westminster Chapel at Immanuel, Herrick Chapel

⁴⁸ Tusler, 157.

at Occidental College, All Saints Church of Pasadena and First Baptist Church of Santa Ana, California.⁴⁹ His pursuit of excellence and quality marked him as one of California's most sought after organ consultants.

In the sphere of performance Mader was at the forefront. Joseph Clokey (1890-1960), a prolific composer and professor at Pomona College, attended the Immanuel organ series and commented, "For excellent interpretations of significant works for organ, imbued with an indefinable artistry, for a sensitivity to beauty in its freest sense and superior technical skill and ease, Mr. Mader is one of the outstanding organists of America."⁵⁰

Over the course of his career Mader concertized throughout the United States and Canada. His command at the console earned him engagements at prominent venues such as: First Congregational Church in Los Angeles, Grace Cathedral in San Francisco, Yorkminster Church in Toronto, the Memorial Chapel at Stanford University, Hill Auditorium at the University of Michigan and Kilbourn Hall at the Eastman School of Music.

He was summoned on several occasions to play dedicatory recitals for newly installed instruments. It is a special honor to be invited to play a dedicatory recital, and the fact that he dedicated several instruments is a testament to his reputation as a concert artist. Mader gave such performances throughout California at First Methodist Church of Riverside, Occidental College in Eagle Rock, First Methodist Church in Van Nuys, First Presbyterian Church of Santa Ana, First Unitarian Church in Los Angeles, South Pasadena

⁴⁹ Beck, 11 January 2013.

⁵⁰ Tusler, 124.

High School and First Baptist Church in Ontario, Canada. In addition to these honorary recitals he was featured at the Bach Festival in Los Angeles on five occasions.⁵¹

An organist has ‘made it’ when invited to play a solo concert for an AGO National Convention. Mader achieved this goal twice during his career. During the earlier years of the American Guild of Organists, the National Convention was known as the General Convention. In 1935, at the young age of 31, at the time Dean of the Southern California Chapter, he performed works of Clokey, James and Duruflé at the 14th AGO General Convention held in New York City. He played alongside renowned organists such as Alexander McCurdy, Jr., E. Power Biggs and Virgil Fox. His second appearance came at the 1956 National Convention, held also in New York City, where he was given the high honor of playing the final recital of the convention at St. Bartholomew Church. He played a courageous program that featured principally contemporary works, including his own composition *Portrait Cycle*.⁵² The distinction he earned as a performer, writer and lecturer reached a culmination with his role as a teacher.

*The one exclusive sign of thorough knowledge
is the power of teaching.*⁵³

The earliest record of Mader’s teaching activity dates back to the 1926-1927 season while he was studying with Farnam and Levey in New York. He had a large private studio for the majority of his career and was the head of the organ department at Occidental

⁵¹ Tusler, 119-146.

⁵² *Fourteenth General Convention of the American Guild of Organists, United States and Canada*, New York: American Guild of Organists, 1935.

⁵³ Aristotle Charles Noel Douglas, *Forty Thousand Quotations, Prose and Poetical; Choice Extracts on History, Science, Philosophy, Religion, Literature, Etc. Selected from the Standard Authors of Ancient and Modern Times, Classified According to Subject*, New York: G. Sully and company, 1917.

College from 1955 to 1968. He attracted a wide array of organists ranging from beginner to concert organist, and everywhere in between. It was his mission to meet students where they were and assist them in reaching whatever goal they wished to attain. The value he placed on his students is best described by the generosity he exhibited toward them. He often traveled to meet students for lessons at the church where they were organist, and he did not hesitate to conduct lessons at the location where a student was to perform so that they could focus on the registration of the recital program. He graciously afforded unique opportunities to a number of his students by asking them to substitute for him at Immanuel church while he was away, or to teach a portion of his studio until he returned. Dr. Ladd Thomas, who studied with Mader from 1955-1959, was asked by the composer to play at Immanuel while he and his wife Ruth traveled to Europe for thirteen months. Upon his return, the Westminster Chapel at Immanuel installed a new Schlicker organ and he gave Dr. Thomas the honor of playing the dedicatory recital.⁵⁴

His teaching philosophy was not one directed by a fixed method. Rather he challenged students by allowing a degree of freedom regarding musical thought that, in turn, facilitated discovery. Mader's approach did not lend to hearing a particular piece the same way again and again. Dr. Orpha Ochse remarked, "If you studied a piece with him one year, then took it back to him, you might as well buy a new copy because the piece would be re-worked."⁵⁵

The art of registration and articulation are two elements of organ playing that can differ from studio to studio. Mader was well versed in the registration practices of each musical period and location, but his primary concern was how one can be as musical as

⁵⁴ Thomas, 27 October 2011.

⁵⁵ Dr. Orpha Ochse, telephone interview, 4 October 2012.

possible with the instrument at hand. In regard to articulation he was most interested in an articulation that imparted accent to music.⁵⁶

As a highly perceptive individual Mader was able to work with a musician within the context of their means and assist in attaining for them a most gratifying musical end.

Conclusion

This chapter has sought to provide a biographical sketch of a man who approached life from a unique vantage point. Clarence Mader's prominence as a teacher, performer, church musician, lecturer and organ consultant in America during the 20th century complemented the dedication and love he exhibited toward his family, friends, students and colleagues. This concluding poem captures his most endearing quality – a keen awareness of beauty.

The Choral Concert

Too seldom
we walk at flood tide
and sip the sea-sounds
tossed casually at our feet
and strangely caught in the hollow of a shell.

Too seldom
we hear the music droning there;
the sea's harvesting song,
the curlew's cry, the tarpon's leap,
and how oceans were begot.

Too often
autumn turns to winter
and we have not breathed
the choke of smoke curing
from the raked red leaves'
have not rattled on tingling feet
along some frosty November trail;
nor listened to kettles and skillets
singing in joyous counterpoint
with mooing cows, or lusty jokes

⁵⁶ Murray, 8 September 2012.

breaking against our ribs.
 Too seldom
 do we chance upon the hushed nave
 where something taking place
 links us briefly in kinship with
 we know not what, but great as
 eternal serenity.
 Too seldom
 do voice and song and art
 and spirit and youth
 and high inspiration share the stage...
 so rare is it
 I must speak before too late
 Too often,
 in sensate silence, we but mock
 the mysterious seaside chord,
 the trail's undulations, the quiet-pierced fane,
 the choral song's enchantment...
 for no sign we make,
 no word we write or say.
 In haste then
 I must speak of great beauty,
 a beauty richly recent
 more chastely wrought than pale words
 can describe, more luminous
 than ear can perceive;
 I must write of transcendental sound,
 sculptured sound, noble imaginings
 well disciplined in cadence;
 I must tell of rimed voices
 bound to a common soul,
 spinning tone with wondrous skill
 'round and 'round in amiable rondelay.
 I must own to love of life
 in all its reaches:
 my pleasure in racing madrigal
 and sly songs in the French,
 in profound fuges, folkish sentiment,
 and stalking tragic Muse.
 To 'all that hath breath and life'
 I must tell it...
 Beauty passed by last night, pausing
 a wonderful moment
 to wrap the stage in crystal sheen,
 and touch singer and chanson
 with notes like jewels shimmering
 in the dawn of renascent day...
 Beauty that was spirit,
 was life,
 was Music.
 Too seldom can this be said!

- Clarence Mader, 1962⁵⁷

⁵⁷ Clarence Mader, "The Choral Concert," in *Poetry of Clarence Mader* (Unpublished, 1992), 19.

CHAPTER TWO THE COMPOSER AND HIS MUSIC

Clarence Mader lived during a period of outstanding advancement in music. Not only was the musical climate changing in the United States due to European influence, but the pipe organ in America also was continuing to formulate its own identity.

Mader walked the earth with composers such as Arnold Schoenberg, Igor Stravinsky and Sergei Rachmaninoff. Although their compositional styles varied greatly, they all lived in Los Angeles, California at some point during Mader's professional career. This 'musical migration,' along with the rise of American composers such as Aaron Copland and Leo Sowerby, facilitated the ideal environment in which Mader could plant his creative voice and yield a most bountiful harvest.

While reflecting upon the life of J. S. Bach, namely his extensive duties as 'Cantor' of St. Thomas in Leipzig, it is difficult to fathom how he maintained his creative activity as a composer in the midst of so many additional duties. Similar to Bach, Mader was a very busy person. His son, George, reminisced, "Monday was my Dad's day off, but he did not take that day off until later in life."⁵⁸ His typical week involved teaching, practicing, rehearsals, playing for several church services and composing. These weekly activities did not include the numerous engagements resulting from his reputation as concert organist, lecturer and organ consultant. In the midst of his family life, and professional responsibilities, he somehow managed to produce many masterful compositions.

⁵⁸ Mader, 22 October 2011.

It is difficult to pinpoint specific influences that impacted Mader as a composer. Percy Shaul Hallet, once organist at All Saints' Church in Pasadena, was Mader's only composition teacher.⁵⁹ Although his study with Hallet is the only one on record, it is safe to assume that he sought supplemental study from Homer Grunn, a composer who wrote over 230 works for various musical mediums. The titles that Grunn gave to his music, such as *Desert Suite*, *In Springtime*, *Song of the Mesa*, *Indian Dance*, *Zuni Impressions: Indian Suite for the Pianoforte*, are very descriptive and indicative of his interest in nature and the landscape of the Southwest. Mader shared similar interests and, like Grunn, gave evocative titles to various compositions, including *October Interlude*, *Afternoon of Toad*, *Dawn Crescendo*, *Of a Child's Delight*, *Geese*, *Autumn Day*, *Afternoon on a Hill* and *Oh, Woodthrush*.

"Helpful as his studies in composition may have been, most of Clarence's knowledge about compositional methods, techniques and styles was derived from his own study, which continued for the rest of his life and went far beyond whatever Hallet or Grunn knew to teach him."⁶⁰

Mader composed over 130 works for organ, piano, solo voice, choir and chamber ensemble. Numerous pieces are published, but the majority of the manuscripts are housed within the Clarence V. Mader Archive of the UCLA Music Library.

⁵⁹ Tusler, 117.

⁶⁰ Dr. Orpha Ochse, email interview, May 5, 2014.

Individual Works for Organ Solo

Afternoon of a Toad
*Benediction***
Bell Serenade
Chorale for the New Year
*Concerto for Organ***
*Dialogue for Organ***
*Diversion**
Fanfare-Cortege
*Fanfare-Prelude***
*A Fugal Piece***
*Idem I***
Interlude No. 3
*A Lenten Impromptu**
*Monogram***
*October Interlude***
Orientale
*A Passiontide Fantasy**
*Prelude for Advent (Obbligato for Flutes)***
*Prelude-Improvisation**
Procession of the Children
Song of Praise and Hallelujah
Spring Holiday
Wedding Procession
Wedding March

Work for Organ and Orchestra

Prologue, Partita and Fantasia for
Organ and Orchestra
I. *Prologue*
II. *Partita* (seven partitas)
III. *Fantasia Nobile*

Organ Solo Music for Theater

Organ Music for the T. S. Eliot play:
Murder in the Cathedral

Multi-Movement Works for Organ Solo

Portrait Cycle
I. *Of a Child's Delight*
II. *Of Gentleness*
III. *Of Understanding*
IV. *Of Youthfulness*

A Set of Five Pieces for Organ
I. *Enigma*
II. *Charade*
III. *A Grig*
IV. *Fangle*
V. *Detour (Pantomime)*

Second Suite for Organ
I. *Prelude***
II. *Dawn Crescendo*
III. *Siesta Tune*
IV. *Introduction, Fugue and*
Toccata on a Hymn Tune

Hymn Tune Preludes
Book I (41 preludes)
Book II (24 preludes)

*Invitation to Quiet***
No. 1
No. 2
No. 3

Micro Sonata
I. *Duration 2:30; metronome = 69-72*
II. *Duration 2:30; metronome = 54-60*
III. *Duration 5:30*

*Sonatina***
I. *Poco adagio*
II. *Alla Marcia*

(currently in print**/no longer in print*)

Figure 1A. Organ Works

Individual Works for Piano Solo

Buried Treasure, a Piano Adventure for Bill Mader
Dance of the Gargoyles
Fantasy
The Hockey Player

Multi-Movement Works for Piano Solo

Four Personalities for Piano
I. *Brusque but Genial*
II. *Languid and Mystic*
III. *Fast and Peppery (Capricious)*
IV. *Rhythmic and Vital*

Prelude, Tune, and Eight Masquerades for Piano

Figure 1B. Piano Works

An Easter Fanfare (two trumpets, horn and trombone)
Christmas Sketch, "After the Stockings are Hung" (flute, violin and piano)
Episode in a Forest (flute and piano)
Fantasiette on Two Christmas Carols (flute, violin and piano)
Fantasy on Two Carols (flute, violin and piano)
Passacaglia for French horn and Piano
Seen at Dusk, Pastorale for Flute, Violin and Piano
Serenade for Flute and Organ
Three Kings, for Flute, Violin, Horn and Piano
Trio for Violin, Cello and Piano
Moon Madness (flute and piano)
Two Episodes for Flute, Strings and Woodwinds
I. *Legende*
II. *Moon Madness*
Two Pieces for Flute and Organ
I. *Dance of the Dawn Sprite*
II. *Inscription to Night*
Untitled Work for Violin and Piano

Figure 1C. Chamber Music/Small Instrumental Ensembles

Pavane (by Louis Milan)
Two Netherland Folksongs
The "Widor" Toccata (Alleluia, the Strife is O'er)

Figure 1D. Arrangements

About Grandmother, Three songs for Medium Voice

- I. *Grandmother's Garden*
- II. *Birthday Candles*
- III. *Somebody's Coming*
 - After Love*
 - Afternoon on a Hill*
 - Autmn Day*
- Dusk, Song for Medium Voice*
 - The First Christmas*
 - The Frosted Pane*
 - Gabriel's Message*
 - Geese*
 - If God Left Only You*
 - The Lord's Prayer*
 - Not So in Haste My Heart*
 - Oh, Woodthrush*
- One Short Hour, Sacred Song for High Voice*
 - O Perfect Love*
 - Three Biblical Songs***
 - I. *Happy is the Man*
 - II. *The Lord is My Shepherd*
 - III. *I Waited Patiently for the Lord*
 - You, Whom I do Not Tell*

Figure 1E. Works for Solo Voice and Piano, Organ, or Other Instruments

- Abide with Me*
- Benediction*
- Lord of Hosts*
- Make We Mery (Cantata)*
- The Fifth Mystery** (Cantata)*
- The Vision of Saint Stephen (Sacred opera)*
- Response No. 3*

Figure 1F. Accompanied Choral Works

- Anniversary Hymn*
- Cast Thy Truth*
- Come, Holy Spirit*
- Eight Four Part Chorales, Responses and Amens*
 - Four Motets*
 - I. *The Holy Spirit*
 - II. *The Ascension*
 - III. *Sleep in Peace*
 - IV. *To the Trinity*

Figure 1G. A cappella Choral Works

Organ Works

Understanding Mader as being a virtuoso organist and pianist offers justification as to why the majority of his compositions were written for keyboard. Comprising over 100 pieces, his contribution to the solo organ repertoire is substantial and eclectic. His works have been performed by such renowned organists as David Craighead, Marian Reiff Craighead, Alexander Schreiner, Thomas Murray, Orpha Ochse, Cherry Rhodes, Ladd Thomas and others.

Ranging from miniature pieces, (*A Grig*, *Monogram* and *Bell Serenade*) to large-scale works of increasing difficulty (*Concerto for Organ*, *A Fugal Piece* and *Fanfare-Prelude*), Mader offers the organist musical expositions ideal for intense study, teaching and performing. His output includes, in addition to range of size and difficulty level, an assortment of writing styles. The earlier pieces, 1925-1950, are characterized by a paradoxical adherence to tonality and non-functional harmony with a highly visible emphasis on chromaticism (*October Interlude*, *Afternoon of a Toad*, *Fangle*, *Bell Serenade*). The later compositions, 1950-1971, show the composer's increasing interest in twelve-tone serial writing (*Concerto for Organ*, *Idem I*, *Micro-Sonata*). The very last piece he wrote, *Micro-Sonata*, is his most progressive attempt in the twelve-tone arena.

Figure 1A illustrates that Mader wrote, in addition to individual pieces for organ, a series of multi-movement works for the instrument. The composer utilized these pieces in performance on numerous occasions (with the exception of *Micro-Sonata*, because it was completed soon before his untimely death). As mentioned in Chapter One, he performed his *Portrait Cycle* at St. Bartholomew Church for the closing recital of the 1956 American Guild of Organists National Convention in New York City and,

interestingly enough, the composer offered *A Set of Five Pieces* during his 1944 performance for The Society of Native American Composers, a society whose president was Charles Ives.⁶¹

Composed over the course of a month, July 12th through August 20th, 1970, Mader's *Prologue, Partita and Fantasia for Organ and Orchestra* was commissioned by St. Peter's Episcopal Church of San Pedro, California for the dedication of their newly installed Abbot and Sieker pipe organ. This, his only composition for organ and orchestra, was performed on October 25th, 1970 with Robert L. Tusler on the podium and Irene Robertson at the organ. Mader cleverly incorporated several hymn tunes from the Episcopal Hymnal 1940 within this three-movement work, including *Old 124th*, *Intercession*, *St. Dunstan* and *St. Columbo*. The second movement, *Partita*, consists of seven variations with different orchestrations for each partita, and the third movement employs organ with the full orchestra.⁶²

Lastly, his *Organ Music for the T.S. Eliot play: Murder in the Cathedral* was premiered on December 17th, 1948 at Immanuel Presbyterian Church. Although the number of performances is unknown, the composer often extracted pieces from this larger work for use in solo recitals.⁶³

The characteristics that help define his writing style will be discussed later in this chapter, but suffice it to say that the organ music of Mader has much to offer the organist of today.

⁶¹ Tusler, 158

⁶² Ibid, 49-50.

⁶³ Ibid, 48-49.

Piano Works

While studying in New York during the 1926-1927 season with Lynnwood Farnam, Mader studied piano with Henry Levey. The piano was a part of the composer's life from an early age and continued to play an integral role throughout his career as a professional musician. George Mader remembers that his Dad composed at home; he and his brother William were well aware to not disturb their father in the living room as he wrote music at the piano.⁶⁴

Although a few of his piano pieces are undated, the majority of the works in Figure 1B were written during 1939-1943. Of those listed, the *Fantasy, Four Personalities for Piano* and *Prelude, Tune, and Eight Masquerades for Piano* are his most substantial compositions for the instrument.

Fantasy was written in January of 1940 and is dedicated to his sister, Grace Bailey, who was herself a fine pianist. His *Four Personalities for Piano*, composed during March and April of 1939, is divided into four movements with the descriptive titles *Brusque but Genial*, *Languid and Mystic*, *Fast and Peppery* and *Rhythmic and Vital*.

Mader's masterwork for piano, *Prelude, Tune, and Eight Masquerades for Piano*, is dated March 1943. It was commissioned by, and dedicated to, the Los Angeles-based pianist Berenice Morrison; it is featured on a recording from 1971 by Sergio Calligaris. The following description, borrowed from Mr. Calligaris' CD notes, offers a generalization of this most interesting piece.

⁶⁴ Mader, 22 October 2011.

The Tune, which follows the serious minded Prelude, is an authentic "Loggers' Song" as heard in the Canadian wilds. (The words were too robust for printing here.) The term Masquerade is appropriate because the tune is drawn through a series of styles as well as developments. The first masquerade (which follows the tune) is marked without elegance. Then, following in order, are: the mystery of the woods; relaxed and wayward; in waggish mood; the sound of the axe; no more than wind in the trees; the forest comes to life; and finally, hearty and carefree. The prelude opens with very simple polyphonic writing, and develops into two big climaxes in fortissimo. Following the second climax, it concludes in the same simple vein in which it opened (with the last three notes of the main subject). The theme is exposed, supported by subtle harmonization. The following masquerades (they are actually variations) present the theme in a vast metamorphosis of moods, from mysterious (No.1 and 2) to elegant (No.3), ironic (No.4), majestic (No.5), poetic (No.6), stirring and brilliant (No.7) and concluding with a spirited fugue.⁶⁵

Works for Small Ensemble

The instrumentation that permeates the majority of Mader's chamber music is that of flute, violin and piano. This combination is a family matter. Such pieces as *Fantasiette on two Christmas Carols, Seen at Dusk*, and *Pastorale for Flute, Violin and Piano* have included on the title page "Euphony Trio No. 200" and "Euphony No. 303." Grace Bailey, Mader's sister, had two boys named Harry and William. Harry played the

⁶⁵ Liszt, Franz, Sergio Calligaris, Maurice Ravel, Gerardo Rusconi, and Clarence Mader. *Funérailles*, Los Angeles, Calif: Orion Records, 1971.

flute, William played the violin and Grace played the piano. Their collaborative efforts were frequently heard at their home after weekly church services.⁶⁶ With this knowledge it seems that Mader composed pieces for what must have been later referred to as the Euphony Trio (Grace, Harry and William). During his studies in the northeast the composer featured his nephew, Harry, in a concert during the Fall of 1926 in which he played his uncle's *Two Episodes for Flute, Strings, and Woodwinds, Legende* and *Moon Madness*.⁶⁷ This talented family inspired Mader to contribute a number of musical gems to the chamber music repertoire.

Vocal Works

As the founder and first president of the Choral Conductors Guild of California, now known as the National Association of Church Musicians,⁶⁸ Mader had a keen ear for choral music and the workings of the human voice.

He wrote two cantatas: *Make We Mery* (Christmas cantata) and *The Fifth Mystery* (a cantata for Holy Week). *Make We Mery* is based on poetry selected from Early English Coventry Plays and it was first performed on December 15th, 1940 at Immanuel church. It comprises eight movements: *For now is the tyme of Crystmas, The Annunciation, Interlude for organ, The Promised Redeemer, The Sheperd, Thre Kyngis, The Christ Child's Complaint* and *Now Joy be to the Trynyte*.⁶⁹

⁶⁶ Mader, 22 October 2011.

⁶⁷ Tusler, 120.

⁶⁸ Dr. Frances Nobert, "Ruth and Clarence Mader Memorial Scholarship Fund," Frances Nobert, Organist, <http://www.francesnobert.com/mader/index.html> (accessed May 1, 2014).

⁶⁹ Tusler, 18-19.

The Fifth Mystery is unique in that it simultaneously shows Mader's ability as composer and poet – he wrote the text in 1960 and composed the music in 1968. It employs serial techniques and comprises four main sections: *Who Could Know*, *The Cross*, *The Tomb* and *The Third Day*. A performance by the combined choirs of the First Congregational Church, Pasadena and Wilshire Presbyterian Church, Los Angeles, conducted by Robert L. Tusler with Orpha Ochse at the organ, was recorded in 1969 and is held in the Clarence V. Mader Archives at UCLA.⁷⁰

Soon after he premiered his *Symphony for Organ* in 1952, Mader penned his largest musical work – a sacred opera of the Nativity entitled *The Vision of St. Stephen*. Copyrighted in 1953 by the composer and the librettist Kenn Carmichael, this significant production calls for chorus, soloists and mimes with chamber orchestra and organ. It is arranged for continuous performance as a Service of Worship and was performed three times during December of 1953, including once at Immanuel Presbyterian Church. It later was presented in 1956 at Orange Coast College, Costa Mesa, California.

Built upon a foundation of eighteen 'movements,' the characters include a *Narrator* (contralto), *Stephen* (tenor), *Herod* (bass) and the *Angel* (soprano). The mimes are designated as various groups including *The Guests of Herod*, *The Servants of Herod*, *The Shepherd*, *The Wise Men*, *The Attendants of the Wise Men* and *The Holy Family*. The opera also includes two different scenes, that of *The Great Hall of Herod* and *The Stable at Bethlehem*. The score is marked with frequent changes in tempo, dramatic dynamic markings, and special attention given to instrumental articulation.⁷¹

⁷⁰ Tusler, 13, 115.

⁷¹ Ibid, 22-24.

The last group of vocal works to be mentioned is his *Four Motets*. Written for a cappella choir, these motets share a commonality with the first piece to be analyzed in the following section, *Obbligato for Flutes*. Both works are based on melodies written by a composer for whom the composer possessed a unique affinity, Johann Wolfgang Franck, who will be discussed in greater detail in the subsequent section. Mader, once again exercising his poetic prowess, wrote the text for each of the motets: *The Holy Spirit*, *The Ascension*, *Sleep in Peace* and *To the Trinity*. This set was sung at the memorial service of Ruth and Clarence Mader in 1971.⁷²

The intention of this brief survey is to prepare the reader for the upcoming analyses, as well as to unlock the door to a musical treasury that needs to be explored adequately by current and future generations.

Analyses

Stylistic Variance and Underlying Unity

The following will offer a glimpse into the writing style of Clarence Mader. The three works to be analyzed, *Obbligato for Flutes*, *October Interlude* and *Concerto for Organ*, differ in length, form and style but share commonalities that help define Mader as an American composer of the 20th century.

⁷² Tusler, 11.

Obbligato for Flutes

Published in *The California Organist*, No. 18 by Western International Music, Inc. in 1964, *Obbligato for Flutes* is one of several pieces that the composer based on a sacred melody by J. W. Franck.

Johann Wolfgang Franck (1644-1710) was born in Unterschwaningen, Germany and led a most interesting life. A notable composer of sacred song and opera, Franck has been credited with further developing the identity of German opera during the 17th century. His career began at the Ansbach court where he served during two periods, 1665-68 and 1672-79. It was during his second period that he composed the first of his seventeen operas in order to promote opera as a vehicle for court entertainment. It also was during this time that he wrote a considerable body of sacred music for the court chapel, of which he was declared chaplain in 1677. A seemingly responsible and respectable individual, the composer fled Ansbach in 1679 after allegedly murdering a fellow court musician. Upon arriving in Hamburg, the first city to open an opera house outside of Venice, Franck became opera Kapellmeister and served as director of music at the Protestant cathedral. He composed a large collection of sacred melodies entitled *Geistliche Lieder* that was published in 1681.

Franck moved to London in 1690 where he spent the remainder of his life composing opera and English songs. The precise date and location of his death is a mystery. A report in Moller's *Cimbria litterata* from 1744 suggests that the composer met a most ominous end as a victim of murder in Spain. The following commentary by George J. Buelow summarizes the writing style of Franck:

While the melodic writing generally has a light, popular tone, many examples occur of a more complex vocal style, with long melismatic passages that seem more instrumental than vocal in character. The harmonic language, evident from a profusion of continuo figures, displays an effective use of expressive, unprepared dissonances and frequent sudden shifts from major to minor chords for rhetorical impact.⁷³

Obbligato for Flutes [undated] is a revision of an earlier work entitled *Prelude for Advent* (performed as early as 1958). It is dedicated to the famous organist/harpsichordist and former organ student of Mader, John Hamilton. Each version is based on the Advent melody *Geboren bist du hier, Sei, Jesu! auch in mir* (You are born here, Jesus! also in me) from J. W. Franck's *Geistliche Lieder* (Sacred Songs) of 1681. The subsequent study will be concerned with the revised version, *Obbligato for Flutes*.

Mader used melodies of Franck as the compositional basis for various works including: *Four Motets*, *Chorale for the New Year*, *Invitation to Quiet No. 3*, *A Lenten Impromptu* and *A Passiontide Fantasy*.

The following translation by Eric Jarman will be helpful in understanding how *Obbligato for Flutes* clearly complements the text of this ancient German hymn.

⁷³ George J. Buelow, "Franck, Johann Wolfgang," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed February 18, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10125>.

Geboren bist du hier, Sei, Jesu! auch in mir

You are born here, Jesus! also in me

Wo haltst du dich, du Held! So lange,	<i>Where have you been, you hero! so long,</i>
Wie schnet sich mein Herz nach dir;	<i>How my heart longs for you;</i>
Die Seele lechzet, ihr wird bange,	<i>My soul is athirst, it is full of fear,</i>
Mein trautster Heiland, komme schier;	<i>My dearest Savior, I beg you come.</i>
Brich an, du Glanz, du Morgensonne,	<i>Break forth, you radiance, you morning sun,</i>
Du Heidentrost, du helles licht,	<i>You comfort of the heathen, you bright light,</i>
Du Gott und Mensch, du Heil und Wonne,	<i>You God and man, you salvation and bliss,</i>
Wo du nicht bist, da lebtman nicht.	<i>Where you are not, no man can live.</i>

The original chorale, composed in the key of C major, was written in common bar form structure (AAB) with a meter of cut time (3/1). Closely related, Mader's trio was written in the key of A major, 3/4 meter with a formal scheme of AABC.

The focus of this analysis is to demonstrate how Mader's chorale prelude revolves around a 'three motif' – to be identified later as a compositional signature of the composer. This motif already can be identified within the foundational make-up of the work: 3/4 meter, key signature containing three sharps, and a trio texture. Mader embedded the chorale tune within a trio texture in order to depict the fear, longing and joy of Advent.

Example 1. *Geboren bist du hier, Sei, Jesu! Auch in mir.* by J. W. Franck

Von der Menschwerdung
Jesu Christi.

I.

7

Geboren bist du hier, Sei, Jesu! auch in mir.

Ephes. 3 V. 17.

Christum zu wohnen durch den Glauben im Herzen.

1. Wo hältst du dich, du Held! so lan-ge, Wie seh-net sich mein
Die See-le lech-zet, ihr wird ban-ge, Mein traut-ster Hei-land,
Herz nach dir; kom-me schier: Brich an, du Glanz, du Mor-gen-son-ne, Du Hei-den-
tost, du hel-les Licht, Du Gott und Mensch, du Heil und Won-ne, Wo
du nicht bist, da lebt-man nicht, Wo du nicht bist, da lebt-man nicht.

Johann Wolfgang Franck.

2. Die dunkle Nacht bedeckt mein Leben,
Ich sitz' in dicker Finsternis:
Der Schatte schreckt mich, und darneben
Der tote Tod trifft mich gewiß;
Ach! tausend Ach und tausend Schmerzen,
Wodurch der bange Gram erwacht,
Empfind' ich all' in meinem Herzen,
Ganz bin ich eine finstre Nacht.
3. Heb' ich die Augen auf gen Himmel,
So merk' ich einen Blitz darin,
Drauf kränket mich ein Angstgewimmel,
Ich zweifle fast, wer ich noch bin;
So elend bin ich ohn' mein Leben,
Denn, Jesu! dich, dich fühl' ich nicht,
Und darf die Augen nicht erheben,
Weil ihnen ihre Lust gebricht.

4. Wo bist du denn, mein Freund! geblieben?
Wo bist du? wo? wo bist du? du!
Ach! meine Schuld hat dich vertrieben,
Doch sage mir, wo hältst du Ruh'?
Erzähle mir's, was ich hier heische,
Was mein betrübtes Antlitz schreit;
Halt, Jesus spricht: In deinem Fleische
Hab' ich, o Mensch! dich mir gefreit.
5. Wie? Gottes Sohn in meinem Fleische,
O Feuer! das im Busche glimmt
Und machet kein Verderbgeräusche!
Gott, der dem Fleisch sein Sein nicht nimmt,
Mein bestes Teil, du Freudenkrone!
Nu weiß ich, was mir Stärke gibt,
Mein Fleisch vereint mit Gottes Sohne,
Mein Jesus, der die Menschen liebt.

Stich und Druck von Breitkopf & Härtel in Leipzig.

D. D. T. XLV.

Trio Texture

The sixteenth-note obbligato figuration, first heard in the right-hand beginning in m. 1, moves without ceasing. It travels nearly the entire range of the keyboard compass and occupies the upper register for the majority of the piece. The pedal line, occupying the bass register, is a complementary voice and provides harmonic support. The third element of the trio, found in the tenor voice between the right-hand and pedal, contains the cantus firmus (fixed voice/chorale melody). Although not indicated by the composer, the three agents comprising the trio texture might be interpreted as symbolic: Humanity/Earth (lowest register, pedal), the Son of God (tenor voice/cantus firmus, intermediary between Heaven and Earth) and the Heavenly Realm (obbligato figuration). The relationship among these three symbolic elements will be gradually discussed throughout the analysis.

In mm. 1-4 Mader introduces the Advent melody with the subtle use of *vorimitation*. This compositional tool can be defined as the imitation, in shorter note-values, of the cantus firmus (chorale melody) before its entrance in longer note values. In chorale preludes spanning Bach to Brahms it was common to employ *vorimitation* before each phrase of the cantus firmus within a chorale prelude (chorale motet treatment). Mader's most deliberate use of *vorimitation* occurs before entrance of the first phrase.

The opening three notes, outlining an A major triad, provide the listener a harmonic foundation, as do the first two notes of the cantus firmus (ascending A/C-sharp). In addition, every note belonging to the first phrase of the cantus firmus can be heard in the obbligato figuration in mm. 1-4. On a deeper level, the movement from A/F-

sharp in mm. 1-3 foreshadows an important harmonic relationship that carries both thematic and structural implications.

The interplay between A/F-sharp, a prominent element of this piece, initially is heard within the turn motive that occupies the obbligato figuration of the right-hand in mm. 1-2 (A/G-sharp/F-sharp/G-sharp/A). These two pitches are given further emphasis as Mader places them as the two highest pitches in the opening four measures (A/F-sharp, beat 3 of m. 2). As the piece progresses, the composer will use the intervallic relationship between A/F-sharp (minor-third) melodically, harmonically and cadentially.

Phrase One (Mm. 1-12)

*“Where have you been, you hero! so long,
How my heart longs for you;”*

Within this first phrase, as well as all subsequent phrases, each line of the text corresponds to four measures of the cantus firmus. The cantus firmus appears in the long-held notes of the tenor voice in mm. 5-12, beginning with an anacrusis on beat 3 of m. 4. It is important to note that each of the four phrases begins with an anacrusis. Mader uses the spritely figuration in the pedal (dotted quarter-note followed by an eighth rest, then an octave leap in eighth-note rhythm) as a vehicle for energy and suggests an expression of joy that corresponds to the text, “Where have you been, you hero!” The combination of the pedal with the dance-like chorale melody and sparkling treble figuration creates an atmosphere of anticipation. In mm. 9-12 the cantus firmus aligns with the text “How my heart longs for you.” It is at this point in the music that the composer introduces a syncopated rhythm in the pedal (mm. 10-11) in order to generate additional energy and convey a sense of longing. Lastly, without the use of functional

harmonic progressions, Mader fuses three independent lines together to create a sense of motion towards the cadence in mm. 11-12. The tenor (left-hand) and bass (pedal) voices move toward a perfect authentic cadence (PAC) in the key of A major (E/A in the bass and G-sharp/A in the tenor) while the soprano voice (right-hand) punctuates the phrase with the ‘three-motif’ (F-sharp/A).

Phrase Two (Mm. 13-24)

*“My soul is athirst, it is full of fear,
My dearest Savior, I beg you come.”*

When examining this piece it might be presupposed that every phrase would be of equal length: four measures of introductory material followed by eight measures featuring the cantus firmus and accompaniment. On one hand this is true. On the other hand the composer may have had alternate intentions. Rather than moving directly into an introductory passage for the second phrase of the cantus firmus, immediately following the resolution of the first phrase in m. 12 and starting fresh in m. 13, the composer continues to sound the resolution of (A) far past its arrival on the downbeat of m. 12. The breath-mark, placed between (C-natural) and (E-flat) within beat two of m. 15, suggests that the composer is beginning the introductory material for the next phrase. This leaves only two measures available for an introduction to the second phrase. Mader is clouding the function of mm. 13-16 by using phrase extension/compression as a way to connect seamlessly the end of phrase one to the beginning of phrase two. This treatment of transitional material is an important facet of his writing style that allows the momentum of the music to propel forward.

Following the breath-mark in m. 15 the listener is led into the realm of F-sharp minor. The ascending figuration in m. 16 outlines a C-sharp major chord (the dominant chord in the key F-sharp minor) with (C-sharp) on beat 1, (F or E-sharp) on beat two and (G-sharp) on beat three; this implied harmony thrusts the music to the F-sharp minor sonority heard on the downbeat of m. 17. The shift from a major-key area (A major) to a minor-key area (F-sharp minor) corresponds to a change in the text between the first two phrases. Phrase one was marked by a sense of longing motivated by joy, but in phrase two the sense of longing stems from fear. The music portrays beautifully the dichotomy between the first two phrases: the cantus firmus remains the same in both phrases (longing) while the surrounding musical environment is altered in the second phrase (joy in phrase one to fear in phrase two). The syncopated figuration in the pedal, symbolizing longing in the first phrase, is extended and intensified in mm. 19-23. This feeling of restlessness is increased with the expanding register-range of the obbligato figuration in the right-hand.

The movement toward the end of the second phrase differs from that of the first phrase. The tenor voice resolves the cantus firmus in m. 24 with the arrival of (A). Rather than implementing a strong cadential motion, as was the case in phrase one, the composer creates a dissonance on the downbeat of m. 24 (B/E/A). Both the pedal and the obbligato figuration resolve two measures after the chorale melody with a weak plagal motion in mm. 25-26 (D/A in the pedal and G/A in the right-hand). Mader momentarily reintroduces the opening material of the piece at the half-way point in m. 26: the A major sonority residing on beat one is short-lived as the composer once again will lead the listener into the sub-median of A major: F-sharp minor.

Phrase Three (Mm. 25-36)

*“Break forth, you radiance, you morning sun,
You comfort of the heathen, you bright light,”*

The presence of another breath mark, separating beats two and three of m. 26, signifies the start of the introduction into the third phrase of the cantus firmus. Immediately following the breath mark the obbligato figuration begins an energetic descent that soon will invade the bass register and re-establish the key of F-sharp minor. Just as this free-fall is about to crash, the cantus firmus enters for the first time in the soprano voice (right-hand) in mm. 28-29 (E/A). This heroic rendering of the cantus firmus is dominated with ascending intervals of a perfect-fourth and perhaps symbolizes the breaking forth of a realized hope.

The pedal answers the cantus firmus with a stable response, not yet heard in this voice, while the obbligato figuration seeks to climb from the depths of its newfound range. For the first time the pedal unites itself with the cantus firmus both rhythmically and melodically, contrary to the anxious character of the pedal displayed in the previous phrases. Seen through the lens of the text this might be interpreted as humanity placing its hope in the coming Savior to overcome the fear of death – unifying itself in Christ.

The third phrase ends with the arrival of (E) on the downbeat of m. 36 in the right-hand. This implied half cadence in the key of A major prepares for the final phrase of the chorale.

Phrase Four (Mm. 37-52)

*“You God and man, you salvation and bliss,
Where you are not, no man can live.”*

Although Mader does not indicate a breath-mark as in the previous two phrases, he signifies the beginning of new material as the obbligato figuration rises from the depths of the phrase three beginning in m. 36. The ascending interval of a perfect-fourth, a primary characteristic of the final phrase of the cantus firmus, is emphasized on beat two of m. 38 and beat one of m. 39 in the obbligato figuration. Soon after, in m. 40, the ‘heavenly figuration’ completes its voyage back to the heights by reclaiming the highest register of the trio texture.

The strong arrival initiated by the soprano and tenor voices in m. 41 implies the key of A major, accompanied by a deceptive movement in the pedal. Rather than resolving the bass-voice (E/A) in mm. 40-41 the composer diverts the expectations of A major (E/D).

The wavering between the third-related key areas of A major and F-sharp minor heard throughout the duration of this piece finally is resolved on this last page. Mader allows F-sharp minor to make one last stand in mm. 44-48 when the text reads, “where you are not, no man can live.” The harmonic shading within the minor-key area provides a hint of ‘gloom’ or ‘darkness’ to this conditional statement.

The motion leading to the cadence in m. 48 contains the ingredients for a PAC in the key of A major: the dominant (E major) on beat three of m. 47 with (E) in the bass, (B) in the tenor and (G-sharp) in the soprano. The expectations are averted one final time with the movement to (F-sharp) in the bass voice instead of resolving to (A). In retrospect, at this moment (F-sharp) may be considered as a thorn because of its continual

threat to (A) both melodically and harmonically. The music seems desperately to be seeking resolution in the key of A major.

The last five measures are dominated by the incessant oscillation of (F-sharp) and (A), sub-median and tonic in the key of A major, in the pedal in the midst of hemiola. The intervallic distance between the two pitches now is a major-sixth (the inversion of the minor-third heard in the obbligato figuration in mm. 11-12 at the cadence of phrase one). Perhaps the composer, by obscuring time with the use of hemiola, is attempting to depict the battle of good vs. evil – a battle that is both temporal and eternal. The key of A major is victorious in the final measure with the movement F-sharp/A; this movement in the pedal (interval of a major-sixth) is a mirror image of the movement in the right-hand (minor-third, F-sharp on beat two to A on beat three) while the cantus firmus in the tenor voice maintains the longed-for tonic (A).

Although a relatively small-scale work, *Obbligato for Flutes* is carefully conceived and reveals Mader's ability to fuse text and music into a single artistic expression. He creates a continuous sense of motion by connecting the four phrases with interludes that function as both closing and introductory material simultaneously. While displaying a contrapuntal mastery he operates within harmonic parameters guided by the cantus firmus (A major and F-sharp minor) and achieves motion towards cadences without the use of functional harmonic progressions. The melodic third-motion heard at cadential points, namely in the first and fourth phrases, is not an isolated incident. It is an important signature of Mader's compositional style and will be investigated further in the upcoming analyses.

October Interlude

Mader's most influential teacher was Lynnwood Farnam. His studies took place in New York City during the 1926-1927 season, which proved to be a pivotal year in his development as a musician. The master/apprentice relationship developed into a friendship that continued until Farnam's death in 1930. At the twilight of a most prolific career as a concert organist Farnam gave his final organ recital at the Church of the Holy Communion in New York City on *October 12th, 1930*. Mader kept the recital program in his collection for the remainder of his life.⁷⁴

Cast within an aura of melancholy, *October Interlude* is representative of Mader's early writing style (late-romantic) and may have been conceived as a musical homage to his mentor Lynnwood Farnam. While the date of composition is unknown, the composer gave the earliest documented performance in 1947 at Central College Chapel in Pella, Iowa.⁷⁵

This analysis will explore how the composer implemented three equally important facets of his compositional identity into this work: motivic development, diatonic writing using non-functional harmony, and the 'three motif.'

Tonal Center

There are two markers that indicate the tonal center of this piece: the key signature of four flats and the melody in mm. 1-8. The theme heard in the upper voice in mm. 1-8, although chromatically harmonized, clearly establishes the key of A-flat major.

⁷⁴ Tusler, 178.

⁷⁵ Ibid, 34, 134.

The harmony heard in m. 2, beat one (F minor seventh-chord or A-flat major chord with added sixth) is the result of a deceptive motion and provides momentum for the soaring melody. The sub-median relationship of this minor seventh-chord, in the key of A-flat major, will play an important role in the piece. In order to limit confusion, this sonority will be referred to as an F minor seventh-chord for the remainder of the analysis.

The dichotomy involving the melody and harmony evokes a sense of longing for the tonic of A-flat major. It will be discovered that this longing is never fully satisfied – perhaps symbolizing the sentiment shared by those who have lost a loved one.

Formal Scheme

Since it is challenging to provide a positive identification of form in this piece, it will be helpful to begin with the broadest formal structure and then bring to light the smaller structures. The largest structural design is a ternary form: A (mm. 1-44) B (mm. 45-70) A₁ (71-109). There are several reasons that justify this understanding. The first signal is the use of a different key signature at the beginning of each section: A (four flats), B (four sharps), A₁ (four flats). Second, and most importantly, the melodic material strongly suggests the delineation of three separate sections. The opening phrase of A (mm. 1-8) presents melodic material that is revisited on numerous occasions (i.e., mm. 22-25, 36-40). The third appearance in mm. 36-40 is heard in the pedal at a fortissimo dynamic level while accompanied by a whirlwind of arpeggios outlining the F minor-seventh chord. This bold restatement of the theme with emphasis on the F minor-seventh chord sonority is a fitting gesture used to signify the close of the A-section. The B-section is characterized by a change in texture as well as a melody that is similar to the

primary theme of mm. 1-8 with regard to its diatonic nature and contour. The B-section follows a similar path to the A-section by beginning with a quiet statement of the melody that is gradually developed until it reaches an exciting climax (mm. 64-70). The A₁-section begins with an authoritative restatement of the opening material and continuously grows in intensity. After a turbulent series of events, the piece ends with a reflective search for closure.

A Single Theme

The opening phrase (mm. 1-8) contains a melody that sings above a densely textured accompaniment. At first glance one may assume that this melody will be the primary theme of the work; however, a comparison of the initial statement of the melody with similar recurrences (mm. 21-24, 36-40, 71-74) reveals that the later statements deviate from the original melody immediately after the first six pitches are stated (C/B-flat/F/E-flat/F/A-flat). These six pitches, appearing throughout the piece consistently in the same order, will be considered the primary theme. It is important to note that each occurrence of this theme begins with an anacrusis. Furthermore, this motive can be subdivided into two groups of three: (1) (C/B-flat/F) and (2) (E-flat/F/A-flat). Notice the contour of the two groups and where they resolve: (1) descent to (F) and (2) ascent to (A-flat). These resolutions to (F) and (A-flat), respectively, illustrate the profundity of a theme that contains a deep seeded third-relation reflecting Mader's predilection for sub-mediant relationships (see *Obbligato for Flutes*).

Ulterior Motives

Dwelling below the surface are two secondary motives. These ulterior motives share a resemblance – they each comprise three notes and move in a stepwise motion. However, they differ in their intervallic makeup because one motive moves by half steps and the other by whole steps. The first appearance of the chromatic motive occurs in m.1 in the pedal (G/A-flat/B double-flat); the whole-tone motive also appears in the pedal but not until mm. 8-9 (G-flat/E/D). These secondary motives, peppered throughout the piece and most often found in the pedal, are developed in various ways including diminution (m. 47-50) and augmentation (whole-notes in the pedal, mm. 26, 28 and 30). The composer uses these motives in the pedal as ‘connective tissue’ between larger phrases (mm. 21-22, 59-60).

A-Section (Mm. 1-44)

Mm. 1-21

Within each respective section of the ternary form are sub-sections that generate their own harmonic and melodic momentum. The A-section, resembling the ternary form in miniature, comprises three large phrases in which each begins with a statement of the primary theme (C/B-flat/F/E-flat/F/A-flat).

The first twenty-one measures can be divided into two sub-phrases (mm. 1-12 and 13-21). The first phrase presents material that will be developed throughout the piece (primary theme and ulterior motives). The second phrase elaborates upon the first phrase especially in regard to contour.

Three resolutions are noteworthy in the first phrase of the A-section: E-flat minor (m. 8), D major (m. 9) and G-sharp major (m. 20). The E-flat minor sonority is followed immediately by the resolution to a D major chord on beats three and four in m. 9. The implied harmony in m. 13, substantiated by the melody and key signature of six sharps, is D-sharp minor. Mader links the enharmonically related keys of E-flat minor and D-sharp minor with the lower neighbor, D major, that functions as a link between the two sub-phrases. The first twenty-one measures end with the arrival of the G-sharp major sonority in m. 21 (A-flat major!).

Following the arrival to the G-sharp major sonority Mader uses the third of the G-sharp major chord as a transitory tool. B-sharp, respelled as the third of the A-flat major chord (C-natural), is transformed from a quarter note on beat one of m. 21 into a dotted half-note on beat two of m. 21. C-natural is used as a link because of its dual nature as a member of the closing sonority as well as an elongated anacrusis leading into the next phrase of the A-section (compare to anacrusis of m. 1).

Mm. 22-35

The underlying intensity of the A-section continues to increase as the main theme reappears in m. 22 above strikingly chromatic harmonies. The melody continues in mm. 22-25 by outlining the F-minor seventh arpeggio; it soon is followed by an exciting sequence that leads the listener to a climactic restatement of the main theme.

The foundation of the sequential motion is a transposition of the three-note secondary theme presented in m. 1 (chromatic step-wise motion). It is heard in the pedal line beginning in m. 26 with F-flat, proceeds to F-natural in m. 28 and ends with F-sharp

in m. 30 (F-flat/F-natural/F-sharp). The augmentation of the chromatic theme is used as a catalyst to generate momentum toward a melodic resolution in m. 34. The arrival, in m. 34, to a G-sharp in the top voice and an E-natural in the pedal is significant for two reasons: (1) This is the second arrival to G-sharp (enharmonic respelling of A-flat) even though it is now supported by an E ninth-chord and (2) The E-natural in the pedal and G-sharp in the right-hand foreshadows the key area to be explored in the B-section (E major). The composer achieves a smooth transition into the next phrase by retaining G-sharp in m. 34 to the alto voice in m. 35 (enharmonically respelled as A-flat).

Mm. 36-44

Swirling arpeggios outlining the F minor seventh-chord spawns from the A-flat in m. 35. The change in texture and dynamic level prepares for the third statement of the main theme triumphantly announced in the pedal (anacrusis of m. 36). The sustained A-flat continues to sound for nearly four measures amidst the activity of the surrounding voices and transforms into an augmentation of the F minor-seventh arpeggio in mm. 39-41 (A-flat/F/E-flat/C/A-flat).

It is difficult to hear a definitive resolution at the close of this climactic phrase. The last three notes of the pedal melody (A-flat/F/E-flat in mm. 39-42) are an inversion of the last three pitches of the main theme (E-flat/F/A-flat) and achieve a quasi-resolution if heard carefully. The A-section closes in an unresolved manner but provides incentive for further musical revelation.

In order to accommodate a smooth transition into the next section of the ternary form Mader prepares for the key of E major by introducing F-flat and G-flat (enharmonic respelling of E-natural and F-sharp) into the manual figuration in m. 44.

B-Section (Mm. 45-70)

A sense of harmonic stability is recognized with the arrival of a deliberate harmony on beat one of m. 45, E-major in root position, corresponding to the new key signature of four sharps. The ‘cantabile’ melody beginning with the anacrusis of m. 45 (D-sharp), contrasting with the sonorous close of the A-section, is extracted from segments of the primary theme: (F-sharp/E/B) in mm. 45-46 compared to (C/B-flat/F in m. 1); and (B/C-sharp/E) in mm. 46-47 compared to (E-flat/F/A-flat) in mm. 1-2.

Although the B-section functions largely as a development, it is held together with a newly introduced rhythmic figuration of the triplet. The triplet appears first in m. 45 and permeates this entire section.

Mm. 45-52

The harmonic momentum of the B-section is steered by the pedal voice. This eight-measure phrase is dominated by the secondary theme (whole-tone steps) found in the pedal; the movement (G-sharp/F-sharp/E) in mm. 47-50 emphasizes the temporary tonal center of E major.

Mm. 53-63

Mader expounds upon the newly introduced triplet rhythm with the use of thirds, sixths, and two key-areas that are *third*-related. The key of A major is implied with (A) sustained in the pedal for three measures while thirds/sixths, and two against three rhythms, revolve above. The following three measures are treated similarly but in the area of C-sharp minor (another third-relation to A major). A return to both the opening texture and key area of the B-section follows the chromatic voice leading of m. 59. The gentle lullaby of mm. 60-62 soon transitions into a bombastic outburst.

Mm. 64-70

A grand superimposition of thematic material closes the B-section with panache. Several motives are embedded within the dense texture of this closing phrase: (1) *pedal*, tritone to perfect fifth motive presented in the pedal in mm. 27 and 29 of the A-section, (2) *pedal*, augmented presentation of the whole-tone stepwise motive on beats one and three of mm. 64-66 (F/G/A), (3) *melody*, the triplet rhythm and (4) *accompaniment*, thirds and sixths.

The B-section fades away with a gradual thinning of the texture until a single voice remains in m. 70. The recitative concludes with a most intense gesture: silence.

A_I-Section (Mm. 71-109)

Mm. 71-83

The last rendering of the primary theme follows the suspenseful caesura of the previous phrase. It begins with C-natural (anacrusis) that leads to the downbeat of m. 71;

the soaring melody slowly unfolds as it descends from its highest point in m. 73 to the arrival of B-flat in m. 79. The triplet rhythm in m. 79, so prominent in the B-section, disrupts the trance cast by the previous eight measures and begins a transition to the ensuing phrase.

Mm. 84-97

At the beginning of the piece one may recall that the first eight measures concluded with an E-flat minor chord in first inversion.

The key of E-flat minor (dominant in A-flat major, with a lowered third) is a tonal focus during this turbulent section and is supported largely by the motion of the pedal line. The contour of the pedal in m. 84-86 (C-flat/B-flat/E-flat) strongly reflects the opening three notes of the primary theme (C/B-flat/F) and implies the key of E-flat minor. The arrival of E-flat in the pedal in m. 86 is followed by embellishments of the primary theme that each resolve to E-flat minor. This temporary tonal center is supported by the left-hand accompaniment that comprises a sustained G-flat and the oscillation of dyads (G-flat/B-flat and A-flat/C-natural). The melody, on the other hand, is operating simultaneously in a completely different tonal realm: F minor (sub-median in A-flat major). The counterpoint of mm. 86-88 is paradoxical because the two voices are separated by register and ‘tonal center’ (soprano in F minor and pedal in E-flat minor), but are united by the intervallic make-up of the primary theme. The two harmonies exchange blows in mm. 89-90 as they are rapidly carried away into a tornado of triplet figurations. The drama reaches a peak as the two ‘tonal centers’ are fused together: the downbeat of m. 91 leads to *A-flat* on beat two (F/G-flat/A-flat), and m. 92 leads to *F-*

natural on the downbeat of m. 93 (D-flat/E-flat/F). One interesting thing that links the beginning of the piece with the arrival of F-natural in m. 93 is the B-flat minor chord; it is the first chord of the piece, heard in m. 1 on beat one, and is the chord heard at the climactic arrival in m. 93. Sounding as if the climax has reached its peak in m. 93, mm. 94-97 continues with a poignant reiteration of mm. 91-93.

The contextually mysterious chord of F-sharp minor in mm. 96-97, introduced in m. 94, will serve as a chromatic neighbor to the beginning of the final phrase.

Mm. 98-109

The final thirteen measures meander both harmonically and melodically. E-sharp (enharmonic respelling of the sub-median in A-flat major, F) sounds by itself in m. 97 and serves as an elongated anacrusis (resembles elongated anacrusis heard in m. 21). Two melodic fragments spring forth, in mm. 98-103, from the E-sharp in m. 97: (1) inner voices sound a series of faint echoes resembling mm. 94-96, (2) the top voice recalls the melody heard at the opening of the work.

The final six measures will serve as a fitting close to this piece in the key of A-flat major without necessarily providing a definitive resolution. Accompanied by a sustained A-flat in the pedal, the top voice spells an A-flat major arpeggio at the beginning of each of the following measures: A-flat (m. 104), C-natural (m. 105), E-flat (m. 106), and a resolution to A-flat in m. 107. Notice the triplet figure, derived from the B-section, and how it serves as a catapult to each member of the A-flat major triad.

Found above the sustained dyad (A-flat/C-natural), the middle voice orbits around F-natural and gravitates toward it in m. 104 (beat four, G to F) and mm. 107-108 (D to F).

There are appearances of ‘old friends’ within the inner voices of mm. 103-109: G-flat (key ingredient of the E-flat minor sonority that battled with F minor in the climax of mm. 84-97) and F-flat (enharmonically respelling of E-natural – the root of the E major key-area in the B-section). The resolution in mm. 107-108 (D/F) is another clear rendering of the ‘three motif’ and is similar to the melodic resolutions heard at cadences in *Obbligato for Flutes*.

The concluding sonority in m. 109 fails to satisfy the desire for the tonic after the final ascent to A-flat (upper voice in m. 107). Mader concludes the piece with the same deceptive harmony heard in m. 2, beat one: F minor seventh-chord (A-flat major with added sixth). The added sixth notion is emphasized in the upper pedal voice (mm. 108-109) with the movement from F to E-flat. This sonority, commonly used in jazz and popular music, shades the tonic harmony and leaves the listener in a state of unresolved peace.

Concerto for Organ

Introduction

Published in 1969 and performed as early as 1968, the *Concerto for Organ* is Mader’s most extensive work for organ solo. This masterwork, 40 pages in length, ranks alongside Arnold Schoenberg’s *Variations on a Recitative, Opus 40* (1941) and Vincent Persichetti’s *Shimah b’koli, Op. 89* (1962) as one of the few large-scale twelve-tone compositions in the organ repertoire.

A program dated October 6th, 1952 provides some valuable insight regarding the history of the *Concerto*. It was on this day at Immanuel Presbyterian Church that the Los

Angeles Chapter of the American Guild of Organists presented Clarence Mader in concert to premiere his *Symphony for Organ*. The program notes included:

“The *Symphony* is Mr. Mader’s most comprehensive work and is in one movement...the principal theme employs all twelve tones of the scale and appears in altered form as a secondary theme.”⁷⁶

This description of the *Symphony* in 1952 can be applied verbatim to the *Concerto* published in 1969. It is interesting to note that former students of Mader interviewed for this project recall his *Concerto* but not his *Symphony*. The only other organist known to have played the latter was Mader’s former student, colleague and friend, David Craighead, who performed the *Symphony for Organ* for a faculty recital at Occidental College on January 7th, 1953.⁷⁷

With this knowledge one can assume one of two things: (1) the *Concerto for Organ* is a revision of the *Symphony for Organ*, (2) they are two entirely different pieces that share a similar structure. It is the opinion of the author that the *Concerto* is a revision of the *Symphony*, and this will be explored further within the analysis.

General Description of Twelve-tone (Serial) Music

After the dust of World War I had settled, the Austrian composer Arnold Schoenberg spent three years (1920-1923) developing his “new procedure in musical construction” defined as, “Method of Composing with Twelve Tones Which Are Related Only with Another.”⁷⁸ A twelve-tone composition revolves around a row, or series, that

⁷⁶ Tusler, 137.

⁷⁷ Ibid, 138.

⁷⁸ Allen Shawn, *Arnold Schoenberg's Journey*, New York: Farrar, Straus and Giroux, 2002, 198.

contains the twelve different pitch-classes of the chromatic scale; the way by which the composer orders these pitch-classes serves as a catalyst for the composition. Dr. Joseph Straus, Distinguished Professor of Music at the Graduate Center of the City University of New York, describes twelve-tone music in relation to tonal music:

A twelve-tone series plays many musical roles in twelve-tone music. In some ways it is like a theme, a recognizable “tune” that recurs in various ways throughout a piece. In some ways it is like a scale, the basic referential collection from which harmonies and melodies are drawn. In some ways it is a repository of motives, a large design within which are embedded numerous smaller designs. But it plays a more fundamental role in twelve-tone music than theme, scale, or motive play in tonal music. In tonal music, the scales and even to some extent the themes and motives are part of the common property of the prevailing musical style. From piece to piece and from composer to composer, a great deal of musical material is shared. Tonal music is relatively communal. In twelve-tone music, however, relatively little is shared from piece to piece or composer to composer; virtually no two pieces use the same series. Twelve-tone music thus is relatively contextual. The series is the source of structural relations in a twelve-tone piece: from the immediate surface to the deepest structural level, the series shapes the music.⁷⁹

⁷⁹ Joseph Nathan Straus, *Introduction to Post-Tonal Theory*, Upper Saddle River, N.J.: Pearson Prentice Hall, 2005, 182.

Twelve-tone music made its first appearance in the United States in 1927 courtesy of Adolph Weiss, a pupil of Schoenberg, who had composed the first twelve-tone pieces written in America, by an American composer. Weiss, along with other ‘ultramodern’ composers such as Henry Cowell, Wallingford Riegger, Carl Ruggles and Ruth Crawford, took up Schoenberg’s method (as they understood it) as an effective way to express their predilection toward dissonance and linear writing (‘dissonant counterpoint’).⁸⁰

This new method quickly gained momentum in America during the 1930’s and 40’s as European twelve-tone composers such as Arnold Schoenberg, Ernst Krenek and Stefan Wolpe immigrated to the United States hoping to escape the rise of Nazism and imminent threat of war. By the 1950’s and 60’s twelve-tone music was highly visible on the contemporary music scene in America and beyond.

Mader and Schoenberg

As twelve-tone music continued gaining momentum in the United States following World War II, Mader premiered his *Symphony for Organ* in October of 1952 (one year after Schoenberg’s death in Los Angeles on July 13th, 1951). The close proximity of Schoenberg’s death and the premiere of Mader’s twelve-tone work may suggest that the former had an influence on the latter.

There was an eight-year period in which Mader and Schoenberg worked only eight miles from each other. While Mader was presiding over the 1929 E. M. Skinner at Immanuel Presbyterian Church in Los Angeles, Schoenberg was teaching at the

⁸⁰ Joseph Nathan Straus, *Twelve-tone Music in America*, Cambridge, UK: Cambridge University Press, 2009, 3.

University of California Los Angeles, where he was a member of the music faculty from 1936-1944. It was during his tenure at UCLA that Schoenberg wrote his first composition for organ – a twelve-tone piece that remains one of the few large-scale serial works for organ solo, *Variations on a Recitative, Opus 40* (1941).

Mader and Schoenberg shared a mutual friend, Alexander Schreiner, the famed organist of the Mormon Tabernacle in Salt Lake City, who served as the organist at UCLA from 1930-1939. It is quite possible that Schreiner introduced Mader to Schoenberg at some point during the three years in which all three of them resided in Los Angeles (1936-1939).⁸¹

The *Concerto for Organ* (a possible revision of the *Symphony for Organ* from 1952) does not include a dedication, but perhaps it secretly was dedicated to Schoenberg.

Analysis Summary

The *Concerto for Organ* is designated as the last piece to be analyzed because it is the Mader's most comprehensive work for organ solo and contains nearly every facet of his compositional spectrum. This general study will focus on two primary ideas that hold the piece together: (1) use of the twelve-tone method within the context of a modified sonata-allegro form and (2) developing variation. The use of the twelve-tone method and developing variation, both compositional approaches credited to Schoenberg, will be used to suggest a possible reason as to why Mader altered the title from *Symphony* to *Concerto*.

⁸¹ Murray, 8 September 2012.

A *concerto*, understood either as the *concerto grosso* that involves the collaboration of contrasting ensembles (large and small) or the *solo concerto* that features a solo instrument accompanied by an ensemble, is a paradoxical term because it suggests both cooperation and competition (independence and dependence). Mader, a very talented poet, must have considered carefully the meaning of the word *concerto*, given the fact that he potentially altered the title of this piece from *Symphony* to *Concerto* – it hardly is conceivable that this was an arbitrary revision.

Throughout music history both terms, symphony and concerto, have implied a large-scale multi-movement work, but *symphony* resonates more with the usages found in the organ repertoire especially when considering the organ symphonies of Widor and Vierne, among others. We shall consider the meaning of the word *concerto* as the composer/poet likely did. There are generally two schools of thought regarding the etymology of *concerto*. For the sake of argument let us assume that Mader chose to side with the argument which holds that *concerto* has a dual origin combining two words: *conserere* (to join or bind together) and *concertare* (dispute, contend or skirmish). This point of view suggests that *concerto* has a paradoxical meaning including both cooperation and competition. On the other hand, if the composer understood the term as meaning simply “to join or bind together,” he would have had little reason to change the title from *symphony* to *concerto* (both meaning *harmonious*).⁸²

Having established a legitimate reason why the composer possibly changed the title from *Symphony for Organ* (1952) to *Concerto for Organ* (1968), this analysis will

⁸² David D. Boyden, “When Is a Concerto Not a Concerto?” *The Musical Quarterly*, Vol. 43, No. 2 (April 1957): 220.

track the development of two independent ideas within the context of a modified sonata-allegro form: (1) the twelve-tone row and (2) the ‘developing variation’ motive.

Developing variation, a term coined by Arnold Schoenberg, stems from Schoenberg’s argument, “the coherence and comprehensibility of a musical work is dependent upon the thematic/motivic relationships which are derived from an initial basic idea and without which a musical work is imperfect and unintelligible.”⁸³ Suffice it to say that *developing variation* is a process of the development, or transformation, of a motive/theme. Mader implements this tool as he plants a ‘motivic seed’ loosely related to the twelve-tone row, during the exposition, and develops it throughout the entire piece.

This analysis will include three main sections: (1) exposition, (2) development and (3) recapitulation. The twelve-tone row will be discussed separately from the ‘developing variation’ motive (to be known as the ‘minor-motif’) within each of the three sections in order that the reader can see clearly how the two elements operate independently.

Exposition (Mm. 1-77)

Twelve-tone Row

Mm. 1-10 (Allegro moderato)

A piece of music written within the confines of *sonata-allegro form* must have a tonal center because otherwise there is nowhere to begin or end. The first ten measures of this piece establish the ‘tonal center’ of (E), also known in integer notation as pitch-

⁸³ Norton Dudeque, *Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)*, Aldershot, Hants, England: Ashgate, 2005, 142.

class (PC) 4. A *pitch-class* is the indication of a pitch without regard to the octave or register in which it occurs. This tonal center (E) is a singular pitch class and not dependent on mode.

The first order of business is to distinguish between the *first theme zone* and the *first theme* itself. This distinction is necessary in identifying the *second theme* heard later in the exposition.

Mm. 1-10 is to be considered as the *first theme zone* because it establishes the tonal center: beginning with (E) in the right-hand in m. 1, and ending with (E) in the pedal in mm. 9-10. These two occurrences of the tonal center are heard within two deliberate statements of the twelve-tone row: P4 (mm. 1-4) in the right-hand beginning on (E), and R4 (mm. 5-10) in the pedal. The opening melody in the top voice in mm. 1-4 is to be recognized as the *first theme* within this sonata-allegro form design because it is the prime ordering (P) of the twelve-tone row (the row-form to which all successive row-forms will be related). The composer gives further emphasis to P4, in mm. 1-4, as being the *first theme* because of its majestic character and supporting accompaniment comprised of four triadic bursts, in the left-hand and pedal, that present a vertical announcement of the twelve-tone row.

The R4 statement (retrograde ordering, or reversal of the prime-ordering) is directly connected to P4 because it begins with the same pitch-class that P4 ends (F), and ends with the same pitch-class that P4 begins (E). Therefore, although P4 is considered as the *first theme*, R4 is an integral part of the *first theme zone* by merit of helping establish the tonal center.

The result is a completely symmetrical first theme area that begins and ends with the tonal center of (E/PC 4).

Example 2. First theme zone

Mm. 1-4, First Theme (P4):

4	6	11	9	0	7	3	2	1	10	8	5
E	F-sharp	B	A	C	G	E-flat	D	D-flat	B-flat	A-flat	F

Mm. 5-10, (R4):

5	8	10	1	2	3	7	0	9	11	6	4
F	A-flat	B-flat	D-flat	D	E-flat	G	C	A	B	F-sharp	E

Notice the intervallic relationship between last two notes of P4 (A-flat to F) and how it relates to the cadential motion that is common to the works of the previous two analyses (*minor-third*). Also notice the sequence of pitches 0-7-3 (C/G/E-flat) in the middle of the row. These pitches spell a C minor triad. The ‘developing variation’ motive, or ‘minor-motif’, relates to this reference of the minor-mode.

Inversion (I)													
	0	2	7	5	8	3	11	10	9	6	4	1	
	10	0	5	3	6	1	9	8	7	4	2	11	
	5	7	0	10	1	8	4	3	2	11	9	6	
	7	9	2	0	3	10	6	5	4	1	11	8	
P4	4	6	11	9	0	7	3	2	1	10	8	5	R4
Prime	9	11	4	2	5	0	8	7	6	3	1	10	Retrograde
(P)	1	3	8	6	9	4	0	11	10	7	5	2	(R)
P2	2	4	9	7	10	5	1	0	11	8	6	3	
	3	5	10	8	11	6	2	1	0	9	7	4	R3
	6	8	1	11	2	9	5	4	3	0	10	7	
	8	10	3	1	4	11	7	6	5	2	0	9	
	11	1	6	4	7	2	10	9	8	5	3	0	
Retrograde Inversion (RI)													

Figure 2. Twelve-tone Matrix for the *Concerto for Organ*

<u>Row Form</u>	<u>Section</u>	<u>Measure No.</u>
-- Exposition --		
P4	<i>Allegro Moderato</i>	1 - 4
R4	<i>Allegro Moderato</i>	4 - 10
P5	<i>meno mosso</i>	11 - 17
I 11	<i>Tempo I</i>	20 - 25
R4 (Modified)	<i>Cantabile</i>	35 - 38
P4 (Modified)	<i>piu mosso</i>	39 - 43
R3	<i>Largo alla chorale</i>	62 - 77
-- Development --		
P2	<i>Passacaglia</i>	78 - 118
P2	<i>Passacaglia</i>	119 - 123
P4	<i>Allegretto</i>	207 - 209
-- Recapitulation --		
P4	<i>Tempo I</i>	343 - 346
R4	<i>Tempo I</i>	347 - 352
P5	<i>meno mosso</i>	353 - 359
I 11	<i>Tempo I</i>	362 - 367
P7	<i>Allegro</i>	377 - 378
I4	<i>Allegro</i>	380 - 381
P2	<i>Cadenza</i>	387 - 391
P2 (in canon)	<i>Allegretto</i>	409 - 412
P2 (fragmented)	<i>Allegretto</i>	427 - 430/433 - 436
P4	<i>Allegro maestoso</i>	448 - 455
R4	<i>alla Chorale</i>	462 - 477

Figure 3. Statements of the Twelve-tone Row within *Concerto for Organ*

Mm. 11-18 (meno mosso)

The first several entrances of the twelve-tone row resemble the exposition of a fugue. The tenor voice in the left-hand introduces a transposition of the prime row, P5 in m. 11, following previous statements of the twelve-tone row heard in the soprano and bass voices. This lyrical presentation of the row in mm. 11-17 is surrounded by imitative voices in the right-hand and pedal. A reappearance of the first four members of P4 occurs in m. 18 with the stacking of B/A/E/F-sharp (reordered version of E/F-sharp/B/A).

Mm. 19-25 (Tempo I)

The opening note in m. 19 (C) is a continuation of the previous phrase as it immediately follows (A), heard in the tenor voice in m. 18, in the P4 row. This is one example of the connective tissue that Mader uses in order to create seamless transitions in the context of a seemingly sectional piece.

The first inverted form of the row begins in the top voice of the right-hand in m. 20 (I11) and continues through m. 25. The completion of this row-form is punctuated with a triumphant chord in m. 25 that re-establishes the tonal center of (E) with PC 4 emphasized in the lowest voice. The top voice in m. 26 then cascades and gravitates to (E) where it stands alone in mm. 26-27.

Let us take a step back and look at a unique relationship shared between the first four statements of the twelve-tone row in mm. 1-25. The first two statements in mm. 1-10 are bookended with the first pitch-class of the P4 row (E, PC 4). The third statement in mm. 11-18 ends with the second note of the P4 row (F-sharp, PC 6). Finally, the fourth rendering of the twelve-tone row begins with the third note in the P4 row (B, PC

11). As a result, Mader has connected a seemingly fragmented group of phrases on a deeper level through a structural spelling of the first three notes of the P4 row (4-6-11), (E/F-sharp/B).

Mm. 27-62

The fifth and sixth appearances of the twelve-tone row occur in the top voice in mm. 35-38 (*cantabile*) and mm. 39-43 (*piu mosso*). This is a variation of the *first theme zone* heard in mm. 1-10. The *cantabile* begins as if it will be a retrograde form of the prime row (R4), but after the initial statement of PC 5 (F) the composer proceeds by skipping to every other note in the row. This *cantabile* melody resembles a second theme area because of its lyrical quality and also due to the transitional material preceding it; the author considers this to be a *faux second theme*. The *piu mosso* begins with PC 4 (E) and is a retrograde form of the *cantabile* (see Example 3). The ‘leap-frog’ technique is fancifully developed in the following phrase (mm. 44-62) and transitions into the true second theme area of the sonata-allegro form.

Example 3. Leap-frog technique

Cantabile

Mm. 35-38

Begins with PC 5 (F) on first row and ends with PC 4 (E) on second row

4	6	11	9	0	<-----	7	3	2	1	10	8	5
4	6	11	9	0	<-----	7	3	2	1	10	8	5

Example 3. Leap-frog technique (continued)

Piu Mosso

Mm. 39-43

Begins with PC 4 (E) on first row and ends with PC 5 (F) on second row

					----->							
4	6	11	9	0	7	3	2	1	10	8	5	
					----->							
4	6	11	9	0	7	3	2	1	10	8	5	

Mm. 63-77

The *second theme* typically appears during the latter portion of the exposition and carries two common traits: (1) contrasting character to that of the first theme and (2) ‘tonally distant’ from the first theme (reappearing later in the recapitulation to close the ‘tonal gap’).

The second theme begins with an anaacrusis on the fourth beat of m. 62 with (E) in the top voice and embodies the two traits usually found within a second theme in a sonata-allegro design. (1) The character of the second theme is guided by the tempo marking above m. 63, *Largo alla chorale*, and the registration given by the composer (*strings* in manuals and *4’ only* in pedal). The combination of the slow-moving tempo with the meditative and transparent quality of the registration indication creates an extreme contrast to the triumphant nature of the first theme zone heard in mm. 1-10.

(2) The row-form of the second theme is R3. Compare this to the only other retrograde row-form heard thus far: R4 in the *first theme zone* (mm. 5-10). Remember that R4 in mm. 5-10 is directly connected to the *first theme* because it plays a key role in constituting the *first theme zone*. The ‘tonal distance’ between R3 and R4 can be

understood by the *ordered pitch-class interval* separating the first pitch-class of each respective row-form in the order they occur in the piece (R4 and R3). This distance is interval 11 – the largest possible ordered pitch-class interval (see Figure 4) that can separate two pitch-classes. Therefore, mm. 63-77 contains the traits inherent to a second theme within a sonata-allegro form.

*Begin at PC 4 (E), then count to PC 3 (D-sharp/E-flat) in a clock-wise motion to get interval 11.

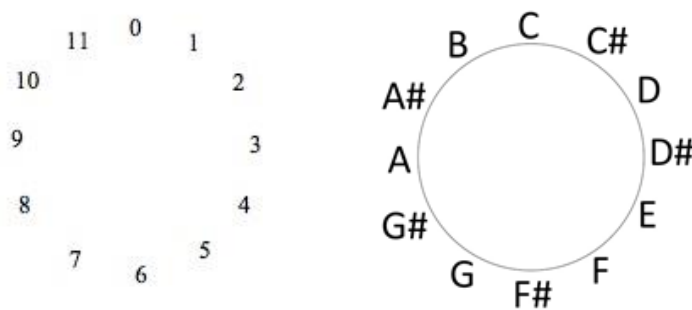


Figure 4. Integer notation clock-face; Letter notation clock-face

Example 4. Second theme in mm. 63-77

Second theme (R3):

3	5	10	8	11	6	2	1	0	9	7	4
E-flat	F	B-flat	A-flat	B	F-sharp	D	C-sharp	C	A	G	E

The texture in mm. 63-77 involves a sustained, ethereal chordal movement in the manuals in tandem with a recitative-like melody in the pedal that imitates the second theme. This delicate phrase brings the exposition to a close.

Exposition (Mm. 1-77)

Minor-motif

During the exposition the listener encounters several forms of the twelve-tone row, two of which have been labeled as the *first theme* (P4) and *second theme* (R3), respectively. In mm. 16-18 the composer introduces the seed of an ulterior motive that will be the source of *developing variation*. Following the arrival of F-sharp on beat one of m. 16, the pedal whispers an ascending scalar passage beginning on beat three of m. 16 that ends on the first beat of m. 19.

Example 5. Minor-motif ‘seed’ in Mm. 16-18

A - B - C / B - C - D / C - D - E
mm. 16-17 m. 17 mm. 17-18

To be referred to as the minor-motif for the remainder of this analysis, Mader applies Schoenberg’s ideal of *developing variation* by gradually transforming this motive until it is molded into a seemingly new idea altogether while retaining its initial identity.

Example 6. Attributes of the Minor-motif

(1) Minor mode fragment (A minor in mm. 16-18), derived from the minor triad embedded within twelve-tone row (073):

First theme (P4): 4 6 11 9 **0 7 3 2 1 10 8 5**
C G E-flat

(2) Divided into cells: *groups of three* (indicated by slurs in mm. 16-18)

For future reference it is important to notice that the *initial statement* of the minor-motif occurs within a section that contains a form of the twelve-tone row (P5 in mm. 11-18).

Following the statement of I11 in mm. 19-25 Mader introduces the first variation of the minor-motif in mm. 27-28 and 31-34. Both traits of the minor-motif are preserved in the right-hand of mm. 27-28 as each of the three voices spell the four-note scalar descent of three different minor mode fragments:

Example 7. Minor-motif in Mm. 27-28

Top voice: B-flat - A-flat - G - F ---> *F minor*

Middle voice: G - F - E - D ---> *D minor*

Lower voice: D - C - B - A ---> *A minor*

Minor mode fragments continue to be heard in mm. 31-34 with a series of suspensions that function as a transition into the *Cantabile* section.

Soon after the *piu mosso* indication the pedal climbs upward E-A-D in mm. 41-42 so as to prepare a D minor statement of the minor-motif (mm. 42-45 in the pedal); the ‘leap-frog’ accompaniment in the manuals hops around the temporary tonal center of D minor until m. 53. A series of minor triads (A minor, B-flat minor and F-sharp minor) are sounded in mm. 53-58 and give emphasis to the minor mode until its dissolution to (D) in m. 58. The F9 chord in m. 61 calms the waters before the entrance of the angelic second theme.

Development (Mm. 78-342)

Twelve-tone Row

Mm. 78-125 (Passacaglia)

Unlike other pieces written by composers within the sonata-allegro design, perhaps with the exception of Beethoven, the development is the largest section of Mader's *Concerto*. It contains further exploration of thematic material presented in the exposition.

The first large portion of the development is a set of nine variations built upon a ground-bass pattern in the pedal. Contrary to most passacaglias that introduce the tune (ground bass) by itself before the first variation, Mader begins with the tune in the pedal and accompaniment in the manuals. The entrance of the passacaglia tune occurs with the anacrusis of m. 78 (m. 77, beat three):

Example 8. Ground-bass pattern in pedal in Mm. 78-123

(P2):	2	4	9	7	10	5	1	0	11	8	6	3
	D	E	A	G	B-flat	F	D-flat	C	B	A-flat	F-sharp	E-flat

The supportive music in the manuals increases in complexity with each successive variation and is highly chromatic. The final and most declamatory statement of the passacaglia tune begins with the anacrusis of m. 120 (D in pedal) and ends in m. 123 (E-flat in pedal); it is here that Mader satisfies the listener with a solo statement of the ground-bass pattern in its full glory.

Mm. 155-284 (Allegretto and Alla marcia)

The next section of the development, bypassing the *fugato* for now, is the *Allegretto* and *Alla marcia*. The composer is concerned with the development of two row-forms, P4 and P9, in both sections.

Example 9. P9 and P4 row-forms

P9:	9	11	4	2	5	0	8	7	6	3	1	10
	A	B-flat	E	D	F	C	A-flat	G	F-sharp	E-flat	D-flat	B-flat
P4:	4	6	11	9	0	7	3	2	1	10	8	5
	E	F-sharp	B	A	C	G	E-flat	D	D-flat	B-flat	A-flat	F

The first two pitches of the melody in m. 162 are (A/PC 9) and (E/PC 4). After the composer introduces these pitches he conducts melodic conversations using fragments of each respective row-form as well as intervallic relationships heard therein. The only complete presentation of a row-form heard in this entire section is P4 in mm. 207-209.

The *Alla marcia*, beginning in m. 242, presents a majestic melody that is a continuation of the melodic material introduced in m. 204 (similar with regard to rhythm and intervallic content). It reaches a climactic point in mm. 265-268 in the top voice with the *minor-third* cadential motion of (C) (m. 265) to (A) (mm. 266-268). Shortly after this climactic moment the listener hears melodic fragments reminiscent of the *Allegretto* in mm. 270-276 that serves as preparation for a brief codetta.

The (A) heard at the climax is echoed in m. 277 with a partial statement of P9. Just as it seems that the listener will be satisfied with a full statement of P9, the composer

cleverly swings the momentum back to P4 as he fails to implement the final pitch of the P9 row (B-flat) in mm. 281-282. After neglecting the completion of P9 the composer wittily restates the tonal center of (E/PC 4) at the close of this section with two E major chords in m. 284.

Mm. 285-342 (Adagio and Allegretto)

The twelve-tone row does not appear in this final portion of the development section. The *Adagio* (mm. 285-330) elaborates upon the minor-motif while the *Allegretto* (mm. 331-342) functions as an important element of the sonata-allegro design: the *re-transition*.

In a traditional rendering of a sonata-allegro form movement the *dominant* is the focus of the re-transition because it leads the listener back to the primary tonal center, or *tonic*. In this piece the tonal center is (E/PC 4). Mader emphasizes two closely neighboring pitch-classes in relation to the tonal center in mm. 338-342, E-flat and F, that function as a sort of ‘dominant’ because of their close proximity to (E).

A chromatic ascent, beginning with (C) in m. 331 in the top voice, ends in m. 336 with an exchange between (D) and (E-flat). In mm. 338-342 the top voice and lower voice oscillate between pitches that are both chromatic neighbors in relation to the tonal center (E-flat and F).

The chromatic tension, and intentional omission of the tonal center (E) in mm. 338-342, prepare for the re-establishment of the tonal and thematic groundwork to be heard at the onset of the recapitulation.

Development (Mm. 78-342)

Minor-motif

Mm. 126-154

The *Fugato* (mm. 126-141) functions primarily as a transition between the *Passacaglia* and *Allegretto* sections of the development. The wandering fugue subject is introduced in the pedal in m. 126 beginning with (F) and ends with (E) on beat one of m. 130. Each successive statement of the fugue subject is answered at the interval of a tritone: B (tenor, m. 130), F (soprano, m. 134) and B (bass, m. 138).

The minor-motif appears in the realm of G minor in the top voice of mm. 148-149 following a whirlwind of triplet figurations initiated after the last statement of the fugue subject. This cameo appearance of the minor-motif prepares the listener for its further transformation in the *Allegretto* section.

Mm. 155-241 (Allegretto)

The sparkling octaves beginning in the right-hand and pedal (separated by a major-third) in mm. 155, then shifting to the left-hand and pedal in m. 161, is a variation of the minor-motif in which its identifying characteristics are retained.

Example 10. Minor-motif figuration in Mm. 155-158

Manuals (D - C - B - A = *A minor*)

Pedal (B-flat - A-flat - G - F = *F minor*)

*Key areas related by a *major-third*

The whimsical octaves are met with a grounded statement of the minor-motif in mm. 177-178, consisting of second-inversion triads.

Mm. 285-330 (Adagio)

Jumping ahead to the *Adagio*, it opens with a haunting recitative in the pedal that is followed by a reappearance of the fugue subject from the *Fugato* (mm.126-141); it is altered by means of diminution (top voice, mm. 287-293). A continuation of the pedal solo in mm. 293-294 introduces a new theme in the top voice heard in mm. 295-301. The new theme is a transformation of the minor-motif and will be utilized in the recapitulation as a second fugue subject. It possesses the attributes inherent in the minor-motif: (1) fragment of a *minor mode* and (2) division into cells: *groups of three*.

Example 11. Further transformation of Minor-motif in Mm. 295-301

Minor-Motive Divided into Three Segments

- 1) A - G-sharp - E - C - A (A minor)
- 2) C - E-flat - D - C - B - C (C minor)
- 3) C-sharp - E - A-flat (C-sharp minor)

Mader continues the development section by superimposing the *fugato* subject and the transformation of the minor-motif (mm. 295-301) in mm. 302-308: the *fugato* subject is in the top voice in the manuals and the newly transformed minor-motif is transposed and placed in the lower voice of the manuals. A beautiful trio ensues until a declamatory statement of the minor-motif dissolves the trio in mm. 316-322; this

augmented presentation of the minor-motif is in the original key area heard in mm. 295-301 (A minor, C minor and C-sharp minor).

The composer's use of developing variation has achieved the development of a new thematic idea in the *Adagio*, one which will be realized fully in the recapitulation.

Recapitulation (Mm. 343-484)

Twelve-tone Row and Minor-motif

Mm. 343-386

So far this analysis has tracked the evolution of the twelve-tone row and the minor-motif independently; the remainder of this study will focus on how Mader unites the two respective ideas within the recapitulation.

The recapitulation begins in m. 343 with a restatement of the first theme initially presented in mm. 1-4. The first portion of the recapitulation, mm. 343-367, is an exact copy of mm. 1-25. Shortly after the emphatic chord occupying the first two beats of m. 367, (E) in the pedal and (B-flat) in the top voice, the composer introduces a second fugue subject that first appeared in the *Adagio* of the development section (mm. 295-301).

The fugue subject can be divided into three groupings just as the minor-motif is stated in three voices in mm. 27-29.

Example 12. Second fugue subject divided into the three ‘key areas’

Fugue Subject in mm. 367-369 (Minor-motif)

- 1) E - D-sharp - B - G - E (E minor)
- 2) G - B-flat - A - G - F-sharp - G (G minor)
- 3) G-sharp - B - D-sharp (G-sharp minor)

This second fugato unfolds with three more statements of the fugue subject: (2) mm. 369-372 (soprano voice beginning with E-flat), (3) mm. 373-376 (bass voice beginning with B-flat) and (4) mm. 382-385 (tenor voice beginning on A-flat).

In the midst of this fugal display the composer utilizes the twelve-tone row as episodic material in m. 377-378 (P7 in the pedal) and mm. 380-381 (I4 in the soprano voice). This juxtaposition of the twelve-tone row and minor-motif is a foreshadowing of their climactic fusion.

Mm. 387-447

Following the fugato treatment of the minor-motif (mm. 367-386) Mader institutes a *secondary development* that revisits the material of the *Passacaglia* that began in m. 78. The ordered relationship of *fugato/passacaglia* is the reverse of the occurrence in the first development, which was *passacaglia/fugato*. Beginning at the *Cadenza*, in m. 387, the composer resurrects the ground-bass heard in the *Passacaglia* (P2) within the left-hand. It is answered shortly thereafter in the right-hand and continues as a canon. For the remainder of this secondary development Mader experiments with fragments of the P2 row in a series of variations in which each variation is indicated with a tempo marking (*Scherzando* - *Adagio* - *Allegretto* - *Deliberate* - *Allegretto*). As the ‘twelve-

tone conversation’ nears an end in m. 436, the listener experiences a rhythmic acceleration that consists of triads and cascading arpeggios that cycle through all twelve-tones in mm. 437-447 (similar to the re-transition leading into the recapitulation). This virtuosic display gravitates toward the exciting fusion of the twelve-tone row and minor-motif.

The Melding of Thematic Material

A contrapuntal victory is heard in mm. 448-453 (*Allegro maestoso*) with the superimposition of the twelve-tone row (P4) and the minor-motif (initially based in the key area of A minor). These themes, which have operated rather independently throughout the piece, occupy the highest and lowest registers of this six measure phrase. The top voice of the right-hand, beginning in m. 448, is an augmentation of the twelve-tone row that soars above three other voices.

Example 13. Augmentation of P4 row-form in Mm. 448-453

First Theme (P4):	4	6	11	9	0	7	3	2	1	10	8	5
	E	F-sharp	B	A	C	G	E-flat	D	D-flat	B-flat	A-flat	F

The lowest voice in the pedal, beginning on beat three of m. 448, is an augmentation of the transformed minor-motif that first appeared during the *Adagio* of the development section (mm. 295-301). It is important to realize that this last appearance of the minor-motif corresponds ‘tonally’ to initial minor-motif ‘seed’ planted by Mader in the pedal (mm. 16-18).

Example 14 is divided into three parts and resembles a stepwise motion in the ‘tonal area’ of A minor. Compare this to the fully realized minor-motif heard in mm. 448-453 and notice how the final pitch (G) deviates from the expectations established by previous statements of the minor-motif. Had it followed precedence, the last pitch would be G-sharp in order to complete key area of C-sharp minor; this deceptive motion sparks a tension that prepares for a most exciting finish.

Example 14. Augmentation of the Minor-motif in Mm. 448-453

A - G-sharp - E - C - A /	C - E-flat - D - B - C /	C-sharp - E - G
mm. 448-450	mm. 450-451	mm. 452-453
A-minor	C-minor	(should be C-sharp minor)

Realization of the Sonata-allegro Design

A cascading passage in the pedal follows the climactic superimposition heard in mm. 448-453, serving as a transition to the ‘tonal realization’ of the second theme. Within a classical sonata-allegro form design the second theme appears in the exposition and usually occupies the tonal area of the dominant (V). The function of the recapitulation is to bring the second theme ‘home’ to the tonic (I). Within the context of a twelve-tone composition the tonic and dominant do not exist in the same manner as they would within a classical rendering of the sonata-allegro form. Mader realizes this ideal by different means. In m. 462 there appears the indication *alla Chorale*. Compare this marking to m. 63 (*Largo alla chorale*). This is not a coincidence.

First, these two presentations of the chorale are completely different in regard to character. The *Largo alla chorale* is quiet and lyrical with a cantabile pedal. The *alla*

Chorale is masterful in character much like the first theme in mm. 1-4. It contains the loudest dynamic markings so far and presents the pedal as a virtuosic variation of the pedal passage heard in the *Largo alla chorale*. Second, the row-form that the composer uses in the top-voice in mm. 63-77 is R3, while the reappearance of the chorale in mm. 462-477 is R4. This can be considered as a ‘tonal resolution’ within the scope of sonata-allegro form design.

It is the theory of the author that the P4 and R4 row-forms are the ‘tonal pillars’ of this piece with regard to the *first and second themes*. The first two row-forms that appeared in the *first theme zone* (mm. 1-10) were P4 and R4. Mader reintegrates P4 and R4 at the end of the piece with a restatement of the first theme (P4) in mm. 448-453, and a ‘tonal resolution’ of the *second theme* from R3 (mm. 63-77) to R4 in mm. 462-477. Therefore the *Concerto* begins and ends with two row-forms, P4 and R4, together emphasizing the tonal center (E); this is similar to a sonata-allegro form movement from the 18th century that might begin in the key of G major and end in G major.

The composer gives further evidence to PC 4 (E), the first pitch-class of P4, being the singular pitch-center of the piece because it makes a most pronounced arrival in the top-voice in m. 477 and is sustained until the end of the piece. In order to further the importance of (E), Mader places (E) in the lowest voice beginning in m. 477 and sustains it until the end. This results in the highest and lowest registers in mm. 477-484 being occupied by PC 4 (E). In the penultimate measure, beat four of m. 483, the lowest two pitches are (E) and (F). Perhaps this is Mader’s way of giving one last salute to the structural row-forms of P4 (first pitch is E) and R4 (first pitch is F).

CONCLUSION

The three pieces analyzed in Chapter Two differ from one another in size, form and style. *Obbligato for Flutes*, the shortest of the three works, hearkens to a compositional procedure most prevalent during the 17th and 18th centuries in Germany – the chorale prelude. This trio, based on a chorale by J. W. Franck, is indicative of Mader's compositional prowess in the realm of counterpoint and points toward his ability to assimilate the meaning of text into musical form. *October Interlude*, a sizeable fantasy, is written in a late-romantic style comprising lush harmonies, expansive formal structure, and soaring melodies. Most closely identified as a pastoral, its episodes range from serene to thunderous. *Concerto for Organ* is the largest work that Mader composed for the organ and is one of several pieces he wrote using the twelve-tone method as a structural basis. Taking the listener on a colorful excursion through many musical realms, it features the 'Schoenbergian' tools of developing variation and twelve-tone serial writing. It is composed within the scope of a modified sonata-allegro form while maintaining a twelve-tone identity.

These contrasting works represent various styles of Mader's compositional output. Although they may be understood as unrelated to one another in style, form and musical content, it is the opinion of the author that all three pieces share attributes that make the composer's music uniquely his own.

There are three underlying threads that unify *Obbligato for Flutes*, *October Interlude* and *Concerto for Organ*: (1) non-functional harmony, (2) advanced motivic

development and (3) three-motif. Upon review of the analyses the reader readily can identify how each component plays an important role in each respective work.

Other compositions by Mader not discussed in Chapter Two not only share these commonalities, but contain elements of the composer's musical identity yet to be explored in greater detail. Suffice it to say that the analyses offer a glimpse into the vastly creative musical mind of Clarence Mader, containing traces of his 'musical DNA' that can be heard throughout his oeuvre.

A Note Regarding Interpretation

Originally this document contained three chapters; the third chapter exploring the interpretation of Mader's organ works. Upon further consideration it became clear that pursuing such a commentary would not be appropriate at this time – possibly doing an injustice to his music.

The composer was a very creative and imaginative individual. As a teacher he was not demonstrative, but rather he encouraged his students to *think* about the music and bring their individuality to the score. If a student presented a piece of music to him a second time for further study, they would explore together a fresh approach to the interpretation of the music. His legacy as a teacher flows directly into his music because organists who study the music of Mader are challenged to *think* and *search* for their individual approach to his music.

Seldom did Mader indicate registrations (excluding unpublished works such as *Fangle* and *Afternoon of Toad* where he gave clear-cut registration markings). This is one aspect of learning his music that is most enjoyable, perplexing and rewarding. One

must find musical justification to register a piece one way or another, not simply relying on current performance practice conventions or editorial markings. He did provide tempo/expressive markings and the occasional registration marking during the course of a piece, but it will rarely be more specific than indications such as (p), (f), *8' flute* or *reed*. The guiding force behind registering his music is *clarity of sound*. In an interview conducted by Robert L. Tusler in 1969, Mader addressed a question regarding the progress of organ building in the 20th century by simply saying, “with the clear-sounding organs of the present day the composer has a fair chance of hearing in performance what he wrote.”⁸⁴

The music of Clarence Mader inspires creativity, color and individuality; the organist has no other choice than to be a musician.

Profound Impact

Clarence Mader left his mark as an outstanding artist in the broadest sense. His immeasurable fount of creativity flowed into every aspect of his life, ranging from his illustrious career as a concert organist to his captivating contributions to the organ repertoire and beyond. His legacy as one of America’s finest pedagogues continues today as his former students not only educate yet another generation of upcoming organists through active performance and instruction, but also serve as organist/choirmasters in churches throughout the United States. The instruments that he helped bring to life as an organ consultant can still be heard across the country today and

⁸⁴ *Clarence Mader (1904-1971): The Composer and His Music*, Pacifica Program BC-1212.03 - “Contemporary Organ Music,” 1969.

will be played for many years to come. His constant involvement in organizations such as the American Guild of Organists and Choral Conductors Guild of California (now National Association of Church Musicians) encourages all musicians to seek opportunities to get involved in the development and exposure of their respective fields. Lastly, his output in the realm of poetry and visual art gives further credence to his identity as a consummate artist.

The music of Mader is characteristic of compositional treatments explored during the 20th century in America. It was a period of both assimilation and reaction, as well as a total abandonment of conventions established throughout the course of music history – a venturing into uncharted musical waters. His compositions, namely the *Concerto for Organ*, are musical expeditions that offer a fresh approach to those stylistic procedures heard in 20th century music. Resembling a kaleidoscope in regard to harmonic and melodic color, Mader's music challenges the musician to communicate, effectively, a musical language unique to the composer.

The influence of Clarence Mader will continue to be experienced with the flourishing of the Ruth and Clarence Mader Memorial Scholarship Fund, his former students, and most importantly, the further study, publication and performance of his music.

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APPENDIX A: SPECIFICATION OF IMMANUEL CHURCH ORGAN

1929 E.M. Skinner, Op. 676
Immanuel Presbyterian Church in Los Angeles, CA
Four manuals/62 ranks/63 stops

GREAT (unenclosed)
16' Quintaton
8' Diapason
8' Geigen
8' Flute Harmonique
8' Gedeckt
8' Flute Celeste
4' Octave
4' Flute
2 2/3' Twelfth
2' Fifteenth
Mixture
8' Tromba
4' Clarion
Chimes

SWELL (enclosed)
16' Bourdon
8' Diapason
8' Rohrflote
8' Voix Celeste
8' Flauto Dolce
8' Flute Celeste
8' Echo Viol
4' Octave
4' Flute Triangulaire
2' Piccolo
Cornet
Chorus Mixture
16' Waldhorn
8' French Trumpet
8' Cornopean
8' Oboe
8' Vox humana
4' Clarion
Tremolo

CHOIR
8' Cor d' Nuit
8' Viol d' Orchestre
8' Viol Celeste
8' Erzähler
4' Flute d' Amour
2 2/3' Nazard
1 3/5' Tierce
1 1/3' Larigot
8' Corno d' Bassetto
8' Harp
4' Celesta
Tremelo

SOLO
8' Flauto Mirabilis
8' Gamba
8' Gamba Celeste
4' Orchestral Flute
8' Tuba Mirabilis
8' French Horn
8' English Horn
Tremolo

ECHO
8' Concerto Flute
Chimes
Tremolo

PEDAL
32' Resultant
16' Quintaton
16' Contrabass
16' Bourdon
16' Echo Lieblich
8' Octave
8' Cello
8' Quintaton
8' Gedeckt
8' Still Gedeckt
4' Super Octave
4' Quintaton
32' Bombarde
16' Trombone
16' Waldhorn
8' Tromba

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

Swell to Swell 16 & 4
Solo to Swell 8

Swell to Great 16, 8, 4

Swell to Choir 16, 8, 4
Solo to Choir 8, 4
Choir to Choir 16, 4

Great to Solo 8
Solo to Solo 16, 4

Choir to Great 16, 8, 4

Solo to Great 8, 4

APPENDIX B: SPECIFICATION OF OCCIDENTAL COLLEGE ORGAN

1964 Schlicker
Herrick Chapel in Eagle Rock, CA
Five divisions/50 stops

GREAT		SWELL I		POSITIV	
16'	Quitatadena	8'	Flute Harmonique	8'	Gedeckt
8'	Principal	8'	Dolce	4'	Principal
8'	Rohrfloete	8'	Dolce Celeste	4'	Koppelfloete
4'	Octave	4'	Prestant	2'	Blockfloete
4'	Flachfloete	2'	Doublette	1 1/3'	Quint
2 2/3'	Nasat		Fourniture V	1'	Siffloete
2'	Octave	16'	Basson		Scharf IV
	Mixture VI	8'	Trompette	8'	Krummhorn
8'	Trompette	4'	Clairon		Tremolo
			Tremolo		
16	Swell I to Great			8	Swell I to Positiv
8	Swell I to Great	16	Swell I	4	Swell I to Positiv
4	Swell I to Great	4	Swell I	16	Swell II to Positiv
16	Swell II to Great		Swell I Unison Off	8	Swell II to Positiv
8	Swell II to Great			16	Positiv
4	Swell II to Great				Positiv Unison Off
16	Positiv to Great				
8	Positiv to Great				
PEDAL		SWELL II			
32'	Resultant	8'	Bourdon		
16'	Principal	8'	Viole de Gamba		
16'	Subbass	8'	Viox Celeste		
16'	Quintadena	4'	Flute a Chiminee		
8'	Octave	2 2/3'	Nazard		
8'	Gedeckt	2'	Quarte de Nazard		
4'	Choral Bass	1 3/5'	Tierce		
4'	Gedeckt		Cymbal III		
2'	Nachthorn	8'	Cornopean		
	Mixture IV		Tremolo		
16'	Posaune	16	Swell II		
16'	Basson		Swell II Unison Off		
8'	Trumpet				
8'	Fagott				
4'	Clairon				
2'	Cornet				
8	Great to Pedal				
8	Swell I to Pedal				
4	Swell I to Pedal				
8	Swell II to Pedal				
4	Swell II to Pedal				
8	Positiv to Pedal				

Obbligato for Flutes

23.

1 At a leisurely pace ON AN ADVENT MELODY CLARENCE MADER

4

7

10

WIM276

© Copyright 1964

*From "Sacred Melodies"
by J.W. Franck, 17th century

13

16

19

22

WIM276

25

25.

Musical score for measures 25-27. The key signature is three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Measure 25 features a complex right-hand melody with sixteenth and thirty-second notes, while the left hand has a simple bass line. Measure 26 continues the right-hand melody. Measure 27 shows the right hand playing a descending scale-like figure, with a label "(R.H.)" pointing to it, and the left hand playing a simple bass line.

28

Musical score for measures 28-30. The key signature is three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Measure 28 features a long melodic line in the right hand, with a label "Phrase Three----->" pointing to it. The left hand has a simple bass line. Measure 29 continues the right-hand melody. Measure 30 shows the right hand playing a descending scale-like figure, with a label "L.H." pointing to it, and the left hand playing a simple bass line.

31

Musical score for measures 31-33. The key signature is three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Measure 31 features a complex right-hand melody with sixteenth and thirty-second notes, while the left hand has a simple bass line. Measure 32 continues the right-hand melody. Measure 33 shows the right hand playing a descending scale-like figure, with a label "L.H." pointing to it, and the left hand playing a simple bass line.

34

Musical score for measures 34-36. The key signature is three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Measure 34 features a complex right-hand melody with sixteenth and thirty-second notes, while the left hand has a simple bass line. Measure 35 continues the right-hand melody. Measure 36 shows the right hand playing a descending scale-like figure, with a label "L.H." pointing to it, and the left hand playing a simple bass line.

WIM276

37

Handwritten musical score for measures 37-40. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#). Measure 37 starts with a treble staff entry. Measure 38 has a handwritten "R.H." above the treble staff. Measure 39 has a handwritten "Phrase Four----->" above the treble staff. Measure 40 ends with a double bar line.

41

Handwritten musical score for measures 41-44. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#). Measure 41 starts with a treble staff entry. Measure 42 has a handwritten "R.H." above the treble staff. Measure 43 has a handwritten "Phrase Four----->" above the treble staff. Measure 44 ends with a double bar line.

45

Handwritten musical score for measures 45-48. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#). Measure 45 starts with a treble staff entry. Measure 46 has a handwritten "poco rall." above the treble staff. Measure 47 has a handwritten "a tempo" above the treble staff. Measure 48 ends with a double bar line.

49

Handwritten musical score for measures 49-52. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#). Measure 49 starts with a treble staff entry. Measure 50 has a handwritten "poco rall." above the treble staff. Measure 51 has a handwritten "a tempo" above the treble staff. Measure 52 ends with a double bar line.

WIM276

To Lloyd Holzgraf

October Interlude

A - section

Slow ^{and} sustained

1

SW. *mp*

4

8

accel.

WIM-102

11

15

Musical score for measures 11-15. The score is written for piano (p) and includes a section marked *rall.* (rallentando) and a section marked POS. (positivo). The key signature is three sharps (F#, C#, G#).

14

SW.

POS.

Musical score for measures 14-16. The score is written for piano (p) and includes a section marked SW. (swell) and a section marked POS. (positivo). The key signature is three sharps (F#, C#, G#).

17

Musical score for measures 17-19. The score is written for piano (p) and includes a section marked POS. (positivo). The key signature is three sharps (F#, C#, G#).

20

mf

Musical score for measures 20-22. The score is written for piano (p) and includes a section marked mf (mezzo-forte). The key signature changes to two sharps (F#, C#) in measure 21.

WILLIAMS

1 23

26

29

32

8va

ff

WIM-102

35 8va----- 17

38 8va-----

41

44 B - section

WIM-102

1 47

50

53

56

WIM-102

59 GT. 19

rall. *a tempo*

62 8va

GT. *f*

65 8va

68 AI - section

GT.

71

74

77

80

cresc. molto

WIP-102

83 21

accel.

86

89

91

fff

WIA-102

94

SW.

p

98

102

POS.

pp

106

WIM49

Clarence Mader

Concerto

for Organ

1 P4 - First Theme - R.H. EXPOSITION

Allegro moderato

ff marcato

4

R4

7

WIM49

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Wilshire Presbyterian Music Foundation, Inc.
Los Angeles, California, USA

2 10

meno mosso

mp

mf legato

P5

13

16

Minor-motif 'seed' ----->

19

Tempo I

ff

I11 - top voice in R.H.

WIM49

22 8va 3

25

27 Minor-motif in all three voices of R.H.

mf subito *mp*

31 Minor-motif in inner-voice of R.H.

mp

poco rall.

WIM49

35

Modified R4

Cantabile

38

Modified P4

*pui mosso**mp**sempre staccato*

42

Minor-motif in Pedal

46

WIM49

49

52

Sw. Reeds *f*

56

Transition to Second Theme

Reeds off *mp*

60

Largo alla chorale

pp Strings

R3 - Second Theme ----->

4' only

WIM49

6 65

70

DEVELOPMENT

Passacaglia

75

80

WIM49

85

Musical score for measures 85-88. The score is written for piano (P2) and features a melody in the right hand and a bass line in the left hand. The melody is marked *legato*. The key signature has one sharp (F#) and the time signature is 4/4. The bass line is marked *legato* and *P2*.

89

Musical score for measures 89-91. The score is written for piano (P2) and features a melody in the right hand and a bass line in the left hand. The melody is marked *legato*. The key signature has one sharp (F#) and the time signature is 4/4. The bass line is marked *legato* and *P2*.

92

Musical score for measures 92-94. The score is written for piano (P2) and features a melody in the right hand and a bass line in the left hand. The melody is marked *detached*. The key signature has one sharp (F#) and the time signature is 4/4. The bass line is marked *detached* and *P2*.

95

Musical score for measures 95-98. The score is written for piano (P2) and features a melody in the right hand and a bass line in the left hand. The melody is marked *detached*. The key signature has one sharp (F#) and the time signature is 4/4. The bass line is marked *detached* and *P2*.

WIM49

97

Musical score for measures 97-98. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff is a single bass clef. The bottom staff is a single bass clef. Measure 97 shows a complex chordal texture in the grand staff and a single note in the bottom staff. Measure 98 shows a continuation of the texture, with a label 'P2' in the middle staff. Handwritten annotations 'r.h.' and 'l.h.' are present above the grand staff in measure 98.

99

Musical score for measures 99-100. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff is a single bass clef. The bottom staff is a single bass clef. Measure 99 shows a complex chordal texture in the grand staff and a single note in the bottom staff. Measure 100 shows a continuation of the texture, with a label 'P2' in the middle staff. Handwritten annotations 'r.h.' and 'l.h.' are present above the grand staff in measure 99.

101

Musical score for measures 101-102. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff is a single bass clef. The bottom staff is a single bass clef. Measure 101 shows a complex chordal texture in the grand staff and a single note in the bottom staff. Measure 102 shows a continuation of the texture, with a label 'P2' in the middle staff.

103

Musical score for measures 103-104. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff is a single bass clef. The bottom staff is a single bass clef. Measure 103 shows a complex chordal texture in the grand staff and a single note in the bottom staff. Measure 104 shows a continuation of the texture, with a label 'P2' in the middle staff. Handwritten annotation 'Gt. Reed 8'' is present above the grand staff in measure 103.

WIM49

105

Musical score for measures 105-106. The system consists of three staves: a grand staff (treble and alto clefs) and a bass staff. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 105 features a complex chordal texture in the upper staves with a melodic line in the bass. Measure 106 continues this texture with some changes in the upper staves and a sustained note in the bass.

107

Musical score for measures 107-108. The system consists of three staves. Measure 107 shows a continuation of the complex texture. Measure 108 features a more active bass line. A label "P2" is placed in the middle of the bass staff in measure 108.

109

Musical score for measures 109-110. The system consists of three staves. Measure 109 features a dense texture with many beamed notes in the upper staves. Measure 110 continues this texture with some changes in the upper staves and a sustained note in the bass.

111

Musical score for measures 111-112. The system consists of three staves. Measure 111 features a dense texture with many beamed notes in the upper staves. Measure 112 continues this texture. A label "P2 in L.H." is placed in the middle of the bass staff in measure 112, with a "Gt" marking above it.

WIM49

113

Measures 113-115. The score is in 4/4 time. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. The key signature has one sharp (F#).

116

Measures 116-118. The right hand features a melodic line with a long note in measure 118. The left hand continues the eighth-note pattern. The key signature has one sharp (F#).

119

Measures 119-121. The right hand has rests in measures 119 and 120, followed by a single note in measure 121. The left hand continues the eighth-note pattern. A box labeled "P2---->" is placed over the left hand in measure 120. The key signature has one sharp (F#). The tempo/mood is marked *ff* *legato*. A triplet of eighth notes is marked with a "3" in measure 121.

122

Measures 122-124. The right hand has rests in measures 122 and 123, followed by a melodic line in measure 124. The left hand continues the eighth-note pattern. A box labeled "f *legato*" is placed over the right hand in measure 123. The key signature has one sharp (F#). A triplet of eighth notes is marked with a "3" in measure 123.

WIM49

126

Fugato

Fugue Subject---->

legato

130

Fugue Subject---->

134

Fugue Subject---->

138

WIM49

Fugue Subject

141

accel.

144

rit. a tempo

148

Minor-motif in R.H.

151

accel.

WIM49

154

Allegretto

13

rit. mp 8'-1' sempre stacc.

16'-4'

158

Minor-motif in R.H. and Pedal

162

Reed 8' mf

166

Fragment of P4

Fragment of P4

WIM49

170

8va

174

mp 8' - 4' - 2'

Minor-motif in all three voices of R.H.

178

181

WIM49

184

Measures 184-187. The score is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes. The key signature has one flat (B-flat).

188

Measures 188-190. The score is in 4/4 time. The right hand has a more active melodic line with sixteenth notes. The left hand continues with eighth notes. The key signature has one flat (B-flat).

191

Measures 191-194. The score is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes. The left hand has a steady accompaniment with eighth notes. The key signature has one flat (B-flat). The dynamic marking *mf* (mezzo-forte) is present at the beginning of measure 191.

staccato

195

Measures 195-198. The score is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes. The left hand has a steady accompaniment with eighth notes. The key signature has one flat (B-flat).

WIM49

199

Musical score for exercise 199. It consists of three staves: a piano part (treble and bass clef) and a reed part (treble clef). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The reed part has a melodic line with various intervals and rests.

202

Musical score for exercise 202. It consists of three staves: a piano part (treble and bass clef) and a reed part (treble clef). The key signature has two flats. The time signature is 4/4. The piano part starts with a forte (*ff*) dynamic. The reed part has a melodic line. A section of the reed part is marked *mp* (mezzo-piano) and *Reed 8'*, with a *staccato* instruction below it. The time signature changes to 3/4 for the final measure.

205

Musical score for exercise 205. It consists of three staves: a piano part (treble and bass clef) and a reed part (treble clef). The key signature has two flats. The time signature is 4/4. The piano part has a melodic line in the treble and a bass line. The reed part has a melodic line. A section of the reed part is marked *Reed* and *P4*. The piano part has a marking *8' - 2'* above the first measure.

209

Musical score for exercise 209. It consists of three staves: a piano part (treble and bass clef) and a reed part (treble clef). The key signature has two flats. The time signature is 4/4. The piano part has a melodic line in the treble and a bass line. The reed part has a melodic line. A section of the reed part is marked *8' - 2'* above the first measure.

WIM49

213

Musical score for measures 213-216. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line starts with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The dynamic markings are *mf* (measures 213-214) and *f* (measures 215-216).

217

Fragment of P6

Musical score for measures 217-220. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line starts with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The dynamic marking is *ff* (measures 217-220).

221

Musical score for measures 221-224. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line starts with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The dynamic marking is *ff* (measures 221-224).

225

Musical score for measures 225-228. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line starts with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The dynamic marking is *ff* (measures 225-228).

WIM49

228

Measures 228-230. The music is in 4/4 time. Measure 228 starts with a forte (*ff*) dynamic. The right hand features a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The left hand has a quarter note (F3) and a half note (B2). Measure 229 continues the triplet pattern in the right hand. Measure 230 shows a continuation of the melodic lines in both hands.

231

Measures 231-233. Measure 231 continues the melodic development. Measure 232 features a forte (*f*) dynamic in the right hand. Measure 233 shows a change in the bass line with a half note (F3) and a quarter note (G3).

234

Measures 234-237. Measure 234 starts with a mezzo-forte (*mf*) dynamic. The right hand has a half note (F4) and a quarter note (G4). Measure 235 continues the melodic line. Measure 236 features a change in the bass line. Measure 237 shows a continuation of the melodic lines in both hands.

238

Measures 238-241. Measure 238 starts with a mezzo-forte (*mf*) dynamic. The right hand has a half note (F4) and a quarter note (G4). Measure 239 continues the melodic line. Measure 240 features a change in the bass line. Measure 241 shows a continuation of the melodic lines in both hands.

WIM49

242

19

Alla marcia

Two systems of musical notation for measures 242 and 243. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in 4/4 time. Measure 242 features a melody in the treble staff and a bass line in the bass staff. Measure 243 continues the melody and bass line.

244

Two systems of musical notation for measures 244 and 245. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in 4/4 time. Measure 244 features a melody in the treble staff and a bass line in the bass staff. Measure 245 continues the melody and bass line.

246

Two systems of musical notation for measures 246 and 247. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in 3/4 time. Measure 246 features a melody in the treble staff and a bass line in the bass staff. Measure 247 continues the melody and bass line.

248

Two systems of musical notation for measures 248 and 249. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in 3/4 time. Measure 248 features a melody in the treble staff and a bass line in the bass staff. Measure 249 continues the melody and bass line.

WIM49

250

252

254

256

WIM49

258

21

Measures 258-259. The score is in 5/4 time. Measure 258 features a piano introduction with a forte (ff) dynamic. The right hand has a melodic line with a slur over measures 258 and 259. The left hand has a bass line with a slur over measures 258 and 259. The key signature has one sharp (F#).

260

Measures 260-261. The score is in 4/4 time. Measure 260 features a piano introduction with a slur over measures 260 and 261. The right hand has a melodic line with a slur over measures 260 and 261. The left hand has a bass line with a slur over measures 260 and 261. The key signature has one sharp (F#).

262

Measures 262-264. The score is in 3/4 time. Measure 262 features a piano introduction with a slur over measures 262 and 263. The right hand has a melodic line with a slur over measures 262 and 263. The left hand has a bass line with a slur over measures 262 and 263. The key signature has one sharp (F#).

265

Measures 265-267. The score is in 3/4 time. Measure 265 features a piano introduction with a slur over measures 265 and 266. The right hand has a melodic line with a slur over measures 265 and 266. The left hand has a bass line with a slur over measures 265 and 266. The key signature has one sharp (F#).

WIM49

268

3 *mp subito* 3

272

dim. e rall.

276

a tempo

p *mf*

Fragment of P9

281

p *sans rall.*

Emphasis of Tonal Center (E)

WIM49

285

23

Adagio

'Fugato' Subject from Mm. 126-130---->

Musical score for measures 285-288. The score is in 4/4 time and features a piano (p) dynamic. The right hand plays a melodic line with a 'Fugato' subject from measures 126-130, marked with a piano (p) and an 8' (octave) indication. The left hand provides harmonic support with chords and moving lines. The tempo is marked Adagio.

289

8va

Musical score for measures 289-292. The score continues the 'Fugato' subject from measure 285. The right hand plays the subject, and the left hand provides harmonic support. The tempo is marked Adagio.

293

Transformation of Minor-motif----->

Musical score for measures 293-296. The score features a transformation of a minor motif. The right hand plays the transformed motif, and the left hand provides harmonic support. The tempo is marked Adagio.

297

Musical score for measures 297-300. The score continues the transformation of the minor motif. The right hand plays the transformed motif, and the left hand provides harmonic support. The tempo is marked Adagio.

WIM49

301

Pos.

'Fugato' Subject----->

mp

Sw.

Fragment of Minor-motif from Mm. 295-301----->

305

309

313

WIM49

316

Sw. Reed *Gt. Open flutes*

mf

319

322

325

WIM49

328

331 RE-TRANSITION

Allegretto

mf Sw.

334

f

336

cresc.

Gt.

r. h.

WIM49

338

27

Musical score for measures 338-341. The score is written for piano in 3/4 time. It features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. The key signature changes from B-flat major to B-flat minor. The tempo marking *accel.* appears in measure 341.

342

P4 - First Theme

RECAPITULATION

Tempo I

Musical score for measures 342-345. The score is written for piano in 3/4 time. It features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. The key signature changes from B-flat major to B-flat minor. The tempo marking *ff marcato* appears in measure 342.

346

Musical score for measures 346-349. The score is written for piano in 3/4 time. It features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. The key signature changes from B-flat major to B-flat minor. The tempo marking *ff marcato* appears in measure 346. A rehearsal mark **R4** is placed at the beginning of measure 348.

350

Musical score for measures 350-353. The score is written for piano in 3/4 time. It features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. The key signature changes from B-flat major to B-flat minor. The tempo marking *ff marcato* appears in measure 350.

WIM49

2 353

meno mosso

Measures 353-355. The score is in 5/4 time. Measure 353 has a treble staff with a melodic line starting on G4, marked *mp*, and a bass staff with a single note G2, marked *mf*. Measure 354 continues the treble line with triplets and the bass line with sustained notes. Measure 355 concludes the treble line with a triplet and the bass line with a sustained note. A 'P5' label is in the treble staff of measure 354.

356

Measures 356-358. The treble staff features a melodic line with triplets in measures 356 and 358. The bass staff provides harmonic support with sustained notes and triplets in measures 357 and 358.

359

Tempo I

Measures 359-361. Measure 359 has a treble staff with a triplet and a bass staff with a triplet. Measure 360 continues the treble line and has a new staff with a melodic line marked *ff*. Measure 361 concludes the treble line and has a new staff with a melodic line.

362

I11 - top voice in R.H

Measures 362-364. The score is in 5/4 time. Measure 362 has a treble staff with a melodic line and a bass staff with a melodic line. Measure 363 continues the treble line with a melodic line and the bass line with a melodic line. Measure 364 concludes the treble line with a melodic line and the bass line with a melodic line.

WIM49

365

8va

29

Transformed Minor-motif into Fugue Subject----->

ff

368

Allegro

Fugue Subject----->

371

373

Fugue Subject----->

WIM49

3 375

Musical score for measures 375-376. The system consists of three staves: a treble staff, a grand staff (treble and bass), and a separate bass staff. Measure 375 features a treble staff with eighth notes, a grand staff with a continuous eighth-note accompaniment, and a bass staff with a single note. Measure 376 continues the treble and grand staff patterns, with the bass staff remaining empty.

377

Musical score for measures 377-379. The system consists of three staves. Measure 377 shows a treble staff with eighth notes, a grand staff with a continuous eighth-note accompaniment, and a bass staff with a single note. Measure 378 continues the treble and grand staff patterns, with the bass staff remaining empty. Measure 379 features a treble staff with eighth notes, a grand staff with a continuous eighth-note accompaniment, and a bass staff with a single note. The system concludes with a 2/4 time signature change.

380

14 in top voice - R.H.

Musical score for measures 380-381. The system consists of three staves. Measure 380 features a treble staff with eighth notes, a grand staff with a continuous eighth-note accompaniment, and a bass staff with a single note. Measure 381 continues the treble and grand staff patterns, with the bass staff remaining empty. The system concludes with a 3/4 time signature change.

382

Musical score for measures 382-383. The system consists of three staves. Measure 382 features a treble staff with eighth notes, a grand staff with a continuous eighth-note accompaniment, and a bass staff with a single note. Measure 383 continues the treble and grand staff patterns, with the bass staff remaining empty. The system concludes with a 4/4 time signature change. A label "Fugue Subject----->" is placed over the grand staff in measure 382.

WIM49

384

Measures 384-386. The score is in 3/4 time. Measure 384 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 385 continues the piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 386 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note.

387

'SECOND DEVELOPMENT'

Cadenza

Measures 387-391. The score is in 3/4 time. Measure 387 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 388 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note. Measure 389 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note. Measure 390 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note. Measure 391 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note.

392

Measures 392-395. The score is in 3/4 time. Measure 392 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 393 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note. Measure 394 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note. Measure 395 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note.

396

Measures 396-399. The score is in 3/4 time. Measure 396 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 397 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note. Measure 398 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note. Measure 399 features a treble clef staff with a series of eighth notes and a bass clef staff with a single note.

WIM49

399

Sw. *p* *Pos.* *pp*

This musical exercise is written for piano on a grand staff. It begins with a *Sw.* (sostenuto) marking. The first measure has a piano (*p*) dynamic, followed by a *Pos.* (positivo) marking. The piece concludes with a mezzo-piano (*pp*) dynamic. The key signature has one flat, and the time signature is 4/4.

402

Scherzando Adagio

Gt. 3 *p Sw.*

This exercise is marked *Scherzando* and *Adagio*. It is written for piano on a grand staff. The first measure contains a triplet marked *Gt.* 3. The piece includes a piano (*p*) dynamic and a *Sw.* (sostenuto) marking. The key signature has one flat, and the time signature is 3/4.

406

Allegretto

P2 *Sw.* *p* P2

This exercise is marked *Allegretto*. It is written for piano on a grand staff. The piece includes a piano (*p*) dynamic and a *Sw.* (sostenuto) marking. A *P2* marking appears above the right-hand staff in the final measure. The key signature has one flat, and the time signature is 4/4.

411

This exercise is written for piano on a grand staff. It consists of a single melodic line in the right hand with a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat, and the time signature is 4/4.

WIM49

415

33

Pos. 8'-4'-1 1/3'

418

f Gt. Sw.

421

Deliberate

Gt. *p* Pos. Sw.

424

Allegretto

Pos. *mf*

427

First half of P2 in L.H.

mf

430

Gt.

Pos.

433

Sw.

Second half of P2 in L.H.

436

Gt.

3

WIM49

CHROMATIC TRANSITION to Final Statements of P4 and R4

438

pp full Sw!

440

string. e cresc.

442

rall. e cresc.

444

rall. e cresc.

WIM49

3 446

CODA

Allegro maestoso

P4 - First Theme (Augmentation)----->

ff *Gt.*

Transformed Minor-motif (Augmentation)----->

449

451

453

pui mosso

WIM49

Deceptive-motion to G in Pedal (should be G-sharp)

455

457

459

461

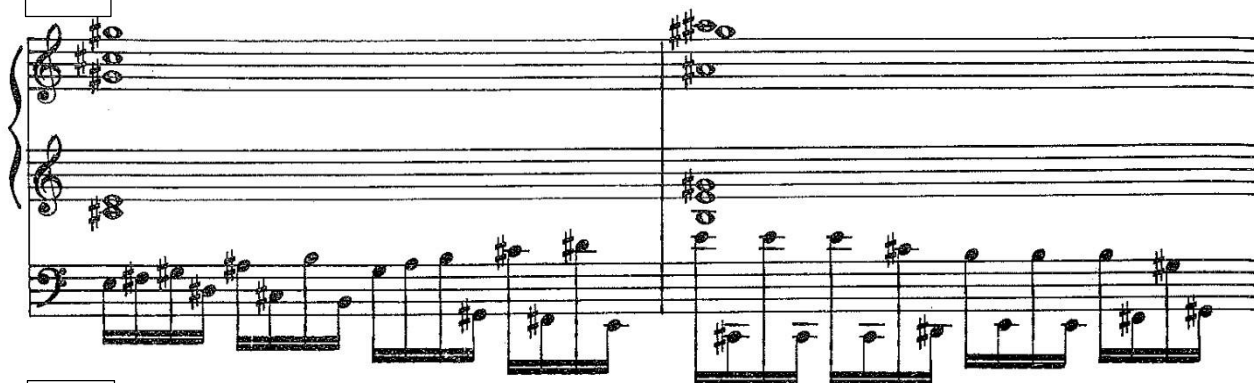
alla Chorale

'TONAL RESOLUTION' OF SECOND THEME (R4)----->

fff legato

WIM49

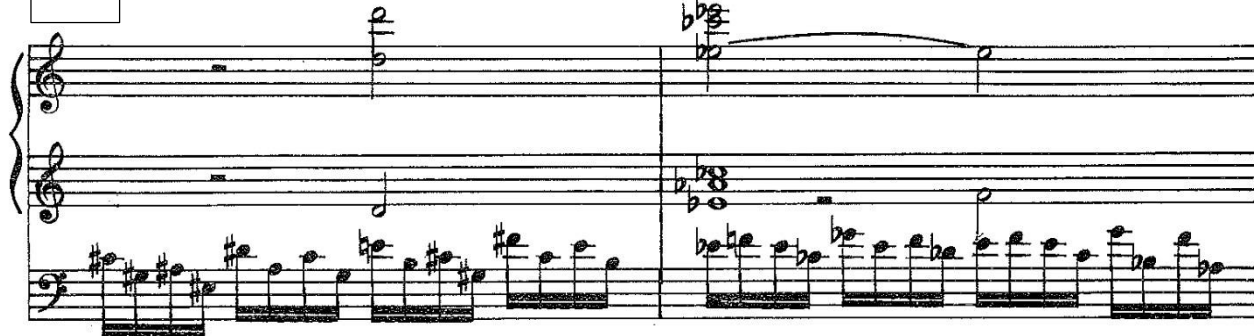
463



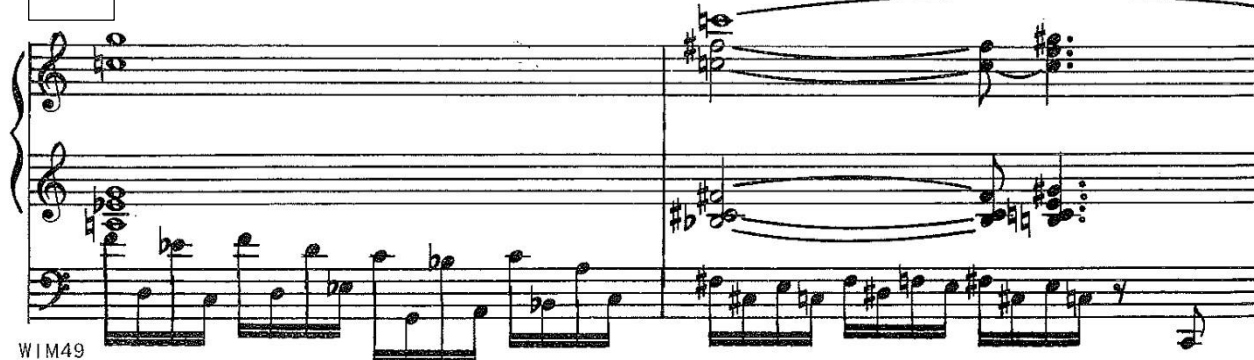
465



467



469



WIM49

471

Measures 471 and 472 of a musical score. The system consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The key signature has two sharps (F# and C#). The grand staff contains sustained chords in both hands. The single bass staff features a continuous eighth-note melodic line.

473

Measures 473 and 474. The grand staff continues with sustained chords. The single bass staff continues its eighth-note pattern. In measure 474, the grand staff introduces a new harmonic texture with moving lines.

475

Measures 475 and 476. The grand staff features long, sweeping melodic lines in both hands, spanning across the measure boundaries. The single bass staff continues with its eighth-note pattern.

477

Measures 477 and 478. The grand staff has long, sustained melodic lines. A text box is overlaid on the score.

FINAL ARRIVAL TO 'TONAL CENTER' OF (E/PC 4) in highest and lowest voices

WIM49

479

fff

legato

482

allarg.

WIM49

APPENDIX F: ARTWORK BY CLARENCE MADER



MUSIC AT MIDNIGHT



UNTITLED



UNDERWATER SCENE



GOSSIPS



SPANISH LANDSCAPE



UNTITLED

APPENDIX G: PERMISSION FOR USE OF FULL PUBLISHED SCORES

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website: www.wiminc.com e-mail: wimbo@wiminc.com

March 13, 2015

AUTHOR or PRODUCER

Jacob Benda
808 Meadow Bend Dr Apt B
Baton Rouge LA 70820

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Composed by Clarence Mader

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APPENDIX H: METHOD OF RESEARCH/PURPOSE AND VALUE OF STUDY

Method of Research

The process of obtaining information about the composer has been a most interesting endeavor due to the limited amount of information circulating in regard to his life and music. The only published document about the composer is the *Catalog of the Clarence V. Mader Archive*, compiled by Robert L. Tusler. The catalog provides a summary of every document within the archive along with a brief biographical sketch.

A large portion of the research has been achieved by speaking with several nationally and internationally renowned organists who either studied with Mader and/or currently perform his music. The author, during the past three years, has had the opportunity to interview Dr. Ladd Thomas (former student, Professor of Organ Studies at the University of Southern California), Cherry Rhodes (Adjunct Professor of Organ Studies at the University of Southern California), Thomas Murray (former student, Professor in the Practice of Organ and the Organ Program Coordinator at Yale University), Dr. Orpha Ochse (former student, prolific author, Professor of Music Emerita at Whittier College) and William Beck (Organist Titulaire at St. Cyril of Jerusalem Church in Encino, CA). These interviews have provided valuable insight concerning Mader as teacher, performer, composer, organ consultant, colleague and friend.

One of the highlights during the research process was the opportunity to meet George Mader, Clarence Mader's son. George and his wife Marjorie graciously invited the author to their home in California during June of 2012. During this visit, spanning a

week, they shared numerous stories about the composer pertaining to his life and art. The photographs, documents and recordings provided by George allowed a detailed look into the childhood and adult life of his Dad.

Immediately following the visit with the Mader family, the research expedition continued to the University of California Los Angeles where further study was conducted within the Clarence V. Mader Archive at the Music Library on campus. The archive houses original manuscripts, essays, articles, recordings, scrapbook materials and artwork/poetry by Mader.

While in Los Angeles the author was afforded the opportunity to study with two acclaimed American organists who both teach at the University of Southern California – Professor Cherry Rhodes and Dr. Ladd Thomas. The coaching sessions were held at the First United Methodist Church of Glendale, CA where Dr. Thomas currently serves as organist (a church where Mader himself performed). These lessons yielded valuable instruction on the music of Mader with special attention given to *October Interlude* and *Concerto for Organ*.

Regarding the analyses, the author consulted the published versions of Mader's *Concerto for Organ*, *October Interlude* and *Obbligato for Flutes* (distributed by Western International Music). There are currently no publications that include analyses of the composer's music, therefore the analyses found in Chapter Two are those of the author who has completed advanced study in both tonal and post-tonal music theory.

Purpose and Value of Study

The purpose of this study is to shed light on an artist who imaginatively contributed to the development of American organ music during the 20th century. This document examined how Mader operated within the musical climate of the United States from 1920-1970 and how his writing style emerged from influences both new and old. An additional aim of this project is to advocate for the further publication, study and performance of his music.

The value of this study can be viewed from various vantage points. This document provides information about a composer that is not yet readily accessible to the music community. The suggestions concerning interpretation, analysis and registration can potentially benefit organists who wish to perform or teach the organ works of Mader. Both music theorists and composers will find Chapter Two interesting because it draws attention to a fresh perspective concerning twelve-tone serial writing in America during the 20th century.

An organization that will profit from this endeavor is the Ruth and Clarence Mader Memorial Scholarship Fund. Established in 1971 immediately following the tragic death of Ruth and Clarence Mader, it has been active in preserving their memory by creating funds to assist young people in developing their talents in the field of music, namely organ playing.⁸⁵ The Board of Directors includes family members, friends and world-class musicians. George Mader expressed that this project will not only prove helpful to those who join the Board of Directors, but, also in respect to the Mader family, it will provide a further understanding of the man that they knew and love.

⁸⁵ Dr. Frances Nobert, "Ruth and Clarence Mader Memorial Scholarship Fund," <http://www.francesnobert.com/mader/index.html> (accessed November 3, 2011).

VITA

Jacob Richard Benda was born in St. Cloud, Minnesota and began piano studies at the age of six. Since beginning organ instruction in 2007, Mr. Benda has won numerous awards in organ playing, featured as solo recitalist throughout the United States, and has recorded the first compact disc featuring the organ music of Clarence Mader entitled, *Music at Midnight: A Tonal Palette - Selected Organ Works by Clarence Mader* (released November 2014 on the Centaur Label). Mr. Benda has served as Associate Organist at St. Alban's Chapel in Baton Rouge, LA since 2005 and has held the post as Organist/Choirmaster at Grace Episcopal Church in St. Francisville, LA since 2008. He received his undergraduate degree from Louisiana State University in piano performance in 2007 and the degree Master of Music from the same institution in 2010. He is currently pursuing a doctoral degree at LSU in the organ class of Dr. Herndon Spillman. The degree of Doctor of Musical Arts will be conferred at the Spring 2015 commencement.