

HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION
NEW YORK SCHOOL

INSTRUCTIONS FROM AUTHOR TO LIBRARY FOR THESIS

AUTHOR: Jennifer Gail Blum
TITLE: "Allergic to Nusach"
The Life and Sacred Works of Frederick Pike

TYPE OF THESIS:

RABBINIC ()

SSM (✓)

D.H.L. ()

D.MIN. ()

M.A.R.E. ()

M.A.J.S. ()

1. (✓) May be used without my written permission.
2. () My written permission is required for use during the next ___ years.

Note: The Library shall respect restrictions placed on theses for a period of no more than ten years.

I understand that the Library may make a photocopy of my thesis for security purposes.

3. The Library may sell photocopies of my thesis.

✓
yes no

1/30/98
Date

Jennifer Gail Blum
Signature of Author

LIBRARY RECORD

Microfilmed: 5.8.00
Date

R. G. G. G.
Signature of Library Staff Member

"Allergic to Nusach"
The Life and Sacred Works of Frederick Piket
By
Jennifer G. Blum

In its three chapters, this thesis provides a contextual framework for and analysis of the sacred works of composer Frederick Piket (1903-1974). This document includes an in-depth contextualization for Piket's sacred music by providing insight into his musical background and training, Jewish education and identity, professional endeavors both in Europe and America, as well as personal accounts of Piket's life from his family, friends, and colleagues. Further, it includes an analysis of the composer's musical style including an examination of the musical influences which helped shape it. Following a close look at this musical language, there is an in-depth analysis of several of Piket's sacred compositions which best exemplify these recurrent compositional techniques. Lastly, this thesis includes a comprehensive and complete catalogue of both the sacred and secular works of this impressively prolific composer.

This document is divided into three separate chapters. Following a brief introduction, chapter one includes a biography of the composer's life describing in detail his childhood/Adolescence in Vienna, education and musical training, work as a conductor and composer in Austria, Germany and Spain, immigration to America, Jewish education and identity, as well as his prolific outpouring of sacred music for the synagogue. Chapter two offers a discussion and analysis of Piket's unique musical style including a nineteenth and twentieth century contextualization. I will provide the reader with the necessary keys to understanding the composer's musical language. The final chapter includes an in-depth analysis of five of Frederick Piket's pieces which exhibit many of the musical techniques discussed in chapter two. It should be noted, however, that these pieces are merely a sampling. They do not represent every facet of Piket's writing. Nevertheless, an analysis of these pieces will provide the reader with further insight into Piket's unique musical language. The final section of the thesis includes a comprehensive listing of the composer's works including both sacred and secular compositions, dates of composition, as well as publication/performance status.

May 1998

Ms. Joyce Rosenzweig
Advisor

"ALLERGIC TO NUSACH"
The Life and Sacred Works
of
Frederick Piket

Jennifer G. Blum

Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York

May 1998

Ms. Joyce Rosenzweig
Advisor



Frederick Piket

CONTENTS

ACKNOWLEDGMENTS.....	ix
INTRODUCTION.....	1
Chapter	
1. BIOGRAPHY OF FREDERICK PIKET.....	3
Childhood/Adolescence in Vienna	
Education and Musical Training	
Conductor/Composer in Austria, Germany, Spain	
Immigration to America	
Jewish Education and Identity	
Secular Compositions as the Basis for Sacred Works	
The Composition of Sacred Music	
2. ANALYSIS OF MUSICAL STYLE.....	20
Nineteenth and Twentieth Century Contextualization	
Keys to Understanding Frederick Piket's Musical Language	
3. MUSICAL ANALYSIS.....	43
<i>V'ahava</i>	
<i>Abavat Olam</i>	
<i>Ya Ana Em'tsa-acha</i>	
<i>Al Chet</i>	
<i>Bar Mitzve</i>	
4. CONCLUSION.....	68
5. COLLECTIVE CHRONOLOGICAL LISTING OF THE COMPOSITIONS OF FREDERICK PIKET INCLUDING SACRED AND SECULAR WORKS.....	71
SOURCES CONSULTED.....	79
APPENDIX OF MUSICAL EXAMPLES.....	81

ACKNOWLEDGMENTS

I began to think about writing my senior Master's thesis on the music of Frederick Piket during the fall of my second year at Hebrew Union College-Jewish Institute of Religion. My love and enthusiasm for Piket's sacred compositions began in Cantor Andrew Edison's Reform High Holy Day workshop after having been assigned to sing Piket's *Kiddush* from his "Service for Rosh Hashanna Eve". Immediately, I was attracted to and moved by the tremendous passion and expressiveness within the music. Throughout the year course, Cantor Edison continued to assign me numerous sacred pieces of Piket's. I remained drawn to these compositions for reasons I could not understand or explain and it soon became clear that I needed to more fully explore the profound effect Piket's music has, both on listener and singer. I am grateful that this thesis has afforded me the opportunity to work with, learn from and be inspired by the loved ones, students and colleagues who knew this remarkable human being.

I would like to extend a special thank you to the following people:

To Cynthia, Paul, Joey, and Roberta Piket, for opening up your hearts and enabling me to know and understand the "real" Fred Piket. You have so graciously shared not only boxes and boxes of Fred's manuscripts, letters, journals and keep-sakes, but your most private and personal memories of husband and father. You will always have my deepest gratitude.

To Joyce Rosenzweig, my senior thesis advisor, for hours and efforts way beyond the call of duty. Without you, this thesis would never have come to be. Your brilliant musicality and beautiful *neshama* are a constant source of inspiration for all of us.

To Cantor Benjie-Ellen Schiller, for making the process of planning my senior recital an exciting one. Your perceptive coaching and sincere interest in my well-being these past three years means more to me than you will ever know.

To Natasha Lutov, my voice teacher, who always seemed to know the right combination of persistence and humor. You have built my voice with your wisdom and love and have truly taught me to sing a new song to God.

To Rabbi Morley Feinstein. Your support, friendship and guidance has sustained me through everything from missed flight connections to "the secret of the bond between spirit and spirit". I thank you also for all of the hours you devoted to serving as my personal "Editor in Chief".

To Dr. Mark Kligman for your extra advising and advice along the way. Your enthusiastic teaching of our semester of Music Analysis helped pave the way for this tremendous venture.

To Cantors Andrew Edison, Jon Haddon, Norman Summers, Howard Stahl, and Steve Perlston, for your vast wealth of information, music and insight.

To Chanin, Jessica, Gabrielle, Sarah, Oksana, Yelena, Ilana, Sheila, Andrew and Geoff, my classmates, who have walked with me at my side during this wonderful journey. Each one of you will enrich the cantorate with your special gifts and talents.

And, to my family: Mom, Dad, Michael and Abbi. I love you all so much. Who would I be without your twenty-six years of love? You have always supported me in my decisions and have given me your encouragement to "spread my wings". You represent true *menschlichkeit*, to which I will always try to aspire.

To Cynthia, Paul, Joseph, and Roberta

INTRODUCTION

The purpose of this thesis is to provide a contextual framework for and analysis of the sacred works of composer Frederick Piket (1903-1974). A pianist, music theorist, professor of composition, conductor and most significantly, a composer, Piket achieved notable recognition in Europe and America with the publication and performance of his secular orchestral, vocal, and chamber works as well as his prolific outpouring of sacred works for the synagogue.

Frederick Piket did not come to write sacred music until the latter part of the 1950's. His compositional style was already well-established and developed, having completed extensive musical studies in Vienna, Berlin, and Barcelona. The great composers of the late nineteenth and twentieth century such as Debussy, Strauss, Mahler, Bartok and Hindemith were among Piket's greatest influences. Piket distinguished himself among the composers of the twentieth century through his use of several recurring techniques or devices including sectional contrast, independence of voice and accompaniment, ostinato passages or motifs, recurrent use of parallel motion and blocked chordal passages, as well as an occasional use of the *nusach* and Jewish modes. It was Piket's skillful utilization of these musical techniques which gave his compositions their unique sound and flavor. It is important to note that even though one can cite examples of *nusach* in a number of Piket's works, it has become clear through musical analysis as well as speaking to students and colleagues that Piket had an aversion to being confined to what he thought were strict musical formulas. Piket described his reticence to using *nusach* as an "allergy", thus the title of this document.

The chapters ahead will provide an in-depth contextualization for Piket's sacred music by providing insight into his musical background and training, Jewish education and identity, professional endeavors both in Europe and America, as well as personal accounts of his life from family, friends, and colleagues. Further, there will be an analysis

of Piket's musical style including an examination of the musical influences which helped shape it. Following a close look at this musical language, there will be an in-depth analysis of several of Piket's sacred compositions which best exemplify these recurrent compositional techniques. Lastly, this thesis will include a comprehensive and complete catalogue of both the sacred and secular works of this impressively prolific composer.

CHAPTER ONE

"It is just a little over ten years since I entered the field of Jewish sacred music, first as an organist and later as an arranger and composer. I must confess that I myself can hardly believe that I am here today as your guest and lecturer. Let me say that I am very proud of this and also deeply moved because I feel I have, so far, offered little to deserve this honor. God willing, I hope to bring you more in the future and to please you with my work."

-Frederick Piket in his lecture for cantors presumably at Hebrew Union College: *Music of the Synagogue: Yesterday, Today and Tomorrow*; [ca.1950]

It is a rare musician who possesses extraordinary skill and ability mixed with a humility of soul and graciousness of spirit. As a composer who possessed both, Frederick Piket's impressive talent as well as keen musical mind became the vehicles through which he was able to make a name for himself as a conductor, theorist and composer.

Piket was born on January 6, 1903 in Istanbul, Turkey, to parents Josef and Paula. His musical talents emerged at the age of five when he began to study the violin. While he never would have considered himself a "violinist", Piket played the instrument well into his high school years. From 1924-1929, he was given the opportunity to study at the famous Vienna State's Academy of Music. In order to be a more fully rounded artist, he also immersed himself in the study of piano and music theory.

After finishing high school, at the insistence of his father Joseph who was a physician, Piket was urged to attend medical college for two and a half years which he did, albeit reluctantly. This was a period of his life that he did not often wish to recall, often commenting that medicine neither fulfilled him professionally or personally. After years of succumbing to his father's wishes, Piket finally decided to devote himself fully to his true interests of piano, music theory, and conducting. He expressed his talents for music theory specifically, through counterpoint and composition. It was his hope that special concentration in all of these areas would prepare him for an eventual career as a conductor.

On August 19, 1928, Piket married his first wife, Erna Galles, and in 1930 they moved to Berlin, Germany, where they remained until 1933. During these years, Piket held various posts as conductor for opera and operetta companies in Austria, Switzerland, and Germany. While his primary focus during these early years in Europe was conducting, he also displayed a special fondness and unusual flair for composition. His talents were honed and refined through regular attendance at student master classes and workshops. After enrolling in composition courses at Berlin's *Musikhochschule*, it did not take long for his many efforts to be discovered and encouraged. Piket was awarded a scholarship to study at the school's master class for composition headed by world renowned teacher and composer, Franz Schreker.

Unfortunately, in 1933, only several months after having begun his studies at the *Musikhochschule*, Hitler's rise to power in Germany forced Piket to migrate to Barcelona, Spain where he remained for the next seven years. The Spanish Civil War made conditions unusually difficult for a foreign composer in Spain. Piket was forced to give up his work as a composer in order to devote himself to the more lucrative professions of pianist and violinist.

If I admit that I was born in 1903, I can't expect the public to take me for "young and promising", and I do like to think of myself as young and promising at least, though not so young anymore. I lost too many years on account of wars and political upheavals in Europe, and really had to start my career from scratch when I arrived in this country, six years ago.¹

Eventually, as Piket was better able to secure himself financially, he was ready to once again turn his attentions primarily to theory and composition. While in Spain, his accomplishments in these areas continued to be recognized and rewarded. Not even two years after having received his academic scholarship to study at the *Musikhochschule*, Piket

¹ Frederick Piket to music critic, David Holden, 5 June 1951, transcript in the hand of Cynthia Piket, home collection, Flushing, New York.

was awarded Barcelona's annual Mendelssohn Award for his outstanding musicianship and achievements in theory and composition.

In 1940, Píket, at long last, received an immigration visa to the United States under the pre-war quotas. These early years in the new country were difficult for Píket both personally and financially. Shortly after their arrival in America, Frederick and Erna divorced; their marriage had grown increasingly turbulent since their years together in Spain. There were no children from their marriage. Financially, the challenge of finding work in America proved to be particularly trying and in order to make ends meet, Píket was forced to work long hours at a vast array of jobs. "I took anything that came along; arranging, teaching composition, anything at all."²

In 1946, Píket gained full United States citizenship. During these early years in the United States, he wrote several compositions that gave testimony to his growing interest in the cultural background of his new country. After residing in America for only two years, he composed a suite for orchestra called *The Funnies* which was based on the period's popular comic strip characters such as the Gumps, Superman, Orphan Annie and Gasoline Alley. *The Funnies* were a way in which Píket was able to pay homage to his new country by elevating to the concert platform the sharp evaluation of our culture and the temperament which often emanated from American cartoonists of the time.

Cleverly written, "The Funnies" mimic their prototypes in so far that they represent the art of kaleidoscopic change. Comic strips being the record of momentary incidents, it seemed as though Mr. Píket's music likewise sought to minimize music's time factor. However, the composer is a skillful craftsman and accomplishes some clever strokes.³

Among his other early American works was his mischievous and amiably dissonant overture *Curtain Raiser to An American Play* as well as *Variations for Orchestra on "Go Down*

² Ibid.

³ Review of *The Funnies*, by Frederick Píket. *Toronto Globe and Mail*, [Date Unknown].

Moses", a piece which drew its style from the Viennese school of the first quarter of the century. Characteristic of this school was a free linear concept, a dark coloring of harmonies as well as various rhetorical devices and concise structures.

This is no derivative work. Within the frame of the Viennese style a genuine personality can be discerned. Mr. Piket's free treatment of his melody has an emotional as well as a structural basis. And when the theme returns in the seventh variation augmented and in muted brass from above a solemn kettledrum ostinato, its crescendo development produces a powerful effect. The work is full of ideas and imagination.⁴

As his professional career in composition began to take flight, Piket's personal life blossomed as well. He dated and fell in love with Cynthia Nelson and on October 19, 1952 they married.

We dated for about two years before we married. What attracted me to him? I liked the way he thought; I liked the way he spoke. It sounds so corny but I think I fell in love with his brain. The other men were just boys in comparison. Of course he was older and that was attractive but it wasn't just his age; he was a very interesting person. There are lots of people who are mature in age but not in the head-not him! He was always very mature and I liked that.⁵

Cynthia and Frederick had three children: Joseph, Paul and Roberta. Both Joseph and Roberta have followed in their father's footsteps and have devoted themselves to careers in music; both are pianists and enjoy teaching privately as well as performing. Roberta has also done a considerable amount of her own composing and recording. She has played professionally as a sidewoman with jazz greats such as Benny Golson and Joe Williams,

⁴ Review of *Curtain Raiser to An American Play*, by Frederick Piket, *Chautauquan Daily*, 15 August 1950.

⁵ Cynthia Piket, interview by author, 21 June 1997, Flushing, New York, tape recording.

and has been a featured guest on Marian McPartland's Piano Jazz, the acclaimed National Public Radio Show. In November 1997, she released her first CD as a leader, entitled *Unbroken Line*, produced by Richie Beirach and available on Criss Cross Jazz. Picket's middle son, Paul, works as a proofreader for Shearman and Sterling law firm and is currently studying computer programming.

His children were the apple of his eye. He adored them and they adored him. I think that having had them later in life made him a better father. He always made time for them no matter how busy he got. He really enjoyed them...one of his hobbies was photography. I remember that he loved to take pictures of the kids. He would take sequences of photos and arrange them so that they would tell a story, like animation. There were times that he would be playing with them and he would say, "quick, go down the slide again, I want to get a picture of you doing that!"⁶

Before Frederick Picket became acquainted with and interested in the Jewish Reform movement and its music, he had largely been both a secular musician and Jew. Judaism had always been an important component of his life yet his family had not been particularly observant. He did, however, always possess a strong Jewish identity. He frequently questioned and wrestled with his ideas of Judaism and God yet maintained an unfaltering commitment to and pride in his faith.

He did feel very strongly about his Judaism. I remember one year when he was serving as organist in White Plains the synagogue's choir was invited to sing at a church for a special Christmas service. Fred thought this was terrible! He said, "When they sing our Hanukkah songs, then we'll sing their Christmas carols!" He really felt strongly about this. He felt that since we were the minority, they had to show us first.⁷

⁶ Ibid.

⁷ Ibid.

While Piket felt strongly about his heritage and identity as a Jewish adult, his ideas were formulated from an education he received as a young child attending religious school. During this religious education, although Piket learned to read Hebrew, he was the first to admit his lack of knowledge of the written word. Although he became Bar Mitzvah at age thirteen, much of his formal learning stopped shortly thereafter. Family celebration and observance of major Jewish holidays played an important role in the life he shared with Cynthia yet he did so with little formal Jewish education as a foundation. Most important to Piket was that his children be raised as Jews.

We observed Jewish holidays and such, you know, we lit Sabbath candles...there was a time when we were discussing having children and I remember him saying, "You know, I'm not really all that religious but the children do need something. We decided that when we had children, they were going to have a Jewish education."⁸

Up until the 1950s, Piket's secular compositions achieved notable recognition with a number of his orchestral, vocal and chamber works which were both performed and published. Several of his orchestral works were performed by the New York Philharmonic Orchestra under conductor Dimitri Mitropoulos and assistant conductor Franco Auteri. Piket's compositions were also frequently performed by the Buffalo Philharmonic Orchestra, the Chataqua Symphony Orchestra, Saint Martin's Little Theater, the Fort-Wayne Philharmonic Orchestra, the Minneapolis Symphony, the Opera Theater of Westchester, the Actors Opera, the Toronto Philharmonic, as well as the Indianapolis Symphonic Orchestra under Fabien Savitsky.

With a young family to feed, the late 40s and early 50s were particularly trying financially for the Pikets. Frederick spent a great deal of time composing secular music and frequently supplemented his income through transcribing and arranging other composer's music. In the early 50s, he took a job playing organ at the Jewish Community

⁸ Ibid.

Center in White Plains with Cantor Raymond Smolover. These years were characterized by a great deal of religious searching and Jewish education for Picket. In 1955 Picket accepted a position as musical director of the Free Synagogue in Flushing, New York where he remained until his death in 1974.

It was not long after Picket's association with the synagogue in White Plains that cantors and publishers of sacred music began to take notice of his talents and success as a composer of secular music. Beginning in the early 1950s, Picket was approached and asked to try his hand at composing music for Jewish synagogue settings. From the onset, Picket regarded the composition of Jewish music as a wonderful challenge, both musically and spiritually. The more involved he became in this venture, the greater his enthusiasm grew.

Fred's idea to compose Jewish music started out for very practical reasons. To put it quite simply, there was a need and Fred was there... He had been playing organ music in the synagogue and he felt that would help him compose. That introduced him to liturgical music and from then on he composed sacred music... He loved the creative process of composition; it energized him and gave him a certain life-force... I don't know if Fred's love for composing Jewish music came out of his Jewish upbringing or if that was something that developed as a result of what he learned later on when he started to compose. My guess is that it was the latter.⁹

A strong desire to further educate himself came primarily as a result of a growing need as a professional musician working in a Jewish setting. Picket's education was informal in nature. He made use of those around him; frequently questioning friends, clergy and fellow colleagues about Jewish tradition and practice. He immersed himself with study of Jewish modes and nusach. Further, he recognized a need to better familiarize himself with the liturgy of the Jewish sacred service. Because Picket's knowledge of Hebrew was limited to that of only an ability to read the language, he would frequently inquire as to how to

⁹ Ibid.

pronounce words before setting them to music. According to Natasha Lutov who sang under Piket's directorship at the Free Synagogue in Flushing, NY:

Fred didn't really know Hebrew. He could read it but couldn't understand it. I remember that it was always very important to him to follow the natural speech pattern or rhythm of the language in which he was composing, be it English or Hebrew. He would ask us to individually say or read something to him. Then he would imitate the rhythmic patterns in his music the way one would speak it. ¹⁰

As a composer, Piket was always deeply conscious of variations of musical thought. He was convinced that music should be understood not just by the composer, but by the audience as well. It was this particular philosophy of music in general that conditioned his attitude towards writing Jewish religious music. "My only guide to music had always been this test: Is it good music or is it not good music?" Of the utmost importance to Piket was

excellent musicianship and thorough training in the craft of composition... One needs the real spark of divine inspiration that permeates one's work and gives it that unique and personal flavor which we call originality. ¹¹

For the purpose of becoming more actively involved in the composition of music for the Jewish service, Piket took up more serious study of organ. He needed to acquaint himself with the variety of Jewish modes as well as with the works of the great Jewish composers of his time.

I became acquainted with the works of a few living

¹⁰ Natasha Lutov, interview by author, 18 June 1997, New York, New York, tape recording.

¹¹ Lecture for cantors presumably at Hebrew Union College: *Music of the Synagogue: Yesterday, Today and Tomorrow*; [ca. 1950].

synagogue composers, and there, after all, my critical, secular mind saw music. That was the music of men like Binder, Helfman, Freed and Fromm- to sum it up: This music is not anymore the 19th century Mendelssohnian cliché of Sulzer and Lewandowski; not anymore the endless collection of 4-part harmony-book exercises of the Russian-Polish cantors; and it is not anymore the superficial and banal turn-of-the-century operetta style of Spicker and Sparger.¹²

Professionalism was of the utmost importance to Piket and for this reason he was never very enthusiastic about working with either children or amateurs. Moreover, he had little tolerance for someone who called him/herself a composer or musician yet possessed little musicianship or skill. According to Cantor Howard Stahl who studied under Piket at Hebrew Union College-Jewish Institute of Religion:

As a teacher he was very demanding and critical. He had no patience for those who didn't care about their academics. Fred had been known to take a piece of music that a student had written and literally throw it in the garbage in front of the student if he didn't think the student had tried. But when you produced, and he thought the piece truly had merit, Fred was the most nurturing kind person you knew.¹³

Piket also had high standards for any musician working under his directorship. While serving as Musical Director at the Free Synagogue of Flushing, NY, Piket had the privilege of conducting the temple's professional quartet. The opportunity to work with trained voices was particularly enjoyable for Piket, for he had great respect for a singer who combined musicality with an intelligent approach to singing. Referring to Piket's attitudes of those he worked with and wrote for:

I was in his temple choir at least seven years and I had replaced a great opera singer named Elizabeth Manion who had a humongous voice. One thing about Fred was

¹² Ibid.

¹³ Cantor Howard Stahl, interview by author, 25 December 1997, New York, New York.

that he loved big voices. And among all the operatic voices in the world, the ones he loved best of all were the sopranos. What he liked best in a voice was the beauty of tone and expression. He enjoyed someone who could make musical sense when they sang- that was extremely important to him. If anything was left over he loved a voice with power. Lois Bovais was the great love that he had. He loved everything about her. He loved the way she phrased musically and he loved her understanding of music. I think that he just admired her overall approach. 14

Over the years, and particularly throughout the course of his work as faculty member at Hebrew Union College and as Associate Professor at New York University, **Piket** was often called upon to evaluate and critique the compositions of both students as well as fellow colleagues interested in his musical insights and knowledge. In his study and analysis of these works, **Piket**, above all else, always maintained an extremely critical musical eye and ear. He shunned the use of what he termed, "fads of the day" and believed firmly in a strong knowledge of and familiarity with "the great masters of all time". **Piket** felt that this education was essential for any musician aspiring to become renowned in the areas of theory and composition. In a note to one of his students, he wrote:

Dear Joseph*,

I am sorry that my comment on your 23rd Psalm is going to be mostly negative. The piece is really not more than a harmony student's attempt to set the text for four voices...I suggest that you settle down to study composition with a good teacher for a minimum of three years. You should work, at least for a year on counterpoint and you should forget about 12-tone and other "fads of the day". You should acquaint yourself very thoroughly with the works of the great masters of all times, including "moderns" like Debussy, Strauss, Mahler, Hindemith and Bartok. You are undoubtedly very gifted, but there is no shortcut to technical mastery.¹⁵

14 Interview N. Lutov.

15 Frederick **Piket** to Joseph Cohen (*name changed to protect privacy), 12 July 1971, transcript in the hand of Cynthia **Piket**, home collection, Flushing, New York.

Piket often commented that he found the sacred music of Binder, Helfman, Freed and Fromm to be thoroughly impressive. Each artist possessed high levels of musicianship and thorough training in the craft of composition. Their deep seriousness and unyielding devotion to the art of making music for the synagogue were qualities that Piket esteemed above all else.

Frederick Piket was never a composer interested merely in fame or fortune. This would not have been enough to sustain him. Over and over again, in statements to audiences, journalists, and music critics, Piket asserted that his primary goal as a composer was to create music which would be pleasing for his audience. This was the ultimate reward for Piket.

We, composers, must speak a musical language that its congregations can grasp. They must not be too difficult for its performers to execute... In presenting my own music to you, I hope to do just that: to offer you material that is fresh and interesting and a welcome change from the "old routine; music that is melodious, harmonically clear, structurally simple and warm in expression, so that it may appeal to the natural music sense of an audience without resorting to be commonplace.... I firmly maintain that a composer should write for the ears of an audience, not in pursuit of intellectual goals or fallacious theories. Applied to our synagogue music, this means that the composer should not write in a vacuum. Rather, he should watch the reaction of his congregation. Specifically, he should refrain from abstruse idioms, complicated forms and inaccessible structures. He should write melody first and think harmonically second. ¹⁶

Piket strove to compose music which would be accessible to his congregants. He hoped to move people and educate them through exposure to new melodies, sounds and expressions. Texts were always extremely important to Piket and he took great care in choosing them. After finding something that he felt was special or unique, Piket would strive to express the text musically. He had a tremendous fondness and ability for

¹⁶ Lecture Hebrew Union College.

languages and loved the study of them. During his school years, Piket studied Latin, English as well as his native language of German. Throughout his adult life he also studied and easily absorbed both Yiddish and Spanish.

I had a friend from Uruguay when I was little and so she spoke fluent Spanish. I remember she and my dad speaking Spanish together. Later on, she and I were speaking and she had thought my dad was Spanish because he spoke the language so fluently. I remember saying, "no, my dad's Austrian" and she said, "No, you're a liar, your dad is Spanish, we spoke Spanish together!" 17

While trying to cater to the musical tastes of those for whom he wrote, Piket's compositions revolved around what he viewed to be a very specific musical purpose. In other words, he did not compose a "Jewish" sounding melody simply for the sake of writing one. Piket did not have great appreciation for a considerable portion of the Jewish music considered so integral to the rich heritage of Jewish ethnic musical tradition. In particular, he disliked folk songs, often finding them too "cute" or too "popular".

The use of folk songs for the creation of serious music was a fad of the turn of the century, growing out of the frustration of the composers who didn't know where to turn next...Music consistently based on melodies of racially Jewish origin, given their close identification with the chained-down harmonic thinking of a hundred years ago, will always be imitative and derivative. Just as it is plainly stupid when some composers think they are creating "American" music by using hill-billy motives for purportedly serious composition. 18

Above all, Piket valued music of depth and substance and strived for both in his own writing. He hoped to create music which would be fresh and interesting, and a

17 Roberta Piket, interview by author, 27 December 1997, Brooklyn, New York, tape interview.

18 Frederick Piket to Herman Berlinski, 25 April 1951, transcript in the hand of Cynthia Piket, home collection, Flushing, New York.

welcome change from the "old routine". During the two decades in which he wrote, he frequently acknowledged that contemporary American synagogue music did come a great distance to establish itself. Commenting on synagogue music, he felt that there was still room for growth and development.

The achievements of some of our composers have shown that music created in our own time can equal and perhaps even surpass that of past generations in its capacity to inspire the worshiper and add beauty and dignity to the prayer service. More is needed, however, if we aim to bring new, fresh musical thought to the average American synagogue... Why should we not enjoy these little melodies and childish harmonizations that we grew up with and to which we are emotionally tied? I will tell you why: Simply because the words of our liturgy are too great, too important, too beautiful, too powerful to be left forever to the interpretations of those small musical amateurs. To hear the great pronouncement of "Sh'ma Yisrael" sung to the waltz-time melody of Sulzer's makes my hair stand up and it should do the same to you.¹⁹

While Picket's interest and love blossomed for the composition of Jewish sacred music, he simultaneously continued to write secular music. Throughout his composition career Picket had composed various larger secular choral, operatic and orchestral works. These compositions soon came to be a backdrop upon which Picket began writing Jewish works of a grander scale. In 1955 he wrote *Isaac Levi*, a one act opera set to the libretto written by Cantor Raymond Smolover. The opera was commissioned and produced by the Westchester Opera Theater and tells the story of a rabbi who denounces the idea of God yet eventually comes to the realization that it is not God's inhumanity to man but man's own inhumanity that is the cause of so much of the evil and hatred in our world. Picket frequently questioned humankind's suffering; writing the opera was a way in which he was able to more fully explore and clarify his own Jewish philosophy and thought. *Isaac Levi* has had over fifty performances throughout the United States in numerous Jewish

¹⁹ Lecture Hebrew Union College.

Community Centers and synagogues since its conception. Both Frederick Piket's sacred and secular choral works have been conducted by Robert Shaw and Hugh Ross and are currently being performed in numerous colleges and choral groups throughout the country including New York University, Northwestern University School of Music, Indiana University School of Music, The Walden School, University of Idaho, Brooklyn Academy of Music, and Ithaca College.

While Frederick Piket passionately loved composing, he also enjoyed sharing that passion with those interested in learning from him.

He adored being among young people. Here he was, an older person teaching younger people. He had learned so much and was so eager to impart it to others. Young people, if they really wanted to learn from him, gave him the opportunity to teach that he so wanted. That energized him and gave him life.²⁰

Piket devoted a considerable amount of time and energy to teaching. He served as Associate Professor of theory and composition at New York University and was also on the faculty at Hebrew Union College-Jewish Institute of Religion School of Sacred Music where he taught harmony and composition. According to Cantor/Rabbi Jon Haddon, who was a student of Piket's at Hebrew Union College-Jewish Institute of Religion in the late 60s,

In terms of music, working with us was like a Cadillac working with a Studebaker. All we wanted to do was hit the high notes and sing the glorious music and he really wanted us to become more disciplined musicians. Fred wanted us to learn the basic techniques of composition. He gave us weekly assignments-nothing too onerous or burdensome. He wanted us to write different settings- of the Barchu or the Sh'ma or the Adoration, for example. He was reinforcing of almost anything that we would come up with. He was not insulting at all; he was pretty gentle. I always felt, though, that he must have felt very discouraged. Here was a guy with such great compositional technique-he

²⁰ Interview N. Lutov.

should have been teaching at Juilliard, Mannes, or Manhattan School of Music, and he's working with a group of singers whose last item on the agenda was how to write and arrange music! ²¹

Cantor Steve Perlston who currently serves as cantor of the Free Synagogue in Flushing, NY where Piket worked as organist, recalled that

When he was teaching, Fred always seemed extremely serious yet always with a heart of gold. If you got the mark of a "C" he would say such and such... If you got a "B" he would say something else but if he had to give you an "A", he would write on the top of your paper, "Who did this for you?" Joking, of course but pointedly joking.²²

In either speech or music, Frederick Piket was not the type of person who would express himself with extraneous words or expressions. Nothing was stated which wasn't completely necessary. He chose his words carefully; when he did speak, most people listened. One of the most striking characteristics of Piket's personality was his wonderful sense of humor, often tucked beneath a strong, almost severe exterior. With close family and friends, he loved to joke and play. Often he enjoyed the challenge of trying to say something funny while attempting to maintain a straight face. The fact that he found this humorous, made it all the more funny to others. One of his hobbies was cutting out and saving comic strips which he had found to be particularly entertaining.

While comments to students often could have been perceived as put-downs, they were often stated merely in jest. Piket could often be heard exclaiming, "You're not a musician, why are you studying?" ²³ Immediately a smile would creep across his face.

If there was a Mother's Day or a birthday, he would always get a funny card. One time he sent me a Mother's

²¹ Cantor/Rabbi Jon Haddon, interview by author, 27 December 1997, Ridgefield, Connecticut, tape recording.

²² Interview S. Perlston

²³ Ibid.

Day card and he couldn't find anything humorous. He sent me a mushy card and he wrote on it, "it's missing this...." and then embellished it a little making it overly frilly- you know, to make fun. ²⁴

In addition to his wonderful sense of humor, Picket also had a sensitive side, particularly with his children.

He was sensitive but he didn't wear it on his sleeve... Dad had a very easy going temper. I remember one time in which mom wanted me to clean my room. I was crying about it because I wanted to go outside and play. Mom said, "you're not going anywhere until this is done"; I continued to cry. Then dad came in and said, "quick, go outside"-I don't know how they resolved it later but I was out of there. Mom was always the tough one and dad was the one with the soft-spot. When he got angry, he really got angry but it was very rare that I saw him lose his temper. ²⁵

He was also extremely private and introverted, detesting anything that would draw attention to himself.

There was another composer whose name I'm not going to mention but he always used to wear a beret. Well, Fred thought that was so affected! He didn't say it to the man but he would comment, "Come on, look like everyone else! You're an artist because you're an artist." He could be very social and nice but was the kind of person that if you were a neighbor, he wouldn't be one to go over and say, "Hi, how are you, I haven't seen you in ages!" He didn't want people to intrude on his privacy and so he didn't want to intrude on theirs. ²⁶

Frederick Picket's life came to a sudden end on February 28, 1974. In 1959, shortly after his son Paul was born, he had been diagnosed with diabetes. Yet the cause of his death was thought to be an unrelated disease of sclerosis of the liver, a problem usually associated with alcoholism. However, Picket was not a drinker aside from an occasional

²⁴ Interview C. Picket.

²⁵ Interview R. Picket.

²⁶ Interview C. Picket.

beer with his dinner. He lived only a month after the diagnosis of his cancer; family, friends, students and colleagues were deeply saddened by the news of his passing. "His funeral- everyone was there. The whole school practically. Everyone was shocked, including us." ²⁷

For months, letters and cards poured in to the family to try to offer some sort of solace and comfort.

The two boys took Fred's death the hardest. Roberta was only a little girl, only eight, and I don't know if she truly understood. She knew there was a loss but the boys-they took it very hard. Roberta once said to me, "If dad had lived, he could have taught me so much." I remember that when he was sick, he couldn't play piano so much. He would say to her, "you play for me for a while; I want to hear you."²⁸

27 Ibid.

28 Ibid.

CHAPTER TWO

When one listens to the music of Frederick Piket, several features are easily recognizable. Often, his harmonies are stark and bare, while at other times, his work has a light, whimsical feel characterized by warm harmonies and luscious, expansive writing. Sectional contrast, independence of voice and accompaniment, ostinato passages or motifs, recurrent use of parallel motion and blocked chordal passages, as well as an occasional use of the nusach and Jewish modes are among the musical techniques or devices which give Piket's compositions their unique sound and flavor. Piket's usage of these devices distinguishes his writing from others who composed sacred music during the same time period.

While Piket's musical language is multi-faceted and diverse, this eclectic compositional style can be considered reflective of the complex nature of his personality. One striking characteristic of Piket's persona was his passion for and commitment to writing sacred music for the synagogue. Piket was extremely sensitive to the voices for whom he wrote and well-attuned to the varying musical needs and demands of the congregation. Having written for every major Jewish holiday and life-cycle event, many of his compositions can be performed either with cantorial voice alone or with both cantor and choir. Piket was aware of and sensitive to the fact that not all synagogues have a choir and thus, he composed music which made use of optional choral involvement. This participation was an added enhancement to Piket's compositions, for the works can also function as a satisfying and complete musical entity even if no choir is utilized. Always with the vocal needs of the cantor in mind, Piket frequently published his compositions in both high and low keys. Additionally, within a composition, he often wrote optional melodic choices depending on the singer's vocal range and ability.

Music can be analyzed by paying particular attention to harmonic, rhythmic, and melodic formulation. Structural analysis, which includes a close examination of phrase,

form, cadential and motivic activity all play critical roles in the total examination of much of the music that we study. Frederick Piket composed a majority of his music based on musical models of the nineteenth century. Some of the characteristic features of music from this era were well-developed structures, a rich and broad harmonic palette, expansion of orchestral possibilities, rhythmic experimentation, as well as high drama and emotion. Other Jewish composers who were writing during the same period as Piket, specifically, Helfman, Janowsky, Freed and Binder were also influenced by nineteenth century composition. Additionally, the advent of the twelve-tone system of composition and other radical compositional and harmonic techniques of the twentieth century could not help but influence these young composers who were trying to establish their own, unique voices. The Jewish modal sounds of the synagogue were a further foundation upon which these composers added their distinctive twentieth century perspectives.

Because Piket came to write music for the synagogue much later in his career, his compositional style had already been well-established and developed. Piket was especially influenced by the great nineteenth and twentieth century composers such as Debussy, Strauss, Mahler, Bartok and Hindemith. He felt passionately unimpressed by the two leading nineteenth century synagogue composers, Sulzer and Lewandowski, often commenting that their music was of inferior quality and substance. It was Piket's feeling that the musical languages of these two composers were simply incapable of capturing the grandeur and significance of our liturgy.

Piket's classical music training made him keenly aware of the importance of clarity, structure and form. For example, the *V'shamru* from his Friday evening service, "The Seventh Day" is a work in three distinct sections. There is an "A" theme in which he lays

out the scale of the *mageyn avot* mode and establishes a recurring rhythmic pattern.

Slowly (♩=42) *mp* **A Theme:**

Cantor *V' sho-m' ru b' nē yis-ro - ūl es ha-she-bos,*

Organ *pp*

mf *mp* *cut if no choir*

la-a-sos es ha-she-bos - l' do-ro-som b' ris o - lom.

p *V' sho-m' ru b' nē yis-ro.*

p *V' sho-m' ru b' nē yis-ro.*

p *V' sho-m' ru b' nē yis-ro.*

cut if no choir

mf *pp* *p*

Man. *Ped.*

mf *p*

ūl es ha-she-bos, la-a-sos es ha-she-bos - l' do-ro-som b' ris o -

ūl es ha-she-bos, la-a-sos es ha-she-bos l' do-ro-som b' ris o.

ūl es ha-she-bos, la-a-sos es ha-she-bos - l' do-ro-som b' ris o.

Man. *p*

The B theme is a parlando, melodic line centered around B flat in which he introduces the fresh, Neapolitan chord.

B theme:

Be-ni u-vén b'-nā yis-ro-él os hi l'-o-lom.

Neapolitan chord

mp

mf

lom.

ped.

small notes: sing if no choir

Optional ending

os hi l'-o-lom.

mp

mp

mp

mp

Optional ending

Be-ni u-vén b'-nā yis-ro-él os hi l'-o-lom.

Be-ni u-vén b'-nā yis-ro-él os hi l'-o-lom.

Be-ni u-vén b'-nā yis-ro-él os hi l'-o-lom.

Third, a development section in which the melody is based largely on the rhythmic and melodic elements of the previous sections.

C "Development"

The musical score is written in C major and 4/4 time. It consists of four systems of staves. The first system shows a vocal line (Tenor) and piano accompaniment (mf) with the lyrics "Ki shē-she-ye-mim, ki shē-she-ye-mim". The second system continues the vocal line and piano accompaniment (mf) with the lyrics "o. so A-da-nay es ha-sho-ma-yim o-es ho. o. rets.". The third system shows the vocal line and piano accompaniment (mp) with the lyrics "o. so A-da-nay es ha-sho-ma-yim o-es ho. o. rets.". The fourth system shows the vocal line and piano accompaniment (p) with the lyrics "o. so A-da-nay es ha-sho-ma-yim o-es ho. o. rets.". The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp, p). There are also handwritten annotations like "from A" and "Man.".

from A

Tenor

Bar.

Ki shē-she-ye-mim, ki shē-she-ye-mim

mf

(Ped.)

Man.

o. so A-da-nay es ha-sho-ma-yim o-es ho. o. rets.

mp

p

*) If no choir, organ alone is sufficient (2 measures)

A second feature consistent in Piket's writing is a fascinating interplay between the vocal line and a completely independent accompaniment. Each part has its own distinct entity with separate musical material and serves as a complete and whole musical idea. Piket's artistry is evidenced by his skillful juxtaposition of these seemingly separate elements, resulting in a finely balanced network of texture, rhythm and melody.

Piket's *Shema Yisrael*, from his "Service for Rosh Hashannah Morning" combines three distinct sections.

For Cantor, Choir and Organ

Moderately slow (♩ = 60)

Section A

Cantor *mf*

Sh'-sa — yis-ra-el — A-do-nai — e-lo-hé-nu

Organ *ostinato*

A' *exact repetition*

Choir *unison mf*

A-do-nai e - chad, Sh'-sa — yis-ra-el —

Cantor *mf*

Ba-ruch shén — k'vod — nai-chu-to — l'ô-lam —

P. 107 (Rev.)

5

Choir unison *mf* **B1**

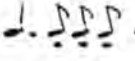
f — va - ed. Ba-ruch shee *mf* E'-vod ———— mal-chu-to ————

f *mf*


f *ff*

— I'-o-las ———— va - ed. ———— I'-o-las ———— va - ed.

f *ff*

The right hand accompaniment is an expressive line in thirds and meanders in a stepwise motion built around the B flat natural minor scale. The left hand is an ostinato pattern consisting of . Above this, the melody is full of triplets and gradually increases in intensity in a slow progression centered around the notes B flat, C, D flat, and E flat, creating a feeling of majesty and elevation. The choral response with accompaniment echoes in exact repetition. The "Baruch Shem", now up a step in C minor, maintains the exact accompaniment pattern in both right and left hand from the "Shema" A section but the melody contains new musical material, with more dramatic intervallic leaps as well as precise rhythmic punctuation.

His *Kedusha* from the same service is comprised of an accompaniment line which in essence, serves to set a particular mood through texture. (See Appendix, Figure 1) Again, accompaniment does not support the voice in any manner, rather, the vocal part seems to float independently on top of it. His repetition of a particular idea in the accompaniment is seemingly "mantra"-like in that it seems to transport the listener with the pattern's perpetual restatement. The listener is further lulled through Piket's usage of exotic harmonies which arise from the chromatic and diatonic scalar patterns. The idea returns at the D section, now, broader, increasingly chromatic with a melody line which is less lyrical and more rhythmically accented. It is interesting to note that Piket's development sections are often made up of elements that appear in a simple, lyrical fashion in the A section and later return in a more complex manner which emphasizes the pattern. No longer would it be considered "background texture" but comes to the forefront with its persistence and power.

While many people perceived Piket as having a serious and dark personality, in truth, Piket also possessed playful, almost child-like characteristics which often were exhibited in his compositions. For example, in the *Kiddush* from his "Service for Rosh Hashanna Eve," his rhythmic pattern of  gives the piece a whimsical, joyous, and celebratory character.

For Cantor, Choir and Organ

Modérato, moving (♩ = 12) with a certain freedom

Cantor

Bo-rach a-ta A-do-nai e-lo-hé-nu de-lech ha-o-lam

Organ

un pare amon

do-re pi-ti ha-ga-fen.

Choir

Organ

Cantor

Bo-rach a-ta A-do-nai e-lo-hé-nu de-lech ha-o-lam

Organ

P. 126

Another example of this playful side can be seen in the *Kiddush* from his "Friday Evening Youth Service" which is full of sparkling, light rhythmic effects and obvious good humor. His use of occasional syncopation gives the listener an unexpected twist in the listening experience. His "leaping motive" found in the fourth and fifth measures reoccurs throughout the piece, giving it a graceful, dance-like feel. (See Appendix, Figure 2)

Piket expected that the choirs for whom he wrote be of high musical and vocal caliber. Unlike other Jewish composers writing synagogue music at the time, Piket's accompaniment lines rarely serve as mere musical support for the choir but instead, act independently, and as a result, achieve heightened harmonic, rhythmic and textural

effects. Piket often wrote his music for professional choir, assuming that the singers possessed sufficient musical skill to remain unswayed by complicated and contrasting accompaniments.

A motive can be defined as a short, melodic fragment and is often used as a constructional element in musical composition. They are often distinguished by their melodic contour or shape as well as by rhythmic variation. Piket enjoyed playing with motives, often introducing the listener to a musical idea and then subsequently developing it throughout the composition through the use of sequences, inversion, or imitation. Frequently, Piket utilized a motive in the form of a recurrent scalar ostinato pattern. Usually in the accompaniment, the pattern provided both a forward drive or momentum as well as a rhythmic predictability and grounding. Another very successful technique of Piket was his use of repeated ostinato motive to achieve a desired texture. In his *May the Words of My Mouth* from "In the End", the descending ostinato motive of intervals of a minor third followed by a minor sixth established in the first measure of the piece in the accompaniment continue as a steady pulse on top of a simple, lyrical and hushed vocal line.

Moderately (♩=52)
pp
Organ
Strings pp
Voc.
ostinato
molto legato

All (Choir and Voice) p
May the

pp

All words of my mouth and the sed- u- ta- tions of my

All heart be ac- cept- a- ble un- to Thee, O

All Lord, my Rock and my re- deem- er. *p*

All men, non ritaré. *pp*

P-112

The repetition is soothing for the listener in that there are no jolts or surprises. The *ostinato* pattern in the piano's higher tessitura may even be reminiscent of the sound or mood often created in an infant's lullaby. With his usage of a constant and repeated accompaniment pattern, Piket, in essence, enables the listener to focus his/her attention on the significance or immediacy of the sacred text.

In *Adonai Malach* of the "Seventh Day", Piket has several different themes which are developed throughout the course of the piece. Interestingly, Piket's motivic use of a broken triad and triplet pattern is based on the traditional Kabbalat Shabbat nusach.

A. Kachko: *Adonai malach mode*

A-donoy mo-loch ge-us lo-vesh lo-
 resh a-do-noy oz kis-a-zor af ti-kon le-vel bal-ti-
 mo'z na-chen kis-a-cha me-oz me-o-lom o-to
 no-s'-u ni'-ho-ros a-do-noy no-s'-u ni'-ho-ros ko-lom
 yi-s'-u ni'-ho-ros doch-yom
 (mi'-ho-los ma-yim ra-bim a-di-rim mish-8
 re yom a-dir
 ba-mo-rom a-do-noy e-do-se-
 cho ne-em-nu m'-od I'-ve-s-cho no-a-vo ko-desh
 a-do-noy I'-o- rech yo-mim
 I'-o- rech yo-mim

In the first three measures, the opening idea of a broken triad followed by a melodic triplet is established. These fragments are imitated in the accompaniment and return also in the choral imitation of the same ideas.

Moderately slow (♩ = 63)

Canor *mf* *aranei malach* *Imitation*
 A - do - noy mo - loch to - gél - ho - o - rets, yis - m'.

Organ *p*
 Ped.

C. chu i - yim - ra - bim.

A. *mf* A - do - noy mo - loch to -

T. *mf* A - do - noy mo - loch to -

B. *mf* A - do - noy mo - loch to -

mf (Man.)

S. gél - ho - o - rets, yis - m' - chu i - yim - ra - bim.

T. gél - ho - o - rets, yis - m' - chu i - yim - ra - bim.

B. gél - ho - o - rets, yis - m' - chu i - yim - ra - bim.

mf

Another recurring feature widely characteristic of Piket's writing is his use of motif carried out in parallel motion. Often, Piket wrote an accompaniment with parallel unisons between the hands. Piket's effect of parallel motion, often in thirds, fifths or octaves, is that of a crisp, clean sound as well as one of unity. In Piket's *Mi Chamocha* of his "Seventh Day", parallel motion is clearly exhibited in measure eleven of the accompaniment line.

cut if no choir

The image shows a musical score for a piece titled "Mi Chamocha". It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "Mi cho - mo - cho bo - é - lim A - do - nay, mi ko - mo - cho ne - e." The piano accompaniment is written in a style that emphasizes parallel motion, with the left and right hands moving in unison. A handwritten note "parallel motion" is written below the piano part. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

There is further evidence at measure twenty-three with his use of parallel unisons.

WITH CHOIR

The image shows a musical score for a piece titled "Mi Chamocha". It features four staves: three for the choir (Soprano, Alto, and Tenor) and one for the piano accompaniment. The lyrics are: "no - ro s'hi - los, o - se fe - le, o - se". The piano accompaniment is written in a style that emphasizes parallel unisons, with the left and right hands moving in unison. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte).

In **Piket's** *Sh'ma* of his "Service for Rosh Hashanah Eve", the choir often responds in the form of parallel fifths as is the case in measures five through eight. The accompaniment is full of parallel octaves, fifths and fourths as well.

Parallel fifths

The score for 'Sh'ma' features a choir part with parallel fifths in measures 5-8. The accompaniment includes parallel octaves, fifths, and fourths. Handwritten notes include 'Parallel fifths', 'parallel octaves', 'par. 5ths', and 'Parallel 4ths'. The lyrics are: 'Sh'ma yis-ra-el A-do-nai e-lo-hé-nu A-do-nai c-had. Ba-ruch shes k'.

Piket's *V'avavta* from his "Short Hills Service" is an effort to capture traditional Torah cantillation. Here, in the choir's responses, he utilizes parallel fifths and fourths.

Parallel fourths
Parallel fifths

The score for 'V'avavta' features a choir part with parallel fourths and fifths. The accompaniment includes parallel fourths. Handwritten notes include 'Parallel fourths', 'Parallel fifths', and 'parallel 4ths'. The lyrics are: 'u-ch'-rav-tan al a'-zu-zot bé - te-cha u-vi-sha-re-cha. slowly (r=60) Choir (or Organ) pp

In his *Kiddush* of the "Seventh Day", the accompaniment has an ostinato pattern of parallel triads moving stepwise up and down in the similar lulling mantra-pattern discussed earlier. The accompaniment provides a steady and constant foundation for a slowly unraveling and tender interpretation of the text.

Slowly (♩ = 56) *mp cantabile*

Cantor: Bo - ruch a - to A - do - ray, — e - lo -

Sopr. Alto: *p unis* Bo - ruch hu u - do - ruch sh'mo

Tenor: *p* Bo - ruch hu u - do - ruch sh'mo

Bass: *p* Bo - ruch hu u - do - ruch sh'mo

Organ: *pp legato, soft strings*

ostinato of parallel triads

This system of the musical score includes staves for Cantor, Soprano Alto, Tenor, Bass, and Organ. The Cantor part begins with the tempo and mood markings 'Slowly (♩ = 56)' and 'mp cantabile'. The lyrics 'Bo - ruch a - to A - do - ray, — e - lo -' are written below the Cantor staff. The Soprano Alto, Tenor, and Bass parts enter with the lyrics 'Bo - ruch hu u - do - ruch sh'mo', each marked with a piano (*p*) dynamic. The Organ part provides a continuous accompaniment of parallel triads, marked *pp legato, soft strings*. A handwritten note '*ostinato of parallel triads*' is written across the Organ staff.

C: ha - nu me - lech ho - o - lom, — bo - re — pi - ri ha - go - fen. *mf.*

S. A. 0 - *mf.*

T. 0 - *mf.*

B. 0 - *mf.*

Organ: *p*

This system continues the musical score. The Cantor part has the lyrics 'ha - nu me - lech ho - o - lom, — bo - re — pi - ri ha - go - fen.' and a mezzo-forte (*mf.*) dynamic. The Soprano Alto, Tenor, and Bass parts have '0 -' below them, indicating a sustained note, with a mezzo-forte (*mf.*) dynamic. The Organ part continues the ostinato pattern, marked with a piano (*p*) dynamic.

*Written for Cantor Saul Meisels of Cleveland, Ohio

de la-shon. A-sher dik-hai sh a shi-ra y-do a bi-ya t'na.

not d'ad shi-t'at lev. L'at gas sh-ar.

poco a poco cresc.:
che lev u-de A-do-nai sh-a-ne la-shon. A-do-nai s'fa.

P-109

schien. roll. *a tempo*
dal tsf'ach u-ti ya-gid t'bi-la-te-cha. Yi-sh'vu l'ra.

tsu - ri v'hep-yon li - bi - la - te - cha. A - do - nai tsu -

v'go - a - li. tsu - ri v'go - a - li.

Piket's *V'shamru* from his "Seventh Day", is clearly based on the *mageyn avot* scale.

Slowly (1-42) no

Cantor

V. sha-mi-ru bi-ne yis-ro - el as ha-sha - dos, —

Organ

pff

Ped.

In his "High Holy Day Morning" service, the sequence of *Avot* through *Ata Kadosh* is completely based on High Holy Day nusach with a sparse, simple accompaniment. (See Appendix, Figure 5) It is interesting to note Piket's inclusion of the Goldfarb melody for *Zochreinu* in the sequence.

Piket often admitted, however, his reticence to employ the modes in his writing for he felt it dictated his musical vocabulary and confined his creative expression. His dislike of folk songs, often finding them banal and over-used, propelled him to search for and utilize what he felt, was a more sophisticated and mature musical expression. According to Cantor Steve Perlston of the Free Synagogue in Flushing, NY where Piket worked as organist,

Piket hated traditional music. He used to call it the "worst of the nineteenth century junk". Look at the flamboyance and blatant disregard for musicality- that's what he hated in particular. Growing up in Vienna, he had this innate romanticism in him that he would not acknowledge... He hated nusach. In fact, he didn't want to be controlled by it- I remember him saying something exactly like that. He wanted to be totally free to write whatever he wanted. I think the reason he didn't use nusach in his music is because, again, he was probably rebelling against nineteenth century chazzanut. He didn't want any reminders- he wanted everything to be modern. He loved his music to be stark and bare but

every so often you get these lush harmonies and waltzes, characteristic of the nineteenth century.²⁹

According to Cantor Howard Stahl:

You can imagine the heated practicum discussions at Hebrew Union College between Werner, Alter and Picket! Fred could often be heard exclaiming, "Pfhu, I'm allergic to nusach!" He hated being confined to nusach and didn't use it unless he was given an assignment to arrange something for someone. He was a fierce liberal and a spokesman for human rights who didn't want to be bound-he felt that anything that would confine him, particularly nusach, should be thrown out. Often there are elements in his pieces which are clearly nusach. I would point out to him, Fred, there's nusach here!" He would stubbornly respond, "It's melody-it's not nusach!"³⁰

In writing his compositions, Picket, above all else, had the spiritual and emotional needs of the listener in mind. He was deliberate in his writing, carefully plotting and planning the most minute of details. He loved simplicity, evidenced by the way he carefully utilized every note selected; there was never anything extraneous, nothing wasted. While trying to cater to the musical tastes of those for whom he wrote, Picket's compositions revolved around what he viewed to be very specific musical purposes.

Clearly, Picket did not wish to be bound to nusach or to the Jewish modes if used merely for the purpose of capturing a "Jewish" sound. In truth, he did not have great appreciation for a considerable portion of the Jewish music considered so integral to the rich heritage of Jewish ethnic musical tradition. Picket felt that with any work of art, the creator brings a facet of his/her personality and experience into its creation. Art is an expression of the life and experience of its creator. In the majority of Picket's writing where nusach is used, it was done so because it served a specific purpose. At times, Picket's inclusion of nusach was done so to achieve a certain mood, texture or expression. Other

²⁹ Interview S. Perlston.

³⁰ Interview H. Stahl.

times, nusach was utilized because it suited the particular needs of the cantor commissioning Piket's compositions. It was Piket's opinion that:

Any work of art is an expression of its creator's personality. Components of this personality are his inherited character traits, his educational background (containing national, racial, and/or religious influences) and the sum of his life's social experiences up to the moment of creation. A composer who grew up in a family of strong religious convictions, voluntarily or involuntarily will express them in his music (and I don't mean through minor keys or augmented seconds, but by the way he thinks or constructs). What's more, he will never be able to shed this influence completely, even if he should later become an atheist.³¹

Piket was a composer who, in every way, thrived on the creative process. Certainly, to a large extent, his compositions were a response to the practical needs of the congregations for which he served. Piket's strong, vibrant musical expression, combined with his vision of the possibilities for the revitalization of synagogue music inspired him to introduce his congregants and students to a new musical language with which to set the liturgy. Cantor David Putterman (1901-1979), who served at Park Avenue Synagogue in New York City, remarked in his presentation entitled "The Academy's Place in Jewish Life" that

....Contemporary composers....eager to profess Judaism by means of their creative art, or fired with a burning resentment toward the injustices, intolerances, and inhuman cruelties perpetrated upon our people in this world Holocaust, have recently poured out their hearts into new liturgical creations expressive of their own innermost feelings, heralding as it were a new era in the liturgical music of the synagogue...³²

Any composer is a keeper of the musical legacy which has been passed down to him/her from past generations. In addition, a composer is influenced by the contemporary musical trends of the time in which they live. Frederick Piket studied

31 Frederick Piket to Herman Berlinski, 25 April 1951, transcript in the hand of Cynthia Piket, home collection, Flushing, New York.

32 *The Jewish Music Forum Bulletin* vol. 5, no. 1 (1944), pp. 23-24.

composition extensively at the top European musical institutions, analyzing and learning from the music of the "master" composers of the past. He reveled in the vitality and excitement of his present twentieth century musical climate, while molding all of these influences together to create a fresh, new musical language for the synagogue.

CHAPTER THREE

In this chapter, I will be exploring in depth five of Frederick Piket's pieces which exhibit many of the musical techniques discussed in chapter two. It should be noted, however, that these pieces are merely a sampling. They do not represent every facet of Piket's writing. Nevertheless, an analysis of these pieces will provide us with further insight into Piket's unique musical language.

V'shamru from Piket's Friday evening service, "The Seventh Day", is a study in structure and form and is comprised of three distinct sections. The opening measures establish an "A" theme in which Piket lays out the scale of the *mageyn avot* mode and establishes a recurring rhythmic pattern. When we first hear this opening motive, it is stated in the key of e flat minor. The cantor states this opening melodic phrase on top of a scalar introductory motif in the accompaniment. Interestingly, this very motif will recur in the accompaniment throughout the composition. In the first eight measures of the piece, the texture is thin and stark. This mood is further perpetuated by Piket's use of the E-flat sustained pedal in the accompaniment, establishing a feeling of mystery, suspense and tension.

In measures 2 & 4, the accompaniment's role serves to both double the voice's rhythmic idea and hints at various harmonies through the middle voice's parallel thirds. In measures 5 and 6, the E flat lower pedal drops out, and is replaced by a held E flat and G in the middle voices which serve to ground the listener in E flat even though the harmonies are changing around it. These four notes are an exact inversion of the opening four notes of the piece, here in augmentation. In keeping with the modal coloring of this work, Piket chooses to conclude the A section with a VII-i cadence, (D flat major to e flat minor) a typical *mageyn avot* cadence. While we have a feeling of closure and rest, Piket uses this VII chord as a pickup to beginning the A theme, again introducing the choir's repetition of

the A theme. In *V'shamru*, the choral statements are merely repetitions of the cantor's melody line, adding no new musical material of its own. It is interesting to note that the alto and bass linger on the E flat which becomes a "sung" pedal tone, while the tenor line reiterates the middle voice of the accompaniment. As a bridge to a new B section, Piket again utilizes the opening five note motive following an attached pickup, cadential chord.

The B theme, beginning at measure 16, is centered around E flat major or E flat *Abava Raba*. The parlendo melodic line is centered around B flat (V) with only a momentary touching upon D flat. Under this recitation, Piket alternates between the I and II chords (Neapolitan) in E flat *Abava Raba*. As the melody line touches on the D flat, Piket places a III chord underneath, giving a momentary brightness following a more pungent clash previously created by the B flat against the C flat. The lowest voice, is an ostinato pedal comprised of B flat and E flat (V-I). At measure 20, the choir again doubles the material in the accompaniment for an exact repetition. For the first time in the piece, at measures 22 and 23, the cantor joins the choir. This thickening of texture drives the listener towards resolution, this time in E flat natural minor reminiscent of the opening *mageyn avot* tonality. The strong v 7 -i chord brings closure to the second musical section.

Beginning in measure 24 with the text, "Ki Sheshet Yamim" we have a third section which can be regarded as development. The melody is based largely on the rhythmic and melodic elements of the previous sections. The accompaniment pattern is a restatement of the melody established in section A. Fragments of this melody are found in the vocal line which are stated first by the accompaniment and then begin a measure later in the voice. This section begins in B flat natural minor, or *mageyn avot*, with a sustained pedal as in section A, this time on B flat. Interestingly, Piket maintains the same basic harmonies, though he adds a sequence based on one of the motives. He utilizes the typical VI-vii-i cadence but surprises us by going into a major chord which then acts as the dominant chord to the next section which begins in E flat.

To conclude, at measure 37, "u-va-yom hashabbat", the musical material is an exact duplication of section B. However, this time the statement begins with choir and is echoed five measures later by the cantor, so that the cantor leaves us with the message of the text. In the last two measures of the piece, the choir joins in with hums of "agreement".

V'SHAMRU

Slowly (♩=42) *A theme*

Cantor *mp*
V': sho-m': ru b' nē yis-ro - ēl es ha-sha-bes,

Organ *pp*
Ped. *E♭ sustained pedal* acc. doubles voices rhythm

S *mf* *mp* *cut if no choir*
la-a-bes es ha-sha-bes - l' do-ro-som b' nē o - lom.

E♭ "sing" pedal
S. *p* V': sho-m': ru b' nē yis-ro.
A. *p* V': sho-m': ru b' nē yis-ro.
T. *p* V': sho-m': ru b' nē yis-ro.
B. *p* V': sho-m': ru b' nē yis-ro.

Growing listener in E♭ Augmentation - inversion of opening *cut if no choir*
Man. *mf* *pp* *p* *p* *Ped.*

10

Soprano: *el es ha-sha-bos, la-a-sos es ha-sha-bos l' do-ro-som b'ris o.*

Tenor: *el es ha-sha-bos, la-a-sos es ha-sha-bos l' do-ro-som b'ris o.*

Bass: *el es ha-sha-bos, la-a-sos es ha-sha-bos l' do-ro-som b'ris o.*

Piano: *Man.*

15. **B theme**

Soprano: *Be-ni u-ben b' ne yis-ro-el os hi l' o-lom.*

Tenor: *lom.*

Bass: *lom.*

Piano: *Bridge*, *Ped.*, *Neapolitan II chord in Eb major*, *II in Eb Akava Raba*, *covered around EbM / Eb Akava Raba*

Cantor + choir
thickening texture

small notes:
sing if no choir

Optimal
ending

20

os hi l' o - lom.

mp

1) Bē-ni u-vên b' nē yis-ro-ēl os hi l' o - lom.

mp

2) Bē-ni u-vên b' nē yis-ro-ēl os hi l' o - lom.

mp

Bē-ni u-vên b' nē yis-ro-ēl os hi l' o - lom.

mp

Optimal ending

24

Tenor

Bass

Ki shē-shes yo-mim. ki shē-shes yo-mim

restatement of melody of A

Man.

(Ped.)

28

o - so A - do - nay — es — ha-sho-ma-yim vi-es ho - o - rets.

mf

mp

*) if no choir, organ alone is sufficient (2 measures)

33. Return B:

Handwritten musical score for measures 33-36. The score is for a choir and piano. The lyrics are: U. va-yom ha-sh'vi-i sho-vas va-yi-no-fash.

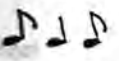
Measures 33-36: The choir parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked *mf*. The piano part includes a *ped.* (pedal) marking.

Handwritten musical score for measures 37-40. The score is for a choir and piano. The lyrics are: U. va-yom ha-sh'vi-i sho-vas va-yi-no-fash.

Measures 37-40: The choir parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked *p*. The piano part includes a *pp* (pianissimo) marking. The choir parts are marked *pp* and *Mm* (mezzo-moderato). The tempo is marked *rall...* (rallentando).

Agreement!!

*1) Choir may be omitted.
TCL 540-53

Piket's *Ahavat Olam* begins almost impressionistically with a sense of suspended time and other-worldliness. Piket starts with an eighth note, non-harmonic tone on the ninth scale degree which resolves to the tonic on the second beat. This syncopated pattern of  is repeated for the entire section until B. There is an intoxicating feeling especially for the first five bars as the B flat pedal is sustained and there is no clear downbeat. At measure 6, the pedal changes to a more moving line based on a descending pattern ending on the dominant and bringing closure to the first phrase. Above this, other voices begin moving in a downward motion at different times but still within the same rhythmic pattern. Measures 8 and 9 serve as a subtle echo of the text "ahavta". In the second phrase of section A, Piket begins the bass on the fourth degree of the scale and climbs upward back to the dominant and then tonic. Above this, the tenor line begins in a static way and in measure 15 begins a short ascent to D natural which brings us to a picardy tonic. On top of this, the soprano and alto move downward in contrary motion to the lower voices, still maintaining the same rhythmic ideas from the first phrase.

Measure 19 begins the second section with the right hand of the accompaniment supporting the outline of the melody. The rhythmic ideas from the first section are left behind. The left hand plays on the off-beats, thus creating an alternation between right hand and left hand. The F flat accidental at the conclusion of the first phrase adds interesting color to the dominant feeling at the conclusion of this phrase. The texture thickens now at measure 25 as both left and right hands now descend in octaves. At measure 28 the chords are further thickened. At measure 30, the melody ends in a surprisingly unresolved manner on the raised fourth degree in e flat minor. The response of the accompaniment is a French sixth chord which resolves to a type of V.

At measure 33 we begin the third section which is a revisit to section A. The accompaniment's rhythm is an exact repetition of the accompaniment in section A but the cantor's melody from section A can now be found in the accompaniment. The pedal tone

as well as the inner voices are written down an octave from section A. The melody begins with a chanted parlendo recitation of the text on B flat but ends in measures 37-39 with a repeat of the conclusion of the first phrase in section A, now reversing the echo effect.

In the second section the melody continues in the accompaniment with the same rhythmic pattern underneath. The melody begins with a dramatic upward leap of a fifth and then continues to climb upward, chromatically ending on a G flat nine chord with the A flat in the bass. At measure 47, we go back to a section based around E flat but in a non-defined cluster which eventually descends. The C flat major seven chord which comes at measure 51 anticipates the return to the E flat picardy which was found in the end of section one. The piece ends with a hint of the rhythm from section A without the tied notes. The melody concludes with the parlendo chanting of the *chatima* on E flat.

AHAVAT OLAM

1. *Solo* **A:**

A - ha - vos o - lam

pp (Sallicional, # only)

Man. Db sustained pedal

5.

bEys yis-ro - El am - cho o - hav - to.

pedal → moving descending pattern

10.

To - rah u - mit - vos, chu - bim u - mish - pa-

(add 4') mp

14.

B:

Handwritten musical notation for system 14, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one flat. It features a melody with eighth and sixteenth notes, some beamed together, and rests. There are also some handwritten markings above the staff.

19.

La poco mosso

Handwritten musical notation for system 19, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one flat. It features a melody with eighth and sixteenth notes, some beamed together, and rests. There are also some handwritten markings above the staff.

Handwritten musical notation for system 19, measures 5-8. The notation is on a single staff with a treble clef and a key signature of one flat. It features a melody with eighth and sixteenth notes, some beamed together, and rests. There are also some handwritten markings above the staff.

22.

Handwritten musical notation for system 22, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one flat. It features a melody with eighth and sixteenth notes, some beamed together, and rests. There are also some handwritten markings above the staff.

Handwritten musical notation for system 22, measures 5-8. The notation is on a single staff with a treble clef and a key signature of one flat. It features a melody with eighth and sixteenth notes, some beamed together, and rests. There are also some handwritten markings above the staff.

25.

allargando

Handwritten musical notation for system 25, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one flat. It features a melody with eighth and sixteenth notes, some beamed together, and rests. There are also some handwritten markings above the staff.

Handwritten musical notation for system 25, measures 5-8. The notation is on a single staff with a treble clef and a key signature of one flat. It features a melody with eighth and sixteenth notes, some beamed together, and rests. There are also some handwritten markings above the staff.

descending octaves

28.

ki hēm — cha-yēy-nu, ki hēm cha-yēy-nu

(Solo S' Violoncello)

(Solo S' only)

(Solo S' only)

32. A.

ki hēm — cha-yēy-nu, ki hēm cha-yēy-nu

(Solo S' Violoncello)

pp
Ped.

36.

v'-o-rech — ya-mēy-nu, —

mf

p

44.

U-va-ten — De-igh — ya-ten vo — lay

46.

Y'a-ha-vo-s — cho al to-sir mi-se-nu |' o — lo — pin.

(Salle. N° only)

Man.

52.

Bo-ruch a-to A-do-noy, o-név a — mo yis-ro — El.


(pp)

poco rall.

U 435

Any copying or reproduction of this music is strictly prohibited by the copyright law.


Lord, where shall I find You? Your place is hidden and high.
 Yet where shall I not find you, Whose glory fills all space?
 I have tried to reach you, I have called with all my heart;
 And on my way toward you, You came forth to meet me!
 Who say they have not seen you?
 The heavens and all their host, voiceless declare Your glory.
 -Yehuda Halevi

Ya Ana Em'tsa-acha is a piece in three distinct sections consisting of an A theme, a B theme and a return of A. The composition begins slowly and lyrically with broken triads which will characterize much of the flow and texture of the entire work. Piket begins with an introduction which establishes the opening key of f natural minor. Notice that Piket immediately makes the listener aware of the modal nature of the composition by the emphasis of the cadential VII chord. The original rhythmic figure  found in the left hand of the introduction is brought into the A theme with the right hand overlapping the left for two bars (see asterisks in music). The right hand then takes on the rhythm of the melody as it cadences back to f minor. The next phrase begins as an exact repetition of the rhythmic ideas from the previous phrase but cadences this time with only small fragments of the previous material.

While this piece is notable for its tonal nature and accessibility, it is interesting that Piket begins the vocal part not on the tonic but on the fourth scale degree of f minor. As we hear the motivic theme for the first time in measures 4-8, both melody and rhythm are established. The melody moves in a stepwise manner (punctuated by sequential downward leaps of a fifth) as opposed to the accompaniment which is triadic in nature and only occasionally has stepwise movement. The melodic line established in measures 4-8 is repeated in measures 8-12, however, this time, sequenced up a third. Measure 12 brings us back to tonic and to the end of section A.

Section B is particularly reflective of the searching and unsettled nature of the text at this point in the poem. Piket's indication to increase the tempo at measure 13 is a clue

of the now outward struggle to find God as opposed to the more private, inward contemplation of section A. With no modulation from f minor, we are now in the relative major key of A flat- a wake-up call! Using the same smooth, lyric melodic fragments from section A, Piket's accompaniment is now more active with a heart-beat like ostinato which is vertical, rather than flowing in nature. The rhythm of the left hand is march-like and steady and reminiscent of the rhythm of the accompaniment of the A section, now in a more solid, active form. The harmonies in the right hand all lie upon a left hand foundation of A flat repeated open fifths. The scale at measure 16 comes to lead us to the next phrase which parallels the previous four measures, now up a third.

As the poet's desperation deepens, Piket's music becomes increasingly impassioned. Just as measure 8 was a sequence of the material found in measure 4, so, too, is measure 17 a sequence of measure 13, however, now up a third. At measure 17, the accompaniment pattern  is now based on C open fifths. Tension continues to drive forward towards the climax of the piece- a dramatic and unexpected leap up a sixth on the words "lik-ra-ti". This moment of heightened emotion and drama is sustained for yet a few more beats with a slowly unraveling, descending stepwise lament. Piket shows us clearly how Halevi's desire to encounter God becomes realized through a partnership with our creator.

The return to section A at measure 20 is a new-found repose and inner peace. Here, harmonic language and rhythm return in exact repetition. At measure 30, Piket reintroduces the familiar four measure introduction which serves as a postlude, bringing the piece to its conclusion.

YAANAEM" TSA-ACHA

For Cantor and Organ

Words by Jehoshaphat Kallan

Intro
1. Slowly (♩ = 58)

Organ

A *fm* *III* *III* *(1/2)*

A. Cantor

Ya a - na es' - tsa - a - cha e' - kon' - cha na - a - la v' - de - e - las. v' - a -

* *(1/2)* *scattered*

na lo - es - tsa - a - cha k' - vod' - cha na - le o - las.

9 *IV* *III* *11/9* *VII*

Da - rash - ti kir' - vat' - chu b' - chol li - bi k' - ra - ti - cha.

13 *VI* *peca piu* *mf* *IV* *V*

"heart-beat" *ostinato* *all.*

P-108 *I* *VII* *I* *VII* *I* *VII* *I*

Ab: Ab *peca* fifths *ostinato*

17. sequence of previous 4 measures climax rall. A

Ur' - tsé - ti lik' - ra - ti — a' - tsé - ti - cha. — Mi yo -

Open 5ths

Chord symbols: Cm: i VII⁹ i II⁶ VII⁹ III⁹ V⁹ inf:

21. Trappe I^a

mar jo ra - a - cha. bes sha - sa - ya v' - ché - sa. Ya - pi -

p

Chord symbols: IV₇ III₇ II⁹

25.

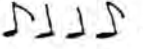
du no - ra - a - cha. b' - li nish - sa ko - lan. b' - li nish -

Chord symbols: VI₇ V₇ IV

29. pace rall. (c) a trappe reintroduction of a measure intro. postlude (c)

sa ko - lan.

Chord symbols: p-108 IV₆ VII₆ VII₆ (I₄^r)

Al Chet, from "Music for Yom Kippur Evening and Morning" is a wonderful example of Piker's purposefully methodical writing. This antiphonal piece can best be characterized as a series of short, parlando statements which grow in intensity and fervor in increasingly higher keys (by half step) as each confession of sins is recited. Rhythmically, the piece is characterized by syncopated chords which span throughout the entire piece . When we are first introduced to the motive in measures 1-4, we are in the key of e minor. The recitation of the text on the fifth scale degree for the first two measures is followed by a lowering of this fifth degree by half-step and a sudden downward leap of a tri-tone. While the first two measures center around e minor, the next two are set around e diminished, reflecting the outline of the melodic line as well as the seriousness and grave nature of the liturgy. The notes for the words "U-v'-ratzon" (G, A, B flat) are echoed in the piano as a transition leading to the choir's response. In this piece, the choir's repetition of the cantor's statements always remain in the same key but act as a transition into a new tonal area, always increasing by half-step. The choir's line, also centered around B, rises up a whole step as opposed to a half step as in the cantor's statement. The chord underpinning this particular note in the vocal line as well as the two following notes act as a dominant chord leading us into the next key of f minor. Again, the piano echoes the last notes of the vocal line as the link to the new phrase. The cantor's second statement at measure 9 is now in the key of f minor and again, we have the same pattern; recitation on the fifth scale degree leading down half a step, then to the tri-tone figure, outlining the f diminished chord which is echoed by the piano. Again, the piano restates the last notes of the melody as a link to the choir's response, again in f minor. The recitation is primarily centered around C with an ascension of a half-step. This D flat major is related enharmonically to C sharp which acts as the dominant to the next key we are visiting- f # minor. Excitement grows even more rapidly! In measure 18, Piker shortens the length of time between the cantor's statement and the choral response by

bringing in the piano's four note transitional phrase under the last word of the text rather than following it as in all the previous statements. This time, the line is not a repetition of the cantor's last notes, but begins to take on a life of its own, giving the feeling of further immediacy and urgency. Measures 25-32, now in the key of g minor, continue the forward drive and momentum. At measure 33, we have our fifth and last statement of the motive, now in a flat minor which leads us to measure 37's now stark and biting statement from the choir. The piano plays in accented, unison octaves which scream out alongside the choir - "V'al kulam e-lo-a s'li-chot" - for all of these sins, Oh God of forgiveness! This climactic moment is the first time that choir is utilized not just for the purpose of repeating the cantor's idea for emphasis but for making their own statement or musical reaction. Piket suddenly shifts the tonality to g minor as the cantor, overlapping with the choir's echo, meekly asks God for forgiveness for all of our sins. In this layered, chant-like writing, one senses a certain desperate confusion and searching quality in these tiny fragments.

ALCHET

For Cantor, Organ
and unison Choir

Slowly (♩ = 54)
mf with deep emotion

1.

Cantor: *tr-tac dim 54*
Al chët she-cha-ta-nu l'-fa - ne-cha b' - o - nes uv' - ra -

Organ: *f mp*

em:

2.

Choir *f unis.*
V'-al chët she-cha-ta-nu l'-fa - ne-cha b'-ga - lui o - va -

Organ: *f mp*

3.

Cantor *f mp*
sa-ter. *echo* Al chët she-cha-ta-nu l'-fa - ne-cha b'-sa - don u-viso-ga-ga.

Organ: *f mp*

fm:

13.

Choir *f mp*
V'-al chët she-cha-ta-nu l'-fa - ne-cha b'-har' - bor ha -

Organ: *f*

F-108

17 Cantor *f* *ma la* *f*
Al chét she-cha-ta-nu l'-fa - ne - cha b' - di - bur pe.
16v *echo*
Piano 4 nok *transmission* V'-al *under tone*
21. Cantor *f* *echo*
chét she-cha-ta-nu l'-fa - ne - cha b' - cho - tek yad. Al
26. Cantor *f* *ma la*
chét she-cha-ta-nu l'-fa - ne - cha b' - chi - lui ba-shés.
Choir S-T *f*
V'-al chét she-cha-ta-nu l'-fa-
30. 3m Cantor *f*
se - cha b' - zil - zul ho - rim u - mo - rim. Al chét she-cha-ta-nu l'-fa-
P-108 Abm

34

Choir *ff*

ne - chà - b' - no - na - èt uts - di - yat re - a V' - ai ku - las e -

ff *overlapped unison B's*

38

Cantor *pp*

s' - lach ia - nu. s' - chah ia - nu.

lo - a s' li - chot. s' - lach ia - nu. s' - chah

overlapping fragments

top rht played w/ chromaticism

Synopation displaces main beat

gim go

41

ka - per ia - nu.

la - nu ka - per ia - nu.

P-108

I pray that my father and mother look down from heaven
and see that their son is becoming a Bar Mitzvah today.
They should see that my sister and I have remained good Jews all these years
and that we will continue to remain so always.

In *Bar Mitzve* from "Three Songs of Faith", Piket invites the listener to be a witness to an improvised Bar Mitzvah service at a DP camp in liberated Germany. The composer casts a net of hazy impressionism which surrounds an innocent and child-like declaration of faith. Piket establishes a C# pedal tone in the first measure of the piece and sustains it until measure 11 where he changes to B. The bass line then has a brief and simple life of its own as it brings the piece to its conclusion.

Working in two measure groups, Piket moves the right hand chords in a stepwise motion going through either first or second inversion in order that the smoothness of the line is always maintained. These two measure groupings are each repeated, expanding the opening interval from a third to a fourth to a fifth with each new sequence. It is, perhaps, that Piket had in mind that the most poignant and powerful words that the young boy offered (and that they (parents) should see that my sister and I have remained good Jews all these years) coincide with the peak of this musical sequence. Following this subtle yet quietly intense climactic moment, the moving quarter notes begin a downward descent as the melody also becomes more fragmented and finally comes to rest on the tonic. The movement in the accompaniment continues for two more measures after the conclusion of the boy's speech. In the penultimate measure, Piket surprises the listener with a Neapolitan chord followed by an open C# in a register that is the lowest of the entire piece. Perhaps the absence of the third in the chord is an indication of Piket's own questioning of faith. Perhaps the depth of faith uttered by this young boy's profound words was an inspiration for Piket to examine his own private sense of faith and belief in God.

BAR MITZVE

Words spoken by a boy at an improvised
Bar Mitzvah ceremony at a DP camp in
liberated Germany.

Very slow (♩=56)

with utmost simplicity

Voice

p *f* *f* *f*

Ich bet — as der ta-te — un di

Piano

pp *sempre*

C#m: i₆ III₆ ii₆ i₆ VII₆ i₆ III₆ ii₆

ma-me shoy-n a - run-ter fun hi-mi un zen az ir zun

i₆ VII₆ i₆ II₆ i₆ VII₆ VI₆ VI₆ II₆ i₆

vert bar-mitz-ve haynt un zo-in zey vi - sn az mayn shves-ter un ich zay-nen ge-

P-401-H "From Language of Faith" ©1947, 1948 by Benjamin Brodsky. All rights reserved.

VII₆ VI i₆ IV₆ III₆ IV₆ II₆ i₆ V₆ IV₆

bli-on gi-te pi-in — di gan-tze jo-ra un die ve-ro i-ber
 a - zoi diai - bn. no decent
 non ritard.
 open (Neapolitan)

III₆ IV₆ VII₆ I₆ II₆ VII₆ VI₆ VII₆ IV₆ V₆ III₆
 IV₆ V₆ VI₆ VII₆ VI₆ V₆ IV₆ II₆ open (Neapolitan)

CONCLUSION

Throughout my research, in speaking with the composer's friends, colleagues, and family, it has become evident that Frederick Piket was a largely unrecognized and unappreciated composer. Within the classical musical community, many of Piket's compositions earned him considerable stature and respect during his lifetime and in the years which have followed. A large number of his works were played in many of the great concert halls with the world's most highly respected conductors and musicians. In more recent times, however, Piket's compositions have gone surprisingly unnoticed. Sadly, as prolific as this composer was throughout his musical career, an astoundingly large number of his works sit piled high in boxes, filling up space in the attic of the home he shared with his wife, Cynthia.

Ironically, for a composer whose primary goal was to "speak a musical language that the congregations can grasp,"³² he has created music which, over time, has become increasingly inaccessible for the listener or lay congregant. Piket was an artist who devoted years to gaining musical education and training at the top music institutions throughout Europe. He immersed himself with the works of the great classical composers of the nineteenth century in order that he could apply many of the same musical techniques in his own writing. While he wished to write music for the ears of his audience, he chose to avoid utilizing the popular and well-liked "fads of the day", and instead aimed to write more advanced music with technical depth and substance.

While Piket would certainly be considered a musical craftsman of the highest caliber, much of his music is overly challenging for both audience and congregation. In many of today's synagogues, Piket's music is largely unknown. The average congregant will offer only a blank stare when the name Frederick Piket is mentioned. Perhaps, some

³² Lecture Hebrew Union College

of the fault for the limited exposure of Piket's works lies with cantors who often feel intimidated by the high level of musicianship it takes to successfully convey a piece by this composer. Cantors may be reticent to include Piket's compositions in today's liturgical service out of a fear that the music is overly intellectual and thus will not be well received by a contemporary listener.

Frederick Piket was a complex man. Many of his colleagues and students remember a largely unhappy person who frequently displayed a severe, almost sullen exterior. Piket's music was largely a reflection of this multi-faceted personality. There are certainly pieces of Piket's which have become mainstays in our liturgical musical repertoire. Less harmonically advanced, lyrical pieces such as *Ya Ana Em'tsa-acha* and *V'shamru* are frequently utilized in both prayer and concert settings. However, along with an occasionally Romantic, lyrical melody come many compositions with a distinct pungency and starkness. Often, Piket's music seems curiously unrelated to the text for which it was set. Undemeath a seemingly simple melody line, one often finds complicated harmonies consisting of clashing dissonances, tri-tones or unexpected turns and twists which make for music which has become distant from and inaccessible to the ears of twentieth century synagogue-goers.

With the passage of time, the musical needs of our congregants have also changed. With people's increasingly active role in worship, individuals often look to simple congregational melodies for spiritual inspiration and gratification. For many, Frederick Piket's music does not fulfill this essential need. In addition to this changing role of congregational participation in worship, many of the musical forces that were once a part of the mid-twentieth century Reform synagogue, such as large professional choirs and organ accompaniment, are no longer as frequently being utilized at the end of the twentieth century. As congregational needs have changed, we have unfortunately lost the ability to be moved by musically challenging and artistic compositions.

As we move into the twenty-first century, perhaps we will be more willing to once again take musical risks and open ourselves up to the rich, fascinating harmonic language which comprises the music of Frederick Piket. This composer's works are full of musical breadth and great sophistication, and more than deserve to be lifted off of shelves and out of the boxes which have so long contained them. We owe it to ourselves and to our Jewish musical heritage to dust off, thoroughly examine, sing, and emotionally open ourselves up to the music of this gifted composer who has made such a profound contribution.

LISTING OF WORKS BY FREDERICK PIKET

<u>Title of Composition</u>	<u>Publication / Performance Status</u>	<u>Date</u>
Prelude and Fugue for Six Woodwinds	Unpublished Unperformed	1931
String Quartet in F (revised 1951)	Unpublished Performed	1931
Sonata for Violin and Piano	Unpublished Unperformed	1932
Sinfonietta	Unpublished Unperformed	1932
Trio for Flute, Clarinet and V'cello (revised 1949 F, FL, CL, & bassoon)	Published but Publisher Unknown Performed	1932
String Sextet	Unpublished Performed	1932
Concerto for Saxophone and Orchestra	Unpublished Unperformed	1933
Quartet for Piano, Violin, Viola and V'cello	Unpublished Unperformed	1938
Four Preludes for Piano	Unpublished Unperformed	1938
The Funnies for orchestra	Unpublished Performed	1942
Variations and Fugue on the Negro Spiritual "Go Down Moses"	Unpublished Performed	1944
Lament for women's chorus and baritone solo, accompanied	Unpublished Unperformed	1945
Sonata in G for piano	Unpublished Unperformed	1945
The Dream keeper for mixed chorus, a cappella. Poems by Langston Hughes	Unpublished Unperformed	1946
Concerto for String Orchestra	Unpublished Performed	1946

LISTING OF WORKS BY FREDERICK PIKET, *continued*

Concerto for Symphonic Band	Unpublished Performed	1946
Sonata for Flute and Piano	Unpublished Performed	1947
Fifteen Variations on an Original Theme for piano	Unpublished Unperformed	1947
Concerto for Piano and Orchestra in two movements	Unpublished Unperformed	1948
Legend and Jollity for three clannets	Omega Music Editions* Performed	1948
Reflection and Caprice for four clarinets	Omega Music Editions Performed	1948
Sea Chant poems by Langston Hughes for mixed chorus, a cappella	Associated Music Publishers** Performed	1948
Four Pieces for two trumpets and two trombones	Unpublished Performed	1948
Variations on a Nursery Tune for concert band	Published but Publisher Unknown Performed	1949
Concerto for orchestra 1st, 2nd, 4th, and 5th mvts. arranged from	Unpublished Performed	1949
Eight Songs poems by Langston Hughes	Unpublished Performed	1949
Suite for Violin unaccompanied	Unpublished Performed	1949
Four Essays in Rhythm arranged for concert band	Unpublished Unperformed	1949
Concerto for Violin and Orchestra	Unpublished Unperformed	1949
Curtain Raiser to an American Play for orchestra	Associated Music Publishers Performed	1950

LISTING OF WORKS BY FREDERICK PIKET, *continued*

Two Songs poems by Edna St. Vincent Millay "Departure" "The Concert"	Unpublished Performed	1950 1955
Timepiece opera, book by Albert Piket	Unpublished Unperformed	1951
Three Songs poems by Albert Piket	Unpublished Unperformed	1952
Dance and March for two trumpets and two trombones	Associated Music Publishers Performed	1952
Music for the Jewish Sacred Service I	Unpublished Performed	1952
Music for the Jewish Sacred Service II	Unpublished Performed	1953
Eso Enai and V'ohavta	Sacred Music Press Performed	1953
Trio for flute, clarinet and bassoon	Omega Music Editions Performed	1954
Twinkle, Twinkle Little Star variations for band	Associated Music Publishers Performed	1954
Love? Nay, Nay! for male chorus, a cappella	Associated Music Publishers Performed	1954
A Whitman Cantata for mixed chorus, Saxophone, brass, timpani and percussion	Unpublished Performed	1954
Symphony in B with tenor solo	Unpublished Unperformed	1954
Isaac Levi opera in one act. Libretto by Raymond Smolover	Unpublished Performed	1955
Six About Love for mixed chorus, a cappella	Associated Music Publishers Performed	1955
Little Suite for Piano	Unpublished Unperformed	1956

LISTING OF WORKS BY FREDERICK PIKET, *continued*

The Speaking Silence for female chorus, a cappella	Associated Music Publishers Performed	1957
How Do I Love Thee for mixed chorus, a cappella. Poem by Elizabeth Barrett Browning	Lawson-Gould Performed	1957
If Thou Must Love Me for mixed chorus, a cappella. Poem by Elizabeth Barrett Browning	Lawson-Gould Performed	1957
Four Choral Settings for mixed choir, a cappella. Poems by Charlotte Mew #1-4 "Sea Love" "I So Liked Spring" "Seventeen Years Ago" "Moorland Night"	Unpublished Performed	1957
Satan's Trap opera in three acts. Play by Charles S. Levy	Unpublished Performed	1958
Two Songs for Soprano "Music" (Amy Lowell) "Music I Heard" (Conrad Aiken)	Unpublished Performed	1959
Music for the Jewish Sacred Service III "The Haggadah of Hope" Text by Rabbi Samuel Segal "Kol Nidre"	Unpublished Performed	1959
Five Settings for mixed chorus, a cappella. Poems by James Joyce #1-4 "From Dewy Dreams" "Because Your Voice" "O Cool is the Valley" "Rain Has Fallen"	Unpublished Unperformed	1959
Friday Evening Service "The Seventh Day" for Cantor, mixed choir and organ	Transcontinental Music Publications Performed	1961
Kavod La-Torah Torah service for Sabbath eve	Transcontinental Music Publications Performed	1962
Trilby- An opera in four acts Libretto by Richard Bodtke	Unpublished Performed	1962

LISTING OF WORKS BY FREDERICK PIKET, *continued*

<p>Dunce Songs for baritone. Poems by Mark Van Doren "Where is the Bell" "If Rain Rose" "Some Day" "Then I'll be Four-footed" "I Have No Enemy" "Her Hand is my Hand" "If I Had a Wife" "Pepper and Salt" "Love me Little"</p>	<p>Unpublished Unperformed</p>	1963
<p>Invocation a setting of verses of Walt Whitman, for baritone solo and mixed chorus, a cappella</p>	<p>Unpublished Unperformed</p>	1963
<p>Two Songs to poems by Phyllis McGinley</p>	<p>Unpublished Unperformed</p>	1964
<p>Three Songs to poems by Sara Teasdale</p>	<p>Unpublished Performed</p>	1964
<p>Two Songs to sonnets by Edna St. Vincent Millay</p>	<p>Unpublished Performed</p>	1964
<p>No Stars Tonight a cycle of Songs for mezzo-soprano, male chorus and orchestra set to poems by Walter Benton from "This is my Beloved"</p>	<p>Unpublished Performed</p>	1965
<p>Music for the Jewish Sacred Service III #2&#4 "Only For God Does My Soul Wait" for mixed choir, a cappella "Out of the Depths I Cry" for mixed chorus, a cappella</p>	<p>Transcontinental Music Publications Performed</p>	1965 1965
<p>Sim Shalom for solo voice and organ</p>	<p>Transcontinental Music Publications Performed</p>	1965
<p>Ahavat Olam for solo voice and organ</p>	<p>Transcontinental Music Publications Performed</p>	1965
<p>Two Anthems for mixed chorus, a cappella "Wake Me to Bless Thy Name" "It Hath Been Told Thee"</p>	<p>Transcontinental Music Publications Performed</p>	1967

LISTING OF WORKS BY FREDERICK PIKET, *continued*

Six High Holy Day Selections for Cantor, choir (optional) and organ	Transcontinental Music Publications Performed	1967
Count Down or Covenant Cantata for baritone solo, mixed choir, reader, and speaking chorus. Text by Henry Ziegler	Transcontinental Music Publications Performed	1967
Three Biblical Songs for voice and piano "All Flesh is Grass" "How Lovely are thy Tabernacles" "The Lord is my Shepherd"	Transcontinental Music Publications Performed	1968
Midnight Penitential Service For Cantor, reader, mixed choir and organ. Text by Henry Ziegler	Transcontinental Music Publications Performed	1968
Music for the Synagogue #2 "B'Rosh Hashannah" (for HH) #3 "Aleinu" (for HH)	Unpublished Performed	1968
Two Songs to poems by Sonya Lovli "I Love the Yes of You" "It is Nearly Dawn"	Unpublished Unperformed	1968
Memorial Service for Cantor, mixed choir and organ	Transcontinental Music Publications Performer	1969
Shire B'ne Y'shurun (Short Hills Service) for Sabbath Morning for Cantor, organ and mixed choir (optional)	New Horizon Music Publications*** Performed	1969
Friday Eve Youth Service for Cantor, two-part choir and organ	New Horizon Music Publications Performed	1969
Three Songs of Faith for solo voice and piano "Against the Will of Heaven" "Bar Mitzvah" "Shomer Yisrael"	New Horizon Music Publications Performed	1970
T'filah for voice, piano or organ "Lo La-adam Darko" "Alecha Vatachi" "Ase r'tson'echa"	New Horizon Music Publications Performed	1970

LISTING OF WORKS BY FREDERICK PIKET, *continued*

Shire Bet Sinai (Pittsburgh Service) for Friday Eve for Cantor, mixed chorus and organ	New Horizon Music Publications Performed	1970
The Three Festivals for Cantor, choir (optional) and organ	New Horizon Music Publications Performed	1970
Seven Sabbath Selections for Cantor and mixed choir a cappella "L'chu N'ran'na" "Modim Anachnu Lach" "Hashkivenu" "R'tze-Eloheinu" "Shakar Avakeshka" "Mageyn Avot" "Shalom Rav"	New Horizon Music Publications Performed	1971
Shiru Ladonai Shir Chadash (From Three By Three) for Cantor, mixed choir and organ	New Horizon Music Publications Performed	1971
Service for Rosh Hashanah Eve for Cantor, mixed choir and organ	New Horizon Music Publications Performed	1972
Service for Rosh Hashanah Morning for Cantor, choir and organ	New Horizon Music Publications Performed	1972
This is My God for voice and piano	New Horizon Music Publications Performed	1972
All Day I Hear #5 of Five Settings, for mixed chorus, a cappella of poems by James Joyce	Sacred Music Press Performed	1972
Two Settings for Mixed Chorus "Dear Dark Head" "When I am Dead"	Unpublished Unperformed	1972 1963
Service for Yom Kippur Afternoon and Conclusion for Cantor, choir and organ	New Horizon Music Publications Performed	1973
Shiru Ladonai	Unpublished Unperformed	1973
Six Hebrew Prayers for two-part choir, a cappella	New Horizon Music Publications Performed	1973

LISTING OF WORKS BY FREDERICK PIKET, *continued*

Four Choral Prayers	New Horizon Music Publications Performed	1973
Music for Yom Kippur, Evening and Morning for Cantor, mixed choir and organ	New Horizon Music Publications Performed	1973
Adonai Malach for Cantor, mixed choir and organ	Transcontinental Music Publications Performed	1973
In the End a cantata for medium voice, mixed choir, organ and percussion	New Horizon Music Publications Performed	1973
Rhythmic Contrasts	Unpublished Unperformed	Date Unknown
Crossroads suite for orchestra	Seaman Music Performed	1974

- * Omega Music Editions-Now handled by Sam Fox Music Publishing Co., Inc.
- ** Associated Music Publishers-Now handled by G. Schirmer, Inc.
- *** New Horizon Music Publications-Music now available through Transcontinental Music Publications

SOURCES CONSULTED

Interviews

- Edison, Cantor Andrew. Interview by author, 28 March 1997, Roslyn, New York. Tape recording.
- Haddon, Cantor Jon. Interview by author, 26 December 1997, Ridgefield, Connecticut. Tape recording.
- Iutov, Natasha. Interview by author, 18 June 1997, New York, New York. Tape recording.
- Perlston, Cantor Steve. Interview by author, 17 April 1997, New York, New York. Tape recording.
- Piket, Cynthia. Interview by author, 21 June 1997, Flushing, New York. Tape recording.
- Piket, Roberta. Interview by author, 27 December 1997, Brooklyn, New York. Tape recording.
- Stahl, Cantor Howard. Interview by author, 25 December 1997, New York, New York. Phone Interview.
- Summers, Cantor Norman. Interview by author, 15 May, 1997, New York, New York. Phone Interview.

Unpublished Material

- Lecture for cantors, presumably at Hebrew Union College-Jewish Institute of Religion-School of Sacred Music, [ca. 1950]. Home collection, Cynthia Piket, Flushing, New York.
- Mitropoulos, Dimitri, to Piket, Frederick, 27 November 1957. Transcript in the hand of Cynthia Piket, home collection, Flushing, New York.
- Piket, Frederick, to Holden, David, 5 June 1951. Transcript in the hand of Cynthia Piket, home collection, Flushing, New York.
- Piket, Frederick, to Cohen, Joseph (name changed to protect privacy), 12 July 1971. Transcript in the hand of Cynthia Piket, home collection, Flushing, New York.
- Piket, Frederick, to Berlinski, Herman, 25 April 1951. Transcript in the hand of Cynthia Piket, home collection, Flushing, New York.
- Piket, Frederick, to Fine, Irving, 10 August 1952. Transcript in the hand of Cynthia Piket, home collection, Flushing, New York.

Published Material

- Hansen, Walter A.. Review of *Go Down, Moses*, by Frederick Piket. *The News-Sentinel, Fort Wayne Indiana*, "'Go Down, Moses' Variation Is Pleasing by Philharmonic", 12 November 1952.
- Harvey, John H. Review of *Curtain Raiser to an American Play*, by Frederick Piket. *St. Paul Pioneer Press*, 31 December 1948.
- Holden David. Review of *The Funnies*, by Frederick Piket. *Chautauquan Daily*, 15 August 1950.
- Long Island Star-Journal*, "Composer Breaks With Tradition", 28 April 1959.
- Patrick, Corbin, Review of *Concerto for Orchestra*, by Frederick Piket. *The Indianapolis Star*, "Near capacity Crowd at Seivitsky Symphony Opener", 28 October 1951.
- Piket, Frederick, *International Who's Who*, Series 10, No.6, 1949 June, A.N. Marquis Co. Chicago, Illinois.
- Sherman, John K. Review of concert featuring works of Frederick Piket, *Minneapolis Star*, "New Symphony Spices True Mitropoulis Show", 31 December 1948.
- Review of *Four Essays in Rhythm*, by Frederick Piket, *Middletown Ohio Journal*, "Final Symphony Concert is Acclaimed Success," 17 April 1950.
- Review of *Concerto for Orchestra*, by Frederick Piket. *The Indianapolis Times*, "Symphony Opening Concert Draws Praise", 28 October 1951.

APPENDIX

FIGURE 1 *Kedusha* from Service for Rosh Hashannah Morning

for Cantor, Choir and Organ
Sings: *Shema*

Cantor *mp*

V'-ka desh et shir-cha — ta-u-lam A'-shir — ve-shir-cha

Organ *p*

mf

u-to — shir-cha — ta-u-lam A'-shir — ve-shir-cha

mf

noo rall.

n' — vi — e — cha V'-ka — ta — ze el ze — V'-a — ba

f *p*

Section B

pp *mf*

Choir Ka-dosh, ka — dosh, ka-dosh — A-do-nai ts' — va — ot, m' — lo — chol ha-

Andante

A-di-r a Ji-pp nu — A-do-na a-do hé - nu

a-rets a-vo - do

ma a-di-r shi-cha — d'-choi hé-a-rets

choir Ba-foth a-vo A-do-na sié-ko

D Solemnly, broadly
Center
E - chad hu e-lo-hé - nu, hu a-

SO.
Solemnly, broadly

Ped.

14

vi - nu tu ba - er nu nu - shi - e

tu ash ri - e nu d' ta - ha ri e i' - e - oo kut

Chor. Yib loch A - do - nai i' - o - lan

Lirols (J. 1000)

e - lo - ha - yich tai - yon. i' - dor va - dor ha - la - lu - ya

poco rall.

Cresc.

And.

15

FIGURE 2 *Kiddush* from Friday Evening Youth Service

Liveli - mos slow (ext. 40")
Choir *mf - pastorale*
unison

Na - fah - a - ra - A-do - nai - e - lo - he - nu se - lech ha - o - lam, bo -

Organ *f - mf*
Wendell - 1948

re - pi - te ha - ga - len -

Cantor *mf - a bit broader*

he - nu se - lech ha - o - lam, a - sher ki - d' - sha - nu - b' - mits - vo - lav v' - ra - tsa va - nu -

f - tempo
V' - sha - bat ko - d' - sho b' - a - ha - va - uv' - ra - tson hin - chi - la - nu. *mp*
Ki - ka - ron l' -

P-102-19

Choir

ba - a se v'-re-shit ki nu

nik-ta-o ku-desh ze - chet li-li-ai nith - ta-yir.

ki va - nu va - chat - ta u'-o - ta - nu ki

dah - ta ni-kol ha-a - nis v'-sha - bat ka-d'-sh'

cha b'-a - ha - va u'-v'-ra - tsom hin - chal-ta

C. *mf* *mf*
Ba -

C. nu

snarehat slower

C. *f* *mf*
ruch á - tá A-do-nai m'-ka - desh ha - sha - bat.

Cb. *mf*
Ba - ruch á - tá A-do-nai. m'-ka-

snarehat slower

C. *f* *mf*
m'-ka - desh ha-sha - bat. A - men

Cb. *f* *mf*
desh ha-sha - bat. m'-ka-desh ha-sha-bat. A - men.

P-102-19

FIGURE 3 *Shachar Avakeshka* from Seven Sabbath Selections

for high voice
Liltingly flowing (♩ = 50) with childlike simplicity
mf

Cantor

Sha - chat — a - va - kesb' - cha — tsu -

legato
Organ

ri — u - nis - ga - bi — e - e - roch li'fa-ne-cha shach-

ri v'gan ar'bi, shach - ri v' - gan ar' -

bi — Lif - ne — g' - du - la -

p

F-105

tach — e - e - mod — v' - e — ba — nei — ki en' -

cha — ti - t' - e kol bach' - sh' - vot kol bach' -

sh' - vot li - bi Ma

ze a - sher — yu — chal — ha - lev v' - ha — ia -

P-105

P-105

nat e - lo - ha bi

rit. molto

crapo

p

FIGURE 4 *Shomer Yisrael* from *Three Songs of Faith*

Allegretto
 Quarters (♩ = 50) *mf*

Violin

Sho - mer yis-ra - el sh' - mor. sh' - e - ri yis-ra

Piano

p

el v' - al - yo - vad yis-ra - el ha- o- a' - rim sh' -

9 *Bring her attention* Solo (mp)

na yis - ra - el Sho -

legato

12 *with more excitement*

mer goi e - chad sh' - mor sh'e - rit an e

15

chad v' - al yo - vad goi e - chad han'ya-

18 *Bridge:*

dim shim'-cha A-do-nai e-lo - hē - nu A-do-nai e

legato

21

شاد شو - mer - goi ka - dosh

marcato sempre

24

sh'mor sh'e - rit am ka - dosh l' - al yo -

27

vad goi ka - dosh ha-m'shal-shim b'-sha-losh

ff

30

k' - du-shot l' - ka - dosh.

fff

sfz

P-401-H

FIGURE 5 High Holy Day Morning Service

Boruch ato (ovos)

HIGH HOLY DAY MORNING SERVICE

(Section 2)

Based on the traditional melody of the High Holy Day Morning Service, as found in the Ashkenazic tradition.

Slowly

Ba-ruch a to

Choir

e-lo-he

ruch hu u-vo-ruch shimo

e-lo-he a-very ham, e-lo-he yitz-chak ve

se nu

Handwritten musical score for a choir and piano. The first system shows a vocal line with lyrics "ha - ya - kou - ha - el" and a piano accompaniment. The second system features a "Choir" section with lyrics "ya - kou" and a piano accompaniment. The piano part includes a section marked "p" (piano) and a section marked "5".

Handwritten musical score for a choir and piano. The first system shows a vocal line with lyrics "ha - ga - dol" and a piano accompaniment. The second system features a "Choir" section with lyrics "Ha - go - dol ha gi -" and a piano accompaniment. The piano part includes a section marked "bor" and a section marked "ve".

Handwritten musical score for a choir and piano. The first system shows a vocal line with lyrics "el - ni - yon -" and a piano accompaniment. The second system features a "Choir" section with lyrics "mel cha - sa" and a piano accompaniment. The piano part includes a section marked "ha - no - ra" and a section marked "p".

Handwritten musical score, first system. The top staff contains a vocal line with lyrics "ve-ko-ne ha kol de-zo". The bottom staff contains a piano accompaniment. Dynamics include *dim* and *p*.

Handwritten musical score, second system. The top staff contains a vocal line with lyrics "cher ches-de", "u-me-ur", "gru-", "liu-ne". The bottom staff contains a piano accompaniment. Dynamics include *q* and *noit d'ic*.

Handwritten musical score, third system. The top staff contains a vocal line with lyrics "le-man", "sh'mo", "b'-a-ha-vo". The bottom staff contains a piano accompaniment. Dynamics include *f* and *noit d'ic*.

Handwritten musical score, fourth system. The top staff contains a vocal line with lyrics "b'-a-ha-vo", "Ta-ha-vo". The bottom staff contains a piano accompaniment. Dynamics include *f* and *noit d'ic*.

Sochrenu ana Melech ozer

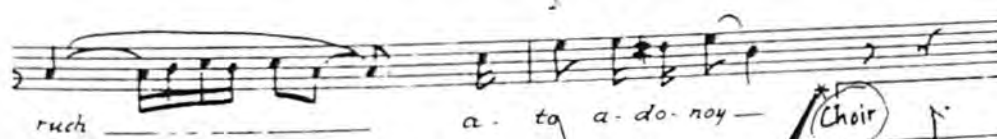
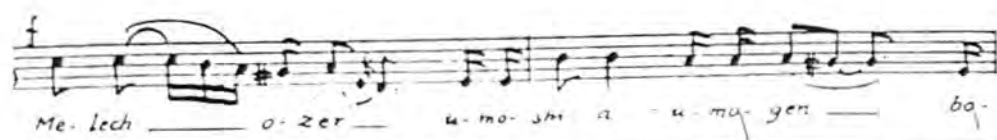
So chre-nu l' cha-yim me-lech cha-fets

ba cha-yim v'chof-ve-nu be-se-fer ha-cha-yim. l'.

ma-an-ri e-zo him cha-yim ve-chof-ve-nu be-

se-fer ha-cha-yim v'chof-ve-nu be-se-fer ha-cha-yim

imen-cha e-lo-him cha-yim



*traditional service only

Ato gibor and M'chalkel chayim

Handwritten musical score for 'Ato gibor and M'chalkel chayim'. The score is written on ten staves, with the first five staves representing the vocal melody and the last five staves representing the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staff.

Vocal Melody:

- Staff 1: *A to gibor*
- Staff 2: *o- lom a do noy m'cha-ye HA-KOL a-to*
- Staff 3: *rau l'ho-shi-a M'chal-kel cha yim b'che sed m*

Piano Accompaniment:

- Staff 6: *pp* (pianissimo)
- Staff 7: *3/4* (time signature change)
- Staff 8: *3/4* (time signature change)
- Staff 9: *3/4* (time signature change)
- Staff 10: *3/4* (time signature change)

cha-ye me - kol d'-ra-cha-mim ra-bim, so-mech nof- lim, u'

HA KOL

ro-fe cho-lim — u — ma- tir a — su rim, —

u — me-ka- yem e-mu- na- fo — li — she — ne a-

far.

1 Choir

Mi chq-mo-cha ba-al g'-vu- rot, u — mi — do me

Me-lech me-mis u-m'cha-ye

Organ

ach

u-malz-mi-ach y'shu

Me-lech me-mis (humming)

Mm

icholr

poco rit.

u-m'cha-ye

u-malz mi-ach y'shu

an

aur

pp

Michomocho avhorachamini

a) according to Union Prayerbook

~ff~
Mi-cha-mo-cha au-ha-ra-cha-mim—

Man.
zo-cher ye-lzu — rap — l'-cha-yim b'-ra-cha-mim—

Man.
do-rych — A-TAH — a-to a-do-moy —
I'NE-E-HAN L'HA-CHA YOT HA-KOL

no-te-a b'-so-che-nu n'cha-ye ki tom
BA-RUCH ATAH ADONAI KOL

Choir

o - - men

b) Traditional

Mi-cho-mo-cho au-ho-ra-cha-mim-

Man.

zo-cher ye-tzu - - rov

l'-cha-yim b'-ra-cha-mim

Ped.

Man.

Michomacho auhorachamim

Ato kodosh

(Mixed Chorus)

